

Gov't Should Send Bands To Europe: Les Brown

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Waxeries 'Boycotting' Bands, Claims Lionel

New York—Lionel Hampton lashed out at recording companies for "boycotting" bands in the scramble for top tunes, and called for drastic changes in the song allotment setup at most studios to cope with "the record depression in the midst of a new band boom." Siding with Tex Beneke's viewpoint that a negative attitude is hampering dance band success, the vibist-leader told *Down Beat* that his work was currently breaking many wartime records and that "grooves were never higher."

Yet, Hampton continued, "there is a noticeable apathy in metropolitan territories where band business crepe-hangers congregate."

Don't See Potential

Hampton is vehement in the matter of record firms. He broke a 10-year pact with Decca this year, shopped around for the right deal, and finally signed with MGM. "The startling part of it all," Hamp explained, "is that the recording companies can't see the renewed potential in bands. . . . We're on the brink of another war and another dance boom—and I can open my books to prove it!"

"If the bands would stop crying and start demanding, maybe we'd see some changes made," he said. Although not certain what specific steps should be taken, Hampton feels that ork leaders should sit down and "talk policy" with their recording firms, "on the same level as individual artists do. . . ."

Need Unity

Putting in another strong second for Beneke's comments in *Down Beat*, Hampton said the need for unity is as strong among bands as it is among nations. "Bickering over styles hurts everybody," he concluded.

Peggy Starts Own TV Show

New York—Peggy Lee and Russ Case, the latter heading a nine-piece orchestra, started a new show under Peggy's name June 17 as summer replacement for the *Amos 'n Andy* show over CBS.

Show features a guest format entitled *Peggy's Preview*. Mel Torme, who starts next Monday (July 2) as Peggy's partner on the three-a-week summer Chesterfield program, was her first guest on the Sunday show.

New Radio Program Gets Trudy Richards

New York—Trudy Richards, MGM records star and former Charlie Barnet vocalist, has started a new radio show here, from 9 to 10 a.m. daily, entitled *Lacy on the Loose*. Show features Trudy with emcee Jack Lacy and Ardie Wilber's house band.

No Bag

Chicago—A musician from Evansville, Ind. (he said he'd been a drummer for 25 years), missed a \$64 bag on Phil Baker's radio show a couple of Sundays ago for a reason that shouldn't happen to a musician. Asked to identify beverages, he guessed correctly that "java" means coffee, but when Phil asked him what is meant by "oolong", the cat couldn't think of TEA!

Top U.S. Stars Europe-Bound

New York—The biggest postwar exodus of American singers to Europe is currently taking place. The Delta Rhythm Boys left June 14 for a five-month tour opening in Stockholm, with dates to follow in numerous Swedish, British, and Finnish cities. This is their third European tour.

Herb Jeffries is also off on his second European jaunt, as is Josh White. Dorothy Dandridge, a big hit in Hollywood recently, opens shortly at the Cafe De Paris in London. She was in England before the war as one of the Dandridge Sisters trio.

Dolly Mitchell, onetime Stan Kenton vocalist, left recently to join Bernard Hilda's orchestra for dates in Paris and on the Riviera.

In addition, Sarah Vaughan and several other name exports will cross the Atlantic during the next few weeks.

Kenton To Carnegie

New York—Stan Kenton, lining up his fall concert tour, has booked Carnegie Hall for two nights, October 19 and 20.

Jean Friley Condition Serious Following Attack By Prowler

New York—Jean Friley, former member of the Clark Sisters and wife of trombonist Vern Friley, was in hospital in critical condition at prestime after a 3 a.m. assault by an intruder who entered her ground-floor bedroom through the window.

Believed to be a sex maniac rather than a burglar, the prowler threatened to kill Jean if she made any outcry. When she screamed he hit her several times with an andiron, causing a brain concussion and possible skull fracture.

After neighbors had summoned police, the attacker having fled in alarm, Vern Friley arrived home after a night's work with Gene Williams' band at Glen Island Casino and saw his wife being placed

in an ambulance.

The Frileys were married in 1948 when Vern was with Ray McKinley's band. Jean joined the band later as vocalist. The attractive blonde singer, 30 years old, has two children, Teddy, 2, and Janet, 8 months. They were asleep in an adjoining room and, although the intruder also threatened to harm them, they escaped unhurt.

Hot Flashes

'Who Said N.Y. Was Dull?' Dept.

New York—Xavier Cugat, during his recent stint with *Cavalcade of Bands* on DuMont TV, started a storm in a teacup when, in reply to a description of Carlos Ramirez as a star of radio and video, he said, "Radio? What's that?"

Bernice Judis, general manager of WNEW, promptly instructed her entire corps of disc jockeys to stop playing Xavier's records. "When a sponsor hears a remark like Mr. Cugat's," she was quoted, "he figures radio is a dead duck." It was also pointed out that Mr. Cugat should be especially grateful to radio in view of the help his career has had from disc jockeys.

It was not disclosed whether Miss Judis had also instructed WNEW employees to desist from eating Cugat's Nougata.

At prestime, WNEW and Cugat were still getting along fine without each other.

New York—"The state department has to do something about it!", said Les Brown. That's how strongly he felt about the need for American jazz in Europe after flying back from a series of appearances at air force bases, mostly in Germany. The band also visited England, France, Labrador, Greenland, and Newfoundland.

When the Brown band opened at the Capitol theater barely 30 hours after they had left Paris, Les was still steamed up about the conditions he had found in Germany.

"As far as food and clothing, they're the best off of all the countries we saw—and England is the worst off," he said. "But music? They can't get stocks, can't buy copies of music or new records—they don't know what's going on, except the little they learn from the Armed Forces network."

"But they want to! Jazz over there is considered as typically American as hot dogs or baseball. It can do more than almost anything to put over democracy. I even tried to get to see Gen. Eisenhower about it, but since I didn't, I want to get the state department on it and see that lots more bands are sent over."

"We got a wonderful hand, on the appearances with Rob Hope as well as the dates we played on our own. Kenton and Herman seem to be the favorites, with our band third—just the way it was in this year's *Beat* poll."

"Any chance of your going back next year?" we asked.

"Definitely—but next time we'd like to make it a longer visit—maybe six weeks—and divide it between GI appearances and public concerts, so we can let the people hear us."

"Praise Joe Glaser and pass the transportation!" we echoed fervently.

Next 'Beat' A Glenn Miller Special Issue

Chicago—Because his influence continues to be felt in the dance music of today and because his contribution to the field during his career was such a tremendous one, editors of *Down Beat* have decided to deviate from their Bouquets to the Living series for one issue and make the July 27 *Beat* a Glenn Miller memorial number.

A complete biography of the famous leader, plus many rare and previously unpublished photos of him and his bands will be reproduced from the book which Leonard Feather wrote on Glenn Miller, to be published later in the year. Friends and former associates of Glenn will contribute comments and other material.

Dixie Group Honors Janis

New York—Dixie, Inc., an organization of 1,700 members founded by Frank Hammond Jr., awarded a mahogany plaque to Conrad Janis and his Tailgate Jazz band for "having made the greatest contribution of the year to the continuation and development of Dixieland music."

Presentation ceremonies were held at Jimmy Ryan's, New York's only remaining 52nd St. jazz spot, where Janis' unit, since replaced by Jimmy Archey's, was working.

Personnel of the band, besides the leader on trombone, comprises R.H.C. Smith, trumpet; Tom Sharcpe, clarinet; Elmer Schoebel, piano; Danny Barker, banjo, and Freddy Moore, drums.

Ella, Ray Brown To Be Divorced

New York—Latest musical and marital tale to break up is that of Ella Fitzgerald and Ray Brown, who have been quietly separated for a couple of months.

The bassist went off on a tour of Canada recently, accompanying Oscar Peterson, while Ella refused to comment beyond stating that the matter was in the hands of her lawyer.

Oscar Pettiford, temporarily forsaking his cello, took Brown's place on bass during Ella's recent week at the Apollo and expected to help her out on a few more dates.

Duke Subs For BG As Longhair Deejay

New York—Duke Ellington was selected as the summer replacement for Benny Goodman on WNEW's classical disc jockey show. Ellington, who will be heard for the next two months every Sunday from 3 to 4 p.m., spun his first series of classical selections June 10.

Marian Page On The Cover

The talented, British-born pianist, Marian Page, who adorns the cover of this issue, has changed her professional name to McPartland to conform to her marital status as wife of Jimmy McPartland, trumpet player. Marian has been working with her own trio around New York while husband James waits out his 802 card. Leonard Feather tells the story of Marian and Jim in one of his Girls In Jazz series of articles on page 13.

All Have Fingers In Meadowbrook Video Remote



New York—*Saturday Night at Meadowbrook*, a night and sound remote from the Cedar Grove roadhouse, is telecast over the DuMont chain. Principals in a recent telecast were, from the left: Jim Caddigan, director of programming and production for DuMont; Ted Hammerstein, producer of the show;

Frank Bunnetta, director; singer Dorothy Claire; Meadowbrook op Frank Dailey; trumpeter Hot Lips Page; Vaughn Horton, who wrote *Mockin' Bird Hill*, and Art Mooney, whose band was playing the spot. In the rear, between Miss Claire and Dailey, is Al Chambers, chief analyst for the DuMont network.

Nat 'Always Comes Through Bigger Than Ever'

(Ed. Note: Nat Cole is the 19th musician to be profiled in Down Beat's Bouquets to the Living series.)

By RALPH J. GLEASON

San Francisco—How many times a year does a record company sign up a new group, cut a couple of sides, and hope they've got something? And how many times do they have something? The difference between Nat Cole's trio and all the other groups that made their first discs for a major company in 1944 was simply that when Nat got his chance, he made it.

As they say on the race track and at Toots Shor's, "Class will tell." Class has been the keynote of Nat Cole's musical performances ever since the days in the late '30s when his group was scaring everybody in Southern California but was unknown elsewhere.

Why?

What caused the King Cole trio to shoot up like a rocket through the record business in the mid-'40s? Well, for one thing, it was a fine musicianly group, secondly it swung like mad in a non-strident way, and thirdly it had the services of Nat Cole as leader and chief salesman. With all due respect to Oscar Moore and Johnny Miller, Nat could have made it, once he had the proper chance, with any good guitarist and bass man.

Ever since Nat Cole was a kid in Chicago's southside, standing in front of the radio and pretending to lead the bands on the air, he has known where he was going. It took him a while to get there, and he ended up with a quartet instead of a band, but he got to the top in the music business in a fashion which should prove an example to other musicians—and to anyone who puts him down.

When Capitol signed Nat's group and cut those first sides in 1944, the boys didn't shoot their whole wad on the first date. Although Nat gives Capitol full credit for exploiting the records, and for pushing them all over the country, he points out that the group was able to follow up the first sides with other numbers, gleaned from the years they'd worked in clubs.

Learned Lesson

Then, when they went out across the country, riding the crest of their new popularity, they made it in person, too. Sure, they had top flight promotion and publicity help, but that isn't enough. What did it was Nat. "Working in those clubs for years, I'd learned that you have to reach the audiences," Nat says. "You have to get across the footlights to the crowd. If you don't—you're sunk."

That's the secret of Nat's success. He gets across those footlights. Maybe the trio and now the quartet doesn't make every chorus a masterpiece of deathless jazz; maybe Nat sings a lot of songs that won't float down through history on the all-time hit parade;

but he reaches his audiences in person and on records with warmth and a friendly, happy air that puts it over.

Last year in San Francisco Nat proved that he could play to two diversified audiences within a short time and sell to both. He played the Fairmont's Venetian room on Nob Hill and Ciro's night club in the theater district within a couple of months. The audiences these two spots draw are as different as day and night.

Took Over

The Venetian room is cold and stiff; "names" have died there like flies in recent years and still do. Yet Nat looked out on that audience, flashed his teeth, and charmed them. He did the same thing in Ciro's with an audience of just people laced with hipsters and rounders. And he's done the same thing from the stages of innumerable theaters and the stands of countless ballrooms all over the country.

Nat has brought his group out of the class of mere musical attraction to a high level of showmanship. He's a born showman. And one reason he's so good at it is that he realizes its importance in selling any kind of music.

"Jazz musicians could learn one thing," he says, "and that's presentation. Always be conscious of one thing: how am I going to present it? Am I going to be lighted right? Make it look good and it will sound twice as good to the average guy because everything to the public is visual."

Challenges

"Things like bum mikes and out-of-tune pianos are challenges. They make you go out to see if you can make the people forget about those little obstacles. You can't play on their sympathy and say 'I can't give it to you tonight because the guy didn't turn my spotlight on right, so I'm not going to smile. Or I'm not set up right.' They don't think of those things."

"Maybe we see a lot of things they don't even pay any attention to. They don't stop to figure out whether you had any rest or not. They're not interested in how tired you are. They want to be entertained and that's where the showmanship comes in."

Cole studied showmanship in the school of the night club circuit for quite a while before he had a chance to score. He was born Nathaniel Coles in Montgomery, Ala., on St. Patrick's Day, 1917.

His father was a minister, and when Nat was 4 they moved to Chicago. By the time Nat was 12, he was playing the organ in his father's church and singing in the choir.

Formed Band

He took piano lessons for a while, "mostly to read, you know. I could play more piano than the teacher." Then he and his older brother Eddie had a band—the Rogues of Rhythm. The Decca records this group cut in 1936 were Nat's first discs. During those days Nat listened a lot to Earl Hines, the Jimmy Noone band, and the other jazz greats around Chicago.

Noone's theme song, *Sweet Lorraine*, was always one of Nat's favorites—"Man, that was the first song I ever sang"—and he revived it with his Capitol platter years later.

Nat's next move was to join the *Shuffle Along* show and travel with it to California. The show folded and Nat took the band into the Ubangi club in Maywood—his last band job. After that job collapsed, a matter of a couple of weeks, Nat went out as a single. This was in 1937 and while working at the Century club as a solo he met Bob Lewis who put him on at the Swanee inn.

Lewis was actually responsible for the trio—he told Nat to get one and come to work. Up to that time, he had thought only of getting a band again. But he hired bassist Wesley Prince, who then recommended Oscar Moore, and a trio was born. They put a crown on his head on this job and that's how he got to be "King" Cole. They had to drop the "s" to make it fit.

Kicked Selves Later

The group stayed at the Swanee six months and then did the night club circuit in town. For a long time they played at the Radio room on Vine street, and how many agents and bookers who saw and heard them there must have kicked themselves later for not recognizing a gold mine when they saw one! Nat recalls those days without bitterness, too, but wryly says, "They told us we had an awkward combination."

In 1941 they made a swing back east to Chicago, Washington, and New York. That's when they cut those eight sides for Decca that were released on the race list and didn't move. "We were maybe playing even better than when we did later on," Nat has said.

New York was a panic. They did Nick's and Kelly's Stables at scale and couldn't even raise a \$33 advance from the agent for a payment on Nat's car.

Then Carlos

Back in Hollywood, they went into the 331 club for the better part of 1943 and '44, and then

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(Photo by Gene Howard)

Lena Horne dropped in to hear Nat Cole one night at Bop City, and the two great showman-singers exchanged a bit of shoptalk at the time. Lena once happily remarked that other singers were finally beginning to recognize her vocal qualities as well as her wonderful presentation, an observation that seems to be basically true.



(Photo by Popela)

Nat's recent guest date on the Chesterfield Supper Club airshow brought on this impromptu studio session. With Perry Como on guitar, and Nat wielding the drumsticks, all conductor Mitch Ayres can do is hold his ears. Can't be that bad!



This photo was taken shortly after Nat married singer Marie Ellington (no relation to the Duke), on March 28, 1948. The couple adopted a little girl during the next year, and not long afterward had a baby daughter of their own.

Nat Plays Gaston To Billy's Alphonse; Two Views Of King Cole Crews



Chicago—Nat Cole's not showing Billy Eckstine the door, but just indicating the way downstairs to Bop City, now defunct Broadway jazz hall, where the two followed each other a couple of years ago. In the center photo is an



early view of the King Cole trio, with Oscar Moore on guitar; Johnny Miller, bass, and Nat at the piano. Although Wesley Prince was Nat's first bass man, Miller joined the group during its first year. Billing for the pre-



(First photo by Herman Leonard)

ent unit, at the right, is Nat (King) Cole and the Trio. From the left: Jack Costanza, bongos; Joe Comfort, bass; Cole, and Irving Ashby, guitar. Ashby joined in 1947. Comfort in '48, and Costanza, in '49.

This Is Maybe The Sephardic Sumac?

By LEONARD FEATHER

New York—Shoshana Damari makes a good story, though it's difficult to decide on the name for it. Studying her small stature and big voice you're tempted to call her the Palestine Pone. Listening to the stories about her research work digging up forgotten folk melodies you might decide she's the Yemenite Josh White.

Shoshana has a swarthy, exotic beauty that combines oddly with her sharp-witted personality. In her four months in this country she has picked up a remarkable knowledge of English, though at the show we caught her repertoire comprised Sephardic, Yemenite, and Yiddish songs. She has learned *Autumn Leaves* in English but is scared to try it out on the public.

Daughter of a Yemenite rabbi, Shoshana has been killing the people (using orthodox, kosher, killing methods, of course) at the Habibi, the Western World's first Israeli night club. All her songs seem to be in minor keys, many of them composed by Moshe Wilensky, who was her pianist in Israel.

From broadcasts for the Palestine Broadcasting Service, recordings with the Palestine Symphony orchestra, and a starring role with the Tel Aviv theater group, she has graduated to stardom in America, aided more than somewhat by her new RCA Victor album entitled *The Magic Carpet*.

The title recalls the magic carpet that brought her, as a child, from old Yemen into the land of Israel. To be strictly factual about it, it wasn't a carpet but a donkey, which she rode across miles of desert, with her father and mother on foot.

Come to think of it, by the time you've read some of the weird



Shoshana Damari

tales about Shoshana's background you may have another slogan for her: she could be the Sephardic Sumac.

Let Me Criticize 'Beat' For Change, Asks Fran

New York—"I should like to say a few words against *Down Beat*," said Fran Warren. "That's just the stuff *Down Beat* likes to print," we said. "Go ahead."

"Well, you take the Town Casino in Buffalo, where I worked recently while Charlie Parker was there with his strings. Now, that's a room that doesn't cater to a jazz crowd, but Bird is so great that all he needed was a little presentation.

All Wrong

"But instead, there was no introduction, no proper lighting, the men wandered out on the stage, not wearing tuxedos, and Charlie himself came out dressed terribly. He should be presented as an artist, not a freak!"

"How do you associate this with *Down Beat*? We don't control Charlie Parker's wardrobe." "Well," said Fran, "if I'm wrong I apologize, but I still read the *Beat*—first magazine I ever read—and it seems to me that the kids look to it for the facts. I think *Down Beat* encourages the belief that all you have to do is go out there and blow.

Wrong Idea

"Maybe the readers will see those pictures of guys who look out of their minds, and maybe they'll think it's hip to walk on the stand with dirty clothes.

