

Big Sid Catlett, 41, Dies While Attending Easter Jazz Concert

Chicago—The premature deaths of outstanding jazzmen continue at an alarming rate. Latest to go was the brilliant, versatile drummer, Big Sid Catlett, who though he had been a prominent figure in music for many years, was just 41.

Sid collapsed backstage at the Civic Opera House here while watching the Al Benson Easter concert on March 25. He was talking to Slam Stewart when he had a heart attack and slumped to the floor.

Inhalator Squad

A doctor, who was also visiting backstage, rushed to Sid, and a fire department inhalator squad was on the scene within a few minutes, but it was no use.

Catlett had been working at Jazz Ltd. for several months before his death.

Born in Evanville, Ind., he attended high school in Chicago and after working with local bands for four years, played with Sammy Stewart. He joined McKinney's Cotton Pickers in 1933, moving next to Don Redman, then to Louis Armstrong's big band in 1938.

Back to Louis

He had short stands with Roy Eldridge and Benny Goodman in 1941, had his own small groups for a while, then joined the Louis Armstrong All-Stars when the combo was formed in 1947.

After leaving Armstrong in 1949, he worked most frequently at Jazz Ltd.

Many Records

Recognized as one of the most competent and tasteful drummers in jazz, Sid appeared on many records with such diversified bands



Sid Catlett

as Redman's and Dizzy Gillespie's (*Hot House and Shaw Nuff*). It is believed his last record date was with Muggsy Spanier on Mercury in March, 1949.

He is survived by his wife and son, Sidney Jr., 3.

Folkways Records To Be Sued On 'Bootleg' Charge

Cap Helps Nat Save His Home

Hollywood—A new contract with the Capitol record company, under a deal which included a "substantial advance" in royalties, appears to have pulled Nat (King) Cole's home from the grasp of the federal income tax collector.

The singer-pianist's house here, which he purchased in 1948 for some \$85,000, was recently ordered sold at auction to satisfy the department of internal revenue's demand for \$146,000 in delinquent income taxes.

A spokesman for the recording company said that the firm did not wish to appear in the role of "rescuer" in the incident, saying:

"Nat's business and personal affairs are his own. We were glad to negotiate a new contract with him because he is one of our most valuable performers. His *Mona Lisa* was the only record we put out in 1950 that topped 1,000,000 in sales."

NYC Awaits Roy's Return

New York—According to word from Paris, Roy (Little Jazz) Eldridge was to be back in New York by mid-April.

The trumpeter left for Europe on April 17 last with Benny Goodman, on a round-trip ticket. Since the ticket was good only for a year, it is expected that he will return before its validity expires.

After staying behind in France when the rest of the Goodmanites returned home, Roy played several night spots in Paris, also toured in Scandinavia and North Africa.

Hollywood—One of the most flagrant cases of alleged "platter piracy" to bob up in the recording industry, according to Nesuhi and Marili Ertegun, operators of the Jazz Man record label, is found in the recently-issued Folkways *Jazz, Vol. 3*.

It's an LP disc containing 14 numbers (seven on each side), one of which, *Down by the River* by the late Bunk Johnson, the Ertegun says was dubbed without their permission from the original on their label.

The Jazz Man label operators discovered the allegedly unauthorized issue in their own retail record shop here.

His Side

Ertegun, well known as a writer and critic, told *Down Beat*:

"Heretofore the excuse for manufacturing and selling records dubbed from originals without authorization always has been that the purpose was to make available out-of-print collectors' items not otherwise obtainable.

"I believe this is the first time that this has been done in the case of an active record available in its original form at all shops."

(Ed. Note: Evidence indicates that so-called "bootleg" records, even items taken from the catalogs of the major companies and on which even the labels have been reproduced, have been manufactured and sold in many parts of this country and other countries.)

Will Sue

Ertegun said that he had engaged a Los Angeles attorney, Gilbert Klein, who is preparing to file legal action against the Folkways Record and Service company in New York.

Also interested in the case is Rudi Blesh, one of whose Circle items is said to have been reproduced on the LP disc without authorization. Blesh has informed the Jazz Man operators that he will join them in their suit against Folkways.

The plain fact of the matter is that Folkways and numerous other

Count Basie To Birdland

New York—The Count Basie septet, with Wardell Gray on tenor and Marshall Royal, alto, takes over the Birdland bandstand on April 27 following Dizzy Gillespie. Count comes in for two weeks.

Next, on May 10, it'll be Ella Fitzgerald with Lester Young's combo opposite.

Peggy Lee, Dave To Be Divorced

New York—Peggy Lee and Dave Narbour are getting a divorce. Nothing had yet been filed at prestime, but friends confirmed the rumor, saying the couple has been incompatible for some time. Peggy will settle in New York with her daughter, Nicki, 7; Dave is on vacation in Mexico City. They were married in 1943.

firms and individuals who have manufactured and sold unauthorized records dubbed from originals are not violating any present law.

But Ertegun outlines the situation like this:

"It costs a record manufacturer anywhere from \$1,000 up to \$10,000 to produce the master, stamper, and labels needed to put out a new record—that is if he meets all the expenses—musicians, technicians, studio costs, etc. If he turns out a successful record, there is nothing in the law, as it now stands, to prevent anyone from taking a copy and from that copy producing his own master, stamper, and labels for less than \$50, and he's in business.

On Increase

"The practice has been on a steady increase. Unless adequate legislation is passed the entire recording industry will be reduced to chaos.

"We have no personal animosity for Folkways in this case. Neither will I pretend that we are happy about it. After all, we paid Bunk Johnson and the other musicians full union scale and more. And on every Jazz Man record we sell, we pay the AFM's welfare fund royalty. We have spent years and a lot of money building up the Jazz Man catalog. If acts such as that of Folkways become widespread, our company and a lot of other relatively small specialty companies will be out of business.

Wants Help

"We hope that all record companies, large and small, and even the majors, who know about this situation but so far have chosen to wink at it, will get behind our campaign to have protective legislation enacted. I estimate that already 50 per cent of the jazz records being sold all over the world are unauthorized reissues dubbed from the originals or copies.

"Very soon none of the small operators like us will be willing to risk any money paying musicians for new recordings unless we have some kind of protection. And if we stop turning out new jazz records, that will be the end, because the majors just aren't interested in anything except pop stuff."

Muggsy Blows On The Cover

The 15th subject in the *Beat's* Bouquet to the Living series, Muggsy Spanier, is shown with his famous cornet in the Bill Gottlieb photo on the cover of this issue. Muggsy and his combo are playing currently at the Zanzibar in Denver, move to the Hangover in San Francisco on April 24. Their stay there will be extended until June 4.

Hollywood Is Phony, Sickening: Hallock

By TED HALLOCK

Portland, Ore.—Hollywood is a helluva town. This is not an appreciative term, it is uttered in sheer disgust. Hollywood is the phoniest burg I have ever seen. I'm qualified to comment as a first rate hick who recently spent a three-day flying visit in the City of Angels (even *Castilian* allows for hypocrisy). I'm further qualified to castigate as a native-born Angeleno who, like most natives, lives elsewhere (thank God).

To musicians who may have interrupted their bag packing (en route to L.A.) to read this piece: Get a refund on the tickets. It stinks, jack, in spades.

Duke To Do Huge Benefit

New York—Plans are now being formulated for a Duke Ellington concert that will make even the Metropolitan Opera House venture last January seem small by comparison.

The affair will take place June 12 at the Lewisohn stadium as a benefit for the Damon Runyon Memorial cancer fund. This will mark the first time in the history of the stadium that Minnie Guggenheim has allowed it to be used by an outside organization.

Walter Winchell is cooperating closely in the venture. Joe Morgan, who handles Duke's publicity, had a major hand in setting the deal.

Although Duke has stated he will not use any extra attractions, there is a possibility that he will augment the orchestra with a symphony setup along the lines of a concert he gave in the summer of 1949 at the Robin Hood Dell in Philadelphia, when a full symphony orchestra under the baton of Kusa Case joined forces with the Ellington personnel.

This is a musical town? Ha! There were 40, possibly 50 persons at the Palladium the night I was there, listening to Stan Kenton (one of the 50 was Harry James and he didn't stay too long). Six barflies infested the Hangover doing their level best to out-talk Jess Stacy's pianistics. Eight patrons decorated the Encore, demonstrating a modicum of listening intelligence by remaining relatively quiet during pianist Mel Henke's more spectacular trio arrangements.

My escort during these three nerve-wracking days in this hasty community of four-flushers was a brilliant young jazz and classical pianist, a chap who has been employed by two major motion picture studios, most radio networks, has recorded successfully with his own combo for records and transcriptions, and is now very much on call for record dates, etc.—all in a period of four years in L.A. I withhold his name because he hopes to be able to play enough politics between now and September so that he'll go on a movie staff again, with a major studio.

Let's refer to my guide as John Doe (to avoid originality, a la Los Angeles). Says John: "Everybody's on their fanny here. The real successful musician is somebody making more than \$40 a week. Politics dominates everything—especially radio and movie work. The union is more responsible for the situation than anyone."

Capable?

I asked if Spike Wallace had been a good president. John said: "Wallace was incompetent due to

illness during the last seven years of his life." I asked if John te Groen was a capable successor, in terms of eliminating favoritism and the cliques. John answered no. "Scale for dance jobbing is lower than in most cities 1/2 L.A.'s size," John said. "Yet, even so, many men are scabbing—playing for wages lower than scale, with not too much interference from the union.

"Radio studios employ men on a basis of 50 percent politics (i.e., knowing and buttering the contractor) and 50 percent talent." A well-known jazz trumpeter I met at the Palladium who is currently playing his allotted quota (under union rules) of radio shows, backed up my friend's assertion, adding the qualification that "you've got to prove yourself, though, once you get a job."

My pianist buddy challenged this statement, saying that "most of the men employed in studios today are excellent fakers . . . with no reference to the ability to improvise. They can't play as well as many of the men in your own town (Portland)."

Les' Ork To Tour Europe With Hope

Hollywood—Though some problems, including lack of reciprocal agreement between the AFM and the British musicians' union, were still to be ironed out, Les Brown and his bandmen have been notified that they will take off from Boston May 5 for a European trip with Bob Hope. Trip will include U. S. military establishments in England, France, and Germany, with return via Greenland and Iceland.

Jaunt will take about three weeks.

(Ed. Note: The basic trouble is with the union musicians themselves. They have elected union politicians to high salaried jobs because these politicians have led them to believe that the union, the government, or both will take care of them. Unrestricted use of recorded music for commercial purposes has made music a surplus commodity. AFM heads bungled the situation beyond repair.

From now on, chances are that anything union officials say or do on the subject will be merely grandstand plays (such as Local 47's recent "strike threat" against NBC here when the local officials knew full well that they did not have the authority to carry it out) for political purposes. Local 47 rank-and-file definitely disapprove of non-playing "contractors" because they believe they merely displace 1 1/2 playing musicians on every show.)

Examples

John cited drummer Frankie Carlson, tenor man Don Lodice, and pianist Mel Powell as examples of what serious, schooled musicians refer to as "big men," hired because of the names they've made as sidemen rather than their ability. Powell, John said, made his entry "because of his proficiency at playing *Muskrat Ramble*, the only thing he can play. But at least he plays that better than anyone else."

Hollywood just doesn't understand good musicians or good music. At MGM, the highly-touted Johnny Green treats his studio players like children, according to Mr. Doe. "He starts every recording session with—'All right, boys and girls'—(this to a group of musicians including some of the world's finest classical instrumentalists)—then beats off a typical society, business man's bounce tempo, the only one he knows."

Georgie Stoll, another MGM luminary, my friend confided, "composed with two fingers, the only two he can use on a piano. He knows a seventh and ninth; plays like a schoolboy while an orchestrator stands by ready to make his pickings make sense."

Doe cited the case of a recent (Turn to Page 19)

'Muggsy Still A Driving, Communicative Jazzman'

Fifteenth 'Bouquet' Tossed To Chicago's Spanier



Chicago—Top photo was taken about a year ago at Jazz Ltd. here, and includes members of the band at that time, and alumnus Sidney Bechet. From the left are Georg Brunis, Muggsy Spanier, Sid Catlett, Bechet, Bill Reinhardt, and Floyd Bean. Shortly after this Muggsy formed his own band to work at the Chicago Fair, and has kept the group ever since. Picture at the left is an oldie, taken at a New York session. Clarinet poking in from the left belongs to Ernie Caceres. Gene Schroeder is at the piano, Eddie Condon is clutching the beer bottle behind him, Gene Krupa's giving a piano-top exhibition in the center, PeeWee Russell's in the background, and Spanier's at the right.

(Ed. Note: Muggsy Spanier is the 15th musician to be profiled in Down Beat's Bouquets to the Living series.)

By GEORGE HOFFER

Chicago—It can truly be said many people who have been unable to like or appreciate jazz music have been completely converted when they heard the horn-playing of one Muggsy Spanier. His mighty drive and exciting plunger-mute technique literally forces a jazz feeling into the fibers of the most uninterested listener. In a Toronto night club last winter, an elderly taciturn Scotsman jumped to his feet in the middle of *Dippermouth Blues* and shouted, "Get my bagpipes."

There are very few great jazz artists who have been able to transfer their jazz feeling to the men in the band and in turn to the listeners with such facility as does Muggsy. His versatility ranges from the gnawing depth of the blues, as expressed by the growling muted horn, through an impelling middle register drive, to an open-horn lilt on melodic lines.

Not a High-Noter

An important consideration, when determining why Muggsy's playing in the three modes above is so effective, is his uncanny sense of timing. He has never gone in for the spectacular use of high notes, and once when showman Ted Lewis cupped his ear towards Muggsy and said, "Let me hear them high notes," Spanier replied, "If you want someone to play high notes, get yourself a piccolo player."

Spanier derived the basis for his cornet style from his two idols, the late Joe (King) Oliver and Louis Armstrong, having first heard them while they were still playing together in Oliver's famous Creole band. He especially admired the King's use of the plunger mute and Armstrong's ability to drive the whole band along with him. Both of these attributes were assimilated into Muggsy's style as it developed, and are contributions that fit with his own unique jazz feeling.

He plays with a strong inherent beat, at times using the horn as if it were a percussion instrument, and depending on a minimum of notes and a mellow tone to arrive at a strong and exciting effect.

His dexterity with the plunger mute has made him the greatest practitioner with a mute in jazz music today. Drawing heavily on the New Orleans tradition, as did all the Chicagoans, Muggsy has attained a stature that qualifies him as one of the greats in jazz music.

Chicago-Born

Muggsy (Francis Joseph on his birth certificate) was born on Chicago's near north side on Nov. 9, 1906. His early days were spent pitching for the neighborhood baseball team, swimming clandestinely off the rocks on the lake shore where the Oak street beach is now located, and stealing ice cream from back porches. By the time he was 9, it was a toss-up as to whether he would be a baseball player or a doctor, with the former having the edge, as he had already

been nicknamed Muggsy after the late New York Giant manager, John McGraw.

Fate stepped in to settle the question at Christmas in 1915 when Muggsy woke up to find a drum under the tree. His father, a certified public accountant, unwittingly had picked him from his seven brothers and two sisters to carry on a music tradition represented in the family heretofore by a great uncle who had been the concertmaster at the Paris Conservatory.

In school, young Spanier played both drums and cornet, being inspired to play the latter by an old man that used to roam up N. State street playing on a piece of pipe with a bell contrivance on one end but no mouthpiece.

Clark Street Job

It wasn't long before Muggsy was beating his drums in a N. Clark street cabaret and practicing *Tulip Time* in *Holland* on his cornet. He was also studying the horn with a Chicago teacher named Noah Tarintino. By 1921 he was embarked on the career of a professional musician, playing cornet with Elmer Schoebel's band at the Blatz Palm Garden. His cohorts were Schoebel, piano; Jack Pettis, C-melody sax; Georg Brunis, trombone, and Frank Snyder, drums. School had ceased to interest him, and during the days he was a messenger boy.

Spanier joined Sig Meyers' orchestra in 1922 and stayed for two years, jobbing and playing location spots in the Windy city. When this band played the old Columbia dance hall on N. Clark street, other members included Dale Skinner, sax (now a well known arranger); Marvin Saxbe, banjo; Volly DeFaut and Johnny Lane, clarinets, and Mel Stitzel, piano, among others. Muggsy recalls that the Meyers outfit was a good hot band and held its own while playing opposite Louis Armstrong's group on one-niters at White City.

These formative days found Muggsy spending a lot of time late at night listening and sitting in with King Oliver at Dreamland. He remembers sitting in the King's band with Hoagy Carmichael, Art Kassel, Dave Tough, and other young Chicagoans sitting out front. Another band that got a lot of attention from Muggsy was the famed New Orleans Rhythm Kings at the Friar's inn, where he and Bix Beiderbecke became chums through their mutual appreciation of the boys from New Orleans.

It was with a group from the Meyers band that Spanier made his first recordings. On one date (Turn to Page 3)

'Beat' Ad Digs Up Singer For 'Club 15' Radio Show

Los Angeles — The word is finally out. The mysterious ad which ran in the *Beat's* issue with a banner headline: "Wanted—A Second Dinah Shore" was inserted on behalf of the Campbell Soup Co., which was looking for a new singer for its CBS network show, *Club 15*.

Winner of a country-wide talent search is Gisele MacKenzie, really monickered Marie Louise Margerite Gisele LeFleche, who has been singing on radio shows out of Toronto, Canada, under the name of Gisele. MacKenzie is a family name, tacked on evidently when the moguls decided one name wasn't enough for a new girl singer, gotta have two.

Buddy's Bonnie



New York — Blonde Bonnie Richards, who used to be a dancer, won the job of vocalist with Buddy DeFranco's new band by submitting an audition record. She broke in with the unit on its first one-ner, at the Trenton armory, to the great approval of the audience.

Young Singer
Gisele is a comparatively young singer, plays good violin and piano, is strongest on ballads.

She won out over some very hot talent. The *Beat* has learned that nip and tuck in the finals were Sue Bennett (see Mike Levin's *Notes Between the Notes*), young Lucky Strike TV singer; Denise Lor, of the Garry Moore CBS TV show; Helen O'Connell, whose return to the business shows all the signs of a smash success; Mary Mayo, crack group singer from The Four Chicks and a Chuck; Gail Meredith, DuMont TV star, and Eileen Barton, currently touring clubs. All of the above girls were being prepared for a final audition when some of the soup people heard records of Miss LaFleche—or, ah, MacKenzie, and signed her forthwith.

Terms of her contract are not known other than that it is a long-term starting off very close to four figures a week.

Big Show

The *Club 15* show is on five times a week on a CBS net, sports Bob Crosby, Jo Stafford, the Modernaires, and Jerry Gray's band as co-stars.

More than 100 vocalists submitted their pix and recordings as a result of the ad in *Down Beat*.

Capsule Comments

Peggy Lee

Copacabana, N. Y.

New York—Peggy Lee, during her two-week stint here, proved something that Billy Eckstine never tried to prove: that you can entertain a Copa audience without falling back on either this week's hit parade or special material.

Of course, you may object that that this is unfair comparison in view of Peggy's feminine charms; but after all, the Copa has customers of all sexes and B. is no Dracula.

Looking like a shimmering blonde dream, Peggy rocked her way through *Rock Me to Sleep*, swung through *'S Wonderful* and *All of Me*, and, on the show caught, made a surprise addition in the shape of Willard Robinson's attractive *Woman Alone with the Blues*. She even sang part of *La Vie en Rose* in French, and unlike any other non-French singer we've heard on this song, she accepted the fact that *Rose* is a two-syllable word. For this alone she deserves the Legion of Honor.

Gene DiNovi, Joe Shulman, and Billy Exiner, when they were not being tackled by the house band, gave Peggy the kind of accompaniment she deserved.

Vincent Exits Prima To Form Own Combo

New York — Jimmy Vincent, drummer who recently left Louisa Prima, has formed his own combo, booked by MCA. First date was at the Wayside Gardens, Springfield, Mass.

Personnel: Frank Nichols, trumpet; Jimmy Dell, trombone; Ray Turner, tenor; Frank Marcy, bass; Willie Kaplan, piano, and Vincent.

