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Move Grows To Scrap L.A.'s Jim Crow Union

By CHARLES EMGE

Hollywood—A campaign launched by members of both Local 47 and AFM's Local 767, the union's Jim Crow branch here, to bring about an amalgamation of the two organizations is moving along, but with little indication up to now that the obstacles involved will be overcome in the near future.

Latest development in the campaign is the inauguration of a series of Sunday afternoon jazz sessions at Humanist hall, 307 S. Union street, to help defray expenses in connection with the printing and circulation of petitions requesting officials of both Local 47 and Local 767 to bring about the necessary action.

Some 600 Already

It's said that some 600 names, signed by musicians from both groups, have been affixed to the petitions to date and that the petitions will be presented when the number reaches 1,000.

No official cognizance of the matter had been taken by officers of either Local 47 or Local 767. An officer of the colored union, who preferred not to be mentioned by name, told *Down Beat*:

"Of course we know about it. The boys have been up here talking about it. We told them 'go ahead and sign if you want to, it's a free country.' But we just don't think it will do any good. And there are a lot of Local 767 members who think they'd have even less chance at good jobs if they were members of Local 47 than they do now."

'Gentlemen's Deal'

The younger (and many of the older) competent Negro musicians here believe their chances of getting at the high-salaried jobs in radio motion pictures and television work would be no worse, and probably would be better, if they were "integrated" with the music profession as full members of Local 47.

They feel that as long as the "white" union is represented by a fancy, lavishly-furnished building on Vine street near the heart of Hollywood, and the Negro union by the ramshackle, slumlike, converted old dwelling on Central avenue, they are facing an additional psychological barrier.

The Local 47-Local 767 situation is a "gentlemen's agreement" arrangement typical of many AFL labor groups (the AFM is not the only one in which racial discrimination is practiced). The white local has no written statute barring Negroes from membership. That at least two, and probably more, Local 47 members are Negroes (by descent) is fairly well known. They have "passed" and are accepted.

'Subsidiary' Local

Local 767 was established and chartered around 1920 as a sort of "subsidiary" local for Negroes, which, theoretically, was to have the same jurisdiction, geographically, as Local 47. However, during the early years after the founding of Local 767 many 47 members (and officers) had the feeling that the working privilege of Negro musicians was to be more or less confined to "their own district." This feeling has now almost com-

Forgot Change

New York—Story's circulating here about the traveling musician whose girl friend was worried when his promised letter failed to arrive.

Reason was clear when it reached her a day late: instead of *Air Mail Special*, he had marked the envelope *Good Enough to Keep*.

For Eagles Only



Wiesbaden, Germany—To hear Stormy Steed sing, you'd probably have to join the air force and get sent to Germany. Stormy, a green-eyed redhead and an American whose fame extends from Tripoli and the Riviera to Wiesbaden, sings with one of Germany's top dance outfits, Theo Koester's band, at the air force's special service's Eagle club here.

pletely disappeared.

The Negro local, whose members have been hit much harder by the slump that hit the dance and nitery business during the last two years than Local 47 musicians, is in bad shape financially. This could bring about the proposed amalgamation sooner than any other factor.

If Local 767 reaches the disintegration stage due to financial problems (and some say this is very close) it would be logical, under present-day, more advanced thinking, to shift its active membership (a very small percentage of its (Turn to Page 19)

FBI Taking Action Vs. Tune-Dex Bootleggers

New York — One of the most flagrant examples of music bootlegging in recent years was subjected to federal scrutiny last month when the FBI stepped into the Tune-Dex piracy case.

The legitimate Tune-Dex card service has been so seriously handicapped by the swiping of its miniature lead-sheets, and by the consequent reluctance of publishers to continue their deals with Tune-Dex, that George Goodwin, who operates the service, recently decided to abandon it as soon as present subscriptions run out. He will continue, however, to operate Song-Dex, which relies entirely on public domain material.

Last year civil action was taken through Music Publishers' Protective association against a Chicago group found printing and distributing Tune-Dex information illegally. Shortly after this case had been settled and damages paid, it was found that another mob in Milwaukee and Chicago had begun operating on an even bigger scale.

Using photostats of three Tune-Dex cards on each page, this outfit published a loose-leaf, ring-bound book containing 1,000 songs. After somehow obtaining membership lists of AFM locals, the pirates had been selling these and similar books to musicians for prices ranging from \$10 to \$25

a set, completely ignoring copyrights on the tunes and arrangements.

Between the FBI and MPPA it is expected that effective action will be taken shortly against this latest crop of racketeers, whose operations are reported to have spread to Philadelphia, Boston, and several other cities.

Duke's Birdland Success Brings Fast Return Date

New York — Duke Ellington drew such big crowds and excited comment during his recent weeks at Birdland that he was immediately booked for another 10 days at the spot opening June 21.

The band also goes into Meadowbrook the week of June 5, immediately prior to its June 12 Lewisohn stadium concert with the NBC Symphony.

Ellington cut his first big-band sides with the new personnel last week, waxing *Threesome* as a two-part opus as well as Louie Bellson's *The Hawk Talks*. Latter was not dedicated to Coleman Hawkins as has commonly been supposed, but to Harry James, who is known to his sidemen as *The Hawk*.

Long's Greek Brothers Tap Patti



New York—Patti Page and Johnny Long were guests on the *Kreidler Band Stand* program and, as often happens, Johnny's old frat, Sigma Nu, got into the act. Here Johnny, watched by Patti and Fred Robbins, emcee of the show, reads a telegram from the Gamma (Duke university) chapter of Sigma Nu proclaiming Patti the Gamma queen. Ah, the far-reaching effects of fame!

Can't Solve Problems By Running, Lena Tells Roy

Hollywood — "The statement by Roy Eldridge in *Down Beat* (May 18) that he will never again work with a white band made me very unhappy," said Lena Horne, here for her first appearance as headline attraction at L.A.'s leading hotel supper room, the Ambassador's Coconut Grove.

"My opinion is that Leonard Feather just happened to catch Roy in one of his bad moments, moments all of us have known in this business.

Old Friend

"I love Roy. He is a great musician and one of my best friends. I don't want him, or anyone else, to feel as bitter as he evidently did when he made that statement.

"I hope others will not be influenced by his decision, if he really meant what he said, because we can't lick a problem by running away from it.

"We've all had to face very difficult situations. Many times when I was singing with Charlie Barnet I wanted to quit for the same reasons Roy mentions. I might have, too, had it not been for the wonderful support I always got in every way from Charlie and the boys in the band. And I'll never forget that it was Charlie who took a chance to give me my first real break.

Great Strides Made

"Thanks to pioneers like Charlie, Benny Goodman, Gene Krupa, Tommy Dorsey, Red Norvo, and others not so well known, all of whom knew they were letting themselves in for some real headaches, too, the greatest strides have been made in breaking down age-old prejudices.

"If we all took Roy's attitude, we would be letting those fellows down. I'm sure Roy will snap out of it when he thinks this over."

Miss Horne is doing some more pioneering herself in that she is the first Negro headliner to play the Grove. And she gave the famous old supper room its biggest opening night since Tony Martin packed the spot about a year ago. Ringside tables were packed with celebrities from movies, radio, and stage.

Sprinkling of Negroes among the patrons indicated Grove, which has never encouraged colored patronage, is not giving them the "all-sold-out" story.

Lennie Leads Band

It marked the first time the singer has appeared here with her husband, MGM music director-arranger Lennie Hayton. He is conducting Eddie Bergman's house orchestra during her engagement and has supplied a number of new arrangements of special material for the occasion.

The singer planned a short vacation at her home here after closing at the Grove and prior to her next date, at Lake Tahoe's State Line Country club starting June 28.

Meantime, her old bosses at MGM studios, on whom she walked out because they failed to give her any bona fide roles (she was limited to specialty sequences in filmicals), have become intrigued by her success in night clubs and are talking picture roles for her again.

—gem

Brubeck Injured While Swimming

Honolulu—Dave Brubeck, San Francisco pianist currently leading his trio at the Zebra room here, was thought to have seriously injured himself while swimming at Waikiki beach.

Doctors at Tripla General hospital believed he might be paralyzed following his accident, but at presstime he had surprised everybody by getting up and around and was expecting to be back on the stand within a few days. Dave injured himself while diving.

Watch for the Artie Shaw story in the June 29 issue.

Discovery Firm Shifting Hands

Hollywood—Papers were all but signed at presstime for a transaction under which Les Koenig (associate producer at Paramount), who operates his own Good Time Jazz label and his own distributing firm, would acquire a substantial interest in Discovery records, one of the independents which has carried the banner for the progressive jazz trends.

Albert Marx, founder and president of Discovery, will continue as formerly. It's understood Koenig, who with his own firm has leaned toward the older jazz forms (his big seller on Good Time Jazz is the Firehouse Five Plus Two), will be active with Discovery largely in the financial and business end.

Dick Beck, vice president and recording director of Discovery, is leaving the firm, had no definite plans to announce.

TD To Reopen Casino Gardens With Own Band

Hollywood — Tommy Dorsey is bringing his own band to the coast for the first time in several years in an effort to get his Casino Gardens ballroom, big beach dancery at Ocean Park, into operation.

Dorsey reopens the hall June 1 for a two-week stand, and if prospects look good, will use other name orks thereafter. Russ Morgan, originally announced as opening attraction, has other commitments.

New manager of the Casino is Tom Cavanaugh, Philadelphia nitery operator and dance promoter. He plans to open on a full-time (except Mondays) basis. Dancery has been dark since an attempt to reopen it last spring with Jerry Wald's band.

Red Norvo Trio To Chi Hi-Note

Chicago—The Red Norvo trio, with Tal Farlow, guitar, and Charlie Mingus, bass, returns to Chicago June 15 for a 17-day stand at the Hi-Note.

The trio opened at the Zanzibar club, Denver, on May 20, goes from there to the Hi-Note, where it follows Billie Holiday.

Louis Jordan To Op With Big Ork

New York — Louis Jordan will complete his final tour with a small band early in July, after which he will head for New York to organize a large orchestra for permanent use.

Jordan has recently played the Paramount and several other theater dates with a big band.

Mary Mayo On The Cover

Comparatively a new singer, Mary Mayo, whose charm brightens the cover of this issue, is well on her way to fame. Mary's songs are a feature of *Your Dancing Party*, broadcast from 8:30 to 10 p.m. (EDST) each Saturday over the ABC network from New York. Her most recent Capitol waxing is *Serenata*, coupled with *The Springtime Cometh*. Cafe Society and other Manhattan clubs are bidding for her services.

No More Big Bands For Me, Says Georgie Auld

(Ed. Note: Georgie Auld is the 17th musician to be profiled in Down Beat's Bouquets to the Living series.)

By JACK TRACY

Chicago—"Toss the dice at Las Vegas and you've a better chance to win than you have starting out with a big band today," says Georgie Auld. "Look at some of the rough times Woody's had, and he's got 10 records behind him that have caused talk.

"If they don't remember him for *Caldonia*, they remember him for *Apple Honey*. If they don't remember him for *Apple Honey*, they remember him for *Golden Wedding*. If they don't remember him for *Golden Wedding*...

"That's why I'm not a big man, that's why no new leader today is a big man, and that's why I have no eyes for a big band again.

"You've got to hit on a record first—get fire hot—then they'll open the doors for you.

"Who's making it?" he asks. "Who's packing them in one-niters now? Can you name one jazz band?"

Remember, however, we interjected, that when Benny Goodman came up, there was nothing happening. But the minute he hit, there were six more bands just like his. If just one band with a new style could make it...

"What new style are they gonna make? It's gone as far as it will go—they went too far and loused it up for big bands. How much further could it have gone than be-bop? And they've tried everything—all-trombone bands, all-saxophone bands, progressive music. They can't go any further.

"I say it never will come back to the days when kids will travel 90 or 100 miles just to hear a swinging band on a one-niter—never in a million years.

"Ralph Flanagan? He's nothing compared to what Goodman, Shaw, Dorsey, or Miller were. And don't use him as any example of someone helping jazz. All he's doing is making it better for the Guy Lombardos and the Sammy Kayes, not for music. The people that dig him are sure not going to dig Woody Herman. The era has passed where bands can make it by playing good music."

And that is why Auld will continue to lead his present quintet, play what he pleases, and leave the headaches and the one-niters and the scuffling to the guys who haven't gone through that whole routine yet.

Because at 32, he's seen it all. He's led innumerable bands and combos of his own, starting with that night in 1939 when Artie Shaw stalked off the bandstand at the Pennsylvania hotel saying he was "sick of everything and in need of a rest" and took off for Mexico. Georgie, barely 21, was elected by the band to take over as leader until the rest of the scheduled bookings were played out.

His own big outfit was generally conceded to be one of the great bands of all-time in 1945, yet he was forced to break it up shortly thereafter because of an illness brought on by months of incessant one-niters.

He, like Woody and very few others, has consistently championed talented young musicians and has given them a chance to be heard.

He has blown his driving horn on countless jam sessions, in army bands, all-star records, etchings with his own groups and other crews, and has been a club cp himself and realizes the problems both musicians and owners face.

And he's been a ranking man in the tenor bracket ever since he joined Bunny at a tender 16, respected by musicians and listeners alike. His playing in the ensuing years has constantly moved with the times and is now, in 1951, modern, fresh, fluid, and productive. His great desire to swing with a strong beat occasionally shows through, however, and he becomes the breather, booting Auld of *Taps Miller* and *Air Mail Special* days.

The last few years have mellowed Georgie considerably. In earlier days there were more than several individuals who put him down as being a cocky, irresponsible, high-living guy who got into a lot of scrapes. And they probably weren't too far off.

"I guess I was pretty wild for a few years," he says now. But he credits much of the change in his outlook to his pretty, practical wife, who sang with his band at one time as Patti Powers. She has been a stabilizing influence.

Georgie doesn't fluff off requests, customers, or bosses anymore. He's become a considerate, friendly, conservatively dressed person with an eye for taking life easy and who'd rather wrestle with his Boxer, Peppy, or go to the fights, than kick over traces.

Those "earlier days" began at 13, when he left home. By the time he was 15, he was playing at Nick's in the Village. Berigan heard him there, and when he organized his band, Bunny asked Georgie to join. It developed into a happy three-year association. "He was such a wonderful guy and musician," says Auld, "that I just couldn't leave him."

But an offer Shaw made was finally too much loot to turn down, and in 1938 he took over Ron Perry's chair to stay until the band broke up. A *Down Beat* story on the band at that time said of Georgie: "Currently his jittery, gutty tenor style is the most imitated in the nation."

But he decided to blow strictly for money after the Shaw demise, and joined Jan Savitt. Playing with a mickay band turned out to be too much, however: he lasted a month, then took over the jazz chair with Benny Goodman for a year.

His was the first tenor ever heard on a Goodman sextet side, and he contributed many fine solos to some of the best records Benny ever made. "Then Artie got that band with strings together and I joined him until he enlisted in the navy. I went into the army in 1943," he says.

Following a medical discharge in 1944, Auld organized his own crew and worked the Commodore hotel. He had one record session for Apollo that year with the band, on which he cut *Concerto for Tenor*, the memorable *Taps Miller*, and *I Can't Get Started*.

This was to be the first in a succession of bands in three years that were all musically great, got warm reviews, yet couldn't crash through as the Herd subsequently did.

Came February and March, 1945, and Georgie assembled those tremendous studio crews which made two sessions for Guild. The first band included Dizzy Gillespie, Billy Butterfield, Al Killian, Trummy Young, Manny Albam, Erroll Garner, Mike Bryan, Chubby Jackson, and Shadow Wilson.

They made two ballads and two jump tunes, with *Georgie Porgie* and *In the Middle* making the splash.

Co-Pilot, spotting a wonderful Dizzy solo, came out of the next date.

Serge Chaloff, Al Porcino, Al Young, Tony Aless, Art Mardigan, Harry Biss, Sonny Berman, Al Cohn, Gene Zanoni, and many others were first heard on Auld bands of this period.

"Was there a guy with you who used to spot the young kids that played well and bring them on the band as Chubby did for Woody?" we wondered.

"No," says G., "in those days you used to go around and listen. There was a lot to hear."

In October the band was signed to a Musicraft contract, and records like *Air Mail Special*, *Let's Jump*, *Daily Double*, and *Blue Moon* re-



Chicago—Artie Shaw watched Georgie Auld polishing trumpeter Lee Castaldo's apple in a 1931 gag photo, top above. Just below is the May, 1944, Apollo session at which Auld-Hawkins-Webster saxtet cut Dizzy's *Salt Peanuts*, Jimmy McHugh's *Porgy*, and Leonard Feather's *Uptown Lullaby* and *Pick Up Boys*. Left to right are Hy White, Charlie Shavers, Ben Webster, Auld, and Coleman Hawkins. Drummer is

Specs Powell, and bassist is Israel Crosby. When the bottom photo was taken, Artie Shaw, George Paxton, and Henry King had already left, but those remaining were, seated from the left: Auld, Woody Herman, Tommy and Jimmy Dorsey, Jimmy Palmer, Bobby Sherwood, and Sonny Dunham. Standing, in same order: Les Elgart, Johnny Long, Frankie Carle, and Art Mooney.

sulted. In December a *Beat* reviewer said it was "infuriating that this band isn't playing the best spots in the country." In the 3½ months previous, Georgie and the band had played 92 one-niters,

with a couple of theater dates thrown in.

The article termed the band the most swinging, progressive crew in the country. "If he has to give up," it continued, "there is no such

thing as progress."

He gave up. In March of '46 he left for Arizona, completely exhausted and with a scratch on his lung.

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Miller Bands Finished, Believes Don Haynes

Hollywood—"The Glenn Miller imitators are falling by the wayside. Any arranger can imitate the Miller style, but Miller was more than an arranger—he was a great organizer and a real leader. Of all the Miller bands that have come up, I think Ray Anthony's is the only one that will be going six months from now."

"That's because Ray is the only one who is really carrying on in the Miller tradition, that of constantly injecting fresh ideas."

Has New Bands

That's the opinion of Don Haynes, erstwhile manager of ex-Miller man Tex Beneke, and who now, in partnership with Ann Richardson, is piloting the destinies of three new bands launched here. The Haynes-Richardson office has Vido Musso, Buzz Adlam, and Pete Candoli, all of whom have bands that are notably not styled in anything resembling the Miller manner.

Candoli's crew, which was to go into rehearsal latter part of May, will feature two drummers—one playing a continuous, solid dance beat and the other providing tone color with a flock of percussion instruments, such as vibes, chimes, bells, and tympani.

Idea is the brainchild of arranger Ralph Hallenbeck, who is doing the book. Instrumentation will include three trombones doubling baritone horns, plus five saxes and three trumpets (including Pete). Guitar has been dropped in favor of a tuba, latter to be voiced with the brass rather than with the rhythm section.

New Vido Book

Vido Musso started with a Gerald Wilson book styled after the late Jimmie Lunceford's band, but on his current tour he is using arrangements by Skippy Martin that are very close to the Benny Goodman band of the late '30s, with a suggestion of the Stan Kenton influence. Mary Ann McCall, who made a brief appearance with Vido at Balboa Beach, did not accompany the band on the tour of one-niters.

