

I Finally Know What I Want To Do, Says Shaw

(Ed. Note: Artie Shaw is the 18th musician to be profiled in Down Beat's Bouquets to the Living series.)

By LEONARD FEATHER

New York—Recently I spent a quiet and pleasant day at Shekomeko, N. Y., visiting a friend up there who is a dairy farmer. His 240 acres, known as Picardy Farm, are in a remote spot three train hours from Manhattan. It was a rewarding visit. Not because my farmer friend sold me any milk, but because I learned a lot more about him and about his book, which is called *The Trouble with Cinderella* and is scheduled for Farrar Straus' fall list.

And because this farmer, whose name is Artie Shaw, is quite a guy to sit around and chat with. This is not the same Artie Shaw you have seen on the bandstand or heard on records. He looks the

same outside, except for the informal clothes, but he is a very different man inside. A happier, better-adjusted Artie Shaw than you could ever have known when his main concern was the music business.

Learned Many Things

During this day at the farm I learned many things Artie had never previously discussed about his background. He also read me, off the record, several chapters of his book, which is a mixture of philosophy, psychology, and autobiography, and which gets its title from the author's disbelief in the legend that people "live happily ever after."

"Too many people live by that Cinderella myth and expect the prince to lead them into permanent happiness," he explained as we sat in the big, bright, cool living room surrounded by several thousand books and almost as many thousands records.

I asked him his main motive in giving up so many things—fame, the public eye, and possibly a great deal of money—just to divide his time between farming and writing.

Not Just Autobiography

"A man reaches a stage in his life," he said, "when he ought to review where he has gone, see just where he is, and figure out where he is going. I could just write a straight autobiography and that would be that, one book and finished. I want this book to be the first of a series. The first draft ran to around 70,000 words. I work on it every day from 7:30 in the morning until 12:30."

Through the subsequent conversation, readings from the book, and chats I had later with several old friends of Artie's, I was able to reconstruct an accurate picture of his childhood. An only child, born May 23, 1910, to a poor family on New York's lower east side, he moved with them to New Haven in his eighth year.

It was there, while he was still too young even to know there was such a word as anti-Semitism, that he found out there was something strange about having a name like Arthur Arshawsky, which on Manhattan's east side had not been considered unusual.

Shy, Withdrawn

Because the other kids said things that made him, as a Jew, feel like an outcast, Artie became a shy and withdrawn youngster, one who found refuge in reading and music. Musically and mentally he was always years ahead of his contemporaries. As a result, when he skipped a grade and found himself smaller than the other boys in his class, he would be subject to further frustrations.

By the time he was 10 or 11 Artie had a local reputation as a wizard with a ukulele. A couple of years later he took up the saxophone, and after a few months of lessons was able to stop because his teacher said, "Why should I go on? He already plays better than I do."

When Artie joined the high school band its leader at first was Bernie Diaken; other members were pianist Johnny Ferdinandus,

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Artie Shaw On The Cover

The 18th musician to be featured in Down Beat's series of Bouquets to the Living, Artie Shaw, is the cover subject of this issue. One of the most controversial figures in the field of jazz, Artie's life story is detailed on this and other pages by Leonard Feather, who obtained facts and sidelights in his interview with the clarinetist-leader that never have seen print before.

DOWN BEAT

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VOL. 18—No. 13 CHICAGO, JUNE 29, 1951
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Gray Regulars Stay At Home

Hollywood—The fact that, despite constant complaints of "hard times" for musicians here in radio and studio work, there isn't any real panic is pointed up by case of Jerry Gray, who found it easier to pick up a band assembled for him in New York for his current eastern trek than to persuade his Local 47 bandmen to make the jaunt.

Last summer Gray and those members of his dance crew who play the *Club 15* airshow were freed of that tie-up temporarily because a batch of shows had been taped in advance. This year the shows continue as usual from here until the summer lay-off starts on June 29, with Billy May taking over the arranger-conductor assignment for balance of season.

Only Gray regulars who went east with him were brother Tony, singer-accordionist, and vocalist Tommy Traynor. The personnel: Trumpets—Nick Travis, Chuck Maderas, Jimmy Blake, and Roy Ray; trombones—George Arus, Harry DiVito, Phil Giacobbe, and Al Lorraine; saxes—Jerry Winner, Johnny White, Joe Agiora, Joe Dee, and Sol Schlinger; rhythm—Irv Joseph, piano; Johnny Chance, bass, and Mario Toscarelli, drums.

Bushkin, Norvo Set For Embers

New York—After a frantic fortnight during which Roy Eldridge, Coleman Hawkins, Terry Gibbs, Marian McPartland, Don Lamond, and Eddie Safranski were all on the same bandstand, the Embers club finally set its policy for the summer when Joe Bushkin came back May 29 for a seven-week stretch.

Red Norvo's trio and Bobby Hackett's combo will follow Bushkin into the club July 19 for at least four weeks. This will be Red's first New York appearance with the trio. Erroll Garner trio has also been set, probably opening Labor Day.

Getz, Parker Play Birdland

New York—Pairing a team that has made several records for Mercury, Birdland brought in Machito's Afro-Cubans with Charlie Parker as soloist on June 14. And also on the big bill is the Stan Getz quartet and Slim Gaillard doing a single.

Duke Ellington returns on June 21 for 10 days, with vocalist Lurean Hunter also bowing on that date. From July 1 to 18 it'll be the George Shearing quintet.

Babs Off On Europe Tour

New York—Babs Gonzales left New York May 18, as part of a vocal group known as the Manhattan Singers, for a European tour, opening June 1 in Stockholm.

Deal, set by Claes Dahlgren, calls for appearances in Sweden, Denmark, Norway, and Finland during the next three months. Other members of the quartet are Carl Davis, Teddy Williams, and guitarist Lord Westbrook.

Ella Fitzgerald To Cafe Society

New York—Ella Fitzgerald, accompanied by pianist Hank Jones, will open a four-week date at Cafe Society on June 21. Sammy Benkin's band is slated to do the show and play for dancing, with Cliff Jackson continuing on intermission piano.

C'Est La Vie!



New York—June Valli, the piquant-faced singer above, has been in the music business a bare four months, but already has several appearances on radio's *Stop the Music* to her credit, and also a job at a top New York club. June opened late in May at Monte Proser's *La Vie en Rose* here.

NBC Symphony, Ellington Band To Play Concert

New York—Duke Ellington's Lewisohn stadium concert, the date of which has been set back from June 12 to June 20, will mark a precedent for the NBC Symphony orchestra. Sixty-three members of the symphony group will join forces with Ellington's ensemble for the performance of *Harlem*, which Duke originally was commissioned to write for Arturo Toscanini.

Don Gillis, producer of NBC's classical music concerts, states this will be the first time the NBC Symphony has worked in collaboration with another orchestra.

Seven thousand seats are being sold for \$1.50 and others up to \$4.80. Profits will be turned over to the Damon Runyon Fund.

Buddy Greco Added To 'B'way Open House

New York—Buddy Greco, pianist and singer who just finished at Cafe Society, has been added to the *Broadway Open House* TV show as a single. He will continue to play dates with his combo, however.



You don't have to deal directly with the customers in the dairy farming business, Shaw observes as one reason he's happy in semi-retirement.

Girl Learns A Lot With Cugat: Lorraine

By DON FREEMAN

San Diego—Lorraine Cugat stacks up as the greatest thing to come out in front of a band since low-cut gowns became high fashion. She shakes a mean baton, and her new 16-piece orchestra responds with the Latin-American sounds that brought her estranged husband, Xavier, fame and the vulgar green known as scratch, or money.

Now Lorraine, who received a fancy figure for bringing her band to this city's Pacific Square, does not like Xavier. It has something to do with funds.

Very Close

"Xavier Cugat is very close with his money," said Lorraine, who puts body-English on words for a well-turned phrase.

In the event you are behind on cultural matters, Lorraine has been trying to wrangle a divorce since 1949. She asks \$2,000 monthly alimony and lists the community property's worth as \$250,000.

As for Cugat, he has more angles than you could shake a rhumba at. According to California law, papers must be presented in person. When the papers show up, Cugie always is the little round man who just left.

Even After Chicago!

"Even after the Chicago incident I couldn't get a divorce from the guy," explained Lorraine. "All I got was more lawsuits. The bills were piling in—so I took three men from Cugat's band (Tony Reyes, bass; Tito Rivero, conga, and Sol Bomzer, violin) and started one of my own."

Chicago? You remember what happened there. Last January Lorraine with two detectives, raided a hotel room and assertedly unveiled Cugie and his singer, she barefoot up to her chin. Cugat said, no fooling, they were just fixing to go to a late movie.

Really Means It

Mrs. Cugat says she is "sincere" about her new venture. In fact, she says, "I am really sincere about my career in music. I hope to add a Jack Cole or Katherine Dunham type dance group so we'll be a good hotel attraction."

Except for an acquaintance with the claves, Mrs. Cugat admits she is not a musician. "But a girl

learns plenty working with Cugat for five years," she said.

And this cannot be doubted.

New York—The Harry Green trio is now playing at the Amber room of the Knickerbocker hotel here. Green is on clarinet; Charlie Queener, piano, and Roy Duke, drums.

Columbia Reviving Okeh Label; New Sides, Reissues Included

New York—The Okeh record label, which made jazz history more than two decades ago with its pioneer Armstrongs and other items that have become classics in the field, is being revived. Effective June 11, Columbia will release three records

a week on the subsidiary label, which will sell at the regular 89-cent price. In addition, there will be about two reissues a month culled from the old Okeh and Vocalion files.

Okeh will be strictly a rhythm, blues, and jazz label under the new setup, with Danny Kessler of Columbia's rhythm and blues department in charge of sales as well as artists and repertoire.

Kessler told the *Beat* that he is already digging through the archives for such items as unissued Billie Holidays and pre-Victor Erskine Hawkins items.

Current artists on the label will include all the r & b stars previously on Columbia, including the Ravens and possibly some of Ellington's Al Hibbler sides. Two new vocal stars, Earl Williams and Ruby Jackson, will be built, and scheduled releases include the Treniers, Red Saunders' Chicago outfit, Al Russell and the Do-Re-Mi trio, and Maurice King, former Sweethearts of Rhythm arranger, with his own unit.

Discs will be released on all three speeds.

Shorty Rogers Rejoins Woody

Hollywood—Shorty Rogers, one of the trumpet stars in Woody Herman's bands for several years before joining Stan Kenton, has returned to the Herd, where he'll continue both writing and playing.

Herman also made a change in the sax section, where tenor man Bill Perkins has replaced Phil Urso.

Mario Lanza To Sub For Bergen

Hollywood—Inroads of TV on radio business, a cause of much concern among musicians here, were offset by one cheering event as Coca Cola, sponsor of the Edgar Bergen show, signed Mario Lanza as summer replacement starting June 10. He'll be backed by a 36-piece orchestra headed by Ray Sinatra.

Stan To Head East For Steel Pier Date

Hollywood—Stan Kenton, following his two-week date at the Oasis here (June 18-July 1) and a one-week stand at Catalina Island, heads east for a date at Atlantic City's Steel Pier July 20 to July 26. He also has an engagement at New York's Paramount in conjunction with Frankie Laine, date not set but expected to be in the early part of August.

Bouquet To Artie Shaw

(Jumped from Page 1)

guitarist Gene Beecher, drummer Ted Pearlman, and trumpeter Billy Beriman, who, like his brother Sonny Beriman, was to meet a tragic and early death: he was killed in an accident at 16.

Became Leader

Later Artie became the leader and decided to shorten his name: it was Artie Shaw's Bellevue Ramblers who played after the basketball games and later on the Liberty pier at Savin Rock. While he was working his way into \$5 gigs, his mother, a dressmaker, struggled to support him. (His father had quit the family circle when Artie was 14.)

Still a studious youngster who would be engrossed in Dumas while the others were busy with dime novels, he had by now acquired a certain standing in his juvenile community, and was always the center of attraction when his little band played summer jobs up at Banham lake, along with Charlie Spivak and drummer Johnny Morris.

When these two last New Haven boys went off to join Paul Specht they became the objects of great admiration among their former colleagues. Spivak and Morris were in the big time.

Artie never graduated from New Haven high. Ted Pearlman recalls it as a spat between Artie and the music supervisor; whatever the cause, Shaw ran away from home at 15 and rattled off to Kentucky in an old jalopy with Ralph Platt for a job that folded up on them before they got there.

Stranded in Kentucky, his horns in hock, he finally earned enough money to get home by joining a band that passed through town—he thinks it was Blue Steele's.

The next job he recalls was with Johnny Cavallaro, who worked at the Cinderella ballroom locally and at a gambling joint in Florida.

Makes Good

It was while he was working New Haven's Olympia theater, doubling between stage and pit and pretty tired of it, that he was auditioned by a visitor from Cleveland for a job with Joe Cantor. When he left town in triumph to take the job, his friends marched to the railroad station carrying his baggage. The local boy had made good.

"I went out to Cleveland," Artie recalls, "and that was where I started learning to arrange. Everything came out very badly, all mixed up, but they were a friendly bunch of guys and they taught me more than I'd ever learned in school. Then I got a job there with Austin Wylie, and more or less ran the band for him—he was a nominal leader, held a fiddle. That was back in the days when leaders were mainly businessmen.

"A typical set with Wylie would consist of three sweet tunes and a



One of the earliest photos of Artie Shaw as a band leader, this was taken at the time his managers were Tom Rockwell and Cork O'Keefe.

Posed For Papa



(Photo courtesy of Mrs. Sarah Shaw)

Chicago — Sailor suit, bangs, buttoned shoes, and white stockings—all the trappings of well-cared-for childhood at the time of World War I, are displayed by little Arthur Arshawsky, who was about 4 then. Photo was taken at his father's own studio, Arshawsky's, on Avenue C in New York. Little boy, of course, is now known as Artie Shaw, and is the subject of the current Bouquet to the Living story.

hot number like *Tiger Rag* or *San*. We had a 'big' hand; three saxes, three brass, banjo, piano, bass, and tuba.

Also Arranged

"While I was in Cleveland I did some arranging, too, for the house band at WTAM, in the grandiose style of the day. I left Cleveland through an odd thing that happened; a local paper was running a contest tying up with the National Air Races that were being run locally. You were supposed to write 150 words on how the races would benefit the city.

"Well, I sent mine in and forgot it, just as you would a lottery ticket. Then one day I got back from work and my mother said a man was there from a newspaper—I'd won the first prize, a free two-week trip by air to Hollywood. "I was 18 years old and very much impressed by seeing people like Charlie Chaplin, Jean Harlow, and all the celebrities who hung out at the Roosevelt hotel where I stayed.

"The band in that Hollywood hotel was Irving Aaronson's Commanders, and Chummy MacGregor, the pianist, really ran the band. Two of the men were friends of mine from New Haven—Charlie Trotta on trumpet and Tony Pezzitto (Pastor) on sax. We found we had a lot in common, chiefly our admiration for Louis Armstrong, who was then a more-or-less unknown artist on race records."

Playing Great

Six months later, back in Cleveland, Artie saw his friends again in the Aaronson band. By now he was playing "terrific" clarinet, according to Trotta, and had helped to get Claude Thornhill into the Wylie band. After the Aaronson band returned to the coast they sent for Artie, who drove out there to join them. Toots Mondello played first alto in the band and Artie switched to tenor.

Artie was 19 years old when the crash hit. It was another crash, of a very different nature, that was to hit him much more personally. After working Chicago, where he learned a lot by sitting in after hours with Louis, Earl, and others at the Grand Terrace, he came to New York, where the Aaronson band played the Beacon theater at 74th and Broadway.

One night, while he was driving up Broadway, a pedestrian stepped in front of the car; Artie could not avoid knocking him down. The pedestrian died instantly. This was the beginning of a long nightmare for Artie. He was to be tried for manslaughter, had to be held on bail while the band left town. The case dragged on and on, dragging a small fortune in lawyers' fees and the bulk of Artie's

mother's worldly goods along with it.

It was almost four years before this ordeal ended, when it had finally been established that the victim had been at fault.

Rough Existence

For awhile things were tough, as Artie hung around New York. At one time he lived in the Roxwell apartments at 50th and Seventh avenue, where Harry Bluestone and Artie Bernstein also lived and where Bix and Eddie Condon and Will Bradley often hung around. Sometimes they would all sit around in a circle for a jam session, taking several choruses each; other nights they'd go out and sit in at various gangster joints.

At another period Artie stayed at the President hotel. "Charlie Spivak and Artie and I shared a room, with Artie sleeping on the floor," says Johnny Morris. "Then I went with Vincent Lopez and got him on the band at the St. Regis." Charlie Trotta, then with Lopez, also helped to get Artie that job.

Artie, it seems, didn't abound with respect for Lopez. "He blew out his cheeks, made all sorts of icky faces, and called Lopez 'The Seal,'" says Morris. "After we'd gone as far as Milwaukee he got an offer from Roger Wolfe Kahn and gave Lopez his notice."

Waited Out Card

Around this time Artie decided to wait out his six months for his 802 card. During the first three months, when he couldn't take any work at all, the only playing he did took place at a little after hours spot called the Cataponia club, better known as Pod's and Jerry's, where Willie (The Lion) Smith was at the piano.

"The Lion was a great friend to me. I'd get in there at 1 a.m., sit around and play until the joint closed at 6 in the morning then maybe the Lion would buy me breakfast."

Artie's first job after he got his 802 card was with Paul Specht. He made his first records with Roger Wolfe Kahn and with Specht, playing alto on the latter's *Dancing in the Dark* and *You Forgot Your Gloves*.

Called for Audition

While working with Red Nichols' newly-organized Five Pennies group, shortly after the Specht job, Artie ran into Freddy Rich, then a music director at CBS, who said he wanted Artie to audition for a first alto chair.

"It was the most peculiar audition I ever played," reminisces Artie. "They stuck me in the middle of a room all by myself and gave me a *third* alto part taken out of a stock orchestration. I had to read this, unaccompanied, while they listened in another room. Of course I didn't get the job."

Later, however, when a call came from Rich with a definite offer for the first alto job, Artie asked for \$125 a week instead of the \$100 scale, and, to his surprise, got it.

Double Life

"This was the beginning of a double life for me," he says. "During my idle months I had started some literature courses. I had now gone as far as I could as an instrumentalist, and the music I had to play made very little sense to me, so I decided to go to school. I took some extension courses at Columbia. Around this time, too, I got married—to a very nice girl." (A previous attempt at matrimony credited to Artie by some writers doesn't even count, he says, since both parties were under age and there was an immediate annulment.)

Artie also discovered "serious" music during his year with CBS. His colleagues thought it a little odd for him to be so engrossed in Stravinsky, Bartok, and Debussy. After the CBS year, while he was freelancing successfully in radio and recording studios, a literary mentor told him about a group of intellectuals who had bought small farms in Bucks County, Pa. Having saved up enough to buy a little land, and having decided he was through with music and wanted to write, Artie moved up there with Margie and lived frugally, without electricity, even taking a job chopping wood to fill out the simple, regular life he



Tony Pastor teamed up with Artie Shaw shortly after Shaw formed his first band, in 1936. Pastor now leads his own band, of course, but for several years his tenor sax and vocal were a Shaw feature.