"Maybe it's the managers who are to blame. If I'm wrong I apologize."

"We've been reading the *Beat* for quite a few years ourselves," we said, "and it seems to us the magazine has the same feeling you do about musicians' appearance, and has said so many times. Any other comments about critics?"

One Thing

"Yes. Tell me one thing. When a reviewer reviews an artist, does

Joe Mooney Waxes Again

New York—Joe Mooney, absent from records since his quartet cut for Decca several years ago, returned recently to make his Hammond organ wax debut.

Using Bucky Pizzarelli on guitar and Bob Carter on bass, Mooney waxed *Crazy She Calls Me* and *Long Ago Last Night* for a new label, Carousel records.

Maynard Turns Down Offer From Ellington

Hollywood—Maynard Ferguson, Stan Kenton scream trumpeter, turned down an offer from Duke Ellington recently to stay with Stan. He opens at Catalina Island's Casino with Kenton on June 29.

What A Line!



Los Angeles—Kay Starr can proudly tack a red flag to her caboose now, 'cause she's been hailed as Miss Model Railroad of 1951 by the Model Railroad Association of America, which met here early this month for its annual convention. That's the Wahash line Kay's posing with, probably because of her memorable Capitol record of *The Wahash Cannonball*.

Hotel Dates Set For JD

San Francisco — Jimmy Dorsey seems to be making a big pitch for hotel business these days. Following his four-week stint at the Fairmont here, he announced he was signed to play the Roosevelt in New Orleans and the Statler in Boston.

Dorsey does a week at Catalina starting July 9, goes to Tops in San Diego for two weeks, then into the Palladium. The band is slated to open Sept. 20 at the Roosevelt in New Orleans, and in October or November will bed down for a 10-week hibernation at the Statler.

The current JD crew lines up as follows: trumpets—Riley Norris, Shorty Sherock, Guy Key, and Bitay Mullins; trombones—Frank Rehak, Dick Bellerose, and Rossie Nicholas; saxes — Doc Clifford, Nino Pallotti, Mimi LaRocca, Phil Cenicola, and Art Lyons; rhythm—Bob Carter, piano; Bill Lolatte, bass, and Karl Kiffe, drums. Vocalists are Pat O'Connor and Sandy Evans.

Ginny Simms To Replace Whiting

Hollywood—Ginny Simms, seemingly on the comeback trail via her TV series, has been signed to replace Margaret Whiting on the Proctor and Gamble (Tide) five-a-week air series she has been sharing with Jack Smith and Dinah Shore.

Ginny reports Aug. 27, date marking return of the show to the air after summer layoff starting June 29. Frank DeVol continues in the music spot.

Rowles Doing Single

Hollywood—Jimmy Rowles, pianist last with Jerry Gray's orchestra, is doing a single at the Mayfair club, Englewood, Calif., during the summer layoff from the *Club 15* radio show.

he write according to his own reactions or according to the audience's reaction? Because I read the critics' reviews of Gloria DeHaven when she opened at the Versailles; they all raved about her, so I went to see her, and believe me, I heard nothing. A real Hollywood-style performance. Maybe I shouldn't say that. No, put it in; now she can say something about me."

"A critic only considers his own reactions," we said, "but he can report other people's reactions factually. Maybe the critics really liked her." (Ed. Note: Miss DeHaven's date at the Versailles was not reviewed in *Down Beat*.)

"Another thing," said Fran, "a couple of critics have complained that I've turned commercial, moving my arms around and all that. Well, when you get to work in places where people pay five bucks a head to see you, they expect to see something, not just listen. Look what Eckstine gave 'em at the Copa.

'Haven't Changed'

"I haven't changed, except as far as your voice and ideas are bound to mature as you grow older. As for tunes, when you get with a big record company you have very little control over what tunes you do.

"One more thing. The people who say that Toni Arden and I sound alike, Toni Arden and I do not sound alike. If you listen to Helen Forrest you'll know the answer. We both sound like her."

"We'll bear that in mind," we said.

—Jen

H'wd Radio Musicians Hit By Worst Summer Panic

Hollywood—Radio musicians here have been hit by the heaviest summer layoffs since Hollywood became a major broadcasting center, but the predicted wholesale cancellation by sponsors of established air shows is not seen in the results of a survey conducted by *Down Beat*. Though there are few "summer replacements," most of the top-ranking shows are returning in the fall, according to the sponsors' present plans.

Many, however, are still subject to picking up of options for the fall series, which means that what will happen at the end of the summer season is still a question mark.

Here's the situation as seen from a rundown on the principal shows, by network:

CBS

Gene Kelly Show (Carl Cotner orchestra)—off for summer, replaced by audience participation show from New York.

Edgar Bergen Show (Ray Noble orchestra, now on dance dates)—off for summer, replaced by Mario Lanza show, with 36 piece orchestra under Roy Sinatra.

Jack Benny Show (Mahton Merrick orchestra)—off for summer replaced by Guy Lombardo series, originating in training camps.

Club 15 (Jerry Gray orchestra)—off for summer, Gray playing eastern dates with Local 802 band.

Jack Smith Show (Frank DeVol orchestra)—off for summer, replaced by record show from New York.

Broadway Is My Beat (Alex Courage orchestra)—off for summer, replaced by *Meet the Boys*, no music.

Our Miss Brooks (Wilbur Hatch orchestra)—off for summer, replaced by *Desi Arnaz* show.

Carson's Hour (Victor Young orchestra)—continues through summer.

Bing Crosby Show (John Scott Trotter orchestra)—replaced by *How To*, no music.

Hal Peary Show (Jack Meakin orchestra)—off for summer, no music on replacement.

Hollywood Playhouse (Lyn Murray orchestra)—off for summer, replacement from New York.

Hollywood Star Playhouse (Jeff Alexander orchestra)—off for summer, no replacement.

Horace Heidt Show (Horace Heidt orchestra)—continues through summer.

My Friend Irma (Lud Gluskin orchestra)—canceled.

Suspense (Lud Gluskin orchestra)—off for summer, replaced by new show with organ only.

Life with Luigi (Lud Gluskin orchestra)—off for summer, replaced by organ.

Los Radio Theater (Rudy Schrageer orchestra)—off for summer, replacement from New York.

Carl Massey Show (Country Washburne orchestra)—Remains on air. Also now released on Mutual five times week via tape recording.

Red Skelton Show (Dave Rose orchestra)—radio series canceled. Expected to be on TV this fall.

Truth or Consequences—off for summer, replaced by new Frances Langford show (*The Bickersons*), with Tony Romano nine-piece orchestra.

Amos 'n' Andy Show (Jeff Alexander orchestra)—off for summer, replaced by *Perry Lee Show* from New York.

NBC

Railroad Hour (Carmen Dragon orchestra)—continues through summer.

Fanny Brice Show (Carmen Dragon orchestra)—death of star brought series to an end. No replacement.

Fibber McGee and Molly (Billy Mills orchestra)—off for summer. No replacement set at writing.

Bob Hope Show (Les Brown orchestra)—off for summer. Brown band on dance tour.

Great Gildersleeve (Robert Armbruster orchestra)—off for summer, replaced by drama series underscored with recorded music.

Groucho Marx Show (Jerry Fielding or-

Capsule Comments

Frank Sinatra

Latin Quarter, New York

New York—Frank Sinatra is no Billy Eckstine, but he can sing.

Reported to be a former Tommy Dorsey vocalist, the allegedly 33-year-old Sinatra was given a try-out week here recently at Lou Walters' tourists' paradise, the Latin Quarter, in a revue entitled *Paris After Dark*. The revue was very spectacular, and as French as apple pie.

Sinatra gave a good account of himself, showing a voice with power and good quality, a very easy personality, and fairly good intonation. Though it is too early to say whether he can be built into an attraction of Alan Dale or Eddie Fisher caliber, he should have a reasonably safe future working as a single.

Sinatra's performance, at the show caught, included *When You're Smiling, Too Young, Black Magic, Hello Young Lovers, Soliloquy from Carousel, My Blue Heaven, She's Funny That Way, I've Got a Crush on You, and I'm a Fool to Love You*. Some spectators felt he wore out his welcome, despite a very enthusiastic hand on the first seven or eight numbers.

As soon as he has ironed out the slight imperfections and tightened up his act, Sinatra will be a name to watch. Business at this show was good—Sinatra was fortunate enough to be on the same bill with Chaz Chase.

—Jen

chestra)—off for summer, no replacement.

Father Knows Best (Roy Barry orchestra)—off for summer, replaced by drama series, with recorded music.

Life of Riley (Lou Kosloff orchestra)—off for summer, replaced by *Friday Dance Date* from New York.

Halls of Ivy (Robert Armbruster orchestra)—off for summer, replaced by *Pete Kelly's Blues* (as a sustainer), drama series featuring music of Diak Catheart (trumpet) jazz combo. Starts July 4.

ABC

Buzz Adlam's Playroom (Buzz Adlam's ABC staff orchestra)—remains on air (it's regular sustaining series) indefinitely.

Screen Guild Players (Buzz Adlam and ABC staff orchestra)—Off for summer. No replacement.

MBS

Family Theater (Harry Zimmerman and MBS Hollywood staff orchestra)—continues indefinitely. Only MBS show from here using music.

Material and rare photos from Leonard Feather's coming biography of Glenn Miller will be printed in the July 27 *Down Beat*, on sale July 13.

Foster Trombonist Takes A Bride



Chicago—Bandleader Chuck Foster and his vocalist, Milly Conry, stood up in church for Foster trombonist Ric Meyer and Lou Dougherty here May 19. From left to right are Chuck, Milly, and the new Mr. and Mrs. Meyer, all tangled up in group congratulations.

TV And Robbins A Happy Combination

By RIA A. NICCOLI

New York—The combination of disc jockey and television is not an unusual one, but it is seldom a happy one. Fred Robbins, however, could have been specifically created for the medium. All through his former *Adventures in Jazz* CBS show, the more recent *Robbins Nest*, and the current *Kreisler Bandstand*, Fred has maintained the same unobtrusive technique that highlights the musicians and featured acts instead of his own brilliance as emcee.

Originally a lawyer, Fred always yearned toward radio. And when a new station opened in Baltimore, it formed a welcome wedge into the business, so law was dropped unregretfully by the wayside. Not much time elapsed before he had gotten into New York radio, where now he has—besides his local *Robbins Nest*—an across-the-board radio show that is syndicated to 70 stations.

Admired Douglas

Apropos of his radio aspirations, when he was about 16 he was an enthusiastic Paul Douglas fan and wrote him countless letters expressing his admiration and asking for any advice Douglas could give. There was never any answer—not even from a secretary. Time, as it has a way of doing, marched on. Recently, Fred was unable to appear on one of his programs—and guess who substituted for him? Paul Douglas.

Though Fred's only claim to actual musicianship is to "play a little piano," his family more than makes up for his lack. His 3-year-old daughter Lorelei dances and sings all the latest popular tunes—she even makes the station breaks on her pop's radio shows. His wife Lucille writes music and has one of her songs, *Temporarily Blue*, coming up on a Billy Eckstine platter.

A man of many talents, Fred has been a radio actor featured on *Big Town* and the *Molle Mystery Theater*, and on the legitimate stage.

Kreisler Bandstand, the WJZ-TV show where Robbins holds forth, will be off for the summer, but will be back in the fall, bigger and better. It is a concrete example of what a band show can be. Considering the handicap of low-budget, it is amazing to see how much more favorably the results compare concerning the same bands who have appeared on other high-priced programs that utilize name bands.

Top Quality

From the very first program, which featured Benny Goodman and a group specially gathered together for the occasion, the productions have been top-quality. This is due a great deal to the expert direction of Perry Laferty, a man who can integrate the doings of the band, the featured vocalist, the weekly variety act, and the master of ceremonies, so that the entire thing runs without a hitch and with a perfect and logical continuity.

Fred's two biggest ambitions are to have a record show from his home and to have his own TV show wherein he will present only really new talent. He thinks that

in time the production quality of video presentation will be so high that viewing audiences will be more concerned with over-all production and genuine talent than with "big names."

New Kenton Singer

Hollywood—First girl to sing with Stan Kenton's band since June Christy, now out on her own, is San Franciscan Virginia Phillips. She opened with the band at the Oasis here, at the start of its two-week date.

Petrillo Lashes Out At Critics Of His TV Pact

New York—For the first time since 1904, the AFM's national convention was held in New York City this year. Convening in the grand ballroom of the Commodore hotel, some 1,131 delegates representing 636 locals and 240,269 members spent five days (Monday-Friday, June 4-8) discussing mutual problems, listening to speeches, making resolutions and generally killing time, and arguing over where to hold next year's convention.

The major speechmakers, in addition to president James C. Petrillo, were Governor Chester Bowles, Senator Herbert H. Lehman, Rep. Franklin Delano Roosevelt Jr., Mrs. Joseph Weber, widow of Petrillo's predecessor, Colonel Samuel R. Rosenbaum, and Mayor Impellitteri.

New Trust Fund

Roosevelt handed Petrillo a check for \$1,000 for the newly-created Lester Petrillo Memorial Trust Fund for Disabled Musicians, named in memory of Petrillo's son, who died at 13 of an infection resulting from a football injury.

Lehman attacked reactionaries. Rosenbaum attacked juke-boxes. Petrillo attacked the "\$500 a week musicians in New York" who had attacked the contracts he signed recently for royalty contracts on television film.

Emphasizing the fact that Petrillo is neither afraid of nor unaccustomed to being attacked, the federation handed to each delegate a big 64-page souvenir booklet, with a big picture of Petrillo on the cover, containing 240 anti-Petrillo cartoons from newspapers all over the country.

Major Officers Relected

All major officers were relected. In addition to the president, they included Vice-President Charles L. Bagley, Secretary Leo Cluesman, and Treasurer Harry J. Steeper. The gap created in the International Executive Committee when John W. Parks of Dallas resigned owing to ill health was filled, in a close vote, by the election of Charles R. Iucci of Local 802. Among the many resolutions

More Film Firms Ink AFM TV Pact

Hollywood—Following announcement by the AFM's James Petrillo, spokesman for both Republic and Monogram studios readily confirmed reports that their firms had signed agreements which would permit them to release their old pictures in the TV market.

Agreement, similar to that made by Lippert productions last month, calls for the movie makers to re-score each picture in its entirety, using not less than the number of musicians employed on the original scoring assignment, plus paying the AFM's 5 per cent royalty on rentals.

NBC Inaug Jaz Drama Series July 4

Hollywood—With Jack Webb (*Dragnet*) in the title role of a Kansas City cornetist, and the scene in a speakeasy of the prohibition era, *Pete Kelly's Blues*, radio's first drama series with a jazz theme, goes on the NBC net starting July 4.

Show starts as a summer sustainer in the time slot left open by the summer layoff of the *Halls of Ivy* program.

Dick Cathcart will do the cornet solos seemingly played by Webb in the role of Pete Kelly, and will head the combo supplying the incidental music. Lineup, if similar to that used on addition, will include Ray Sherman, piano; Matty Matlock, clarinet (and arranger); Elmer Schneider, trombone; Nick Fatool, drums; Morty Corb, bass, and Bill Newman, guitar. With radio what it is here this summer, changes are unlikely.

Story also contains a prominent role for a singer, vocals for which will be handled by Meredith Howard, 18-year-old girl getting her first break. All of the songs called for in the script will be originals by Arthur Hamilton, also a newcomer.

Manhattan Televiewpoint

By Ria A. Niccoli

TELEFACTS: Ethel Colby, former musical comedy soubrette and now drama critic for the *New York Journal of Commerce*, will be the first drama critic to sing as a regular feature on her new WORTV *Curtain Call*. . . Guy Mitchell's success over New York channels has earned him four scheduled guest spots on Jo Stafford's show on the coast this summer. . . Vincent Lopez, vari-talented composer-conductor, complete with piano and hand, bowed into a weekly WABD slot; format stresses latest popular song favorites.

When Sammy Kaye takes over the four-week band series on DuMont's *Caseload of Bands* early in July, he will be adding the chore to a 10-week engagement at the Astor hotel. . . The long-awaited TV package featuring Benny Goodman and his band is in its final planning stages; Charles Hen-

must be at every democratically run convention. But on one thing everybody present seemed to be in complete and harmonious agreement. Speechmakers referred to it, delegates muttered about it: The Taft-Hartley Act and the Lea Act ain't nowhere.

Network Merger Means Chi Gets CBS TV Outlet

New York—Rumor became fact when the American Broadcasting Co., long said to be on the block, was merged with United Paramount Theaters, Inc., late in May. Under the merger plan, subject to approval of the directors and stockholders of both companies and also the FCC, the network will be a division of the combined company.

Leonard H. Goldenson is president of United Paramount, and Edward J. Noble is chairman of the board of ABC. Robert Kintner, president of ABC, would head the ABC division of the merged outfit, while Goldenson will be president of the parent company. The board of United Paramount will be increased from its present 13 directors by the five present directors of ABC, including Noble, who holds 58 per cent of the network stock.

One result of the merger will be the sale of United Paramount's Chicago TV station, WBKB, to CBS, which has no Chicago TV outlet of its own. The Chicago ABC television station, WENR-TV, will be retained.

derson and Mimi Mayfair are responsible. . . Original songs from a musical which tunesmith Elmo Russ has just completed will be given a video preview shortly. . . *Caroline of Bonds* received an award from Veterans of Foreign Wars for its providing of consistent high-quality entertainment to servicemen in hospitals and at home. . . CBS-TV's *Fred Waring Show* presented the new Sammy Cahn-Nicholas Brodsky score from MGM's *Rich, Young, and Pretty*.

VESTPOCKET VIEWINGS: An unusual and vastly entertaining musical guest was Arthur Klainer, the man who plays the piano for Museum of Modern Art's film "Silent"; he appeared on WPIX's *New York, New York*. . . DuMont's *You Asked for It* came up with another musical winner with the Canton trio, composed of three citizens of Nationalist China, who played one native number and one interpretation of an American popular tune on their authentic oriental instruments. . . The Eve DeMarco Sisters billed "Ivory I'm Late" on the NBC-TV Comedy Hour that starred Martin and Lewis. . . The Billy Williams quartet was definite applause-halt on NBC-TV's *Show of Shows*.

MUSICAL TELE-TYPES: Elise Rhodes—comely songstress on *Market Melodies*, WJZ-TV show on Wednesday, graduated from singing in the road company of Oklahoma! Previous TV work includes *Santonia, U.S.A.* on which she was a fixture for several months. Elise hails from Branford, Conn. She has a recording contract and her rendition of *Blue Mood* is her top waiting to date. Some say she bears a close resemblance to Deanna Durbin. She was selected for her current TV stint by the show's maestro, Joel Shaw, and she is soon to be screen-tested by Paramount Pictures.

The next issue of *Down Beat* (July 27) will be devoted to a salute to Glenn Miller.