Union Helps Plan Jazz Concert



Wilkes-Barre, Pa.—Warming themselves beside the old Fell House grate, where anthracite coal was first burned, leaders of AFM local 140 and several musicians discuss the sellout jazz concert they planned together. From left to right are Lee Vincent, territory band leader; H. McCleery Ridall, drummer and radio man; trumpeter Lips Page; Don MacLuskie, Local 140 president; Charles Williams, union secretary; Kirby Walker, pianist; Charley Coleman, Scranton pianist, and Eddie Gilligan, one of the first jazz violinists. Dixie show was held at the Hotel Redington here on Feb. 23.

Versatility Is Keynote Of Woody's Fine Dance Ork

By JACK TRACY

Reviewed at the Edgewater Beach hotel, Chicago
Trumpets: Roy Caton, Doug Mettome, Don Fagerquist, and Charles Caudle.
Trombones: Herb Randall, Urby Green, and Jerry Dorn.
Saxes: Phil Urso, Jack Dulong, Kenny Pinson, and Sam Staff.
Rhythm: Dave McKenna, piano; Red Wooten, bass, and Sonny Igoe, drums.
Vocalists: Woody Herman and Dolly Houston.
Woody Herman—leader, clarinet, and alto sax.

Chicago—There are just a handful of palatable big bands left — bands that retain a goodly share of musical honesty, bands that have musicians capable of playing good solos in addition to blowing well in a section, and bands with arrangers who intelligently and consistently employ modern voicings and contribute originals which aren't just rehashes of *Tuxedo Junction* or *In the Mood*.

Woody Herman is still leading one of them. And although it isn't the 1945 or 1948 group, remember that this isn't 1945 or '48, either. The Herd stampedes less frequently now, and there are more tunes like *Sometimes I'm Happy*, *Begin the Beguine*, and *Tea for Two* in the book.

Good Sounds

But though they're played in medium dance tempo and the melody is seldom out of sight, the saxes are voiced in *Brothers-in-Fashion* and the trombones aren't doo-wahing all over the joint.

A crisp, commanding attack and unity was sometimes lacking in the first few days of the Edgewater date, due undoubtedly to the several replacements Woody made shortly before opening. Don Fagerquist, Charles Caudle, and Roy Caton are Doug Mettome's new mates in the trumpet section, and Kenny Pinson has taken over Bob Graf's tenor chair.

With four weeks on location at the Edgewater, however, this promised to be ironed out in short order.

Welcome Addition

Fagerquist is a welcome addition to the trumpets. He's the ex-Gene Krupa and Artie Shaw lead man, and is splitting the lead book and solos with Mettome. Both are exuberant blowers who play fine solos. The expected addition of Conte Candoli will make it as great a section as any in the business.

Trombones are strong, with Urby Green taking the solos and getting a warm, virile tone.

The saxes were still trying to get a tight, flowing sound the night we heard them, although they played much better than you would gather from hearing some of the air shots, on which balance was terrible.

McKenna to Leave

Dave McKenna's entry into service will be a distinct loss, as his work with Red Wooten is the drive in the rhythm section. Sonny Igoe just doesn't push the band as he should, sounding faint on ballads and too loud and choppy on up-tempo. The bombs Don Lamond dropped kicked the band along—Igoe's are interruptions.

Woody is playing more alto and less clarinet than ever before, which is much to our liking. At

Frances Wayne Returns To Wax

New York—Frances Wayne is back in the music business.

Once the country's most prominent girl band singer during her Woody Herman stint, the Boston brunette made her return to wax two weeks ago in a session for London records.

Arrangements and conducting on the date were in the hands of her husband, Neal Hefti, who in the last few months has become one of New York's busiest arrangers, writing for the Frank Sinatra show, *Toast of the Town*, *Songs for Sale*, and numerous other major commercial radio and TV programs.

Frances, who has been inactive for three years and has had her daughter Margarita to take care of for the last 21 months, may later break her retirement a little further by taking some night club work.

one point in the evening, in fact, he played a solo on a jumper that was surprisingly modern in conception and feel, with Woodrow even getting a sound not unlike Charlie Parker's.

And in Dolly Houston he has a topflight girl singer who phrases nicely, pays attention to the lyrics, has good intonation, and decorates the bandstand handsomely.

Most of the arrangements are being penned by Ralph Burns. Some of his older works like *Early Autumn* and *Goof* are being used, as are several as-yet-unnamed originals and scores on pop tunes. Tiny Kahn, too, has some contributions, including *Chicken Fat*, which has been renamed *Leo the Lion* for an MGM record date. There'll be more from him.

All in all, it's a more subdued Herd than you've been used to hearing, but nonetheless a crew that can open up and wail any time the occasion demands.

And Woody is happier than he's been in a long time. He doesn't have as great a jazz group as some he's fronted before, but it's a relaxed, happy, healthy bunch that likes to blow and can adapt itself to different surroundings as well as any chameleon you ever saw.

Which is like money in the bank.

Muggsy As Bridegroom And 'Beat' Poll Winner



Chicago—Two more memorable moments in Muggsy Spanier's life are shown in these pictures. Top photo records a wedding reception held at the Ambassador East hotel in Chicago last winter following Muggsy's marriage to Mrs. Ruth Gries O'Connell, who met him because her musician son was a Spanier fan. With the couple above are Spike Hennessey, Harold Ryan (background), and trombonist Georg Brunis. Judy Canova delivers some *Down Beat* poll awards at the right. Photo was taken in March, 1941, and winners, from left to right in the front row, are Jess Stacy, Spanier, Ray Bauduc, Eddie Miller, and Bob Haggart. All were in the band of Bob Crosby.



standing next to Judy Crosby in the second row are Al King, Doc Rando, Matty Mallock, Max Herman, Hank D'Amico, Nappy Lamare, Elmer Smithers, and Floyd O'Brien.

Muggsy Gets 'Beat' Bouquet

(Jumped from Page 2)

they called themselves the Bucktown five, and later in 1924 they added a man and became the Stomp six.

During 1925-26 Muggsy worked with Charlie Straight, Charles Pierce (a butcher who led a band with his alto sax), Doc Rudder's Pershing ballroom orchestra, and Floyd Towne's Air Kings (they broadcast over WNBA). The latter group was his most regular association until mid-1926.

This was the band that included Jess Stacy, Danny Altier, George Wettling, and the late clarinet jazz immortal, Frank Teschemacher. They played for some time at the Midway Gardens on the south side, where sometimes Louis Armstrong would return the calls the Chicagoans had made on him. Muggsy says that one night he prevailed upon Louis to sing a vocal chorus accompanied by the Towne band, and believes it was the success of this vocal with the Midway crowd that started Louis off as a regular vocalist.

The records with Charles Pierce and the Jungle Kings were made at this time with fellows from the Towne band. After closing at the Midway they moved to Mike Rafferty's Triangle club roadhouse in Forest Park, where the gangster element ran things and they couldn't have quit if they wanted to.

Unhappy

When the Triangle closed Muggsy and Stacy got a job with Joe Kayser's band at the Merry Garden, a northside ballroom. They weren't too happy as Kayser refused to hire Teschemacher. Later in the year (1928) Muggsy went downtown and joined Ray Miller's commercial band at the College inn of the Hotel Sherman. This was also the year of the famous Chicago Rhythm Kings recording date at 9 a.m. after a long night of playing, when Muggsy got miffed at Teach towards the end of *There'll Be Some Changes Made*

and tried to pitch his trumpet out of the window.

Ted Lewis heard Muggsy in early 1929 at the College inn and offered him a job with very good money and the prospect of a trip to Europe. It was too good to turn down and for almost 10 years Muggsy stayed with Lewis. He recalls that Ted was a good guy to work for and in those days there weren't any jazz bands working anyway. Ted seemed to like jazz in spite of the fact he was unable to produce the real thing, and Muggsy and his old friend from New Orleans, Georg Brunis, got good solos in frequently.

Then there were the times on which Ted hired Goodman, Jimmy Dorsey, and Teach to play the clarinet, and Fats Waller to sing and play piano. However, Lewis couldn't refrain from needing Muggsy when they both had taken solos in the spotlight during a number, and would come back to the trumpet section and tell Muggsy, "People still like what I do," based on the applause comparison.

In Europe Muggsy seemed to get appreciation for his playing with Lewis. He became a friend of the present Duke of Windsor, who dubbed him "the peer of the plunger mute." With Lewis he added motion pictures to his accomplishments, appearing in *Is Everybody Happy?* and *Here Comes the Band*.

Joined Pollack

Jazz started to be noticed again with the swing era starting in 1935, and Spanier left Lewis to join Ben Pollack's orchestra. He lived at a frantic clip the couple of years with Ben, and on Jan. 29, 1938, he suffered a complete collapse in New Orleans.

He spent the next three months in the Touro infirmary under the care of Doctor Oachner. Twice during that time he was given up as lost, even to the extent of the doctor telling brother Bill Spanier he might as well return to Chicago, as they would be shipping Muggsy in 24 hours. But with miraculous medical treatment and Muggsy's will to live, he pulled through. Even then they didn't think he would ever play his horn again. It took 15 blood transfusions to keep him going through a perfor-

Sam Donahue Back In Navy

New York—First name band-leader to be recalled into the service since World War II is Sam Donahue, who received his notice March 3 and will report for duty May 16 at Brooklyn navy yard.

Sam, a first class petty officer, joined the reserves in July, 1947. He had served a year under Artie Shaw, then two years as a leader in his wartime navy days.

Shortly after returning to uniform Donahue expects to be sent to Washington, D. C., where he will be taking charge of organizing all dance bands for the navy.

His job at the Hartnett studios here, where he has been in charge of rehearsing the student band, will be taken by Jimmy Lamare.

The Latest



New York—New Ralph Flanagan singer Peggy King, above, who was working club dates in Cleveland when Flanagan bired her. Peggy is the fifth or sixth gal vocalist the band has had in its short existence. Has he joined a danger-of-the-month club?

Corny Crew Spawns Cool Combo



(Photo by Jerry J. Wynn)

Chicago—The U.S.S. Leyte band, self-nominated for the King of Corn crowns in the last couple of *Down Beat* polls, has a jazz contingent called the Robert Scott group. Combo aims for a cool bop sound, and has gained favor in enlisted men's and officer's clubs in the Far East, as well as with the Leyte crew. Jerry Fischman plays trombone; Hank Leitner, baritone; Joe Nutter, tenor; Robert Scott, trumpet; Ken Reany, bass; Jim LaFlame, piano, and J. J. Rutkowski, drums.

TV Singer Gives Tip On Tunes To Employ

By DAVID STREET

(Singer on NBC-TV's Broadway Open House show)

New York—It may be the greatest song in the world, but if it isn't visual it stands a slim chance on TV. Video audiences aren't content to watch a singer sing a song. Nor are they content to watch a band play, a leader wave a baton, or an instrumentalist play his instrument.

They want an egg in their beer, and they're right. The lesson we are learning quickly in TV is the lesson bands and singers have learned over a long time on theater stages. You've got to do something to hold their interest.

Just Play! Uh-Uh

Many theaters have stopped playing dance band engagements because the bands think that all they have to do to win applause is play the top tunes on the hit parade and their record hits.

But they don't stop to realize that only a small minority of the audience can even carry the tune to the Pepsi-Cola jingle. They aren't music fans. They came to see a show, and that's what they intend to do. That's why the flash dance act, the comic, the magician win top applause (unless the band is very hot, of course).

In television you learn the lesson more quickly because in one night you play to more people than you'll play to in a year of theaters. And if they don't like what you do, they tell you.

Still Keep Integrity

You can still use musical integrity in your choice of material, but if the lyrics of the song tell a story or paint a picture, you can sell it with more than voice. A phizz closeup gets pretty dull after about 16 bars, but the slightest bit of action keeps the audience interested.

As an example, take *Tenement Symphony*, a song I really enjoy doing. It's as rich with color as a painting by Dufy or Van Gogh. And the methods of illustrating it are myriad. You can do it with a shadow screen of tenement buildings with walk-on shadows of the cop on the beat, the kids playing in the street, etc.

Watch Dave Garroway's gang dress up a visual song, and notice, too, that he never lets the hit parade dictate the songs his cast does. He looks for the visual twist that will give the song meaning.

Tough to Do

Jerry Lester and I look for the same kind of material, but with our three-a-week it's tough doing much production. As a consequence I vary the format by singing to people from the audience, playing piano, or doing anything with meaning which will keep interest up.

The professional boys have learned what I want and it's a newcomer who'll come up to me with the simple line, "I have a great song for you, Dave." The regulars know they stand a far better chance if they help me make their song visual. If they say, "I have a great song for you and here's the way to stage it," I'm all ears.

Not Only One

And don't get the idea that I'm one man in search of TV success. Frankie Laine discovered the visual with the simple device of his whip on *Mule Train*. Vaughn Monroe hasn't done a TV show without making his material visual. And if Billy Daniels isn't visual and expressive with his contortions and grimaces, then Doug Fairbanks Sr., was a mummy in a case.

Vision is the "V" in TV—and the audience doesn't let you forget it. That's why I can't let the publishers forget it.

Watch for the life story and photos of Benny Carter in the May 18 issue of *Down Beat*, on sale May 4.

Manhattan Televiewpoint

By Ria A. Niccoli

INCIDENTAL IN-TELE-GENCE: Reggie Beane, featured on DuMont's *Once Upon a Tune*, has signed a contract with Columbia for recording the entire score of Gershwin's *Porgy and Bess*. Coincidentally enough, Reggie got his start in show business as an assistant to Eva Jessay, whose chorus provided the background for the Theater Guild production in 1935. . . . Handsome British Denny Vaughan, of WNBT's *Peter Lind Hayes Show*—in addition to arranging for Tex Beneke—makes his own arrangements, leads his own band and sings on his new Coral records releases. . . . Errol Garner, who made such a hit when he appeared on the *Steve Allen Show*, was the cause of a round-the-corner queue the night he opened at Birdland.

WNBT's *Star Night at the Versailles*, a program for them that likes their music and atmosphere sophisticated, struck a happy note when guest star was French chanteuse Lucienne Boyer. . . . Irving Pincus, who co-authored the Rodgers and Hart smash *Higher and Higher* and is now co-producing the *Ellery Queen* TV show, is also readying a musical comedy package for video.

BACKSTAGE: Singer-composer Michael Brown, one of the most welcome guests to commute among the networks, is writing the score for a forthcoming Broadway musical. . . . Many famous musicians who once played with Paul Whiteman joined in celebrating his 60th birthday on WNBT's *We the People*. . . . TV producer-director Bud Wilds once won half of a band in a "game of chance," and actually toured with the thing and led it for awhile. . . . This could only happen on TV: guitarist Hy White once was hired for a dramatic show in which guitar music

Hollywood Teletopics

Bob Keene, clarinet, who used to front Dave Rudkin's "Artie Shaw" band, now heads trio as regular feature on KTTV's *Glancia* at Anson show. Has Lawrence Klenamon, piano, and Kenny Richards, bass, (Monday thru Friday, 11 pm. to midnight.)

Geary Dolin, piano, heads four-piece combo on new KECA-TV western music series headlined by singer Carrot Top (Les) Anderson. With Dolin are Don Wither, bass; Vince Terri, guitar, and Dick Anderson, clarinet. (Tuesdays, 8:20-9 p.m.)

Cal Gooden, guitar, sometime team mate with Les Paul, and whose New Yorkers trio currently holds forth at Town Hall's Zebra room, was set with his unit as regular daily KTSN feature to start April 2. Gooden's assistants are Bob Meyer, bass, and Bill Baker, piano, organ, and celeste. (Monday thru Friday, 2:45-3 p.m.)

Ada Leonard all-girl ork and show, *Search for Girls* (*Down Beat*, April 6), has been moved from KTTV studios to Century theater on La Cienega boulevard, 450-seater especially rented to accommodate larger studio audience.

Carlard Carter, organ, added new 15-minute weekly solo stint to his already heavy KFI-TV schedule. (Thursdays, 10:30-10:45 p.m.)

was indicated scriptwise; after rehearsing almost all day, however, they decided to use a recording. The surprise twist, though, is that during the actual telecast something happened to the record and Hy, who had been hanging around, saved the program by stepping in to the breach!

KREISLER'S BANDSTAND: It is to be hoped that this program keeps going on at the same high level to which the first two have been keyed. Though lasting only a half-hour, and obviously on a not-very-high budget, this offering seems to really feature music with a capital "M" and not as a background for anything from trained seals to ventriloquists. Fred Robbins is a smooth, unaffected M.C. who keeps the show spinning on its way with a minimum of stiltedness and a maximum of entertainment.

A fortuitous combination were Cab Calloway's band and Ella Fitzgerald's voice on a recent show. Ella was her usual perfect self with *Someone to Watch Over Me*, and she made the much overworked *If I Were a Bell* come alive again. As for Cab, he sang *One for the Road* in a rather labored production number (technically, that is), but his voice has a charm that fades guys like Billy Daniels right out of the picture.

He was terrific in *Night and Day*, backed by those wild Calloway brasses, and the show ended on that nostalgic *Hi-De-Ho* of his. All the *Bandstand* needs is a little brushing up productionwise, and it can take its place with the top musical features coming through the channels.

TV Charm Without Compromises



(Photo by Jack Tracy)

Chicago—Pleasant to watch on a television screen, and an equally great treat to hear, is the Jackie Cain-Roy Kral *I Hear Music* show Saturday afternoon on WBKB here. Charm, freshness, and musical integrity are displayed by this husband-wife team (see *Capsule Comments*, April 20) in vocal duets and Roy's piano. Bassist Knobby King is out of the camera field in the photo above.

Relaxation One Clue To Success Of Como Show

By RIA A. NICCOLI

New York—Perhaps the most outstanding thing about a Perry Como rehearsal is the amazing absence of any rushing, screaming, production-hysterics or similar allied TV occupational hazards. Everybody walks, talks, and acts as if he were

attending a well-bred tea party and, in fact, except for the absence of the tea, that's exactly what it is. The CBS crew working with Perry are as proud of him as he is of them, and the result is as neat and well-integrated a production unit as any producer could hope for.

Appearing three nights a week, the *Como show* features strictly music. No acts, no dramatics, no anything but songs played by Mitchell Ayres and sung by Perry, the Fontane Sisters, and an occasional feminine guest star. According to Perry, the requests pour in so often for the same tunes that he often has to do repeats, though they are kept at least 10 days apart.

Rehearsals are from 1 to 8 p.m. (including the 15-minute show) three days a week, and Perry spends at least two days a week at his office selecting songs for forthcoming programs and going over details. Sometimes he will wade through more than 100 standards and emerge with one or two suitable ones. For, as he says "with a 15-minute program, you don't want to stuff."

Mitchell Ayres, who conducts the orchestra for the show, used to be with Little Jack Little in the early '30s and is, in fact, to be found with that group on the cover of one of the first issues of *Down Beat*. After awhile he broke

(Turn to Page 5)

(Advertisement)

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Harry Volpe and his Gretsch Guitar made a sensational debut on "Charm Time," television's newest half-hour of popular and semi-classical music. The famed plectrum guitar stylist has become a featured artist on this delightful Sunday afternoon program on Station WOR-TV, New York City, from 4 to 4:30 PM. For his television broadcasts, Harry plays the new Gretsch "Miracle Neck" guitar. . . . "It has the slimmest, fastest-playing neck I've ever had in my hands," says Harry. This exclusive Gretsch process guarantees a neck that will stay straight and rigid for the life of the guitar. It's different, unique and revolutionary. For further information about the "Miracle Neck" write for your free booklet or better yet drop in at your Gretsch dealer and look it over. The Fred. Gretsch Mfg. Co., 60 Broadway, Brooklyn (11) New York.

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Perry Como Video Show

(Jumped from Page 4)
away to form his own band, doing everything from one-niters to playing for musical comedies and legitimate theater. This experience, incidentally, has made it easy for him to encompass all the musical situations inherent in television.

Finally he became a recording artist and has been with Perry for more than four years.