Stop! motions Shaw, but the photographer went right ahead to record this 1945 broadcast on which Artie and Bing Crosby shared the mike.



A recent view of singer June Hutton and clarinetist Shaw at a Decca record session. Artie's affiliation with Decca is comparatively new. His first band recorded for Brunswick, and he appeared successively on Bluebird, Victor, and Musicraft.

wanted. Claude Thornhill was among the few friends who visited him during this hibernation period.

There was one hitch, though; during that year Artie realized that he didn't quite know what he wanted to write about. Returning to New York, he went "back into music with one toe," as he puts it, "while the rest of me was immersed in study." He studied independently with tutors or by reading, acquired a smattering of science with the help of biophysicist friend, and enrolled in a preparatory school while his wife took a medical course at Columbia, later going to work as a hospital nurse.

Making Money

While the intellectual side of him was "trying to formulate a philosophy," Artie recalls that the financial side was formulating a pretty fair bank account. He reached the stage where, if a clarinet man was wanted for a radio or recording job, the contractor would automatically send for either Benny Goodman or Artie.

Often they subbed for each other or worked together on various jobs. Toward the end of 1934 he started to make a name for

himself with jazz record fans by making a couple of sessions with

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Another pre-Pearl Harbor view of Shaw, holding his clarinet. Artie started out on the ukulele, switched to reeds in his early teens.



Brass section of the 1941 Artie Shaw band spots, left to right, trumpeters Lips Page, Lee Castaldo, Steve Lipkins, and Max Kaminsky, and trombonists Morey Samuel, Jack Jenney, and Ray Conniff. Others in that band included Georgie Auld, Les Robinson, Mickey Folus, Johnny Guarneri, Mike Bryan, Dave Tough, and 11 strings.



Scene of this *al fresco* session was Hollywood, and the time was around November of 1944. From left to right are Pat McNaughton, Tony Faso, Tommy Mace, Roy Eldridge, Shaw, and Ray Conniff. They returned to the coast in the spring, and at that time Eldridge cut his *Little Jazz* with Shaw.



Shaw's last band, except for a pickup group with which he filled some later commitments, this group had a brief and somewhat stormy life early last year. Saxes, left to right, are Herb Steward, Frank Socolow, Tony Raguso, and Al Cohn, with baritonist Danny Bank out of sight. Trombones, in the same order: Freddie Zito, Porky Cohen, Ange Callea, and Sonny Russo; trumpets—Don Fagerquist, Don Paladino, Dale Pearce, and Vic Ford. Drummer is Irv Kluger. Also in this unit were guitarist Jimmy Raney, bassist Dale Nivison, pianist Gil Barrios, and singer Pat Lockwood.

Shaw Bouquet

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Red Norvo and Frankie Trumbauer.

In the summer of 1935 Joe Helbock, then owner of the Onyx club, decided to put on a concert featuring that red-hot novelty, "awing," at the Imperial theater. Approached to participate along with a bunch of bigger swing names, Artie decided to do something different by writing a jazz piece for clarinet and string quartet.

Broke It Up

They almost canceled him out of the concert at the last minute; if they had, it would surely have left a big gap in jazz history, for Artie's one number, *Interlude in B Flat*, broke up the show. Tommy Rockwell, head of what is now GAC, approached him about forming a band along similar lines. Artie said he wasn't interested, wasn't sure what he wanted to do.

Rockwell pointed out that whatever it was he was groping for, a little money wouldn't do any harm in getting him there, and he could always go back to whatever he wanted to do after making his killing.

At the same time, Brunswick offered Artie a deal, and by adding trumpet, trombone, and tenor he managed to get something approximating a full band sound for the first session, using a pickup personnel. A few weeks later he was on the road with a band that included Jerry Gray leading the string quartet and assisting on the arrangements, Lee Castaldo (Castle) on trumpet, Tony Pastor on tenor, Joe Lippman on piano, and Peg LaCentra on vocals.

Hard to Beat

Artie and Jerry battled hard to make this thing work, but as Artie recalls now, "we were bucking a tide that was impossible to beat—the chewing-gum drummers and the loud-swing fanaticism. That kind of band would actually have a better chance today. We needed a band that was flexible enough for theaters, one-niters, and hotel rooms."

Even on its location at the Lexington hotel in New York there was trouble getting the right mike setup for the fiddles. One of the more successful jobs was the Paramount theater booking in December, 1936. Short of a guitar player, Artie decided to help out Eddie Condon by giving him the job, even though Eddie read so little music that he didn't know what a repeat sign meant, and consequently got to the end of each arrangement about a minute ahead of everyone else.

He also showed up at the Paramount wearing one brown suede shoe and one black shoe. "Who cares?" said Condon when this was pointed out to him. "I keep one foot under the chair—they'll never notice." When he had to come front and center for a solo on *Streamline* (yes, a solo by Condon!) the discrepancy was a little harder to hide.

Hectic Date

The night after they closed the Paramount, the band took off for Dallas, where they played a hectic engagement at the Adolphus hotel calling for lunch sessions, floor shows, broadcasts, more shows. When Artie finally managed to get money to bring the band back to New York, he decided the time had come to stop pioneering.

Jerry Gray stayed on as arranger, and, working from Artie's sketches, built a new book for the regular swing band instrumentation. In May, 1937, "Art Shaw and His New Music" made its first session for Brunswick.

It was still a hassle. Borrowing money to keep going, Artie rehearsed in cellars and barns, using young kids who took two weeks to learn a new arrangement but would work for \$10 a man a night and sometimes only got two nights a week.

"When we went into the Raynor ballroom in Boston," Artie recollects, "we had to pay off everybody—sidemen, singer, arranger, valet, everything—a total of 18 people, on \$1,000 a week.

Air Shots

"Finally in Boston we met Si Shribman, and those being the days

when you could still make a band with air time, I gave him a piece of the band in exchange for two nights a week broadcasting from the Roseland State ballroom."

Around this time Artie had been experimenting with the idea of building up an Americana library—tunes like *Sweet Adeline* and *How Dry I Am* done up in swing style. He had also been experimenting, with an equal lack of success, in the girl vocal department.

Finally he decided the hell with the Americana idea, he would try a policy of the best music by the best composers of standards—Gershwin, Kern, Porter, Youmans, Rodgers. Also, the hell with indifferent girl singers; if he wanted to hire a Negro girl he defied anyone to stop him. And he hired Billie Holiday.

Revolutionary Move

It was a revolutionary move at the time; the nearest thing to a mixed band had been Benny Goodman's use of Wilson and Hampton as specialty acts. Billie Holiday, lending her fresh approach to great standards and pops, gave the Shaw band something unique, but when they hit St. Louis the Chase hotel informed him he must hire a white singer too. Artie hired the then plump and unknown Helen Forrest, paid both girls \$60 a week, the same money the sidemen were getting.

Early in 1938 he had broken away from Brunswick, and it was almost seven months before he started recording again, this time for Victor's 35-cent Bluebird label. The first side they cut on the first session was *Begin the Beguine*, which, Artie says, Eli Oberstein was not anxious to record since it came from a flop show. They put it out on the back of *Indian Love Call*, which they were sure the novel swing treatment would help to sell.

On the way back from St. Louis Artie began to get calls for *Beguine* and a bafflingly strong reaction at the end of the number. He didn't realize that the record had just come out, and was even less aware of the sensation it had caused.

A Madhouse

"By the time we hit New York and got to the Lincoln hotel," said Artie, "our opening night there was a madhouse. From then on I couldn't think straight. My life wasn't my own. Photographers from *Life* magazine, autograph hunters, everything all at once, plus all kinds of disagreeable pressures being put on me.

"The bigger our success, the more dissatisfaction there seemed to be in the band. Billie Holiday, who had gotten along fine with Helen Forrest, began to resent her. Georgie Auld came in for \$125 while the rest of the band, getting scale, objected. Buddy Rich joined us and the older guys didn't like it when he got so much applause. Instead of a bunch of guys that were happy to be struggling toward a common objective, we became a bunch of cliques, and I became gradually estranged from the men.

"When we went into the Strand theater it was even worse. People jumping up on the stage, cops, riots—things that were almost im-

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Republic 1st Big Studio To Ink AFM TV Pact?

Hollywood—A spokesman for Republic studios here confirmed reports that the film firm has, like others, been negotiating with AFM's James Petrillo on a pact which will permit the company to release its films for the TV market. But he denied published reports in trade magazines that any agreement had been reached at this deadline.

Reports had it that Republic was the first of the majors to follow lead set by Lippert productions (*Down Beat*, June 1), an independent, and accept Petrillo's terms for such a deal, under which AFM demands that producer not only meet the 5 per cent trust fund royalty payments but rescure the TV market films in entirety.

One of issues involved in the case of Republic revolves around whether the studio will be permitted to use its contract staff orchestra, if and when any such agreement is reached.

Terry Gibbs Joins Benny

New York — Benny Goodman went to Canada with a new quintet including pianist Paul Smith, vibist Terry Gibbs, bassist Sid Weiss, and a drummer not set at preatime.

Group plays a benefit today (June 15) in cooperation with the *Philadelphia Inquirer* and is expected to stay together for the rest of the summer.



As a petty officer in the navy (he enlisted in January of '42) Shaw saw service in Australia, New Zealand, and throughout the Pacific.



"The American public is getting better music than it deserves," says Artie, but one promoter once said his band was "the greatest . . . since Blue Barons."

HOLLYWOOD TELENOTES

Survey Shows Telefilms Afford Best Video Music

By CHARLES EMGE

Hollywood—With video unquestionably taking on the aspects of a major factor in the entertainment business here (though some of us still hate to admit it) let's take a quick look at the local situation from a musical standpoint, just to see what's happening. Herewith a brief breakdown of the regularly-scheduled, sponsored TV shows released in this area (some are released nationally on film.)

KTLA Bandstand Revue—Frank DeVol and full-size orchestra with strings. Band does at least one "feature number" on each show, but programming is essentially of the familiar variety type (singers, dancers, etc.).

Lizies Showboat—Nappy Lamare with a Dixie combo. Format is a little tighter here, with a definite pattern to each show into which the band is fitted rather neatly.

Ina Ray Hutton Show—Ina Ray with her all-girl orchestra and an all-girl show. Otherwise, just another variety show, but with accent on musical offerings, even though not always the best.

Harry Owens Show—Essentially a hotel dance band with Hawaiian trimmings as to vocalists, specialties, etc. Owens built this show himself; it was one of the first to catch a large video following and seems certain to hold it. Show was slated to go off for the summer, has already been signed for a return in the fall.

Spade Cooley Show—Cooley came in strong with the big boom of the past few years in western music, but for TV he dropped almost everything from his western repertoire except his own costume. Band is now a conventional dance unit comprised largely of competent studio and radio men.

Show is standard variety type with Cooley as emcee. has a reputation for presenting top-bracket acts, is said to be only local TV show with rating topping Hop-along Cassidy films.

KTSL Singing Rails—Kirby Grant and Jane Davids as singing actors in a series of western stories put to music. They're backed by Don Shaw and His Ranch Hands (accordion, violin, guitar, and bass).

Alan Young Show—One of the few major TV productions originating here and kinescoped to the eastern net. Lud Gluskin, with full-sized studio orchestra, handles the music. Show is of the familiar "star" centered comedy type.

KNBH Tez Williams Show—Williams' all-string (guitars, etc., with no brass or saxes) outfit is largest live band with a regular show on the NBC-TV outlet here.

KNBH's best musical shows (and the best musical shows in TV) are several hours of programs comprised of the three-minute musical telefilms produced by Lou Snader's Telescriptions, Inc. Radio platter showman Gene (Just Jazz) Norman emcees a 10:35-11 p.m.

period composed of the Snader films on Monday, Wednesday, and Friday evenings. Western star Tex Williams also headlines a Snader telefilm show featuring western musical performers, in addition to his live show.

KTTV Search for Girls—Ada Leonard and her all-girl band headline a show that is based on the usual "talent search" format, with only variation the fact that all of the contestants are girls. Started slow, but it's building a following.

Glancin' at Anson—A one-hour Monday-through-Friday (11 p.m. to midnight) with clarinet man Bob Keene heading a trio, and singer Jan Stewart sharing the musical spotlight. Bill Anson varies this with a wide variety of gimmicks that range from songwriters' contests to the presentation of hard-luck victims. The KFWB disc jockey is considered here to have made the jump from radio platter twirler to TV personality more successfully than any other of his tribe in this area to date.

KFI-TV AFMusicians still out on strike (there were about three, among whom was piano ace Marvin Ash, employed regularly) at this deadline. (Situation grew out of differences between KFI management and labor groups affiliated with other video crafts.)

KECA-TV Jerry Colonna Show—ABC net's only major videopus produced here for release to eastern stations. Paul Sells (he recently replaced starter Cookie Fairchild) heads the six-piece band that adequately handles all of the music required on a show of this type.

Foreman Phillips Show—Three hours a day of western music with a rustic rhythm combo under Eddie Cletro (guitar and vocals), also Hank Caldwell's Saddle Kings trio.

KLAC-TV Joe Graydon Show—A daily two-hour (one hour sponsored) pro-

Francey Lane Scores On TV

New York—At this writing, TV's busiest girl singer in this town is Francey Lane—the girl who was fired only a couple of years ago by Vincent Lopez because, as he told her to her face, she was "no good for television."

Francey, who stepped from Columbia university to a job with Johnny Long that lasted three years, is now a familiar sight around NBC, with five shows a week teamed with Johnny Andrews in Easy Does It and, recently, five shows a week subbing on Date in Manhattan, plus numerous guests shots.

Hard to Figure

It's hard to imagine how Francey, who's one of the prettiest red-heads in town, could ever have been considered unvideogenic, especially since her personal charm and lack of affectation make her one of the most appealing personalities on any screen.

But "Lopez had me working seven days a week, matinees and evenings, and three afternoon TV shows a week, before he fired me," she says, "And for all that I got \$75 a week. And because of his passion for numerology I had to change my name to Francey—he said it would be luckier."

gram with guests and singer Graydon as emcee, backed by five-piece combo under guitarist Roe Hillman.

Hi Talent Battle—One of the brightest of the amateur shows, with all contestants from local high schools. Many of them (one was Kay Brown, now under contract to Mercury records and MGM studios) prove to be better entertainers than the general run of TV professionals. Two Local 47 musicians (piano and organ) employed as regulars.

After making our "survey" of local TV shows, and not bothering to report of flock of shows employing one pianist, organist, or a flock of shows employing trios and small western music combos, we are still of the opinion that TV, even with the big boom expected here next fall, will never equal radio in the employment of musicians nor as a source of interesting music.

Nor did we find anything that would lead us to change our opinion that ultimately the greater part of all TV entertainment shows will be from films produced especially for the medium, and this is particularly true of musical entertainment.



Francey Lane

The title of her evening program, Easy Does It, fits her perfectly. She's been doing the show for more than two years, but isn't worried about conquering the world, doesn't care about becoming a big star, simply stays cool and enjoys her job.

"Television's easy," she says. "At least on the jobs I'm doing. Everybody's so happy and relaxed."

Oddly enough, she has no recording contract and never bothered about that either; in fact, until a few months ago she didn't even have a manager—got the NBC job direct. Maybe with a little guidance, which she has now, she'll reach the top brackets in spite of herself.

Every issue of Down Beat contains from 25 to 30 interesting departments, articles, and features. Buy it every other Friday!

More Telefilm Set By Snader

Hollywood—Lou Snader, head of Snader Telescriptions, Inc., arrived back here from his recent confabs with AFM heads in New York with a new contract with the union in his pocket and effective June 1.

Set to go in Snader's first series for his coming year's schedule of miniature filmicals were Diana Lynn, Ginny Simms, Rudy Vallee, Gertrude Niesen, the Harmonicats, Connie Boswell, Herb Jeffries, and Lionel Hampton. Latter two are repeats.

All, except Hampton, who will be backed by his own band, were to be supported by a studio orchestra under the direction of arranger-conductor Harry Zimmerman. Snader said fact that only one dance band was in the list did not indicate "definite policy."

No Live Music On 'Amos, Andy' TVer

Hollywood—The Amos 'n' Andy show, one of radio's oldest, makes its TV debut June 28 via CBS video outlets after almost a year of preparation—and without instrumental music.

Packagers, who decided long ago to use the standard motion picture film process rather than any of the TV film recording methods, have nixed the 5 percent royalty payment to the AFM's trust fund and will use a vocal group only for background music.

Decision was bad news for Jeff Alexander and members of the orchestra he uses on the Amos 'n' Andy radio series.

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Published bi-weekly by Down Beat, Inc., 203 North Wabash, Chicago 1, Ill. Subscription rates \$5 a year, \$8 two years, \$11 three years in advance. Add \$1 per year to these prices for foreign subscriptions. Special school library rates \$4 a year. Change of address notices

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second class matter October 6, 1939 at the post office in Chicago, Illinois, under the act of March 3, 1879. Re-entered as second class matter February 25, 1948. Copyright, 1951 by Down Beat, Inc. Trademark registered U.S. Patent Office 1949. On sale every other Friday.

That !? ☆ Television: TD

San Diego—A quick Q. and A. session with Tommy Dorsey, whose orchestra played a well-attended date in this city's Mission Beach ballroom:

Q—How's business on the road?
A—That (obscenity) television! Business is pretty good in some places. But in a (obscenity) television area we're dead before we start. As soon as we enter a town and I see those (obscenity) TV antenna things, I holler murder. People go in debt to buy a (unprintable) TV set and nobody has any dough left. So they stay home.

Publicity?
Q—How about all the unfavorable publicity you've received?
A—Where?

Q—Oh, in such publications as, perhaps, *Down Beat*?

A—I just consider the source and forget it. At this stage, I'm not interested in glory. Music is my business. All I care about is pleasing the people and making a profit. Then I don't give a (obscenity) as long as they know which Dorsey I am and spell the name right.

Q—What is the public's taste



Tommy Dorsey and Mrs. Dorsey, who is former Copacabana show-girl Jane New.

these days?
A—With all the excitement in the world you'd think they're ready for wild music. Nah, they want *Dancing in the Dark* so they can dance to it. They want familiar

things. Maybe we feel like playing *Sunny Side* but they walk off the floor. So we give 'em what they want. When they request *Marie* or *Boogie-Woogie* we can't say we're sick of playing the same old thing.

Mary Kaye Trio Takes Video Viewers By Storm

By RIA A. NICCOLI

New York—Faithful followers of the various televariety shows are beginning to recognize and look forward to seeing a certain talented trinity of voices and musical instruments. As thoroughly decorative as they are gifted, the Mary Kaye

trio have caught the video viewers by storm from their first TV appearance on the *Ken Murray Show*, less than two months ago, and have been literally deluged with guest spots since.

The group consists of piquantly charming Mary Kaye, who plays guitar and sings in a rich throaty contralto; her brother Norman, who plays bass and puts over a magnificent baritone; and Frank Ross, who plays accordion and is the singing comedian of the three.