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Top Tunes

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

- Because of Rain**
- Be My Love*
- Beautiful Brown Eyes*
- Hello Young Lovers*
- How High the Moon*
- I Apologize*
- I Like the Wide Open Spaces*
- Jesabel*
- Mister and Mississippi**
- Mockin' Bird Hill*
- My Truly, Truly Fair**
- 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*
- Syncoated Clock*
- The Loveliest Night of the Year*
- Too Young*
- Unless*
- When You and I Were Young*
- Maggie Blues*
- Would I Love You*

Ruling By Petrillo Keeps Ork On Air

Philadelphia—A Petrillo ruling that a band heard on remotes from a location job is under the jurisdiction of the local in the area from which it plays, not that which claims the radio station making the pickup, has put Oscar Dumont's band back on the air. Dumont's twice-weekly CBS broadcasts via WCAU here were halted by Philadelphia Local 77 because the station did not rehire a studio band. Petrillo interceded to rule that the Dumont band is under the jurisdiction of Local 595 of Vineland, N. J., which covers the Sunset Beach ballroom in Almonessen, where Dumont plays.

Baker Assembles An All-Reed Ork

Hollywood—Buddy Baker, who backs Billy Eckstine on his MGM records, has come up with a new-sound band—all reeds. Baker was scheduled to introduce the band yesterday (28) at Farnsworth park, Altadena, Calif. The outfit of 22 men contains two flutes, alto flute, two oboes, English horn, two bassoons, two clarinets, one bass clarinet, two French horns, soprano sax, two altos, two tenors, and one baritone sax, a bass sax, string bass, and one percussion instrument. Whether this last was piano or drums was not specified. All musicians are studio men.

McConkey Gets Russ

Chicago — Once strictly concerned with cocktail combos, McConkey agency has scored another hit for its budding band department. The office will book Russ Morgan's outfit from Aug. 10, after he finishes his Edgewater Beach hotel date here, to Sept. 7, when he opens at the New York Statler.

Ezio's Daughter Makes Debut As Nitery Singer



Claudia Pinza

Portland, Ore.—Mr. Pinza has a daughter, who, like Harry's offspring, is a soprano. End of resemblance. We heard 25-year-old Claudia Pinza's local night club debut at Amato's in this city several weeks ago. She sings better than Miss Truman, but not as well as Ezio.

Claudia, schooled classically, makes these columns because she's a show-woman, blending opera and pops without insulting either. Arthur Roman, former Milton Berle music director, directed her accompanying quintet.

The gamut included an opener called *The Daughter of Mr. Pinza*, an inevitable vehicle lightly lampooning her dad's success at middle-age, running through the *Jewel Song* from Faust, to *My Heart Cries for You* and *The Man I Love*. There's room for criticism of the selection of pops, but a coloratura can't be too hip or her father may start writing letters.

Claudia wants to break into musical comedy. Like 58-year-old Pinza Sr., she has no fancies about living alone. She's married to John Boller, Ezio's ex-secretary and student minister, and has a 20-month-old son, John Jr. Night club work she likes: "I can see and enjoy the audience. It's a chance to intersperse popular songs with serious music."

First heard by a U. S. promoter in Bologna, Italy, in 1945 (she debuted at Milan's La Scala during the war), Claudia is managed by Alan Corelli and agent Jerry Rosen. She's surefire for at least the duration of "Mr. Imperium's" popularity, after which, like Margaret in 1952, she may quietly fade away.

—Ted Hallock

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by THE SQUARE

Down Beat's Charlie Emge, hauled up for jury duty in Los Angeles, says you run into musicians everywhere. On his first trial, a manslaughter-drunk driving-hit & run case, only defense witness was a nitery pianist. On the second, defendant was a former Hollywood radio musician charged with theft involving \$450 in a rental dispute. He was acquitted . . . Jack Hotop, guitarist, was added to the Kirby Stone quintet on recent *Broadway Open House* broadcasts.

Tino Barzic, TD's road manager, complains because *Beat* staffers insist on making a clarinet player out of him. He admits he was (last with Tex Beneke), but says: "Can't a guy live it down?" . . . Ann Lorain replaced Bonnie Richards with the Buddy DeFranco ork . . . Amazing that *Life* magazine succeeded in printing nine pages of pics and text about teenage dope users without lugging in a single musician by his tired heels!

Saralou Harris, young Al Siegel protege, opening at La Vie en Rose, was hailed by Broadway columnists as "the new Lena Horne"—like every new Negro girl singer since Lena clicked . . . Bob Chester's band plays at Old Orchard beach, Maine, from today (29) through July 7, goes into the N. Y. Paramount from there . . . Sol Yaged is holding Sunday sessions at the Chantilly in Greenwich Village.

Material and rare photos from Leonard Feather's coming biography of Glenn Miller will be printed in the July 27 *Down Beat*, on sale July 13.

CHICAGO BAND BRIEFS

Another Chi Loop Club Bringing In Top Names

By JACK TRACY

Chicago—The revived interest in jazz among loop club ops continues to bear splendid results. Latest news is that the Band Box, newly-remodeled basement bistro on Randolph and Dearborn, starts bringing in top names on July 13.

The Billy Williams vocal quartet, featured on the Sid Caesar-Imogene Coca Show of Shows, will open the club, probably backed by a local combo that will also play for dancing.

And it might be a good guess that the Art Tatum trio will follow Williams.

Whether anyone is going to display the drawing power Diz Gillespie did in his Capitol date, where he had the club packed night after night for more than four weeks, is doubtful. But he proved emphatically that people will turn out to hear jazz, especially if you make it easy for them by not charging a minimum or cover.

Russo Concerts Good

Also well-attended were Bill Russo's two Kimball hall concerts. The most dignified and tasteful presentation we've ever seen jazz given onstage, the two nights also produced some fine moments. Guest soloist Lee Konitz played superbly the second night, pianist Lloyd Lifton scintillated at the opener.

Most of the writing was done by Russo, and he came up with a lovely original ballad in *Ennis* and a good up-tempo composition, *An Esthete on Clark Street*. Impressive, too, were writings by Gene Esposito and Joe Daley. The former wrote a three-part Afro-Cuban opus called *The Virgin Jade*. Daley used the non-jazz instruments (French horns and woodwinds) to play actual jazz

figures, a departure from the norm.

Shelby Davis sang six tunes, doing an especially great job on *I'm Glad There Is You* accompanied only by piano.

Over-all impression: Two nights of solidly good music which, in a couple of spots, reached brilliance. An orchid, or whatever one is supposed to give away, to Russo for risking a lot of loot, and with little or no chance of making a profit, just to give jazz a boost.

Pops Hailed

More good business at the Blue Note, where Louis Armstrong continues until July 6, when Sarah Vaughan opens. They did all but give Pops a 21-gun salute when he came into town. The mayor proclaimed a Louis Armstrong Day, gave Satch the keys to the city, children cried, women wrung their hands, and all that. Created almost as much of a stir as the White Sox win streak. Press agents (in this case, Bernie Asbel) are a handy gentry to have around.

The Ken Henderson trio comes in to work opposite Sarah, will stay over for the following George Shearing date.

Norvo at Hi-Note

Kenneth the Red Norvo, with Fingers Farlow and Charlie Mingus on guitar and bass, closes July 1 at the Hi-Note. Again, don't miss it.

Flip Phillips, who closed at the Blue Note June 14, follows Norvo, then Herbie Fields makes another Chicago stop at the same place July 27. Hi-Note has been bringing in names consistently the last few months.

Huge turnout at Rupneck's the night Art Hodes celebrated his first year there. And the band put on a rousing demonstration, with visiting firemen including Mama and Jimmy Yancey. Young trumpeter Muggs Dawson blends well with veterans Hodes, clarinetist Jimmy Granato, trombonist Floyd O'Brien, bassist Bill Moore, and drummer Bill Pfeiffer.

BREEZES: Max Miller's combo

Gray Drops A Word Among Friends



New York—Jerry Gray, whose band of Local 802 men is now playing for dancers on the Beach Walk of the Edgewater Beach hotel in Chicago, was caught table hopping elsewhere when this photo was taken. Conversation he joined was between songstress Evelyn Knight and Decca record presy Milton Rackmil.

and singer Buddy DeVito now working at the Streamliner, replacing Fats Pichon . . . Working Wednesday, Friday, and Saturday nights at the Revere lounge, 1950 W. Erie, is a trio including Kenny Mann, tenor; Irv Craig, piano, and Red Lionberg, drums. Vocalist is Ginny Patton . . . The Mary Kaye trio, profiled in the last *Beat*, worked at the Cairo lounge . . . Singer-pianist Jeri Southern now at the Copa at Chicago and Rush streets.

Lane Continues

Johnny Lane's combo going into its yayeenth consecutive month at the 1111 club . . . Lineup at Jazz Ltd. continues the same: Miff Mole, Bill Reinhardt, trumpeter Bill Tinkler, pianist Ralph Blank, and drummer Doc Cenardo . . . Danny Alvin continues at Isbell's.

Don Gibson's college band out of the Nob Hill, with nothing else set at writing . . . Dick Jurgens is at the Aragon, Billy Bishop at the Trianon, and Lawrence Welk at the Oh Henry ballroom . . . Art Kassel opened at the Martinique June 27, remains until July 8.

Horace Henderson's combo is back at the Crown Propeller, 63rd near Cottage Grove . . . Red Saunders cutting more sides for Columbia and still working steadily at the DeLisa with his swinging band . . . Denny Roche Quartet and Anita O'Day into the Silhouette. They'll be there thru July 8.

Boston Relaxes During Summer

Boston—The only jazz spot operating here during the summer months is the Hi-Hat. Art Foxall's combo has been booked for the month of June and Sabby Lewis is set for July. It was expected that trumpeter Red Rodney would front his own combo at the spot for the summer season, but all plans for using traveling units was dropped completely.

Storyville, popular Dixie spot, has moved to Gloucester for the summer. Owner George Wein will operate his Dixie policy at the Hawthorne inn, with the Johnny Windhurst combo featured. In the fall, Wein will return once again to the original site of Storyville at the Ruckminister hotel.

Altoist Frankie Brooks has organized a large band on a Woody Herman kick. Brooks has been doing all the arranging for the band. It is expected that the crew will open at the Rainbow ballroom sometime in July.

AROUND TOWN: Al Vega trio has moved to Nantucket for the summer. Vega will return to the Hi-Hat in September to start his fourth year at the spot . . . J. C. Higginbotham and his new combo opened at Wally's Paradise for three weeks. Replaced Paul Robinson, who moved to Club Harlem in Philadelphia . . . Vocalist Teddy King moved to New York for a guest shot on the John Conte video show. Teddy will appear at the Panama club in Hyannis for the summer.

—Ray Barron

Chiquitorooney



New York—Its usually bourbon and Clorox, but this time the unwitting prop for Slim Gaillard's fooling happened to be Chiquita, Billie Holiday's Chihuahua. Tiny Chiquita seems to take Slim's vouthish capering in her stride. Billie brought her pet to Birdland one evening, and both enjoyed Slim's show.

Sheryl, No Less



Chicago—New vocalist with The Jimmy Featherstone band is this meat little chick, Sheryl Clarke. She's been singing with the unit at the Martinique here, far south side dance and dine spot.

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Things To Come

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

KAI WINDING'S QUINTET (Rost, 5/31/51). Kai Winding, trombone; Brow Moore, tenor; Lou Stein, piano; Jack Lesberg, bass; and Don Leonard, drums.

MILES DAVIS' COMBO (Prestige, 1/17/51). Miles Davis, trumpet; Sunny Rollins, tenor; Benny Green, trombone; John Lewis, piano; Percy Heath, bass, and Roy Haynes, drums.

JOE MOONEY'S TRIO (Carnegie, 5/26/51). Joe Mooney, organ; Bucky Pizarrolli, guitar, and Bob Carter, bass. Vocals by Al Jelano and Joe Mooney.

ILLINOIS JACQUET'S BAND (Mercury, 5/23/51). Illinois Jacquet, tenor; Hank Jones, piano; John Collins, guitar; Gene Remey, bass, and Art Blakey, drums.

LOUIS JORDAN'S ORCHESTRA (Decca, 6/5/51). Trumpets—Aaron Isenhall, Ernest Perry, and Bob Mitchell; trombones—Leon Comogye and Bob Burgess; saxes—Louis

Jordan, Oliver Nelson, Josh Jackson, Marty Flax, and Reuben Phillips; rhythm—Jimmy Peterson, piano; Bill Jennings, guitar; Bob Bushnell, bass; and Chris Columbus, drums.

ROSEMARY CLOONEY with JIMMY CARROLL'S COMBO (Columbia, 6/5/51). Stan Freeman, harpsichord; Mundell Lowe, guitar; Frank Carroll, bass, and Jimmy Crawford, drums.

CHARLIE SPIVAK'S ORCHESTRA (London, 5/28/51). Trumpets—Fleet Campbell, Buddy Yannon, Russ Mantelam, and Charlie Spivak; trombones—Vinny Focchetti, Wayne Andre, and Dick Hoch; saxes—Charlie Russ, Vic Powell, Ed Wasserman, Tommy Lorier, and Sal Collura; rhythm—Doug Talbot, piano; Kenny O'Brien, bass, and Bob Richey, drums. Tommy Lynn and Patti Collins, vocals.

BILLY TAYLOR'S BAND with CALVERT JONES, VOCALS (Coral, 5/25/51). Frank Galbreath, trumpet; Tyree Glenn, trombone; Perry Johnson, tenor; Numa Moore, baritone; Billy Taylor, piano; Hom Jackson,

Roy Wasn't On Soap Box, Says Club Op

By Frank Holzfeind

(Manager, the Blue Note, Chicago)

Chicago—In an earlier issue of *Down Beat*, Leonard Feather reported an interview with Roy Eldridge. In a more recent issue, one of Roy's best friends came out with an apology for Roy. Both interested me very much.

I believe that I'm closer to the problem involved than the individual artists, and because of that I should like to state my opinion. I believe that the entire issue should be divided into two phases to be properly understood.

Out of Context

First, Roy's statement that he "was through with white bands" was a sentence lifted out of the context of a pleasant conversation with a friend. Roy wasn't on any soap box nor trying to prove a point. He answered Leonard's questions with the same emotion that he would had Leonard asked him whether he won or lost on the

floor. The fact that this sentence made a good headline doesn't put Roy in the position of a crusader. He merely made a statement that he wasn't too happy with his past jobs and felt that he could do better with a new setup. And that leads to the second phase: Has he any right to express that opinion?

Well, let's see: Roy is about 40 years old; he is one of the greatest trumpet men this country has produced. He is great because he not only has skill,

an intuitive sense of musical good taste, but because he has an emotional capacity that few can equal and he has been an important influence on practically every modern musician. So, he's old enough and has enough past experience to be entitled to speak up whether he's hurting or not.

Because he is the great musician that he is, he is asked to play with the best—not because the best is getting big-hearted about the fact that a Negro should be given equal opportunities. These leaders would take a musician like Roy if he were any color.

The Hard Way

He had to learn that fact the hard way—when he couldn't get in the front door of a hotel in the west when he played with a big band; when sidemen in the band who couldn't put a patch on Roy's pants slept in the best rooms of the hotel and he had to go some place across the tracks with his luggage, and many other such incidents.

Roy knows that when leaders want him it's because he plays. These experiences don't make him bitter. He's much too solid now and he can forget times when he cried and then hated himself for doing so. He can overlook the time he wanted to buy a friend a drink at the bar where he worked only a month before and the bartender, his "friend," didn't sell him a drink; when the magazine dedicated to the Advancement, Etc., refused to publish pictures of such incidents because it hurt the splendid progress being made.

Or when the director of a movie in which Roy's tune, *Ball of Fire*, was featured asked Roy to move to the back because he was too tall—Roy is five feet, five inches tall.

There are many things which Roy has been able to swallow—even digest. But, one thing he wouldn't dream of doing is NOT to express himself on that or any kindred subject in a quiet and gentlemanly manner. And he doesn't forget that, at least on his recently-issued passport, he is a citizen of the United States.

Wouldn't Get Thrill

Roy would never get a thrill out of being the first Negro to play a push spot, even at six or seven thousand a week, if only they permitted a "sprinkling" of Negroes among the patrons. I have gone through that "sprinkling" period too often when I have tried to take some of my dear friends out for a bite to eat not to know the double hurt—to my friends and to me.

To summarize, I would like to say that Roy made the "no more white bands for me" statement in a friendly conversation and not from a soap box. Secondly, I feel that he's doing more for a proper evaluation of the Negro than those who accept the sprinkling of crumbs that fall to the meek if not the humble.

A condensed biography of Glenn Miller, many photos never printed before, and comments of the leader's friends and former associates will be featured in the July 27 *Down Beat*.

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IT NEVER ENTERED MY MIND: Shanghai Cold Morning, Mr. Echo, and Everything I Have Is Yours.

TONY BENNETT with PERCY FAITH'S ORCHESTRA (Columbia, 5/31/51). A string section; Vince Abato, Bernie Kaufman, Al Frontal, Russ Barnes, and Hal Feldman, reeds; Milton Kay and Marty Crub, piano; Alan Hanlon, guitar; Frank Carroll, bass, and Marlin Grupp, drums.

While Be're Young; Cold, Cold Heart; Since My Love Has Gone and Please, My Love.

DINAH WASHINGTON with IKE CARPENTER'S ORCHESTRA (Mercury, 6/1 & 6/2, in Hollywood). Trumpets—Glyde Hearinger and Tom Reeves; trombones—Art Ferselman and Roger White; saxes—Eddie Freeman, Bob Hardaway, Bob Robinson, and Joe Cook; rhythm—Winton Kelley, piano; Charles Norris, guitar; Joe O'Rear, bass, and Dick Stanton, drums.

What's the Matter Baby?; Don't Hold It Against Me; Be Fair to Me, and Just One More Chance. With Carpenter on piano and mellow guitar—'I'm Crying Cause You're Laughing at Me; If You Don't Believe I'm Loving; I'm a Fool to Want You, and Got All My Loving on a Saturday Night.



(Photo by Kaye Sparks)

Chicago—Blue Note manager Frank Holzfeind shares a table and a drink with Roy Eldridge, whose outfit played the loop cellar spot not long ago. Frank may be giving Roy some of that dutch uncle talk he effectively dishes out in the accompanying open letter to *Little Jazz*.

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THE HOLLYWOOD BEAT

Vido's New Band Haunted By Ghost Of Stan Kenton

By HAL HOLLY

Hollywood—The band business is a tough business these days, particularly in this area (known as the "Dance Bands' Death Valley"), and especially for the guys who are trying to launch new ventures. The guy with the toughest problem in this admittedly tough business—and a problem that is unique—is Vido Musso.

Vido, whose new band, with arrangements by Skippy Martin that are as commercial as anyone would expect good musicians to play and not go to sleep in their chairs, is haunted by the ghost of Stan Kenton.