Buzz Adlam, conductor, arranger and general music director for ABC-Hollywood, is using his ABC staff ork minus the string section. Well occupied with radio and TV activities, Buzz plans weekend dates only with his dance contingent.

Edythe Wright Now Flacking For Oliver

New York—Edythe Wright, who sang with the original Tommy Dorsey band 15 years ago, returned here recently from California and has gone into personal management, with Sy Oliver as her first client.

Edythe was in the Dorsey band when Sy joined as Tommy's arranger in the summer of 1939. She plans to help set bookings for him on a personal appearance tour with a new band to cash in on his big Decca buildup.

Jo Baker Gets 'Day'

New York—Count Basie, Ella Fitzgerald, Noble Sissle, Josh White, Billy Daniels, and Juanita Hall are among the stars set for the big Josephine Baker Day held here May 20 under NAACP auspices, with Dr. Ralph Bunche as honorary chairman, John Hammond as co-chairman, and Jose Ferrer as master of ceremonies.

Joe Bushkin assembled an all-star mixed band to play the Golden Gate ballroom show that climaxed the day's celebrations. In the lineup were Buck Clayton, Harry Edison, Jo Jones alternating with Buddy Rich, Peanuts Hucko, Hilton Jefferson, Lou McGarity, and Ed Safranaki.

Veteran Drummer Harold West Dies

Cleveland—Drummer Harold (Doc) West died of a heart attack on May 4 while working with Roy Eldridge's combo here.

West joined Tiny Parham's band in Chicago in 1932, later worked with Erskine Tate, Eldridge, and other groups. He subbed for Chick Webb for several months before Chick's death.

He also played at Minton's in 1940 and worked with many small bands on 52nd St. when the street was jumping. He recorded with many of those groups, including a Charlie Parker date on Dial (*Bird's Nest*).

West was 36.

Elliot Wonders

Is 'Hat Dance' Coming Back?

New York—An unprecedented number of requests for *Mexican Hat Dance* by collegians and the younger ballroom element has forced Elliot Lawrence to make an arrangement on the tune.

Heretofore the band had been faking an arrangement when requests came up, but the heavy demand for the tune, starting at Roseland and continuing at Amherst college and Harvard, forced him to write a score on it.

Lawrence figures maybe the re-surge in popularity of *Hat Dance* is due to the frequent number of times it's played on TV, plus the fact several dance studios are teaching the Mexican clap dance, a variation of *Hat Dance*.

'Want To Get Godfrey Quality In Our Work,' Says Les Paul

By Don Freeman



New York—Tops on the hit parade and thus bait for *Toast of the Town*, Les Paul and Mary Ford were guests on that program recently. Here Ed Sullivan explains the technical problems of the TV camera to Les and Mary. The popularity boost their Capitol record of *Mockin' Bird Hill* gave the pair was just a prelude to the success of their *How High the Moon*.

San Diego—Another talented redhead has an eye on the lush grassroots cracker-barrel occupied by Arthur Godfrey, the banjo plunker who went straight. That would be Les Paul, no longer "Rhubarb Red" but still cut from a rustic cloth that wraps up the stuff that ain't hay for Godfrey.

Les, his wife Mary Ford, and Wally Kamin (former Art Van Damme bassist) played their first ballroom date at Pacific Square here. Down from Hollywood came a passel of bookers, agents, managers—the wise men of the industry.

"The Gestapo," said Les, shaking his head. "Business men. They wanted to know why Mary and I sat down when we played. I said, look, it makes it more intimate. They didn't see it. Listen to them all the time and you go crazy."

What's Up

"Tell you what I'm trying to do," he said, switching gears abruptly. "Look at Godfrey. I've known Godfrey for years and he does the same thing he ever did. He scratches his back. He does this and that. Then he talks like he was squatting in your living room."

"He gets a real intimacy and people are nuts about him. He's human. I like to put that quality into the way we present music. Just play and talk a little."

Lots of Sounds

Les fingered his guitar. "You can get a lot of sounds out of the instrument," he said absently. Then a smile, slightly sardonic. "I made a record with Bing Crosby and how the money rolled in! The guy opens his mouth and it's a mint. He's got that same thing, that Godfrey touch. Real, real human."

Les, a 34-year-old Waukesha, Wis., product whose phenomenal technique shines on both his jazz and hillbilly efforts, holds to the belief that you gotta please the freight payers.

"Okay, so you make great sounds. The people you're playing for, they work all day, they don't go to music schools and study harmony. They pay their dough, they come in, they listen."

What to Do?

"If they don't understand what you're doing, they walk out. What are you supposed to do, tie 'em with a rope while you explain you're playing great music?"

"Sure it's a little different in the Blue Note," admits Les. "You stick to jazz. But you know something funny," he said, grinning as he shared his private joke. "When I was at the Blue Note I didn't play much different than anywhere else. Maybe," he mused, "there are some hip hillbillies around."

Calvin Jackson Gets Own Canadian Network Show

Toronto, Canada—Calvin Jackson, young Philadelphia born composer, arranger, and pianist who gave up a lucrative career in the U. S. to become a Canadian citizen, teed off with his own CBC regular Sunday night radio program here in April. Broadcast on the Dominion-wide network of the Canadian Broadcasting Corp., the half-hour show (9 p.m.) embodies Calvin's ideas on vocal and instrumental arrangements.

Key of the program mood lies in the title, *Sweet and Low*. As well as being featured on piano solos, Calvin conducts an eight-piece orchestral group and an eight-voice chorus.

Outstanding were Jackson's concert style piano on *What Is This Thing Called Love?* and *The Song Is You*. Combo and vocal groups don't as yet sound quite at home with the arrangements, but they do strike a new and fresh note in radio musical shows.

Before settling in Toronto a little more than a year ago, Calvin had worked with Andre Kostelanetz, Coleman Hawkins, Hot Lips Page, and for five years as an assistant music director for MGM studios in Hollywood. There he turned out music for *Her Highness and the Bell Boy*, *Holiday in Mexico*, and *anchors Aweigh* and wrote arrangements for *Meet Me in St. Louis*, piano concertos for Jose Iturbi, and dance backgrounds for Gene Kelly.

It was while on tour with dancer Paul Draper at the Casino theater here that Jackson made up his mind to stay.

Decended from a family that boasts five racial groups: Negro, Indian, Pennsylvania Dutch, Irish, and English, Calvin is very much aware of discrimination. There is less of it in Canada than in the United States, he says.

"In this country," he says, "I was not conscious of being different from other people. I walked along the streets and felt as if I belonged . . . it was a new and wonderful thing."

Duke's Sister Bows As D.J.

New York—Ruth Ellington James' *Celebrity Party*, a new, hour-long records-and-interviews show heard Saturdays at 7 p.m. on WLIB, made its bow here recently with Juan Tizol, Willie Smith, Louie Bellson, and Britt Woodman among the guests.

Future programs were expected to include Count Basie, Hazel Scott, and of course Ruth's brother, the Duke.

West To Table



Minneapolis—When Marie Shaw started singing at the Minneapolis hotel's Panther room two years ago, it was on a temporary basis. She's said to heck with this indecision, however, and has gone off to Hollywood for another short-term job, six months at the Captain's Table club. She'll also work in television and do musical shorts at Warner's and Universal studios.

Pastor Flock At Vet's Hospital



Memphis—Tony Pastor's troupe took their show and music out to Kennedy veterans hospital here not long ago, and this is a view of the unit as some of the guys saw it. From left to right are tenorist Marty Harris, Tony, trumpeter Stubby Pastor, trombonist Bob Risiger, singer Dolores Martel, and baritone Mike Sotire. Unfortunately, all you can see of Mike is one arm and his horn.

Shearing Five Record For AFRS



Hollywood—One of the first groups to record for the revived V-Disc program, now called Armed Forces Record Service, was George Shearing's highly popular quintet. Although 85 percent of AFRS discs will be from masters supplied by major companies, some units whose regular commercial output doesn't seem to meet the G.I. demand will be specially recorded. Shown above at the AFRS session are drummer Deniz Best, guitarist Chuck Wayne, bassist John Levy, AFRS producer-director Capt. Mark Assolina, Shearing, assistant director S/Sgt. Fred Grimes, and vibe man Don Elliott.

Ingenuity Aids Sylvern As TV Music Director

By RIA A. NICCOLI

New York—CBS-TV maestro Hank Sylvern can claim the unique distinction of being the first conductor to replace recorded music on a video dramatic show. The occasion was *Suspense*, and it served as a fortuitous precedent, for many other dramatic offerings immediately followed suit. Actually, it is not surprising that Sylvern should have been chosen for the experiment, since he is a well-known figure in music, having composed, arranged, conducted, and recorded for radio and films for many years.

He is one person who can be said to have definitely prepared for television, having spent countless hours in the early control rooms and profiting by the engineers' none-too-polite remarks about what was happening onstage. He absorbed all this extra-curricular training with the result that he can usually iron out technical snarls as well as musical ones.

Different Problems

Conducting such vastly different shows as the *Sam Levenson Show*, which employs a children's problem gimmick; *This Is Show Business*, which features a contrived entertainer's problem, and *Suspense*, which is strictly a drama, Sylvern has to call deeply on his ingenuity and inventiveness.

For instance, on Levenson's show, children of celebrities are featured, and in many cases there is woefully little talent. Well, Hank has been known to build a complete production number around a faltering small-fry performer for camouflage—and on the spur of the moment, too!

And he sometimes has to work out complete new orchestrations for stars appearing on *This Is Show Business*, since many arrive with inadequate or incomplete arrangements.

None of this seems to faze him; he claims that the whole secret is organization and a quick mind. He takes no credit for the latter, calling it luck. He has two rules that help immeasurably—one is to find out what is wanted in advance and get it smoothed out before rehearsal, and the other is to always carry a spare arrangement in case of emergency.

Other Work

Besides television shows, Hank plays recording dates; makes commercials; conducts and arranges radio shows; does a series of recordings for the state department; builds vocal groups like the Melodeers; coaches singers and musicians, and writes words and music for children's records. With all of that, he is a genial, relaxed personality.

Marvelously easy to work with, the musicians who play with him on different dates absolutely swear by him. He is always ready to go more than half way with his men, remembering how difficult it could be to work for a conductor who had no inkling of a sideman's problems.

Top Men

He picks his musicians for the bands he builds out of a glittering array of concert and top jazz men . . . such as David Ratner, who plays first French horn at the Metropolitan; harpist Ruth Berman;

Manhattan Televiewpoint

By RIA A. NICCOLI

INCIDENTAL IN-TELE-GENE: Reversing the regular procedure of radio into video, CBS is planning a spectacularly summer radio program for TV hostess Earl Wrightson; it will employ a 50-piece orchestra and will feature a different guest composer every week . . . Lovely matron-maid Constance O'Brien is about to add a new medium to her repertoire of talents; her part in *Green Pastures* has netted her two video offers as a singer . . . Pricedright manager Al Bachman won't be satisfied with just winning \$200 on Jan Murray's *Songs for Sale* with his song, *When the Devil Lets Us Go*—he talked Murray into buying a half-interest in waterweight Irish Bixbie Band.

Eileen Barton has been signed to do 12 straight weeks on NBC-TV's *Broadway Open House* . . . WOR-TV breaks in another musical show, direct from an entertainment spot, the *Prince George Review* from the Gotham hotel of the same name—singer Ted Lawrence will be master of ceremonies . . . Radio's Jack Smith, who just finished making his first movie appearance in Warner's *On Moonlight Bay*, will be a TV regular this fall instead of merely a guest—his nightly radio show will be televised. . . . Top trumpeter Bobby Van trained as a musician before the lure of the dance took hold; now he is a busy guest on the various channels.

VENTPOCKET VIEWINGS: A double plaudit to two high spots on the Duke Ellington session of WJZ-TV's *Kristler Band Stand*—Earl Anderson's trumpet soloing in the video premiere of Ellington's *Threesome* and the novel production hit surrounding Thelma Carpenter's *Do Nothing Till You Hear From Me* . . . Vivian Blaine, of *Cats and Dolls*, and Phil Silvers put over a hilarious duet with *When You and I Were Young Nigger Blues* on the NBC-TV *Comedy Hour* . . . Johnny Johnston's and Marcia Van Dyke's *Two Tunes from A Tree Grove in Brooklyn* were standouts on a recent NBC-TV *Tonight of the Town* showing . . . Showman Louis Prima and the band did a mad St. Louis Blues on DuMont's *Carnivale of Bands*, where he is hosting the current four-week stretch.

MUSICAL METAMORPHOSIS: On the air since Thanksgiving Day of 1950, Bob

clarinetist Chet Hazlett, who played with Toscanini on his recent concert tour; and leading tympanist Tommy Hatch.

From the slightly more gone side of the fence he chooses ace bandmen like drummer Specs Powell, trombonist Billy Pritchard, trumpet player Hy Small, and Ray Eckstrand, who is equally at home with sax, bass clarinet, and flute.

Gal's TV Value Not In Vocals



Hollywood—When singer Barbara Buick was signed for the new Jerry Colonna TV show, it was expected her contribution would, naturally, be singing. But from the first show it became apparent that she was more valuable as a comedienne, and for the same general reasons Dagmar is classed as a comedienne. Want to take Colonna's place as straight man?

Own Quartet

New York—Mel Connor, former trumpeter with George Paxton and Bernie Mann, now has his own quartet at the Swan club, Glenwood Landing, L.I. Besides Mel on trumpet are Milton Kaye, bass; Mike Shelby, piano, and Fred Marshall, drums and vibes. Mel's group has been at this club almost a year and is due to stay indefinitely.

Loewi's original musical comedy series, *Once Upon a Tune*, sang its own song the night of May 15 over the DuMont network. Imaginatively staged and directed by Dick Rose from its inception, it was a pioneer in many video musical ideas. It is to be hoped that some magic wand will bring it back to the air.

Perhaps the most unusual feat the show accomplished was the development of pianist Reggie Beane from a 6oo musician into a featured actor. Originally Ethel Waters' accompanist (she still never makes a TV appearance without him), Reggie came into TV via *Flight to Rhythm*, *Melrose Time*, and *Sunlight Time*, all on DuMont. When Bob Loewi needed a musical group for *Once Upon a Tune* he immediately thought of Reggie, who in turn brought in Tyne Glenn and George Nell. Having once done a hit part in one of the playlets, Reggie's acting was so natural that from then on a part was written especially for him in each week's story.

In addition to acting and playing, Reggie scores the arrangements for the six-piece combo (the original three were soon augmented) every week. He has evolved a new way to interpret a musical mood, often making one instrument point up a mood where originally a whole band would play. While most of the program's viewers would wish for the show to be continued, they may draw some comfort from the fact that Beane himself may do a shorter series through the summer.

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Tristano Opens School, Studio

New York—Lennie Tristano starts the most important venture of his career today (June 1) when he moves into offices at 817 E. 32nd street in Manhattan. Lennie will use the premises as a combined school, recording studio, and publishing company.

The project represents many months of planning. Lennie and a group of his friends have been doing much of the actual physical preparation, even helping with the soundproofing and building of walls to insure acoustical perfection.

The Tristano publishing company will print a series of original works by Lennie and his cohorts. The school will offer an over-all music course covering technique, improvisation, and ear-training as well as harmony, composition, and theory.

There is also a strong possibility that Tristano may later inaugurate his own record label.

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Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 top tunes of the last two weeks, on the radio and in record and sheet music sales. An asterisk after a title denotes a newcomer not listed in the last issue.

Aba Daba Honeymoon
*Across the Wide Missouri**
Be My Love
Beautiful Brown Eyes
Bring Back the Thrill
*Down the Trail of Aching Hearts**
Hot Canary
How High the Moon
I Apologize
I!
Jacobs!
*Kentucky Waltz**
*Metrol Polka**
Mockin' Bird Hill
*Never Been Kissed**
On Top of Old Smoky
*September Song**
Sound Off
Sparrow in the Tree Top
Syncoated Clock
The Loveliest Night of the Year
Too Young
*Unless**
When You and I Were Young
*Maggie Blues**
Would I Love You?

New Op Handling Catalina's Casino

Hollywood—H. D. Hover, operator of Ciro's, rival to the Mocambo as a Sunset Strip swank-spot, has taken over the operation of the Casino ballroom at Catalina Island. Last year the big dancery at California's famous off-shore summer resort was operated by a group of Catalina business men and concessionaires with admission free to island visitors.

The Casino will operate on Saturday nights only until around July 1. Hover was still negotiating with band bookers at deadline, had made no commitments. He's expected to go back to the name band policy of former years.

A Lot Of Difference Between Singers And Vocalists: Haskell

By JACK TRACY

Chicago — "There's a lot of difference between a singer and a vocalist," says Jack Haskell. "When you work with a band you're a vocalist, and can't treat each piece of music individually. You're limited in a dance band—everything is in tempo and, to a certain extent, everything is stylized—the arrangements are written with the orchestra in mind, not the person singing."

"But in other mediums, such as radio or TV, you get a chance to be a singer and can handle tunes pretty much the way you want."

Using His System

By using his own rating system, we must put Jack in the latter category. Because a singer he is, and a fine one.

You've no doubt seen and/or heard him on Dave Garroway's TV and morning radio show. A husky, handsome guy with a willing smile, he is, we think, one of the best (and most underrated) male vocalists on the air.

There's a depth and a virility to

his singing, yet his isn't the Eckstine-type voice. It's a rich, well-modulated baritone that gets a warm sound and a good jazz feeling.

Simple Approach

His basic idea about singing is simple, yet too few singers seem to think about it. Mainly, "Unless you get the lyrics across, there's no use in singing the tune. Otherwise an instrumentalist might as well play it—he could do a better job."

Jack has some definite ideas about jazz, too. He graduated from the University of Northwestern school of music, worked with Les Brown's band for almost all of 1946, and worked around Chicago while going to college with a band

that at times included trumpeters Ray Linn, Jimmy Zito, alto man Russ Curry, and others. And he listens avidly to records whenever he gets a chance.

So those jazz opinions are based on some pretty sound musical thinking and background. And one of his contentions is that "jazz has to have a happy sound. You should feel warm and at ease when a band or soloist is playing."

Examples?

"I think Erroll Garner gets that feeling, and so does Lennie Tristano. And you know who else used to kill me? Dodo Marmarosa. And Lucky Thompson, too. They achieve a happy sound when they play."

One Problem

"But the thing that bothers me is that everyone runs around trying to 'understand' jazz. I don't understand bop, they say, or 'I don't understand Benny Goodman,' etc. Why don't they just relax and listen, rather than try to analyze it minutely or put it down because someone else does?"

Re singers, Haskell isn't too content with the current crop of male vocalists. "I've never been entirely enthused about any one of them," he says, "although I like some of the things a few of them do. Dick Haymes has a great voice, Sinatra used to sing wonderfully, and I like some of Eckstine's, Nat Cole's, and Torme's work, too."

"But I guess if you're trying to develop a delivery of your own you can't go overboard entirely for another singer, or else you find yourself singing like him."

Digs Ella

Haskell's favorite singer is probably Ella Fitzgerald, because "she can take the worst dog tune in the world, have a horrible background, and still make you like it. That's proof of greatness to me," he says.

Though he's often faced with the problem of having to do tunes on shows out of which much sense can't be made, he says he's lucky in having a couple of great arrangers to work with and a music programmer who, once assigning a tune, gives no orders on how to either arrange or sing it.