If — hypothetically — the musicians in this band were to go on the road, money couldn't pay them. In the violin section alone there are four concertmasters. All of the men have played at one time or another with the best and biggest bands. As a nucleus, Mitchell still has with him four members of his original group: Johnny D'Agostino on trombone; Harry Terrill, alto; Jimmy Milazzo, trumpet, and Phil Zollind on tenor. Jack Andrews and Joe Lippman are the arrangers, while Roy

Cugie To The Waldorf

New York—Xavier Cugat, who recently returned from a South American tour, opens May 30 at the Waldorf-Astoria here. He'll be at the spot until June 27.

Charles does the vocal arranging, all of them aided and abetted by a complete staff of assistants. Billy Rowland doubles between piano and organ.

Fontanes Different

Refreshingly different are the Fontane Sisters, three pretty girls who can do things with melody that very few vocal groups can. And they do them without having to depend on violent gymnastics, plunging necklines, and wild grimaces. All they need do is smile and sing.

So you take relaxed, listenable Perry Como, the harmonious Fontane Sisters, Mitchell Ayres and his 22 musicians, a willing and eager production crew, three or four songs, and some easy-to-take commercials and you have one of the top video shows in the country—*The Perry Como Show*.

Appleton Bands All Out For Fund



(Photo by William Felton)

Appleton, Wis.—Seven bands from this area donated their services for the dance which closed the March of Dimes drive in Outagamie county. Master of ceremonies Al Starck, local disc jockey, is shown above awarding a prize to a lucky number holder, one of over 900 persons who attended. This year's affair topped last year's by \$200, despite below zero weather.



Mundell Lowe, guitarist now with the Cy Coleman trio at Monte Proser's La Vie en Rose (NYC), gets hitched May 5 to comedienne Rusty Parker . . . Sliphorn Ziggy Elmer returns to the Harry James band for its summer tour, but still to be filled are chairs vacated by altoist Willie Smith and tubman Louie Bellson. Shirley Wilson, stand-in for Betty Grable at the studios, will be the vocalist.

Steve (Shame) Gibson has taken his Redcaps from Jolly Joyce to the MCA fold and has added singer Damita Jo to the group . . . Ronnie Selby, pianist who left Vic Damone last year to return to England, picked up a bride there and has flown back to rejoin Vic until the latter dons a uniform two months hence . . . Al Nye, leader for two years at the Club Hollywood in Chicago, became a father for the third time when his wife, Marge, presented him with a baby daughter.

Billy Shaw has signed George (Fox) Williams, Ray Anthony arranger, and will try to spot him in TV as a music director . . . Boston's Storyville, strictly from Dixie up to now, bows to swing for a week starting May 21 with the new Johnny Hodges group on the stand . . . Down Beat's Leonard Feather now on the air five nights a week from WOR, with an early bird stint on Tuesdays from 2 to 5 a.m.

Manhattan musicians and radio folks are telling each other about the fabulous steaks at Tommy Parise's Park Inn restaurant in Thornwood, N. Y. . . . While in Chicago the hipsters are flocking to the new spot opened by Mike Fish next door to the Eastgate hotel. Mike converted a brownstone mansion into an atmospheric bistro, where the food is the greatest and the tap is not terrific . . . Meri Lynn, wife of drummer Phil Arabia, is singing at the Crystal lounge in Union City, N. J.

Jackie Mills had to leave Tommy Dorsey because of a tracheal condition which threatens his bronchial tubes . . . Tony Martin has so many offers from screen, stage and TV that he'd have to be triplets to fill them . . . Dinah Shore exhibited two of her canvases at an April art show in Gotham . . . Bob Jenney, brother of Jack and himself a vet of the Berigan, Norvo, and Thornhill units, has his quartet at the Colonial Cottage in Mount Holley, N. J.

Dick Contino was not deferred as stated by a N. Y. columnist, and may be in uniform by the time you read this . . . Our fave singing doll, Clara Anne Fowler (Miss Patti Page to you), got a nice spread in the April 2 issue of Time . . . Charlie Mucci, driver of Gene Krupa's special bus, which has the drummer's name in the front sign, was approached by a serious elderly gent in Canton, Ohio, who asked: "Tell me, where is this place Gene Krupa?"

Auld Waxes Coral Sides

New York—Georgie Auld's first record deal with a major label since his Musicraft days was set last week when he arranged to cut some sides for Coral in conjunction with Dave Lambert and a vocal group.

Deal was arranged by Teddy Reig, Georgie's old friend who recently joined Coral as an a. & r. man. Auld used the same group heard during his recent week at Birdland. Pianist Harvey Leonard recently joined the outfit.

Benny Carter will be the next subject in the Bonquets for the Living series.

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CHICAGO BAND BRIEFS

Big Bands To Chicago? Chances Look Pretty Slim

By JACK TRACY

Chicago—Seems strange, doesn't it, that in the country's second largest city we see name bands less often than some one in, say, Mankato, Minn. But it's true, and except for an occasional one-nighter at a southside ballroom, or a location

stay at the Edgewater Beach hotel (such as Woody Herman's just-finished stay), a virtual embargo has been placed on name crews by ops here.

The two major theaters, the Oriental and the Chicago, have a double (actually triple) problem to face. Each has a house band (Louis Basil at the Chicago, Sherman Hayes at the Oriental) and they must be paid every week even if another band plays the date. And an alternate band must also be paid, meaning that if a major unit comes in, three bands collect paychecks.

Nothing Recently

Thus we haven't seen a band at the Oriental in more than a year, and only Duke Ellington and Louis Prima (that's a band?) have been at the Chicago in recent months.

The ballrooms like the Aragon, Trianon, and Melody Mill are content to string along with the micky bands. Clubs such as the Chez, Blackhawk, etc., use only local crews.

What about jazz spots bringing in the bands like Kenton, Ellington, Herman, etc., you say?

Five-Day Week

First, there are only two clubs big enough to house groups of that size—the Blue Note and the Silhouette. The latter is practically out of the jazz business, and the Note just isn't big enough to hire a band that they pay \$4,000 or more a week and then are allowed to work it only five days a week. One night of bad weather and they're dead.

Enough Room

Edgewater is roomy enough, especially during the summer when the Beachwalk opens up, and charges a cover.

Unless there's another boom in the music business like we saw during the last war, it looks like the dearth of bands will continue indefinitely.

Sid Catlett's place at Jazz Ltd. was taken by Doc Cenardo. Lineup thus reads like this: Miff Mole, trombone; Bill Reinhardt, clarinet; Bill Tinkler, trumpet; Ralph Blank, piano, and Cenardo, drums.

Change in the Art Hodes band, also, up at Rupneck's. Young trumpeter Muggs Dawson, who was at the Apex, has replaced Bill Price, now selling cars. Floyd O'Brien is still on trombone, as are Jimmy Granato on clarinet; Bill Moore, bass; Bill Pfeiffer, drums, and Hodes, piano.

Shaping Up

The band at the Bee Hive, headed by Booker Washington, is working into shape nicely, with George Winn providing some grand trombone sounds and Al Reed trumpet; Ernie Gallner, clarinet; Art Gronwall, piano, and Washington, drums, filling into place as neatly as a puzzle.

Danny Alvin, firmly ensconced in his motorcycle seat back of the drums, continues at the Norman-

dy, where he looks set for another months-long run.

Just about winding things up on the Dixie front, except for mentioning that the perennial Johnny Lane group is still at the 1111 club, is the news that George Zack has a band at the Vanity Fair which includes clarinet man Duff McConnell and trumpeter Don Slattery.

Gaillard Still Going

Blue Note continues to wend its jovial way, with Slim Gaillard continuing to create havoc nightly, joined this eve (April 20) by another very funny man, Timmie Rogers. Plus, of course, the Gene Ammons-Sonny Stitt crew.

On May 4 Bill Farrell is scheduled for a return, with probably the Ivory Joe Hunter seven-man outfit backing. Charlie Ventura comes in June 1, with Louis Armstrong following for three weeks.

Flip

Hi-Note was undecided at press-time as to what would follow Herbie Fields. Chances are that Flip Phillips will be back by the time this sees print. He jammed the place for the five days he was in recently, Bill Russo's quintet of course stays on Monday and Tuesday nights, with Billie Holiday due for an appearance around the first of June.

Remember Ella Fitzgerald's date at the Regal starting the 20th, backed by Buddy Johnson's band, and the Mills Brothers at the Chicago theater May 4.

Bud Gries' engaging piano work and vocals spotted nightly at Barrett's lounge, on N. Sheridan road and Irving Park . . . Saturdays at the Gaffer's are occupied by Cy Touff's modernists

New Duo



Chicago—A new sound, and a welcome one, is the Betty Stitt-John Durant combination, shown above. Pianist Betty, whose reputation as a modern musician is hard to top in Chicago, recently returned to this city after two years in New York. Durant was a member of the Trio Clox when that unit drew the attention of musicians a couple of years ago in this area. Vocals are capably handled by Betty.

one week, Johnny Schenck's Dixie bunch the next . . . Ken Henderson's trio, now at the New Glass bar in Fort Madison, Iowa, was really a polished, entertaining unit in its two weeks opposite Shearing at the Blue Note. Such an improvement over their first date there, opposite Sarah Vaughan.

Singer Eddie Allen back in town after a short army hitch. He's the former Jimmy McShane and Tommy Reed vocalist . . . Recent Roy Kral-Jackie Cain TV show (they're on every Saturday) saw Jackie doing a great *I'm Glad There Is You and April in Paris*. The show keeps improving every week . . . Red Saunders goes into what must be about his 58th decade as leader of the house band at the DeLiza.

Read the Benny Carter story in the May 18 issue of *Down Beat*, on sale May 4.

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Across the Wide Missouri
A Penny a Kiss
Be My Love
Beautiful Brown Eyes
Bring Back the Thrill
Harbor Lights
*Hot Rod Race**
I Apologize

If

It Is No Secret

Jet

*May the Good Lord Bless and Keep You**

Mockin' Bird Hill

My Heart Cries for You

*Shenandoah Waltz**

So Long

Sparrow in the Tree Top

Tennessee Waltz

The Roving Kind

*You and Your Beautiful Eyes**

You're Just in Love

*What for Me**

Would I Love You

Zing Zing—Zoom Zoom

My Best On Wax

Billy Eckstine

I think I'd choose *Body and Soul*. It had a wonderful background by Buddy Baker. Of course a lot of people objected that I went too far out, didn't stick to the melody, and all that, but I liked it. And I like *If*, which has a great background too, very relaxed, by Pete Rugolo.

Of my own band sides, there were a lot of things that sounded great in the studio, but they were so badly recorded! Jerry Valentine wrote some great things for us; one that I liked especially was *Cottage for Sale*.

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SWINGIN' THE GOLDEN GATE Frisco Promoter To Use Orks, No Films At Theater

By RALPH J. GLEASON

San Francisco—The \$64 question in the music business here right now is simply this: Is Ed Maley going to be able to put across a live policy at the Downtown theater without the aid of movies? Here's what's happening: Stan Kenton's six-night date in early April was left high and dry when the Edge-water-at-the-Beach folded for the umpteenth time.

However, Maley, who has been running vaudeville (at a loss, by the way) in the Downtown for a couple of months, grabbed at the chance to put Stan's bunch in.

They were set to play a single show nightly—at concert prices, not dance admissions, running up to possibly a \$2.80 top—with matinees on Saturday and Sunday.

Laine to Follow
Following Kenton, Maley inked Frankie Laine for the Wild Goose's

first flight to Frisco in more than a year. Laine opened for a week on April 16 with a package show that includes Dick Pierce's orchestra and possibly June Christy plus some non-musical acts. This is operating on the same nightly show and weekend matinee policy, but may go up to a \$3.60 top. Following Laine, although nothing is signed yet, will be other musical attractions with a heavy leaning to the vocalist and band side.

If this operation succeeds it should give the town something that's been lacking ever since the Golden Gate went on its once-in-awhile band policy a couple of years ago. With bands coming through periodically, there should be a reasonably steady supply of talent for the house, especially as a stay of a week is a lot more attractive than the series of jumps normally necessary to cover this territory and work in from Salt Lake.

But the joker in the deal is, will the customers pay that much loot to see any band not in a concert at the Opera House? Admissions of \$1.85 at dances have drawn lots of beefs, but then in this deal you can at least relax and not get stepped on by some 1951 flash with tap heels.

Best news for local cafe habitues, and their sons, is the word that Betty Bennett was set to reopen at Fack's April 16. George Andros never had it so good as when Betty with the swinging Vernon Alley quartet was jamming his joint. At presstime it wasn't set who was to be with Betty at the club. George can't get Vernon, as he's at the Black Hawk, following Red Norvo.

Erroll Garner comes into the Black Hawk on April 27 with his trio, and on May 25 the Page Cavanaugh Trio Plus Two (the "Plus Two" means plus two wives, now singing with the group) opens. This will be Page's first date around here since the Theater club three years ago.

BAY AREA FOG: Lionel Hampton has been signed for a July 1 concert at the Oakland auditorium at a guarantee of \$5,500 plus a percentage. Hamp, of course, holds the local attendance record of 7,200 at a dance in that same hall a couple of years back. He'll have to go some, though to break the JATP record of 8,200 in San Francisco last fall. But maybe Hamp's

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.

FRANCES WAYNE with NEAL HERTZ'S ORCHESTRA (London, 3/16/51). Trumpets—Stan Fishelson, Mickey McMichie, and Jack Hansen; trombone—Will Bradley and Kai Winding; sax—Bill Stognyer, Lester Markin, Fran Ludwig, George Berg, and Lee Balladyngh; rhythm—Dave Bowman, piano; Jack Leiber, bass; Johnny Romano, guitar, and Irv Kluger, drums. *Corner to Corner; I'll Never Know Why; Didja Ever?*, and *He's Only Wonderful*.

NORMAN GREENE'S ORCHESTRA and CHORUS (Rca, 2/28/51). Trumpets—Chris Griffin, Johnny Owens, and Jimmy Milano; trombone—Buddy Warren; French horns—Joseph Singer; reeds—Jimmy Abate, Harold Feldman, Russ Hanner, and Irving Harowitz; string section; rhythm—Lou Stein, piano; Eddie Safiranski, bass, and Terry Snyder, drums. *Blue Moon; Red Sails in the Sunset; Little White Lies; and Tangerine*.

NORMAN GREENE'S ORCHESTRA with vocals by ANITA ELLIS and the DREAMERS (Mca, 3/13/51). Trumpets—Chris Griffin, Andy Forresti, and Hank Lutson; trombone—Will Bradley; reed—Jimmy Abate, Harold Feldman, Russ Hanner, and Jack Wilson; French horns—Jimmy Chambers; string section; rhythm—Sanford Gold, piano; Ed Safiranski, bass, and Bunny Shauker, drums. *Deep Purple; Green Man; That Old Black Magic; and Dreamers; Please Listen*.

BUDDY DE FRANCIS'S ORCHESTRA (MGM, 3/26/51). Trumpets—Uale Panoce, Bernie Glow, Don Joseph, and Dick Miller; trombone—Abe Lane, Al Robertson, and Freddy Zito; sax—Gene Quill, Andy Caluso, Buddy Arnold, Ed Wasserman, and Bunny Banks; vibro—Luddy Caluso; rhythm—Teddy Corabi, piano; Bill Anthony, bass, and Frank Dvito, drums. Vocals by Bonnie Richards. *Budy and Soul; I'm Stepping Out with a Memory; Puka; Dots and Moonbeams*, and an untitled original.

EILEEN HARTON with NEAL HERTZ'S ORCHESTRA (National, 3/26/51). Trumpets—Stan Fishelson, Al Stewart, and Jack Hansen; trombone—George Arus and Kai Winding; sax—Bill Stognyer, Manny Gershman, George Berg, Jack Greenberg, and Shier Brown; rhythm—Lou Stein, piano; Sam Herman, guitar; Frank Carroll, bass, and Irv Kluger, drums. *Synopacted Clock; Look the Barn Door; Wish I Were and The Waiting Song*.

HOT LIPS PAGE'S BAND (Victor, 3/7/51). Hot Lips Page, trumpet; Al Cobia, trombone; Ted Small, alto; Paul Quinichette, tenor; Fred Washington, piano; Carl Wilson, bass, and Jan Beckel, drums. Vocals by Hot Lips Page and Mildred Anderson. *That's the One for Me and Let Me In*.

ELIA FITZGERALD with SY OLIVER'S ORCHESTRA (Decca, 3/27/51). Trumpets—Herbie Privin, Paul Webster, and Tony Faso; trombone—Mort Bullman; reeds—Artie Baker, George Dorey, Al Klink, and Bill Holcomb; rhythm—Frank Jones, piano; Everett Barkdale, guitar; Sandy Black, bass, and Jimmy Crawford, drums. *Flying Saucers; Chopsticks and Ohio; Because of Rain; and Hot Canary*.

GEORGE ALD with DAVE LAMBERT'S VOCAL ENSEMBLE (Coral, 3/30/51). George Ald, tenor; Harvey Leonard, piano; Carole Russell, bass, and Tiny Kahn, drums. Vocals—Dave Lambert, Harry Clarke, Ruth Birdall, Lillian Clark, and Betty McDonald. *I Don't Cry Anymore; I Man and His Horn; Take Me, and Be Still, My Heart*.

MARIAN MAYE with JOE REISMAN'S ORCHESTRA (Coral, from Pyramid masters, 2/27/51). Trumpets—Al DeRisi and Bill Feller; French horn—Sandy Seligstein; reeds—Bernie Kaufman, Walt Wegner; Artie Dreilinger, and Charlie O'Kane; rhythm—Jimmy Lyon, piano; Mandell Lowe, guitar; Bob Michaelson, bass, and Stanley Kaye, drums. *Gotta Find Somebody to Love and My Love for You*.

BILLY WILLIAMS' QUARTET with LEROY HOMES' ORCHESTRA (MGM, 3/29/51). Wickey McMichie, trumpet; Elmo Scherzer, Artie Dreilinger, Carl Panoce, and Sol Schliager, reeds; Teddy Napoleon, piano; Jimmy Collins, guitar; Ed Safiranski, bass, and Bunny Shauker, drums. *Between the Devil and the Deep Blue Sea; What Can I Say?; You Made Me Love You, and Pretty-Eyed Baby*.

Dick Oxtot off to Dayton . . . Turk Murphy, currently at the Greenwich Village in Palo Alto, now has Bob Helm, late of the Lu Watters gang, on clarinet and Howard Wood, late of the Polecats, on drums. Turk is eyeing a downtown San Francisco property with the idea of taking over and running his own club . . . Bob Scobey's group is doing very well at Hambone Kelly's in their new no-hard-likker policy. They've renamed the spot "Alexander's," but nobody pays that much mind.

Harry Smith, whose non-objective films at the Museum of Art last year were accompanied by a boppsy band improvising to the "visual stimuli," as it said on the program, will repeat this year late in April with three more films, another band, plus a vocalist. Smith paints music, and impressions of music, on film with the blessing of the Solomon R. Guggenheim Foundation.

Old Home
Bob Scobey also plays the Tuesday night deal at the Vic & Roxie's, his old hangout . . . The Black Hawk Sunday sessions with Vernon Alley are the most popular for the modernists, and the Say When, where Leomine Grey, Connie Jordan and Eric Miller's band hang out, comes on every Sunday afternoon in what you might call a "jump groove." . . . The Eastmen trio (who merely own the Black Hawk, eh, there Teddy!) get so much entertainment on their payroll and so many customers in the club, they had to go over to Oakland to play the Theater club themselves for awhile.

Walt Ullner, guitarist of the Two Beaux and a Peep, writes from Roseville that the group has "got the break we've been waiting for." They open at the Clover Club in Peoria, Ill., April 23. Lookout! . . . Bayside Jazz society holding a monster afternoon Dixie bash at Hambone Kelly's (Alexander's) on April 22 featuring Paul Lingle, Bob Helm, Bill Dart, Bob Hoskins, Clancy Hayes, and others.

Hot Lips Page Band
Hot Lips Page, trumpet; Al Cobia, trombone; Ted Small, alto; Paul Quinichette, tenor; Fred Washington, piano; Carl Wilson, bass, and Jan Beckel, drums. Vocals by Hot Lips Page and Mildred Anderson.