Biggest Trouble

"Don't print this," said Vido, dropping in our Hollywood office, which is adjacent to the studio in which he rehearses between his one-niters. "But, you know what my biggest trouble is? Everybody thinks that because I used to play with Stan, I'm trying to have a band like his. Operators, I mean. As soon as Don (Haynes, Vido's manager) mentions my name, they scream, "Oh! From Kenton! No! No!"

"I hate to say that," continued Vido sadly, "because Stan is one of my best friends. It was a great honor to work with him—but I wish people would remember me from my days with Benny Goodman. We're trying to recreate the excitement and drive of Benny's band when it was the greatest thing in music—and still a great dance band."

O.K., for the benefit of the record we'll remind readers who might have forgotten that Vido was indeed at his greatest, not with Kenton, but with Benny Goodman, particularly that night at the old Palomar here in 1936 when he joined the band. We were there—and can remember Vido taking chorus after chorus, with Benny jumping up and down and shouting, "One more! One more!" then, "Let him play all night!"

Quite Alive

Also, for the benefit of the record, let us state that the ghost of Stan Kenton that is haunting Vido is a pretty live ghost. We don't think Stan's attempts to catch a compromise style—a dance band with the Kenton concert flavor—will ever be wholly successful, but his recent records, like September Song and the unreleased-at-this-writing Laura and Stardust Boogie will help to keep the wolf from the door while plans are completed for another "Innovations in Modern Music" tour this fall.

What? You hadn't heard? Well, anyone who thinks Kenton will ever really turn back—or quit—just doesn't know Stan Kenton. Asked what he thought of Vido's "predicament," Stan just grinned and said, with real affection in his voice: "Good old Vido!"

DOTTED NOTES: Like to be around when Gisele MacKenzie, the new Club 15 vocal headliner and now the most recent important addition to the Capitol roster (they hope she'll fill the sales vacancy left by the departure of Jo Stafford), meets Cap's little demon Dexter. Gisele didn't care for way Dex, following her arrival in Hollywood, disposed of her in his column in the Capitol promotion sheet: "Sings like Kate Smith and

Los Angeles Band Briefs

Erol Career trio, sharing date with local band, booked for concert-dance series at Oro ballroom June 28-July 3. Oro is Central avenue dancery now featuring names from time to time (Sarah Vaughan, et al) on short stands.

Woody Herman, following stand at Hollywood Palladium and week at Catalina Island June 28-June 29, heads east via one-week stand at Denver's Lakeside Park opening July 6.

Bob London, who cut a couple of Decca sides with Tommy Dorsey, was in vocal spot with TD band, replacing Bob Craig when unit opened at Casino Gardens. TD band lineup on this date: trumpets—Charles Shavers, Roy Welton, Bobby Nichols, and George Shaw; trombones—Nick DiMaio and Sam Myhrer; sax—Bill Alenworth, Hugo Lewenters, Bob Frank, Bill Unoita, and Paul Moses; rhythm—Fred DeLund, piano; Norm Siegel, bass, and Tommy Lewis, drums. Frances Irwin sharing vocals with London. Bill Fineman back with TD as arranger.

Oris Tacher was announced to follow George Cates ork at Aragon with three-week stand starting July 3.

Bob Koese, Artie Shaw disciple heading band styled after Shaw's Bigin the Bigin crew, announced for two-week stand at Balboa's Rendezvous ballroom starting July 3.

Merry James ork back home latter part of June for some one-niters in local territory. Was due to hit the road again June 30 for three-week tour of northwest coastal area.

The Carpenter ork, originally slated to share Billy Eckstine stand at Oasis July 2-July 16, was canceled out as op decided extra outlay for band, plus Eckstine's take. Unsol Memphis, returning to coast for his annual outdoor bash at Wrixley ball park July 8 and date at Paramount theater, follows Eckstine at Oasis.

Wingy Manone and Dixie combo he fronted recently at Curtin Call, Dan Dailley's North Hollywood jazz club, heads east for date at Boston's Savoy starting July 15. Wingo hoped to keep his Curtin Call crew (Barrett Beeman, drums; Phil Gomez, clarinet; and Alvin Stevenson, piano) intact for jaunt, with addition of bass and trombone.

Nat Cole trio returning to coast for July 9-28 date at Tiffany club here, following Sharkey Bonano two-beat troupe.

Red Nichols, who has been booking his own dates and Red Ory, sometimes set by MCA, joined roster of ABC (Glaser) office attractions. Local office is lining up tour for Ory unit. Nichols' pact not in effect until September.

Eddie Bergman, house ork conductor at L.A.'s Coconut Grove, signed to do a series of transcriptions for the Standard Radio library. Will use Grove ork on sessions.

Ross Morgan, with new "show band" organized here, heads east for dates that include five weeks at Chicago's Edgewater Beach Hotel starting July 8. Band in rehearsal here included six-piece fiddle section with two attractive femme fiddlers, Betty Shirley and Virginia McKinn. New singer is Mamma Smith, just out of high school (her pop had to sign her contract) and making her first full-time professional appearance.

looks like her." (He was wrong on both counts.)

FANFARE: For Charles Navarro, recently-elected Los Angeles city councilman. He's a guitarist (freelance in radio and studio work here for more than 20 years) and apartment house owner. Active as a musician right up to time he launched his political career in the primaries last fall—did the solo guitar sequences heard in portions of movie September Affair.

Vido's Band Has Its Photo Debut



(Photos by Ted Hollock)

Portland, Ore.—Vido Musso's new big band had a two-night date here at the Palais Royale ballroom recently, and these photos were taken at that time. In the top photo are vocalist Francine Palmer, bassist Tommy Sandi, and saxist Don Davidson, baritone; Jack Roberde, tenor; Herb Steed, lead alto, Charley Cox, second alto, and (see bottom photo) Bob Buschow, baritone. Left to right in the trombone section (in case you can see any of them) are Fred Lewis, Jerry Finch, and Dave Bohannon. Trumpets, in the same order, are Don Dennis, lead, Rubin McFall, Phil Cook, and Bob McKenzie. Gil Barrios is on piano, and Bobby White, drums. Cox has since been replaced by Boots Mussulli, and Cook has been replaced by Johnny Anderson. Quite an ambitious outfit, Vido has. You can read more about it in The Hollywood Beat column.

He told Down Beat:

"I'll always be interested in music and the welfare of musicians, but first and foremost I want to be a good public servant."

ADDED NOTES: Lena Horne broke every house record (for number of covers) at Coconut Grove during her recent engagement there except that set by Guy Lombardo in 1935—when the prices were MUCH lower... Don Haynes says "Miller Bands Finished" (Down Beat, June 15), but aren't many of those arrangements in Pete Candoli's book (one of new bands managed by Haynes) from the original Glenn Miller library by way of Tex Beneke?... Carlos Castel denies trade-mag-born rumor of split with Nat Cole. Says Maria (Mrs. Nat) has merely taken over road manager's job with unit, vacated last year by Mort Ruby... Scale for sidemen this summer at Catalina Island Casino is \$170 a week, said to be the all-time high in scale for dance work.

BEHIND THE BANDSTAND: Music director Al Woodbury and a flock of gals in his ork on the Hormel airshow quit, following a disagreement with the sponsor, who complained that the all-girl band was "beginning to sound too good." Said he wanted "music with an amateurish quality." Several of the girls, career musicians who resented the "amateur" classification ("One of the obstacles girl musicians have to overcome," they said) will settle in Hollywood, where they think their best breaks will come from TV and movie work. Among them: Peggy Fairbanks and Helen Hammond, trumpets; Lois Cronen, trombone; Donlyn Baird, sax, and Margaret Rinker, drums.

Al says he'll recommend them as A-1 professional musicians—not only for an all-girl band, but for any band.

Eckstine In Movie

Hollywood—Metro-Goldwyn-Mayer has announced that Billy Eckstine's film debut will be in the technicolor musical, Skirts Aloy, set for production starting any day now. Billy will probably appear only in one sequence, possibly a cafe scene. Joe Pasternak is the movie's producer, and Chuck Walters its director.

Baker Asks Loot As Stickwaver On Jeffries Reissues

Hollywood—Buddy Baker, formerly music director for the now-defunct Exclusive recording company, whose masters passed into the hands of Mercury, is preparing to file suit against the latter firm to collect a royalty of one cent a platter he claims he has coming to him on several Herb Jeffries records.

The Jeffries records, which include Basin Street and Flamingo, are from dates on which Baker did the arrangements and conducting. He says he had a written contract with Exclusive calling for the royalty and that he feels this liability was passed on to Mercury with the purchase of the masters.

Baker told Down Beat that the money involved didn't bother him so much as the fact that, though he received billing under Jeffries' name, on the original Exclusive records, Mercury left him out entirely on the reissues, which carry the music credit as "Herb Jeffries and His Orchestra."

L. A. KEYSPTS

- Aragon—Orin Tucker (MCA)
- Beverly Gardens—(open)*
- Beverly Hills Hotel—Phil Ohman (Ind.)
- Beverly Hills Hotel—Phil Ohman (Ind.)
- Blitzmore Bowl—Hal Derwin (A. Fisher)
- Casino Gardens—Tommy Dorsey (Ind.)
- Circus—Earl Galtin (Ind.)
- Circus—Ray Whitaker (MCA)
- Club 47—Doc Rando (Ind.)
- Coconut Grove—Eddie Bergman (Ind.)
- Colonial ballroom—Arthur Van (Ind.)
- Curtain Call—(Open)*
- East—Hal Hanks trio (Ind.)
- Figueras ballroom—Fats Postrell (Ind.)
- Mike Lyman—Red Nichols (Ind.)
- Musumbo—Eddie Oliver (Ind.)
- Musumbo—Latinaires (Ind.)
- Oasis—E. Eckstine (band open)*
- Palladium—Charlie Teagarden trio (Ind.)
- Palladium—Jimmy Dorsey (GAC)
- Park Inn—Jimmy Grier (Ind.)
- Riverside Ranch—Tex Williams (Ind.)
- Roosevelt Grill—Bill Farnell (Ind.)
- Roosevelt Grill—Eddie Gomez (Ind.)
- Roosevelt Poolside—Danny Kusana (MCA)
- Royal Room—Fats Daily (Ind.)
- Sardis—Nappy Lomax (Arca Stars)
- Tiffany club—Sharkey Bonano, open, 6/21.

*Indicates head not set at deadline.

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Soundtrack Siftings

Jerry Adler, harmonica virtuoso, signed for soundtrack (non-visual) stint in Paramount's *Aaron Slick of Pookin' Creek* (Alan Young, Dinah Shore, and Robert Merrill).

Dorothy Fields revising and modernizing lyrics for songs to be used in MGM's forthcoming remake of *Roberta*. Jerome Kern stage musical filmed first in 1935 with Irene Dunne as star. MGM version will be titled *Lovely to Look At*, with cast headed by Kathryn Grayson, Red Skelton, Howard Keel, and Ann Miller.

Delis Day and Gordon MacRae set for another co-starring stint in Warner Brothers' song writer biograph, *The Gus Kuhn Story*.

Ava Gardner, who did her first vocal stint for the soundtrack in MGM's *Pandora and the Flying Dutchman* (Anita Ellis soundtracked Ava's songs for the soon-to-released *Showboat*) will also be heard as a singer in MGM's forthcoming super-western, *Lone Star* (Clark Gable, Braden-ich Crawford, and Ukelet Barrymore).

Tony Romano, guitarist (and singer) who should be remembered by many a World War II G.I. as the accompanist who traveled the combat zones with Bob Hope and Frances Langford, has a role in forthcoming Columbia film, *Purple Heart Diaries*, with Miss Langford in starring role. Romano also has three original songs in the picture.

Anita Ellis, one of Hollywood's busiest "vocal doubles," recorded set of Harry Warren-Johnny Mercer songs for Vera-Ellen role in MGM's forthcoming *Vera-Ellen* and Fred Astaire starrer, *Belle of New York*. Anita also standing by for call from

Kemp Organizes Unit

New York—Ralph Kemp, former lead alto and arranger for Ina Ray Hutton's band, has organized a group called the Kemp-tones. Nick Sabatelli is on trumpet; Kemp, alto and clarinet; Fred Morris, tenor; Tony Prentice, piano; Bill Seiboth, drums, and Marion Allison, vocals. Ralph, Fred, Nick, and Marion form a vocal quartet, and the unit plays Dixie, swing, and some modern music.

Martin Singer Pacted

New York—Freddy Martin vocalist Merv Griffin, who will stay with Martin's band, has been signed by RCA Victor as a solo performer, and cut his first sides as such. Hugo Winterhalter backed Griffin on these four sides.

Columbia for similar assignment when Rita Hayworth returns to her old job there.

Robert Dolan, longtime Paramount conductor-composer, has been elevated to position of producer on that lot. Will concentrate on development of musicals.

Frank Sinatra due here this month for start of his next picture assignment, *Meet Danny Wilson* (tentative title), at Universal-International. Understood it will be a more or less straight dramatic feature with incidental music, based to some extent on singer's career.

MOVIE MUSIC

L.A. Critics Sleep Thru 'Hoffmann', But Praise It

By CHARLES EMGE

Hollywood—*Tales of Hoffmann*, the British-made (London Films) opera-ballet supposedly marking the greatest musical achievement on the screen since the advent of sound pictures, finally made Hollywood after playing "break-in" dates in New York, Washington,

and other cities. The preview we saw was presented in a small screening room for the benefit of a group of professional film and drama critics.

And most of them admitted they found the whole business very boring, with several openly dozing off during the showing (in this city of insomniacs) and at least one of them, the top drama critic from a leading Los Angeles daily paper, snoring away lustily when the lights came on at intermission.

Glowing Accounts

The next day most of them proceeded to write glowing accounts of what they claimed had been a thrilling dramatic and musical experience.

Having no reputation as a high-brow to maintain, we can afford to be very honest about *Tales of Hoffmann*.

Opera on the stage, generally a combination of good singing and bad acting—or vice versa—is a dull form of entertainment. Opera on the screen is even more dull—and opera in English is the worst idea anyone ever thought of. *Tales of Hoffmann* is sung in

English in this film treatment, but this latter factor is the only weakness in what is otherwise unquestionably a truly great artistic triumph. That doesn't mean we found it very exciting, either—but we did managed to stay awake.

Before you see *Tales of Hoffmann*, brush up on its rather complicated "story"—but don't expect a narrative type of movie; in fact, don't go to see it at all if you expect anything like a conventional movie, because it isn't. This is the nearest thing to pure, abstract musical art that's been put on the screen since Norman Granz made *Jammin' the Blues*, the Warner Brothers short of a few years ago.

Never Saw Jammin'

It's of interest to point out that the same "critics" who slept through *Tales of Hoffmann* and went into raptures in their reviews, probably never heard of *Jammin' the Blues*, or if they did, derided it as one of "those jazz things."

As almost everyone knows, because the English producers, unlike their Hollywood brethren,

make no attempt to hide such matters, all except two of the some 20 vocal roles in *Tales of Hoffmann* were soundtracked by unseen singers. Thus, in one step, the major objection to opera mentioned above has been successfully eliminated.

Robert Rounseville, as *Hoffmann*; and Ann Ayars, as *Antonia* (in Act III), are the only performers who did their roles vocally and visually. Rounseville, a good lyric tenor, is currently appearing in Los Angeles with the L. A. Civic Light Opera Co. Ann, like Rounseville, is an American; in fact she's a Los Angeles girl who grew up here, studied music, worked in several pictures, and left our local movie lots the first chance she got because they wouldn't let her sing.

Movie Music Reviews

On the Riviera (Danny Kaye, Gene Tierney, and Corinne Calvet). Even the infernally clever and talented Danny Kaye fails to make this film's musical treatment of an old, old story idea (best known version: *The Guardsman*) anything but another costly, lavish technicolor extravaganza.

Sylvia Fine (Mrs. Kaye) is credited with both music and lyrics for the new songs; as "special material" for Kaye these are adequate and certainly no less inspired than those Hollywood's regular film tuners have been turning out in recent years. As a whole the picture, unlike most of Kaye's, lacks musical interest, has just one listenable little sequence, his vocal on that jazzy opus of bygone years, *Battin' the Jack*.

Men and Music (Artur Rubinstein, Jancha Heifetz, Nadine Conner, Jan Peerce, Dimitri Mitropoulos, and New York Philharmonic orchestra). Some first rank concert musicians trot out their old warhorses (example by Rubinstein: *Liebestraum*) and put on their best acts for the camera.

Object seems to be to prove that "serious" musicians are really just like human beings, and that "serious" music is something everybody should enjoy. Unfortunately, most of the samples of such music selected for use in this short feature are not only "serious," they're downright deadly.

Much stress is placed on the value of this picture as a documentary record of today's great musicians. At one point someone says to Artur Rubinstein: "How wonderful it would be to be able to see a film of this type of Chopin!"

This thought may strike many: If Chopin were to see this film, might he not say: "My God, are they STILL playing the same old stuff? Has NO music been written in the 20th century that is worth hearing?"

The direction, photography, and sound recording are excellent. Most interesting shot: N.Y. Philharmonic musicians trying not to look too bored as conductor Mitropoulos mugs and gestures for the camera.

Material and rare photos from Leonard Feather's coming biography of Glenn Miller will be printed in the July 27 *Down Beat*, on sale July 13.

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Trill And Emote In English Film



Hollywood—The only two performers in the English-made *Tales of Hoffmann* who both sing and enact their roles are New York City Opera Company stars Ann Ayars and Robert Rounseville. Both Americans, Miss Ayars is a Los Angeles girl who quit Hollywood movies because they wouldn't let her sing in pictures. More on the film in Charles Emge's adjoining column.

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Music Could Be The Equalizer

We've said it before and we're saying it again! Music is, and always has been, the greatest common denominator in resolving the fractions that result from the difference in languages—and mores. The importance of this fact in view of today's world conditions is self evident.

We intended to enlarge on this theme at this time, anyway, inspired by the extended activity music-wise on the part of the army, with such swinging units as the 440th army band at Fort Bragg, N. C., to its credit; on the part of the air force, which was covered by a recent feature article in *Down Beat* (June 15); and on the part of the navy, which is conducting a school of music that will be the subject of an early feature in the *Beat*.

Further encouragement has resulted from the reports of "eminent authorities" (and we don't mean medical), who have had opportunity to visit Europe recently and to observe conditions there at first hand.

John Crosby, one of the more widely syndicated columnists in the radio-television field, made an extensive tour abroad and reported to his readers: "The most successful export we have made to Europe and one of our best ambassadors in every country is our dance music."

John rates *Op Man River*, *Begin the Beguine*, *Night and Day*, and *Smoke Gets in Your Eyes* as conceivably the four most international songs in the world. He writes about hearing *Bye Bye Blues* at the Grosvenor House in London and the Grande hotel in Stockholm, *After You've Gone* in Helsinki and Copenhagen, *Avalon* in Berlin, and *Take the A Train* in Paris.

Comes now Les Brown, not an excitable youth, but a pretty clear thinker and a successful bandleader, whose report on page 1 of this issue states that jazz is regarded abroad as just as much of an American product as hot dogs or baseball, and that it is an even greater force for democracy in other areas of the world than gratis distribution of food and/or clothing!