"Tennessee Waltz could be done as a jazz arrangement and there'd be no complaints from him," says Jack.

Haskell would rather work TV than radio, it seems, because "you do a better job on video than in radio." He adds, "I guess you get more excited and feel that more is going on than in radio, and you usually turn in a better performance."

Theater Dates

Two or three theater dates are being set up for Haskell this summer in addition to his work on Garroway's AM a.m. show. (Garroway at Large leaves the video circuits until fall.)

But one thing worries him about them. Even though he's been seen by millions of persons on the 100-plus Garroway shows on which he's appeared, he hasn't worked in front of a live audience for five years.

"I wonder if I'll get stage fright," he muses.

New Band Pulls Switch In Routine

New York — Reversing the usual procedure in which a new band makes personal appearances first, and then makes recordings, onetime film actor Eddie Allen has cut four sides for a new label called Bonnie. He used Louise Scott and Willie Hitz as vocalists and Al Russ scores.

Allen has been on the music scene for a number of years, mostly in Philadelphia and on the west coast. He once conducted the Philadelphia symphony, and had a band at the Holiday inn on Long Island. Singers with his coast band, at various times, were Kay Starr and Kitty Kallen. Allen appeared in the movie *Command Decision* and had small parts in other films, but maintains music is his first love.

tony mottola with his Gibson

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Tony Mottola sparks the danger television show

Now available to guitarists, the original arrangements of the themes from the "Danger" show.

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CHICAGO BAND BRIEFS

Jerry Gray Ork To Open Edgewater Beach Walk

By JACK TRACY

Chicago—Jerry Gray, with his fabulous collection of sidemen, makes his first Chicago appearance in a big way this month. On June 6 he'll open for the summer season the Edgewater Beach hotel's Beach Walk, a huge outside dance area that will hold up to 3,000 persons. Band also will play for dinner in the Marine room.

Thus, the Edgewater has come up with two bands that appeal to the younger dancers out of the last three engagements. Woody Herman finished a date there that drew very well just six weeks ago.

No word from the west coast as to complete personnel, but it's expected that the band will be essentially the same as the one Gray took out last summer, the crew from his *Club 15* show.

James, Too

Harry James in town, too, but that was for a fast one-ner on May 29 at the Aragon.

Some bright spots in the loop

again, after a couple of weeks of deadly boredom broken only by the great work of Eddie South's trio at the Brass Rail. Eddie had Claude Jones on piano and Johnnie Pate, bass, and they really had some jumping things going.

South is back with all his brilliant technique and tone, and he gets sensitive, knowing backing from his trio-mates.

No one set definitely at press-time to follow Eddie.

Hodges, Flip

Johnny Hodges, whose combo has been drawing extremely well everywhere he's played so far, comes back to the Blue Note again tonight (June 1). Other half of the bill is filled out by Flip Phillips, who has Bill Harris, and Lou Levy with him.

Louis Armstrong then makes his annual appearance at the Note on June 15 and will stay for three weeks this year. Pops never fails to have the folks lined up outside when he comes in, should make no exception this time.

Billie, Red

The Hi-Note has two great bookings in a row lined up to fill out the month. Billie Holiday, who's there now, will be followed on the 15th by Red Norvo's tremendous threesome.

And, of course, Dizzy is still having a ball over at the Capitol, which was newly redecorated for his opening. Looks like Lila Leeds will probably go back in there following Diz.

Russo Concert

Bill Russo's Kimball hall concerts, with Lee Konitz as featured soloist, will be held on June 7 and 8. Instrumentation, as we mentioned last time, will certainly be a different one, with four French horns, woodwinds, and bass tuba added to the regular jazz setup.

A Dixie group made up mainly of Northwestern university students and called the College All-Stars is working weekends at Nob Hill.

Leader is pianist Don Gibson, with Bill Price on trumpet; Dick Winans, clarinet; Fred Schimmelman, bass; Johnny Carlson, drums, and a trombone man.

Trumpeter Jimmy Ille is back in town and has a two-beat group at the Red Arrow, at 39th and Harlem. Clarinetist Bud Jacobson is playing piano, with Jug Berger on clarinet; Bill Johnson, trombone, and Don Chester, drums.

Ille, incidentally, rejoined Merle Evans' Ringling Brothers band for the shooting of C. B. DeMille's big top movie, *The Greatest Show*

Russo In Rehearsal For 'Unusual' Concert



(Photos by Jack Tracy)

Chicago—Because Bill Russo believes, as does Red Norvo bassist Charlie Mingus (*Down Beat*, June 1), that a good symphony musician can play really swinging jazz if it's properly written, he's scheduled only a handful of rehearsals for his June 7 and 8 Kimball hall concerts here. These photos were taken at one of them, and show, left to right above, trumpeter Hobart Dotson, drummer Mickey Simonetta, pianist Lloyd Lifton, bassist Lloyd Leaverton, guitarist Bob Leshner, and French horn man Ralph Meltzer. These, of course, are not the primarily classical men. In the lower photo are singer Shelby Davis and leader-trombonist Russo. Flutists are Martin Lerner and Joe Oliva.

on Earth.

Denny Roche still on trumpet with the Dixie band at Vanity Fair, with Tut Soper playing piano now; Frank Chase, clarinet; Paul Severson, trombone, and Jim Barnes, drums.

Art Hodes turned in his notice at Rupneck's, with no replacement set at writing.

Otherwise the Dixie lineup remains the same, with the usual bands settled in the usual spots. Miff Mole and Ziblid still the main attractions at Jazz Ltd., with a possibility the band will have its own TV show shortly. Sponsored.

Book Washington, with Don Ewell on piano, at the Bee Hive; Danny Alvin at Isbell's, and Johnny Lane at the 1111 club.

BREEZES: Nat Cole to the Chicago theater on June 15 . . . John Schenck started off his Dixieland Youth Movement concerts at the Bee Hive a couple of Sundays ago, pairing a band made up of young

unknowns and Booker Washington's crew for the session . . . Lee Collins, completely recovered from his operation, is back at the Victory club on Clark street.

Set For Summer

New York — Hershie Koven, trumpet, who has been featured with many dance bands, now has his own band at Tamarack Lodge, Greenfield Park, N. Y. Band opened June 1, and will stay until Labor Day. Hershie is a brother of Jackie Koven, recently featured on jazz trumpet with Claude Thornhill and now playing in the pit of *Gentlemen Prefer Blondes*.

Books Noted

Blues for the Prince

By Bart Spicer
Dodd Mead—\$2.50

Chicago—This is a mystery yarn evolved around the demise of a famed jazz composer, pianist, and bandleader known from his Chicago days as *The Prince*. He bears a striking resemblance to the late Fats Waller. The author's private eye is a hot fan and the plot moves around a jazz background.

Spicer is a Philadelphia collector of early jazz records and shows an understanding of the hot music field. But his dissertation on bebop shows him as being definitely from the pure New Orleans school. The best writing in the book shows up when he describes the all-Prince night at Manny Brenner's *Hot Box* night club, as Spicer captures well the spirit of a jam session.

—hoe

Read all about Artie Shaw in the June 29 issue, on sale June 15.

Unique Job



New York—Janet Thurlow took a leave of absence from the Lionel Hampton band to stay in New York while Hamp's crew went on a short southern tour. Janet, who is 24 and a concert violinist as well as a singer, also happens to be the first white girl vocalist ever to join an American Negro name band. A big, buxom brunette, she's from Seattle, where her dad is a mailman and her mother a singer and concert pianist. She gives no special thought to her unique status, but displays enthusiasm for her job. Janet's made her record debut with Hampton, being featured on one of the band's first MGM sides.

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New Air Force Dance Band Is Successor To Glenn Miller's Great Unit



Washington, D. C.—Although the dance band shown piecemeal above is an integral part of the U. S. air force band, it operates as a separate unit. Under the leadership of Warrant Officer Fred Kepner, the recently-organized band is successor to the World War II group led by the

late Major Glenn Miller. Left to right in the trombone section are John Shuman, Tom Vasilaros, Leo Kellar, and Francis Pahl. The trumpets, in the same order, are Larry Tain, Bill Hodges, Lou Bova, and Ken Eshelman. Saxa are Bruce Snyder, baritone; Bill Cervantes, tenor; Lowell

Smith, alto; Jim Craig, alto, and Bill Duffy, tenor. Also visible in the last photo are bassist George Roumani and drummer Gene Miller. Leader Kepner, whose photo is in the accompanying story on the band, plays piano.

Capsule Comments

Buddy Greco, Josh White
Cafe Society

New York — Buddy Greco's latest venture is a bop quintet.

(Advertisement)

Bobby Hackett Says:

Arranging,— the Answer for Musicians



BOBBY HACKETT

"Musicians can greatly increase their value in an orchestra through a knowledge of arranging," says Bobby Hackett, outstanding cornetist, trumpeter and orchestra leader.

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"I have observed that musicians who have studied Schillinger are versatile as arrangers and have a keener conception of music and its forms of treatment.

"In addition, there is that little matter of an increase in one's financial stature as well!"

Others who have found answers to their specific musical problems in the Schillinger System are George Gershwin, Oscar Levant, Paul Lavalle, Lyn Murray, Benny Goodman, Glenn Miller, Lennie Hayton, Jeff Alexander, Nathan Van Cleave, and Charles Previn.

Those wishing to study at Schillinger House or through the Home Study Course are invited to write to: Dean, Schillinger House, School of Music, 284 Newbury Street, Boston, Mass.

You can't call it anything else, since that is the kind of trumpet Paul Cohen plays and the kind of clarinet Tony Scott plays, and Buddy himself is one of the best bop pianists in town.

Moreover, even when Buddy is singing, drummer Ed Shaughnessy, an excellent musician whom you'd expect to know better, has a tendency to drop bombs. This was especially noticeable when the band played a dance set, but even happened occasionally during Buddy's numbers in the show.

This leaves only the bass player, Bob Carter, and when the group is swinging he helps it along fine. The Greco group, however, doesn't sound as if it will have a long life. Buddy's vocals, since that's mainly what he's trying to sell, will have to find a better setting. Remember what happened when another ballad singer, name of Eckstine, fronted a bop band?

Josh White's contribution to this Cafe Society show consisted mostly of material he could incorporate into an album called *Songs I Dare Not Record*. Everything was there, from the old-fashioned naughtiness of *Foggy Foggy Dew* through the obscurity of *Sam Hall* to the downright single-entendre of his special extra verses on *Jelly Jelly*.

Despite this heavy reliance on smut, and despite the synthetic pseudo-sophisticated quality of his folk-singing, Josh is such an expert performer that you're bound

Air Force Band Back In Action

Washington, D.C.—In view of the increasing size of the armed forces, the United States air force not long ago recognized a gap left by the disbanding of dance band organized and led during World War II by the late Glenn Miller. Early this year it again organized such a band.

Lt. Colonel George S. Howard, chief of bands and music of the air force, put the crucial job of organizing the outfit in the hands of Warrant Officer Fred Kepner, chief arranger of the big air force band.

Kepner auditioned more than 200 dance musicians for the 19

to enjoy him—and if you're a female you'll probably go along with the feminine majority verdict that he's the sexiest thing on strings.

At one show we were lucky enough to catch, Josh brought in his little son, who played Josh's big guitar exactly like his father and sang little-boy songs in a falsetto replica of Josh, Josh Jr. was an unadulterated delight.

The other act at the Cafe, Pearl Primus, was only noteworthy from our viewpoint in one respect: her act included a real crazy Nigerian conga drummer. Name of Moses. —len



Warrant Officer Fred Kepner

chairs. The men selected worked with such bands as those of Tommy Dorsey, Raymond Scott, Ralph Flanagan, Xavier Cugat, Hal McIntyre, Claude Thornhill, Johnny Long, Shep Fields, Red Nichols, Johnny Bothwell, Jan Garber, Noro Morales, and Sonny Dunham. Their motto: A Dynamic Band with a Distinctive Style.

In addition to the men shown in the photos above, the band includes French horn player Clarence Van Norman, and vocalist James Dougherty. George Roumani, a former Ralph Flanagan bandsman, shares arranging chores with leader Kepner. The unit is heard on the radio show *Serenade in Blue*, has appeared on TV on *We the People*, and will

Doc Evans, Wiley Play Boston Spots

Boston — Storyville, the Hub's smartest Dixieland spot, now featuring vocalist Lee Wiley, along with Bob Wilber's crew. Johnny Hodges' combo put in a week there and did capacity business.

The Savoy cafe will complete its season with the Doc Evans band, which opened there May 14. Jimmy Archey left after three months to return to Ryan's in New York. Archey expected to reopen the Savoy on Labor Day.

The Music Box dropped its jazz policy and has returned to more conservative forms of entertainment. Bobby Hackett was the last jazz name to play there.

Jimmy Tyler will continue at the Hi-Hat until June 27, though summer policy here will probably consist of using a local band or a semi-name from New York.

AROUND TOWN: Pianist Al Vega cut four sides for Artistry records with Jack Lawlor, bass, and Sonny Tacaloff, drums. . . . Trumpeter Nick Capezuto back in town after his Beneke stint and working with Gene Dennis at the Berkshire club. . . . Dick Pacific's band opens at Rainbow ballroom (Hyannis, Mass.) on June 25.

—Ray Barron

play for recruiting and bond drives, hospitalized personnel, and servicemen throughout the world.

TINY KAHN Chooses

Leedy & Ludwig

Tiny Kahn, well-known arranger and featured drummer with Georgie Auld's fine band (most recently appearing at Birdland in New York City) plays Leedy & Ludwig because "they're tops in every respect . . . appearance, tone and durability." LEEDY & LUDWIG, Division of C. G. Conn Ltd., Elkhart, Indiana:

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Left: TINY KAHN at his Leedy & Ludwig New Era Outfit. Tiny now uses a special 12" x 20" bass drum—not shown (one of the smallest in professional use today!). You can see these same fine instruments by visiting your local Leedy & Ludwig dealer. See him now—no obligation—or write us for latest catalog. Address department 619

WORLD'S FINEST DRUMMERS' INSTRUMENTS

THE HOLLYWOOD BEAT

Addition To 'Girls In Jazz' Found On Coast By Holly

By HAL HOLLY

Hollywood—"It's hard for a girl to get anywhere in the musical profession, and for a girl jazz musician, it's even harder. We have to face the fact that a lot of people think there's something sort of—well, unladylike about a girl jazz musician. You know what they think about jazz musicians—that they're generally a bunch of wild characters. And some of them are!

"So for a girl in this business, there's the same feeling, only it's stronger. Just another problem we have to face."

A Local Girl

So it seems that Ginger Smock, whose activities here came to our attention thanks to a tip passed on by our New York colleague, Leonard Feather, and our own belated "discovery" of Ginger via her guest appearances on local TV shows. We looked up Ginger and learned that she's a local gal who grew up right here in our own territory.

To the best of our knowledge, Ginger Smock is the No. 1 girl jazz violinist in the business. And she can do all right with those standard concert selections for fiddle, or take over the first chair in a symphony section. Behind every good musician there's a good story. Here's Ginger's:

Lessons Since a Child

She grew up, and still lives here, with an aunt and uncle who have been father and mother to her since she was a child. They had her taking lessons as soon as she was big enough to hold a little, half-size fiddle. She was playing her first concert—benefits staged by friends and church groups to help finance her musical education—while she was still in grammar school.

In high school, while a member of the All-City Students' Symphony orchestra, she won a music scholarship that placed her with a good teacher. She thought she was headed for the concert stage. So did her friends and family.

But, like thousands of other good violinists, she didn't make the concert stage. Meantime, she'd been listening with interest to the bands of Benny Goodman, Jimmie Lunceford, and Duke Ellington. She says:

Dog Records

"I used to sit by the phonograph and improvise with their records. Then I started doing it for the kids in the school orchestra, just for fun. They liked it. I listened to all the records by Joe Venuti, Stuff Smith, and Eddie South I could get hold of, but I tried not to copy them.

"One night, when Stuff Smith was out here, something happened to him, and I was called to sub for him. That's when I decided that if I couldn't be a Heifetz, I'd settle for being a good jazz violinist. I'm still working at it—working chiefly to develop a completely original style."

If you want to get acquainted



Hollywood—The girls are finally coming into their own, as it appears the Beat's top men on both coasts have suddenly turned Boswell for every gal musician in sight. Latest from the west is Ginger Smock, above, one of the best jazz violinists around. She tells about her interesting and difficult career in *The Hollywood Beat* column.

with Ginger, just look up a very interesting Victor record she made with four other competent girl musicians—Wini Beatty, piano; Dottie Jeshke (now with Ina Ray Hutton), drums; Vivien Garry, bass; and Edna Williams, the really great girl trumpet player who died before this record, made in 1946, was released.

Main Handicap

Ginger, despite all the handicaps she's encountered, still thinks the main reason girl musicians rarely make the top brackets is that they find it much easier to marry, settle down and raise families.

Meantime, watch your TV listings. There's a good chance Ginger will get her long-desired and long-delayed "break" in the new medium—and when she does we might buy one of those darned things.

BAND BUZZING: Review of the new Vido Musso band, in debut at Balboa Beach, had to be scrapped. We liked Gerald Wilson's Lunceford-like arrangements, but somebody didn't. So Skippy Martin is now in the deal as arranger and Vido is switching to another "style" for his current road tour. Says it will be a "combination of 1936

Los Angeles Band Briefs

Lionel Hampton unit signed for two-week stand at Oasis July 16-July 20. J. C. Heard trio was set to share Sarah Vaughan's May 22-June 4 date at Tiffany club. Maggy Spenser (June 6), Sharkey Bonano, Nat Cole follow with two-week stands in that order. Ada Leonard all-girl ork lined up for four Saturday night stands at Trianon during June.

Wingy Manone was rounding up band for June 17 opening at Dan Dalley's Curtain Call. Flurred on Barrett Deems, drums; Allan Stevenson, piano; Jake Flores, trombone; Phil Gomez, clarinet. Bass man not set at writing.

Jackson Brothers combo sharing Dinah Washington's May 28-June 17 stand at Oasis. Members are Bill Jackson, sax; Wilford Armstrong, piano; Charlie Morris, guitar; Rudy Pitts, drums & vibes, and George Jackson, bass. Kelly Lincola keyboard for Dinah's songs with brother Wilford moving to front line on sax.

Louis Armstrong All-Stars in five-day run at Balboa beach Rendezvous ballroom May 29-June 2, after which dancery drops to Friday-Saturday-Sunday policy for balance of summer. Names in line for week-end stints include Louis Prima, July 3; Lionel Hampton, Aug. 7.

Red Norvo trio, recently at Surf club here, moved out to Denver's Zanzibar.

Red Nichols unit, booked into Players restaurant as part of presentation that included three weeks of "art" plays, closed after three weeks as unique idea, brain-child of movie man Preston Sturges, failed to jell. Opinion here: good idea improperly exploited.

Benny Carter from here to University of Oregon (1,700 mile round trip) for one-nighter May 12. Headed combo comprised of Mac Dieterich, piano; Bill Douglas, drums; Billy Hardaway, bass; Ulysses Livingston, guitar, and Maxwell Davis, tenor. Jimmy Criss unit back on stand at Paris inn.