Elia Fitzgerald with Sy Oliver's Orchestra
Herbie Privin, Paul Webster, and Tony Faso; trombone—Mort Bullman; reeds—Artie Baker, George Dorey, Al Klink, and Bill Holcomb; rhythm—Frank Jones, piano; Everett Barkdale, guitar; Sandy Black, bass, and Jimmy Crawford, drums.

George Ald with Dave Lambert's Vocal Ensemble
George Ald, tenor; Harvey Leonard, piano; Carole Russell, bass, and Tiny Kahn, drums. Vocals—Dave Lambert, Harry Clarke, Ruth Birdall, Lillian Clark, and Betty McDonald.

Marian Maye with Joe Reisman's Orchestra
Al DeRisi and Bill Feller; French horn—Sandy Seligstein; reeds—Bernie Kaufman, Walt Wegner; Artie Dreilinger, and Charlie O'Kane; rhythm—Jimmy Lyon, piano; Mandell Lowe, guitar; Bob Michaelson, bass, and Stanley Kaye, drums.

Billy Williams' Quartet with Leroy Homes' Orchestra
Wickey McMichie, trumpet; Elmo Scherzer, Artie Dreilinger, Carl Panoce, and Sol Schliager, reeds; Teddy Napoleon, piano; Jimmy Collins, guitar; Ed Safiranski, bass, and Bunny Shauker, drums.

Between the Devil and the Deep Blue Sea
What Can I Say?; You Made Me Love You, and Pretty-Eyed Baby.

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Muggsy Gets 'Beat' Bouquet

(Jumped from Page 1)

rated ulcer, lobar pneumonia, collapsed veins, and a visceral obstruction.

Muggsy not only had a strong will to live but a desperate desire to continue playing the cornet. During his long convalescence in Bill's Chicago apartment he gradually renewed his horn playing and built up his health, becoming a milk drinker with "mission drunk" tendencies towards those who drank harder fare.

The success of his recovery was beautifully capped on April 29, 1939, when he opened at the Sherman's Old Town room with one of the greatest Dixieland combinations of all time, the Muggsy Spanier Ragtime band. Victor has just reissued an album of their records where the wonderful Spanier counterpoint to Georg Brunis' trombone is available again.

Successful

Musically and commercially the band was a terrific success for six months at the Sherman, several weeks at the Off-Beat club, and at Nick's in New York. Then there was no where else for them to play, as the current Dixie revival was far off in the future and big bands were the vogue.

So Muggsy returned to Lewis for several months, as Ted promised to feature him in front of a small combo out the band. This was good publicity and after Lewis he joined the Bob Crosby aggregation, as Gil Rodin had been wanting him ever since he had gotten well. In fact, while planning a comeback on his horn he used to sit in with the Bob Cats at the Blackhawk for kicks and practice.

The idea in back of the Spanier mind at this time was to organize a large orchestra playing jazz. His brother Bill formed a company made up of La Salle street business men called Musi-Craft Inc. to back a big band for Muggsy. In February, 1941, he left Crosby in L.A. and went to New York and formed a big band with such men as the late Fazola, George Wettling, Mel Powell, Vernon Brown, Dave Bowman, Charlie Queener, Nick Ciazza, the late Ford Leary in the lineup at various times.

Long Run.

The band played a good many one-niters, recorded for Decca, and held down regular jobs at Dempsey's restaurant and the Arcadia ballroom. They were at the latter spot for a long run and broadcast coast-to-coast, where the announcer was instructed to plug Francis Spanier and his orchestra. They felt people in general would not approve of the "Muggsy." George Frazier in *Down Beat* July 15, 1941, enthusiastically hailed Muggsy, saying the band had drive, guts, and power, with good Deane Kincaide arrangements.

The band was good, but the lapse of the swing period and the

manpower shortage due to the war made the going rough in spite of everything being done to keep it going. It finally disbanded in 1943 and Muggsy returned to Chicago where he played a short engagement with a small band at the Capitol lounge and jam sessions at the Hamilton hotel on Sunday afternoons throughout the summer.

From 1944 to 1947 Muggsy became one of the leaders at Nick's in New York, alternating with Miff Mole and others. He became a fixture there and at times the music got very tired. When the Blue Note opened in Chicago he brought a band made up of Mole, Tony Parenti, the late Dave Tough, and Charlie Queener out to play the opening engagement. This led to his desire to again lead a Dixieland combo, and with the revival he has gotten together the most sought-after Dixie band in the country.

Happy Band

Muggsy says all his boys can play and he is happier with this band than any other in his career. It was organized in Chicago after Muggsy spent a year as the featured attraction at Jazz Ltd. During that engagement in 1949 he was considerably irritated when one of the Chicago gossip columnists mentioned, "Muggsy Spanier is currently be-bopping at Jazz Ltd."

Last summer the Spanier group received national attention while playing the Dixieland Village of the Chicago Fair of 1950. They were the outstanding feature of the fair, and received personal plaudits from the manager Crosby Kelly in the form of a letter that Muggsy is very proud to have received.

Spanier's current personnel includes Darnell Howard on clarinet; Floyd Bean, piano; Ralph Hutchinson, trombone; Truck Parham, bass, and Red Cooper, drums.

Gained a Musician

The world may have lost a doctor or a great baseball star, but it gained a great American musician. Muggsy still keeps his other possible careers in mind, occasionally working out with one of the Chicago ball clubs and believing good Dixie jazz has therapeutic value. Wherever he plays he finds a doctor fan with whom he exchanges ideas.

When the first pressing of his

own composition, *Relaxing at the Touro*, was available as recorded by the 1939 Ragtime band, he sent it to Dr. Ochner at the Touro, where they have it imbedded in the lobby wall.

What They Say About Spanier

STAN KENTON (bandleader): "Muggsy has remained constantly great in his idiom of jazz. He has definitely been a contributor."

FLOYD LEVIN (president of S. California Hot Jazz society): "Bouquets to Muggsy? Make it orchids! For a quarter of a century his driving horn has set the pace for all to follow. Muggsy maintains lofty standards for Dixieland music."

ZUTTY SINGLETON: "I first met Muggsy through Louis at Midway Gardens in Chicago in 1926. Louis was right—he sure could play! He had Louis and me and our wives over to dinner to meet his mother and we became real friends."

"We always heard each other's bands when we were in the same town, and always wanted to work together. But it wasn't till last year at Jazz Ltd. in Chicago that we finally did. I sometimes hear Joe Oliver in Muggsy. He's got soul and feeling for the music."

HARRY JAMES: "I started out in the music business playing with

Bob Chester Makes Broadway A Career

New York—Veteran bandleader Boh Chester just completed two weeks at Roseland ballroom, will return again on May 11 for four weeks. He also has a Paramount theater date scheduled in June.

He's been on Broadway the longest of any band, with six months at the Arcadia ballroom, the two weeks at the Paramount, and a total of 26 weeks at Roseland.

Muggsy when we both worked with Ben Pollack. I think that he is far and above one of the best trumpet men in the business. He plays with a better beat and more heart than most. It was a real pleasure to work with him and I continue to count him as a real friend."

DIZZY GILLESPIE (leader-trumpeter): "I heard Muggsy in San Francisco once. He sounded like... let me see... sounded like he was trying to play like Louis. He plays good for that style. He came to hear me, too, in San Francisco. What does he think of me? He didn't say. You'll have to ask him."

Goodman Trio Reassembled For Air Show

New York—The original Benny Goodman trio of 1935 record fame was reassembled here for a broadcast on Martin Block's *Make Believe Ballroom* on WNEW.

In addition to Teddy Wilson, who is a regular on this station with his own daily program, and Gene Krupa, who flew in and out of town in a great hurry, there were several others added for the occasion. After the first couple of trio numbers, extra men were added one at a time to build the trio into a septet, the extra men being guitarist Johnny Smith, bassist Eddie Safranski, trombonist Lou McGarity, and trumpeter Buck Clayton.

The show was recorded for armed forces radio services and Voice of America. There is still a possibility that a similar event may be held in a concert hall soon for the Fletcher Henderson benefit which Goodman and John Hammond have been planning.

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Movies' 'Best Dixie' Has Rooney, Two Pianos



Hollywood—"Dixieland jazz at its best," says the MGM publicity department, "will be heard in *The Strip* with Mickey Rooney beating the skins with Louis Armstrong's All-Star band." Cozy Cole, Armstrong's regular drummer, will be heard on the soundtrack in some sequences, and Lloyd Pratt, for reasons the Hollywood office of the *Beat* has not

been able to determine, seems to be "enacting" the role of bass player Arvell Shaw. Louis, Jack Teagarden, Barney Bigard, and Earl Hines are shown with Pratt and Rooney above. Pianist at the left is actor Bill Demarest. Two pianos? Naturally, in a good Dixie band.

Down Beat salutes Benny Carter in the next issue.

Down Beat covers the music news from coast to coast.

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MOVIE MUSIC

Awards Indicate Filmers' Music Tastes Improving

By CHARLES EMGE

Hollywood—Once again the Motion Picture Academy members have cast their ballots, and once again Hollywood's movie musicians are moaning at their favorite bars over the awards, though for the most part there have been no actual cries of pain and outrage. Mostly the feeling here is that the musical taste of the membership of the Motion Picture Academy has been improving.

While back, when the Academy's nominations for the year 1950 were announced, we listed them (*Down Beat*, March 23) and gave our own choice, plus a prediction based on our guess at how the Academy voting would go. Now you can check our box score. We can't claim any prize as a prophet.

Different Idea

We would have voted for *Be My Love* (Nicholas Brodsky, music & Sammy Cahn, lyrics), and we picked it to win, but the Oscar went to Jay Livingston and Ray Evans for *Mona Lisa*. Well, we won't deny that *Mona Lisa* is a better song than such Oscar winners of other years as *Buttons and Bows* (also Livingston and Evans) and *Baby, It's Cold Outside*.

We haven't any beef with the Academy voters on their choice of Franz Waxman's score for *Sunset Boulevard* as "Best of 1950." Waxman is a competent musician who has learned not to overload good dramatic pictures, such as *Sunset Boulevard*, with underscoring. We expected the Academy to vote for Max Steiner (*The Flame and the*

Arrow) and are glad that the "Steiner school" of picture scoring, with its slick, pretentious, pseudo-symphonic effects appears to be on its way out.

The only branch in which our predicted winner came through was in the "Best Scoring of a Musical," where to no one's surprise the award went to *Annie Get Your Gun*, with official credit going to music director Adolph Deutsch.

Influenced By Writer

Well, *Annie* was a mighty fine movie as filmicals go—one of the few we'd be willing to see twice—but we still feel that the average academy member was influenced mainly by the Irving Berlin songs and a great performance by Betty Hutton, rather than by anything in the nature of musical achievement.

We bow to the Academy, but not without one last howl of our own that the winner in that bracket should have been *Three Little Words*, on the basis of excellent integration of the musical numbers with the script and the freshness of Andre Previn's arrangements of the Bert Kalmar and Harry Ruby songs.

Now that's over for another year.

Movie Music Reviews

Lullaby of Broadway (Doris Day, Gene Nelson, S. Z. Sakall, Billy De Wolfe). Doris Day, who has grown up in Europe as a music hall singer and dancer, returns to New York to find her mother (Gladys George), whom she believed to be a famous stage star, is in reality a down-and-out alcoholic. This pleasant little theme serves as the "story" of Warners' latest technicolor extravaganza.

But with its songs, all time-tested hits from the Warner catalog, the dancing of up-and-coming Gene Nelson, and that ingratiating something about Doris Day that no one can define, it will pass as satisfactory entertainment for most movie goers.

Only feature of special musical interest is the presence of the Page Cavanaugh trio, who get featured billing and lots of footage, with too much of it obscured by the Warner Brothers studio staff orchestra.

Royal Wedding (Fred Astaire, Jane Powell, Peter Lawford, Keenan Wynn, Sarah Churchill). This one's about a brother-and-sister dance team (Astaire and Powell) that goes to England and splits when the sister marries a title. It was no doubt suggested by a somewhat similar case concerning a famous dance team of the early '20s—Fred and Adele Astaire. All of the songs (by Alan Jay Lerner and Burton Lane) are new; all are dull; the musical treatment is undistinguished. Lavish technicolor production values and Astaire's dancing are the only worthwhile features.

Benny Carter will be the next subject in the *Bouquets for the Living* series.

Soundtrack Sittings

Tommy Dorsey, Russ Morgan, and Les Brown are expected to head list of band leaders who will be featured in "all-star jam session" in Allied Artists production, *Disc Jockey* (*Down Beat*, April 6). It goes before cameras this month at Monogram studios with Maurice Dake as producer and Herb Jeffries as associate producer. Specialties have been pre-recorded by oldtimer Nick Lucas and The Weavers vocal group.

Harper Goff, Firehouse Five Plus Two banjoist, whose role in Paramount's forthcoming film, *Carrie*, landed on cutting room floor (he was cast as banjo-playing flop house proprietor) has drawn another acting assignment. He doing role of "Mr. Galants" in William Wyler, production, *Detective Story*. Pretty sure he'll reach screens this time.

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About A Bitter, Nostalgic Man

The musicians who are, according to our annual polls, America's greatest and our readers' favorites, do not have an easy road to travel. As in every art form, they have to contend with the reactionaries, the Cassandras, the heralds of doom who put every possible obstacle in their path.

A vivid reminder of this came with the April issue of *Capitol News*, a throwaway sheet handed out by the record company presumably to engender good will for this label.

On the editorial page there appeared an article entitled *And Whatever Happened To Jazz?* The author is Dave Dexter, a Capitol employe who, a decade ago, was a young enthusiastic *Down Beat* staffer. It is difficult to believe that the same writer was responsible for the bitter, malicious diatribe under discussion here.

After stating that "nothing new is happening in jazz," the piece goes on to dismiss the entire bebop movement as "pitifully abortive," states that less than six talented new musicians have come along since the 1930s, and clearly implies that PeeWee Hunt's *Twelfth Street Rag* deserves more respect than any of the new jazz because it made more money.

The writer then attacks his own bosses accusing them of having pulled "the faux pas of the decade" by having recorded some of the musicians who won the *Metronome* and *Down Beat* polls.

"You give us Tristano, DeFranco, Konitz, and that crowd?" he adds. "We'll give them back, less handling charges." And Sarah Vaughan is dismissed as a "tinny, shallow flash in the pan" in an attempt to prove there are no good new singers, either.

Now there is no denying this embittered author's right to express his opinions, no matter how repugnant to us. What is more important is that his actions conform with his words; that in every situation where he can exercise any power with the record company he will continue to hold back these young artists from getting a break.

Young musicians have a hard enough time getting with a major company. When they have spent endless years trying to improve themselves, improve the music they love and understand and live for, it is a terrible frustration for them to find barricades of this kind put against them by men who, because they cannot understand the spirit or meaning of young jazz, are maliciously hoping to wreck it.

The writer of this article is not yet 40, but he thinks like a man in his 60s, a man with a hopeless and possibly contagious case of nostalgia. Jazz has gotten away from him and left him holding a bag of moldy figs.

The "plight of hot music" to which he refers, if it can really be called a plight, is due to the very attitude of people like himself, people who wait about the need for "something new" but, as soon as they hear it, reject it and go back to their 50-year-old cornets.

It has always been the belief of *Down Beat* that there is room for music of all schools and musicians of all ages and styles. To like one particular school or generation of music, you do not have to belittle, condemn, or thwart the efforts of another school.

It is fortunate, both for the young musicians and for *Down Beat* readers, that Dexter's employers do not always pay attention to his vitriolic attacks against their own policies in their own publication. It is fortunate too, that the public, and Columbia records, found Sarah Vaughan, and that MGM decided Buddy DeFranco rates a buildup, and that Miles Davis and Tristano both reached a wide audience through Capitol and sold many thousands of records despite the innuendo that they "flopped like a dying halibut."

One question that comes to mind is this: now that *Capitol News* eat?

RAGTIME MARCHES ON

NEW NUMBERS
BERT—A daughter, Jane Patricia (6 lbs., 9 oz.), to Mr. and Mrs. Eddie Bert, March 20 in Brooklyn, N. Y. Dad is former Stan Kenton trombonist now working with Bernie Mann.
CHESS—A daughter, Melanie, to Mr. and Mrs. Phil Chess, March 14 in Chicago. Dad is head of Chess records.
DECKER—A son (10 lbs., 3 oz.), to Mr. and Mrs. Chip Decker, March 10 in Boston. Dad is drummer, comedian, and leader.
BARNHART—A son, Wynn Elliott (7 lbs., 9 oz.), to Mr. and Mrs. Myron Barnhart, March 11 in Chicago. Dad heads the voice department at the Knapp school; mom, former Hilda Halbrook, is pianist.
GERRARD—A son, David R. (8 lbs., 5 oz.), to Mr. and Mrs. Rollar (Mac) Gerrard, March 14 in Chicago. Dad heads the arranging department at the Knapp school; mom, former Pat Lester, sang and led her own combo.
HART—A son to Mr. and Mrs. George Hart, March 4 in Philadelphia. Dad is WFL disc jockey.
KERPAYS—A son, Hugo Tertius Martin (8 lbs., 3 oz.), to Mr. and Mrs. Rudy Kerpays, Sept. 10, 1950, in Chicago. Dad is pianist on the WBBK Marty Hogan show.
OWENS—A daughter to Mr. and Mrs. Harry Owens, March 13 in Los Angeles. Dad is leader.
SCHWARTZ—A daughter, Karen (5 lbs., 3 oz.), to Mr. and Mrs. Willie Schwartz, March 24 in Los Angeles. Dad plays clarinet and alto with Jerry Gray; mom, Peggy, was lead singer with the Sentimentalists (Clark sisters).
STEVENS—A daughter to Mr. and Mrs. Herb Stevens, March 7 in Pittsburgh. Dad is with Lee Kelton's band.
STRAIFLER—A son to Mr. and Mrs. Robert Straifler, March 13 in Pittsburgh. Dad is Wes Parker bandsman.

TIED NOTES
BABB-GOOD—Roy Babb, bassist with Tommy Reed, and Betty Good, March 20 in Chicago.
BROWN-GOLOFF—Larry Brown, WFEN disc jockey, and Alma Goloff, March 11 in Philadelphia.
GODDARD-BENSHARDT—Bob Goddard, night club editor of the *St. Louis Globe-Democrat*, and Mary Benhardt, March 23 in St. Louis.
JOHNSON-BERRY—Charlie Johnson, trumpeter with Daryl Harpa, and Joan Berry, March 16 in Washington, D. C.
LEWIS-LOPEZ—Sgt. Stephen S. Lewis, tympanist with the 761st air force band, and Maria Lopez, actress, Feb. 3 in Burtonwood, Lancashire, England.
MELCHER-DAY—Marty Melcher, business agent, and Doris Day, singer who is one of Melcher's accounts, April 3 in Burbank, Calif.
MICHAELIS-FORREST—Arnold Michaelis, head of World Vision, TV packaging firm, and Marianne Forrest, singer, March 19 in Mobile, Ala.
RAICHE-ROBILLARD—Joe Raiche, drummer now in the 243rd army band, and Lillian Robillard, singer in her dad's North Carolina band, March 3 in Springfield, Mass.

ROBBINS-BERNSTEIN—Marshall (Brother) Robbins, who manages his father's publishing firm (J. J. Robbins), and Barbara Bernstein, Feb. 10 in Yuma, Ariz.
SCHWAM-PRICE—Morton Schwam, publicity man at 20th Century-Fox, and Regina Price, singer, March 24 in New York.
SIMON-SOLOMON—Marv Simon, trumpet player, and Yvette Solomon, March 25 in Chicago.
WHITE-TAYLOR—Dick White, leader, and Dolores Taylor, March 2 in Philadelphia.
WILLS-CAMERON—Lew Wills Jr., dancer in the musical *A Tree Grows in Brooklyn*, and Phyllis Cameron, singer with Bill Norvas' Upstarts, Feb. 3 in Greenwich, Conn.