Les wants the state department to wake up. True, it has done some constructive things, such as beaming some record broadcasts of the *Beat's* Leonard Feather abroad. Personal appearances of our great dance bands would be much more convincing, not quite so remote. Let's get with it!

RAGTIME MARCHES ON

NEW NUMBERS

BASSMAN—A daughter to Mr. and Mrs. George Bassman, June 4 in New York. Dad is music director of radio's *Philly Morris Ploghouse*.

BYORIN—A son, Howard Ian (7 lbs., 7 oz.), to Mr. and Mrs. Al Dvorin, May 23 in Chicago. Dad is looking agent and manager.

GALLOWAY—A son to Mr. and Mrs. Len Galloway, May 29 in Vineland, N. J. Dad plays accordion at the Schubert musical bar in Philadelphia.

HILDEBRAND—A son to Mr. and Mrs. Rudy Hildebrand, May 23 in Philadelphia. Dad aids his father, Paul, in operating the New Look and Holiday Manor clubs there.

LESALLE—A son, Randy (6 lbs., 11 oz.), to Mr. and Mrs. Ricci LaSalle, recently in

Paterson, N. J. Dad is trumpeter currently working out his Local 802 transfer.

LEE—A daughter to Mr. and Mrs. Parker Lee, May 31 in New York. Dad is arranger.

LEFKOWITZ—A daughter, Helene Andrea, to Mr. and Mrs. Nat Lefkowitz, May 24 in New York. Dad is general manager of the William Morris agency office there.

MASINGILL—A daughter, Deborah (9 lbs.), to Mr. and Mrs. William (Jeff) Masingill, May 29 in Minneapolis. Dad is alchemist with Claude Thornhill.

MURE—A son (5 lbs., 18 oz.) to Mr. and Mrs. Billy Mure, May 24 in New York. Dad is guitarist with Roy Rose's band.

NEWBURY—A son to Mr. and Mrs. Waldo Newbury, May 22 in Boston. Dad is organist with Polack Bros. circus.

OTIS—A daughter to Mr. and Mrs. Don Otis, May 28 in Hollywood. Dad is disc jockey.

STONE—A daughter, Diane Melody (9 lbs.), to Mr. and Mrs. Dick Stone, May 20 in New York. Dad is professional manager at Famous music.

ZEBINS—A son, Oliver, to Mr. and Mrs. Pete Zebina, May 21 in Philadelphia. Mom is a former member of the singing Mermell sisters.

TIED NOTES

BATE-BONJOUR—Arthur E. Bate Jr., and Toddy Bonjour, accordionist, March 4 in Wichita, Kans.



'Tain't Dave

Chicago—Nope, look again. This is NOT a baby picture of Dave Garroway, nor is it Dizzy Gillespie's mascot. Subject is Brin Jones, youngest son of nightlife and music columnist Will Jones, of the *Minneapolis Tribune*. It's said that Brin refuses to listen to *Charlie Parker with Strings*, Stan Kenton, and even *Summer Sequence* unless he's dressed as above. The goatce comes later.

CHORDS AND DISCORDS

Crow Jim

c/o P.M., San Francisco
To the Editors:
I truly hope that your editorial "Crow Jim as Bad as Jim Crow" in the March 9 edition is not an unrealized undercurrent of true jim crowism.

For several years I have felt *Down Beat* an impartial trooper, and now this editorial which to me smells of race consciousness—if not more.

How any comparison can be made between the attitude of the southern vulgarian and that of

- BERRILL-FAUST**—Larry Berrill, WIND disc jockey, and Marion Faust, May 26 in Chicago.
- DAYTON-LEWIS**—Danny Dayton, actor, and Jennie (Dugmar) Lewis, TV and record personality, May 21 in Las Vegas.
- ERWIN-PURVIS**—Ward Erwin, former Tommy Dorsey bassist now with the Three Sharps trio, and Joan Purvis, June 2 in Council Bluffs, Iowa.
- FELBIN-BURK**—Edward Felbin, who does his WPEN disc jockey chores under the name of Frank Ford, and Dorothy Burk, June 10 in Philadelphia.
- GLITSMAN-FAITH**—Alan Glitsman and Marilyn Faith, daughter of Columbia recording director Percy Faith, June 17 in New York.
- GREEN-PERDUE**—Benny Green, trombonist now heading his own band, and Jane Perdue, San Francisco artist, June 15 in New York.
- HAUSBURG-KEELAN**—Edward Hausburg and Eleanor Frances Keelan, soprano soloist on Schenectady TV programs, May 26 in Albany, N. Y.
- MORWIN-PARKER**—Jerry Morwin, CBS-TV script editor, and Eris Parker, singer, recently in New York.
- LOWENSTERN-PARO**—Hugo Lowenstern Jr., lead sax with Tammy Dorsey, and Mary Lou Paro, Amarillo model, April 27 in Clovis, N. M.
- LOWRY-SCHUDDE**—Charles (Chuck) Lowry, of the Pied Pipers (vocal), and Regina Schudde, actress who uses the last name of Days, March 1 in New York.
- MCCALL-LEONARD**—George McCall, producer of the *Search for Girls* TV show, and Ada Leonard, bandleader who appears on that show, May 18 in Hollywood.
- MILLER-SPINDLER**—Howard Miller, Chicago disc jockey, and Barbara Spindler, May 19 in Crown Point, Ind.
- WESTBROOK-PURNELL**—Al Westbrook, with AGVA, and Paula Purnell, singer, May 26 in New York.
- WINSBERG-HARRIS**—Joseph Winsberg and Joan Harris, daughter of longtime Oriental theater stage show producer Will Harris, May 4 in Chicago.

FINAL BAR

BAUMANN—Maximilian Baumann, 65, pianist and leader, May 18 in Elizabeth, N. J.

BRICE—Fanny Brice, 59, comedienne and singer, May 29 in Hollywood.

CHILDS—Willard H. Childs, 71, member of the *Sinclair* minstrel on NBC from 1932 to '37, May 22 in West Palm Beach, Fla.

DIXON—R. L. (Pats) Dixon, circus and carnival band trombone player, May 26 in Gainesville, Texas.

ERSKINE—John Erskine, 71, best known as a novelist but also a pianist, composer, and president of the Juilliard school of mu-



... he plays alto; but he hasn't been working lately."

The European continental—in the manner presented by you—is beyond conception. The one is a feeling of outright contempt and brutality to the point of barbarism, the other a feeling of truly civilized liberalism and receptivity. I am a Negro, I have lived in both areas. I am voicing experience.

With all kindness and regard for my many non-Negro friends and associates, I hold that the white American public has a long way to go in matching the continental European outlook toward this unnecessarily overworked idea of race. Heretofore, I have felt that *Down Beat* was an exception to my holding, but with more editorials of the tenor of "Crow Jim," I shall have to wonder about *Down Beat* also!

Sgt. Jasper M. Haynes

(Ed. Note: First, an one who hopes and works for a united America and full acceptance and citizenship for all its citizens, can be without "race consciousness." That's almost a non-existent state, anyhow. Second, part of this effort toward an ideal America is to accept each man on his own worth; each musician primarily for his own music. This, it was pointed out in our editorial, many Europeans were not doing. They were receptively color-conscious, though in a different way.)

Tougher Life

Portland, Ore.
To the Editors:
After reading "FBI Taking Action Vs. Tune-Dex Bootleggers," in the June 15 issue, I'm even

- more convinced that no efforts are to be spared when the goal is to make life even tougher for the musician. The looseleaf ring-bound "fake" book has been a godsend for many musicians, and now it's to be pulled off the market.
- A fake book on this order has been sorely needed by musicians, but I guess that the old theory that all good things must come to an end always applies to musicians. Too bad the publishers can't take time out from drooling over the fat profits they've been making from some of the miserable tripe they've been publishing lately and put out a fake book that's anywhere near as practical as the bootleg edition which was formerly available.
- Jerry Heermans

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Jerry Heermans

Haymes Fan

New York
To the Editors:
I would like to thank Jack Haskell (*Down Beat*, June 15) for the kind words he had to say about one of the most unappreciated singers in the country today. I'm talking about my favorite singer, and the favorite of a great many people in the music business, Dick Haymes.

I imagine Jack is one of Dick's favorites, too, because Dick likes a natural voice. He feels a natural voice lasts for an indefinitely long time, and Haskell has a naturally fine baritone, too.

Harriet Wasser

Stringed Jazz

Kenmore, N. Y.
To the Editors:
The *Beat* really came out with two fine articles in the June 1 issue. The ones I am speaking of are those about Chuck Mingus and Joe Roland. Their idea about having a string section to back the jazz tempo is really great. These two men should get together on the subject. They certainly could figure out some way to work the strings in. The strings would really put a cool, gone side on jazz.

Dan Masterson

Liggins Great

Fayetteville, Ark.
To the Editors:
We have recently had the pleasure of hearing a concert by Joe Liggins and his "Honey Drippers." Although they are comparatively unknown in our part of the country, they play one of the finest styles of jazz we have ever heard. Not only are they an excellent group of musicians, they are also excellent showmen. Their vocalist, Candy Rivers, does a great job, although this is the first band she has ever sung with.

We were wondering why this group is not better known to the public, since they put on a better show than any other band that we have had, and we have had some of the top ones.

James Clark (and others)
University of Arkansas

The next issue of *Down Beat* (July 27) will be devoted to a salute to Glenn Miller.

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THE HOT BOX

Tiny Hill Band Also Has Dixieland Tunes In Book

By GEORGE HOEFER

Chicago—If you are a Dixieland jazz fan and live in a rural section of Indiana, Illinois, Wisconsin, Iowa, Michigan, or Minnesota, far away from the jazz scene, watch for an announcement that Tiny Hill is coming within your driving range. Then ask Tiny to play some Dixie for you. He's a Dixieland jazz man from way back, and during the course of his long career has had many well-known jazz musicians working in his band.

Sterling Bose and Bob Anderson are examples of the type of trumpet players he likes to have on the stand. He's featured them both in the past, and now has a young horn man named Jack Alexander blowing the jazz. But you've got to get your requests in before you

fellow countrymen swamp Tiny with please to play *Hot Rod* or *Friendship*.

Digs Jazz

When Tiny relaxes, you'll either find him in one of the Chicago jazz spots digging Louis Armstrong, or whoever else is in town, preferably Dixie groups, or he will be out on his Colorado ranch riding range on a good strong horse.

When Hill is touring on one-niters, there isn't a bandleader

who goes about his business in a more intelligent manner. He knows what's happening in every section of America's bread basket. This means he keeps in touch with the crop situation, weather reports, and local problems. Tiny daily reports these conditions to his booking office and consequently he is scheduled according to the most favorable conditions. The promoters, bookers, or Tiny himself can't make money if the lads are driving the tractors late instead of dancing to *Angry*.

The band has recently worked up a new Dixieland book, including tunes like *Royal Garden*, *Jazz Me Blues*, and *Tiger Rag*. If you indicate you'd like to hear some Dixie, he'll be tickled to oblige, because how many years can one human sing *Angry* four times a night every night, without it getting a bit stale? The stars in the band are the above-mentioned Alexander, trombonist Dave Raspberry, and a fine girl pianist named Gena Fee Raeburn.

JAZZ MISCELLANY: Al Car-sello, who played the hot button-keyboard accordion solo on Ray Miller's *That's a Plenty*, is now living in Chicago. This side also featured one of Muggsy Spanier's finest and earliest hot solos on wax.

Joseph H. Radder, 181 Bodine road, Clarence, N. Y., has compiled a *Jazz Record Collector's Pocket Pseudonym Decoder* that he is selling for a quarter. It includes an alphabetical listing of the various blind band titles, such as Wabash dance orchestra, giving the name of the prominent jazz man or orchestra leader involved, as in this case Red Nichols. Also listed is the abbreviation for the

Who's Pvt. Vito?



(Photo by Acme)

Fort Dix, N. J.—Here you see Pvt. Vito Farinola learning to make his bunk, with expert help from 1st Sgt. Willard Tillman, left. Why should this little scene interest *Down Beat* readers? Before Pvt. Farinola was inducted into the army, he crooned around under the name of Vic Damone.

label on which the band recorded. Hayes Pillars, once leader of the famed St. Louis jazz band known as the Jeter-Pillars, is now representing the Cavanaugh-Booth Sales, Inc., beer distributors in St. Louis. He is also doing some disc jockey work. His home address is 4295 Olive, St. Louis, Mo.

COLLECTOR'S CATALOG: George King, 9804 University avenue, Chicago 28, Ill. Interested in English Shearing recordings not available in the United States. Can trade all current American jazz releases with English collectors.

Lennart Peterson, Box 3480,

New Label?

Chicago—A new record label, Topper, may soon be appearing in the shops. Bill Reid, who works for a steel forging company, and his wife Barbara, both jazz fans, plan to cut Dixie sessions and issue them on a label named for their young son. At present, they're just getting the outfit set up.

Munkedal, Bohustan, Sweden. He would like to correspond and trade with an American pen pal interested in jazz. Can trade Swedish pop sides for Armstrong, Woody Herman, Kenton, and Shearing sides.

Coleman Collector

Thevin L. Aston, 2 Beattie street, Maroubra, Sydney, N.S.W. Australia. Collects Coleman Hawkins, Duke Ellington, Benny Goodman, and Fats Waller.

Russell G. Mills, 582 Dufferin avenue, London, Ont., Canada. Collects Woody Herman, Alec Wilder, and Lionel Hampton.

Bruce Harkness, J 32 A Stadium Terrace, Champaign, Ill. Wishes to sell a collection of current jazz records.

Wants Okeh's

Mrs. Irene Werre, 65 West street, Worcester, Mass. Has recently started to collect some of the older discs. In the market for old Okeh's.

Alan Bates, 61 Ox lane, Harpenden, Herts., England. Wishes a contact for trading records. Can furnish all current English, French, and Swedish records. Main interest is New Orleans Jazz, blues, and rags.

Peter Goss, 39 Longley road, Tooting, London, SW 17, England. Wants to write to someone who is interested in jazz of the New Orleans and Dixie variety, and can trade records and English jazz publications. Also interested in world affairs, welfare, and sports.

Watch for the Glenn Miller story in the July 27 issue of *Down Beat*!

"Finest Drums I Ever Owned"



"Gretsch Broadcasters, Finest Drums I Ever Owned," says Don Lamond. Formerly with Woody Herman, Boyd Raeburn and Harry James, Don is now setting the beat on television and radio shows in N.Y.C. Don plays the new 1951 Broadcaster drums, a sensational outfit that has been completely streamlined. Here are just a few features of the new Broadcasters—*Micro-Sensitive snare control *Full-flanged hoops on all drums and tom toms *Die-Cast Casings *Guaranteed "Strip-Proof" Tensioning *Disappearing Drum Spurs. See the 1951 Broadcasters at your Gretsch Dealer. And write today for your free catalogue (drums and drummer accessories). The Fred. Gretsch Mfg. Co., 60 Broadway, Brooklyn (11), New York.

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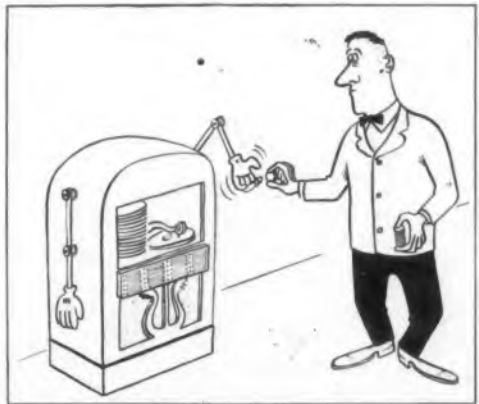
Evolution Of Jazz

by J. Lee Anderson



... Noons joined Doc Cook ...

Jimmy Noone was born on a small farm outside of the city of New Orleans on April 23, 1895. He took up clarinet when he was 15, although this was not his first instrument, since he had been playing guitar for several years. With the help of a young clarinetist who was already making his mark in New Orleans jazz circles, Sidney Bechet, Noone soon mastered clarinet and was working nightly around the city. One of Jimmy's earliest jobs was with the band of King Freddie Keppard and he later played for many months with the Young Olympia band. He came up to Chicago in 1918, working first with Keppard and then with King Oliver at the Royal Gardens on 31st street. After leaving this band, Noone joined Doc Cook at the River-view club and stayed with this group for several years. Sometime after Cook's crew moved over to Dreamland, Noone organized his own small group that went to work



... you could hear 20 good bands in one night ...

after the more respectable clubs were shuttered for the night. It was this unit that produced the much reissued masters of *Play That Thing* and *Jassbo Jenkins*, a coupling that originally appeared on the Paramount label. In 1927 Jimmy moved into the Apex club with his own combination and during the next three years this band, which from time to time included such men as Earl Hines, Junie Cobb, George Mitchell, Bud Scott, Alex Hill, and Zinky Cohen, waxed extensively for Vocalion. In this period Noone produced slightly more than half of his total recorded output as well as making some of his best known sides. Noone left Chicago in '31 for a brief engagement in New York but soon returned to the familiar terrain of the Windy city where he remained until 1943. The days when "you could hear 20 good bands in one night" were at an end and the jazzmen who stuck to their horns often found



... some mythological creature ...

the going more than a little rough. Noone survived the lean years during the '30s by playing at various nightspots and making a few recordings, but his fortunes showed small improvement until he hit California in '43. Here Jimmy formed a quartet that held forth at the Streets of Paris, worked with the Kid Ory band on the Orson Welles jazz broadcasts, and had recorded for Capitol. His sudden death, April 19, 1944, came as a distinct shock to the jazz world. Jimmy Noone never attained the following of a Dodds or a Bechet but his passing did create another sizeable void in the ever diminishing ranks of the Crescent city greats. His singing, sensuous clarinet, "flying above the orchestra like some mythological creature," continues to be well remembered, perhaps the most fitting tribute that could be accorded a lifetime of inspired music.

THE BLINDFOLD TEST

Little Jazz Goes Color Blind

By LEONARD FEATHER

When Roy Eldridge returned from a year in France, it seemed to me that some of the French Crow Jim attitude had rubbed off on him. Just as the French jazz fan or critic arbitrarily invents such non-existent types of music as "Black jazz," "American white jazz," etc., Roy claimed he could distinguish a white musician from a Negro simply by listening to his style.

"You wanna bet?" I said. The result was a unique blindfold test. Instead of being concerned simply with identifying the men and criticizing the music, it was a challenge to Roy's ability to separate musicians along racial lines, as opposed to my theory that, in the words of an old blues, "you can't tell the difference when the sun goes down."

Even the law of chance should have made him 50 percent correct; yet, as I expected, Roy proved to be wrong or noncommittal more often than he was right. Here's how it went:

The Records

1. This could be three or four people I know. . . . On this kind of playing it's hard to tell white from colored. The piano player *might* be white; the bass player, I think—yes, I think he's colored. The drummer's colored, too. It's very well executed, doesn't kill me too much, but gets going nicely when he goes into the block-chords stuff. Two stars.