They also carry a spare, believe it or not, in the person of Jules Pursley, Mary's husband, and their present road manager. Jules sings and plays bass, and took Norman's place when he was in the army. Luckily enough, Jules had to enter the army just as Norman came out, so the trio was always complete!

Norman and Mary come by their musical heritage naturally, their father being the famous Johnny Kaaihue who played guitar in Gene Goldkette's band—that fabulous aggregation of the '20s which also featured the Dorsey brothers, Bix Biederbecke, and Joe Venuti. They studied music with their father, who at one time operated a music school in St. Louis, and appeared several times as "extra talent" on his radio show over KMOX.

Although she loves music and always has, when Mary was a child she preferred playing ball with the neighborhood kids to practicing. In order to get away with it and make their father think they were doing all the singing and playing he had ordered, Mary and Norman used to listen for his car, and when it started down the street they'd race for the music room and start singing madly in the middle of a tune so pop would think they'd been at it for hours.

They arrange all their own numbers—including the bits of business involved—and Norman is also a songwriter, having written numbers like *Gingerbread House on a Hill*, *Slow Down*, and *Monkey Song*. He has also collaborated with Steve Nelson on other melodies and modestly asserts that special material written for him by Steve was instrumental in putting him over.

The three are naturals for television, having the ability to be vivacious without being ridiculous—and gay without being frenzied. They have enough talent not to have to rely on the wild facial contortions and bodily gyrations indulged in so often by vocal groups on video.

They sing separately and together, instrumentalize for and with each other, and, in fact, each could go on as a single with the same spectacular success.

—Don Freeman

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CHICAGO BAND BRIEFS

Chicago Out Of Doldrums As Names Return Again

By JACK TRACY

Chicago—With Louis Armstrong at the Blue Note, the Red Norvo trio at the Hi-Note, Dizzy Gillespie continuing at the Capitol, and Charlie Ventura's all-stars (including Chubby Jackson and Conte Candoli) due at the Silhouette on June 22, the city has risen out of the last couple of months' doldrums with a vengeance.

Add to the above the following—Count Basie's big band, the Herman Chittison trio, and dancer Bill Bailey go into the Regal theater on June 29; Jerry Gray continues at the Edgewater Beach hotel; top Dixie crews are swinging at several clubs, and names like Sarah Vaughan, Billy Eckstine, and George Shearing are booked for later summer dates—and one might suspect that all this talk about Chicago dying rapidly as an entertainment center is just that—talk.

Let's take the above one at a time.

Pops Tonight

Louis opens tonight (15) at the Note with his regular troupe—Teagarden, Hines, Bigard, Cole, and Shaw. And Velma Middleton. Pops' three-week date is the second in what the Note is calling its "Ten-Week Festival of Jazz." Johnny Hodges and Flip Phillips started it off with two weeks starting June 1, Sarah follows Armstrong for three weeks, then it's Shearing for two.

A very solid summer bill. And if Gen. MacArthur were standing at the bar buying drinks for the house and giving away orchestra seats to *South Pacific*, the crowd couldn't be greater than it's been during Dizzy's Capitol stay.

Tremendous Draw

Though good turnouts were expected, as Diz hasn't played in the loop for a couple of years, business has been amazing so far, with doors being locked while the band goes on stand. No more room inside. First week was as big as any the club has ever had.

Along with Diz (who doubles piano) are Milt Jackson (who doubles piano), Bill Graham, baritone (who doubles piano), Percy Heath, bass, and young Philly drummer Al Jones. Joe Carroll's the singer. Diz is playing tremendously effective solos and breaking the house up with some of his spontaneous humor.

The combo's a great attraction, stays on until the 21st.

Don't Miss Red

There's little more to be said about the Red Norvo trio than we have in several past issues—all we can do is insist that you hear it if you don't want to miss one of the great small groups of all time. They're craftsmen all.

Those bright signs of life on the far north side are coming from the

Silhouette, which is bringing Ventura back to town for his first appearance since he played at the same spot with his dance band a year ago.

As we mentioned, Chubby Jackson and Conte Candoli are along, plus, probably, drummer Chick Keeney and pianist Gene Kutch.

Small Group Incorporated

Look for Wardell Gray, Clark Terry, Freddie Green, and the rest of the septet Basie's been touring with recently to be the nucleus of the big crew he'll have at the Regal. It's a one-week date.

Jerry Gray didn't bring his west coast band into the Edgewater, as we had figured, but did line up a crack bunch of Local 802 men for the date (see story on page 1). He broke the band in at the Vogue Terrace, McKeesport, Pa., opened at the Edgewater on June 8, will stay through July 5, then heads east. Russ Morgan follows, then it's Xavier Cugat on Aug. 10 for a month.

New 1111 Trumpeter

New trumpet man with Johnny Lane's band at the 1111 club is Danny Little, who replaced Benny Woodworth. Rest of the band stays as was, with Georg Brunis (who says he may start spelling it Groeg Sinurb any day now) on trombone; Lane, clarinet; Roy Wasson, piano, and Hey-hey Humphrey, drums.

Art Hodes decided to stay on at Rupnek's after all, continues there indefinitely. Danny Alvin is still at the north side Isbell's, and Miff Mole heading the crew at Jazz Ltd. But Jimmy Ille's tenure at the Red Arrow was short-lived, and the Dixie band at the Vanity Fair is also out.

The Apex had been shuttered for about a week at this writing, and it looks as if there'll be no more music there.

Prado's Two Days

Rain hurt the second of Perez Prado's two-night stand at the Ashland auditorium on May 26, 27, but the crowd the first night was a dilly. The band didn't match the performance of Perez' Mexican recording crew, but despite the atrocious acoustics and the fact the band was playing one of its first dates, considerable excitement was generated.

Lineup had five trumpets, four saxes, five rhythm, and a trombone, all AFM musicians.

Ex-Raeburn sideman Fats Ford was on scream trumpet, with the section also including the DeRisi brothers, Tony and Al, and Fran-

'A Guy, A Gal, And A Song'



Chicago—Despite the difference in height (11 inches) Bill Snary and Peggy Murdoch can count their freckles, healthy naturalness, and good voices as items they have in common. They also share a radio show, a daily stint on WIND here called *A Guy, A Gal, and A Song*. Bill had to be pushed into singing by his pals at a fraternity dance a couple of years ago, but Peggy, whose parents were show people, did her own pushing.

cis Williams, former Ellington man.

Rough Book

They had a lip-splitting book to cut, spewing out great chunks of sound, Kenton-fashion, throughout most of the compositions.

Prado is highly pleased with what he terms the better caliber of musicianship in this country, and proclaims that this band is as good right now as the one he left behind him. A colorful, handsome, agile little guy, he's a firebrand on stage, directing the band with enthusiastic gestures, kicks, shouts, etc.

The men all respect him, say he rehearses them rigidly, and knows just what he wants from the group. With a few more jobs under its belt, the band could be a pretty wild thing. And with the appearance it makes and the showmanship it puts out, Perez could be stacking money in the basement in bales within a year or so.

BREEZES: Booker Washington's Dixie five keeps rolling along at the Bee Hive . . . Bob Russell promoted a double-piano boogie concert June 1 that had Cripple Clarence Lofton and Jimmy Yancey at the keyboards, plus Mama Yancey singing the blues . . . Don Gibson's College All-Stars, the group from Northwestern, looked like holdovers on weekends at Nob Hill.

Tony and Eddie, pantomimists who work with records, are at the Brass Rail, along with the Bel Air trio . . . Claude McLin combo did a good job opposite Billie Holiday at the Hi-Note. Bill Russo's

quintet no longer there on off-nights . . . Kenny Mann, tenor, and Bobby Sutherland, trumpet,

Chicago Theater Booking Hottest Acts In Show Biz

Chicago—The lineup of talent for the Chicago theater, top loop film and stage show house, for the summer months has been causing much excitement around Randolph and State streets. Nat Cole and the trio open today (June 15) with the Blackburn Twins and Pam Cavan also on the bill. They followed a Max Liebman revue featuring Sid Caesar and Imogene Coca.

Bob Crosby and the Modernaires come in on June 29; Frankie Laine opens July 13; Dean Martin and Jerry Lewis, plus Helen O'Connell, are booked for the week starting July 27.

But there's more! Billy Eckstine heads the Aug. 3 show, and the Labor Day weekend, starting Aug. 31, brings Milton Berle and his own company to the Chicago stage. Still trying, house booker Nate Platt is negotiating for Frank Sinatra and Dagmar, Lena Horne, Peggy Lee, Kathryn Grayson, Phil Harris, Red Skelton, Marilyn Maxwell, Judy Garland, Danny Thomas, and Dennis Day—also for this summer.

two of the best local men on their horns, giving Jack Green's combo a good sound on its off-night stints (Monday and Tuesday) at the Silhouette.

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Found! Great New Girl Singer

By JACK TRACY

Chicago—For the last several years a lot of persons have been complaining that good girl singers are getting fewer and farther between. And that no one has come along of late who has any likelihood of matching the performances of the Vaughans, Fitzgeralds, Baileys, etc. They can quit complaining immediately.

Because opening at Birdland on June 21, after several years of being called great by almost everyone who listened to her, yet still unable to get a break and be heard in places where it counts, is a young singer named Lurlean Hunter. And we'd like to opine flatly that not only is she going to break it up at Birdland, she will soon be recognized as one of the country's top singers.

Polished

This Chicago girl is the best-equipped "unknown" we've ever heard. Her voice, intonation, mike presence, and appearance are those of a polished personality who has been working top clubs for years. Her phrasing is great, the tunes she picks are usually lovely bal-

lads that fit her voice perfectly, and she sings with a poignant, unaffected jazz feeling.

She has, in short, a wonderful talent that at last is getting a chance to be heard.

Started at DeLisa

Her current bit of eminence happened in a strange way. Lurlean has been singing around this town since 1946, when she opened at the Club DeLisa in a floor show backed by Red Saunders' band. She stayed on for three years, then sang other club dates and worked in Detroit for awhile.

We first spotted her last year, when she made a record for a label put out by a Chicago record shop on a tune called *My Home Town, Chicago*. Discovery later bought the master and issued it on that label.



Lurlean Hunter

On the strength of that side came a date at the Apex club, a small local bistro just outside of the loop. Then into the Silhouette

with Herbie Fields' band for a couple of weeks where everyone flipped but no one else hired. A record date that was supposed to happen, didn't, and she went back to singing at a small club on the south side.

Look'ng for Singer

But just a couple of months ago Danny Parker, former Spivak vocalist who's also a songwriter, was looking for a girl singer to cut a test record of one of his tunes. Someone suggested Lurlean, and when he heard the results he knew he had something big. And did something about it.

He financed a record session on the Major label, at which four tunes were cut (see record reviews, June 1 *Down Beat*) and got them out to deejays, reviewers, booking offices, and a few record companies. The result was instantaneous.

Associated Booking Corp. signed her to a contract, she made an appearance on Dave Garroway's weekly NBC network radio show, and Birdland booked her immediately. And she has an offer to appear opposite George Shearing at the Blue Note in July.

A great deal more should happen, and soon. This girl can't miss. There's just too much talent there to be ignored any longer.

Hamp Booked For Minneapolis Bash

Minneapolis — Lionel Hampton swings into Minneapolis tonight (15) for a concert at the auditorium. Hamp brings with him an entourage of 30; 18 in the band (including the veteran Milt Buckner on piano) and 12 in vaudeville acts. The concert is sponsored by Webster and Black, local jazz promoters.

The Flame in St. Paul continues to feature big names, with Bobby Hackett finishing an eight-day booking there last night and Johnny Hodges following for two weeks. Preceding Hackett were Stan Getz' outfit (which was a sensation here) and George Shearing's quintet.

St. Paul's Prom ballroom is still using three- and four-night stands, in booking name attractions. Lately the Prom has played Elliot Lawrence, Gene Krupa, Sammy Kaye, and Johnny Long.

—Nate Shapiro

Chi Band Has Hot Ball Club

Chicago—Though baseball isn't quite the band fad it was a decade ago, the Russ Carlyle softball team has been challenging every other band in town. As you might expect, they've been winning all games.

Score was 22 to 2 when the team met Ray Robbins' unit, and 22 to 8 when they took on Tommy Reed's sidemen. Trumpeter Bob Martin of Carlyle's Aragon ballroom outfit is the home run star. Bands interested in playing ball should call trombonist Bill Lang of Carlyle's crew.

Two Contests For Songwriters Open

Chicago — Two contests for songwriters have recently been announced. The 15th annual song competition of the Chicago Singing Teachers Guild, open to all composers in the western hemisphere, will be judged by Metopera baritone Mack Harrell, organist-composer Leo Sowerby, and composer-conductor-violinist Anthony Donato. The contest closes Dec. 15, and rules may be obtained from John Toms, School of Music, Northwestern university, Evanston, Ill.

The fifth annual contest sponsored by the Friends of Harvey Gaul society is limited to citizens of the United States. Closing date for this competition is Dec. 1, and information may be had by writing to Victor Saudek, 315 Shady avenue, Pittsburgh.

Gray Singing Again

Chicago—Shelley Gray, young singer whose band career hit a detour in a Connecticut auto accident 15 months ago when he was traveling with the Al Lombardy band, is now ready to go back to work. He was with Lombardy five months, but is looking for another band with which to resume his work.

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Stan Kenton's fine band recently climaxed ten years of successful teamwork, by winning both the *Down Beat* and *Metronome* TOP BAND Polls! The band's solid saxes have been instrumental in Kenton's great popularity. The three sax men shown above with Kenton, at the Hollywood Palladium, are: left to right—BART CALDARELL (10-M), a Conn user for 15 years; ART PEPPER (6-M), a Conn user for 13 years; and BOB GIOGA (12-M), a Conn user for 28 years! All agree that Conn saxophones are tops in intonation, tone quality and action.



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THE HOLLYWOOD BEAT

Jazz Linked With Junk In West Coast Dope Expose

By HAL HOLLY

Hollywood—It's been quite a spell since the musical profession got a good going over along that well-worked vein that leads to the conclusion that marijuana smoking and/or narcotic addiction has a very close relationship to the business of playing, and the pleasure of listening to, hot music (jazz, swing, Dixie, or bop to you, as you please).

Now comes Florabel Muir, whose business is turning out hot copy for the Los Angeles Mirror, with a series in said tabloid tagged "DOPE: Teenage Ruin" which purports to be (and probably is) a properly horrifying account of how a beautiful babe of 19 summers (including, we'll bet, a couple at Catalina that really sizzled) got "hooked" on a heroin kick.

Few Excerpts

Since our concern is with musical matters, we'll just give you a few interesting and pertinent excerpts from Florabel's sultry series. For all of the lurid and lusty details, related with medical frankness, you can order those six copies of the Mirror at a nickel a copy. (Not through this office, please!).

For example: "Marian Martin" (a pseudonym, naturally) is described by Florabel as a Los Angeles City College student who "enjoyed . . . talking about her ambitions and listening to be-bop music. It isn't surprising that she found . . . young associates who were drifting as aimlessly as she was."

So, we take it that if you young kids are drifting aimlessly, it might be because you sit around listening to be-bop. But get this one, as our heroin heroine herself tells about Cal, her boy friend:

"Cal took to the habit easily. . . . He was an oddity because he was an introvert. Heroin gave him assurance. Music became very important to him. He liked to play drums . . ."

Look Out!

So, kids, watch out for an introvert to whom music is very important and who likes to play drums. And if he doubles on xylophone, you can be practically certain there's a needle in the woodpile somewhere. But let us go on with Marian's story:

"We went to Cal's to smoke a little pot (marijuana). . . . The place was dark and smoky. Joe . . . a bop fanatic, was playing the piano. He always wants to play like Bird." (Florabel explains that Bird is Charlie Parker and "known among the hep crowd as the king of bop musicians.") And Marian continues:

"Joe has been on a big habit so long it has affected his brain. He talks to himself and to Bird. Al-

though Bird is miles away, he'll say (after playing something that sounds good to him)—'How's that, Bird?'"

(Note to Charlie Parker: If you get any of Joe _____'s "messages," please inform him via this writer. We've been told Joe _____ is our only regular reader.) But on with Marian's story, as recounted to Miss Muir and relayed to Mirror readers:

No Noise

"I thought I could take it (heroin) or leave it alone as I had done with marijuana. But I found you can't chippy around with heroin. . . . When you're hooked on heroin sex doesn't mean much to you. . . . All you want to do it get 'fixed' and then sit around a room with other hypes and listen to bop music. Loud noises or arguments bother you."

That would indicate that hop heads don't go for Kenton, and that Dixiecats, who argue louder than anyone, would never be welcome at their little gatherings.

And now that we've amused ourselves by passing on the interesting implications found in the musical aspects of "DOPE: Teenage Ruin!" we want to state that Florabel's series, despite its tabloid touches, is mostly a sound job of reporting on a serious subject.

Can't Agree

And we just can't go along with those who thought it "should be blasted as a libel on the music profession." The truth seems to be that narcotic addiction, starting with marijuana smoking, is, in fact, too prevalent among musicians to be just a coincidence.

But if "Marian Martin" will inform the Hollywood office of Down Beat where she can be reached by

Pollack Partner In New H'wd Club

Hollywood—Ben Pollack, veteran bandleader and drummer, is taking his first flyer at nitery operation. He's one of partners in a recently-opened Sunset Strip spot, the Streetcomber, but the club isn't gambling any money on musical attractions.

Spot, which opens at 6 p.m. and runs well into the small hours of the morning, accents the eating angle, sells no liquor, has no dance floor, but provides a piano, "for the convenience of patrons."

Eatery is getting a heavy play as an after-hours hangout for music men.

"After 2 a.m. this is a mad joint," reported a slightly perplexed attendant.

telephone (and thus preserve her anonymity) we'd just like to interrogate her on her musical viewpoint to make sure that all of her hopheads were bopheads, as she claims. It seems to us that there might have been some two-beaters mixed up in this thing somewhere, and that Marian (like a lot of us) might have been a little mixed up musically as well as emotionally.

On the other hand, she might be eminently correct medically as well as musically, for with the exception of a few third-generation recurrences, the authentic Dixie strain is found nowadays only among musicians who have become the staid, conservative, old businessmen of their profession.

On Booze

Among such, as with doctors and lawyers (and housewives), the rapidly growing incidence of alcoholism is of much greater concern than tendencies to narcotics addiction.

As one (an all-time great clarinet player) put it to this writer recently:

"A lot of those kids back there in Local 802 are on that needle stuff, and they wanted me to give it a whirl. But I said, 'Not for me, buddy. I'm sticking to my good old straight booze. Maybe I'll go to the hospital with it, but you kids, with that stuff, you're going to the state pen—if you go anywhere at all!'"

Down Beat covers the music news from coast to coast.

Let 'Em Start Young, Say Crosbys



Hollywood—Another Crosby puts his kids to work! This time it's brother Bob, who will trade notes with daughter Cathy on some future Capitol records. Both Bob and his pretty 12-year-old were signed to contracts with Cap recently. His first biscuits to come out of the Capitol oven were Shanghai and The Naughty Wots.