FINAL BAR
BARNETT—Ben Barnett, 75, songwriter and newspaperman, March 30 in New York.
BATES—Morton L. Bates, 59, Atlantic City musician and leader, March 10 in Baltimore.
CATLETT—Sidney (Big Sid) Catlett, 41, drummer who had worked with Louis Armstrong, Fletcher Henderson, and others, March 25 in Chicago.
DAVIDSON—Mrs. J. Milton Davidson, 54, music teacher and former concert singer, March 20 in Bryn Mawr, Pa.
ELDRIDGE—Alfred Eldridge, 64, songwriter and pianist who soloed with Isham Jones and Paul Whiteman, Feb. 22 in St. Louis.
FILLMORE—Thomas H. Fillmore, 79, head of his own music school, recently in Inglewood, Calif.
HARRIS—Paul F. Harris, 71, conductor of the Dallas state fair band for 30 years, March 9 in Dallas.
LUBOVISKI—Boris Luboviski, 66, musician, March 11 in Los Angeles.

News has advised its public that the Capitol records by these people are a waste of money, will Capitol destroy all remaining pressings and refuse to release any further sides by the DeFrancos, Hermans, and others who still have unreleased masters with this company?
One more question—what if, by some horrible oversight, the bigwigs at Capitol forget some day that Sarah Vaughan is a tinny shallow flash in the pan, and decided to sign her up for Capitol records. Just how much crow could *Capitol News* eat?



"I just got an idea! During the sax solo, when the rest of you guys ain't doing anything, you can clap your hands like this!"

CHORDS AND DISCORDS

Girls In Jazz
Long Island City, N. Y.
To the Editors:
One dozen roses to Leonard Feather! It's about time somebody took an interest in us gals. I guess we all feel the same way. We don't want to be good girl musicians, we want to be classed right up with the rest, as good musicians, with no reference to sex.
Angie Bizzarro
Washington, D. C.

To the Editors:
I am a regular reader of the *Beat* and I especially enjoyed the column headed *Girls in Jazz*

MANNING—Kathleen Lockhart Manning, 60, pianist, singer, and composer, March 20 in Los Angeles.
MCCAULEY—George H. McCauley, 62, guitar teacher and former vaudeville banjoist, March 20 in Tacoma Park, Md.
MENSELBERG—Dr. Willem Menselberg, 79, pianist and director of the Amsterdam Concertgebouw orchestra from 1885 to 1945, March 21 in Chur, Switzerland.
NOVAK—Louis Novak, teacher and first violinist with the Chicago symphony for 22 years, March 16 in Vineland, N. J.
MURCHTERLEIN—John C. Murchterlein, 63, organist and music director, March 11 in Detroit.
PAUL—Mitchell Paul, about 50, former Sam Donahue trumpeter, recently in Detroit from complications brought on by pneumonia.
RICH—Mrs. Rose Rich, 62, mother of the late Louie Rich, who was secretary and arranger for Horace Heidt, recently in Milwaukee.
RUSSELL—Eugene Russell, 42, pianist who worked with Eddie Wiggins and Cee Davidson, April 3 in Chicago.
SCHLEUE—Mrs. Charlotte M. Schleue, 54, music teacher and wife of Cincinnati symphony violinist Adolph Schleue, March 18 in Cincinnati.
TAMMS—Robert A. Tamms, 58, teacher and leader, March 2 in Milwaukee.
THIELE—Florence E. Thiele, musician, March 12 in Philadelphia.
TIEMEYER—Mrs. Robina Tiemeyer, 57, mother of Cincinnati musicians Erwin, Alfred, and Herbert Tiemeyer, March 22 in Cincinnati.
WALKER—Ernest Carl Walker, 56, teacher and cellist, March 20 in Hollywood, during a rehearsal at CBS studios there.
WELLBAUM—Paul Wellbaum, 57, pianist and composer, March 18 in Dallas.

(April 6). As I play the drums a bit, I would enjoy reading about other girl drummers and musicians. Thanks for the article!
Gloria Dirr

(Ed. Note: *Girls in Jazz* will be featured in the *Beat*, though probably at irregular intervals, whenever such musicians come to our attention.)

Ellington Fan
St. Catherine, Ontario
To the Editors:
Ever since I was a young'un I have been a faithful follower of the Duke of Ellington and his orchestra. It always gives me a great deal of pleasure to open my my copy of *Down Beat* and find it loaded with info on Duke.
Jim McCormick

Paris Thrill
McComb, Miss.
To the Editors:
I'm thrilled over the mention of Jackie Paris in your March 23 *Capsule Comments*. Jackie took his infantry basic training here in Mississippi, near my home. We girls thought he was about the cutest Yankee ever, and liked his singing, too!

After the war we were really tickled when three of his MGM recordings were released. Not having heard anything of or by him for quite sometime, it's really nice to know he is singing again.
El Boyd

Jazzmen Thanked
New York
To the Editors:
It is always wonderful to hear good music, well played. But on a rainy evening, if you are cooped up in a hospital feeling sick and sorry for yourself, you can imagine how you feel when such an evening is turned into a gala occasion.

The following jazzmen took the time and trouble to put on a wonderful show for the patients here at the Kingsbridge veteran's hospital. There were two bands, the first included Max Kaminsky, Sol Yaged, Freddy Moore, and Munn Ware. The second was composed of Big Chief Russell Moore, Hal West, Cecil Scott, and Joe Thomas (trumpet). Nobody could give me the pianist's name, but he worked with both bands and did a commendable job. Ann Lewis did some exciting blues vocals.
To all who participated, we want to extend a big Thank You. It was a memorable evening.
Joseph Brown
(Ed. Note: Jazz musicians all over the country have been playing regularly at veteran's hospitals to appreciative audiences. We hope that this letter will serve to thank all of them.)

BOOKS NOTED

Waters' Autobiography Is 'Gripping, Frank, Lurid'

His Eye Is on the Sparrow, by Ethel Waters with Charles Samuels. Doubleday, \$3.

By LEONARD FEATHER

New York—A few months ago a book appeared by the name of In Person: Lena Horne as told to Helen Arnstein and Carlton Moss. The appearance now of Ethel Waters' autobiography (with only one ghost writer) provides some interesting comparisons. Though Lena's was a fascinating account of the life of a wonderful person, Miss Waters' is emphatically the better book. It is longer, better written, perhaps a little franker in spots, and certainly tells a colorful and often lurid story.

Lena, who describes how uncomfortable she felt around white people until not so many years ago, finally became a militant fighter for her rights and married across the line. Miss Waters, on the other hand, has a far more passive attitude and still doesn't care too much about mixing.

Religion Predominated

Religion played virtually no part in Lena's life; it is the guiding force in Ethel's and a dominant theme throughout her book. An intense desire to understand the mechanics of music and singing dominated Lena's career; Ethel just went ahead and sang, and her book is far less directly

concerned with music. However, His Eye Is on the Sparrow has a special interest for our standpoint for several reasons. First, it describes vividly the sordid, squalid living conditions out of which so many great Negro talents have managed to emerge. Two, it involves as major or minor characters such people as Bessie Smith, Fletcher Henderson, Eddie Mallory, Willie Bryant, and Reginald Beane.

Most of all, there is a frank account of the obscenely brutal treatment accorded to Negroes in the south, in a tense sequence telling of Ethel's narrow escape from possible lynching in Atlanta after incurring the enmity of a cracker theater manager.

Gripping Passages

Almost as gripping are the passages in which she described her tortuous love affair with a dope addict, her two unhappy marriages (one at the age of 13) and numerous other relationships with men, all of which ended in misery. The circumstances that led to her own birth, when her mother was only 12, are the most shocking of all; but this is a book full of shocks, even for those of us who thought we knew a little about its subject.

Ethel tells the whole story of her early days with Black Swan records and later with Columbia; of her launching of such songs as St. Louis Blues, Dinah, and Stormy Weather. As is so often the case with autobiographies, the earlier passages in the book are by far the best; as she moves into the big time one sees the years rolling by at a far greater rate per chapter, omitting the minute details found in the first half of the volume, it is hard to escape the impression that often, after she becomes a star, one is reading a single side of an incident or event to which there were two conflicting sides, two sets of opinions. But even at her most elliptical, Miss Waters is fascinatingly informative.

The only danger inherent in the book is that it may tend to encourage many stereotype concepts in

There's Room For New Bands: Welk

Berkeley—"There's a greater opportunity today than ever for new style bands," according to Lawrence Welk, champagne music maestro currently at the Claremont hotel. "Leaders like Freddy Martin, Guy Lombardo, Wayne King and myself have been around a long time. There should be some younger men coming along." Lawrence says.

Unfortunately the large percentage of young leaders that want a band aren't willing to put in enough effort to get a stable start. They want to jump from the small time to the big time right away and avoid the long, hard road," Welk declares.

Needs a Style

"A leader needs an individual style, an idea of his own and he must be lucky enough to get musicians who are willing to work with him. I missed at least five years of success I could have had

the mind of the average square reader. "Singing and dancing were nothing among us colored people," Ethel writes. "They came natural as breathing."

And "Musicians are as daffy and uninhibited as so many jolly little monkeys."

Ammunition

Between such items as these and the numerous accounts of Ethel and her relatives and friends trying to knife, shoot, brain, or otherwise maim each other, there is plenty of ammunition to enable Rep. Rankin to say "See? What did I tell you about them crazy Nigras?"

But for those who examine causes as well as effects, and for those who care to read the stranger-than-fiction story of a remarkable woman whose voice has thrilled two generations, this is quite a book.

because I let arrangers talk me into doing things that didn't fit in with my own ideas."

If a young leader will keep his eye on the ball, work hard, and not get hung up with a bunch of musicians who think only of dollars and cents, Welk believes he can make it. There's certainly room enough. But the leader has to like what he's doing and to like melody, Welk says.

Wants Happy Sound

"I believe in the old-fashioned feeling of getting happiness out of playing. I liked the accordion and that's why I started to play it."

"I like my style of music, too. Other styles have come and gone, but we still go on the same. We play melodic music that's simple and understandable to the dancers. I'm a strong melody man and my experience has proven I'm right. Actually I think that other businessmen think like I do. If I was less of a businessman and more of a musician, I might not play music as popular with the average person."

—Ralph J. Gleason

Astor Roof Reopens

New York—Freddy Martin, who opens May 21 for a six-week stay, is the first band set for the Hotel Astor's roof room, which has been closed during the winter. Martin just finished a date at the Cafe Rouge of the Statler here.

Diz To Philly

Philadelphia — The Showboat here, recently reactivated jazzwise, brings Dizzy Gillespie and his sextet in on April 29 for a week. Gillespie just finished a date at Birdland, during which Charlie Parker worked with Diz' group.

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Advertisement for Fulton's Lightning valve or slide oil. Includes a list of prices for different bottle sizes and a call to see a dealer today.

Evolution Of Jazz by J. Lee Anderson



... the music-minded youngsters ...



... the hectic years at Dreamland ...



"... the man who never made a bad record ..."

Whenever lovers of the hot congregate over a hoghead of mead to mourn the jazz greats who have departed these earthly shores, the name of Johnny Dodds inevitably arises for a goodly share of adulation and just praise. Dodds, born in New Orleans on April 12, 1892, played a major role in helping to shape jazz history and is today recognized as the undisputed king of New Orleans clarinetists. In contrast to the majority of the music-minded youngsters in the Crescent city who were often accomplished musicians by the time they were 10 or 12, Dodds did not undertake the serious study of the clarinet until he was in his teens. He soon made up for the time lost, however, and by his 20th year had worked with several of the city's leading bands. One of the first musicians to migrate northward, Dodds left New Orleans in 1918 as a member of a vaude-

ville unit headed by Billy Mack. His first visit to Chicago was of brief duration, but he came back in 1920 to stay as a replacement for Jimmy Noone who had left King Oliver. Dodds played with Oliver's band during the hectic years at Dreamland, the Pekin theater, and Lincoln Gardens, but remained in the city when the Creole Jazz band left Chicago to go on an eastern tour in 1924. Johnny, with a band that included his younger brother Baby and trombonist Honor Dutrey, took over the vacant bandstand at the Lincoln Gardens until the middle of 1924. He then moved into Kelly's Stables for an engagement that lasted six years. During the years before his untimely death, August 8, 1940, Dodds led his own small band at such spots as the 29 club and other Chicago night clubs. Although he gained a wide following among the thousands

of jazz patrons who heard his impassioned music in person, it was through the medium of the phonograph record that Johnny gained his most enduring fame. In addition to the many sides made with King Oliver, Dodds recorded extensively with the Hot Five and seven of Louis Armstrong and his own Black Bottom Stompers, as well as such widely diverse units as Lovie Austin's Serenaders, the Dixieland Jug Blowers, Bertrand's Washboard Wizards, and Morton's Red Hot Peppers. Many of the Doddsian waxings that have been out of circulation for many years have reappeared in recent months on a number of re-issue labels. This, a happy circumstance for collectors, has greatly increased the availability of literally hundreds of matchless performances by "the man who never made a bad record."

THE HOT BOX

Armand Hug A Musician Who Knows Jazz History

By GEORGE HOEFER

Chicago—Armand Hug, New Orleans pianist of the Sullivan, Zurke, and ragtime school, has become in the last year an outstanding name in the jazz world. This has been due primarily to his work on Capitol, Good Time Jazz, Bandwagon (Kappa), Mercury (with Santo Pecora), and New Orleans label recordings. Secondly we find that Hug is one of the few musicians who takes an active interest in the historical background of the music he plays. This is a characteristic found more in New Orleans musicians than any others due to the fact jazz originated in their home town.

Sharon Pease, the *Beat's* piano columnist, did a complete biography of Hug (*Down Beat*, March 24, 1950) in which he praised Armand as an "outstanding contemporary." He also explained that Hug's health was such that he chose to remain in the Crescent city rather than expose himself to the rigors of the traveling professional musician. Otherwise, he would probably be even a bigger name than he is today. He can usually be found working at the better bars as a featured soloist. Just recently he played piano with Sharkey Bonano's group during their Roosevelt hotel engagement, to be replaced by Chicago's Mel Grant when the band left on tour.

First Discs

Hug's first recordings were made with Sharkey and His New Orleans Boys, including Irving Fazola, back in 1935. These sides appeared on the Decca label and are very rare today.

Armand has written and recorded quite a few of his own compositions, including *Huggin' the Keys*

Dixie Tops In Boston

Boston—Dixieland jazz is now ruling the Hub, with three large spots competing against each other. The Music Box is spotting Bobby Hackett, who's added drummer Zutty Singleton. Zutty gave up his job at Club 47 in Hollywood to join Bobby.

Storyville has retained Bob Wilber's group, while the Savoy cafe continues with the Jimmy Archey band.

The Hi-Hat now is the only club featuring a consistent modern jazz policy. Count Basie's bunch is winding up an eight-day stay there at present, to be followed by Jimmy Tyler's band.

AROUND TOWN: Drummer Jimmy Felton has returned from California and is organizing a combo . . . Trombonist Dick LaFave has joined Bob Wilber . . . Buck Clayton played to SRO at Storyville on April 8.

—Ray Barron

TD To Shamrock

Houston—Tommy Dorsey, being booked by Jimmy Tyson of New York, opens April 23 at the Shamrock hotel here for two weeks. There has been some talk of Dorsey going into the Palladium in Hollywood this summer.

Down Beat salutes Benny Carter in the next issue.

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'Blindfold Test'

Chicago — Leonard Feather's *Blindfold Test* appears in every other issue of *Down Beat*. Look for it on page 12 of the next issue (May 18, on sale May 4) when Lennie Tristano takes the test.

solist. McGlynn wonders if there are any solo records available or discs by the above bands featuring solos by Eldridge. If any musician or collector has information on Eldridge please contact the *Hot Box* or McGlynn directly.

Hilding Berquist of Minneapolis gives the personnel of Okeh 41386—Cornell and His orchestra—as follows: Cornell, accordion; Jimmy Dorsey, clarinet; Jack Teagarden, trombone; Mannie Klein, trumpet; Adrian Rollini, bass saxophone, and Irving Brodsky—piano.

JAZZ LITERATURE: A recent issue of the *American Quarterly*, published at the University of Minnesota, carried an interesting critique on *The Ragtime Revival* written by Russell Roth of the English department. It is encouraging to have scholarly work of this sort being done on the history of jazz. It is research of this kind that will ultimately give jazz a stature in musicology.

COLLECTORS CATALOG: Per Breck, Idrettsveien 7, Bergen, Norway. A young man of 19 interested in a pen friend who likes all sorts of jazz except pop.

Gene Feehan, Box 823, Catholic university, Washington 17, D. C. Wants to discuss trends in jazz with those interested in Herman, Les Brown, Ellington, Goodman, Kenton, and the early Eckstine. Student class of '51.

Jacqueline Sargent, Canton, Mass. Address 1931 Washington street. Likes Kenton, George Shearing, Serge Chaloff, and modern music in general.

Curtis Short, 1947 Cincinnati avenue, San Antonio, Texas. A former band leader who would like to hear from music fans interested in Ray Eberle, one time vocalist with the late Glenn Miller. Has a complete collection of Glenn Miller's recordings and all the records made by Ray Eberle's orchestra.

Jim Hazard, 2013 Davis avenue, Whiting, Ind. Collects Berigan, Bechet, Mole, Davison, and Louis. Interested in obtaining pictures of Miff Mole, Wild Bill Davison, Bix, Tesch, Condon, Mezz, and other top men of the older school of jazz.

Claire O'Neil, 16 Walnut street, Canton, Mass. Wants to correspond about Lester Young, Charlie Parker, Oscar Peterson, and Dizzy Gillespie.

Lois Brooker, 6714 Dorman street, Sandover, Maryland. Wants to write to someone who can share

Hug At The Ponchartrain Hotel



New Orleans—Pianist Armand Hug is a steady attraction at the Bayou room of the Ponchartrain hotel here, and one staunch fan is Joe Mares, on the left. Joe, brother of the late Paul Mares, is *Down Beat's* new representative in the Crescent city.

her enthusiasm for Ella Fitzgerald, Sarah Vaughan, Stan Kenton, and Jazz at the Philharmonic.

23, Czechoslovakia. Wants to correspond with some one interested in jazz, and in exchanging records and magazines.

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(Capitol), *Fascination Rag*, *Dixie Jam Session* (with his own Dixieland band on Capitol), and *Dustin' Off the Ivories* (scheduled for release on Capitol in the near future).

The New Orleans pianist's interest in jazz history is indicated by an article, *The Biz - Hardy Story*, written for the fine English *Jazz Journal*. In it he relates how he met Bix Beiderbecke at a jam session at the late Paul Mares' home in New Orleans back in 1928. Bix was in town with Paul Whiteman at the time and during one of the intermissions at the theater, Armand, Monk Hazel, and Eddie Miller went up to Whiteman and said, "Listen Paul, if you don't let Bix play more horn we're going to tear this place down." Paul smiled and replied, "Don't worry, I'll let him take over when we go back on." The boys recall that during the next show they really heard some wonderful jazz.

Late Session

At the late evening session at Mares' home participating musicians included Snoozer Quinn (a fabulous guitarist from the southwest, now dead), Frank Trumbauer, Izzy Friedman, Miller, Hazel, Hug, and Mares. During a lull in the session Bix sat down next to Hug at the piano and taught him the more difficult parts of *In a Mist*, which had not been published at that time, and Armand had been trying to learn from the Okeh recording by Bix.

Oldtime collectors will recall Hazel's story on the crude homemade disc in cylindrical form for use on the old Edison machines. Ten years ago a search was launched for this rare record to no avail. Armand Hug revealed in *JJ*, he has a few leads on this disc, so it may turn up yet.