2. That's Woody's band. . . . Zoot on tenor. . . . Trombone soloist is the best thing about this side; pianist is nothing special and the arrangement proves nothing; it's just a lot of notes. Sounds to me like the guys weren't too well acquainted with the arrangement. One star.

3. Isn't that PeeWee? Seems to be quite an old man playing, whoever it is. . . . I think the trombone's colored; I know the clarinet isn't. The trumpet could be. Couldn't hear enough of the rhythm section to tell, but the drummer might have been Baby Dodda. Did they have a bass? I couldn't distinguish. . . . Joe Sullivan on piano? It's just a fair Dixieland record; give it a fast two.

4. Haven't the slightest idea who this is; it's a nice-sounding thing. . . . I couldn't tell whether this is white or colored. Most of these guys play with hardly any vibrato, and a sound without vibrato is an easier thing to



Roy Eldridge

capture than one with a distinctive vibrato. One minute I thought it might be Miles Davis, but it's not quite like his sound. The baritone I didn't care for. Arrangement very nice. Three stars.

5. Without a doubt that's the Woody Herman band. The trombone sounded white. Vibes could be either Milt Jackson or Terry Gibbs. Were there two different tenors? I know 15 guys that sound like that; one of them sounded like Dexter Gordon. It's not Gene Ammons. Performance and arrangement are good. Might be Shadow Wilson playing drums. Three stars.

6. Is this a real record? I mean did they release it? What happened on the end? . . . I liked the trombone player—it's Bill Harris. Don't know who the trumpet is; can't tell whether he's white or colored—nor the tenor. Could be anybody. Nothing happens. Just for Bill Harris, though, give it one star.

7. This is a fair side, combining bop influences with boogie-woogie. Sounded nice on

Records Reviewed by Roy

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

1. George Shearing. *To Be or Not to Be* (London). Shearing, piano; white English bass and drummer.
2. Chubby Jackson. *Flying the Coop* (New Jazz). Mixed band. Zoot Sims, tenor; Kai Winding and J. J. Johnson (alternating), trombone. Tony Aless, piano. Arr. Tony Kahn.
3. Eddie Condon. *Rose Room* (Commodore). Maxie Kaminsky (white), trumpet; PeeWee Russell, clarinet; Benny Morton (colored), trombone; Joe Bushkin, piano; Sid Catlett (colored), drums; Bob Casey, bass.
4. Miles Davis. *Venus De Milo* (Capitol). Davis (colored), trumpet; Gerry Mulligan (white), baritone and arr.
5. Woody Herman. *More Moan* (Capitol). Bill Harris, trombone; Terry Gibbs, vibes; Gene Ammons (colored), tenor sax; no other tenor; Shelly Manne (white), drums.
6. Flip Phillips. *Bright Blues* (Mercury). Flip, tenor; Bill Harris, trombone; Harry Edison (colored), trumpet.
7. Billy Taylor quartet (colored). *All Stars* (Coral). Taylor, piano.
8. Bob Crosby. *For Dancers Only* (Decca). Eddie Miller, tenor.
9. Billy Strayhorn. *Tonk* (Mercury). Duke Ellington and Strayhorn, pianos.
10. Tadd Dameron. *Sid's Delight* (Capitol). Sahib Shabih (colored), alto; Fats Navarro (colored), trumpet; Kai Winding (white), trombone.

the first chorus. I liked the pianist. Couldn't tell who was colored and who was white. They could be Eskimos for all I know. Two stars.

8. This is a white band. Tenor has a certain sound I recognize; yes, it's Eddie Miller. Two stars.

9. This is a nice little ditty. Let's see now, what two-piano teams are there? White or colored? It's impossible to tell. Two stars.

10. The saxophone is colored. Trumpet, I don't know. Trombone, colored. They all play pretty much the same riffs; I've heard everything on here before and nothing outstanding happens. Two stars.

Afterthoughts by Roy

I guess I'll have to go along with you, Leonard—you can't tell just from listening to records. But I still say that I could spot a white imitator of a colored musician immediately. A white musician trying to copy Hawkins, for instance. And in the same way I suppose I could recognize a colored cat trying to copy Bud Freeman. I can only talk about individual sounds that have made it, highly individual sounds. But you take a sound like Tommy Dorsey gets—any good musician could get that. Okay, you win the argument!

Forrest Suns



Havana—Helen Forrest recently combined a night club engagement here with some time under the Cuban sun. This view on the Hotel Nacional patio may not be exactly a glamor shot, but with a voice like Helen's, still one of the top in the pop field, it shouldn't matter.

Decca's Excited Over New Chick

New York—Decca moguls here are cooing contentedly about Tamara Hayes, a new vocal discovery. Tamara, a doctor's daughter from Berkeley, Cal., made her wax debut here recently, accompanied by Real Gone Organist Bill Davis and pianist Ellis Larkins. The Decca people are so enthused that they assigned plug songs to her.

Gene Williams Returns To Glen Island Casino

New York—Gene Williams' orchestra has begun its second summer at the Glen Island Casino. Personnel: trumpets—Jack Moots, Sam Scavone, and Fern Caron; trombones—Mike Piazza and Vern Friley; saxes—Sam Marowitz, Charlie O'Kane, Mickey Folus, and Joe Reisman; rhythm—Irv Joseph, piano; Bob Carter, bass, and Dave Williams, drums. Williams and Adele Castle are the vocalists.

SWINGIN' THE GOLDEN GATE

Hampton Out To Top Own Mark In Oakland Concert

By RALPH J. GLEASON

San Francisco—Lionel Hampton is going to play the Oaks ball park Sunday afternoon July 1 because "he has blown the top off every other joint around," Herb Caen, *The Winchell of the West*, says. Whether or not THAT'S true, Hamp's outdoor appearance, billed as a "Cavalcade of Jazz," is going to be an interesting operation.

He holds all the records in the East Bay for attendance, having once jammed 7,100 persons into the Oakland auditorium.

Much Promotion

This time, with co-promoters Jimmy Lyons and Don Barksdale beating the drums months in advance, it is going to be interesting to see if Hamp can do better. Weather here at that time is usually good, and the ball park seats some 12,000. Lyons and Barksdale are hopeful he will do as well as he has at Wrigley field on occasion, and are doing everything they can to pep it up.

They've even advertised a "Disc jockey blues singing contest" featuring Jimmy, Don, Bert Solitaire, and Jumpin' George Oxford. The latter is conceded to have

something of an edge on the other three, having already cut a record singing the blues.

BAY AREA FOG: Jimmy Rhodes, the No. 1 music fan of the Bay area, says "Old agents never die; they just steal away." . . . Billy Eckstine, at presstime, was rumored set for a week at Oakland's T&D theater starting June 19. . . . Jimmy Lyons and Don Barksdale looked like they might have a jackpot in the Erroll Garner-Sarah Vaughan concert June 17. Advance ticket sale was heavy. Garner got a powerful press here during his four weeks at the Black

Hawk due in no small measure to the on-the-spot plugging of Martha Glaser, the Beaver of Flackdom.

Dave Not Back

Dave Brubeck still not back from Honolulu, but still expected to go into the Black Hawk June 27. Drummer Cal Tjader, however, opened with Nick Esposito's group at Fack's. . . . Circle records, whose Fantasy label consists solely of Dave Brubeck, may add Vernon Alley to their catalog. Negotiations are underway to get rights to the four smacking good sides he cut earlier this year for a local cat and issue them. . . . Bill Smith, clarinetist with the Brubeck large group, won a two-year scholarship to Paris for his composing work and has already left.

Trombonist Bob Mielke rehearsing a band with clarinetist Bill Napier and pianist Jerry Stanton. . . . Josephine Baker due for a two-week stand in July at the Golden Gate theater, and Patti Page for one week at the Paramount Aug. 8. . . . Sarah Vaughan was the first attraction in a local spot to do a concert while working here. She doubled from her Cairo's date over to Berkeley for the concert with Garner.

Crosby Cuts

Bing Crosby cut some platters

for Decca here in June, one of the few times San Francisco has been used for top drawer recording work. Sonny Burke conducted. . . . Blinky Allen set to take a band into the Say When. . . . Tommy Dorsey drew about 1,100 to Sweet's ballroom for a one-niter in June and I bet not one of them could tell you if Frances Irvin can sing. Everyone was too interested in viewing the amazing architectural triumph and optical illusion of her strapless gown.

Ray Noble, with a good, clean commercial band and a sensational gal singer named Eve Marlee, opened at the Mark Hopkins for two months starting June 5. The joint was packed opening night and two nights later, usually the deadest, they had to put out extra tables. Maybe Ray has something there. Or possibly Miss Marlee has something there. . . . The Alvino Rey band off to Honolulu while Harry Owens plays the St. Francis.

Down Beat will salute Glenn Miller in its July 27 issue, in appreciation of his contribution to modern dance music.

(Advertisement)

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Connie, Mid Tears And Anxiety, Gets A Haircut For 'South Pacific'



Chicago—Making no more of a fuss and production of it than any other woman, Connie Russell, singing star of the Dave Garroway TV show, recently cut her hair. She's taking over Janet Blair's lead in the national company of *South Pacific* when Janet vacations during July, so she

had to have her tresses snipped. As you may remember, the show requires the heroine to wash that man right out of her hair in frothy suds on stage every night. In the first photo we see the lamb ready for shearing. But what a face she makes, as Shirlee Collins gets to work! Then

the new Connie, and, in the last picture, Dave introduces the short-haired kid to the television audience. However, this is only the beginning. Standard *South Pacific* coiffure length is at least an inch shorter than that, so Connie will go through all this again during the next few weeks!

But No Parades!



Hollywood—Ace guitarist Perry Botkin, music supervisor for Bing Crosby Enterprises, Inc., and on the Curt Massey airshow with Country Washburne, is his own string band. Perry's the latest to come up with a multiple recording platter, a la Les Paul. He plays all of the instruments seen with him above on Decca's *Old World Waltz* and *Ay Ay Ay*.

GIRLS IN JAZZ

East Saw West; Twain Met

By Leonard Feather

New York—From the standpoint of a French fan, Marian McPartland might very easily be voted "the musician we'd least like to accept as a jazz artist." She is English, white, and a girl—three hopeless strikes against her from the Gallic angle.

Yet if you ask Coleman Hawkins, Roy Eldridge, Ed Safranski, or any of the other cats who worked with her at the Embers recently, you'll know from their enthusiasm that Marian has nothing to worry about. She's a fine, swinging pianist and one of the most talented girls in jazz.

Dixie Vs. Bop

In addition to a most unusual family background, Marian is unique in her matrimonial status: she's half of what might be called a "Dixieland vs. bop" connubial team. This description is a little unfair, however, since Jimmy McPartland is much more than just a Dixieland trumpet player and his wife is much more than just a bop pianist.

The McPartlands are an amazing couple, and, incidentally, one of the nicest and happiest couples

you're likely to meet in this business. They have a remarkable understanding of and respect for each other's work.

It was because he felt she was limited by working in his combo that Jimmy encouraged Marian recently to go out on her own. "Jimmy doesn't want to play nothing but Dixie, but he's stuck with it," says Marian. "If he starts playing some tune he likes, one of these fans will come up and say 'Why don't you play like you did 25 years ago?' and then ask him for *South Rampart Street Parade*."

Made Speeches

It got to the point where Jimmy had to make tolerance speeches on the stand; then after he got through playing a Dixie number Marian would go into something modern.

"Not too many people can distinguish between styles," says Marian. "Sometimes, playing for a Dixieland audience, I'd stick to simple figures and simple harmony so that nobody could point a finger and say 'You're playing bop!'—and I got by unnoticed."

"I think it's great to be versatile enough to fit into any kind of band, but it did hold me down; I should have spent more time away from Dixieland circles, listening to more music."

Distinguished Relatives

Where Marian came from they didn't know Bunk from Monk. A native of Windsor, England (effective March 20, 1918), born a few miles from Windsor Castle, she has had several distinguished uncles. One is jeweler to the King, another was Mayor of Windsor, a third was a singer in St. George's Chapel where the King and Queen go to church.

Her career followed a fairly conventional pattern at first. Three years of classical study at the

Guildhall School of Music while listening to Tatum records on the side; programs for the BBC and vaudeville tours in an act that also included singer Dorothy Carlis; then, when war came, a long stint with ENSA, the British equivalent of USO.

Then in late 1943 the unique things began to happen: transferred to USO, Marian became the first English girl to go to France with a USO unit after the invasion. "Very rough and tough," she says, "but I had the biggest ball of my life." Dinah Shore, Edward G. Robinson, and Fred Astaire were with her unit at various times; and in France she got to know Mel Powell and all the Glenn Miller men.

Met in Belgium

Marian met Jimmy at St. Vith, Belgium, in 1944. They had transferred him out of an Army outfit into a USO show, so "it was more or less a case of propinquity," Marian recalls, "although I'd only heard of him vaguely. When the unit staged a jam session I thought he was a conceited so-and-so, and he didn't think much of me either."

Dislike ripened into hatred and Marian and Jimmy were married Feb. 3, 1945, in Aachen, Germany. The army gave them some time off and they spent a week in Brussels, where they dug and sat in with local bands. After Jimmy's army discharge in September he joined a USO unit (headed by Celeste Holm) as emcee and bandleader, and he and Marian were part of a big show at Eisenhower's Paris headquarters.

Through a miracle of red-tape-cutting the McPartlands were able to come directly from Le Havre to New York on the same ship, in March, 1946. After six months of loafing and visiting Jimmy's family, they started a combo. They kept it together on and off until

last February, when Jimmy decided to settle in New York long enough to sweat out his 802 card.

Varied Listening

If you were to visit Jimmy and Marian are at their Long Beach home you might just as easily find them listening to some Stravinsky or Holst's *The Planets* as to Peterson or Tristano. Jimmy can't get with some things in bop, such as the sound of Miles Davis, but a recent visit to Birdland found him happily and appreciatively drinking in the merits of both Eldridge and Gillespie.

Marian's individual career seems to be well under way. After cutting four unusual sides for Federal, she went into the Embers, where, as she modestly puts it, "I would sometimes say to myself 'Is this me?' I just couldn't believe that there I was on the same bandstand with Coleman Hawkins and all these musicians that were my idols."

It was a surprise to find everybody so nice to her, she says. Though they must have been skeptical at first at being confronted with a white English girl to work with, they never put her down, and wound up "stringing along with my imperfections."

Advice from Lennie

Thrilled at having men like Lamond and Safranski for her rhythm support, Marian recalls some advice Lennie Tristano gave her.

"Lennie helped me more than he knows. I was worried about not having a good steady beat; thought it was my weak point. He just told me to be sure I always played with someone who has good time. Well, I have, and I feel I've improved."

That's about as much self-praise as you'll ever hear from this tall, laughing chick with the happy disposition and the happy husband. And by the way, if you want to dig the McPartland pair on wax, there are those dates they made together on Prestige. With the exception of the sides Dix cut a few years back with Joe Marsala and Cliff Jackson, they're about the only examples extant of east meeting west on wax.

Material and rare photos from Leonard Feather's coming biography of Glenn Miller will be printed in the July 27 *Down Beat*, on sale July 13.

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WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOEFER

Louis Armstrong

Satchmo at Symphony Hall

King Porter Stomp
Black and Blue
Royal Garden Blues
Lover
Stars Fell on Alabama
"C" Jam Blues
Baby, Won't You Please Come Home?
How High the Moon
Boff Boff
I Cried for You
Since I Fell for You
Tea for Two
Body and Soul
Muskrat Ramble
Steak Face
On the Sunny Side of the Street
High Society
That's My Desire

Album Rating: 7

George: This on-the-spot concert recording is Decca's answer to Columbia's Goodman Carnegie hall set. Sides were taken from the Louis Armstrong All-Stars concert presented in Symphony hall, Boston, on Nov. 30, 1947. At that time Dick Cary was playing piano and the late Sid Catlett was on drums. Most everyone interested in jazz has heard the Armstrong All-Stars in person by this time and consequently has a pretty good idea of how this sounds.

It's a collection of numbers that feature each star individually. For those who have been looking for a good example of Big Sid's drum virtuosity, both in ensemble and in solo, there is a long Catlett stint on *Steak Face*. Vocals by Louis, Jack Teagarden, and Velma Middleton, are highlighted by the Louis-Velma duet on *That's My Desire*. Chapman of Chicago Decca has suggested to his company that they put out the latter as a single 78. The audible reaction of the crowd on this would help make it a top selling novelty.

The recording, supervised by Peter Frutchev, is in good balance and indicates the progress in on-the-spot recording since the 1938 Goodman pickup (Decca DX 108.)

Count Basie

7 *Little Pony*
 4 *Beaver Junction*

Pat: *Pony* kicks up its heels and takes the big Basie band for a jumping ride. It really swings! The band is sharp, precise, and the trumpet section has a long-awaited bite, if now and then the faraway sound of the old Herman discs. Wardell Gray's tenor wanders through the whole field, rather pointlessly, but he never gets really in the way.

Junction is a riffer with whippers, and it had to fight through a screen of surface noise on the pressing reviewed. This one is a Harry Edison effort, while *Pony's* plaudits should also be spread a bit on arranger Neal Hefti. (Columbia 39406.)

Nat Brandwynne

Pretty Baby
Theme from the Swedish Rhapsody
Nice Work If You Can Get It
I Only Have Eyes for You
Sleepy Time Gal
If I Could Be with You
La Petite Valse
The Object of My Affection

Album Rating: 5

George: Another in Columbia's long series of Piano Moods. This selection of well-known standard tunes is done by one of New York's outstanding society pianists. Prettily and easily played for those who like this sort of thing, it's unobtrusive and relaxing background music. (Columbia LP CL 6174.)

Rating System

Records are reviewed by Jack Tracy, George Hofer, 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.

Teresa Brewer

4 *Wang Wang Blues*
 3 *The Oceana Roll*

George: Another revival in the long line of bringing back America's popular music of days gone by. Brewer is accompanied by ragtime pianist Jack Pleis and his Dixie-styled all-stars. The trumpeter and trombonist sound good. Brewer sounds like a young Beatrice Kay on *Oceana*. Both sides lack necessary spirit. (London 1083.)

Mindy Carson

3 *Lonely Little Robin*
 4 *You Only Want Me When You're Lonesome*

Pat: *Robin* may be lonely, but he's also a ludicrous little fellow. Both sides bring forth the multiple Mindy, like some Mercury recording star we could name. Singly, Mindy is wonderful—our nomination for the successor to Dinah Shore. But *Robin* is a bad song, with awkward lyrics, and the multiple idea is nowhere. Mindy, especially on *You*, sounds like a couple of shadows of herself, rather than a real person. Very blurry. (Victor 47-4151.)