Eddie Gomez (Latin rhythm) and Bill Pennell orks announced for return to Roosevelt hotel Cingriff starting May 29. Doney Kusama's Hawaiian trio set for summer stand at hotel's Poolside (swimming pool cafe) room.

L. A. KEYSPTS

- Beverly Cavern—Disk Cavern (Ind.)
Beverly Hills Hotel—Hal Stone (Ind.)
Beverly Hills Hotel—Phil Ohman (Ind.)
Biltmore Bowl—Henry Busso (ABC)
Café Gardens—Tommy Dorsey (Ind.)
Circus—Get Glines (Ind.)
Circus—Ray Whitaker (MCA)
Club 47—Das Rando (Ind.)
Cocoanut Grove—Eddie Bergman (Ind.)
Colonial ballroom—Arthur Van (Ind.)
Cotton—Nal Hanks trio (Ind.)
Figueras ballroom—Fats Postrell (Ind.)
Mike Lyman—Joe Venuti quartet (MCA)
Newcomb—Eddie Oliver (Ind.)
Newcomb—Lorraine (Ind.)
Oasis—Jackson Bros. Ork. (Ind.)
Palladium—Charlie Teagarden trio (Ind.)
Palladium—Woody Herman (GAC)
Paris Inn—Jimmy Criss (Ind.)
Riverside Beach—Tom Williams (Ind.)
Roosevelt Cingriff—Bill Pennell (Ind.)
Roosevelt Cingriff—Eddie Gomez (Ind.)
Roosevelt Poolside—Doney Kusama (MCA)
Royal Room—Fats Daily (Ind.)
Sardi's—Nappy Lomax (Arama Stars)
Tiffany club—Maggy Spenser, opng. 6/6

Goodman and 1942 Stan Kenton."

SOLID STUFF: Something new at the Palladium in conjunction with Woody Herman's stand (May 15 through June 9): an intermission trio comprised of Charlie Teagarden, trumpet; Ray Bauduc, drums, and Ray Sherman, piano.

STATE OF THE UNION: Local 47 work-restrictionists screaming at "invasion" of casual dance date field by studio contract musicians (though officially okayed at general meeting). Claim that by rehearsing on their own time for such jobs studio men are violating an old (ever enforced?) Local 47 rule against such rehearsals.

BEHIND THE BANDSTAND: Latest paraphrase on that song: "Old musicians never die; They just MCA."

Artie Shaw is the next subject in Down Beat's Bouquet series. See the June 29 issue.

Things To Come

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

BILLY STRAYHORN'S BAND (Mercury, 4/17/51, in Detroit). Cat Anderson, trumpet; Juan Tizol, trombone; Willie Smith, piano; Paul Gonzalez, tenor; Billy Strayhorn, piano; Wendell Marshall, bass, and Louis Bellson, drums. The Happening; Moonlight Flute; Sen-suous (Sax), and Night.

BILLY TAYLOR'S QUARTET (La Belle Croole, 4/20/51). Billy Taylor, piano; Al Hall, bass; Charlie Smith, drums, and Ti Marcel, conga. Gay Doreaser, vocals. Savonar of Haiti; Angelico; Evadne Froda, and Nanselle Rose.

BUD POWELL'S TRIO (Blue Note, 5/1/51). Bud Powell, piano; Carley Russell, bass, and Max Roach, drums. Face Love and Night in Tension with trio; Over the Rainbow and It Can Happen to You, solos.

BUDD JOHNSON'S ORCHESTRA (La Belle Croole, 4/20/51). Trumpet—Dick Vasco, Ed Safirski, bass; Carmen Mastromeo, trombone; Eddie Barofski, Budd Johnson, and Cecil Payne; rhythm—Billy Taylor, piano; Bill Brook Pemberton, bass; Charlie Smith, drums; Ti Marcel, conga, and Ti Bero, conga. Maccyo and Ministra Anco.

ISRAEL SAICH'S HAITIANS (La Belle Croole, 5/2/51). Fats Ford, trumpet; Claude Jones, trombone; Budd Johnson, tenor; Cecil Payne, baritone; Billy Taylor, piano; Bill Brook Pemberton, bass; Ti Marcel, conga, and Alphonse Cimba, conga. Guy Doreaser, vocals. Fanille Oh and Croole Fantasia.

VINNI DeCAMPO with NEAL HEFTY'S ORCHESTRA (Coral, 5/2/51). Trombone—Will Bradley; reed—Hymie Schertzer, Tommy Mace, John Haftl, and George Berg; a string section; rhythm—Lou Stein, piano; Ed Safirski, bass; Carmen Mastromeo, guitar and viola, and Don Lamedo, drums. Be Sure, My Heart, Be Sure; My Magic Heart; I'm a Fool to Want You, and Tell Me.

ANDREW'S SISTERS with TOMMY DORSEY'S ORCHESTRA (Decca, 1/4/51, in Hollywood). Trumpet—Ziggy Elman, Vince Nananga, Charlie Teagarden, and Dick Partington; trombone—Bill Schaffer, Elmer Smithers, and Tommy Dorsey; reed—Freddie Sines, Jack Dougherty, Baby Rudin, Helene Bean, and Bob Lawson; rhythm—Willie Weathers, piano; Phil Stevens, bass; Perry Beikin, guitar, and Louis Bellson and Lew Catler, drums. I Used to Love You and Pass the Biscuit.

BING CROSBY with TOMMY DORSEY'S ORCHESTRA (Decca, 1/7/51, in Hollywood). Trumpet—Ray Linn, Joe Triscari, Johnny Boat, and Charlie Teagarden; trombone—Ed Kusby, Tommy Pederson, Sy Zentner, and Tommy Dorsey; reed—Bill Hamilton, Don Rafael, Ted Nash, Helene Bean, and Bob Lawson; rhythm—Bill Beikin, piano; Perry Beikin, guitar; Mike Rubin, bass, and Louis Bellson, drums. The Girl Friends; Without a Word of Warning; You Gotta Show Me, and Then You've Never Seen Me.

PEREZ PRADO'S ORCHESTRA (Victor, 5/3/51, in New York). Trumpet—Tom Dorris, Al DeRisi, Fats Ford, Mike Shain, and Francis Williams; trombone—Joe Umberto; reed—Allen Fields, George Forman, Louis Linton, and Hal Redman; rhythm—Mickey Cardona, bass; China Pote, bongos; Ramon Santamaria, conga; Octavio Mendosa, maraca, and Sonny Brown, drums. Marie Marini, vocals. Fats Ford, arrange and comp. Virga Del Coran; Manhattan Mambo; El Mambo del 65, and El Bolo.

GEORGE WETTLING'S DIXIELANDERS (Columbia, 5/4/51). Wild Bill Davison, trumpet; Catty Cahall, trombone; Edmond Hall, clarinet; Ralph Sutton, piano; Bob Casey, bass; Eddie Coonan, guitar, and George Wettling, drums. As Long As I Live; A Good Man Is Hard to Find; Indiana, and Memphis Blues.

LOUISE and WILLIE RITZ with EDDIE ALLEN'S ORCHESTRA (Metropolitan, 5/6/51). Trumpet—Al Stewart, Paul Kubano, and Norman Bell; trombone—Don Flansby, Al Lorraine, and Bert Frager; reed—Willie Ritz, Moe Koffman, Jerry Brockman, Joe Agler, and Dave Kurson; rhythm—Chuck Holden, piano; Tommy Abrams, bass, and Paul Richter, drums. Rendezvous; Hardin' Back Home; It Couldn't Be Done, and Hooll, Hooll.

LEE KONITZ'S SEKTET (Frostiga, 3/7/51). Lee Konitz, alto; Miles Davis, trumpet; Billy Bauer, guitar; Sal Mosca, piano, and Max Roach, drums. Saxophone; Odeon; Hi, Barb; Yesterday (no drums), and untitled Billy Bauer and Lee Konitz originals.

DUKE ELLINGTON'S ORCHESTRA (Columbia, 5/10/51). Trumpet—Harold Baker, Fats Ford, Cat Anderson, Ray Nance, and Nelson Williams; trombone—Queenie Jackson, Juan Tizol, and Britt Woodman; sax—Willie Smith, Russell Procope, Jimmy Hamilton, Paul Gonzalez, and Harry Carney; rhythm—Duke Ellington, piano; Wendell Marshall, bass, and Louis Bellson, drums. Fancy Dan; The Hunch Talk; Monologue, and Theraxone (parts 1 and 11).

LIONEL HAMPTON'S ORCHESTRA (MGM, 5/8/51). Trumpet—Don Bailey, Idris Sulliman, Walter Williams, Ed Mullins, and Leo Shephard; trombone—Al Gray, Jimmy Cleveland, Benny Powell, and Paul Hiphop; reed—Gil Mural, Curtis Lewis, Jerry Richardson, Bob Piater, John Beard, and Ben Kynard; rhythm—Billie Buchanan, piano; Roy Johnson, bass; William Mahal, guitar; Ellis Barza, drums, and Lionel Hampton, vibes. A Kiss Was Just a Kiss; Alone Without You, and Capitol Debut.

MARTHA DAVIS' QUARTET (Coral, 5/10/51). Martha Davis, piano; John Collins, guitar; Calvin Pendar, bass, and Art Blakey, drums. Player Piano Boogie; Experience; How Could Anything So Good Be Bad; and You're the Doctor.

JESS STACY'S QUARTET (Coral, 5/1/51 and thereafter, in Hollywood). Jess Stacy, piano; George Van Eps, guitar; Mervyn Corb, bass, and Nick Fatool, drums. I Could Be with You; Oh, Baby; I Want to Be Happy; I Can't Get Started; Stars Fall on Alabama; Indiana; Fascinating Rhythm, and You Took Advantage of Me.

Read the biography of Artie Shaw, see the pictorial story of his career in the June 29 issue of Down Beat.

Advertisement for Artley D. & J. Artley, Inc. featuring a flute and the text 'A GREAT NAME in FLUTES and PICCOLOS'.

Advertisement for JEN-Co. featuring a photograph of a woman and the text 'G. C. JENKINS, CO.'.

Advertisement for Custom accordions by ACME, featuring a photograph of an accordion and the text 'EMPIRE ACCORDION CORP.'.

Advertisement for CHIRON Vibrator Reeds for Saxophone and Clarinet, featuring a photograph of a reed and the text 'M. CHIRON CO., INC.'.

Sidemen Switches

Charlie Ventura: Chubby Jackson, bass, added . . . Tito Rodriguez: Chino Pozo, bongos, for Julio Martinez . . . Tony Pastor: Tony Amara, trumpet, for Lou Oberg (to Claude Thornhill), and Jimmy Chapman, drums, for Archie Freeman.

Buddy DeFranco: Lennie Sinigalli alto, for Andy Cicalese, and Ben Larry, tenor, for Ed Wasserman . . . Joe Pamela, ex-Krupa sideman, recalled to duty with navy . . . Willis Jackson: Freddie Washington, piano (from Hot Lips Page), for Fletcher Smith.

Lester Young: Earl Knight, piano, for John Lewis (to school); Bill Clark, drums, for Jo Jones, and Jesse Drake, trumpet, added . . . Mary Osborne: Sam Bruno, bass, for Earl Hodges . . . Lionel Hampton: Quincy Jones, trumpet and arranger, for Idres Suliman.

Ralph Flanagan: Tony LaPata, trombone, for Phil Giacobbe, and Moe Koffman, alto, out . . . Art Mooney: Ed Scalzi, alto, for Tino Barzi (to Tommy Dorsey); Buzz Brauner tenor, added; Pret Hudson, tenor, for Don Lanphere; Kerwin Summerville, baritone, added; Chuck Foreythe, trumpet, for Ernie Englund, and Jack Moots, trumpet, for George Cherb (to Tommy Dorsey) . . . Gene Krupa: Bill Ball, trumpet, added.

Claude Thornhill: Marty Harris, tenor, for Herbie Steward (to school) . . . Emil Coleman (CBS TV): Leo Braun, drums, for Billy Gussak . . . Reggie Childs: Bob Donehin, drums, added.

Louis Prima: Frank DeFazio, piano, for Lou Paganini (to Charlie Barnet) . . . Blues Barron: Lennie Gottschalk, trumpet, for George

Soundtrack Sittings

Pete Segale, who recently completed his first movie assignment as arranger of underscore for MGM's *The Strip*, has been signed by Cecil B. DeMille to arrange music backgrounds for Betty Hutton's routines in forthcoming Paramount release, *Great Show on Earth*.

Phil Moore doing original score (also conducting) for United Productions' animated drawing short based on story of *Frankie and Johnny*. Moore is using 20-piece dance band type (no strings) recording crew.

Jane Allyn, doing role of pianist in MGM's *Too Young to Kiss*, is synchronizing keyboard work in picture to track recorded by Jakob Gimpel. Piano solo tracks for same picture have been recorded by Milt Haskin.

Martha Stewart is set to share vocal honors with Dinah Shore and Robert Merrill in Paramount's Alan Young starrer, *Aaron Slick of Punkin Crick*. It's first movie job for Martha, who has been doing a nitery act with the Blackburns, in more than two years.

Tennessee Ernie, Capitol's No. 1 mountain music balladeer, signed for singing-acting role in Columbia's forthcoming Randolph Scott starrer, *Man in the Saddle*. Key Starr stays in top role in *Come Out Singing*, film musical presenting a group of record luminaries. It's now in production by singer's ex-husband, Hal Stanley, despite court completion of divorce action filed by Kay some months ago.

Ren Hargrave, whose guitar and ukulele act is familiar to theater and nitery audiences, signed for musical specialty in Warner's *Force of Arms* (William Holden, Nancy Olson, Frank Lovejoy).

Marguerite Campbell, active in Hollywood as pianist and violinist, drew role in Leo McCarey's Helen Hayes starrer, *My Son John*, Paramount production.

Sandy Oliver, vocal coach and sister of Moccasin handleader Eddie Oliver, is drilling Jane Russell for song (*Hoagy Carmichael's I Got Along Without You Very Well*) which she will do in forthcoming RKO picture, *The Las Vegas Story*. Roberta Lee, night club singer, is doing spot in RKO's *The Blue Veil*, will also soundtrack two songs for Joan Blondell in same film.

Nolan . . . Sonny Lang: Nick Green, trumpet, added, and Richard Belten, bass, for Dick Potter.

Bob Chester: Lennie Hambro, tenor, for Ray Beckenstein; Dick Hoffman, trumpet, for Armand Anelli (to Art Wamer), and Lou Gardner, vocals, for Bill Usher . . . George Towne: Jerry Winner, alto, for George Diamantia; Johnny Torick, trombone, for Mortie Troutman, and Lynn Oliver, drums, for Roy Duke . . . Noro Morales: Sal Iardi trumpet, for Doc Severinsen (to Tommy Dorsey).

Tommy Tucker: Lou Ott, bass, for Irv Manning . . . Johnny Cole: Cliff Hahne, trumpet, for Kenny Winslett (to Charlie Barnet) . . . Charlie Barnet: Al Stewart, trumpet, for Lyman Vunk (back to CBS) . . . Berk Motly: Bob Sipes, drums, for Bub Bobick.

MOVIE MUSIC

Flock Of Top Musicians Set For Duke's 'DJ' Opus

By CHARLES EMGE

Hollywood—It's been a long time since a major—or minor—studio attempted to stud the cast of a movie with a flock of authentic musical stars. The *Disc Jockey* opus that producer Maurice Duke is cooking up on the Monogram lot, and on which we reported here awhile back, is booming right along into the biggest thing of its kind to date.

The promised "All-Star Jam Session" has now been pre-recorded; the musicians involved were ready to report to the make-up man for the camera work at this deadline, so it seems safe to reveal the complete lineup with assurance that we're actually going to see them in the picture.

The Band

Present and accounted for at Duke's pre-recording session were: Jerry Gray (as leader), Red Norvo, Red Nichols, Ben Pollack, Joe Venuti, Vido Musso, Jack Pina, and Russ Morgan. It's worth noting that almost all of them have been featured, or are scheduled to be featured, in *Down Beat's* "Bouquets to the Living" series.

So whether it turns out to sound like Dixie, swing, jazz, or some distant cousin, we think Mr. Duke is in for a bit of a bouquet himself for making a good try.

Shearing, Sarah, Too

Duke and his associate producer, Herb Jeffries, were still busy signing up music celebrities when our last issue hit the press, but now the roster is pretty well rounded out and we can bring the situation up to date. Most important additions to the list were the names of Sarah Vaughan and George Shearing (with his quintet). Ginny Simms is in for two songs and what they refer to as "the leading feminine role."

Tommy Dorsey flew in from Houston and recorded a trombone instrumental with a small group of studio men. As we may or may not have reported previously, other music names in the picture now include Nick Lucas, Foy (Rid-



Hollywood—Ezio Pinza, whose first movie, *Mr. Imperium*, is reviewed in the *Movie Music* column, co-stars with Lana Turner in the film. Pinza, shown with Lana above, left for Europe on a trip after completing the movie.

ers of the Purple Sage) Willing, and the Weavers vocal group.

That, plus a list of platter chatter showmen now too long to recount, is Mr. Duke's package of performers for *Disc Jockey*, a picture, which, as filmicals go, could make history of one kind or another.

Movie Music Reviews

Mr. Imperium (Ezio Pinza, Lana Turner, Sir Cedric Hardwicke, Marjorie Main, Debbie Reynolds). The old boy whose success as an elderly but efficient lover in *South Pacific* put a new glint in the eyes

of male members of all the "Plus-40"—and even "Plus-50"—clubs, makes his screen debut in a photoplay with music that falls somewhere between *The Student Prince* and a film musical version of the Duke of Windsor's best-selling autobiography, *The Story of a King*.

Pinza is the prince forced to choose between the throne (of an unidentified European country) and marriage to "the woman I love." Lana Turner, as a night club singer (voice by Trudy Erwin), and later a movie star, is the woman who, understandably, is more desirable than a shaky throne in a constantly falling market in monarchies. Thanks to Pinza's personality and his excellent performance, plus solid support from lesser members of the cast, this all comes off a little better in the movie than it does in the telling.

Music Doesn't Matter

But the only favorable comment we can make on the musical side of *Mr. Imperium* is that the musical numbers are skillfully introduced and beautifully mounted. The music itself is of so little consequence as such that it hardly matters.

It can be said safely of the movie that in it MGM brings to the screen the same Pinza who made *South Pacific* a memorable experience for theater audiences. It also can be said safely that Pinza is not likely to win a following with movie audiences similar to that of Frank Sinatra, Frankie Laine, Gordon MacRae, the late Al Jolson, or the ever-living Bing Crosby. A king can cut his royal ties easier than an opera star can catch that "common touch" of the pop singer.

The Prowler (Van Heflin, Evelyn Keyes). Gloomy but frequently exciting "crime-and-pandemonium" story about a cop who makes the most of a woman's lonely nights, a situation resulting from the fact that her husband is an all-night radio record showman.

Lyn Murray drew the interesting assignment of turning out a group of original melodies arranged in a manner that simulates, but not too closely, a group of dance bands one might hear under such circumstances.

Crack Band

He also assembled one of the best bands ever put together here for this type of job, with Randy Brooks handling the trumpet solos (one of his last jobs before he was hit by the paralytic stroke from which he has now virtually recovered) and Benny Carter for the alto sax solos. The voice of the unseen singer is that of Bob Carroll.