JAZZ MISCELLANY: Thomas McGlynn, 418 Olive street, St. Louis, Mo., would like information regarding recordings by the late Alfred Eldridge, former pianist with Paul Whiteman, Isham Jones, and Gene Rodemich. Eldridge had been playing solo at the Elite cafe in St. Louis for the last few years, and was found dead in his hotel room last February. He was a song writer as well as a piano



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Los Angeles Band Briefs

Charlie Teagarden, last heard locally with Ben Pollack, was spotted in lineup of rock Jerry Gray currently in heading in his return stand at Palladium. Complete personnel: sax—Riley Weston, Dale Brown, Dave Harris, Jimmy Giuffrè, Chuck Gentry; trumpet—Pete Candoli, Charlie Teagarden, Mickey Mangano, and Willey Thomas; trombone—Jimmy Friddy, John Halburton, Herbie Harper, and Jerry Ross; rhythm—Sid Horowitz, piano; Morley Corb, bass; Dick Shanahan, drums, and Tony Gray, accordion. Tommy Traynor doing vocals.

Jerry Wald assembled crack crew here to handle dance and show stint at recently reopened Earl Carroll theater-restaurant. Features excellent arrangements by Ray Conniff but orchestra were confined almost entirely to show work. Personnel: sax—Ed Freeman, Leonard Niehaus, Bill Perkins, Murray Wald, and Joe Estera; trumpet—Jimmy Salko, Cappy Lewis, and Oliver Mitchell; trombone—Ray Conniff and Hal Smith; rhythm—Sidney Hurwitz, piano; Bill Richmond, drums, and Norm Keelig, bass. Carolyn Gray on vocals.

Woody Herman set for four-week stand at Palladium following Gray. Opens May 15. Jimmy Dorsey next in line, starting June 12.

Lorraine (Mrs. Xavier) Cugat band (See The Hollywood Beat) in rehearsal at writing for debut April 28 with one-nighter at L. A. Zenda ballroom, where names have been doing one-nighters since closing of Avodan.

Lawrence Walk set to follow Dave Hudkins at Aragon, opening April 28 for four-week stand. Hudkins, who did 7 1/2 months

Lorraine Likes Men, As Musicians



Hollywood—Here, where TV trends have set off a boom in girl bands, and décolleté handleaders, latest entry is Lorraine (Mrs. Xavier) Cugat. Lorraine, whose efforts to get the goods on her estranged husband have made plenty of news, says she'll take men when it comes to musicians. She tells her band plans in the *Hollywood Beat* column.

at beach dancery, plans tour of one-nighter and return to Aragon following Walk.

Red Nerve trio was announced for April 10 return to L. A., opening on that date at Surf club.

Vido Musso, who has launched new, full-size orchestra here under management of Glazer office, was set for five-day stint at Balboa beach Rendezvous ballroom starting April 21.

Harry James took off April 14 for seven-week tour opening in Kansas City. Ziggy Elmer returned to take trombone chair recently vacated by Jason Tinel, and Ed Mitchell replaced Norman Spolig, bass. Replacements for Willie Smith and Lou Bellson not set at writing. Shirley Wilson now in girl vocal spot.

Willie Jackson combo headlines package set for two-week stand at Oasis starting April 27. Armstrong All-Stars at Oasis starting May 14.

L. A. KEYSPTS

- Aragon—Lawrence Walk (MCA)
- Bar of Music—Gene Walsh (GAC)
- Beverly Casino—Dick Cathcart (Ind.)
- Beverly Gardens—Kid Gray (Ind.)
- Beverly Hills hotel—Hal Stern (Ind.)
- Beverly Hills hotel—Phil Ohman (Ind.)
- Biltmore Bowl—Henry Busse (ABC)
- Ciro's—Dick Stabile (Ind.)
- Ciro's—Carl Galine (Ind.)
- Charley Fay's—Akber Brown (Ind.)
- Club 47—Doc Randa (Ind.)
- Cocoanut Grove—Eddie Bergman (Ind.)
- Colonial ballroom—Arthur Van (Ind.)
- Earl Carroll's—Jerry Wald (GAC)
- Encore—Mel Hanks trio (Ind.)
- Figueras ballroom—Pete Pontrelli (Ind.)
- Larry Potter's—Lou Fidler (Ind.)
- Mike Lyman's—Joe Venuti quartet (MCA)
- Monaco—Eddie Oliver (Ind.)
- Monaco—Latinaires (Ind.)
- Oasis—Willie Jackson (Don Waller)
- Pete Inn—Jimmy Grier (Ind.)
- Palladium—Jerry Gray (MCA)
- Riviera Ranch—Tex Williams (Ind.)
- Roosevelt Casgrill—Al Gayle (MCA)
- Roosevelt Casgrill—Victor Zito (MCA)
- Royal Room—Pete Dolly (Ind.)
- Sardi's—Nappy Lamare (Arens Stars)
- Surf club—Red Nerve (ABC)
- Tiffany club—George Shearing (ABC)
- Zebra room—Cal Gooden trio (Ind.)

THE HOLLYWOOD BEAT

Mrs. Cugat Can't See Gals As Tooters; Kills Glamor

By HAL HOLLY

Hollywood—"An all-girl band for me? I should say not! I'm not saying girls—some of them—can't play as well as men, but we might as well be honest about this. A girl, no matter what she's got, just can't be a glamorous creature with the mouthpiece of a saxophone between her pretty red lips, or while blowing her lovely face all out of shape playing a trumpet or trombone.

"Girls who want to be musicians should stick to instruments such as piano, violin, harp, or even accordion; any instrument the playing of which doesn't detract from their feminine appeal.

Wants Men

"Anyway, for various reasons, when it comes to musicians I want men; especially for a Latin-American band, such as we're planning. Only men—authentic Latin-American musicians—can play that music with the required fire!"

There you are, gals; and if you feel hurt, don't take it out on this reporter. That was the comment of Lorraine (Mrs. Xavier) Cugat, who makes her debut soon as a band leader, and NOT, as you can surmise, at the head of band of girl musicians such as those launched here recently and successfully by Ina Ray Hutton and Ada Leonard.

'Not a Saunt'

"This is not just a publicity stunt," Lorraine (the kind of girl who would look glamorous playing tuba with the Firehouse Five) told us. "And positively not an attempt to cash in on my husband's name and the publicity—if that's what they call it—from that going-over the newspaper boys have been giving us."

Palladium Bookings

Hollywood—Except for one or two open periods, the Palladium ballroom here has signed bands through next January. Woody Herman, of course, opens on May 15, following Jerry Gray, who's there now. Jimmy Dorsey comes in on June 12; Les Brown Aug. 7; Ray Anthony, Sept. 4; Sonny Burke, Oct. 2, and Dick Jurgens, Jan. 22 of '52.

Down Beat covers the music news from coast to coast.

"I have had a serious interest in Latin-American music all my life, and I have wanted to be a band-leader ever since I appeared—briefly—with Cugat's orchestra.

"We're going to have four reeds," she said, "three brass, four violins, and something really extraordinary in the rhythm section. We expect to have Carlos Vidal (from Stan Kenton's 'Innovations' concert orchestra) and some other really great Latin rhythm drummers.

"And we also expect to have Rafael Mendez to feature in the trumpet section. We are building what I think will be the greatest Latin-American style band ever put together."

Well, we're no authority on Latin-American music, but one thing we're sure of is that if Mrs. Cugat's band is put together like Mrs. Cugat, it will shape up okay.

DOTTED NOTES: Beverly Richter, singer who made the finals (and was almost winner) in this year's Atwater Kent radio contest, used to sing with Ike Carpenter's orchestra. Interesting, because the AK contest is essentially for singers who have concentrated on training for careers as "legit" singers. To make her try in the finals, Beverly had to dash to Hollywood from Las Vegas, where, as Beverly Richards, she has been holding down two niter solo stints simultaneously.

Lena Horne's name added to headlines set for dates at L. A.'s Coconut Grove. Lena follows Frances Langford with a three-week stand starting May 8.

ADDED NOTES: Here's a switch. The strip show gals have been taking over the hotspots hereabouts (a new L. A. county ordinance is expected to run a bunch of them to cover)—but now the Burbank theater, Main street burlesque house, is featuring and giving heavy billing to The Four Bits of Rhythm (Joe Alexander, drums & vocals; Ted Rudolph, vibes; Bruce Williams, guitar, and Wesley Jones, piano). The Local 767 jazz combo shares the spotlight at every show with the takeoff gals.

Two-thirds of the King Cole trio as it was in the days when it was climbing to the top, was spotted at the Waikiki inn here in the Johnny Miller trio. Johnny's old sidekick of King Cole days, Oscar Moore, is with him on guitar, Ernie Freeman at the keyboard.

BEHIND THE BANDSTAND: While the Southern California Hot Jazz society was staging a campaign to raise money to put a plaque on the then-unmarked grave of Jelly Roll Morton, buried in a cemetery near L. A., a friend of the late jazz figure quietly had a simple marker placed on the grave without telling anyone. When the jazz society attempted to place a special plaque on the grave, it was learned that cemetery authorities had been given orders that absolutely no other memorial of any kind was to be set up.

Jazz clubbers will have to figure out something else to do with the money (some \$200) they raised at their benefit concert. Incidentally, recordings taped at that concert, where Joe Sullivan, Zutty Singleton, and others donated their services, have bobbed up for sale as commercial platters in some local disc dispensaries.

Down Beat salutes Benny Carter in the next issue.

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WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOEFER

Ray Anthony

- 4 Eleanor
- 6 My Prayer

George: *Eleanor* is a dull tune performed with a good dance ensemble sound. A short trumpet break by leader fails to impress. Tommy Mercer's vocal adequate. The reverse, adapted from Georges Boulanger's *Avant de Mourir*, would have made a beautiful instrumental. The Anthony band has attained ensemble unity and a mellow tone but any musical excitement is lacking for these ears. (Capitol 1438.)

Tex Beneke

- 5 Palladium Patrol
- 4 My Love and My Mule

Jack: The first is a thinly-disguised *American Patrol* with a solo from Tex and an easy, straightforward trumpet ride. Nice enough, but nothing that will be long remembered. (MGM 10936.)

Hadda Brooks

- 5 All I Need Is You
- 5 The Man with a Horn

Jack: Hadda loses most of her soft, me-to-you feeling here, as she's backed by a band that includes a loud, chunking rhythm guitar instead of her usual trio-only accompaniment.

Man is the Ray Anthony theme Jack Jenney wrote that now has words added. Some well-blown, piercing trumpet here and pretty good Hadda. (London 865.)

Kay Brown

- 4 Little Rock Getaway
- 4 My Love and My Mule

Jack: Eileen Barton-like Miss Brown, young west coaster, tosses off a couple to very little effect. Joe Sullivan's *Getaway* now has words. Why? (Mercury 5600.)

Nat Cole

- 7 Little Child
- 6 Red Sails in the Sunset

Jack: *Child* is much like the *Soliloquy* from *Carousel* in mood, with Nat sounding sympathetic and ingratiating on the Peter DeRose-Carl Sigman opus. *Red Sails* has a vocal group behind Nat again as he turns in another competent job. Remember when he used to play piano on records? (Capitol 1468.)

Xavier Cugat

- 4 Greek Bolero
- 4 Co-Co-Coconut

Pat: Wonder if this is the stuff Cugat plays when he tours South America? It's ponderous, undis-

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.

tinguished Latin-Americana in the style favored by most U. S. hotel bands—it's also what movie bands play when hero and heroine are dinner-dancing, and danger looms on the edge of the floor. Abbe Lane chants on *Coconut*. (Columbia 39256.)

Doris Day

- 4 It's So Laughable
- 5 Very Good Advice

Pat: Doris does her best, which normally would deserve a much higher rating, but she's hampered by a vocal group on *Laughable*, and the tune itself drags on *Advice*. First side is one on which vocal quartets only obscure the music, but at least I've finally figured out why they're needed on tunes like this. It's simply because the four-line lyric would get pretty dull if only one voice had to repeat it throughout. This way, though, there's some variety. (Columbia 39295.)

The Dinning Sisters

- 3 Please Don't Talk About Me When I'm Gone
- 3 San Antonio Rose

Pat: The Dinnings, especially on *Rose*, have the same cheerless quality you'd get from plucking a taut string and digging the vibrations. *Talk* bounces regularly from one accented word to one unaccented, and back again, with complete disregard for the song itself. In this case, apparently, three minds just make a bigger blank. (Capitol 1473.)

Jimmy Dorsey

- 7 Baby-O, Baby-O
- 5 Jui for Tonight

George: A sprightly, swingy *Baby* reminds of the Dorsey band back in '37. *Tonight* is a litting number with Karl Kiffe, the drummer, furnishing a Latin-American beat throughout. The attempt to revive the O'Connell-Eberly cute-type vocal chorus leaves us cold. Present day Dorsey cooers are Kenny Martin and Pat O'Connor,

This Time He'll Leave It At Home



New York—George Shearing, whose quintet was voted the country's best small combo in the *Beat's* 1950 poll, recently claimed his award on a Leonard Feather WOR broadcast. The pleased pianist not only was presented his plaque, but found Lionel Hampton at hand to do the honors. Shearing's 1949 plaque, also for first-place in the combo division, was among the missing when the quintet's station wagon was looted last year.

whose work lacks the originality of the O-E duo. Jimmy himself takes alto solos on both sides and sounds like a jazz-educated Freddy Gardner. (Columbia 39258.)

Tommy Dorsey—Victor Young

- 6 Searching Wind
- 6 You're the One

George: The initial side above is billed as a trombone solo, but only half the three-minute span contains TD while the remainder is the usual lush scoring by Victor on a nondescript tune. The reverse also features Tommy, using slightly more originality in phrasing, but half of the side is taken up with Bob London's ordinary vocal and Young's string-bound ensembles. Those who like TD's impeccable melodic phrasing and purity of tone will go for *Wind*. (Decca 27455.)

Billy Eckstine

- 6 What Will I Tell My Heart?
- 5 I'm Yours to Command

Jack: B. isn't very relaxed on wax these days. For a kick, get out his *Goodbye* he made on MGM a couple of years ago and compare it with *Heart*, much the same type

of tune. They're worlds apart in sensitivity and ease. Sounds as if Eckstine is about six feet away from the mike on *Command* and really opening up the floodgates. (MGM 10944.)

Slim Gaillard

- 5 When Banana Skins Are Falling
- 5 Bongo Cito

Pat: Slim's vocals, a fine bongo player, and a buzzing tenor are prominent in Slim's recording sextet. Both sides move along briskly, jumping on the way. (MGM 10938.)

Helen Grayco

- 2 Twice Brillog
- 4 Put on Your Red Silken Stockings, Pretty Babe

Pat: Helen, who is Mrs. Spike Jones, has a live, full, husky voice that is quite pleasant. Both she and the band leave a sort of seasick feeling in the listener in *Brillog*, by hitting each beat equally and heavily. *Stockings* is not the same as *Red Silk Stockings and Green Perfume*, but close. (London 983.)

Lionel Hampton Sextet

- Moon Glow
- Penthouse Serenade
- The Man I Love
- You Go to My Head
- Easy to Love
- Memories of You
- Time on My Hands
- I'll Remember April

Album Rating: 6

George: A relaxed Hampton working his vibes against Doug Duke's organ mostly, with other members of the sextet far in the background. The tunes are all familiar and the net result is a neat package of unobtrusive background music. Don't look for any unexpected kicks. (Decca DL 5297.)

Stan Kenton

- 6 September Song
- 5 Artistry in Tango

Jack: First chorus of *September Song* is sung in unison by the band, accompanied only by Stan playing fill-ins, a wandering bassist, and Shelly Manne.

Second chorus starts with eight bars of impressive, spread-voiced trombones, followed by eight more of trumpets playing against them. Saxes come in, then the choir returns to finish it up.

Had this side started with the trombones and gone on from there, maybe into an Art Pepper solo, it could have been great. The band sounds wonderful, the recording impeccable, but too little happens.

Reverse is another run-through of *Artistry in Rhythm*, with Shelly delivering broadsides on the tango accents. This is an innovation? (Capitol 1480.)

(Turn to Page 15)

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WHAT'S ON WAX

(Jumped from page 14)

Frankie Laine

6 Metro Polka
3 The Jalousy Song
 Pat: Frankie sounds as if he's having fun with *Metro*, which is complete with accordion, guitar, vocal group, and in the traditional polka style. This side will probably seem sickening after several million jukebox nickels have worn it out, but at this point it's just a potential. Laine sings it straight for a change. *Jalousy* is chiefly remarkable for the alliterative "In sad old sack, a sorry sight to see," which is probably the lowest thing that can happen to a sibilant. (Mercury 5581.)

Art Lund

4 From Wizzelton to Wizzelton
5 A Young Man's Fancy
 Pat: Chief attraction here, I'm afraid, is the title of the first tune, which Art sings in a thoroughly bored manner. He carries this over to *Fancy*, which may turn lightly in springtime, but not in this case. Band is led by LeRoy Holmes, and

is of little help on these two. (MGM 10940.)

Dean Martin

5 Who's Sorry Now?
4 Beside You
 Jack: Dean's casual, rhythmic singing makes *Sorry* easy to listen to, but can't do anything for *Beside You*, a dull, boring tune. (Capitol 1458.)

Helen O'Connell

4 I'm Getting Sentimental Over You
3 He Didn't Ask Me
 Pat: Helen has a hard voice, brittle and rather cold. But she also has some ancient shades of phrasing, ala Mildred Bailey, which are nice. (Capitol F1459.)

Sy Oliver

7 Ain't She Sweet?
7 'Tain't What You Do
 George: Both of these are tunes Sy arranged for the late Jimmie Lunceford band back in 1939 and recorded for Vocalion. It is good to hear a powerful, swinging arrangement again. Both are cleanly and impellingly played, with unison vocals led by Sy himself in place of Trummie Young, who did them for Lunceford. (Decca 27418.)

Cherry Decorates New Shaw Disc



New York—Singer Don Cherry, left, and clarinetist Artie Shaw teamed up to cut *Just Say I Love Her* and *Don't Worry 'Bout Me* for Decca a couple of months ago. Cherry was noted as a ranking amateur golfer before taking up singing recently.

Patti Page

5 Ever True Ever More
4 Down the Trail of Aching Hearts
 Jack: Patti gets a shuffle rhythm backing on *Ever True*, while the hillbilly *Aching Hearts* will probably fall right into line behind *Tennessee Waltz*, *Would I Love You?*, and *Mockin' Bird Hill*. Patti's hot. (Mercury 5579.)

Lorry Raine

5 Someone
5 I Didn't Mean to Be Mean to You
 George: Lorry's voice is appealing in a way, but in other ways she lacks professional finish. These two ballads are done with Cliff Parman's lush orchestral accompaniment and some subtle echo effects. If this chick hits the right tune something might happen. *Strangers* was close. (London 963.)

Songs by Rodgers and Hart and Johnny Green

Wait Till You See Her
Have You Met Miss Jones?
It Never Entered My Mind
Dancing on the Ceiling
I Cover the Waterfront
You're Mine You
Out of Nowhere
I'm Yours
 Album Rating: 7
 Pat: *Wait* and *Entered* are sung by David Allen, backed by Johnny Richards; *You're Mine* and

I'm Yours by Mary Ann McCall with Phil Moore's ork; *Nowhere* is by the Paul Smith quartet; *Ceiling* by the Barbara Carroll trio, and *Miss Jones* by the Red Norvo trio. Most of these have been issued before, with the Norvo effort a notable exception. Red's group and Mary Ann carry off the honors. *Jones* sounds as close to the in-person Norvo trio as we've heard on record, and that makes it near perfection. Mary Ann's *You're Mine* is worth the price of the whole album. It's spotted right after Emma Lou Welch's vocal on *Waterfront*, in which Emma's unique style gets the best of her. Mary Ann, though, is a real gal! (Discovery DL 3014.)

Sharkey's Kings of Dixieland

8 Sharkey Strut
7 I'm Goin' Home
 George: The *Strut* is a number Sharkey and Santo Pecora sort of remember from the New Orleans Rhythm Kings' *I Never Knew What a Gal Could Do*. It was recorded later as *Zero* by Wingy Manone. Outstanding solos on the side are by Lester Bouchon (a well-schooled Dixie clarinet who spent years in Chicago radio), Sharkey, and Santo Pecora on trombone. Reverse is the Paul Mares-Mel Stitzel opus about returning to New Orleans. Tune has a fascinating quality fully appreciated by Bouchon's low register clarinet. Jeff Riddick's unexperienced vocal a bit too long. Charlie Miller plays trombone on this side. (Capitol 1452.)