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THE HOT BOX

Ex-Armstrong Arranger Now Heads Family Combo

By GEORGE HOEFER

Chicago—Zilner T. Randolph, Chicago jazz composer and trumpeter, was a member of Louis Armstrong's orchestra back in 1931. This was when Louis was fronting a large band made up of Chicago musicians. Other instrumentalists included trombonist Preston Jackson; tenor man Al Washington; pianist Charlie Alexander; banjoist Mike McKendrick, and two rhythm men originally from New Orleans who have since passed away—Tubby Hall, drums and John Lindsay, bass.

The arrangements this band recorded for Okeh were scored by Randolph. He also arranged from time to time for the orchestras of Earl Hines and Fletcher Henderson.

Zilner is best known for his composition, *Ol' Man Mose*, a number made famous by Armstrong in 1935 through his Decca recording of the tune.

Thorough Education

Randolph was born in Dermott, Ark., in 1899, and had a thorough

musical education before arriving on the Chicago jazz scene. He went to Biddle university in North Carolina, where he played trumpet in the school band. From 1923 through 1926 he studied trumpet, piano, harmony, instrumentation, theory, and composition with private teachers.

Later he attended Kreuger Conservatory in St. Louis and the Wisconsin Conservatory in Milwaukee. While in the latter city he joined Bernie Young's band and played with them at the Wisconsin Roof and other spots for about four years.

In 1931 he came to Chicago to play trumpet and arrange for the aforementioned Armstrong aggregation. He was actively connected with Louis until 1935. Quite a few famous Armstrong sides were made during the time Randolph was with the band.

He played on such well-known recordings as *You Rascal*, *You, Lazy River*, *I Got Rhythm*, *Them*

There Eyes, *I Surrender, Dear*, and others all waxed for the old Okeh company. His horn was also included in the section when *High Society*, *I Gotta Right to Sing the Blues*, *Basin Street Blues*, and others were cut for Victor in 1933. Obviously, Randolph's chief contributions were ideas and arrangements on these records.

Freelance Work

Since his Armstrong days, Randolph has made his home in Chicago, directing his own bands, and doing freelance arrangements for such well known units as Woody Herman (1939-40) and some work for Ellington besides the orchestras mentioned above. His original compositions include a sequel to *Ol' Man Mose* called *The Ghost of Ol' Man Mose*, *Supreme Court Shuffle*, *Blue Fever*, and *A Suite for Jazz Orchestra*.

For the last couple of years Randolph has concentrated on developing a musical act consisting of his three talented children. They call themselves *Two Honeys* and a *Cone*, and line up as follows: son Lucius, trumpet, and two daughters named *Hattie* and *Genie*, who sing and scat. They have appeared on television shows as well as on the stage of several south side theaters.

Recently Zilner organized his own record company called *Blue House* records and now available are two sides by the trio accompanied by the Zilner Randolph combo made up of Ike Perkins, guitar; Ransom Knowling, bass, and Zilner himself at the piano. Both sides are original tunes written for the trio by their father.

Stacy Stays



(Photo by Ted Hallock)

Hollywood—It's been a long stay for Jess Stacy at the Hangover club here, but the local fans have made him welcome. This photo was taken there by the *Beat's* Ted Hallock during his recent memorable, though perhaps hasty, survey of Hollywood's musical landscape.

They are *So Worried* and *Blue Bop*.

JAZZ MISCELLANY: Chicago's well-known man of the vibes-piano-guitar, Max Miller, is included in Columbia's "Piano Moods" series with a current album on 78 rpm and LP. Boys accompanying him on the date are Bill Holyoke, bass; Remo Belli, drums, and Earl Backus playing unamplified guitar. Don Studebaker, Fort Wayne photographer, writes in regard to Alfred Eldridge, pianist, whose death was mentioned in the *Hot Box* May 4. Don says he has Isham Jones recordings that feature Eldridge on piano. One is Brunswick 5031, *I Love You, Sunday*, by Isham Jones' Rainbo orchestra; the other is Brunswick 2374, *Think of Me*, on which the label indicates the tune was written by Eldridge. Studebaker is in the market to

Columbia Signs Trenier Twins

New York—The Trenier Twins have signed a recording contract with Columbia and were set to cut their first session last week. The Gene Gilbeau quartet, which has backed the brothers on their night club appearances since 1948, is also included in the contract.

Indications of Trenier *Things to Come* were provided in Washington recently when Milton Trenier, on leave from Fort Bragg, joined his four brothers, Claude, Cliff, Buddy, and Denny, in an impromptu vocal jam session. Claude expects Milton to rejoin him after his release from the army.

trade and buy old Isham Jones records. Jacob S. Schneider, New York attorney, advises he would like to buy 50,000 pre-1950 recordings. He wishes to open a record store for his son and needs 150,000 records.

COLLECTOR'S CATALOG: Bob Frits, Ellsworth studio, Austin, Minn. Wishes to dispose of his entire collection of jazz discs.

Miss Sharon Marin, 6218 Natural Bridge, Pine Lawn, Mo. Interested in corresponding with anyone who also appreciates the artistry of drummer man Gene Krupa.

Leslie G. Gay, CTSN, Box 10, Navy 230, c/o PM, Seattle, Washington. This collector is stationed in Adak, Alaska, and would like very much to have a female pen pal. Likes all types of jazz but his favorites are Ella Fitzgerald, Sarah Vaughan, Stan Kenton, and JATP.

Modernist

PFC Robert R. Frazier, A.F. 16313502, 3415th Air Inat. Sqdn. Lowry Air Force Base, Denver, Colo. A Chicago collector interested in bop and modern jazz who would like a female correspondent between the ages of 17 and 22.

Alberta Lowry, 437 Washington street, Canton, Mass. A gal for the above collectors. She likes Miles Davis, Buddy DeFranco, Stan Kenton, and Lennie Tristano.

Frank Wolff

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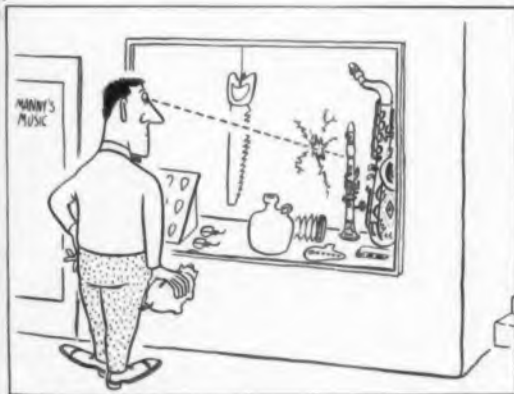
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Evolution Of Jazz

By J. Lee Anderson



... concentrating on clarinet and saxophone ...



... he applied his talents to the lumber business ...



... he trained dogs for the movies ...

© The "Arkansas clarinetist," Voltaire DeFaut, was born in Little Rock, Ark., March 14, 1904. His family moved to Pennsylvania in 1910 and migrated to Chicago around 1913 where Volly studied at the Chicago Musical Academy. By the time he entered high school, DeFaut had given up the violin and was concentrating on clarinet and saxophone, playing in the school band with another young clarinetist, Don Murray, later a member of the Bix trio. One of DeFaut's earliest jobs of importance was with the Bucktown five and he later joined the New Orleans Rhythm Kings, replacing saxist Jack Pettie. Volly was present on the sole recording date of the Bucktown five, but he did not make any sides with the Rhythm Kings. He did, however, record with the one, the only Jelly Roll Morton. Only one of these sessions was ever released, *Wolverine Blues* and *My Gal*, but DeFaut is certain that

several more numbers were cut and at least one included a vocal by "a very well known blues singer." DeFaut is also reasonably certain that the recordings in question were made for the Marsh studios in Chicago. When DeFaut left Chicago he moved on to Detroit to join Ray Miller's band and later took over the alto sax chair with Isham Jones, replacing Jimmy Dorsey in both instances. When Jones hit Chicago, Volly left the organization to work the Balaban & Katz theaters, playing in the pit band of such houses as the Uptown, Oriental, and the Tivoli. Until his "retirement" in the late '20s, when he applied his talents to the lumber business, DeFaut concentrated largely on theater and radio work although he did play occasionally with such local crews as Charlie Straight. In 1932 he joined the WGN symphony orchestra and remained with this organization until 1940, when he entered military

service. During his army career, Volly had charge of the regimental marching band as well as the dance crew at a west coast army base. After receiving his discharge, Volly stayed on in California, where for a time he trained dogs for the movies, continuing this work after coming home to Chicago. He next taught music in the public schools in Woodward, Okla., returning to Chicago in 1947 when he again took up with the canines. In 1950 Volly came back to the jazz business and joined Doc Evans for several months and in early '51 moved into the Apex on Clark street with pianist Don Ewell. When this engagement ended he returned to Matteson, Ill., and his livestock. One of the more adept clarinetists knocking around today, DeFaut plans to get back in the swing of things in the fall of '51 with a small unit, "maybe a jazz trio." Anyone seen Jelly around?

Jazz Off The Record

(Ed. Note: Lee Konitz' solo on Sub-Conscious Lee is the 15th in Down Beat's Jazz Off the Record series.)

By BILL RUSSO and LLOYD LIFTON

Chicago — A recorded jazz solo, while it may be studied separately, only acquires its complete meaning when considered as a part of the entire record. A first step in the appreciation of any recorded solo would be to listen to the complete record. This establishes a context in which the solo can be placed and thereby evaluated.

The context of a jazz record includes the arranged portions, solos before and after the one studied, and the background provided for the soloist. In previous columns we have mentioned the influence of the arranged portions on the soloist. Here we would like to stress the effect the soloist's position has on his improvising.

Usually Start Simply

We have noted a tendency of many jazz improvisers to start with a comparatively simple phrase immediately following the arranged portion. Conversely, when he follows some complex improvising by others, he is likely to start his solo in a more complex manner.

Such a situation occurs in the Lee Konitz solo on *Sub-Conscious Lee*, recorded with the Lennie Tristano quintet Jan. 11, 1949.

Lee begins his solo with a swooping phrase that covers almost two octaves in the first two bars. This is in marked contrast to his opening phrase on records where his solo directly follows the

arranged part, i.e. Tristano's recording of *Wow*.

Sub-Conscious Lee is based on *What Is This Thing Called Love*. In his solo Konitz makes full use of harmonic extensions and alterations, plus some substitute chords. For an A seventh chord he substitutes B flat minor in bar 1, E minor in bar 9, and E flat major in bar 10. An interesting alteration is the flatted fifth against the D minor sixth in bar 12.

Long Phrase

Bars 13-21 contain a long, propelling phrase that connects the second eight with the bridge. This phrase includes almost three bars (14-16) of consecutive quarter notes followed by more than four bars of consecutive eighth notes.

Once again we would like to emphasize that it is not the printed notes that have meaning. They are merely charts for sounds and are even more inadequate than symphony charts because of the special nuances of an improvising musician. Playing with or listening to the record is essential in the use of these columns.

Two Tucker Men Die In Accident

New York—Singer Don Brown, a veteran of nine years with the Tommy Tucker band, and saxist-comedian William DeSantolo (Dee), of the same ork, were fatally injured early Sunday, May 20, when their auto crashed into a hardware store in Sloatsburg, N. Y. They were on their way home from a private party the Tucker band played at the Waldorf-Astoria.

Brown, 29, of Middletown, N. Y., and DeSantolo, 31, of Goshen, N. Y., both died several hours later in Good Samaritan hospital in nearby Suffern.

Key To Solo

To play with record:
Alto and baritone saxophones play as is.

Tenor saxophone transpose up a perfect fourth.

Trumpet and clarinet transpose down a perfect fifth.

Trombone transpose down an octave and a major sixth.

Concert pitch instruments transpose a major sixth down or a minor third up.

M.M.: J = 240

Records available: New Jazz 80001 and New Jazz LP 101.

Notice: Last note in bar 10 is a G natural.

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.

Al Cassidy Ork At Crystal Ballroom

Saginaw, Mich.—M. R. Winkelman, who owns and manages the Crystal Palladium ballroom at Crystal City, has announced the schedule of bands into the summer. Ray Pearl's band was followed by Al Cassidy's crew, there now, and Jimmy Palmer opens June 26 for two weeks. Johnny Long plays a one-niter at the spot June 27.

Stays In Skyroom

Las Vegas—Pianist Ted Mossman, who composed the song *Till the End of Time*, has been featured at the Skyroom of the Desert Inn hotel here for the last seven months, and has been held over indefinitely.

- Be My Love
- Beautiful Brown Eyes
- Down the Trail of Aching Hearts
- Hello Young Lovers*
- Hot Canary
- How High the Moon
- I Apologise
- I Like the Wide Open Spaces*
- Jessie
- Mockin' Bird Hill
- Never Been Kissed
- Old Soldiers Never Die*
- On Top of Old Smoky
- Pretty Eyed Baby*
- Rose, Rose, I Love You*
- September Song
- Sound Off
- Sparrow in the Tree Top
- Syncopated Clock
- The Loveliest Night of the Year
- Too Young
- Unless
- When You and I Were Young
- Maggie Blues
- Would I Love You?

Lee Konitz' Solo On 'Sub-Conscious Lee'

Chord changes: Bbm, A7, Dmi, E7, A, Emi, Eb, Dmi, E7, A, Ami, D7, G, Cmi, F7, Bmi, E7, A7, Dmi, E7, A.

Composition written and copyrighted by Lee Konitz

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Jimmy And Tommy Play Same Spot — But Not On The Same Night



(Photos by Bud Ehal)

Cincinnati — Both Dorsey brothers on the same bandstand — but no need for alarm, a suitable time elapsed between their appearances at Castle Farm here. In the front line of the JD band, at the left, are trumpeter Shorty Sherock, tenorist Artie Lyons, clarinetist Jimmy Dorsey, and trombonist Frank Rehak. With Bill Lolatte,

bass: Bob Carter, piano, and Karl Kiffe, drums, they make up the Dorseyland group, the band's Dixie contingent. In the photo at the right, Charlie Shavers momentarily forsakes his trumpet to give out with a vocal chorus, while leader Tommy Dorsey has a word with the trombone section. Left to right in the saxes are Babe Fresk,

Johnny Hays, Herb Steward, Danny Trimboli and Paul Mason, who's out of the camera's range at the right; trombones are Nick DiMaio, Sam Huyster (hidden), and Tommy, of course. Trumpets are Irv Lewis, Bobby Nichols, and George Cherb.

We're Gonna Play Jazz, Announces Sonny Burke

By DON FREEMAN

Reviewed at Pacific Square ballroom, San Diego
 Trumpets: Frank Beach, John Best, Conrad Gozzo, and Ollie Mitchell.
 Trombones: Ray Coniff, Wally Benson, Joe Howard, and Si Zentner.
 Reeds: Clint Neagley, Mahlon Clark, Dan Raffel, Ham Russum, and Bob Lawson.
 Rhythm: Al Handrickson, guitar; Mike Rubin, bass; Ivan Lopes, bongos; Joe Guerrero, timbales, and Frankie Carlton, drums.
 Vocals: Don Burke and the Cheerleaders.
 Sonny Burke—leader and piano.

San Diego—With show-wise ears, they listened intently—the song pluggers, the bookers, the agents. Sonny Burke's spanking new 19-piece band was playing its first date, and the counting-house side of the music business gathered at spacious Pacific Square ballroom here. Then one of them said, "Listen, if this great band doesn't make it, everything is dead. We might as well all give up!"

And Andy Andersen, the former New York musician who books for Pacific Square, said: "My boss just phoned in from Palm Springs. I told him how much I'd spent on advertising, radio plugs, posters, and it was plenty, believe me. And I told him—I had to—that we only

had 157 persons in the house, including passes.

Almost Screamed
 "The boss damn near screamed. Why did I book a band that only draws 157 head? And I said, 'Man, you oughta hear this outfit. Burke is the greatest.' And the boss said, 'Andy, I don't care if he's a second Toscanini—my God, Andy, 157 people!'"

So that's how the Sonny Burke



That crack made by Les Lear over the air about Jeri Southern the night of the Kucpinct marathon not only was untrue, it was unfair. The singer had made her appearance with Kupp, canceling one set at her club to do so, and had only a few minutes to make the return trip to the south side, couldn't have sung another song for Ernie Simon if she wanted to. Jeri has a steady Friday night spot on WGN at 8:30 p.m., program called *The Songs We Sing*.

Connie Russell, a recent *Beat* cover subject, will substitute for Janet Blair in the Chicago South

Pacific cast during the month of July . . . When Spike Jones and his 31 entertainers arrived at the Honolulu airport, they were greeted by a bagpipe band . . . Armour will be the new sponsor for Dave (Ham) Garroway when he returns to the TV circuits . . . Andy Razaf is 55, not 65 as stated in *Down Beat* a couple of issues ago.

Mary Ann McCall wants it known that she definitely is still a single, did not join Vido Musso as rumored. She is due back at the Hi-Note in Chicago early in July, has some new releases coming out on the Discovery label . . . Ray Perkins celebrated his fifth anniversary as disc jockey on KFEL in Denver . . . Frankie Carle goes into the Waldorf (NYC) June 28 for six weeks, to be followed by Vaughn Monroe.

Local 77 of the AFM opened a cocktail lounge and bar in its headquarters in Philadelphia, may be picketed by Local 115 of the bartenders union because it is using retired musicians as mixologists . . . Vic Valente, in *New York* for the Coca Cola show, caused some amazement by voluntarily paying fares back to California for three men who quit: Johnny Fresco and Ole Olson, tenors, and Guy McReynolds, lead alto . . . Mabel Scott signed with Coral records.

Lawrence Welk brought business back to the Aragon ballroom in Hollywood during his four week stint. The spot had been faltering for four years. Welk may have a sponsored TV show from Los Angeles by the end of August . . . While Art Tatum vacationed, Slam

Two Dixie Clubs Close In Frisco

San Francisco—Long the best Dixieland territory on the coast, the Bay area lost a brace of two-beat spots at the end of spring. Hambone Kelly's, which had been taken over by Bob Scobey and rechristened Alexander's, collapsed early in May. A couple of weeks later the Greenwich Village in Palo Alto, where Jack Sheedy was holding forth, was closed due to a hassel with a service union.

The Scobey band lasted a couple of months at Alexander's. They were operating the joint as a dance hall and making a big play for the teenage mob barred from liquor-selling spots.

Stewart staged a one-week reunion at Birdland in Manhattan with his old partner, Slim Gaillard . . . Kathy Norman moved to Columbus, Ohio, with her new husband, Paul C. Kilborn, hotel exec.

James P. Johnson, pianist, was on the critical list at preastime in the Queens General hospital, Jamaica, Long Island . . . Tony Spencer, drummer with Gerald's band on the Mauretania, has a standing date with Hilde Gold, model, at Charlie's every time the boat docks . . . Wanna buy a bass cheap? George Atwood, who thumps one with Gene Krupa, has been notified that they've started drilling for oil on his property near Lubbock, Texas.