Murray also did the effective underscoring, holding it down to minimum, where others might have let it overbalance and detract from the impact of the simulated phonograph record sequences.

Facts never before printed about Artie Shaw will appear in the June 29 issue of *Down Beat* on sale June 15.

Note: Sidemen switching hands 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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You Can't Go Home Again

There's no business like show business. To become famous you may possibly have originality and artistic integrity. But to become commercially successful you will probably cast aside the very things that made you famous, the originality and the integrity.

Very often the critics are criticized for criticizing these famous people. "You only knock him because he's making money," they are told. "If he were working for peanuts in a dive somewhere you'd be nuts about him. You want all your favorites to be starving in a garret."

The truth is, of course, that the critic would like nothing better than to see his favorite artist rich and successful, but without any sacrifice of artistic merit. Because it is part of an honest critic's job to discover worthy artists working for peanuts in dives, and to help them get out of those dives, naturally the critic judges the artist in terms of his performance when first discovered.

Unfortunately the success story that results from these discoveries follows a familiar and pitiful pattern. In the music field, for instance, the artist gets out of the hands of jazz fans and into the grasping arms of agents, bookers, and square audiences. As he goes from success to success, from good tune to Tin Pan Alley tune, from hotel room in New York to private swimming pool in California, even his private life falls apart. Frequently the wife who stuck by him through the rough years is cast aside; divorce follows, then remarriage to a glamour girl.

By this time the artist doesn't know who his friends are because everyone has something to gain from flattering him—he can perform their tunes or get them a job or maybe just buy them a meal. And as he gets into higher and higher tax brackets, the star gets into a mad rat race where the only thing that counts is making enough loot to pay last year's taxes and prepare for this year's.

Even if he tries to maintain some thin link with the past by occasionally doing something that gives him personal artistic satisfaction, he will be pulled by so many other forces that eventually he won't think of anything in terms of music.

There is a remedy for this all-too-familiar pattern of success, though as far as we can see nobody has tried it yet. It consists of stopping halfway up the ladder and refusing to go any farther, even if it entails some economic sacrifices, even if it means standing by and seeing the other fellow get the swimming pool or the million-selling record.

We were reminded of this problem the other day by an amusing remark made during a conversation about a famous singer. This singer who used to have a respected name as an instrumentalist, now makes vocal records with every kind of elaborate setting; big orchestras, lush string sections, vocal choirs, expensive arrangers. A group of music men were sitting around discussing his next record date.

"You know something," said one of them, "I got a great idea for him. How about having him record with just piano, bass, and guitar?"

Maybe he didn't recall it, but that was how this singer became famous, 10 long years ago—and, as Thomas Wolfe would have said, you can't go home again.

Childs To Pa.

New York—Reggie Childs took his ork to the Wagon, Wayne, Pa., May 24 to Labor Day with a WOR Mutual wire. His present band has Dick Booie, and Lou Miller,

tenor; Hy Mandel Jr., baritone; Harry Sander, trumpet; Cliff Rawnsley, piano, and Bob Donchin, drums.

Read all about Artie Shaw in the June 29 issue, on sale June 15.

Razaf Recovers



Los Angeles—Recovering from a stroke suffered last January, composer Andy Razaf (co-writer of *12th Street Rag*, *Ain't Misbehavin'*, etc.) is shown in the yard of his L. A. home with his nurse, Bill Dobson. Andy is 65, and according to the *ASCAP Biographical Dictionary* a grand duke and nephew of Queen Ranavalona III of Madagascar. Too, quoting the same authority, Razaf's full name is Andreamentania Paul Razafinkeriefio!

RAGTIME MARCHES ON

NEW NUMBERS

- GOELL**—A daughter, Julie, to Mr. and Mrs. Kermit Goell, recently in New York. Dad is songwriter and music publisher.
- GOLLY**—A daughter, Liza (7 lbs., 8 oz.), to Mr. and Mrs. Jack Golly, May 1 in Chicago. Dad is former Spike Jones clarinetist now with the Starmeters unit on WGN.
- KAMINSKY**—A son, Matthew William (6 lbs., 6 oz.), to Mr. and Mrs. Max Kaminsky, recently in New York. Dad is trumpeter-leader.
- KAPPEL**—A daughter to Mr. and Mrs. William Kappel, April 30 in New York. Dad is concert pianist.
- REICHMAN**—A son to Mr. and Mrs. Joe Reichman, April 25 in Dallas. Dad is pianist and leader.
- ROBINS**—A son, Gary Edwin, to Mr. and Mrs. Howard (Buddy) Robins, April 30 in New York. Dad is son of music publisher Jack Robbins, and with his firm.
- SPEIGHTS**—A son, Mark Hall, to Mr. and Mrs. Charles Speights, April 21 in Flint, Mich. Dad is best known as Claude Thornhill's trumpeter; mom, the former Nancy Clayton, sang with Thornhill's band.
- WENDER**—A son, Lawrence Edwin (7 lbs., 4 oz.), to Mr. and Mrs. Wally Wender, April 27 in Chicago. Dad is Dixie clarinetist.

TIED NOTES

- BADGLEY-JOHNSON**—Ed Badgley, trumpeter with Buddy DeFranco, and Nancy Johnson, May 19 in Chicago.
- CHRISTIE-DENE**—Al Christie, guitarist with The Fourtoms, and Peggy Dene, actress, April 18 in Milwaukee.
- PONTAINS-VAUGHAN**—Tony Fontaine (Frankina), WGN singer, and Kerry Vaughan, actress, May 2 in Chicago.
- FRASER-OWEN**—Bud Fraser, head of Capitol records' midwest division, and Kathy Owen, former Benny Strong vocalist, recently in Chicago.
- GALPIN-BELMONT**—Frederick Galpin, trumpeter and leader, and Josephine Belmont, May 8 in Bridgeport, Conn.
- MCMAULY-WENZ**—Jerome McCauley, CBS music director in New York, and Ellen Wenz, May 8 in Philadelphia.
- MACK-RODGERS**—Teddy Mack, sax player, and Alice Rodgers, former dance teacher, May 6 in Philadelphia.
- PARIS-BROWN**—John K. Paris, pianist and composer, and Nancy Brown, May 1 in Philadelphia.
- SHERMAN-LEIPNER**—Paul Sherman and Harriet Ellen Leipner, WLJZ staff soloist, April 14 in Bridgeport, Conn.
- STEPHENS-DIBBLE**—David Stephens, leader at Philadelphia's WCAU, and Virginia Dible, singer with his ork, April 29 in Reading, Pa.
- WILLIAMSON-BROWN**—Claude Williamson, piano accompanist for June Christy, and Joanne Brown, May 5 in Baltimore.
- WILLIAMSON-STEWART**—Richard Williamson and Claire Stewart, WFAA-TV singer, April 19 in Dallas.

FINAL BAR

BALL—Samuel L. Ball, 59, concert pianist and teacher, May 1 in Los Angeles.



"I taught him his first two words—'da-da, ma-ma.'"

CHORDS AND DISCORDS

Tristano All Wet, Says Reader Marjorie Hyams

To the Editors:

Chicago

Before Charlie Parker begins proceedings against various plagiarizing musicians, actuated by Lennie Tristano's well-merited but rather hysterical praise (*Down Beat*, May 18), I should like to make a few observations. One of the bitter re-

wards of having a creative imagination, which propels an artist to develop an idiom to its logical extreme, is that the artist must then sit back and watch his creation become distorted in the hands of the lesser talented, or worse yet, according to Lennie, watch the talented turn it into dollars.

This brings to mind the obvious observation that more often than not the imitators do more for getting a wider acceptance of the style than the originator. This, alone, should establish the plagiarizer in the hearts of everyone, especially since few creators take the trouble to be ingratiating.

Lennie is a great influence upon

- BEACH**—George Beach, 58, pianist, composer, and teacher, April 2 in Nice, France.
- BRUDER**—Mrs. Roy Bruder (Ruth Farley), 47, organist at the Chicago theater for 17 years, April 25 in Los Angeles.
- DARE**—Frank R. Dare, 68, former ork leader and midwest Elvity representative for 31 years, recently in Chicago.
- ENEGREN**—Edbury Enegren, 62, owner of the King Philip ballroom, Lake Pearl Park, Wrentham, Mass., April 21 in Miami.
- FITZBERG**—Jerzy Fitzberg, 48, Polish composer, April 25 in New York.
- GRANT**—Bert Grant, 72, vaudeville pianist and composer, May 10 in New York.
- KREIN**—Alexander A. Krein, 67, composer, April 22 in Moscow.
- LIENHARD**—Rudolph Lienhard, 71, violinist with the old Cleveland symphony, April 27 in Cleveland.
- MARSHALL**—Charles Marshall, 65, former top tenor with the Chicago Civic opera, May 2 in Lake George, N. Y.
- ROEBORN**—Otto E. Roeborn, 77, violinist and violist with the Chicago symphony from 1893 to 1933, May 1 in Chicago.
- STODDARD**—Harry Stoddard, 58, songwriter (*I Get the Blues When It Rains*) and assistant to Coral records' music director George Gates and recording director Tom Mack, May 9 in an auto accident near Harrow, Calif. Badly injured in the same accident was Norine McGee of Robbins, Pa., and Miller's west coast office.
- YEAGER**—Jean Yeager, wife of trumpeter Buddy Yeager who played with Charlie Spivak, Horace Heidt, Elliot Lawrence, and Tex Beneke, May 2 in Baltimore.

LOST HARMONY

- CARSON**—Jack Carson, comedian, and Kay St. Germain Carson, singer, April 30 in Los Angeles.
- LESTER**—Jerry Lester, comedian and sometime singer, and Ardel Lester, April 26 in Santa Monica, Calif.
- STANLEY**—Harold Stanley, onetime night club operator, and Kay Starr Stanley, singer, who will retain Stanley as her manager, May 7 in Los Angeles.

the young musician and the future is sure to be studded with many Tristano-like sounds, but if this line of reasoning is a true indication as to how Lennie feels about imitation, I suggest that music students dust off their old Tatum records (since it's practically all the same, anyhow) before they get slapped with a court order.

However, if Lennie is merely pointing out that there is nothing new under the sun, we are in rapport and I, in turn, have a proposal to make. All organizations and artists labeling their particular brands of music "Progressive" shall donate their royalties to Stravinsky, who, in turn, could distribute the proceeds among the very few "Moderns" still alive.

Marjorie Hyams Ericsson

Roy Mixed Up

Chicago

To the Editors:

Roy Eldridge (*Down Beat*, May 18) is all mixed up, and it's not worth it. What has happened to him has happened to everyone for something. It happens to people of other races. It happens to the poor boy who works up from the gutter to a fashionable neighborhood and a high standard of living, then finds that he can't join "The Club" because he's *nouveau riche*. It happens, and happens, and it's lousy.

Roy's been hit hard, and he's sensitive, but he's wrong and two wrongs, no matter how you look at it, still don't make a right.

It's not easy to be white and have colored friends whom you think the world of, but can't include with many members of your own race for fear some joker might make a crack. And, brother, it's no fun to see your buddies hurt, especially when it's done unjustly. Sometimes it's easier to be on the outside looking in than on the inside looking out. But remember, it's not any easier for us to understand racial bigotry than for you. We're white and can't understand our own race.

We can look back 10 years and cite some tremendous changes that have taken place for the better. Maybe time and evolution will solve the problem.

Roy's one of the greatest musicians on this mixed up old earth, and he's got an overabundance of personality. If someone doesn't want to know him, then he's the one who's missing out, not Roy. Eldridge has quite a team with him—God knows he's right, historians, (Turn to Page 11)

CHORDS AND DISCORDS

(Jumped from Page 10) scientists, doctors, and intelligent men everywhere know he's right. Roy's got better quarterback and a heavier line than the other team ever knew existed, so there's little reason to run the score up too much.

Ed Crilly

Planner Praised

New York

To the Editors:

It is about time that someone acknowledged the fact that things like the great concert staged at Kingsbridge veterans hospital (Chords, May 4) don't "just happen." It takes planning, and contacting people, and arranging transportation, and time—to mention but a few of the elements that must go into the making of something of this sort, and somebody is responsible.

Jack Crystal (of Commodore records) arranges to have a group go up to Kingsbridge as often as possible. He's a sincere guy, and does his utmost to see that the vet-

erans are taken care of. He, as well as the musicians, deserves credit.

Jeann Fallows

Muggsy Cooperative

Portland, Ore.

To the Editors:

Have just finished reading *Down Beat* for May 4 and would like to compliment you on your article concerning Muggsy Spanier.

My home being in the San Francisco Bay area, I have been going to the Hangover club in that town, and have enjoyed every minute of it. Approximately three months ago I sat and watched and listened to Spanier play, and after the set I made it a point to meet the man himself. I have never met a more cooperative group of persons as the jazzmen of today, Muggsy included.

S/Sgt. Fred A. Lathe

'Beat' Valuable

Spokane

To the Editors:

The *Beat* is on the ball! Please keep that way. Do not fall into the adjective-attitude of so many of the magazines. Criticism, by and large, has been good—just don't let it lose its objectivity.

I personally like any material of a documentary nature. The whole story is important, not just that of

the contemporary. And the *Beat* should be a must in all radio stations.

Frosti Fowler, KNEW

Hull House Band

Chicago

To the Editors:

We (my family) read the article by Al Turk in regards to Hull House (*Down Beat*, May 18 and June 1) several times. I attended Hull House in my childhood days, and I have memories, too. Al Turk sure told that story natural. I hoped you would have more than two installments.

Steve Domenico

Los Angeles

To the Editors:

As one of the former members of the band, I should like to tell you how very much I enjoyed the article by Al Turk on the Hull House boy's band.

Abraham Ettleson, M.D.

To Ease Their Lot

Allentown, Pa.

To the Editors:

The recent misfortune of Charles (PeeWee) Russell Jr. has caused me to do some serious thinking about the plight of the jazzman. This man musically did everything a true and great jazzman should do. His playing was sincere, he expressed new ideas in every solo, and he created an individual style for his instrument. Still, PeeWee, after years of making real jazz, was left suffering physically and mentally, to say nothing of financially.

This state of affairs cannot be

written off as resulting from the peculiarities or weaknesses of one man. Other great jazzmen—Beiderbecke, Rappolo, and many others—suffered a similar or worse fate. Countless more had temporary troubles of this nature, but were able to recover and return to blowing their emotional horns, as I believe and sincerely hope Russell will do. The response to his illness must have given him more than mere financial aid.

This sort of thing is not confined to the old school or Dixie clan. The modern group or the boppers have their share of men dying before they reach what should have been their most productive years.

What's the answer? Would a wider recognition and a greater acceptance of their music as a real art do it? I believe that it would. Mere increases in the number of dollars rolling into a musician's pocket, or larger crowds of temporarily fascinated people is not a lasting way of making the jazz musician find peace of mind and body.

This could and should be a challenge to everyone interested by and connected with the entire jazz scene. If all these people, from the listener to the producer, would give some real thought to the jazz world of today and follow this up by constructive work in educating the public and bettering the conditions of the musician, maybe the next generation of jazzmen will find themselves working in a better atmosphere.

Lee M. Wingert

Boston

Stears At Splice

To the Editors:

For quite a few weeks I've been getting up steam, and now I'm about ready to blow my top. No, not at the *Beat*, but at recording directors who are technicians only, with little or no musical knowledge.

As an example, and a classic one, I'd like to cite the recent Decca release of Johnny Windhurst's

A Hundred Years from Today, which he recorded with the Condon aggregation. I have been reliably informed that there were more than several plays of the side which were taped. Then the recording director took the different tapings and spliced until he reached a goal I consider to be a crucified Windhurst offering. Every single bit of improvisation, individualism, and ad-libbing done by Johnny was completely cut out.

I can understand a misguided attempt at commercialism, but the man who did the splicing showed a singular musical ineptness. The side sounds as if Windhurst had fluffed at least three times in making the recording, where actually it was the poor splicing of the tape which was to blame.

Many persons in jazz circles here have noticed it, and we all feel the entire process has been extremely damaging to the talents of a youngster who is considered by many to be an embryonic jazz "great." The final release of the side has hurt Windhurst personally because it hits him where he lives, and it hurts his chances in a business which, at best, is a rough one to sled along in.

Bob Swan

Gals Swing

New York

To the Editors:

Too many guys are getting to be frantic in trying to swing these days. I suggest they "come down" a little and listen to some girl musicians, namely, Bridget O'Flynn, drums, and June Rotenberg, bass. They know what a beat is.

Clifton Arthur

Another Napoleon

New York—Andy of the musical Napoleons has a trio at the Holly club, Union City, N. J. Jimmy Conti is on tenor; Ralph Martin, piano, and Andy on drums, vocals, and comedy. Singer is Pat Flaherty.

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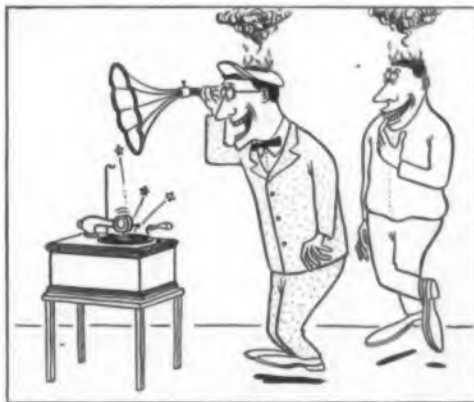
THE Tone Heard 'Round the World

Evolution Of Jazz

by J. Lee Anderson



... the fountainhead of the Chicagoans ...



... under the spell of the NORK ...



... Frank Teschemacher, a trail blazer ...

● Frank Teschemacher, the fountainhead of the Chicagoans, was born in Kansas City, Mo., March 14, 1906. He first studied piano, later changed to banjo and violin, and made a final choice of clarinet and alto sax. In 1921 Teschemacher enrolled as a student at Austin high school on Chicago's west side, where some of his fellow sufferers included Bud Freeman, Jimmy and Dick McPartland, and Jim Lanigan. This hardy quintet, later to gain fame as the Austin High Gang, might have ended up as a string ensemble had they not been bitten by the jazz bug early in life. With the exception of Freeman, all the youths were originally violinists, but they were not long in changing to more jazzworthy instruments. Tech and his buddies formed a little band that played such refined functions as afternoon school dances, private parties, and

the like. Fortunately, the boys soon fell under the spell of the New Orleans Rhythm Kings, and this group immediately became their idol. Teschemacher, who was to inspire many another reed man, was himself inspired by a number of other musicians: Johnny Dodda, Jimmy Noone, and the earliest efforts of PeeWee Russell all contributed handsomely to his musical growth. It was Bix Beiderbecke, however, who held top spot in Teschemacher's esteem, and this admiration asserted itself on many of his recorded performances. In 1925 the Austin gang expanded to Husk O'Hare's Wolverines, and in the summer of that year worked Riverview park, Des Moines, Ia. The band later played at White City and then re-formed to go into Midway Gardens, 60th and Cottage Grove, a unit built around Tech and Muggsy Spanier. During 1928

he spent several months in New York, first a short run with the Austin boys at the Palace theater, and then three months with Red Nichols. Upon his return to Chicago, Teschemacher jobbed with local bands including Joe Kayser, Floyd Towne, Charlie Straight, and Jan Garber. It was during this period that Tech became increasingly bitter over the difficulty that the Chicagoans experienced in making a livelihood with jazz, and the many nights that he played with a corn ball crew to survive the scuffle. Frank met his death in an auto accident on March 1, 1932, while riding to a rehearsal with trumpeter Bill Davison. Wild Bill's much quoted remark on the catastrophe: "Where the hell am I going to find another sax player?" was prophetic. No successor ever appeared to claim the throne vacated by Tech, a trail blazer of the Chicago style.