Nat Cole

4 *Early American*
 5 *My Brother*

George: The new method of presenting the vocal talent of King Cole is proving a commercial success and a musical loss. Both of these tunes are banal musically and lyrically. The first is the epic sort of thing from a movie called *You Can't Change the World*, with musical accompaniment under direction of Les Baxter. Reverse is an untouching touching tribute to brother. Pete Rugolo's orchestra and a chorus assist Cole. (Capitol 1565.)

Perry Como

2 *There's a Big Blue Cloud*
 3 *There's No Boat Like a Rowboat*
 Pat: *Cloud* is a puzzler. If it was meant to be a children's song, it deserves a middling rating for that, but for adult consumption, the lyrics are pretty nauseating. My heart goes out to Perry. However, it may be a satire. When the band comes in and pirouettes a bit, a notable height of humor is reached. Question is, is it unconscious? *Rowboat* sounds something like *The New Ashmolean Marching Society* or whatever, of a couple of years back. (Victor 47-4158.)

Bob Crosby

5 *L'Amour Toujours*
 5 *I Don't Mind*

Jack: *L'Amour Toujours* (*Tonight for Sure*) was borrowed (speaking euphemistically) from some of Timmie Rogers' special material. Sammy Cahn and Nicholas Brodsky get the writer credit.

Crosby is his usual self on both of these—a very average singer with no inspirational qualities that we can hear. He gets help (?) from a vocal group. (Capitol 1576.)

Lawrence Welk, The Modernaires Cut For Coral



Hollywood—Baring their teeth for a dazzling display. Lawrence Welk and the Modernaires collaborate on a Coral recording session. From left to right: Welk, Fran Scott, Paula Kelly, Hal Dickinson, Ralph Brewster, Roberta Linn, Johnny Drake, and

George Cates. Roberta is Welk's vocalist, while Cates is music director of Coral. The Modernaires are currently touring with the Bob Crosby show, while Welk's playing a date at Omaha's Peony Park ballroom. Cates has been leading his own band here.

Milton DeLugg

2 *The Wang Wang Blues*
 5 *You Better Stop Tellin' Lies About Me*

Pat: In some circles, *Wang Wang* may be considered corn no matter how its treated, but there have been some pretty good records issued of the tune. This, however, is not one of them.

To a sincere Dixielander, it's sacrilege; to most others, just bad. *Sugar Blues* trumpet, mooney vocals (by the Double Daters), and a painfully slow tempo louse it up. There's about six or eight bars of accordion, piano, and guitar just fooling around in the middle. This, expanded, would have made a good record. *Lies*, compared to the Marterie version reviewed farther on, isn't bad at all. It is lively, bright, and generally enjoyable. (MGM 11004.)

Lindy Doherty

4 *Forgetful*
 5 *The Chesapeake and Ohio*

Pat: Lindy's voice is hard, nasal, tuneless, and darn cute. That last adjective is not meant deprecatingly, however. He's got something, all right, and it appeals to the bobby soxer still lurking around here. I like his fresh sound, eastern shore pronunciation, and obvious newness to the whole business. (Capitol 1569.)

Eadie and Rack

Why Can't You Behave?
Waltz in Swingtime
Night and Day
What Is There to Say
Dancing in the Dark
Carioca
My Funny Valentine
Sophisticated Lady
Slaughter on Tenth Avenue

Album Rating: 7

Pat: This two-piano duo, which has practically become a fixture at New York's Blue Angel, has a gentleness and shows a real feeling for the music that most such teams lack woefully. All of these numbers are very rhythmic, and the two never appear to forget the en-

joyment of the listener—as opposed to his amazement. They're imaginative, too, and the tunes get a refurbishing at their hands which is welcome. Especially glad they included the lovely Vernon Duke *What Is There to Say*.

Eadie, incidentally, is Eadie Griffith, once a member of Babe Eagan and her Hollywood Redheads, while Rack is Howard Godwin, and Rack is short for Rachmaninoff—but don't let that frighten you away. (Columbia CL 6176.)

Billy Eckstine

5 *Pandora*
 5 *Wonder Why*

Pat: Russ Case conducts on *Pandora*, which happily has no flutes fitting around B's ears. Nothing bad about this, but that's about all you can say for it. Everyone shows good taste; somehow, that's not enough. *Wonder* is equally dull and unconvincing. Pete Rugolo conducts this one. (MGM 10996.)

Ziggy Elman

5 *Zig's Polka*
 6 *Lonesome and Sorry*

George: First side in polka time features banjo and tuba most of the way through. The maestro is conspicuous by his solo absence on this side. *Lonesome* is a revival of one of our favorite tunes that goes back to the middle '20s. Vocal is by Jud Conlon's Rhythmaires. Elman adds a short solo. (MGM 11001.)

LeRoy Holmes

4 *Pretty Polly Polka*
 5 *Way Down South*

Jack: Holmes leads a crack studio swing band on these two, as Johnny Corvo does the singing. Both tunes are highly mediocre, and except for a fair Boomie Richman tenor solo on *South*, there's little worth hearing. (MGM 10993.)

Miss Hue Lee

4 *Rose, Rose, I Love You*
 4 *An Autumn Melody*

Jack: This Chinese version of *Rose* has its bright and dark aspects. It's undoubtedly the best version around from one standpoint—you can't understand the words. But Miss Lee, who sounds like Imogene Coca imitating Bonnie Baker, is hard to take. (Columbia 39420.)

Peggy Lee

4 *I Get Ideas*
 5 *Tonight You Belong to Me*

George: Two slow ballads rendered by Lee in her most relaxed mood. Musical accompaniment by Billy May's orchestra. Those who like Peggy will find these listenable but not very exciting. (Capitol 1573.)

(Turn to Page 15)

Watch for the Glenn Miller story in the July 27 issue of *Down Beat!*

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WHAT'S ON WAX

(Jumped from Page 14)

Ralph Marterie

- 3 *Didn't Your Mother Ever Tell Ya 'Nothin'?*
- 3 *You Better Stop Telling Lies About Me*

Pat: Didn't finds this Chicago outfit getting the standard tenor band sound, and the little touches are all there, even to the single-finger piano solo. Doris Drew and Bob Connally trade vocal choruses.

On *Lies*, the band goes into the *Four-Leaf Clover* style, and despite what sounds like a potentially good set of instrumental soloists, it's all ricky-tick to the extreme. The *Meadowlarks* sing, and dig the out-of-tune and out-of-character trumpet ending, ala Kenton, no less! (Mercury 5657.)

Mary Mayo

- 5 *I Can See You*
- 5 *Dark Is the Night*

Jack: Nothing out of the ordinary from Miss Mayo here—it's capable singing of a couple of average tunes from MGM's new pro-

duction, *Rich, Young, and Pretty*. Capitol still hasn't found the right songs to suit Mary's voice and delivery, though her first release, *Molly Malone*, was close. (Capitol 1579.)

Max Miller

- St. Louis Blues
- Liebestraum
- Don't Blame Me
- Lover
- Rose Room
- Besame Mucho
- Embraceable You
- I Can't Believe That You're in Love with Me

Album Rating: 7

Pat: Another Piano Moods album, this may surprise the Miller listeners (like me) who find his *Fantasia* and *Heartbeat Blues* a sort of trademarked memory. This is not the angry man of the piano, though one still has visions of him toiling over his hot instrument. Generally, Max keeps his percussive attack, his drive, and his emotionalism well controlled. But the tunes also get an individual treatment which makes this another fine addition to the Columbia series. There's even a sort of gaiety to all of them that is quite enjoyable. (Columbia Cl. 6176.)

George Shearing

- 7 *I Remember You*
- 6 *The Breeze and I*

Pat: Two very delicate, quietly intricate numbers in which the piano is the principal voice, slumbrously suggestive of, well, breezes and all. Undoubtedly little necessity to mention the precision and taste of this group, which is constantly impressive. (MGM 10986.)

Frank Sinatra

- 6 *I'm a Fool to Want You*
- 2 *Mama Will Bark*

Pat: *Fool* is a tune Fran Warren could easily get her teeth and tear ducts to working over. In the meantime, Frank gives it what it deserves, and a lot more that is only his own artistry. Axel Stordahl supplies perfect backing, except for some overly poignant violins, and a chorus comes in for the finish.

Mama has Frank teamed with TV's Dagmar, in her deadpan

voice, on a sort of *Baby, It's Cold Outside*. Until they give us more tactile discs, Dagmar's better elsewhere. (Columbia 39425.)

Kay Starr and Tennessee Ernie

- 4 *Oceans of Tears*
- 4 *You're My Sugar*

Pat: Definitely in the vaudeville act groove, Kay and Ernie get into the sort of vocal inflections you'd find when Louis Jordan and his current gal chirp work out a rocking duet. Electric steel guitar contributes. Sounds like a Hawaiian guitar on *Sugar*, which might be one of half a dozen other tunes. Fraid this reviewer just not enough interested to investigate which. (Capitol 1567.)

Kitty White

- 5 *Paradise*
- 6 *You're Tired of Me*

Jack: Kitty is the girl Decca's grooming to take Billie Holiday's spot on the label. She has good

quality and conception, shows she can sing with a firm beat on the last half-chorus of *Tired*, but uses too many sobs and voice catches to be consistently effective.

Backing is substantial, if not particularly distinguished, with short solos from pianist Buddy Cole and trumpeter Conrad Gozzo on *Tired*. (Decca 27571.)

REISSUES

Coleman Hawkins

- Yesterdays*
- Feeling Zero*
- Rainbow Mist*
- Woody'n You*
- Bu-Dee Dah!*
- Disorder at the Border*

Jack: Conceded to be the first bebop unit assembled to cut a record session (1944), this is a notable date. Coleman plays beautifully on *Yesterdays* and *Rainbow Mist* (*Body and Soul*) and Dizzy's solo on *Disorder* created a sensation when it first came out. It's his arrangement, too, on *Woody'n You*, which later became *Algo Bueno* when he cut it with his big band on Victor.

The arrangements are raw and inchoate, but smack of brilliant developments to come. This was also, incidentally, the first record date upon which Max Roach played.

A significant LP. (Apollo LP 101.)

Ella Mae Morse

- Cow Cow Boogie*
- Shoo Shoo Baby*

Jack: Reissues of Ella Mae's two biggest hits, *Cow Cow* could get started again. Boogie man Freddie Slack and band do the backing honors on it, as you probably well remember. (Capitol 1561.)

Innovations by Boyd Raeburn

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Volume I: *Man with a Horn*; *Yerza*; *Body and Soul*; *Tonsilleotomy*; *I Only Have Eyes for You*, and *Blue Echoes*.

Volume II: *Over the Rainbow*; *Hip Boyds*; *Rip Van Winkle*; *Prelude to the Dawn*; *Love Tales*, and *Soft and Warm*.

Volume III: *Salvatore Sally*; *Duck Waddle*; *Temptation*; *Boyd Meets Stravinsky*; *Forgetful*, and *Little Boyd Blue*.

Jack: Three LPs of Raeburn reissues from the Jewel masters. Much is pompous and over-arranged, but there are some fine moments in the jump tunes when men like Dodo Marmarosa, Tommy Pederson, Ray Linn, and others get a chance to blow, and when vocalist David Allyn sings. Sign of our times: *Hip Boyds* was composed and arranged by one Ralph Flanagan.

As in most of the LP reissues I've heard, the reproduction is quite superior to the original issue on shellac. (Savoy MG 15010, 15011, 15012.)

B'Gosh! Jazz, Pops Near Oshkosh



Appleton, Wis.—The Fox river valley area is a fertile place for jazz and popular music, as well as for the predominating polkas. Top photo shows a Wednesday night session at the Olympic sandwich shop here, which is run by drummer Jim Retson's brothers. Others in the unit are Bob Anderson, trumpet; at the left, of the Oshkosh Serranaders (met) Buck Jensen, trumpet; Clarence Gracyala, tenor; Dale Schwenrock, trombone, and an unidentified soldier filling in on string bass. Drummer Retson leads a dance band under the name of Jimmy James. The photo below shows Harry James playing gone timbales when his hand stopped off for a one-ner at the Nitingale ballroom in Kaukauna. Local bands play the ballroom during the week, while op Coonie Esler has had the bands of Gene Krupa, Tiny Hill, Hal McIntyre, James, Elliot Lawrence, and Wayne King on one-ners since March. By the end of July, Ted Lewis, Ray Anthony, Lea Brown, and Ralph Flanagan will be added to the list. Lawrence tells his pooch Pres, in the lower photo, to take five choruses on the next. This was after hours, of course.

(Photos by Bill Felton)

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Sweetheart



Hollywood—So this is a band-leader? No doubts if you hear her jumping outfit. It's Anna Mae Winburn, of the old Sweethearts of Rhythm, out of retirement with a seven-girl combo with which she is currently touring the south. Anna Mae sings and plays Cuban rhythm instruments. Her bandmates are Willean Barton and Lady Doris, tenors; Maxine Fields, trumpet; Lorraine Walsh, piano; Bobby Roberts, drums, and Trump Margo, bass.