Kenton Stand At Balboa In Doubt

Hollywood—Stan Kenton's plans to spend the summer at Balboa beach's Rendezvous ballroom, Kenton's "home spot" since he started there just about 10 years ago this month, are up in the air as result of purchase of the dance hall by new owners.
 New operators are J. Raymond Medberry, a Los Angeles attorney, and his brother, Chauncey Medberry, a banker. New manager is Douglas White. The Medberry brothers purchased the ballroom from Robert Murphy, who has owned and operated it since its opening 25 years ago and who was a close friend of Kenton.
 Vido Musso, with new newly-launched 15-piece band, was slated to open the summer season at Balboa with a five-day stand covering April 21 and 25-29. Louis Armstrong All-Stars are set for a five-day stint starting May 29. "considering" Kenton but had reached no decision.

TD To Reopen Coast Dancery

Hollywood—Tommy Dorsey will make another attempt to reopen the Casino Gardens, big Ocean Park beach dancery on which he acquired lease several years ago, on a weekend basis starting Decoration Day. He hopes, according to local representatives, to have the spot going on a fulltime basis by summer.
 No band was set at this writing. Report here was that Dorsey was thinking of organizing a house band, fronting the unit himself when not tied up on eastern commitments.

Fran Warren

7 Don't Leave Me Now
5 I Love You Much Too Much
 Pat: *Leave*, written by Ed Libona, is a real song—both intelligent and musical. Fran's vocal stands out over the properly dim background, making every facet of this song memorable. She gets over-emotional in only one or two small spots, and that can be easily overlooked. On *Much*, however, she pulls out all the stops. It's simply awash in tears and gypsy violins. Fran descends to hoarse, sob-choked phrases, and you can almost see her mascara dripping. It's not pretty. (Victor 20-4082.)

Lee Wiley-Bobby Hackett-Joe Bushkin

Street of Dreams
A Woman's Intuition
Sugar
Anytime, Any Day, Anywhere
Manhattan
I've Got a Crush on You
A Ghost of a Chance
Oh! Look At Me Now
 Album Rating: 7
 Jack: The husky-voiced Miss Wiley sings eight great tunes in this album, titled *Night in Manhattan*, including those most associated with her.
 Support comes from Bobby Hackett and Joe Bushkin with his swinging strings, both giving sleek, feelingful support to Lee. Though she doesn't always hit notes with the greatest accuracy, she still creates that intimate, sophisticated mood and puts much meaning into the lyrics. (Columbia LP CL 6169.)

Watch for the life story and photos of Benny Carter in the May 18 issue of *Down Beat*, on sale May 4.

AUCTION!!!

The famous, fabulous Weil collection of 1,150 Bing Crosby records. Over 800 12", 16" transcriptions, originals cut by NBC, etc., of Crosby programs of '30's, '40's. All labels; unreleased and alternate released takes; blowups; V-discs; film trailer, Treasury blurbs. At least 1,000 unavailable, hundreds more cutout. Most complete Crosbyana ever assembled, indexed and cross-indexed on two beautiful wheel-deck filing systems. All details from Record Changer Magazine (March), 125 La Salle Street, N.Y.C., or write, wire, phone there.

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THE MUSICAL DRUMMER

By LOUIE BELLSON

Los Angeles—More about the two bass drums? Certainly. The talk is getting around and drummers are beginning to realize the value of such a setup and its possibilities. Two bass drums—three words that to most musicians sound like a road blockade. Quite the contrary, however: if used in the correct manner, the two bass drums will produce many varied effects.

When playing rhythm, for example, one of the many sounds obtainable is to play four beats to each measure with the right bass drum and play syncopated figures on the left without disturbing the rhythm of the right foot, right hand, or left hand. Here are a couple of rhythm and solo figures. Make sure each rhythm is played even and in character. Make it swing (Examples I and II).

Next are a few exercises sent to me, the first of which is a warmup from Bob Sanders, of Gledge, Miss. (Example III). Example IV is a paradiddle exercise, sent in by Carlton A. Johnson, Oakland, Calif.

I had the pleasure of listening to Woody Herman's fine band recently, and it was a real treat. Sonny Igoe sounds wonderful. His easy, natural, clean, and precise drumming is a great asset to the band. Here are a couple of rhythms Sonny played the night I heard him (Example V).

Sidemen Switches

Claude Thornhill: Tippy Morgan, alto, left to be married. Herb Geller, tenor, moved to his chair. Red Kelly, bass, for Charlie Curtis . . . Gene Krupa: Dave Silberman, piano, for Harvey Leonard (to Georgie Auld) . . . Louis Prima: Paul Gilmore, trombone, for Paul Selden.

Tex Beneke: Steve Cole, clarinet, for Billy Ainsworth (to Tommy Dorsey) . . . Tommy Dorsey: Ainsworth, clarinet, for Herbie Steward; Gene Krupa, piano, out; Irv Lewis, piano, for Johnny Amoros (to army), and Ray Wetzel, trumpet, added . . . Hector Rivera: Eddie Meyer, alto, added.

Sonny Dunham: Fern Caron, trumpet, for Bunny Snyder (to studio work) . . . Harry Ranch: Buddy Loefer, bass, out (to army) . . . Sammy Kaye: Don Burke, trombone, for Mervyn Gold; Lenzie Neff, tenor, for Charlie Alber-

time; Bob Kasha, piano, for Frank DeFabio, and George Winslow, baritone, for Jerry Bittick.

Phil Napoleon: Pete Rogers, bass, for Frank Begonia, and Charlie Quener, piano, for Al Washburn . . . Les Elgart: Charlie Albertine, tenor, for Mickey Folos (to Gene Williams); Walt Wegner, alto, for Charlie O'Kane (to Gene Williams), and Al Keller, piano, for brother Jack Keller (to form own trio) . . . Oscar Dumont: Ernie Austin, drums, for Lou Mundo.

Tommy Tucker: George Caiani, trumpet, for Don Leight; Bert Prager, trombone, for Vern Friley, and Irv Manning, bass, for Tom O'Neill (to Bernie Cummins) . . . Stanley Melba: Moe Wechsler, piano, for Phil Della Penna.

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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 Instrument _____
 From _____
 To _____
 Replaced _____
 To _____

I RHYTHM FIGURES

II SOLO FIGURES

III

This paradiddle exercise was sent by Carlton A. Johnson of Oakland, California.

IV

Medium groove

V

SUSPENDED CYM.

HI-HAT

SUSPENDED CYM.

Spanier Discography

Following is a select list of Muggsy Spanier recordings, compiled by George Hoefler.

Bucktown five Stomp six	1924 <i>Mobile Blues</i> <i>Everybody Loves My Baby</i>	Gennett 5405 Autograph 626, Session 5
Charles Pierce ork	1927 <i>Ball Frog Blues</i>	Para. 12619, UHCA 1-3
Chicago Rhythm Kings	1928 <i>I've Found a New Baby</i>	BR. 4001, 80063, UHCA 7-8
Ray Miller ork	1929 <i>That's a Plenty</i>	Br. 4224
Ted Lewis ork	1930 <i>The Lonesome Road</i>	Col. 2181-D
Mound City Blue Blowers	1931 <i>Darktown Strutters Ball</i>	Ok 41526, Har. 1378, Cal. 36281
New Orleans Rhythm Kings	1935 <i>Dust Off That Old Piano</i>	De. 388
Ben Pollack's Pick-A-Rib Boys	1937 <i>Alice Blue Gown</i>	De. 1546, 3526
Muggsy Spanier Rag- time band	1939 <i>Someday Sweetheart</i>	Bb 10384, Bilt. 1044
Muggsy Spanier Rag- time band	<i>Dipper Mouth Blues</i>	Bb 10506, Vi. 20-3896
Muggsy Spanier Rag- time band	<i>Relaxin' at the Touro</i>	Bb 10532, Vi. 20-3898 Vi. 40-0139, V-Disc 173
Muggsy Spanier Rag- time band	<i>Lonesome Road</i>	Bb 10766, V-Disc 217
Jam Session at Com- modore No. 3	1940 <i>A Good Man is Hard to Find (12")</i>	Com. 1504-05
Bechet-Spanier Big Four	<i>That's a Plenty (12")</i>	HRS 2002
Lee Wiley	<i>Down to Steamboat Tennessee (12")</i>	Com. 1507
Bing Crosby-Connie Boswell with Bob Crosby's Bobcats	<i>Yes, Indeed</i>	De. 3689
Muggsy Spanier ork	1942 <i>Hesitating Blues</i>	De. 4271, 25441
Muggsy Spanier Rag- timers	1944 <i>Sweet Lorraine (12")</i>	Com. 1517
Muggsy Spanier Rag- timers	<i>Riverside Blues</i>	Com. 586
Muggsy Spanier band	1945 <i>Feather Brain Blues</i>	Man. A20-2
Muggsy Spanier ork	1946 <i>Am I Blue?</i>	Disc 6030
Jazz Ltd. band	1949 <i>Washington and Lee Swing</i>	Regal LP 11
Muggsy Spanier band	1950 <i>Dixie Flyer</i>	Merc. 5424
Muggsy Spanier band	<i>Sweet Georgia Brown</i>	Merc. 5460
Muggsy Spanier band	<i>Homa</i>	Merc. 5494
Muggsy Spanier band	<i>Alabama Jubilee</i>	Merc. 5528

Read the Benny Carter story in the May 18 issue of *Down Beat*, on sale May 4. *Down Beat* covers the music news from coast to coast and is read around the world.

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Anthony, Ray (Steel Pier) Atlantic City, 6/29-7/5, b
Arnas, Desi (Biltmore) L. A., Out 4/28, b
Back, Will (Flame) Duluth, Out 4/27, nc
Bardo, Bill (Mayo) Tulsa, Okla., h
Barron, Blue (On Tour) MCA
Basil, Louis (Chicago) Chicago, t
Bell, Curt (Stuyvesant) Buffalo, h
Benke, Tex (Lakeside) Denver, 5/12-25, h
Bergman, Eddie (Ambassador) L. A., h
Bishop, Billy (Peabody) Memphis, Out 4/21, h; (Schroeder) Milwaukee, 5/2-27, h
Bothie, Russ (Paradise) Chicago, b
Bradshaw, Ray (Crystal Terrace) Duluth, h
Brandon, Henry (Blackhawk) Chicago, r
Brandwynne, Nat (Cafe Theatre) NYC, nc; (Mapes) Reno, 6/21-8/1, h
Brown, Les (Capitol) NYC, 5/24-6/13, t; (Palladium) Hwd., 8/7-9/3, h
Burke, Bob (Casino) Quincy, Ill., Out 4/25, nc
Busee, Henry (Biltmore) L. A., 4/28-5/20, h

Herman, Woody (Air Base) San Antonio, 8/2-8; (Palladium) Hwd., 5/15-21, h
Hill, Tiny (Winchester) Cairo, Ill., 5/21-27, nc
Howard, Eddy (Aragon) Chicago, Out 5/6, h
Hudson, Dean (Charles) Baltimore, 5/7-20, nc; (Vogue Terrace) McKeesport, Pa., 6/15-28, nc; (Cavalier) Virginia Beach, Va., 7/1-14, nc; (Claridge) Memphis, 7/15-28, h
Hummel, Roger (Blue Ribbon) Atlantic Beach, N. C., nc
James, Harry (On Tour) MCA
Jerome, Henry (Edison) NYC, h
Johnson, Buddy (Regal) Chicago, 4/20-5/5, nc
Jones, Spike (On Tour) MCA
Jurgens, Dick (Aragon) Chicago, 6/23-7/20, h
Kassel, Art (Martini) Chicago, Out 5/5, r
Kenton, Stan (Rendezvous) Balboa Beach, Calif., In 6-29, b
Kerns, Jack (Elmo) Billings, Mont., Out 5/5, nc
King, Henry (Shamrock) Houston, h
Krupa, Gene (Casa Loma) St. Louis, 4/24-30, h
Lande, Jules (Ambassador) NYC, nc
LaSalle, Dick (Plaza) NYC, h
Lester, Dave (Latin Quarter) Boston, nc
Lewinter, Dave (Ambassador) Chicago, h
Lewis, Ted (Elmwood Casino) Windsor, Canada, Out 4/21, nc; (Schroeder) Milwaukee, 4/24-5/6, h; (Chase) St. Louis, 5/10-23, h
Lombardo, Guy (Roosevelt) NYC, 5/1-6/30, h

Pearl, Ray (On Tour) McE
Perrault, Claire (Southern Dinner) Houston, nc
Petti, Emile (Versailles) NYC, nc
Phillips, Teddy (Statler) Buffalo, Out 4/22, h
Pieper, Leo (Muehlebach) Kansas City, 4/25-5/15, h; (Cavalier) Virginia Beach, Va., 5/18-6/1, h
Pierce, Dick (Downtown) San Francisco, Out 4/22, t
Pineapple, Johnny (Muehlebach) Kansas City, Out 4/24, b; (Baker) Dallas, 5/4-31, h; (Claridge) Memphis, 6/1-21, h
Powell, Teddy (Balinese) Galveston, Out 5/3, nc
Raginak, Mischa (Biltmore) NYC, h
Reed, Don (Heinic's) St. Paul, r
Ragone, Tommy (Schroeder) Milwaukee, Out 5/5-12, h; (Cotton Carnival) Memphis, 5/5-12, h
Reid, Don (Baker) Dallas, Out 5/1, h; (Roosevelt) New Orleans, 5/4-31, h; (Cavalier) Virginia Beach, Va., 6/2-29, h
Ruhl, Barney (Rice) Houston, Out 5/3, h
Sands, Carl (Cleveland) Cleveland, h
Saunders, Red (Delia) Chicago, nc
Schafer, Charlie (Gull Lake) Richland, Mich., In 5/26, cc
Shaffer, Freddie (Kennywood) Pittsburgh, 5/16-26, h
Stern, Hal (Beverly Hills) L. A., h
Stier, Jimmy (Valencia) Ft. Wayne, Ind., h
Straeter, Ted (Larue) NYC, nc
Study, Joe (Statler) Detroit, h
Sullivan, John (Town) Houston, nc
Terry, Dan (Trianon) Chicago, Out 4/29, b
Thornhill, Claude (Iowa State U.) Ames, Ia., 5/10-12, h
Turner, Orrin (Claremont) Berkeley, Calif., Out 7/1, h

Bal-Blue Three (Balboa) Empire, Ore., nc
Baldieri (Duluth) Duluth, Minn., h
Barlow, Dixie (Ambassador) Palm Beach, Fla., b; (Drake) Chicago, In 6/30, h
Basie, Count (Birdland) NYC, 4/27-5/10, nc; (400 Club) Albany, N. Y., 5/14-20, nc
Basin St. 8 (Lentant's) New Orleans, nc
Bel Trio (Le Coq D'Or) Toronto, Out 4/30, nc
Benedict, Gardner (Bevely) Newport, Ky., nc
Benkin, Sammy (Cafe Society) NYC, nc
Big Three (Barits) Chicago, cl
Billings, Bernie (Last Frontier) Las Vegas, h
Blons, Harry (Mitch's Air-O-Inn) Minneapolis, nc
Boggs, Noel (Lake) Lakewood, Calif., nc
Bonano, Sharkey (Waldorf-Astoria) NYC, h
Brant, Ira (Little Club) NYC, Out 4/21, nc
Brown, Abby (Charley Foy's) L.A., nc
Brubeck, Dave (Hickory House) NYC, nc
Bushkin, Joe (The Embers) NYC, h
Byrn, Johnny (McCurdy) Evansville, Ind., h
Cal-Trio (Russell's Gilded Cage) Phoenix, Ariz., h
Camden, Eddie (Radison) Minneapolis, h
Cathcart, Dick (Bevery Cavern) Hwd., nc
Cavanaugh, Page (Blue Angel) NYC, nc; (Black Hawk) San Francisco, In 5/25, h
Chaloff, Serge (Hi-Hat) Boston, nc
Collins, Lee (Victory) Chicago, cl
Conley Trio, Tom (Towns) Milwaukee, Out 4/22, h; (Stage) Chicago, 5/9-20, cl
Cosmopolitans (Zebra) Chicago, cl
Daily, Pete (Royal Room) Hwd., nc
Davis, Ramp (Chi Chi) Palm Springs, Calif., nc
Davis, Tiny (Colonial) Toronto, 4/16-29, h
Decker, Chip (Silver Dollar) Boston, nc
Dee Trio, Johnny (Holiday Inn) Elizabeth, N. J., Out 5/13, nc
Deuces Wild (Carnival) Pittsburgh, cl
Diaz, Horace (St. Regis) NYC, h
Downs Trio, Evelyn (Knickerbocker) NYC, Out 4/30, h
Dunn, Al (7 and T) Washington, D. C., cl
Eadie & Rack (Blue Angel) NYC, nc
Erwin, PeeWee (Nick's) NYC, nc
Fay's Crazy Kata, Rick (Showman's) Texarkana, Ark., nc
Felicis Quartet, Ernie (Rhythm Room) Hwd., nc
Fidler, Lou (Larry Potter's) L.A., nc
Fields, Herbie (Zanzibar) Denver, 4/28-5/13, nc; (Stage Door) Milwaukee, In 5/25, nc
Four Freshmen (Pack's) San Francisco, nc
Four Pet Brunettes (Hollywood) Rochester, Minn., cl
Four Shades of Rhythm (Bar O'Music) Chicago, cl
Frasetto, Joe (Latin Casino) Philadelphia, nc
Galliard, Slim (Blue Note) Chicago, nc
Galvan, Geri (Oasis) Hwd., nc
Garner, Errol (Oasis) L.A., Out 4/26, nc; (Black Hawk) San Francisco, In 4/27, nc
Garry Trio, Vivien (Mural) L.A., nc
Getz, Eddie (Kodric's) Milwaukee, nc
Gibson's Red Caps, Steve (Blue Mirror) Washington, D. C., Out 4/22, nc
Gilbert, Jerry (Elms) Excelsior Springs, Mo., h
Gillespie, Dizzy (Birdland) NYC, Out 4/25, nc; (Showboat) Philadelphia, 4/29-5/25, nc
Gonzales, Leon (Preview) Chicago, cl
Gooden Trio, Cal (Zebra) L.A., nc
Grawo Trio, Joe (Three Deuces) NYC, nc
Hackett, Bobby (Music Box) Boston, nc
Harrison Trio, Ford (Rainbow Room) NYC, cl