Leader Joe Morris Bags A Bus



(Photo by Popolo)

New York—There will be no traveling blues, at least for a while, for ex-Hampton trumpeter and arranger Joe Morris, posing with his new band bus above. The bus is in the back, of course, while at the left is actress Dorothy McDavid, and at the right, Sara Lou Harris. The girls attended Morris' bus-warming.

Nero And Rome Together Again



Rome, N. Y.—Okay, so it was just a matter of time before the bright young men who do the Capitol recording company's publicity got around to putting Paul Nero, his fiddle, Rome, N.Y., and its firehouse, into a promotion. Here it is. Nero fiddled, Fire Chief Campbell was entranced, and for all we know, Rome might have burned to the ground again. Paul, composer of *The Hot Canary*, music for which Chief Campbell is holding, spent a recent day in Rome, fiddling for the firemen, and acting as honorary fire chief.

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Really Excited
 "I'm really excited about this band," he said. "We've only rehearsed two weeks and we're getting somewhere. Where are we trying to go? Well, frankly, we're going to play jazz. I know, they say jazz is dead, that nobody will buy it. They're wrong and we're going to prove it."

"You'll hear echoes of the Woody Herman Bijou band here—that same fierce excitement and drive. This band will move. I know this sounds odd, but we're merging a lot of influences—bop, progressive, mambo, Herman—even a touch of Spivak."

Burke, whose band is being handled by Carlos Gastel, figures he'll take up where Woody and Kenton left off.

Wasted Power
 "Both Stan and Woody had something tremendous and didn't know what to do with it. Stan's like a guy with a couple million volts and has to light up a city and doesn't quite know how. But he has the power and he's wasting a lot of it."

"We have only top men, top arrangements, a good singer (Don Burke), and a good vocal group in the Cheerleaders," said Burke. "We hit the Palladium in October and"—firmly—"this I know—we're going to make it—big!"



WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOEFER

Ray Anthony

- 6 *Melancholy Rhapsody*
- 5 *Vilin*

Jack: The theme music from *Young Man with a Horn* gets its first workout on a single disc and fares fairly well, though Ray phrases awkwardly.

Franz Lehár gets taken over the jumps on the reverse, along with Glenn Miller, as Anthony plays in quite ancient fashion. (Capitol 4253.)

Dan Belloc

- 5 *Harlem Nocturne*
- 5 *G. I. Boogie Blues*
- 5 *Heart of My Heart*
- 4 *Danny Boy*

Jack: There's little of distinction on these four sides by Belloc's Chicago band. *Nocturne* is the usual arrangement of the tune, with a stiff alto solo most of the way from Belloc and eight pretty bars from trombonist Bill Russo.

Boogie has some indistinguishable lyrics and another Russo solo, *Heart* has the whole band singing, and *Danny Boy* is just plain dull.

Though all the arrangements show competence and a modern flavor, the total effect is negligible. (Oriole 115, 116.)

Joe (Fingers) Carr

- 5 *Ballin' the Jack*
- 5 *It Must Be True*

George: Joe Carr, better known as Capitol's music director Lou Busch, lightly relaxing on these two old favorites with a vocal group tagged the Carr-Hops. Piano on *Jack* is honky tonk vintage, while on reverse he leaves out the honky and plays pretty. Vocal portions are liltingly melodic. Attempt to emulate a tap dancer routine on *True* by drummer with wood blocks is unconvincing. (Capitol 1558.)

Arnett Cobb

- 4 *Holy Smoke*
- 4 *Lunar Moon*

Jack: Great big echo chamber effects on both of these, a jumper and a ballad. Nothing happens. (Columbia 39369.)

Blind Johnny Davis

- 6 *Magic Carpet*
- 5 *The Day Will Come*

George: First side is a Melrose instrumental blues performed in a modern style with piano, guitar, and bass. Second side is a Davis vocal done in a manner to please the King Cole fancier. We've heard Davis, who is from Chicago, play terrific blues piano of the earthy variety, and would prefer records in the older style blues idiom from him. (MGM 10976.)

Doris Day

- 4 *I Can't Get Over a Boy Like You*
- 4 *Pumpnickel*

Jack: A ballad and a polka novelty paired here in an attempt to hit one of the two markets. The first is an apologetic-type song ("I can't get over a boy like you loving a girl like me") that Doris doesn't seem very happy with. Frankie Yankovic gave her emphatically nondescript backing on the somewhat soggy *Pumpnickel*. (Columbia 39255.)

Johnny Desmond

- 6 *Mister and Mississippi*
- 4 *I Fall in Love with You Every Day*

Jack: Desmond sounds as warm and resonant on *Mississippi* as the tune permits. Handclappings afford the chief accompaniment. He would have sung very well, one would guess, with good ballad material.

The familiar voices help him out (help him out?) on *Every Day*. (MGM 10974.)

Frank DeVol

- 4 *Hopalong Cassidy March*
- 6 *Circus Days*

George: DeVol's large studio

Rating System

Records are reviewed by Jack Tracy, George Hoefler, 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.

orchestra runs through two descriptive numbers here, obviously designed to catch the child's ear as well as the nostalgic attention of oldsters. The *Cassidy* opus is dull and spoiled by a repetitive vocal about "here he comes, Hopalong Cassidy," in spite of it being labeled an instrumental. *Circus Days* is much better and you hear all the circus noises and feel the atmosphere. (Capitol 1560.)

Bob Dewey

- 4 *Let's Gather 'Round the Parlor Piano*
- 4 *Somebody*

George: These are innocuous renditions in the nostalgic vein again. Plenty of group singing with a tinkling piano featured on the first tune. If this band has anything of musical note it doesn't show on this record (Victor 47-4142.)

Bob Eberly

- 5 *My Life's Desire*
- 6 *You Belong to My Heart*

Pat: The welcome mat will probably be spread even wider when these sides are aired. Eberly's big, warm, well-controlled voice takes *Desire* and *Heart* in an easy, confident way. A bit reminiscent of Bing. (Capitol 1557.)

Billy Eckstine

- 7 *Love Me*
- 5 *I'm a Fool to Want You*

George: Mr. B. is scoring again. On *Love Me*, with the able musical accompaniment furnished by Pete Rugolo, he has what looks like another top seller as well as a worthy rendition musically. What are they going to do when they use up all the old songs?

I'm a Fool is one of those tunes that gets involved with the lyrics to such an extent that the melodic line is not clearly defined. Russ Case directs the accompaniment on the latter. (MGM 10982.)

Jax Sports Jazz By Shaw Trio



(Photo by Les Ordeman)

Portland, Ore.—The Jax club is sporting a new combo, booked originally for a few weeks in April but now held over for what looks like the entire summer. It's guitarist-vocalist Harry Shaw's threesome, with Bill Anderson on bass and Norman Domreis, piano. Shaw's vocals have the flavor of Bing Crosby's circa 1938 or so, while Anderson sings much like a shy Eckstine on sensuous ditties. Domreis comes in on the three-way vocals, and doubles on accordion.

Eberly On The Comeback Trail



Hollywood—This hard-working, shirt-sleeved trio was present at the session marking the record comeback of onetime Jimmy Dorsey band singer Bob Eberly. Bob's been out of the limelight almost a decade, but he's not hard to spot on the left, above. Capitol records' Dave Dexter is in the center, and Harold Mooney, who conducted the band backing Eberly, at the right. Sides cut included *Alone* and *I Made a Promise*, paired on the first release. Bob has since recorded several duets with his former JD vocal partner, Helen O'Connell, for Capitol in New York.

Dizzy Gillespie Kenny Clarke

- 7 *Lady Be Good*
- 5 *Klook Returns*

Jack: *Lady* is taken at a slow, finger-snapping tempo by vocalist Joe Carroll, and highly amusing stuff it is, swinging all the way. Diz isn't heard in a solo role at all.

Clarke heralds his return to this country with a commonplace working over of some familiar changes, soloists including a bowing bassist. None of the men sound very familiar. Cut in Europe? (Dee Gee 3602.)

Lionel Hampton

- 6 *Cool Train*
- 6 *I Can't Believe That You're in Love with Me*

Jack: Bad recording and a plodding rhythm section make the train a clackety one. A Bird-like alto solo brightens things a bit and a trumpet solo follows on this fast blues.

Vocalist Janet Thurlow makes her bow on the reverse and sounds quite good. Organist Doug Duke contributes some interesting sounds to the ensemble sax work, but the band is pretty rough. (MGM 10979.)

Ted Heath

- 7 *London Fog*
- 6 *Roumanian Roundabout*

Pat: *Fog*, written by Reg Briggs, is a tasteful slow instrumental with more than a few

touches of Ralph Burns' *Summer Sequence*. Dim muted trumpets are heard behind moving sax voices, and the alto solo is much like that heard on part three of the Woody Herman *Sequence* recording. However, in this case the tenor follows the alto instead of Woody's solo schedule.

Heath's men are top-rate, and in addition to the alto and tenor, a good trombonist gets a couple of solo spots. Trumpets and piano toss around a be-bop phrase at beginning and end which has little to do with the rest of the arrangement.

Roundabout opens with the baritone pumping and the rest of the band working out a sort of train-wheels effect. Pleasant, a good beat, but not much variety in overall tone and color level. (London 1026.)

Woody Herman

- 7 *By George*
- 5 *It Isn't Easy*

Pat: *George*, of course, is Shearing's theme, *Bop, Look, and Listen*, which stems, in turn, from *Sweet Eloise*. Side opens with brief, forceful brush work on the drums, moves to muted trumpets accenting phrases with open horn blasts at the end. Piano and reeds come in to build to the climax, with its attainment signaled by a great crash. This is immediately followed by Phil Urso's moody tenor, echoed by the trumpets, the trombones riff, trumpets ditto, and this gets tossed around until Woody's solo. Nice, but not much punch. *Easy* is almost wholly a Herman vocal, and the band sounds far away. (MGM 10975.)

Johnny Hodges

- 6 *Castle Rock*
- 7 *Jeep's Blues*

George: *Rock* is tenor-man Al Sears' composition. His horn is featured in a slap-tongue quick-breath effect that gets contagious. If you listen closely you'll note Hodges and trumpeter Emmett Berry playing their horns in a similar vein. Record has the Ellington sound in the ensemble.

Reverse is a revival of one of Johnny's most famous numbers. The trombone solo by Lawrence Brown is noteworthy in this version. (Mercury 8944.)

Billie Holiday

- 7 *Detour Ahead*
- 5 *Be Fair to Me*

Jack: The Lady wails on *Detour*, sounding convincing indeed as she still achieves a mood and feeling which few singers can equal.

She gets over-ridden by a bad tenor man on *Fair*, an ordinary set of blues lyrics that Billie could

just as well have avoided. (Aladdin 3094.)

Frances Langford

- 5 *Red Sails in the Sunset*
- 5 *The Moon Was Yellow*

George: The revival of old tunes runs merrily on, and in this case the same are rendered by a pop singer of long standing. Nothing new, nothing won. Worth of sides is in the nostalgia made available to those who want to hear some of the old tunes. We can't get with labels nowadays. *Moon* is called *Moon Was Mellow* and termed an instrumental. (Mercury 5636.)

George Lewis

- Willie, the Weeper
- 2:19 Blues
- Martha
- Ole Miss
- Bugle Boy March
- Jerusalem Blues
- Pallet on the Floor
- Sheik of Araby

Album Rating 7

George: These sides were recorded by Dr. Edmond Souhon in New Orleans last summer and serve as another jazz document of considerable historical interest. It will soon be impossible to hear pure New Orleans jazz as played by pioneers such as these men except on recordings. The trumpet player, Elmer Talbert, who played on these sides, passed away last December.

There is the New Orleans ensemble drive and poignant slow blues to be heard here. George Lewis, clarinetist, is the instrumental star, and sounds especially good on *Jerusalem*. Next in line is Jim Robinson on trombone. The wild roughness of Talbert's trumpet and singing is reminiscent of Punch Miller. Best sides are *Jerusalem* and *Sheik of Araby*. (Paradox LP 6001.)

Art Lund

- 1 *Like the Wide Open Spaces*
- 2 *Rose, Rose, I Love You*

Pat: Another potluck batch from the MGM commissary, again demonstrating that good ingredients are not enough. Chief complaint here is about the tunes. Charitably, *Spaces* can be termed a novelty western. As such, it's not bad, but why turn Lund, the Three Beaus and a Peep, and LeRoy Holmes' crack studio outfit loose on something like this?

On *Rose*, Art sings gaily about leaving his Malayan sweetheart forever. Just another pair of broken hearts, tra la. This is vicious. (MGM 10978.)

Machito

- 7 *Ca-room' Pa Pa*
- 6 *Ay Que Mate*

Pat: Machito has a crazy cow-bell player, and a rhythm section that is equally great. Enthusiastic vocals on both sides, but *Ca-room'* offers a sexy tenor which we enjoyed. Well-put-together, though

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the section work on this is a bit unimaginative in spots. Flip side is the cowlbell, rhythm, and chanting again, with the rest of the band coming in two-thirds of the way through. (Columbia 39368.)

Mantovani

6 Diane
6 Babette
Pat: In some quarters this might be termed schmaltz, but a certain tasteful restraint is evident, and the section voicings, especially on Diane, show thought and skill. Strings, tempered brass, and a solo alto sax are the main sounds on this pretty old tune. Babette, as you might have guessed, is a concoction of gypsy guitars, Elman-like trumpet, and sobbing strings. (London 1019.)

Macklin Marrow

3 My Inspiration
3 Tahiti, My Island
Pat: Inspiration has waltzing strings and a polka rhythm section, plus a vocal ensemble. Lyrics suffer from attrition. The other side has the male voices cooing to the female, vice versa, and en deux. Trite tripe, and again, a waste of time and talent. (MGM 30369.)

Red Norvo

7 Hallelujah
7 Bird's Blues
Jack: Alternate masters from the celebrated Comet session that produced Congo Blues, Get Happy, and these two. Men are: Norvo; Dizzy Gillespie; Charlie Parker; Flip Phillips; Teddy Wilson; Slam Stewart, and Specs Powell. Blues was called Slam-Slam Blues the first time around.

With alternate masters previously released on the first two tunes, the whole eight sides would make a fine LP. Especially since the original issues have long been out of print. These obviously were cut first—the backgrounds and ensembles aren't as polished and the soloists are ragged. But there's interesting Parker (despite reed trouble) on Blues and swinging Dizzy on Hallelujah. (Dial 1045.)

Oscar Peterson

7 Nameless
7 How High the Moon
Pat: First, the Nameless side, showcases Oscar's fabulous fleetness in runs which, considering their speed, have remarkably good tone color. Nevertheless, this may remind you of the chase sequences

My Best On Wax

By Charlie Parker

I'm sorry, but my best on wax has yet to be made. When I listen to my records I always find that improvements could be made on each one. There's never been one that completely satisfied me.

If you want to know my worst on wax, though, that's easy. I'd take Lover Man, a horrible thing that should never have been released—it was made the day before I had a nervous breakdown. No, I think I'd choose Be-Bop, made at the same session, or The Gypsy. They were all awful.

in Tom and Jerry animated cartoons. Major Holley takes the trip on bass. Moon is slow and has some nice original ideas, executed in a Shearing sort of style. Ray Brown's on bass, and you may like this best with the phonograph's tone control all the way over to the bass side. (Mercury 8943.)

Lorry Raine

5 Two Cigaretts in the Dark
4 Indiscreet
Jack: Lovely background on Two Cigaretts by Denny Farnon, but Lorry's poor intonation and fuzzy sound will make you wince. (London 1000.)

Sarah Vaughan

5 These Things I Offer You
5 Deep Purple
Pat: Good to hear Sarah again, but seems as if these two fine ballads could have had a more convincing performance. On These Sarah sings much of it straight, even tossing in a chorus of da-da syllables ala any fluffy little band chirp. Towards the end the shifts in register and timbre follow fast. If Sarah's sibilant sound familiar, led by Percy Faith on both sides, is less effective on Purple, but Sarah sounds the same. (Columbia 39370.)

Charlie Ventura

5 Confession
7 Avalon
George: Initial side above features Charlie on baritone sax improvising on the melodic line in a slow tempo that tends to bog down to an extent where in a couple of places it sounds like a record used to when the wind-up ran down. Avalon is much better, with Charlie alternating tenor and baritone in a sprightly vein. Conte Candoli's bop trumpet shows up in a worthwhile solo on this side. (Mercury 8942.)

Feather To Tour Europe

New York—The Beat's Leonard Feather leaves June 22 for a four-week flying trip through Europe, his first in four years. Feather expects to look over the jazz scene, and report on it in these pages, in Amsterdam, Oslo, Stockholm, Copenhagen, Paris, and London, with possible side trips to Geneva and Milan.

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Rebel Spins



Hollywood—Letters to three brothers in the service are only one of Rebel Randall's contributions to GI morale. She's the disc jockey of Jukebox, U.S.A., a five-day-a-week show sent out by AFRS to two million members of the armed forces, and 80 million foreign listeners. Ex-movie starlet Rebel (born Aline Brandes 29 years ago in Chicago) also plays piano and sings. Her GI fan mail runs to 1,000 letters a month.

Ex-Dizzy Men Organize Combo

Philadelphia—Now at the Zan-zibar here is a combo of ex-Dizzy Gillespie sidemen, brought together by alto saxist Jimmy Heath. In the unit with Heath are drummer Specs Wright, tenor saxist John Coltrane, pianist James Forman, and non-Gillespie man Tom Bryant, playing bass.

Buddy Williams, who left the GAC booking roster, stopped off in town to sign up with Jimmy Fetta, who put Buddy and his band at the Sea Girt inn, Sea Girt, N.J., for the entire summer season. The first annual jamboree sponsored by Local 274, AFM Negro affiliate here, is scheduled for June 23 at Reynolds hall. Bash will be staged by Leroy McCoy, and will feature Earl Bostic, Dizzy Gillespie, and Joe Thomas among others. Two new spots in town are the Web, which has been spotting Danny Turner's band and Lee Richardson's guest vocals, and the New Golden Lily, which offers Baggie Hardiman's unit. Charlie Gaines left the Lynwood musical bar to work at the Chez Paree in

Steel Pier Sets Full Season Bill

Atlantic City—Lineup of bands for the 54th season of the Steel Pier's Marine ballroom, and vocalists scheduled for the stage shows at the Pier's Music hall has been set for the summer.

Bob Harry, Les Brown, and Buddy Williams have already played weekend dates at the ballroom. Larry Fotine opens June 22 for the first full-week stand, with Ray Anthony in for the week of June 29.

Elliot Lawrence comes in July 6; Hal McIntyre, 13; Stan Kenton, 20; Vaughn Monroe, 27; Ralph Flanagan, Aug. 3; Frankie Carle, 10; Woody Herman, 17; Gene Krupa, 24; Louis Prima, 31, and Johnny Long, winding up the season, for the week of Sept. 3.