THE BLINDFOLD TEST

Phillips Flips Over Ellington

By LEONARD FEATHER

New York—"Me take a blindfold test?" said Flip Phillips. "You may as well not bother. I can tell you right now, I'll like everything." This sounded like a challenge. Determined to prove to Flip that he couldn't honestly find four-star material in every record played him, I pulled out a selection of discs that nobody on earth could find uniformly admirable. Flip himself was surprised at the resulting interview which ran as follows:

The Records

1. Zoot Sims, isn't it? It started and ended in the same vein, all had the same sound . . . I guess you could call it a real cool side; nice little theme. I liked the first chorus, but then it stayed in the same place instead of building up to something. Two stars.

2. It's Vido . . . First chorus is nice, but they shouldn't have doubled the tempo. What's the point of taking a pretty tune like that and messing it up? Vido can blow; he plays a full tenor—I liked him on some of those old Benny Goodman records. Arrangement on this is just the usual Stan Kenton sound—Happy New Year! Give it two stars.

3. Saxes there started out as if they were trying to sound like Benny's old band, but they didn't have the feel. Voicing is more modern, of course. Is the trombone Kai Winding? Tenor's tone sounded kind of hard to me. Fair band, fair arrangement. Two stars.

4. It's Sonny Berman's tune. Drummer's good—who is it, Don Lamond? We used to play that when I was with Woody, years ago, and the band used to swing like mad on it, but nothing particular happens here. It doesn't move me at all; just sounds as though they had to record one more tune so they threw this in. Give it two stars, just for the tune.

5. Sounds to me like Eddie Miller . . . The guitar takes me back a long way; reminds me of Eddie Lang. This record sounds to me as if they were trying to produce something very relaxed, but it didn't quite come off. Another two star record!

6. You can take this off, I know it. Law-



Flip Phillips

rence Brown and Ben Webster with Duke in *All Too Soon*. Great tune, great soloists, and a great band. To this day I still like to hear this one. Four stars.

7. I heard this band out in California. I think—Lu Watters, isn't it? That sure is a way-back style; they go back past Dixieland. They sure can march down the street. But I wouldn't want to march with them! Two stars.

8. Benny Goodman's group, with Wardell. It started off real swingin'. I was tapping my foot there. Toward the end my foot stopped, though. Tenor and trumpet great; Benny played good, too. The rhythm seemed to break up a little toward the end—or maybe it was the balance. Three stars.

9. I've never heard this one before. What

Records Reviewed By Flip

Flip was given no information whatever about the records played for him, either before or during the *Blindfold Test*.

1. Herbie Steward. *Medicine Man* (Roost). Steward, tenor. Comp. Al Cohn.
2. Stan Kenton-Vido Musso. *Santa Lucia* (Capitol). Musso, tenor.
3. Nat Pierce. *Between the Devil and the Deep Blue Sea* (Motif). Arr. Sonny Truitt. Solos by local Boston men.
4. Woody Herman. *Sonny Speaks* (Capitol). Comp. Sonny Berman. Sonny Igou, drums.
5. Eddie Miller. *Ain't Misbehavin'* (Jump). Miller, tenor; George Van Eps, guitar.
6. Duke Ellington. *All Too Soon* (Victor). Lawrence Brown, trombone; Ben Webster, tenor.
7. Lu Watters. *Tin Roof Blues* (Mercury).
8. Benny Goodman Sextet. *Blue Lou* (Capitol). Goodman, clarinet; Wardell Gray, tenor; Doug Pettinato, trumpet.
9. James Woody. *Coolie-Rini* (Dial). (With Howard McChoo, Milt Jackson, Hank Jones, J. C. Heard, Ray Brown.)
10. Ella Fitzgerald. *Someone to Watch Over Me* (Decca). With Ella Larkins, piano.
11. Stan Getz. *Five Brothers* (New Jazz). Getz, Allen Eager, Brew Moore, Al Cohn, Zoot Sims, tenors. (Chord progression of Indiana.)

can you say about it? It's a record. It's nothing to me. Gosh, what's happening to the record business? Two stars again.

10. Just give it four stars. No need to say any more; it's just there, it just pours out. Ellis plays great, too. And Ella's my idea of a four-star performer.

11. This must be the four brothers, or five brothers—it's *Indiana*, isn't it? Every one of these guys sounds like a young Lester Young. Overall, it's a pleasant sound, though it ends the way it started. Three stars.

Afterthoughts By Flip

My idea of a four star record is Art Tatum's *Elegie*. Or Duke's *Blus Serge*, Goodman's *Benny Rides Again*, or the Charlie Parker album with strings. But you know what I've been listening to a lot lately? *Segovia*. Wonderful.

My own best record? I'm never happy with any of them. After the session I always start worrying, thinking about what I should have done!

able on Good Time Jazz 34. Tunes are *Ace in the Hole* and *2:19 Blues*. Members of the Lu Watters Yerba Buena Jazz band join Bunk on the date. You'll hear Turk Murphy, trombone; Ellis Horne, clarinet; Burt Bales, piano; Pat Patton, banjo; Squire Girsback, bass, and Clancy Hayes on drums and handling the vocals. Commentary on the sides will be found in the record reviews in this issue.

The legendary Bunk Johnson passed away in 1949, and most New Orleans jazz fans are well aware of the story of his fabulous career before and after his long retirement from the music business. These sides are an interesting addition to Bunk's brief recording career from 1942 to 1948.

It will be recalled that Johnson went to the coast in 1943 to play at a jazz concert in San Francisco and stayed out there for many months. It was a hard year for Bunk as conditions didn't permit him to support himself playing jazz and he had to work at various jobs in the shipyards and on the waterfront. The sides recorded at Rosenbaum's sessions stand up as worthy examples of Bunk Johnson, trumpeter.

Louis Sides, Too

While we are on lost and found records, it might be well to mention *The Louis Armstrong Story*, four 12-inch Columbia LPs that give the collector practically an Armstrong collection in a nutshell. Included in the above Armstrong release are the six Louis cuttings made for the Okeh label but never issued until the Columbia company released in 1941 a long series of jazz numbers obtained from the Okeh catalog. George Avakian, then a Yale junior, was working at Columbia's Bridgeport plant during the summer of 1940.

He arrived at work an hour early one morning in August and occupied himself by rummaging in an odd corner of the files. He came upon information that enabled him to find the previously unissued material by tracing clues found in old card files.

The sides thus brought to light

were: *The Last Time*, *S.O.L. Blues*, *Ory's Creole Trombone*, *Twelfth Street Rag*, *Chicago Breakdown*, and *Don't Give Me*. The above sides were reissued on 78 rpm in 1941, and now again are included on three of the Columbia LP's, as well as on 45 rpm in *The Louis Armstrong Story*.

JAZZ DISCOGRAPHY: An an-

Schenk Combo To Remain In Albany

Albany, Ga.—Completing their third month of their third engagement at the Paramount club here, Frankia Schenk and his combo will be held over indefinitely.

Schenk, former pianist and manager of the Scat Davia. Herb Miller, and Tiny Hill bands, has Jimmy Mathas, trumpet; Paul Simmons, alto and tenor; Bob Russell, drums, and Bette Carle, bass. Bill Wayne, Russell, and Miss Carle handle the vocals.

announcement has come in that Jay D. Smith, 5601 New Hampshire avenue N.E., Washington, D. C., has published a complete Jack Teagarden discography. It contains 40 pages and includes a short biography, listings of commercial recordings, transcriptions, V-Discs, unissued masters, and test pressings. All items listed chronologically from 1928 through 1950.

COLLECTORS' CATALOG: Jeanie Testa, 89 Gage street, Augusta, Maine. Wants pen pals also interested in her favorites—Kenton, Herman, Shearing, Phillips, Vaughan, Eckstine, and Symphony Sid.

Terry Edwards, 32 Morrish street, Parkville, N. 2. Melbourne, Australia. Wishes to correspond with other jazz fans of the 1922-1942 period.

Paul Haines, 109 Cass avenue, Vassar, Mich. He is on a Lester Young kick. Will trade his Morton, Armstrong, Bechet, Bix, and others for any Young sides he does not have.

Bob Frits, Ellsworth Studio, Austin, Minn. Has a collection of jazz records which he is interested in disposing of in the near future.

Neil McCaffrey Jr., Fairways Apts., Pelham Manor, N. Y. This collector has 100 prewar jazz discs that he wishes to trade for modern or Norvo records.

Roberta Doyle, 33 Randolph street, Canton, Mass. Is interested in Shearing, Norvo, Kenton, James, and Terry Gibbs.

Bop for Non-Bop

Artie Phillips, 3512 Nordway road, Cleveland Heights 18, Ohio. Another collector whose interests have switched to bop. Wants to exchange his non-bop discs for Gillespie, Parker, Getz, Konitz, and Miles Davis sides.

Michael L. Cook, 3318 Wimberg avenue, Evansville 12, Ind. Interested in Dixieland jazz and all other jazz except bop. Wants to contact foreign jazz fans for trading purposes.

THE HOT BOX

Unissued Bunk Johnson Sides Found In Hollywood

By GEORGE HOEFER

Chicago—An unexpected jazz legacy has turned up on the west coast in the form of eight previously-unissued masters featuring the trumpet of the late Bunk Johnson. David Rosenbaum of San Francisco sponsored a couple of recording sessions during the winter of 1943.

Apparently nothing was done about releasing the sides and the masters were stored away.

Then, over a period of years, it was believed the masters were destroyed by fire. Recently, the

boys at Good Time Jazz came upon these masters in the files of the Allied Record Manufacturing Co., a Hollywood processing and pressing plant.

The first two sides are now avail-

Three Talents Keep Tilli Toiling



New York—Triple-threat Tilli, they call her, probably because Tilli Dieterle has not one career, but three. In the photo above she's autographing a book in which one of her articles is included for Dick Van Patten of the *Mr. Roberts* cast. Tilli started out on the west coast as staff pianist for show producers Rodgers and Hammerstein, then went on tour as a singing pianist in hotels and clubs. This latter experience resulted in some humorous articles, such as those included in the newly published *Music and Dance in the Southwest*.

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Bourbon Street Stroll Shows Spotlight Shared By Kids, Old-Timers



New Orleans—The old jazz tradition is being kept alive in the place of its birth, with young musicians working side by side with men who were around when Buddy Bolden was patrolling the streets. In the photos above you can see three of the bands now active here. The versatile Basin St. 6 is on the left, and its members are Joe Rotia, trombone; Charles Duke, drums; George Girard, trumpet; Pete Fountain, clarinet; Howard Franks, bass, and Roy Zimmerman,

piano. They're still at Lenfant's, where they spent the winter, though this photo was taken at a New Orleans jazz club meeting. Paul Barbarin, at the drums in the center photo, is surrounded by (from the left) Ernie Cagnolatti, trumpet; Albert Burbank, clarinet; Edward Pierson, trombone; Richard McLean, bass; John St. Cyr, banjo, and Lester Santiago, piano. The Barbarin jazz is heard at many parties, dances, and other festive affairs. When Sharkey

Bonano and his troupe left the Famous Door recently for a tour, 19-year-old trumpeter Frank Assunto took his band into the Bourbon street spot. With Frank in the third picture are trombonist Fred Assunto, clarinetist Bill Shea, and singer Betty Owens. They were also playing at the jazz club at the time. Read more on New Orleans jazz in the accompanying story.

Leonard Feather writes a Bouquet to Artie Shaw in the June 29 issue, on sale June 15.

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

New Orleans Echoes To Sound Of Righteous Jazz

By Joe Mares Jr.

New Orleans—This town, from which jazz first flowed out over the country just before World War I, is still the starting point for most of the best Dixieland. And the Crescent city has been hot lately. A sudden jazz boom is in evidence.

Taking a stroll down Bourbon street, we find Frank Assunto and his band at the Famous Door, a spot long held by the redoubtable Sharkey Bonano and gang. Frank took over when Sharkey went on tour, and by now they've become a real fixture at the Door.

Young Assunto is well backed by drummer Buck Rogers, bassist Chink Martin Jr., and pianist Artie Seelig. Frank's front line is completed by his brother, Freddie, playing a Santo Pecora-styled trombone, and Bill Shea, clarinet.

Tuxedo Band

At the next corner we find the Paddock club, where the Original Tuxedo jazz band, Papa Celestin's old outfit, has established itself. However, due to illness Celestin had to give up playing for a while, so his place was taken by young Alvin Alcorn. Due to the driving trumpet work of Alcorn the band sounds young, and night after night the Paddock bar has eager listeners of all ages. They especially want to hear Alphonse Picou, the clarinetist who first put

the fever in High Society.

Leader of the Paddock band is bass man Richard Alexis. In addition to Picou and Alcorn he had Bill Matthews on trombone, Joe Robichaux at the piano, and Happy Goldston, drums.

In the 500 block on Bourbon we find Leon Prima at the 500 club, his own place, and still giving out good two-beat rhythm and Dixieland. Prima's trumpet is aided by Bill Bourgeois' clarinet, Val Valentino's piano, PeeWee Sheldon's drums, and Emile Christian's bass.

Basin St. 6

Out on Canal boulevard we can hear the Basin St. 6 playing at Lenfant's Marine room. To call this group a Dixieland band is a misnomer. Their talents range from the playing of soft, sweet, danceable music to the type of wild band entertainment Spike Jones popularized. And in between, of course, is Dixieland music. The six are Pete Fountain, clarinet; George Girard, trumpet; Joe Rotia, trombone; Roy Zimmerman, piano; Bunny Franks, bass, and Charlie Duke, drums.

Across the street at the Belle Vista club Johnny Reininger and his band play nightly. Tony Dalmado's on trumpet; Jack Delaney, trombone; Pete Laudeman, piano; Johnny Senac, bass, and Abbie Brunies, drums. Their music is partly arranged, and played with a sparkling attack and great ease. They give a constant sense of power in reserve.

Johnny Wiggs' band plays at the Belle Vista on weekends only, but more and more people are becoming aware of the authentic quality of this group. Their music is relaxed and fresh, genuine New Orleans style . . . something unusual today. Wiggs plays cornet; Harry Shields, an underrated stylist of the Rappolo school, clarinet; Tom Brown, the first white man to take a jazz band to

Chicago, trombone; Stanley Mendelson, piano; Sherwood Mangiapane, bass and tuba, and Von Gammon, drums.

Showing a cohesion and feeling for the music that does not mark all jazz bands, Paul Barbarin and his unit play for business and civic groups, fraternities, country club dances, and so on. Barbarin leads from the drums, displaying the expert, driving flash of the big-time jazzman, and proving why he was featured for so long by Louis Armstrong. Paul has Albert Burbank on clarinet; Eddie Pierson, trombone; Ernie Cagnolatti, trumpet; Lester Santiago, piano, and Richard McLean, bass.

If you concentrate, you can still feel the city swaying slightly from the Sunday jazz matinee session at the Parisian room on Royal street at which Tony Almerico and his all-stars were featured. The crowd that afternoon shook the rafters with applause, and the musicians responded with some of the hottest two-beat in town. With trumpeter Almerico were Tony Cosat, clarinet; Bubby Castigliola, trombone; Joe Loyocano, bass; Freddie Neuman, piano; Frank Federico, guitar, and Johnny Castaing, drums. Sam DeKemel, the hot bugler, also performs with this outfit.

Sharkey Replacements

Sharkey Bonano and his Kings of Dixieland left the Blue room of the Roosevelt hotel here to play at the Plaza club in Biloxi, and are expected to play spots in Denver, San Francisco, Chicago, and New York. Trumpeter Sharkey still has Lester Bouchor on clarinet; Chink Martin, bass; and Monk Hazel, drums. Julian Laine recently replaced Charlie Miller on trombone, and James Coniff replaced pianist Jeff Riddick.

Armand Hug, regarded as one of the best pianists in the business, is playing uptown at the Wohl hotel's Rumpus room. The Black Lamp club in Baton Rouge has borrowed some New Orleans jazz in the form of Santo Pecora and his band. Santo, still playing a beautiful trombone, has Joe Marretta on bass, Eddy Naquin on drums, and Freddy Williams on piano.

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WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOEFER

Ray Anthony

4 Here's to Your Illusions
3 These Things I Offer You
 Pat: First is from the new show *Flahooley*, but the way it sounds here it might be any tune from the old Miller book. The band settles into a nice lope just when Tommy Mercer starts to sing, but then the saxes override Mercer's good voice.
 Things is Glenn again, with a sour, nasal, wry-sounding vocal group. Mercer's the only good thing on this one, and he hardly gets one chorus. All finished off by Ray's starstruck trumpet. (Capitol 1522.)

Toni Arden

5 Come Back to Sorrento
4 Little Child
 George: First side of this disc is sung in Italian and in spite of it being an adequate female version we prefer to be summoned back to Sorrento by a male voice. Percy Faith accompanies. *Little Child* is a rather overly sentimental tribute-type ballad that is too dull to attract much attention. It is well rendered with Paul Weston's orchestral assist. (Columbia 39348.)

Les Baxter

3 On Top of the Ferris Wheel
4 Roller Coaster
 Pat: There's a chorus on this which sounds like the Schumann group (see review on this page) and on the first they sing about a gal who'd let the guy kiss her only on top of you know what. Violins make little scurrying noises on *Coaster*, and the group comes in with wordless sounds. Afraid it's neither evocative nor arty. (Capitol 1546.)

Dave Brubeck

7 How High the Moon
7 Squeeze Me
7 Too Marvelous for Words
5 Heart and Soul
 Jack: First three are very good Brubeck trio sides, with *Moon* humorous and tongue-in-cheek, *Squeeze Me* employing some clever key changes, and *Marvelous* sporting a tasty, well-conceived Cal Tjader vibes solo. Nothing much happens on *Soul*.
 The guys get a good feel, though sometimes the proceedings sound a little too cute and contrived. Everything, however, is played with much skill and assurance. You'll get kicks from these. (Fantasy 515, 516.)

Bob Eberly

6 Alone
5 I Made a Promise
 George: The return of the male half of the old Eberly-O'Connell duo to active wax life is of more musical interest than Helen's recent revival. Bob has a rich baritone voice that seems to have matured through the years. It is hoped he will be given material where the quality of his voice is allowed to project. These two tunes are right, especially the familiar *Alone*. Harold Mooney conducts the orchestra. (Capitol 1533.)

Roy Eldridge

6 School Days
7 Echoes of Harlem
 Jack: Roy sings a string of nursery rhymes on the first side, then rips off four swinging trumpet choruses, although he apparently gets hung up in the last few

Rafing System

Records are reviewed by Jack Tracy, George Hoefer, and Pat Harris. Rating 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.

bars. Eldridge is more languid and woebegone on *Echoes* than Cootie Williams was on his celebrated version with Ellington, plays soulfully as somebody gets in some Duke-like piano. These were cut in Sweden. (Prestige 737.)