Henderson, Horace (Grove Circle) Chicago, cl
Henderson Trio, Ken (Glass Bar) Ft. Madison, Ia., cl
Henderson Trio, Luther (Boa Soir) NYC, nc
Herman, Lenny (Warwick) NYC, h
Herrington, Bob (Claremont) Atlanta, Ga., h
Hodes, Art (Jupnet's) Chicago, r
Hodges, Johnny (Blue Note) Chicago, 4/1-14, nc
Hucksters (Rendezvous) Kokomo, Ind., cl
Hunt, PeeWee (Trition) Rochester, N. Y., h
Hunter, Ivory Joe (Blue Note) Chicago, 5/4-13, nc
Huston, Ted (Astor) NYC, h
Jackson, Willis (Oasis) L.A., 4/27-5/10, nc
Janis, Conrad (Jimmy Ryan's) NYC, nc
Jasen Trio, Stan (Eddie's) San Diego, nc
Jennings Trio, Jack (Hour Glass) Newark, N. J., nc
Jordan, Connie (Say When) San Francisco, nc
Jordan, Louis (Y Circus) St. Louis, 4/22-26, h
Kerns, Jack (Elmo) Billings, Mont., Out 4/28, nc; (Commercial) Elko, Nev., 5/1-27, h
Keynoters (Bryn Mawr) Chicago, cl
Lamare, Nappy (Sardi's) L.A., nc
Lane, Johnny (1111 Club) Chicago, cl
Larson, Skip (Aloha) Santa Cruz, Calif., nc
Latinaires (Mocambo) Hwd., nc
Laylan, Rollo (Poinciana) Miami, h
Lewis, George (El Morocco) New Orleans, nc
Lewis, Irv (Tropical) Detroit, cl
Little Duo (Ohio) Youngstown, O., Out 4/22, h
Los Nortenos (Forest Park) St. Louis, h
Maddi, Larry (Bayou) Hwd., nc
Masters, Vick (Sundown) Phoenix, nc
McCune, Bill (Statler) Buffalo, In 5/18, h
McGrew, Bob (Drake) Chicago, h; (Broadmoor) Denver, In 6/1, h
Melis, Jose (Park Sheraton) NYC, h
Miles, Wilma (Green Frog) Lakes Charles, La., h
Miller, Eric (Say When) San Francisco, nc
Miller Brothers (Chicago) Chicago, 5/4-17, t
Modulators (Congress) Chicago, h
Mole, Miff (Jazz Variety) Chicago, nc
Monda, Carmel (Varsity Inn) Thomas, W. Va., nc
Morrin, Gene (150 Club) San Francisco, nc
Muir, Wayne (Biltmore) Dayton, O., h
Munro, Hal (Hillcrest) Toledo, O., h
Murphy, Turk (Greenwich Village) Palo Alto, Calif., nc
Nanni, Nino (Angelo's) Omaha, 4/28-5/24, cl
Nelson Trio, Richard (Blackstone) Chicago, h
Nelson, Stan (Yeaman's) Detroit, 5/1-16, nc
Niblicks (Congress) Chicago, h
Night & Day (Hollywood) Rock Island, Ill., h
Norvo, Red (Surf) L.A., nc
Novelaire (Duncan's) Valparaiso, Fla., r
O'Brien & Evans (Deatur) Deatur, Ill., cl
Oliver, Eddie (Mocambo) Hwd., nc
Ory, Dick (Bevery Cavern) L.A., nc
Osburn, Orrie (Greenery) Chicago, h
Paris Trio, Norman (Ruban Bleu) NYC, nc
Palmer, Jack (Iceland) NYC, r
Parrish Trio, Ben (Rivera) NYC, cl
Pattiford, Oscar (Harlem) Philadelphia, 5/21-6/8, nc
Pinkard, Bill (Jimmie's Palm Gardens) Chicago, nc
Pollack, Ben (150 Club) San Francisco, nc
Pollack, Terry (Bon Ton) Bay City, Mich., nc
Randall, Art (Fontaine) Omaha, h
Randy, Doc (Club 47) L.A., nc
Re, Payson (Stork) NYC, nc
Renes Trio (Standish Hall) Hull, Quebec, h
Rey, Alvin (Lake Merritt) Oakland, Calif., h
Ronalds Brothers Trio (Grange) Hamilton, Ont., cl
Rotgers, Ralph (Ambassador) Chicago, h
Roth Trio, Don (President) Kansas City, h
Sandler, Harold (Ritz-Carlton) NYC, h
Saunders, Milt (Tavern-on-the-Green) NYC, r
Schenk, Frankie (Paramount) Albany, Ga., Out 5/1, nc
Scooby, Bob (Hambone Kelly's) San Francisco, h
Shard Trio, Jerry (Piedilly) NYC, h
Shaw, Milt (St. Regis) NYC, nc
Shearing, George (Club 150) San Francisco, Out 4/22, nc; (Tiffany) L.A., 4/28-5/20, nc; (Flame) St. Paul, 5/31-6/8, nc; (Stage Door) Milwaukee, 6/8-14, nc
Smith Quartet, Bud (Sarnes) L.A., nc
Smith, Tab (20th Century) St. Louis, nc
Softwinds (5 O'Clock) Louisville, Ky., 4/30-5/20, nc
Spanier, Muggsy (Zanzibar) Denver, Out 4/22, nc; (Hangover) San Francisco, 4/24-6/4, nc
Station Trio, Dell (New Yorker) NYC, h
Stierney, George (Holenden) Cleveland, h
Taylor Trio, Bob (Copley-Plaza) Boston, h
Thal, Pierson (St. Anthony) San Antonio, Out 5/7, h
Three Sharps (Flamingo) Silvia, Ill., nc
Three Suns (Roosevelt) NYC, Out 4/20, h
Larae Sweete (Rainbow Inn) New Brunswick, N.J., nc
Tinker Trio (Leavitt's) Anderson, Ind., cl
(Turn to Page 18)

Combos

Abbey, Leon (Harry's) Chicago, cl
Agnew, Charlie (Mayflower) Akron, h
Arlane Trio (Dixie) NYC, Out 5/28, h
Aladdin, Johnny (LaSalle) Chicago, h
Albert, Abbey (Warwick) Philadelphia, Out 4/21, h
Allen, Red (Hickory Log) NYC, nc
Alvin, Danny (Normandy) Chicago, r
Archer, Jimmy (Hub) Boston, nc
Arden Quartet, Ben (Leland) Aurora, Ill., Out 4/22, h
Armstrong, Louis (150 Club) San Francisco, In 4/24, nc; (Oasis) L.A., In 5/14, nc; (Blue Note) Chicago, 6/15-7/5, nc
Aversa, Dick (Sberaton-Gibson) Cincinnati, h
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NOTES between NOTES

By Michael Levin

New York — Consider this a three-part rave on the subjects of Sue Bennett, Ellis Larkins, and the Page Cavanaugh trio.

First, la Bennett. I ran across this young New York gal during the Campbell Soup Club 15 auditions. Had originally seen her on the Kay Kyser show as one of the singers, then Eddie and Rack, the duo pianists at the Blue Angel, recommended her.

For my lead quarter, this young elf is one of the coming female singers in the country. Here is a witch who has the big hearty vibrato and gutty attack of a Garland, the controlled musicianship of a Stafford, and the jazz ideas of a Vaughan. In short, this gal sings real good. Her voice is still a little raw, and once in awhile she lets her vibrato get away from her on low tones, but given another year she will compete on equal grounds with any young singer in the country.

Best thing about her singing is that she sounds as though she wants to sing. No mannerisms, no coyness, no tricks, this kid kicks off her shoes, steps into a mike, and sings and sings and sings—with true heart and warmth.

Unfortunately most of the time these days she's tied up with commercials on the Lucky Strike shows. I hope she gets out of this shortly because she's too good a singer, too genuine a talent to keep under the tightly disciplined wraps which commercial singing demands.

Speaking of commercial singing, I am reminded of brother Cavanaugh and group. For the last couple of weeks I've been making singing commercials with Page on piano, Bob Morgan, guitar, and Chick Parnell, bass, and all three singing.

When they first started, I suspect all three figured it would be an easy assignment. They are, after all, a fine musical group accustomed to singing harmony close and wide. After we had done 85 takes—literally—on one 15-second song, they began to revise their opinions.

This is no reflection on Page's group. As a matter of fact, in about two weeks they made themselves into a crack commercial group—which is way, way over par for the course.

The trouble with making musical commercials is that the accents which fall normally, fall all wrong to bring out the commercial copy line. So you're singing false accents, trying to make the phrases sound natural, trying to remember all the little do's and don'ts about how words must be pronounced, playing your instrument, trying to think of good fills, keep a metronomic sense of timing, perfect control of dynamics—and relax and swing at the same time.

Try it sometime. That's why the few people that can really do it well—the Andy Loves, the Ray Charles, the Chuck Goldsteins—earn so much dough—it's that hard to do.

Well, in any event, the brothers

Too Few Vocalists Think Of Lyrics: Jeri Southern

Chicago—"I don't see how anyone can hear a song and not be conscious of the lyrics, but I'm always surprised at the number of singers who seem to sing without that same consciousness." Jeri Southern, in many critics' estimation one of the top "song interpreters" in the country, was describing her approach to singing, and why she felt it was important.

"I worked as a pianist before I ever started to sing," Jeri continued, "and at that time I cared only about the tune itself. The music, not the words, was most important. But during the last couple of years I've changed my mind. It's possible to sing a shaky lyric and to sing it well. I've heard Nat Cole transform a very ordinary song into something special, but few singers can do that."

No Understanding

"I've also heard singers wreck a fine ballad because they didn't understand what it meant, or perhaps they'd never really thought about it. For instance, I was in a local club not long ago when a girl was doing a guest number with the band. She didn't have a bad voice, but what she did with the particular tune she chose to sing was pitiful. It was a sad song, like most ballads, and all the time she was singing she wore this big toothpaste-ad smile."

"She was happy about singing with the band, I guess. That was more important to her than what she was singing. But it seems funny for someone to sing about really tragic things and keep a grin on her face."

"It's true that most pop tunes, the current hit parade favorites, have poor lyrics. They just don't make sense. The teenagers who buy most of the records don't seem to care. But I like to think I'm singing for an adult audience, and the only pop tunes I use now are

Cavanaugh acquitted themselves nobly. So nobly it looks as though they may run into a much larger assignment because of it. But just mention the word "commercial" to them sometime and watch for the quiet look of horror that goes fitting across the collective faces.

And for the third section of the applause department, there is Ellis Larkins. Ellis formerly dawdled at the Blue Angel, now is to be heard at a place called the Chez Vito on W. 58th street.

He always was a fine piano player, but these days he is playing superlatively and superlatively at the most difficult feat of all—accompanying. On at least two occasions, Ellis has accompanied girls who auditioned for me who I would have signed for a five-year singing contract, only to discover on a little continued listening that I was signing Ellis' piano, not their singing.

The man's sense of changes behind each singer is so perfect and so perfectly suited to what the singer is doing, his touch so melodious, his rhythm so quiet, yet so pulsing, it comes very close to real perfection in extemporaneous taste.

Ellis never plays an extra note, a phrase too much, an arpeggio that is surplus. Yet he embellishes, adds to, glosses over, and enriches every single note that a singer emits while working in front of him. He is, in short, one hell of a piano player.

Nat And Trio Get Award From DJs

Montreal—While King Cole and the trio were in town at the Belmar club during March, Capitol records of Canada and a group of local disc jockeys presented them a prize describing them as "The Combo of the Half-Century."

Oscar Peterson was in town recently and transcribed four 15-minute shows for the CBC International Service to be broadcast anywhere in the world except over Canadian stations. They'll be sent chiefly to Europe and Latin America. He's the first jazz artist signed to cut such shows.

—Henry F. Whiston

revivals, like *Bewitched*. Four or five years ago, though, there were a lot of good new ballads. I don't know why there are none now.

Many Show Tunes

"Show tunes, usually not the top hit from a show but an equally good though neglected number, form a large part of the songs I sing. A lot of persons have asked me where I find the songs I use. When I first started, I chose them from records—Nat Cole's, Sarah Vaughan's, anything I liked."

"People are always recommending particular songs, and I usually try to hear them, or to buy the sheet music. I have more than 100 copies of sheet music at home of songs I can't possibly use—just dogs. Almost all of them are songs someone said were 'just right' for me."

No More Worrying

"It used to bother me when people would come up after a set and ask me if I was really as unhappy as I looked. There are very few happy ballads written, and if you understand the story each song tells, you're bound to appear unhappy. Up tunes, of course, are different. But my piano technique isn't at the point where I can sing an up tune and not worry about missing a beat. Ballads are slower, and take care of themselves."

It may be hard for a singer to find numbers that are exactly right. She has to find something she likes and understands and that fits her personality as well as her voice quality. But if she doesn't, the song—and the singer—will be forgotten in a week.

Terry Gibbs Signs With New Manager

New York—Terry Gibbs has signed a managerial contract with Lenny Lewis and Milt Gray, who also handle Buddy DeFranco's new band. They'll book his quintet through GAC.

Gibbs is currently in the midst of a two-weeker at the Flame in St. Paul.

(Jumped from Page 17)

Townsmen Trio (Manhattan) Salt Lake City, ne
Trimarket Trio, Dom (Roosevelt) Pittsburgh, h
Tunemixers (Los Medanos) Pittsburgh, Calif., Out 5/29, h
Turney Trio, Jane (Lido) South Bend, Ind., Out 4/28, ne

Ventura, Charlie (Blue Note) Chicago, 5/1-14, ne
Venuti, Joe (Mike Lyman's) L.A., ne
Vesely, Ted (Tom Tom) Glendale, Calif., ne

Walsh, Gene (Bar of Music) L.A., ne
Warner, Don (Village Barn) NYC, ne
Washington, Booker T. (Bee Hive) Chicago, ne
Wenvers (Nicollet) Minneapolis, Out 4/26, h

Wiggins, Eddie (Apex) Chicago, ne
Wilber, Bob (Savoy) Boston, ne
Williams, Clarence (Village Vanguard) NYC, ne
Wink Trio, Bill (Nocturne) NYC, ne
Wolfe, Red (Bel-Mont) St. Paul, ne
Wood Trio, Mary (Music Box) Palm Beach, Fla., Out 5/21, ne

Yaged Trio, Sol (Three Deuces) NYC, ne
York, Frank (Sherman) Chicago, h
Young, Lester (Birdland) NYC, 5/10-28, ne

Zack, George (Vanity Fair) Chicago, ne
Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

August, Jan (Alhambra Tavern) Cleveland, Out 4/23, ne; (Ted Lipsitz) Detroit, 4/24-5/6, ne
Bailey, Mildred (Bon Soir) NYC, ne
Bailey, Pearl (Colony) London, 4/23-5/20, r
Baker, Bonnie (Glenn Rendezvous) Newport, Ky., Out 4/30, ne
Baker, Josephine (Town Casino) Buffalo, In 4/28, ne; (Fox) Detroit, In 5/4, t; (Latin Quarter) Boston, In 5/13, ne
Bennett, Betty (Fack's) San Francisco, ne
Bennett, Tony (Copa) Pittsburgh, Out 4/28, ne; (Casino) Toronto, 4/24-30, t
Boswell, Connie (Ambassador) L.A., In 7/8, h

Boyer, Lucienne (Vardalles) NYC, ne
Brown, Louise (Airliner) Chicago, ne
Brown, Michael (Le Ruban Bleu) NYC, ne
Cavallaro, Carmen (William Penn) Pittsburgh, Out 4/29, h; (Statler) Buffalo, 5/1-13, h; (Nicollet) Minneapolis, 5/18-31, h

Christy, June (Downtown) San Francisco, Out 4/22, t
Contino, Dick (Casino) Toronto, Out 4/25, t
Crosley, Les (Toni's Caprice) NYC, ne
Damone, Vic (El Rancho) Las Vegas, Out 4/24, h

Duncan, Hank (Nick's) NYC, ne
Eckstine, Billy (Latin Quarter) Boston, 4/26-5/2, ne
Farrell, Bill (Blue Note) Chicago, 5/4-17, ne

Fitzgerald, Ella (Regal) Chicago, 4/20-26, t; (Birdland) NYC, 5/10-23, ne
Frye, Don (Jimmy Ryan's) NYC, ne
Gomez, Vincente (La Zambra) NYC, ne
Haines, Connie (Waldorf-Astoria) NYC, h
Hamilton, Sam (Byline) NYC, ne
Holiday, Billie (Hi-Note) Chicago, 6/1-14, ne
Holland, Johnny (Rainbow) Wilson, N.C., r
Horne, Lena (Fairmont) San Francisco, Out 5/8, h; (Ambassador) L.A., 5/8-24, h

Jackson, Cliff (Cafe Society) NYC, ne
Kay, Beatrice (Olympia) Seattle, Out 4/22, h; (Shamrock) Houston, 5/8-21, h
Leine, Frankie (Downtown) San Francisco, Out 4/22, t

Langford, Frances (Ambassador) L.A., h
Larkins, Ellis (Chez Vito) NYC, ne
Lee, Julia (Cuban Room) Kansas City, ne
Lee, Peggy (Copeland) NYC, ne
Liberace (Last Frontier) Las Vegas, h
MacRae, Gordon (Oriental) Chicago, 4/19-5/2, t

McCarthy, Mary (Piazza) NYC, In 5/17, h
Merce, Mabel (Byline) NYC, ne
Miles, Denny (Anchorage) Savannah, Ga., ne
Morris, Floyd (Bar O'Music) Chicago, cl
Nype, Russell (St. Regis) NYC, h

Page, Patti (Orpheum) Omaha, 5/18-24, t
Raney, Pat (Chez Vito) NYC, ne
Sheldon, Jimmy (Geary Cellar) San Francisco, cl

Stacy, Jess (Hangover) L.A., ne
Sutton, Ralph (Gordon's) NYC, ne
Tucker, Sophie (Ciro's) L.A., 4/26-5/16, ne
Tyler, Ann (Foster Aquarium) Biloxi, Miss., ne

Vaughan, Sarah (Colony) London, Out 5/9, ne

Walter, Cy (Drake) NYC, ne
Waters, Ethel (Capitol) NYC, In 6/7, t
Wiley, Lee (Jirky) NYC, ne
Williams, Joe (DeLia) Chicago, ne
Wittwer, Johnny (Hangover) San Francisco, ne

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All Had Hand In Roosevelt Show



New Orleans—This photo couldn't have been taken between sets at the Roosevelt hotel here, because no matter what time this group gathered at the Blue room, one of the four was supposed to be on the stand. From left to right are Johnny Long, whose band was featured in the room; Leon Kerner, leader of the spot's permanent relief band; Johnny Cola, former accompanist for Sunny Skylar, and Skylar himself, at the right.

Rich In Hassel Over Bookings

New York—A big hassel developed here when Buddy Rich suddenly decided to cancel several weeks of bookings and break up his big band in order to accept an offer from Josephine Baker. After leading his own band for Miss Baker during her stint at the New York Strand, then helping her out when she had trouble with her music in Philadelphia, Buddy was offered a deal whereby he would take along his trumpeter, Harry Edison, and deputy drummer Stanley Kaye on all her future bookings. As a result, Buddy was due to open simultaneously in Chicago, where La Belle Josephine was set to go, and in Boston, where Irving Siders of the Shaw office had committed him to open with his band. Other deals at the 421 in Philadelphia, at Birdland, and on television were verbally contracted for, according to Siders, who claimed he had a similar experience a few months ago when Buddy canceled out a slew of bookings he had lined up for him. Siders said that the union had advised him to try to cancel the bookings, but if he was unable to he planned to cut short the Baker tie-up immediately.

Hallock On Hollywood

(Jumped from Page 1)

motion picture score by pianist Calvin Jackson, for which Johnny Green won an academy award. (Ed. Note: It is industry practice for music department heads to accept awards because efforts to untangle credits on a highly collaborative scoring job are very difficult in most cases. We don't think that Johnny Green, one of the genuinely talented—but realistic—musicians in the movie business, would deliberately steal credit from Calvin Jackson. We do agree that most of Hollywood's so-called "big name composers" are slick fabricators and super-salesmen. But if it were not for these guys and their ability to convince producers of their importance most movies (excepting musicals) would be scored with music dubbed in from recordings and library soundtracks, and it wouldn't make a nickel's difference at the boxoffice.) My own observations reveal a kingdom built on nothing but the hope that someday each resident will have a million himself and will have aced five of his neighbors in accumulating his pile.

Everybody wants or has a Cadillac. Somehow this vehicle stands for more than integrity or art. It represents loot, the sole motivating factor in this assembly of "dolls," "babies," "sweethearts," and "darlings."

Must Be Gimmick Nobody talks or wants to unless there is a "gimmick." Walter Gross is notable for this attitude, my friend said. Yet, to a man, everyone insists that it's been "a pleasure to meet you" after every introduction.

The only music in Los Angeles is that made and participated in voluntarily, and normally for free, in the homes of musicians, or in Local 47's Union hall on occasion. Composers like Arnold Schoenberg are "on their fanny," while slick converts like Dimitri Tiomkin try to find a new way of writing a 13th.

It was an interesting and sickening three days. It's rather horrible to think that a knot of average musicians control and contribute to (without complaint) such powerful media for the dissemination of art, culture, and general intelligence as motion pictures, radio, and television, but it's evidently so. Oh yes, the weather. They all say, my friend included, that it is the only reason they stay. As they stress this they keep blinking at four-second intervals. The smog is that bad.

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**Hollywood
Sickening:
Hallock**

(See Page 1)

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**Bouquets To
Muggsy
Spanier**

(See Page 2)

★ ★ ★

**Herd Is
Swinging
Again**

(See Page 3)

★ ★ ★

**On The Cover
Muggsy
Spanier**

25

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