Vocalists will head the Music hall shows for the entire season, for the first time in the history of the Pier. Toni Arden is spotlighted during the week of June 17; Gloria DeHaven, 24; Frankie Laine, July 1, Guy Mitchell, 8; Billy Eckstine, 15; Eileen Barton, 29; Mills Brothers, Aug. 5; Andrews Sisters, 19, and Frank Sinatra, Aug. 31 for the Labor Day weekend.

The pit orchestra will be led by Freddie Bowers, who succeeds John McConnell. Illness forced McConnell to give up this job, which he held for many years.

Crack Dixie Crews Play Pittsburgh Ball

Pittsburgh—The annual Steamboat Ball, sponsored by the local chamber of commerce, brought a pleneload of Dixieland musicians here from New York for the June 2 clambake. Anchored on the 17th floor of the William Penn hotel were bands headed by trumpeter Wild Bill Davison and Max Kaminsky. They alternated in the Urban room, while a variety show paced by TV's Ed Sullivan kept things going in the adjoining ballroom.

With Davison were Edmond Hall, Lou McGarity, Dick Carey, Papa Foster, and George Wetling. Kaminsky's crew included Bud Freeman, Big Chief Russell Moore, Willie (The Lion) Smith, Jimmy Crawford, Fred Wittinger, and Ann Lewis. Jack Crystal of Commodore records lined up the Dixie talent.

Atlantic City for the summer, while Chick Gordon kicked off the dance cruises down the Delaware river for the Wilson Line moonlight excursion boat.

Prodigy Grows Up, Joins Ina Ray



Hollywood—Speaking of girl musicians, as the Beat has been doing during the last few months, one of the most remarkable is violinist Sandra Berkova, shown here chatting with Harriet Hilliard, Ozzie Nelson's wife, who's on the left. Sandra has been appearing on Ina Ray Hutton's KTLA television show, but she was soloing with the Los Angeles Philharmonic at 5. Her father, Marvin Maazel, is a concert pianist, and her mother, Frances Berkova, studied with Leopold Auer.

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New Barnet Crew Takes Over Fort Eustis Gym For GI's Entertainment



Fort Eustis, Va.—The basketball players were shoed off, the floor was waxed, and the big backboards were determinedly ignored when Charlie Barnet took over the post gymnasium at the transportation center here for a stage and dance performance. And Barnet's new band all but stopped the center's traffic! The sax section, with

Barnet playing soprano, is in the photo at the left. Pretty little roadblock in the center is red-haired Ellye Rusoch, former Jerry Wald and Bobby Sherwood singer who shares the band vocals with Bill Derry. The whole band is seen at the right. Members of Barnet's recently-formed crew are: trumpets—Lyman Vunk, Dale Pearce, Ziggy

Schatz, Dick Sherman, and Johnny Vohs; trombones—Dave Dwick, Carl Raetz, and Jimmy Knepper; saxes—Andy Cicalese, Dick Meldonian, Dick Hafer, Charlie Kennedy, and Bob Daves; rhythm—Lou Pagani, piano; Art Mease, bass, and Harold Hahn, drums. Their current one-ner tour will end back in New York.

Midwest Area Gets Good DeeJay

By Allen Brown

Council Bluffs, Iowa — At least one midwest disc jockey is daily disproving the myth that all jocks are a hare-brained, reckless, irresponsible lot. He is Harry Besse, whose 55-minute *Main Stem Derby* is aired afternoons from station KSWI here.

Derby goes on the air at 4:05 p.m.—just about the time students get home from high schools in Omaha and Council Bluffs. And that's where the responsibility comes in.

Screening

Because his daily audience of 45,000 is largely teenage, HB is careful to screen all discs slated for the show. "A lot of my platters are just a little suggestive," he explains. "I can't skate too far this time of day. Records that would be all right after 10 o'clock are no good for my afternoon show."

Although he grants most requests on the show, "there's not much pop stuff," HB says. "They get that all day. I use mostly jazz and bop." His large collection is sprinkled heavily with spirituals, jazz, and bop—with some classical LPs thrown in to round it out.

A lot of my records are off-brands from outfits that cut one or two and then disappear," he says. "But if I take a fancy to a number—or even part of it—I

get it."

Interviews Names

One of the first colored disc jockeys in the business, Besse has interviewed people like Billy Eckstine, Rochester, the Mills Brothers, Patti Page, and Elliot Lawrence on his show.

In addition to the popular disc show, the former army lieutenant is station librarian for KSWI and was recently made one of the country's first colored staff announcers.

Things To Come

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

GEORGIE AULD'S QUINTET with DAVE LAMBERT'S VOCAL ENSEMBLE (Coral, 5/18/51). Georgie Auld, tenor; Frank Bascombe, trombone; Hervey Leonard, piano; Carley Russell, bass, and Tiny Kahn, drums. Vocal ensemble—Joan Clarke, Dottie Nolan, Laura Leslie, Harry Clarke, Ruth Birdsell, and Dave Lambert. *Summertime; Bill; My Truly, Truly Fair; and I'm a Sentimental Fool.*

DON CHERRY with SY OLIVER'S ORCHESTRA (Decca, 5/2/51). Reeds—Artie Baker, Al Clark, Bill Holcomb, and Ed Brown; violins—Dave Newman, Sy Miroff, and Sal Spadali; viola—Lena Fremont; cello—Marion Holkins; rhythm—Sal Gles.

EVELYN KNIGHT with TUTTI CANARATA'S ORCHESTRA (Decca, 5/14/51). Reeds—Hymie Schertzer, Ed Powell, and Romeo Pasquini; a string section; rhythm—Jack Plotz, piano; Art Sweeney, guitar; Ed Sufrenski, bass, and Johnny Blowers, drums. *Good Luck; Oh, How I Love You; This Is the Kiss; and I'm Gonna Be a Long Time.*

AUSTIN POWELL'S QUINTET (Decca, 5/26/51). Beryl Booker, piano; John Collins, guitar; Claude Williams, bass and violin; Louisa Lane, bongos, and Rosalva Wilson, drums. *Wishing Well; Some Other Spring; All This Can't Be True, and Please Consider Me.*

AL MORGAN with DEKE MOFFETT'S ORCHESTRA (London, 5/17/51). Trumpets—Jimmy Maxwell and Jack Hansen; trombone—Kal Winding; reeds—Bernie Kaufman, George Berg, and Leo Ballandysky; a string section; rhythm—Al Morgan, piano and vocals; Danny Ford, guitar; Ed Sufrenski, bass, and Bunny Shaver, drums. *There's a Big, Blue Cloud; I Stole You from Somebody Else; Let's Love, and By the Light of the Silvery Moon.*

LEROY HOLMES' ORCHESTRA (MGM, 5/17/51). Trumpets—Chuck Condoso, Chris Griffin, and Mickey McNicko; trombone—Lou McGarity and Al Mastrom; saxes—Hymie Schertzer and Lester Merkin, alto, and Art Drullinger and Boomie Richman, tenors; rhythm—Lou Stein, piano; Bob Haggart, bass; Hy White, guitar, and Terry Snyder, drums. Vocals—unknown. *Emeline; Way Down South; Gypsy in My Soul; and Pretty Polly Poins.*

LIONEL HAMPTON'S ORCHESTRA (MGM, 5/21/51). Trumpets—Ben Bailey, Quincy Jones, Walter Williams, Ed Mullins, and Leo Shepard; trombone—Al Gray, Jimmy Cleveland, Sonny Powell, and Paul Higaki; reeds—Gil Brunel, Curtis Love, Jerry Richardson, Bob Plotz, John Board, and Ben Kynard; rhythm—Milt Buckner, piano; Roy Johnson, bass; William Makel, guitar; Ellis Barton, drums; Don Lamond, drums and tympani, and Llewel Hampton, vibes. *Hi, Hi; Hush, Hush; and Shalom, Shalom.*

BILLY WILLIAMS' QUARTET with LE ROY HOLMES' ORCHESTRA (MGM, 5/21/51). Trumpets—Tony Faso, Pee Wee Erwin, and Chuck Condoso; trombone—

Lou McGarity; saxes—Hymie Schertzer, Bill Stagner, Art Drullinger, and Danny Bank; rhythm—Billy Taylor, piano; Carson Watson, guitar and chimbo; Ed Sufrenski, bass, and Joe Marshall, drums. *It's Over; Shanghai, and a spiritual.*

VINNY DeCAMPO with NEAL HEFTY'S ORCHESTRA (Coral, 5/22/51). Trombone—Will Bradley; reeds—Hymie Schertzer, Carl Frager, John Hefit, and Al Clark; violins—Harold Furmanaky; cello—George Reed; rhythm—Stan Freeman, piano; Carson Watson, guitar; Ed Sufrenski, bass, and Don Lamond, drums. *For All We Know and My Magic Heart.*

BING CROSBY and **LOUIS ARMSTRONG** with JOHN SCOTT TROTTER'S ORCHESTRA (Decca in Los Angeles). Trumpets—Bobby Guy, Dick Nichols, and Ziggy Elman; trombone—Dick Taylor, Bill Atkinson, and Wendell Mayhew; saxes—Phil Shaban, Marty Marich, Babe Rubin, Jack Chesney, Warren Baker, and Larry Wright; a string section; rhythm—Ed Cole and Neil Henke, piano; Phil Stevens, bass; Perry Botkin, guitar, and Nick Fatool, drums. *Gone With a Wind and Old Soldiers Never Die.*

THE ELLINGTONIANS (Mercury, 5/18/51, in Boston). Quentin Jackson, Britt Woodman, and Juan Tizol, trombones; Willie Smith, alto; Billy Strayhorn, piano; Wendell Marshall, bass, and Louis Bellson, drums. *Indian Summer; Salty Swends, and two untitled originals.*

ELLA FITZGERALD with SY OLIVER'S QUARTET (Decca, 5/24/51). Hank Jones, piano; Everett Barkdale, guitar; Sandy Beck, bass, and Jimmy Crawford, drums. *Even As You and I; Do You Really Love Me? and Love You Madly.*

DUKE ELLINGTON'S ORCHESTRA (Columbia, 5/24/51). Trumpets—Harold Baker, Nelson Williams, Cat Anderson, Fats Ford, and Ray Nance; trombone—Quentin Jackson, Britt Woodman, and Juan Tizol; reeds—Willie Smith, Russell Procope, Jimmy Hamilton, Paul Gonsky, and Harry Canary; rhythm—Duke Ellington and Billy Strayhorn, piano; Wendell Marshall, bass, and Louis Bellson, drums. *Things-Ling (by Louis Bellson); The Eighth Step (Cat Anderson solo); and Brown Betty (Nelson Williams solo).*

SLIM GAILLARD'S SEXTET (Mercury, 5/25/51). Buddy Tate, tenor; Maceo Williams, piano; Slim Gaillard, guitar and vocals; Clyde Lombardi, bass; Pepe Bemquet, bongos, and Charlie Smith, drums. Vocals by the Gail-O-Ronias. *Lady Be Good; Bobbin; The Night You Said Goodbye; Way-Wee; The Longer I Live; Dig a Ditch; Sabros, and For You.*

MABEL SCOTT with **DICK VANCE'S ORCHESTRA** (Coral, 5/23/51). Dick Vance, trombone; Tyson Brown, trombone; Eddie Barefield, clarinet; Andy Brown, alto; Budd Johnson, tenor; Sammy Benkin, piano; Al Hall, bass, and Jimmy Crawford, drums. Mabel Scott, vocals. *Bongie-Wongie Choo-Choo Train; Treat 'Em Rough; No More Cryin' Blues; and Somebody Good.*

TIRESA BREWER with **JACK PLEIS' ORCHESTRA** (London, 5/24/51). Jack Hanson, trumpet; Cutty Cutshall, trombone; Leo Ballandysky, reeds; Jack Plotz, piano; Ed Sufrenski, bass, and Bunny Shaver, drums. *Deanna Roll; I Wish I Was; Longing; Don't Marry Me; and Wang Wang Blues.*

Orchestration Reviews

By Phil Broyles

NINA

Published by Antobal
Arr. by Chico O'Farrell

Chicago—Here is another one of O'Farrell's arrangements. Like most of his work, this bolero is skillfully worked out. A double forte tutti opens the arrangement and saxes soli to the first of the split choruses, which is scored for muted brass. The repeat is mostly for saxes. An optional vocal chorus is scored as a trombone solo when used as an instrumental and is supported melodically by saxes. The finale is scored for ensemble.

CAN'T STOP TALKING

Published by Paramount

Arr. by Jack Mason

This is a novelty scored as a fox-trot and may be taken at any desired tempo. However, the most effective tempo would be a rather fast one, therefore it is not too desirable for dancing. During the split choruses there is very little support for the section in lead. However, more ensemble work is found in the special where clarinets are voiced above open brass. Little rhythmic variety is found until the finale which is scored for ensemble.

THIRSTY FOR YOUR KISSES

Published by Mutual

Arr. by Larry Wagner

Unlike the standard 32-measure chorus, *Kisses* is only 16-measures in length. Brass play lead on the first eight, with full harmonic sup-

port supplied by the saxes. Coming out for the lead on the next four the saxes fall below the brass for the remainder of the chorus.

The repeat chorus is in reverse order. After four measures of open brass, which serve as a modulation to the special, Miller-style reeds take the lead. Cup muted brass blend in and come out for a soli on the second four. The same idea is used for the last half of the special as is used for the first.

For the finale, saxes are voiced above the brass for the first four and fall below to form an ensemble effect on the second four. After a trumpet solo, a fully-voiced tutti serves as an adequate ending.

DREAM AWHILE

Published by Robbins

Arr. by Johnny Warrington

Dream is scored in a moderately slow tempo. The counter-melodies are not as stiff as in most stock arrangements because more attention has been given to the continuity of the melody and its counterparts as one continuous line. The split choruses are fairly full both melodically and harmonically. The special features a soft trombone soli voiced with the saxes, and at the half the melody is doubled at the octave with clarinets over open brass.

The finale is probably the best part of the arrangement. The melody is handed from one section to the other without destroying it and still the effect desired in a finale is obtained. Very good arrangement.



Harry Besse

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Anthony, Ray (Steel Pier) Atlantic City, 6/29-7/5, b; (Convention Hall) Asbury Park, N. J., 7/10-16, b
Arnaz, Desi (Flamingo) Las Vegas, h

Back, Will (On Tour) McCarran, Blue (Prom) St. Paul, 6/28-7/1, b
Basic Count (Rosal) Chicago, 6/29-7/3, b; (Flamingo) Las Vegas, 7/12-25, h; (Paramount) L.A., t
Basil, Louis (Chicago) Chicago, t
Beckner, Denny (Flamingo) Las Vegas, 6/27-31, Return 8/15, b
Bell, Benny (Southern Diner) Houston, 6/29-7/5, b
Bell, Curt (Sagamore) Lake George, N. Y., h

Berscho, Tex (Rustic Cabin) Englewood, N. J., Out 7/1, rb; (Hunt's Starlight) Wildwood, N. J., 7/4-7, b
Bergman, Eddie (Ambassador) L.A., b
Bishop, Billy (Trianon) Chicago, 6/19-7/25, b
Bond, Johnny (Sapphire) Staten Is., N. Y., no
Bothe, Russ (Paradise) Chicago, b
Bradshaw, Ray (Crystal Terrace) Duluth, Minn., h
Bradshaw, Tiny (Savoy) NYC, Out 6/21, b
Brandon, Henry (Blackhawk) Chicago, r
Brandwynne, Nat (Mapes) Reno, 6/21-8/1, b
Brocklin, Barney (Shoreham) Washington, D. C., b
Bruce, Johnny (Ideal Beach) Monticello, Ind., 6/22-28, b
Brown, Les (Steel Pier) Atlantic City, 6/18-21, b; (Palladium) Hwd., 8/7-9/3, b
Buss, Henry (Trocadero) Evansville, Ind., 8/3-16, no
Byers, Verne (Riverside) Estes Park, Colo., Out 9/3, b

Cale, Freddy (Nauticus) Miami, b
Carlo, Frankie (Waldorf-Astoria) NYC, 6/28-8/1, b; (Steel Pier) Atlantic City, 8/10-16
Carlyle, Russ (Aragon) Chicago, Out 6/22, b; (Highlands) St. Louis, 6/29-7/5, b
Carnegie, Bill (Bledsoe Beach) Angola, Ind., Out 6/29, b
Carson, Sal (Hoberg's) Lake County, Calif., 6/2-10/1, b
Cassidy, Bill (Palladium) Crystal City, Mich., Out 6/24, b
Cates, George (Aragon) Ocean Park, Calif., h
Ceballos, Eduardo (Cambianca) Miami Beach, b
Chester, Bob (Pier) Old Orchard Beach, Me., 6/29-7/7, b; (Buckeye Lake) Columbus, O., 7/11-28, b
Childs, George (Old Covered Wagon) Stratford, Pa., Out 6/23, rb
Clifford, Bill (Fairmont) San Francisco, b
Conn, Irving (Savoy-Plaza) NYC, b
Cromer, Tex (Lake Lawn) Delavan, Wis., 7/29-8/7, b
Cugat, Xavier (Waldorf-Astoria) NYC, Out 6/27, b; (Edgewater Beach) Chicago, 6/18-9, b
Cummins, Bernie (New Yorker) NYC, Out 6/20, h

Davidson, Coe (Ches Parke) Chicago, no
DeFranco, Buddy (Coney Island) Cincinnati, 6/23-28, b; (Prabody) Memphis, 7/2-15, b
Darius, Hal (Biltmore) L.A., In 6/19, h
DiPrado, Tony (Eddy's) Kansas City, Out 1/2/52, b
Donahue, Al (Last Frontier) Las Vegas, h
Dorsey, Jimmy (Palladium) Hwd., Out 7/9, b
Drake, Charles (Governor) Jefferson City, Mo., h
Duke, Johnny (Washington-Yorke) Shreveport, La., b
Duro, Mike (Copacabana) NYC, no
Elliott, Duke (Birdland) NYC, 6/21-30, no

Faith, Larry (Melody Mill) Chicago, In 6/27, b
Farber, Dick (Black) Oklahoma City, b
Farberstone, Jimmy (Martini) Chicago, Out 6/24, r
Ferguson, Danny (Heidelberg) Jackson, Miss., Out 6/3, b
Fields, Shep (Statler) NYC, 6/25-7/15, h
Fifer, Jerry (Madura Nancing) Whiting, Ind., b
Flo Rito, Ted (El Rancho) Las Vegas, h
Fitzpatrick, Eddie (State Line) Lake Tahoe, Nev., 6/22-9/3, no
Flanagan, Ralph (Vogue Terrace) McKeesport, Pa., 6/19-23, nc; (Convention Hall) Asbury Park, N. J., 6/29-7/7, b
Foster, Chuck (Trianon) Chicago, Out 6/17, b; (Casino) Walled Lake, Mich., 6/27-7/4, b; (Eltch's) Denver, 7/11-23, b; (Peony Park) Omaha, 7/25-29, b

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Fotline, Larry (Buckeye Lake) Columbus, O., Out 5/16, b
Frassetto, Joe (Latin Casino) Philadelphia, nc