Firehouse Five Plus Two

5 Sweet Georgia Brown
5 Lonesome Mama Blues
 George: This novelty aggregation always sounds amateurish musically. *Georgia Brown*, billed as a Charleston, rolls along on the strong melodic line with weak solos and a tricky vocal. The *Blues* is all instrumental, with Danny Algure's cornet showing to best advantage. This band has a strong commercial appeal based on novelty and nostalgia, but from the jazz viewpoint, later. (Good Time Jazz 33.)

Ralph Flanagan

6 Very Good Advice
5 Twilight Rhapsody
 Pat: The band gets halfway through *Advice* before the vocal by Pegge King, which we naturally compared with the Doris Day treatment of the *Alice in Wonderland* tune reviewed earlier. Pegge has a truly little-girl sound, which the song demands. It's fresh and cute. *Rhapsody* finds Harry Prime and the Singing Winds coming in near the end, again, and the Winds echo an apt "hooley." (Victor 47-4133.)

Stan Getz

6 Indian Summer
6 What's New?
 Jack: Don't know if the steady diet of Getz we've been getting these last months is the cause, but Stan seems to be acquiring a glibness and slickness in his playing that is shaken only when he blows in groups larger than the quartet. There's always a grace and polished quality there which gives his playing a highly professional gloss, however, whether he's playing as well as he's able or not.
 New came out first on LP, *Summer* is up-tempo. Rhythm section made up of Al Haig, Tommy Potter, and Roy Haynes. (Prestige 730.)

Georgia Gibbs

4 I Wish, I Wish
4 Tom's Tune
 Jack: A couple of insipid melodies that Georgia turns out for the juke box set. A bassoon wanders around in the background on *Wish* quite pleasantly. (Mercury 5644.)

Lurlean Hunter

7 Moonlight in Vermont
8 Imagination
8 If I Should Lose You
6 There Goes My Heart
 Jack: The Chicago girl we've been raving about for months finally gets a chance on records to show what she's capable of doing.
 Impressive jobs all, *Imagination* and *Lose You* are great sides by

a girl who can't miss—she has too much on the ball. Gets a wonderful sound, reaches everything she tries for (note her lows), and needs only to pay closer attention to the lyrics of tunes and make the words come alive to become a great single attraction. But even now she cuts roughly 99 percent of the girls singing today. Remember the name, you'll be hearing it often.
 Denny Farnon provides good backing. (Major 144, 146.)

Betty Hutton

3 That's the Kind of Guy I Dreamed Of
3 It's a Man
 George: Too bad this gal singer doesn't devote her pipes to more interesting material. She has the type of voice and the beat that might turn her into a fair jazz vocalist. As it is her novelty style is dull, unmusical, and full of irritating mannerisms. (Victor 47-4123.)

Bunk Johnson

6 Ace in the Hole
6 2-19 Blues
 George: These sides are important to the jazz collector (see *Hot Box*) but to the jazz listener who just wants to hear the music they are so-so. There are bright flashes of Bunk's pure tone, but there are also indications of the old man's uncertainty. The feature of the disc is the vocalizing of Clancy Hayes on both sides, and he isn't an Armstrong. The Yerba Buena band accompanies, with Turk Murphy's trombone work showing up best. (Good Time Jazz 34.)

Stan Kenton

3 Tortillas and Beans
6 Dynastow
 Pat: *Dynastow* is by Ray Wetzel, while the flip is a Wetzel and Gene Roland effort. Despite the modernistic title, *Dyna* is another *Eager Beaver* and fine to dance to after you shake the sand out of your shoes. A pleasant mood, if an old one. However, there's a really great Art Pepper chorus on this which is by no means nostalgic.
Tortillas has some *Manana* vocals by Wetzel and Eddie Gomez. Band provides the music for this vaudeville act, and there's a certain satisfactorily mounting tension, but that's all. (Capitol 1535.)

Peggy Lee

3 If You Turn Me Down
4 Boulevard Cafe
 Pat: *Down*, which is pronounced *Dee-own*, *Down*, is more or less a Hollywood-hillbilly ditty. Peggy brings out her *Don't Smoke in Bed* voice on *Boulevard*, but then turns the song into something of a burlesque—probably unintentional. (Capitol 1544.)

Gordon MacRae

5 Cuban Love Song
5 Last Night When We Were Young
 Pat: Two rather pretentious productions, with an orchestra conducted by Carmen Dragon. But there's nothing wrong with Gordon's voice, though listen for those Jeffries touches. (Capitol 1545.)

Ralph Marterie

5 Santa Lucia Luntana
5 I Love You Dearly
 Jack: A combination of strings, voices, and Spivak-James-type trumpet solos from Marterie make these two quite palatable fare if you like that sort of thing. *Dearly* is a good tune by Chicago deejay Ted Travers. (Mercury 5634.)

Metronome All-Stars

7 Local 802 Blues
6 Early Spring
 Jack: *Blues* is the most interesting side of this year's all-star get-together, with alternate choruses spotting two instruments playing contrapuntally. Theme is first stated by George Shearing, Terry Gibbs, and a rhythm section, making it sound like Shearing's own group. Then comes a chorus of Stan Getz, followed by John LaPorta and Billy Bauer playing against each other.
 Serge Chaloff comes in next, repeating LaPorta's last phrase, to be preceded by 24 bars of Lee Konitz and Miles Davis counterpoint. Note how Miles lays out until the fourth beat of the third bar before coming in. Their collaboration is the best bit to come out of the date.
 Shearing plays a good chorus, then Kai Winding and Max Roach combine their blowing, with Kai sounding fine.
 Reverse is a Ralph Burns original that sounds much like *Found a New Baby*, with none of the solos particularly distinguished.

Trouble with all-star dates these days is that most of the musicians can be found on all kinds of records in various combinations. The novelty of seeing an impressive list of names is wearing off, and with so many of them on a date, no one gets a chance to blow more than eight or 16 bars—too little time to build anything. (Capitol 1550.)

James Moody

5 Again
7 Moody's Got Rhythm
 George: *Again* is more interesting than it is exciting musically. It presents tenor man Moody playing alto sax with a band of Swedish musicians. Side was made last January in Stockholm and the accompanying instrumentation includes tenor, baritone, bass trumpet, piano, bass, and drums. The triteness of the tune doesn't help, and Moody strikes pretty close to the melody.
 The reverse is mislabeled in two places. It is listed as being on the Alto Sax series and Moody is credited with playing alto. Actually it's a tenor sax solo made at the same time as the above in Sweden. He features fast runs against the unusual accompanying sound. (Prestige 738.)

Patti Page

4 Mister and Mississippi
6 These Things I Offer You
 Pat: Label on *M & M* says vocal by Patti Page, Patti Page, and Patti Page, so you know what that is. The Page trio alternates with soloist Page for a sort of minstrel show effect. We prefer the single Patti, and she shines on the reverse. (Mercury 5645.)

Roberta Quinlan

3 Any Old Time
5 I'll Be There with Bells On
 Pat: No notes on the label as to who conducts the orchestra, but he does a fine job. Roberta has a limited range—instead of getting higher she gets louder—but, as stated, the backing is excellent. It includes a vibist with a lovely tone. *Time* also has good relaxed band work. On this one, vocal chores are shared by Miss Quinlan and muscle-voiced Ray Barber. Not a very musical pair of singers. (Mercury 5640.)

Walter Schumann

4 Fools Rush In
4 Holiday for Strings
 Pat: The label says "The Voices of Walter Schumann," but this is

not another Stan Freberg or Sammy Davis Jr. It's a chorus, and to our ear, not a top-rate one. *Fools* pits the male voices against the female, alternately, with an aggravating guitar, bass, and drum chunk-chunking along to heighten intensity, which it doesn't. A Musso-like tenor comes in several times, too. *Holiday* finds the chorus plucking their vocal cords without notable success. And there are technical faults and rough places throughout. (Capitol 1536.)

Sharkey's Dixieland Kings

Temptation Rag
Basin Street Blues
That Da Da Strain
She's Crying for Me
Weary Blues
Eccentric
 Album Rating: 7
 George: Called *Sharkey's Southern Comfort*, this album is the best Dixie set available on the major labels with the possible exception of the Muggsy Spanier Ragtime reissue album. *Eccentric*, *Da-Da Strain*, and *She's Crying for Me* all feature Santo Pecora on trombone and Chink Martin playing tuba. The other three tunes have Charlie Miller on trombone and Martin playing string bass. The New Orleans drive and flavor is intact on these renditions. We choose *Eccentric* as the best side in the lot, think *Basin Street Blues* the poorest. (Capitol CCN 266.)

Jo Stafford and Frankie Laine

3 Pretty Eyed Baby
4 That's the One for Me
 Pat: *Baby*, which you've probably heard by now, might be a satire on rock and roll jump tunes. If your faith in record companies hasn't ebbed to the point where mine is, call it that. At any rate, we find the versatile Miss Stafford doing some husky shouting, and Laine deadpanning it along with her.
 Reverse is more of the same, and ends with a hog-calling duet. Jo's diction is a little too precise to do this sort of thing most effectively, but why anyone'd ask her to do it at all is the question. (Columbia 39388.)

Sonny Stitt

6 Can't We Be Friends?
5 If the Moon Turns Green
 Jack: Sonny blows with a compelling beat on *Friends*, but what comes out is strings of phrases lifted right from Charlie Parker performances. You've heard it all.
 Larry Townsend sings the reverse, manages to sound like a combination of Pancho Hagood and Al Hibbler.
 Wonder how come the smaller record companies don't just go

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Ralph Sutton

- In The Dark*
- Flashes*
- Candlelights*
- In a Mist*
- Boogie Joys*
- Them There Eyes*
- Sweet Lorraine*
- Three Little Words*
- When You're Smiling*
- Squeeze Me*

Album Rating: 8

George: The infrequently recorded Beiderbecke compositions are beautifully rendered in a light and relaxed manner. Sutton displays a sympathy for, and a natural understanding of the Bix mood. The four impressions are so similar in idea and mood that, performed in sequence, they seem like one unified impression.

On the flip the mood is in complete contrast. Here Ralph displays his versatility and gives us six bang-up solos. They are taken at an up-tempo, using Arthur Trappier on drums to assist. The result is a sparkling piano concert of the familiar melodies.

The first, *Boogie Joys*, written by Ralph himself, is the only tune that isn't a standard. This well-performed piano LP, plus the known ragtime ability of Sutton, shows him to be one of the outstanding jazz piano men. (Commodore FL 30001.)

Mel Torme

- 6 *Bundle of Love*
- 5 *The World is Your Balloon*

Pat: Joe Lipman conducts the band on Sunny Skylar's *Bundle*, while Sid Feller performs likewise on the reverse, a tune from the show *Flahooley*. Mel's comparatively unaffected on *Bundle*, though he sounds rather breathless, and at

Seattle Develops Great New Group

By PHYLLIS RICHARDS

Seattle—It has been some years since the northwest has contributed anything outstanding to the music scene—but a new group here is rapidly making up for lost time. Organized in Seattle about a year ago, Cecil Young's quartet is playing to an ever-growing circle of admirers all over the state.

Cecil Young, leader and piano, has some definite ideas for the future of the quartet and just as definite ideas of how it should play. As well as cleanness of style, he includes as a matter of course many of the ideas and phrases associated with the term "progressive."

Subtlety

He believes the current trend is for a more subtle brand of modern music—"pastel," he calls it. The loudest band is not necessarily the greatest, and this group is finding a pleasant road in the middle, using a few of the cliches but injecting far more phrases of their own. And always working on that word "subtle."

Although he is apt to impress gullible young fans by telling them, "I never took a lesson in my life," Cecil did spend two years at Yale's School of Music as well as time at Virginia and North Carolina colleges. His fate appeared settled when, early in the 1940s, he moved to the Cecil Hotel, next to Minton's, in New York. He met and jammed with Bird, Gillespie, Monk, and others.

Cecil soon began picking up jobs and played clubs and theaters in the east. In 1946 he teamed with a dancer named Eddie Alston and after a cross-country jaunt the two went all over the world with the USO. The team broke up early in 1950.

Always Simple, Modern

Cecil's piano style and harmony trends are far too difficult for us to analyze, and yet there is always an impression of simplicity. And it is modern.

Traff Hubert, the lanky, soft-spoken bass, rose through local jobs to a territory band in the middle west and then returned to the coast. Traff's playing is not distinguished by many embellishments; all he plays is four beats every bar, but they are always driving and always constitute an original bass line. Sometimes the tenor and piano lay out entirely

while Traff and the drums drive things along with no letdown whatever.

Gerald Brashear operates a subtle, fluid tenor, which he occasionally lays aside in favor of bongos. Early last spring he was working in a small, noisy eat-and-dance called the New Chinatown cafe when Cecil heard him. He came back to listen and Traff was sitting in. It made quite an impression and the three of them got together for a session or two.

Added Drums

Soon they added a drummer, Jimmy Rogers, who has been drumming since he left school in Detroit in 1943.

The quartet complete, they got a Sunday night job after-hours at the Jackson street Elks club. The Elks was ordinarily pretty deserted but it took only two of these Sunday dates to bring in the crowd.

They played a few more local dates, then took their first trip out of town. At the Savoy club in Portland they broke an all-time attendance record during their two-week stay. They went directly from there to Spokane and other spots along the coast.

Sells, Too

This is a modern group that looks reasonably alive on the stand and is more than conscious of its audience. Uniforms are good looking and well tailored. The guys have recognized that the average customer listens first with his eyes and that they must be showmen as well as musicians.

The music itself can be exciting, pretty, cool, tongue-in-cheek, or even hot—yes, we said hot—depending on the tune and the mood of the moment. And the quartet knows how to put over more than one emotion to its listeners. As Nat Cole, an awed listener, said, "This is the swiftest bop I've ever heard!"

Facts never before printed about Artie Shaw will appear in the June 29 issue of *Down Beat* on sale June 15.



Jimmy Rogers, drums; Traff Hubert, bass; Gerald Brashear, tenor, and Cecil Young, piano.

the end, simply tired. The band shows power and punch in the old swing style. *Balloon* has some awkward lyrics, i.e. "why should it irk us, ain't it a circus," but Mel does his intimate, carressing best. (Capitol 1524.)

Billy Williams' Quartet

- 5 *Pretty Eyed Baby*
- 4 *You Made Me Love You*

George: Initial side above is the current catchy melodic plague here swept through by the telegenic Williams four. *Love You* is slow and dull. It's too bad to waste the accompanying orchestra, which is under the direction of LeRoy Holmes and includes guys like Eddie Safranski, Teddy Napoleon, Hymie Schertzer, and others. (MGM 10967.)

Bob, Helen Duo Again

New York—The first Bob Eberly-Helen O'Connell duets in almost a decade will be cut in the Capitol record studios here early this month. Although the recording company planned to wait somewhat longer for the platter pairing of the two former Jimmy Dorsey singers, the success of Eberly's recent single sides cut for Capitol in Hollywood prompted the speedup.

Dave Dexter flew here to supervise the date, and Harold Mooney, who arranged the music for the session, came along to conduct the band backing the singers.

My Best On Wax

By Buddy Rich

I can't think of any one record I've been on that I'd call my favorite. There was Woody's *Your Father's Mustache*; Herbie Haymer's *Laguna Leap*; Les Brown's *Carioca*, and the more recent *Golden Bullet*, with Count Basie, that come to mind first.

I think *Carioca* gets pretty exciting near the ending, while on *Laguna Leap* everybody on the thing was blowing his head off—Haymer, Charlie Shavers, Nat Cole, and John Simmons.

And it was a thrill to make that thing with Basie; I've always wanted to record with him. He still lays down the greatest beat of anyone around.

House Ork Trend Seen In L.A. Hotels

Hollywood—Hint that the Biltmore hotel may follow the pattern of the Ambassador hotel and switch to a "house orchestra" policy is seen in the signing of Hal Derwin. He'll head a new band, "developed especially for the requirements" of the hotel's supper room (known as the Biltmore Bowl), and announced to open June 19, following Henry Busse.

Significant point is that no major band booking agency figures in the deal. However, it's indicated the musicians will be under direct employ of Derwin and the band will be billed as a featured attraction, though Bowl policy is being altered to some extent with presentation of a full scale floor show production with a line of girls.

Read all about Artie Shaw in the June 29 issue, on sale June 15.

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Back When Charleston No Revival



Little Rock, Ark.—James F. and Louise Sullivan, winners of the National Charleston contest held at the Trianon ballroom in Chicago on Feb. 8 and 9, 1926, may have to come out of their Little Rock retirement to defend their title soon, if the current Charleston boom brings back another national contest. James, a member of Local 466 in El Paso, Texas, and Louise are shown above.

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Bud Powell's Unique Style Has Widespread Influence

By SHARON A. PEASE

Chicago—Chicagoans recently had their first opportunity to hear and witness the solo styling of the brilliant pianist Bud Powell. The occasion was a concert sponsored by Al Benson, local disc jockey, television personality, and jazz impresario. The enthusiastic acceptance of Bud's work was a fitting tribute to his distinctive artistry. Until recently Powell's musical activities have been confined principally to the metropolitan New York area.

However, through the medium of phonograph records his unique talent has reached every handlet in the country and resulted in his influence, among progressive modernists, becoming nationwide. His creative, rhythmic, and harmonic combinations have been analyzed and employed by most of the outstanding performers of this idiom.

Classical Training

A native New Yorker, Powell began his formal musical training when 6 and, throughout seven years of serious study, acquired a thorough background in classical music. He began experimenting with dance music in his early teens, his chief early influence being Billy Kyle. Then, too, Bud says: "During those years I had much advice, inspiration, and encouragement from my father, who was a fine professional pianist."

Though still in his mid-20s, Powell is a veteran of more than a decade in professional music. "I started working with my brother Bill's band when I was 15," he



(Photo by Herman Leonard)
Bud Powell

says. "And since then music has been the dominant factor in my life."

Powell was a regular participant in the now famous sessions at Minton's Playhouse when bop was in its embryonic state and is credited with being one of the

most influential pianists associated with its development. He has since worked with combos headed by Cootie Williams, John Kirby, Dizzy Gillespie, Don Byas, Allen Eager, Charlie Parker, the late Sid Catlett, and others.

Lots of Discs
Powell has also worked innumerable recording dates and, as previously mentioned, his tremendous influence through the medium of his recorded work has become nationwide. "It's unfortunate that our music has been shackled with the name 'bop'," Bud opines. "I wish it had been given a name more in keeping with the seriousness of purpose that stimulates invention in this form."

The accompanying style example is from Powell's recording of one of his original compositions, *Celia*, which is included in the album *Bud Powell Piano Solos* (Mercury C102). Section A is the eight-measure introduction. Section BCE is the principal theme which, when combined with section D (the bridge), forms a transcript of the opening chorus, as recorded. The *fine* ending is taken from the last three measures of the record.

The outstanding difference apparent between this style (as illustrated in the accompanying example) and the more conventional dance music is the continuous syncopation through "off-beat" accentuation in the left hand. The left hand forms a chordal background with a complex syncopated rhythmic balance, while the melody acts as the rhythmic stabilizer by maintaining the natural "onbeat" pulse.