Garber, Jan (Statler) NYC, Out 6/23, h; (Cavalier) Virginia Beach, Va., 6/23-7/12, b
Golly, Cecil (Nicollet) Minneapolis, h
Gray, Chauncey (El Morocco) NYC, no
Gray, Jerry (Edgewater Beach) Chicago, Out 7/5, b; (Lakeside) Denver, 7/13-25, b
Grier, Jimmy (Paris Inn) L.A., no
Grimes, Don (Van Clief) Dayton, O., Out 7/5, h

Hampton, Lionel (Oasis) L.A., 7/16-29, nc; (Rendezvous) Balboa Beach, Calif., 8/7-20, b
Harpa, Dary (Wardman Park) Washington, D. C., h
Harris, Ken (Broadwater Beach) Biloxi, Miss., h
Harrison, Cass (Dutch Mill) Lake Delavan, Wis., 6/12-28, h
Harvey, Ned (Capri) Atlantic City, no
Hayes, Carlton (Desert Inn) Las Vegas, h
Hayes, Sherman (Oriental) Chicago, t
Heckscher, Ernie (Cal-Neva) Lake Tahoe, Nev., 6/15-28, h
Herbeck, Ray (Riverside) Reno, b
Herman, Woody (Casino) Catalina Island, Calif., 6/22-30, b
Howard, Eddy (Eltch's) Denver, 6/20-7/9, b; (Peony Park) Omaha, 7/11-15, b
Hudson, Dean (Vogue Terrace) McKeesport, Pa., 6/15-28, nc; (Cavalier) Virginia Beach, Va., 7/1-14, h; (Claridge) Memphis, 7/15-28, h
Hugo, Victor (Shagbire) Camden, N. J., no
Hummel, Roger (Blue Ribbon) Atlantic Beach, N. C., no

Jahna, Al (Thunderbird) Las Vegas, h
James, Harry (On Tour) MCA
Jones, Spike (Flamingo) Las Vegas, 7/28-8/15, h
Jordan, Louis (Riviera) St. Louis, In
Jurgens, Dick (Trocadero) Henderson, Ky., 6/15-21, nc; (Aragon) Chicago, 6/23-7/20, b; (Ideal Beach) Monticello, Ind., 7/24-29, b

Kamel, Art (Martini) Chicago, 6/27-7/8, r; (Cavalier) Virginia Beach, Va., 7/13-26, h
Kaye, Sammy (Astor) NYC, 7/2-9/8, h
Kenton, Stan (Oasis) L.A., 6/18-7/1, no
Kern, Jack (Commercial-Ranchman) Elko, Nev., Out 6/24, h
King, Henry (Shamrock) Houston, h
Krupa, Gene (On Tour) MCA

Land, Jules (Ambassador) NYC, b
LaSalle, Dick (Statler) Washington, D. C., In 6/18, h
Lawrence, Elliot (Steel Pier) Atlantic City, 7/8-12, b
Leeds, Sammy (Latin Quarter) Newport, Ky., no
Lester, Dave (Latin Quarter) Boston, no
LeWinter, Dave (Ambassador) Chicago, b
Lewis, Ted (Riverside) Reno, 7/13-8/9, b
Lofitas, Walt (Ideal Beach) Monticello, Ind., Out 6/20, b; (Bledsoe Beach) Angola, Ind., 6/29-7/20, b
Lombardo, Guy (Roosevelt) NYC, Out 6/20, h
Long, Johnny (Casino) Walled Lake, Mich., 6/20-24, b; (Centennial Terrace) Sylvanua, O., 6/29-7/8, b; (Coney Island) Cincinnati, 7/18-19, b

Maher, Bill (Holiday Inn) Morrisville, Pa., 6/4, no
Marshall, Harry (Copley-Plaza) Boston, h
Martin, Freddy (Astor) NYC, Out 7/1, b
Masters, Frankie (Balinese) Galveston, 6/4-7/5, nc; (Claridge) Memphis, 7/20-8/2, b
Matthew, Nicolas (Plaza) NYC, h
Mayburn, Jerry (Club 26) Atlanta, Ga., no; (Braza Rail) Savannah Beach, Ga., In 6/23, nc
McGraw, Clyde (Pleasure Pier) Galveston, 6/12-26, b
McGrew, Bob (Broadmoor) Colorado Springs, h
McIntyre, Hal (Coney Island) Cincinnati, 6/19-20, b; (Steel Pier) Atlantic City, 7/18-19, b

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McLean, Jack (Hilton Manor) San Diego, h
Miller, Bob (Statler) Boston, h
Morgan, Russ (Edgewater Beach) Chicago, In 7/8, h
Morris, Skeeta (Paddock) Richmond, Va., Out 6/25, no
Musso, Vido (On Tour) ABC

Noble, Leighton (Claremont) Berkeley, Calif., 7/3-9/14, h
Noble, Ray (Mark Hopkins) San Francisco, Out 8/5, h
Ohman, Phil (Beverly Hills) L.A., h
O'Neill, Eddie (Palmer House) Chicago, h
Orchard, Frank (Village Nut) NYC, no
Overend, Al (Pere Marquette) Peoria, Ill., Out 7/2, h

Palmer, Jimmy (Centennial Terrace) Sylvanua, O., 6/22-24, b; (Crystal) Crystal Lake, Mich., 6/28-7/9, b
Pannell, Bill (Roosevelt) Hwd., b
Peator, Tony (Peony Park) Omaha, Out 6/17, b; (Palladium) Hwd., 7/10-8/5, b
Pearl, Bob (Trocadero) Evansville, Ind., 6/23-7/12, no; (Aragon) Chicago, 7/21-8/12, b
Perrault, Clair (Grove) Orange, Texas, no
Petit, Emile (Versailles) NYC, no
Phillips, Teddy (Peabody) Memphis, Out 6/30, b; (Balllane) Galveston, 7/4-8/2, no
Pieper, Leo (Delavan Gardens) Delavan, Wis., 7/1-12, b; (Trianon) Chicago, 9/4-10/1, b
Pineapple, Johnny (Claridge) Memphis, Out 6/21, b
Pontrelli, Pete (Figueras) L.A., b
Powell, Teddy (Capitol) NYC, 6/7-20, t
Prima, Bob (Flamingo) Las Vegas, 6/14-27, h

Raginsky, Mische (Biltmore) NYC, b
Reid, Don (Cavalier) Virginia Beach, Va., Out 6/28, b; (Claridge) Memphis, 7/2-19, b
Reichman, Joe (Muehlebach) Kansas City, Out 7/10, h; (Peabody) Memphis, 7/15-8/12, b
Reyes, Chuy (Flamingo) Las Vegas, Out 6/28, h
Robbins, Ray (Dutch Mill) Delavan, Wis., 6/29-7/12, b
Ruhl, Warner (Schroeder) Milwaukee, Out 7/1, b; (Riviera) Lake Geneva, Wis., 7/3-8/16, b

Saunders, Red (DeLia) Chicago, no
Schaffer, Charlie (Gull Lake) Richmond, Mich., no
Selby, Chuck (Valley Dale) Columbus, O., h
Singer, Johnny (Cleveland) Cleveland, h
Snyder, Bill (Peony Park) Omaha, 6/19-34, b
Spivak, Charlie (Casino) Walled Lake, Mich., 6/15-17, b; (Lakeside) Denver, 6/22-7/5, b; (Prom) St. Paul, 7/26-29, b
Stearns, George (Mayflower) Akron, h
Still, Jack (Pleasure Beach) Bridgeport, Conn., Out 9/3, b
Straeter, Ted (Largo) NYC, no
Strong, Benny (Roosevelt) New Orleans, Out 6/27, h; (Peony Park) Omaha, 7/3-8, b; (Casino) Walled Lake, Mich., 7/11-17, b
Sudy, Joe (Schroeder) Milwaukee, Out 6/17, h
Sullivan, John (Town) Houston, no

Thornhill, Claude (Trocadero) Henderson, Ky., 6/22-28, no
Tucker, Orrin (Claremont) Berkeley, Calif., Out 7/1, b; (Eltch's) Denver, 7/25-8/6, b

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Tucker, Tommy (Cavalier) Virginia Beach, Va., 7/27-8/9, h

Van, Arthur (Colonial) L.A., b
Van, Garwood (Cal-Vada) Crystal Bay, Nev., 6/22-9/8, h
Verbot, Bill (South Shore Terrace) Merrick, L. I., N. Y., no

Waples, Buddy (Commando) Henderson, Ky., Out 7/28, nc; (Commodore Perry) Toledo, 7/30-8/29, b
Watkins, Sammy (Statler) Cleveland, h
Weik, Lawrence (Eltch's) Denver, Out 6/18, b; (Peony Park) Omaha, 6/26-7/1, b; (Lake Lawn) Delavan, Wis., 7/10-15, b; (Frontier Days) Cheyenne, Wyo., 7/23-28; (Highlands) St. Louis, 8/10-16, b
Whitaker, Ray (Ciro's) L.A., no
Wilke, Ran (Texas) Ft. Worth, b
Williams, Gene (Glen Island) New Rochelle, N. Y., Out 6/28, rb
Williams, Griff (Stevens) Chicago, b
Williams, Tex (Riverside Ranch) L.A., h
Worth, Stanley (Pierre) NYC, h

Combos

Abber, Leon (Harry's) Chicago, r
Arlane Trio (Dixie) NYC, Out 6/23, h
Aladdin, Johnny (LaSalle) Chicago, h
Albert, Abby (Stork) NYC, no
Alberto Trio, Chick (Mirror) Cleveland, cl
Allen, Red (Lou Terrasi's) NYC, nc
Alvin, Danny (Isabel's) Chicago, r
Andrew Sisters (Cal-Neva) Lake Tahoe, Nev., 7/4-17, b
Archer, Jimmy (Jimmy Ryan's) NYC, no
Armstrong, Louis (Blue Note) Chicago, 6/15-7/5, nc; (Standish Hall) Hull, Quebec, 7/30-8/12, h
Asanuto, Frank (Famous Door) New Orleans, h
Aversa, Dick (Sheraton-Gilboa) Cincinnati, h

Bardo Quintet, Bill (Congress) Chicago, h
Barlow, Dick (Drake) Chicago, b
Basin St. 4 (Lanfani's) New Orleans, no
Benedict, Gardner (Beverly) Newport, Ky., no
Big Three Trio (Frolics) Omaha, 6/26-28, no
Billings, Bernie (Last Frontier) Las Vegas, h
Bivins, Willis (Morocco) Chicago, h
Blona, Harry (St. Paul) St. Paul, b
Bob-Duff, Trio (Swan) Toledo, no
Bonno, Sharkey (Zanibar) Denver, Out 6/17, nc; (Tiffany) L.A., 6/20-7/2, no
Bostic, Earl (Harlem) Philadelphia, 6/18-24, nc; (Sarf) Wildwood, N. J., 6/23-28, no
Brown, Abbey (Charley Foy's) L.A., no
Brown, Hillard (Bagdad) Chicago, no
Brubeck, Dave (Zebra) Honolulu, T.H., no
Bushman, Joe (Embora) NYC, Out 7/16, no
Byr, Johnny (400 Club) Wichita, Kans., no

Camden, Eddie (Radison) Minneapolis, h
Cavaliers (Guy Lombardo's) Freeport, L. I., N. Y., h
Cavanaugh, Eugene (Cal-Neva) Lake Tahoe, Nev., 6/29-7/5, h
Chittison, Herman (La Vie En Rose) NYC, no
Cole Trio, King (Chicago) Chicago, 6/15-28, t; (Tiffany) L.A., 7/9-24, nc; (Cal-Vada) Lake Tahoe, Nev., 7/21-8/9, no
Cole, Mel (Vine Gardens) Chicago, no
Coleman, Emil (Mocambo) L.A., 6/19-9/3, no
Coleman, Oliver (8312 Club) Chicago, no
Collins, Lee (Victory) Chicago, cl
Conley Trio, Tom (Le Coq D'Or) Toronto, Out 6/30, no
Connor, Mel (Swan) Glenwood Landing, L. I., N. Y., no
Corbett, Gene (Brass Hall) Savannah Beach, Ga., Out 6/19, no
Cordeman (Colony) Moline, Ill., Out 6/15, no

Dacilo (China Pheasant) Seattle, no
Daily, Pete (Royal Room) Hwd., no
D'Andrea (Virgin Isle) St. Thomas, V. I., h
Davis, Johnny (Tie-Toc) Milwaukee, no
Deuce, Will (Midway) Pittsburgh, cl
Diaz, Horace (St. Regis) NYC, h
Dickerson's Five Clefts, Dick (Showtime) Galveston, no
Downs Trio, Evelyn (Lighthouse) NYC, no

Eddie & Hank (Blue Angel) NYC, no
Erwin, PeeWee (Nick's) NYC, no
Ellen Quartet, Mary (Town Tavern) Toronto, Out 6/29, nc
Fay's Krazy Kats, Rick (Sillman) Spokane, h
Felice Quartet, Ernie (Rhythm Room) Hwd., no
Fidler, Lou (Larry Potter's) L.A., no
Fields Trio, Irving (Rox) NYC, t
Fields Trio, PeeWee (Jicky) NYC, no
Funtatics (Frolics) Omaha, Out 6/28, no
Gallian, Gerl (Ciro's) Hwd., no
Getz Quartet, Stan (Birdland) NYC, Out 6/20, no

Gilbert, Jerry (Elmo) Escalator Springs, Mo., h
Gomes, Eddie (Roosevelt) Hwd., h
Gonsales Trio, Leon (Riviera) Chicago, cl
Gonsmart, Cesar (Mayflower) Washington, D. C., h
Gooden Trio, Cal (Zebra) L.A., no
Goodman, Benny (On Tour) ABC
Gordon, Stomp (Skyview) Hamilton, Ont., Out 7/30, no
Grauso Trio, Joe (Three Deuces) NYC, no
Green Trio, Harry (Knickerbocker) NYC, h
Guydes, Harold (Avenue Terrace) Grand Rapids, Mich., no

Hackett, Bobby (Zanibar) Denver, 6/18-7/8, nc; (Embora) NYC, In 7/19, no
Harmonica's (Commercial) Elko, Nev., 6/28-7/3, h
Helimans Duo (Roosevelt) Denver, 6/18-9/3, h
Henderson, Horace (Rossonian) Denver, nc; (Crown Propeller) Chicago, In 6/23, no
Henke, Mel (Encore) L.A., no
Hodes, Art (Rupperts) Chicago, r
Hodges, Johnny (Flame) St. Paul, 6/15-20, nc; (Riviera) St. Louis, 6/30-7/7, no
Holmes, Alan (Astor) NYC, a
Hunt, PeeWee (Shelton) Boston, Out 6/21, h; (Wayside) Springfield, Mass., 6/22-30, no
Huston, Ted (Park Casino) West New York, N. J., no

Jackson Bros. (Oasis) L.A., Out 6/17, no
Jasen, Trio, Stan (Recreation Center) Saginaw, Mich., Out 6/30, no
Johnston Quartet, Mary (Fort Pitt) Atlantic City, N. J., no

Kelly, Claude (Riviera) Columbus, O., no
Kendis Trio, Sonny (La Vie En Rose) NYC, no
Lamar, Nappy (Sard's) L.A., no
Lane, Johnny (1111 Club) Chicago, no
Larkins Trio, Ellis (Blue Angel) NYC, no
Latinaires (Mocambo) Hwd., no
Laxton, Roddy (Sky Club) Miami, no
Lewis, George (El Morocco) New Orleans, no
Lewis, Sabby (Hi-Hat) Chicago, no
Long Trio, Mickey (Casanova) Charleston, S. C., 6/25-7/1, no

Machito (Birdland) NYC, Out 6/20, no
Manners, Bob (Sky Way) Cleveland, no
Manose, Wincy (Curtain Call) L.A., no
Martin, Jack (Thunderbird) Las Vegas, h
McGuire, Bill (Statler) Buffalo, h
McPartland Trio, Marian (Embora) NYC, no
Marsala, Marty (Hangover) San Francisco, no
Melia, Jose (Park Sheraton) NYC, h
Metro-Tones (Pickwick) Syracuse, Ind., no
Miles, Wilma (Green Frog) Lake Charles, La., r
Mills Bros. (Thunderbird) Las Vegas, 6/17/4, h; (Cal-Vada) Lake Tahoe, Nev., 7/8-12, no
Modernaires (Chicago) Chicago, 6/29-7/13, no

Mole, Miff (Jazz Ltd.) Chicago, no
Monaco's Moon Hinters, Johnny (Shell House) Long Beach, N. Y., no
Munro, Hal (Hillcrest) Toledo, h
Murphy, Turk (Beverly Casino) Hwd., no
Napoleon, Andy (Holly) Union City, N. J., no
Nelson, Stan (Prince George) Toronto, 6/19-8/12, h
Nichols, Red (Mike Lyman's) L.A., no
Norvo, Red (Hi-Note) Chicago, 6/16-7/1, no; (Embora) NYC, In 7/19, no
Nuzzo Quartet, Ann (Melody Mill) La-Crosse, Wis., no

O'Brien & Evans (Spa) Appleton, Wis., cl
Oliver, Eddie (Mocambo) Hwd., Out 7/9, no
Osborne Trio, Mary (Hickory House) NYC, no
Pagna Quintet, Sonny (Fort Pitt) Pittsburgh, h
Paria Trio, Norman (Ruban Bleu) NYC, no
Paul, Les (San Diego Fair) Del Mar, Calif., 6/10-7/5; (Oriental) Chicago, 7/12-25, b
Petty Trio, Frank (Show Bar) Boston, cl
Phillips, Flip (Colonial) Toronto, 6/18-7/1, no
Pinker, Bill (Jimmie's Palm Gardens) Chicago, no
Powell, Austin (Cafe Society) NYC, no
Prima, Leon (600 Club) New Orleans, no

Rando, Doc (Club 47) L.A., no
Re, Payson (Stork) NYC, no
Reininger, Johnny (Belle Vista) New Orleans, no
Rey, Alvin (St. Francis) San Francisco, no
Rollini Trio, Adrian (La Vie En Rose) NYC, no
Ronalds Bros. Trio (Grange) Hamilton, Ont., h
Rotgers, Ralph (Ambassador) Chicago, cl
Roth Trio, Don (President) Kansas City, Out 8/18, h

Sandler, Harold (Sarasin Inn) Sarasin, N. Y., Out 9/28, h
Saunders, Milt (Tavern-on-the-Green) NYC, r
Schenk, Frankie (Paramount) Albany, Ga., no
Shard Trio, Jerry (Piccadilly) NYC, h
Shaw, Milt (St. Regis) NYC, h
Shawing, George (Johnny Brown's) Pittsburgh, 6/18-24, nc; (Birdland) NYC, 7/1-16, no
Sims, Red (Cotton Club) Chicago, no
Smith Quartet, Bud (Sarnes) L.A., no
Smith, Tony (Silhouette) Chicago, no
Soft Winds (La Delpha) Morristown, N. Y., h
Spanier, Muggsy (Tiffany) L.A., Out 6/18, no; (Zanibar) Denver, 7/9-20, no
Stevenson, Bobbie (Braza Rail) Detroit, no

Teagarden Trio, Charlie (Palladium) Hwd., b
Teter Trio, Jack (White Pub) Milwaukee, no
Three Suns (Last Frontier) Las Vegas, 6/29-7/12, b; (Mapes) Reno, 7/19-8/7, h
Todd Trio, Les (Regent Rendezvous) Brooklyn, N. Y., Out 7/29, no
Tucker, Jimmy (Broadmoor) Colorado Springs, h
Tunemixers (Northshore) Lake Tahoe, Nev., 6/14-8/8, nc; (Buddy Bar) Sacramento, Calif., 5/28-10/8, no; (Theater) Oakland, Calif., 11/6-12/31, no
(Turn to Page 18)

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Sidemen Switches

Tommy Dorsey: Fred DeLand, piano, for Gene Kutch (to Charlie Ventura); Ray Wetzel, trumpet, for Doc Severinsen (to Ray McKinley); Hugo Loewenstern, alto, added; Henry Paustentach, bass, for Chubby Jackson (to Charlie Ventura), and Johnny Berglund, vocals, added... Art Mooney: Dale Pearce, trumpet, for Jack Moots... Vincent Lopez: Moe Cooper, trumpet, for Vinny Badale.

Buddy DeFranco: Mike Shain, trumpet, for Dick Mills, and Bonnie Richards, vocals, out... Charlie Spivak: Vick Powell, alto, for Vinny Dean; Ed Wasserman, tenor, for Johnny Placca, and Doug Talbert, piano, out... Marian McPartland: Clyde Lombardi, bass, for Bill Goodall.

Charlie Barnet: John Markham, drums, for Harold Hahn, and Vinny Dean, alto, for Dick Meldonian... Reggie Childs: Bill Farrell, baritone, for Hy Mandel... Ralph Flanagan: Tony LaPata, trombone, for Phil Giacobbe, and Bob McAniff, alto, for Moe Koffman... Xavier Cugat: Gene Loretto, reeds, for Sherwin Lichtenstein, Whitey Abraham, trumpet, out.

Johnny Lane: Danny Little, trumpet, for Benny Woodworth... Sharky Bonano: Roy Shields, clarinet, for Lester Bouchon... George Towne: Lyon Oliver, drums (from Bobby Byrne), for Roy

Columbia Inks Hug, Also Basin St. 6

New Orleans—The Basin St. 6, who spice their Dixie with comedy routines, and pianist Armand Hug, whose talents also embrace more than the traditional jazz style, have been signed by Columbia records. Hug has recorded for Capitol, Good Time Jazz, Bandwagon, Mercury, and New Orleans labels. The Basin St. 6 previously recorded for Circle.

Dallas — Art Devaney, former Freddy Martin pianist, opened at the Cipango club here June 1 with a new five-piece society band. With Devaney are Dick Jessup, tenor, trumpet, and vocals; Jerry Shelton, accordion; Harry McMaster, drums, and Jack Bruske, bass.

Shaw Discography

Following is a discography of some of the outstanding records cut by Artie Shaw in his long recording career. Compiled by George Hoefler.

Year	Record Title	Label
1936	Streamline/Sweet Lorraine	Br. 7852, OK., Voc. 4598
1937	The Blues Parts I & II	Br. 7947, OK., Voc. 4401
1938	Begin the Beguine	Bb. 7746, Vi. 27546, 42-0019
	Nightmare/Non-Stop Flight	Bb. 7875
1939	Lady Be Good/I Surrender, Dear	Bb. 10430, Vi. 20-1551
1940	Frenesi/Adios Marquita Linda	Vi. 26542, 27546
	Star Dust/Temptation Concerto for Clarinet Parts I & II	Vi. 27230, 42-0021
	Summit Ridge Drive/Cross Your Heart	Vi. 26763, 20-4111
1941	I Ask the Stars/Take Your Shoes Off	Vi. 27719
	St. James Infirmary Parts I & II	Vi. 27895
1945	September Song/Little Jazz	Vi. 20-1668
	The Maid with the Flaccid Air/Summertime	Vi. 28-0406 (12")
	Mysterioso/Hop, Skip, and Jump	Vi. 26-1800
1946	What Is This Thing Called Love?/In the Still of the Night	Mus. 390, MGM 10612
1950	Crum-Bum/Shokomo-to Shuffle	De. 27213

Why Gal Singers Get Gray; Or Who Presses That?



(Photos by Bud Ebel)

Cincinnati — Hard not to notice Dodie O'Neill and, eventually, what she's got on. The guys in Gene Krupa's band took a cursory gander at her frock one night, and the photo at the right is the result. At the left you see Dodie, who used to sing with Artie Shaw's

band, as she appears when standing at the mike. At the right, vocalist Joe Tucker and leader Gene spread Dodie, or rather, her skirt, out to its full width. Krupa says the rumor that he'll give up his big band in favor of a combo is just as wide as Dodie's dress.

Duke. Alvino Rey: Les Wedemeyer, bass, for John Kitzmiller (to Gene Bari trio)... The Polecat: Norman Klehm, trumpet, for Dick Oxtot... Jimmy Dorsey: Bitsy Mullins, trumpet, for Dick Murphy (to army). Bob Chester: Freddie Dale, trumpet, for Nick Travis (to Jerry Gray); Ray Beckenstein, alto, for Lennie Hambro, and Don Leight, trumpet, for Moe Cooper... Buddy Greco: Jack Eagle, trumpet, for Paul Kahane (to form own band)... Paul Lavalle (NBC ork): Joe Soldo, clarinet, for Frank Uifer.

Washington, Booker (Bee Hive) Chicago, ne Weavers (Palmer House) Chicago, h White Trio, Hal (Mt. Royal) Montreal, h Williams Quartet, Billy (Blue Mirror) Washington, D.C., 6/28-7/11, ne Williams, Clarence (Village Vanguard) NYC, ne Wink Trio, Bill (Nocturne) NYC, ne Yaged Trio, Sol (Three Deuces) NYC, ne York, Frank (Sherman) Chicago, h Young, Cecil (90th Club) Seattle, ne Young, Lester (Showboat) Philadelphia, 6/18-23, ne; (Savoy) NYC, 6/24-30, h Young, Sterling (El Rancho) Sacramento, Calif., h Zarin, Michael (Montauk Manor) Montauk Pt., N. Y., 6/20-9/8, h

Singles

Bailey, Mildred (Blue Angel) NYC, ne Baker, Josephine (Palace) Cleveland, 6/15-21, t; (Keith's) Boston, 6/23-7/1, t; (RKO Hillstreet) L.A., 7/4-17, t Baskin, Joe (Savoy) Boston, ne Bishop, Joan (Pierre) NYC, h Boswell, Connee (Mapes) Reno, in 8/2, h Borge, Victor (Riviera) Ft. Lee, N. J., 8/23-9/5, ne Brooks, Glenna (Ohio) Youngstown, O., h Brown, Louise (Airliner) Chicago, ne Cavallaro, Carmen (Schroeder) Milwaukee, Out 6/17, h; (Shamrock) Houston, 7/31-8/13, h Christie, June (Beach) Daytona Beach, Fla., 6/18-7/1, ne; (Rainbow) Philadelphia, 7/9-15, ne Cooper, Johnny (Spanish Village) San Francisco, ne Crosby, Bob (Chicago) Chicago, 6/29-7/12, t Damari, Shoshana (Habibi) NYC, ne Della Penna, Phil (Jicky) NYC, ne Eckstine, Billy (Steel Pier) Atlantic City, 7/15-21, t; (Chicago) Chicago, 8/9-16, t Fitzgerald, Ella (Cafe Society) NYC, 6/21-7/18, ne Frye, Don (Jimmy Ryan's) NYC, ne Gaillard, Slim (Birdland) NYC, Out 6/20, ne Gibbs, Georgia (El Rancho) Las Vegas, 6/14-27, h Gibson, Harry The Hipster (Say When) San Francisco, ne Gomez, Vincente (La Zambra) NYC, ne Hahn, Bobby (Riviera) Chicago, cl Hall, Juanita (Prince George) Toronto, h; (Capitol) NYC, In 7/12, t Hamilton, Sam (Byline) NYC, ne Hawkins, Coleman (Embers) NYC, ne Holiday, Billie (Stage Door) Milwaukee, 6/15-28, ne Horne, Lena (State Line) Lake Tahoe, Nev., in 6/28, ne Hug, Armand (Wohl) New Orleans, h Hunter, Alberta (La Comedien) NYC, ne Hunter, Lurlean (Birdland) NYC, In 6/21, ne Hyman, Dick (Little Club) NYC, ne Jackson, Cliff (Cafe Society) NYC, ne Kay, Beatrice (Mapes) Reno, 7/6-13, h Knight, Evelyn (Ciro's) Hwd., 6/15-28, ne Kote, Ronnie (Grand Mackinac Is., Mich., h Laine, Frankie (Palomar) Vancouver, B. C., 6/18-23, ne; (Steel Pier) Atlantic City, In 7/1, t; (Chicago) Chicago, In 7/13, t Lee, Julia (Cuban Room) Kansas City, ne Lewis, Meade Lux (Show Time) Hwd., ne Martin, Tony (Riviera) Ft. Lee, N. J., Out 6/20, ne; (Ambassador) L.A., 7/17-30, h McKnight, Pearl (Riviera) Chicago, cl Mercer, Mabel (Byline) NYC, ne Miranda, Carmen (Latin Quarter) NYC, ne Morgan, Al (Copsabana) NYC, In 6/29, ne; (Bolero) Wildwood, N. J., 7/14-20, ne Morgan, Marion (Bolero) Wildwood, N. J., 6/28-7/8, ne Moesman, Ted (Desert Inn) Las Vegas, h Nanni, Nino (Monte Carlo) Pittsburgh, 6/14-28, ne; (Colonial) Toronto, 6/25-7/7, ne Nunnally, Dale (La Vie En Rose) NYC, ne Oakes, Hank (Minuet) Chicago, ne O'Connell, Helen (Paramount) NYC, 7/8-16, t; (Chicago) Chicago, In 7/27, t Page, Fatti (Loew's) Cleveland, 6/16-21, t; (Loew's) Columbus, O., 6/22-24, t; (Bolero) Wildwood, N. J., 7/7-13, ne Parker, Charlie, (Birdland) NYC, Out 6/20, ne Pichon, Fata (Streamliner) Chicago, ne Raye, Martha (Flamingo) Las Vegas, 6/28-7/11, h Richardson, Jonie (Pack's) San Francisco, ne Shaw, Marie (Captain's Table) Hwd., ne Shay, Dorothy (Chase) St. Louis, h Simolina, Arthur Lee (Cal-Neva) Lake Tahoe, Nev., 7/18-24, h

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Now I'm Happy, Explains Shaw

(Jumped from Page 3)
possible to live through. I was making more money than I had ever thought existed, and I guess I got carried away by it."

Was "Glamor-Struck"
Artie admits that he was "glamor-struck" by the time the band got out to Hollywood and made its first picture, *Dancing Co-Ed*. There was an inner turmoil going on between his artistic and commercial values that added to his trouble in coping with audiences and frantic fans.

Finally, one night back in New York at the Pennsylvania hotel, the last thread of his resistance snapped. He walked out on the band, never to return. George Auld took over the leadership temporarily; later Tony Pastor, using some of the same men, started his own band. Meanwhile Artie had escaped to Mexico, leaving the music world stunned at his running out on a million-dollar career.

By the time he returned the following spring, he made headlines again by marrying the teenaged movie starlet, Lana Turner. In Hollywood, switching from Bluebird to RCA's 75-cent Victor label, he recorded with what was then the biggest swing band ever heard—brass, reeds, woodwinds, rhythm, and 13 strings—and, paralleling his Bluebird career, he made a hit out of the first tune waxed at the first session, a number he had picked up in Mexico called *Frenesi*.

Common Property
This was March, 1940. Artie's

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career since then has been pretty much common property in the press, with an undue accent on his matrimonial misadventures. He himself blames his marital troubles on his psychological maladjustments, which have not prevented him from retaining a pretty firm friendship with a couple of his ex-wives, notably Ava Gardner, for whom he has considerable respect as a human being. Ava was preceded by Betty Kern, the late Jerome Kern's daughter, who bore Artie a son; she was followed by Kathleen Winsor.

Among the highlights of the past Shaw decade or so were the big acting and playing role in *Second Chorus*, with Fred Astaire and Paulette Goddard; the birth of the Gramercy five, with Johnny Guarneri on harpsichord, in a Victor session, Sept. 3, 1940; his enlistment in the navy in January, 1942, and subsequent tours to Guadalcanal, New Zealand, Australia, and all over the Pacific; his first post-discharge civilian band, with Roy Eldridge, in the fall of '44; his 1945-'46 skirmish with Musicraft records, using Mel Torme, Kitty Kallen, and Teddy Walters as vocalists; his still-discussed week at the brand-new Bop City early in 1949, leading a concert orchestra and eschewing jazz entirely; his interesting classics-and-concert jazz LP for Columbia; and his retreat into semi-retirement with the acquisition in 1949, of the Shekomeko farm.

Live Alone
Artie lives alone now in a big, handsome house, with several household and farm employes living on his land. He is glad that dairy farming, unlike the music business, involves a commodity where you don't have to deal direct with the customers. The milk cans are picked up and taken away regularly, and he expects to make a nice modest profit this year.

Between this and his royalties he can live comfortably, and if he wants anything more, he can always use music to help his plans, as he did last fall when, to pay for the addition of a new wing on a barn, he worked a few weeks at Iceland. His views on music have not changed basically. He says the American public is getting better music than it deserves, and points out that the best-selling record he has made so far under his Decca contract is a "real piece of crap" that sold 250,000 while the record that he considers his best musically on Decca sold exactly 415.

Cynicism Rewarded
His cynicism was increased when he went out with his last band in 1950. After getting together a band of talented youngsters, using kids like Dodo Marmarosa and arrange-

ers like Johnny Mandel, he gave up hope, and some time later, when he had a few weeks of commitments to fill, he had someone hire the first 12 musicians available at random and went out on some dates playing nothing but stocks, with men who could hardly read.

The reaction was the crowning insult. Almost everybody thought it was great; one promoter even called it "the greatest thing I've heard since Blue Barron worked for me." Despite the apparently anti-jazz nature of his philosophy after Bop City in 1949, Artie is aware of, and interested in, new trends in jazz. He says he has Lennie Tristano's records and has great respect for Lennie's freshness of ideas and uncompromising musical integrity.

Writing Chief Impulse
But music has never, he claims now, been the mainstream of his life. The writing compulsion is very strong in him. Artie Shaw, who has been called everything from an egomaniac and a psychotic to a Bluebeard and a Communist, is none of these things. He is the possessor of one of the keenest minds ever applied to jazz: intellectualism, sometimes called false, is so genuine that it puts a barrier between him and the less sensitive people he has had to deal with in the music business.

Neurotically confused by the conflicting urges of music, books, glamor, and money, he sought help through psychiatry and derived great benefits from it. "The only people Artie dislikes," as an old friend put it recently, "are leeches and stupid people. He's always cordial to everybody else and has never fuffed off his old friends."

Summation Simple
Artie's own summation of his present life is simple and succinct. "I'm doing Bucks County again," he says, "but this time on the right scale. A dairy farm in those days was out of my reach. Now I know what I want to write, and I have the conditions in which to write. "Bucks County was in 1933, and it'll be a couple of years before I've rounded out this writing job. It'll have taken me just 20 years to get back to where I wanted to go. I sure went a long way around!"

Artie Shaw Alumni
Trumpets: Lee Castle, Max Kaminsky, Billy Butterfield, Roy Eldridge, Hot Lips Page, Ray Linn.
Trombones: Jack Jenney, Vernon Brown, George Aron, Ray Conniff, Ollie Wilson, Buddy Morrow.
Saxophones: Les Robinson, Tony Pastor, Georgia Auld, Mickey Folus, Tommy Mace, Zoot Sims, Stan Getz, Herbie Steward.
Piano: Johnny Guarneri, Les Burness, Joe Lipman, Dodo Marmarosa.
Guitar: Al Avola, Barney Kessel, Tony Cattano, Al Hendrickson.
Bass: Morris Rayman, Sid Wells, Jud de Naut.
Drums: George Wettling, Buddy Rich, Cliff Leeman, Sam Wells, Nick Fatool, Dave Tough, Lou Forman.
Vocalists: Peg LaCentra, Duddy O'Neil, Helen Forrest, Anita Boyer, Billie Holiday, Imogene Lynn, and (on records) Lana Horne and Pauline Byrne.

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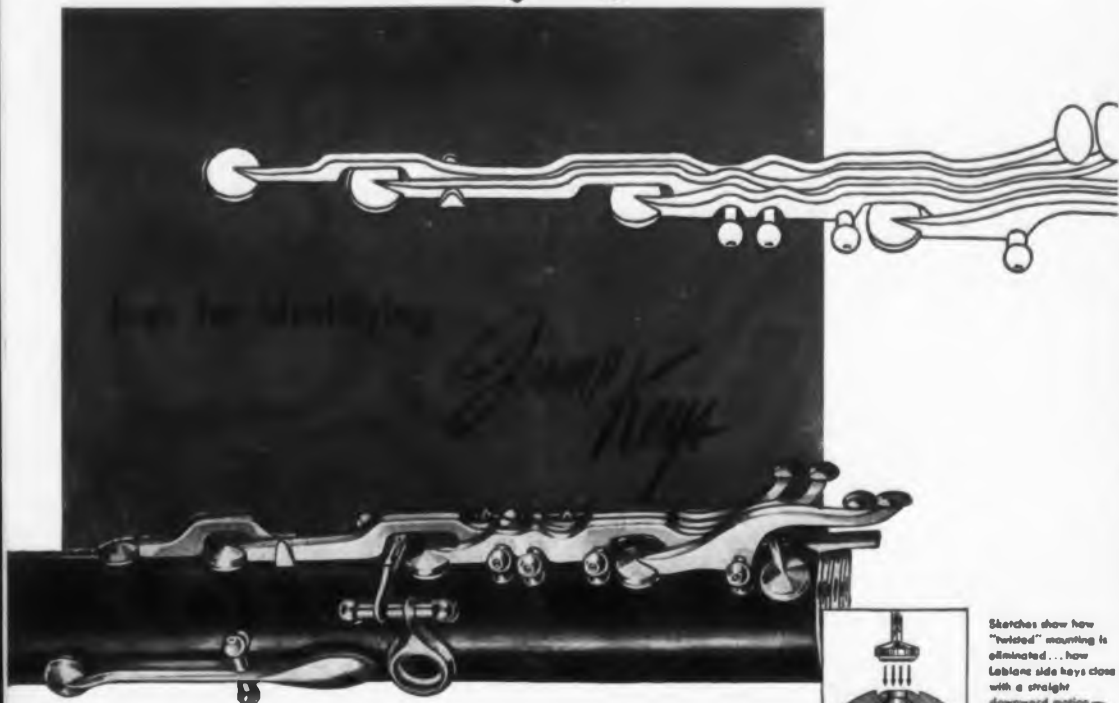
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