In Dance Ork Form
This effect has been used by

many arrangers in scoring for dance orchestras. The usual combination involves a sax section lead with brass supplying the rhythmic-chordal syncopated accompaniment. Bud's melodic devices followed the fundamental variation formulas with special emphasis on turns, appoggiaturas and harmonic extensions.

Seriousness of purpose and an honest effort to interpret basic human emotions are the fundamental prerequisites to the creation of all truly great art. Because Bud Powell possesses these artistic qualifications, together with a thorough background of training and outstanding performing talent, his work will most certainly leave an indelible mark on the record of influencing factors in the development of modern music.

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

Freeman Solos At Gershwin Concert

New York—Billed as "America's most versatile pianist," Stan Freeman of *Piano Playhouse* fame will be featured soloist tomorrow (June 2) on the Gershwin Night in this year's Carnegie Pops series.

With Jack Shaindlin as conductor and 60 members of the N. Y. Philharmonic-Symphony, the concert will also feature Muriel Rahn, lyric soprano, and Fred Thomas, baritone. Freeman will play the *Rhapsody in Blue*.

Parade Of Bands At Philly Festival

Philadelphia—An outdoor band festival, with the musical units ranging from school and college bands and choruses to a symphony orchestra conducted by Alexander Smallens, will be held here June 15. The bands of Benny Goodman, Duke Ellington, and Meredith Willson will also appear.

The annual festival is sponsored by the Philadelphia *Inquirer*, with proceeds going to the paper's charities. Site of the affair is the municipal stadium.



Sammy Kaye had quite a hassle registering a name for the yearling race horse he acquired recently. He wanted *Swing and Sway*, but the Greenree stables have one. A horse named *Sammy K.* (no relation) raced in 1921, so the leader settled for *Lead a Band*. . . Bob Crosby, who will start his annual theater tour in Omaha the middle of this month, expects his fifth heir in September.

Bixie Crawford, who once sang with *Count Basie* and the late *Jimmie Lunceford*, has been signed by *Victor*. . . *Al Turk*, in his *Hull House* band articles, forgot to include *Louis Capparelli*, now police captain at the North avenue station in Chicago. He was there, too. . . *John Hall*, manager for *Jimmy Dorsey* who held a reserve commission as a major, has been beckoned by *Uncle Sam*.

Mary Osborne was held over with her trio at the *Hickory House* in *Manhattan* for a total of eight weeks. . . *Karen Ford* is singing at the *Mayfair* club in *Wichita*, expects to follow it with a return date in *Sioux City*. . . *Stubby Pastor*, *Tony's* brother, is serious about *Kitty Michaels*, dancer from *St. Louis*, while *Bob Reisinger* of the same band is holding hands with *Pat Harmon*.

Only song to be sung by *Jerry Colonna* in his first film in three years, *Kentucky Jubilee*, will be a ballad by *Johnny Clark* and *Dian Manners*, *Just An Innocent Affair*. . . *Mildred Bailey* is singing at the *Blue Angel* (NYC) with the *Ellis Larkins* trio backing. . . The *Obie Maasingills* think it will be twins next month. *Papa* plays trombone for *Thornhill*.

Artie Shaw is the next subject in *Down Beat's* Bouquet series. See the June 29 issue.

A Medium tempo

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Can't Keep The Girls At Home!

(Photo by Ted Hallow)

New York—The Page Cavanaugh trio plus two. Two wives, that is. After a west coast break-in and a long, successful stay at New York's *Blue Angel*, the new Cavanaugh group has headed back to California for a May 25 opening at San Francisco's *Black Hawk*. Shown above are, from the left, *Gale Allan*, *Chick Parnell*, *Cavanaugh*, *Bob Morgan*, and *Lynn Davis*. *Gale* is *Chick's* chick, while *Lynn* is *Bob's*.

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SWINGIN' THE GOLDEN GATE

JD Hits Frisco Fairmont With Fine, Crackling Crew

By RALPH J. GLEASON

San Francisco—Jimmy Dorsey opened at the Fairmont hotel in May with a fine, sharp, brassy crew to break the ice for name bands at the Nob Hill spot. With JD for the first two weeks was Rose Marie. Margaret Whiting came in for his last two. If this format of a name band and a name vocalist clicks, there's a deal pending to bring in Woody Herman with Evelyn Knight in June, Tony Martin and some one else in July, and Ted Lewis in August.

The Dorsey crew is one of the sharpest he's had out this way in some time, and sports a fat book of clean arrangements by Howard Gibeling. The band got off to a good start, but was bugged a bit by the age of the audience, the acoustics of the room, the necessity to blow soft, and the sparse week-night crowds.

Louis Armstrong finished up his three weeks at the 150 club without breaking any records. It's no fault of his, however, as the club itself didn't blow too much loot in ads, is right on the worst part of Mason street, and tacked on a \$2 admission which the op says was in the contract.

If this is so, and they're forcing club owners to charge that kind of dough just to enter and spend more loot buying 85-cent drinks, it can't last. Louis has worked this town dry in the last two years till he has local people asking if he ever plays anywhere else.

BAY AREA FOG: Muggsy Spanier followed at the Hangover by Marty Marsala's crew again. . . . Tommy Dorsey inked for a one-ner at Sweet's on May 28, and Woody Herman due for the same spot on June 11. . . . Vido Musso breaking in his new crew at the Sweet's May 23.

Alvino Rey into the St. Francis, his best location job in Frisco. . . . Dwight Fiske back to town, this time at the Drift In. . . . Johnny Cooper now on piano at the Spanish Village.

The state board of equalization picked up the liquor license of the New Orleans Swing club, whose boss man Lou Landry is still out on bail pending appeal of his dope rap. Landry was arrested a year ago. . . . The Longbar Showboat also in hot water and possibly will get its license lifted, too. . . . Dave Rosenbaum, Rhythm Record shop owner who sold his Bunk Johnson masters to Good Time Jazz, now writes blues lyrics for kicks. Latest Jimmy McCracklin disc for

First Horn



Chicago—Holding his first horn, 10-year-old George Auld (it was John Altwerger then) was a student of Michael Angelo in Toronto when this photo was taken. The year was 1928. Tenorist Auld is the current subject of the Bouquets to the Living series.

Tiny Kahn, drums. That great bunch went back to Chicago to play Jump Town that summer, and when Wallington got sick another youngster came in on piano—Lou Levy.

A nine-piece band that incorporated the sextet followed. It was termed by Mike Levin as "what might be the answer to many of the problems plaguing bands and buyers the country over. There just isn't any job the band isn't competent to play," he said.

Bouquets To Georgie Auld

(Jumped from Page 2)

Georgie reorganized when he returned to New York a couple of months later, but it was a last-gasp effort. The band played Chicago's El Grotto in June, getting there via some more one-ners. He had most of the old crew, including Porcino, Cohn, and Mardigan, plus a youngster on piano named Roy Kral. The arrangements were by Cohn, Kral, Budd Johnson, and Neal Hefti.

"I know this is easily the finest band I've ever had," said Georgie at the time.

But after buying up his contract from Frederick Bros. and signing with GAC, he broke up his last big band.

Then a Combo

He was idle for awhile, then took a combo into the Three Deuces in March, '47, that had Red Rodney, trumpet; George Wallington, piano; Serge Chaloff, baritone; Curley Russell, bass, and

ever jazz picks up generally. And what are G.'s plans for the future? "I'd like to hit with just one record—maybe one of our Roost sides or one of the things I just cut for Coral with Davey Lambert's vocal group will click. Man with a Horn looks pretty good and our new Air Mail on Roost has been moving.

"Then I could augment the quintet—add a trumpet and a baritone, maybe play some alto again. I'd like that.

"Or, if things break right, I might be opening another club again soon in New York. I've got a wild idea for a new spot."

One Thing Certain

But no matter where you might find Georgie Auld in another year—be it greeting customers at the door of his club, leading another band that's two years ahead of its time, or back on the boards as a thespian on Broadway—you can be sure of one thing.

G. will be swingin'. He always does.

They Say . . .

Lennie Tristano

I've known Auld's work since his Goodman days. Georgie has a natural talent, though he never worked much on his horn. A real nice guy, he's one of those swinging people like Roy Eldridge. And unlike many kids today, whose work is variable, you can always depend upon him for a good performance.

Count Basie

The first time I met Georgie was when Bunny Berigan's band battled ours one Sunday afternoon in the Bronx and cut us. Georgie was great, and has been ever since.

Then we recorded and did a few jobs together with Benny. Later Georgie had a great swinging band of his own, with Shadow on drums. Georgie hasn't changed—he's still booting.

Terry Gibbs

Georgie started young and always moved with the times. He knows talent, and he also has a wonderful ear. Though he doesn't know chord changes, he can play in any key and never played a wrong note. Tiny Kahn writes tough things with many changes and Georgie makes them all.

I worked with him once at the Apollo. He had a real swinging band. He's one of the few cats who can swing hard and stomp and not sound terrible doing it.

Tiny Kahn

I've known Georgie Auld and worked with him on and off for several years. We've always had a tighter relationship than just leader and sideman. Georgie's playing has moved with the times, more than any other musician I can think of who was well known as far back as the 1930s.

Kai Winding

I've known Georgie since his Benny Goodman days, when his playing was reminiscent of Ben Webster. It's amazing how fast he's kept up with things. He's always put himself in a real moving environment with his bands, and he's had some real great bands.

Where Bands Are Playing

(Jumped from Page 17)

York, Frank (Sherman) Chicago, h
Young, Cecil (908 Club) Seattle, no
Young, Lester (Showboat) Philadelphia, 6/18-21, nc; (Savoy) NYC, 6/24-26, h
Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

- Bailey, Mildred (Blue Angel) NYC, no
Baker, Josephine (Bradford) Newark, Out 6/5, t; (Albee) Cincinnati, 6/7-13, t; (Palace) Cleveland, 6/15-21, t; (Keith's) Boston, 6/28-7/1, t
Battaglia, Joe (Savoy) Boston, nc
Boswell, Connie (Mapes) Reno, In 8/2, h
Brooks, Glenn (Ohio) Youngstown, O., h
Brown, Louise (Airliner) Chicago, nc
Cavallaro, Carmen (Schroeder) Milwaukee, 6/5-17, h; (Shamrock) Houston, 7/31-8/13, h
Cooper, Johnny (Spanish Village) San Francisco, nc
Cornell, Don (Town Casino) Buffalo, 6/4-10, nc
Crosby, Bob (Chicago) Chicago, 6/29-7/12, t
Davis, Martha (Blue Angel) NYC, nc
Duncan, Hank (Nick's) NYC, nc
Eckstine, Billy (Latin Quarter) Boston, Out 6/2, nc; (Steel Pier) Atlantic City, 7/15-21, t
Fitzgerald, Ella (Cafe Society) NYC, 6/21-7/18, nc
Froman, Jane (Chase) St. Louis, h
Frye, Don (Jimmy Ryan's) NYC, no
Gales, Weela (Elysee) NYC, h
Gibbs, Georgia (El Rancho Vegas) Las Vegas, 6/14-21, h
Gibson, Harry The Hipster (Say When) San Francisco, nc
Griffin, Ken (Seville) Montreal, In 6/7, t
Gomez, Vincente (La Zambra) NYC, nc
Hahn, Bobby (Eiviera) Chicago, el
Hall, Juanita (Town Casino) Buffalo, 6/4-10, nc; (Prince George) Toronto, In 6/11, h; (Capitol) NYC, In 7/12, t
Hamilton, Sam (Byline) NYC, nc
Holiday, Billie (Hi-Note) Chicago, Out 6/10, nc; (Stage Door) Milwaukee, 6/15-28, nc
Hug, Armand (Wohl) New Orleans, h
Hymann, Dick (Little Club) NYC, nc
Jackson, Cliff (Cafe Society) NYC, nc
Kay, Beatrice (Mapes) Reno, 7/5-13, h
Knight, Evelyn (Copley-Plaza) Boston, Out 6/18, h; (Ciro's) Hwd., 6/15-28, nc
Laine, Frankie (Vogue Terrace) McKeesport, Pa., 6/7-13, nc; (Steel Pier) Atlantic City, In 7/1, t; (Chicago) Chicago, In 7/12, t
Lee, Julia (Cuban Room) Kansas City, nc
Lynn, Meade Lux (Show Time) Hwd., nc
Lyons, Francis (Irishee) San Francisco, el
Martin, Tony (Riviera) Reno, N.J., 6/7-20, nc; (Ambassador) L.A., 7/17-30, h
McKnight, Pearl (Riviera) Chicago, el
Mercer, Mabel (Byline) NYC, nc
Miranda, Carmen (Latin Quarter) NYC, In 6/10, nc
Morgan, Al (Copaebana) NYC, In 6/29, nc
O'Connell, Helen (Paramount) NYC, 7/2-16, t
Patt, Patti (Loew's) Memphis, Out 6/4, t
Pichon, Fata (Streamliner) Chicago, no
Ray, Martha (Flamingo) Las Vegas, 6/28-7/11, h
Reed, Nancy (Copa) Pittsburgh, no
Richards, Donald (Ambassador) L.A., Out 6/11, h
Richardson, Jonie (Fack's) San Francisco, nc
Shay, Dorothy (Chase) St. Louis, In 6/8, h
Simpkins, Arthur Lee (Cal-Neva) Lake Tahoe, Nev., 7/18-26, h
Sinzara, Frank (Latin Quarter) NYC, no
Southern, Fern (Ball-Hi) Chicago, no
Stacy, Jess (Hangover) L.A., no
Sullivan, Maxine (Village Vanguard) NYC, nc
Sutton, Ralph (Condon's) NYC, no
Syms, Sylvia (La Commedia) NYC, no
Teagarden, Norma (Red Feather) L.A., no
Tilton, Lynn (Ball-Hi) Chicago, no
Torme, Mel (Meadowbrook) Cedar Grove, N.J., Out 6/4, el
Tucker, Sophie (El Rancho Vegas) Las Vegas, Out 6/5, h; (Riviera) Reno, 6/14-27, h; (Chez Paree) Chicago, 7/9-13, nc
Tyler, Ann (Foster Aquarium) Biloxi, Miss., nc
Vaughan, Sarah (Tiffany) L.A., Out 6/4, nc
Wakely, Jimmy (Capitol) NYC, Out 6/6, t
Walter, Cy (Drake) NYC, no
Warren, Fran (Mocambo) Hwd., 6/12-28, nc
Washington, Dinah (Oasis) L.A., Out 6/17, nc; (Birdland) NYC, 7/19-8/2, no
Waters, Ethel (Capitol) NYC, In 6/7, t
Williams, Joe (DeLisa) Chicago, no
Wittwer, Johnny (Hangover) San Francisco, nc

They Played For Hope Show, Too



San Francisco—Aboard the U.S.S. Missouri is navy unit band No. 59, led by altoman Charlie Chase who played in Claude Thornhill's navy unit during the last war. The band recently played for the Bob Hope show aboard the Mo, which is now in Korean waters. Although the military band is shown above, the personnel is the same for the dance band. The men are: trumpets—W. A. McBride, G. M. Moseley, P. A. Burkhardt, H. J. Matta; trombones—E. V. Powell, E. J. Kossan, H. C. Bardo; saxes—D. F. Abbott, J. K. Jones (altos), F. N. Barker, W. Spraggin; (tenors), G. A. DelPrince (baritone). A. M. Ipei is the drummer. N. E. Sprang plays bass, and W. Grzyb, piano and French horn.

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Same Union, But What A Difference In L. A.!



Hollywood—One reason behind the movement for combining AFM's Local 47, top photo, and Local 767, at the left, is graphically pointed out in an even superficial glance at the headquarters of the two groups. Local 47's new \$800,000 building is quite a contrast to its Jim Crow counterpart. The latter, located on L. A.'s Central avenue, is a ramshackle house in a run-down neighborhood. A brief history of the divided Los Angeles union locals starts on Page 1.

L. A. Locals To Merge?

(Jumped from Page 1)
some 500 members) into the membership of Local 47 than to attempt to secure financial assistance from Local 47.

Get Little Benefit

Many Negro musicians feel that they get very little benefit, if any, from membership in the Negro union. The organization is not strong enough in itself to provide the same protection, wage scales, and benefits provided by Local 47. On the other hand, Local 47 dance musicians will face heavy undercutting of wage scales if Local 767 disintegrates and its Negro members find themselves automatically "non-union" musicians forced to underbid their fellow musicians, Negro and white, in open-market job seeking.

As the situation now stands, young Negro musicians planning on entering the music profession here see very little reason for joining the union via Local 767.

One youngster, a high school musician, put it this way: "This shaky, Jim Crow deal with Local 767 doesn't look good to us. We don't see any protection in it; just discrimination. We're better off non-union."

Anne Shelton Here On Visit

New York—British singer Anne Shelton arrived here May 5 for a long visit, tying up with her releases on London records. She has already appeared on the Milton Berle show as well as *Songs for Sale* and several other TV programs. The London chanteuse is also tentatively set for a duet session with Bobby Wayne.

Leonard Feather writes a *Bouquet* to Artie Shaw in the June 29 issue, on sale June 15.

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V-Discs Are Reactivated

Hollywood—Armed Forces Radio Service has reactivated the V-Discs of World War II, phonograph records made for and distributed to military recreation centers, but this time under a label called Armed Forces records.

A large portion of the production and pressing will take place here in Hollywood under the supervision of air force captain Mark Azzolina, active in prewar days as a singer under the professional name of Mark Carter (he placed in several *Down Beat* polls).

Most of the records will be from masters made available to AFRS by commercial recording com-

panies, but G. I. requests for original material not available in standard catalog are to be especially recorded when possible.

First sessions cut especially for release on Armed Forces records were by the George Shearing quintet and Joe Venuti's quartet. Also planned is a session on which Benny Carter will record, via the tape trick, all of the sax, trumpet, trombone, and piano parts which, combined, will produce a full size band with the assistance of only a drummer and bass player.

Ray Sinatra Helps Organize Telefilm Co.

Hollywood—Ray Sinatra, radio conductor-arranger and cousin of the singer, is one of the organizers of first company formed here to make telefilms of the dramatic variety that will use live musicians for background scoring.

Sinatra planned to go to New York early part of May to sign a contract with the AFM on the usual trust fund royalty basis.

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CLARINETISTS OF U. S. MARINE BAND and their Selmer (Paris) Instruments. Left to right, standing: Jack Kline, Donald Feik, first clarinetist; Stephen Rammer, Thomas Dykman, soloist. Seated: Daniel Tabler, Jr., bass clarinet; Paul Mines, alto clarinet.

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U. S. GROUND FORCES BAND musicians and their Selmer (Paris) Instruments. Left to right, standing: John Yaskulski, principal clarinetist; Leo D. Fink, alto sax and clarinet; Willard Cummings, clarinet. Seated: Daniel J. Greco, clarinet; Richard S. Urbanski, 2nd chair clarinetist; Welden P. Corbitt, Jr., English horn.

L.A. Locals Tackle Jim Crow

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DOWN BEAT



Bouquets To Georgie Auld

(See Page 2)

★ ★ ★

FBI Acts Vs. Tune Bootleggers

(See Page 1)

★ ★ ★

Miller Bands On The Way Out?

(See Page 3)

★ ★ ★

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