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; co—night club; cl—cocktail lounge; r—restaurant; l—lounge; co—country club; r—roadhouse; po—private club. NYC—New York City; Hd.—Hollywood; L.A.—Los Angeles; A—Associated Booking Corp. (Joe Glasser), 745 Fifth Avenue, NYC; AF—All-Star-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; M—McCleary Artists, 1788 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; MG—Miss Gale, 48 West 48th St., NYC; HFC—Harold F. O'Leary, 9840 Sunset Blvd., Hollywood, Calif.; RMA—Ray Marshall Agency, 6471 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 120 1/2 Ave. NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Adler, Lou (Delano) Miami Beach, h
Anthony, Ray (Steel Pier) Atlantic City, 6/29-7/5, h; (Convention Hall) Asbury Park, N. J., 7/10-16, h
Back Will (On Tour) McC
Baron, Hipe (From) St. Paul, Out 7/1, b; (Highlands) St. Louis, 7/27-8/2, b
Basso, Count (Regal) Chicago, 6/29-7/5, t; (Flamingo) Las Vegas, 7/12-25, h; (Harmount) L.A., 7/28-8/1, t
Bass, Louis (Chicago) Chicago, t
Becker, Denny (Flamingo) Las Vegas, Out 7/11, Return 8/16, h
Bell, Benny (Southern Dinner) Houston, h
Bell, Curt (Sagamore) Lake George, N. Y., h
Bemko, Tex (Rustic Cabin) Englewood, N. J., Out 7/1, h; (Hunt's Straight) Wildwood, N. J., 7/4-7, b
Bergman, Eddie (Ambassador) L.A., h
Bishop, Billy (Trianon) Chicago, Out 7/22, b; (Dutch Mill) Delavan, Wis., 8/11-16, b
Bond, Johnny (Sapphire) Staten Is., N.Y., h
Bothie, Russ (Paradise) Chicago, b
Bowers, Freddie (Steel Pier) Atlantic City, h
Branchaw, Ray (Crystal Terrace) Duluth, Minn., b
Brandon, Henry (Blackhawk) Chicago, r
Brandwynne, Nat (Mapes) Reno, Out 8/1, h
Braskin, Barney (Shoreham) Washington, D. C., h
Brown, Les (Palladium) Hwd., 8/7-9/3, b
Buse, Henry (Muehlebach) Kansas City, 8/11-16, b
Bry, Verne (Riverside) Estes Park, Colo., Out 9/3, h
Cale, Freddy (Nautilus) Miami, h
Carle, Frankie (Waldorf-Astoria) NYC, Out 7/1, h; (Steel Pier) Atlantic City, 8/11-16, b
Carlyle, Russ (Highlands) St. Louis, 6/29-7/5, b
Carlyn, Tommy (Oh Henry) Chicago, 7/11-9/4, h
Carnegie, Bill (Bledsoe Beach) Angola, Ind., Out 6/29, b
Carson, Sal (Hoberg's) Lake County, Calif., Out 10/1, h
Cates, George (Aragon) Ocean Park, Calif., Out 7/1, h
Chavez, Eduardo, (Casablanca) Miami Beach, h
Chester, Bob (Pier) Old Orchard Beach, Me., 6/29-7/1, b; (Buckeye Lake) Columbus, O., 7/21-27, h; (Paramount) NYC, 8/4-10, t
Clifford, Bill (Fairmont) San Francisco, h
Conn, Irving (Savoy-Plaza) NYC, h
Correa, Eric (Statler) Cleveland, h
Cromer, Tex (Lake Lawn) Delavan, Wis., 7/23-8/8, h
Cugat, Xavier (Edgewater Beach) Chicago, 8/10-9/6, h
Davidson, Cee (Ches Parce) Chicago, h
DeFranco, Buddy (Peabody) Memphis, 7/2-15, h; (Pleasure Pier) Galveston, 7/20-26, b
Derwin, Hal (Biltmore) L. A., h
Devenay, Art (Cipano) Dallas, h
Ebrard, Tony (Eddy's) Kansas City, Out 1/2/52, r
Donahue, Al (Last Frontier) Las Vegas, h
Dorsey, Jimmy (Palladium) Hwd., Out 7/9, b; (Casino) Catalina Is., Calif., 7/9-15, b; (Thunderbird) Las Vegas, 8/2-15, h; (Peony Park) Omaha, 8/21-26, b
Drake, Charles (Governor) Jefferson City, Mo., h
Durso, Mike (Copacabana) NYC, h
Ellington, Duke (Birdland) NYC, Out 6/30, h; (Howard) Washington, D. C., 7/6-12, t
Faith, Larry (Melody Mill) Chicago, In 6/27, h
Farley, Dick (Black) Oklahoma City, h
Ferguson, Danny (Heidelberg) Jackson, Miss., h
Fields, Shep (Statler) NYC, Out 7/15, h
Fifer, Jerry (Madura Danceland) Whiting, Ind., b
Fu Rito, Ted (El Rancho) Las Vegas, h
Fitzpatrick, Eddie (Slate Line) Lake Tahoe, Neb., Out 8/3, h
Flanagan, Ralph (Convention Hall) Asbury Park, N. J., 6/29-7-7, t; (Luew's) Washington, D. C., 7/12-18, t
Foster, Chuck (Carnegie) Walled Lake, Mich., Out 7/4, b; (Elitch's) Denver, 7/11-23, b; (Peony Park) Omaha, 7/25-29, b; (Peabody) Memphis, 8/20-3/4, h
Fotne, Larry (Kennywood Park) Pittsburgh, 7/23-8/5, b
Garber, Jan (Cavalier) Virginia Beach, Va., 6/29-7/12, h; (Lake Club) Springfield, Ill., 7/13-19, h
Golly, Cecil (Nicole's) Minneapolis, h
Gray, Chauncey (El Morocco) NYC, h
Gray, Jerry (Edgewater Beach) Chicago, Out 7/6, h; (Highlands) St. Louis, 7/13-19, b
Brier Jimmy (Paris Inn) L.A., h
Grimes, Don (Van Cleave) Dayton, O., Out 7/6, h
Hampton, Lionel (Oasis) L.A., 7/16-29, h; (Rendezvous) Balboa Beach, Calif., 8/7-20, b
Harpa, Darryl (Wardman Park) Washington, D. C., h
Harris, Ken (Broadwater Beach) Biloxi, Miss., h
Harrison, Case (Dutch Mill) Lake Delavan, Wis., Out 7/2, h
Harvey, Ned (Capri) Atlantic City, h
Hayes, Carlton (Desert Inn) Las Vegas, h
Hayes, Sherman (Oriental) Chicago, t
Heckscher, Ernie (Cal-Neve) Lake Tahoe, h
Herbeck, Ray (Riverside) Reno, h
Herman, Woody (Casino) Catalina Is., Calif., Out 6/30, b; (Lakeside) Denver, 7/12-12, h; (Trocadero) Henderson, Ky., 7/27-8/2, h
Howard, Eddy (Elitch's) Denver, Out 7/9, b; (Peony Park) Omaha, 7/11-15, b
Hudson, Dean (Cavalier) Virginia Beach, Va., 7/1-14, h; (Claridge) Memphis, 7/15-28, h
Hugo, Victor (Shamure) Camden, N. J., h
Hummel, Roger (Blue Ribbon) Atlantic Beach, N. C., h
Jahna, Al (Thunderbird) Las Vegas, h
Jahs, Harry (On Tour) MCA
Jerome, Henry (Trocadero) Evansville, Ind., 7/13-26, h; (Kennywood Park) Pittsburgh, 8/6-19, b
Jones, Spike (Flamingo) Las Vegas, 7/26-8/16, h
Jordan, Louis (Riviera) St. Louis, In 8/4, h
Jurgens, Dick (Aragon) Chicago, Out 7/20, b; (Ideal Beach) Montclair, Ind., 7/24-29, h; (Peony Park) Omaha, 8/1-5, b; (Elitch's) Denver, 8/8-9/3, b
Kassel, Art (Martini) Chicago, Out 7/4, r; (Cavalier) Virginia Beach, Va., 7/13-26, h; (Lake Lawn) Delavan, Wis., 7/31-8/6, h
Kluge, Georgie (Cinderella) Bridgeport, Conn., h
Kaye, Sammy (Astor) NYC, 7/2-9/8, h
Keene, Bob (Rendezvous) Balboa Beach, 7/3-16, b
Kenton, Stan (Oasis) L.A., Out 7/1, h; (Casino) Catalina Is., Calif., 7/2-8, b
King, Henry (Shamrock) Houston, h
Krupa, Gene (Steel Pier) Atlantic City, 8/24-30, b
Lande, Jules (Ambassador) NYC, h
LaSalle, Dick (Statler) Washington, D. C., h
Lawrence, Elliot (Steel Pier) Atlantic City, 7/6-12, b
Leeda, Sammy (Latin Quarter) Newport, Ky., h
Leet, Dave (Latin Quarter) Boston, h
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Ted (Riverside) Reno, Out 7/11, h; (Last Frontier) Las Vegas, 7/13-8/5, h
Lofins, Wally (Bledsoe Beach) Angola, Ind., 6/29-7/20, b
Lombardo, Guy (Roosevelt) NYC, Out 6/30, h
Long, Johnny (Centennial Terrace) Sylvania, O., 6/29-7/8, b; (Coney Island) Cincinnati, 7/13-19, b
Maher, Bill (Holiday Inn) Morrisville, Pa., h
Marshall Harry (Copley-Plaza) Boston, h
Martin, Freddy (Astor) NYC, Out 7/1, h
Masters, Frankie (Balinese) Galveston, Out 7/6, h; (Claridge) Memphis, 7/20-8/2, h
Matthey, Nicola (Plaza) NYC, h
Mayburn, Jerry (Bress Rail) Savannah Beach, Ga., h
McGrew, Bob (Broadmoor) Colorado Springs, h
McIntyre, Hal (Steel Pier) Atlantic City, 7/13-19, b
McLean, Jack (Hilton Manor) San Diego, h
Miller, Bob (Statler) Boston, h
Moran, Nore (Mayfair) Atlantic City, 6/29-7/26, h
Morgan, Russ (Edgewater Beach) Chicago, 7/6-8/9, h; (Statler) NYC, In 9/7, h
Musso, Vido (On Tour) ABC
Noble, Leighton (Claremont) Berkeley, Calif., 7/3-9/16, h
Noble, Ray (Mark Hopkins) San Francisco, Out 8/5, h
Ohman, Phil (Beverly Hills) L.A., h
O'Neal, Eddie (Palmer House) Chicago, h
Overhard, Frank (Village Inn) NYC, h
Overend, Al (Flame) Phoenix, Out 7/21, h
Owens, Harry (St. Francis) San Francisco, h
Palmer, Jimmy (Crystal) Crystal Lake, Mich., Out 7/9, b; (Dutch Mill) Delavan, Wis., 7/13-29, b
Palmer, Johnny (Colonial) Rochester, Ind., h
Pannell, Bill (Roosevelt) Hwd., h
Pastor, Tony (Palladium) Hwd., 7/10-8/6, h; (Casino) Catalina Is., Calif., 8/7-13, b
Pearl, Ray (Trocadero) Evansville, Ind., 6/23-7/12, h; (Aragon) Chicago, 7/21-8/12, b; (Crystal) Crystal Lake, Mich., 8/14-31, h
Perrault, Claire (Grove) Orange, Texas, h
Pesti, Ernie (Vernis) NYC, h
Phillips, Toidy (Peabody) Memphis, Out 6/30, h; (Balinese) Galveston, 7/6-8/2, h
Pieper, Leo (Delavan Gardens) Delavan, Wis., 6/29-7/12, b; (Trianon) Chicago, 9/4-10/1, b
Pontrelli, Pete (Figueras) L. A., h
Rachinsky, Misha (Hilmore) NYC, h
Reid, Tommy (Oh Henry) Chicago, b
Reid, Don (Cincinnati) Memphis, 7/2-19, h; (Crystal) Crystal Lake, Mich., 7/31-8/12, b
Reichman, Joe (Muehlebach) Kansas City, Mo., 6/29-8/16, h
Reid, Tom (Peabody) Memphis, 7/18-8/12, h
Robbins, Ray (Dutch Mill) Delavan, Wis., 6/29-7/12, b
Rohf, Warren (Riviera) Lake Geneva, Sw., 6/29-8/16, h
Russell, Bob (Adobe Creek Lodge) Los Altos, Calif., Out 10/3, h
Sandler, Sandy (Rivet) Houston, Out 7/15, h
Saunders, Red (Delia) Chicago, h
Schor, Charlie (Gull Lake) Richmond, Mich., h
Silly, Chuck (Valley Dale) Columbus, O., h
Singer, Johnny (Cleveland) Cleveland, h
Sizak, Carlie (Lakeside) Denver, Out 7/5, h; (From) St. Paul, 7/25-28, h
Stern, George (Mayfield) Akron, h
Stink, Jack (Pleasure Beach) Bridgeport, Conn., Out 9/3, b
Stoner, Ted (Larue) NYC, Out 7/12, h
Strong, Benny (Peony Park) Omaha, 7/3-7/11, h; (Casino) Walled Lake, Mich., 7/11-17, h
Sullivan, John (Town) Houston, h
Tucker, Orrin (Claremont) Berkeley, Calif., Out 7/1, h; (Aragon) Ocean Park, Calif., 7/3-23, b; (Elitch's) Denver, 7/25-8/6, b; (Stevens) Chicago, In 8/17, h
Tucker, Tommy (Cavalier) Virginia Beach, Va., 7/27-8/9, h
Valdes, Miguelito (Saxony) Miami Beach, h
Van, Arthur (Colonial) L. A., h
Van, Garwood (Cal-Vada) Crystal Bay, Nev., Out 9/6, h
Verbut, Bill (South Shore Terrace) Merrick, L. I., N. Y., h
Waldman, Herman (Adolphus) Dallas, h
Weems, Ted (Roosevelt) New Orleans, Out 7/25, h; (Balinese) Galveston, 8/3-9/6, h
Welk, Lawrence (Peony Park) Omaha, Out 7/1, b; (Lake Lawn) Delavan, Wis., 7/10-15, h; (Frontier) Days) Cheyenne, Wyo., 7/23-28; (Highlands) St. Louis, 8/10-16, b; (Oh Henry) Chicago, In 8/17, b
Whitaker, Ray (Ciro's) L. A., h
Wilde, Ran (Texas) Ft. Worth, h
Williams, Griff (Steven's) Chicago, Out 8/16, h; (Highlands) St. Louis, 8/24-9/2, b
Williams, Tex (Riverside Rancho) L. A., h
Worth, Stanley (Pierre) NYC, h

Bel Trio (Terrace) E. St. Louis, Out 7/19, h
Bendish, Gardner (Beverly) Newport, Ky., h
Benskin, Sammy (Cafe Society) NYC, Out 7/18, h
Big Three Trio (Frolics) Omaha, Out Billings, Bernie (Last Frontier) Las Vegas, h
Blevins, Bobby (Morocco) Chicago, h
Blons, Harry (St. Paul) St. Paul, h
Bob-Duffy Trio (Swan) Toledo, h
Bonano, Shirley (Tiffany) L.A., Out 7/8, h; (Hangover) San Francisco, In 7/16, h
Boatie, Eurl (Surf) Wildwood, N. J., 6/29-9/6, h
Brown, Albee (Charley Foy's) L. A., h
Brown, Harold (Harold) Chicago, h
Brusick, Dave (Black Hawk) San Francisco, h
Buchkin, Joe (Embers) NYC, Out 7/16, h
Byrn, Johnny (400 Club) Wichita, Kansas, h
Camden, Eldie (Radison) Minneapolis, h
Cavallari, Guy (Lombardo's) Freeport, N.Y., h
Cavanaugh, Page (Cal-Neve) Lake Tahoe, Nev., 6/23-7/8, h
Chittlow, Herman (Regal) Chicago, 6/29-7/5, t; (Paramount) L. A., 7/26-8/1, t
Cole Trio, King (Riviera) St. Louis, 6/30-7/7, h; (Tiffany) L.A., 7/9-26, h; (Cal-Vada) Lake Tahoe, Nev., 7/27-8/9, h
Cole, Mel (Vine Gardens) Chicago, h
Coleman, Emil (Morocco) L.A., 7/10-9/3, h
Coleman, Oliver (6312 Club) Chicago, h
Collins, Herbie (Warwick) Philadelphia, h
Collins, Lee (Victory) Chicago, cl
Conley Trio, Tom (Le Coq D'Or) Toronto, Out 6/30, h
Connor, Mel (Swan) Glenwood Landing, L. I., N. Y., h
Dacito (China Phasant) Seattle, h
Daily, Pete (Royal Room) Hwd., h
D'Andrea (Virgin Isle) St. Thomas, V. I., h
Davis, Johnny (Mid-Toc) Milwaukee, h
Deuces Wild (Tic-Tac) Pittsburgh, cl
Diaz, Horace (St. Regis) NYC, h
Dickerson's Five Fives, Dick (Showtime) Chicago, h
Downs Trio, Evelyn (Milestone) Englewood Cliffs, N. J., r
Duke, Johnny (Willows) Wichita, Kansas, h
Eadie & Rack (Blue Angel) NYC, h
Erwin, PeeWee (Nick's) NYC, h
Ellen Quartet, Mary (Town Tavern) Toronto, Out 6/29, h
Esposito, Nick (Fack's) San Francisco, h
Fay's Crazy Kats, Rick (Sillman) Spokane, h
Felice Quartet, Ernie (Rhythm Room) Hwd., h
Fidler, Lou (Larry Potter's) L.A., h
Fields Trio, PeeWee (Jicky) NYC, h
Four Tunes (Harlem) Atlantic City, h
Galien, Geri (Ciro's) Hwd., h
Garcia, Lucio (Edgewater Beach) Chicago, h
Garner, Errol (Oro) L. A., 6/28-7/3, b
Gilbert, Jerry (Elms) Excelsior Springs, Mo., h
Gomet, Eddie (Roosevelt) Hwd., h
Gonzales Trio, Leon (Riviera) Chicago, cl
Gonzart, Cesar (Mayflower) Washington, D. C., h
Goodman, Benny (On Tour) ABC
Gordon, Stomp (Skyview) Hamilton, Ont., Out 6/30, h
Grauso Trio, Joe (Three Deuces) NYC, h
Green Trio, Harry (Knickerbocker) NYC, h
Gydes, Harold (Avenue Terrace) Grand Rapids, Mich., h
Hackett, Bobby (Zanzibar) Denver, Out 7/8, h; (Embers) NYC, 7/17-8/17, h
Hardiman, Baggie (New Golden Lily) Philadelphia, h
Harmonica (Commercial) Elko, Nev., Out 7/3, h
Heath, Jimmy (Zanzibar) Philadelphia, h
Hellmans Duo (Roosevelt) Denver, Out 9/9, h
Henderson, Horace (Crown Propeller) Chicago, h
Henke, Mel (Encore) L. A., h
Hermanos, Jose (Neville) Ellenville, N. Y., h
Heywood, Eddie (Embers) NYC, h
Hill Trio, Vernon (Rowe) Grand Rapids, Mich., h
Hodes, Art (Rupneck's) Chicago, r
Hodges, Johnny (Riviera) St. Louis, 8/8-8/10, 7/7, h
Hollister Trio, Willie (Delano) Miami Beach, h
Holmes, Alan (Astor) NYC, h
Hunt, PeeWee (Wayside) Springfield, Mass., Out 6/30, h
Huston, Ted (Park Casino) West New York, N. J., h
Jaen Trio, Stun (Recreation Center) Saginaw, Mich., Out 6/30, h

Johnston Quartet, Mary (Fort Pitt) Atlantic City, h
Kelly, Claudia (Riviera) Columbus, O., h
Kendia Trio, Sonny (La Via en Rose) NYC, h
Lamare, Nappy (Sardi's) L. A., h
Lane, Johnny (1111 Club) Chicago, h
Lainaires (Morocco) Hwd., h; (Coast) Chicago, In 8/1, h
Laylan, Rollo (Sky Club) Miami, h
Lewis, George (El Morocco) New Orleans, h
Lewis, Sobby (Hi-Hat) Boston, h
Long Trio, Mickey (El Casanova) Charleston, S. C., Out 7/1, h
Los Nortenos (Park Forest) St. Louis, Out 7/15, h
Main's Corcoran, Joe (Park Forest) St. Louis, Out 7/12, h
Mann, Kenny (Riviera) Chicago, h
Mannera, Bob (Sky Way) Cleveland, h
Manone, Winy (Savoy) Boston, In 7/16, h
Martin, Jack (Thunderbird) Las Vegas, h
McTune, Bill (Statler) Buffalo, h
Meade Foursome, Miti (Castle) Vancouver, Wash., Out 7/2, h
Melis, Jose (Park Sheraton) NYC, h
Metro-Tones (Pickwick) Syracuse, Ind., h
Miles, Wilma (Green Frog) Lake Charles, La., h
Miller, Max (Streamliner) Chicago, h
Mills Brothers (Thunderbird) Las Vegas, Out 7/4, h; (Cal-Vada) Lake Tahoe, Nev., 7/6-12, h; (Steel Pier) Atlantic City, 8/5-11, t
Modernaires (Chicago) Chicago, 6/29-7/13, t
Mote, Miff (Jazz Lull) Chicago, h
Mondaco's Moon Misters, Johnny (Shell House) Long Beach, N. Y., h
Monte, Mark (Roosevelt) NYC, In 7/9, h
Morrison Quintet, Charlie (Hurricane) Wildwood, N. J., cl
Moses, Hal (Biltmore) Toledo, h
Murphy, Turk (Beverly Cavern) Hwd., h
Napoleon, Andy (Holly) Union City, N. J., h
Nelson, Stun (Prince George) Toronto, Out 8/12, h
Nichols, Red (Mike Lyman's) L. A., h
Nocturnes (Roosevelt) NYC, In 7/9, h
Norvo, Red (Hi-Note) Chicago, Out 7/1, h; (Colonial) Toronto, h; (Embers) NYC, In 7/19, h
Nuzzo Quartet, Ann (Melody Mill) La-Crosse, Wis., h
O'Brien & Evans (Spa) Appleton, Wis., cl
Oliver, Eddie (Morocco) Hwd., Out 7/9, h
Osborne Trio, Mary (Hickory House) NYC, h
Pagna Quintet, Sonny (Fort Pitt) Pittsburgh, h
Paris Trio, Norman (Ruban Bleu) NYC, h
Paul, Les (San Diego Fair) Del Mar, Calif., 6/30-7/5; (Oriental) Chicago, 7/12-25, h
Perry, Ron (Bakersfield) Bakersfield, Calif., h
Petty Trio, Al (Beachcomber) Wildwood, N. J., In 7/3, h
Petty Trio, Frank (Show Bar) Boston, h
Phillips, Flip (Colonial) Toronto, Out 7/1, h; (Hi-Note) Chicago, h
Pinkard, Bill (Jimmie's Palm Gardens) Chicago, h
Prims, Leon (500 Club) New Orleans, h
Rando, Doc (Club 47) L. A., h
Re Payson (Stork) NYC, h
Reininger, Johnny (Belle Vista) New Orleans, h
Rinn's Blonde Tones, Gene (Virginia) Virginia, Ill., h
Ronalds Brothers Trio (Wayside) Springfield, Mass., cl
Rogers, Ralph (Ambassador) Chicago, h
Roth Trio, Don (President) Kansas City, Out 8/18, h
Sandler, Harold (Saranac Inn) Saranac, N. Y., Out 9/28, h
Saunders, Milt (Tavern-on-the-Green) NYC, h
Schenk, Frankie (Paramount) Albany, Ga., h
Shard Trio, Jerry (Piccadilly) NYC, h
Shaw, Milt (St. Regis) NYC, h
Shearing, George (Birdland) NYC, 7/1-18, h; (Blue Note) Chicago, 7/27-8/9, h
Silhouettes (Shipwreck Stevens') Biloxi, Miss., Out 8/5, h
Simms, Red (Cotton Club) Chicago, h
Smith Quartet, Bud (Sarnes) L. A., h
Smith, Tony (Silhouette) Chicago, h
Soft Winds (Darbury) Boston, h
South, Eddie (Towne) Milwaukee, 6/23-7/24, h
Spanier, Mugsy (Zanzibar) Denver, 7/9-29, h; (Colonial) Toronto, 8/27-9/9, h
Stevenson, Bobbie (Brass Rail) Detroit, h
Taylor Johnny (Borsellino's) Cleveland, h
Teagarden Trio, Charlie (Palladium) Hwd., h
Teter Trio, Jack (White Pub) Milwaukee, h
Three Sharps (Maranda's) Milan, Ill., In 7/8, h
Three Suns (Last Frontier) Las Vegas, 6/29-7/12, h; (Mapes) Reno, 7/19-8/1, h
Todd Trio, Les (Regent Rendezvous) Brooklyn, N. Y., Out 7/29, h
Troup Trio, Bobby (Saddle & Siroin) Bakersfield, Calif., h
Tucker, Jimmy (Broadmoor) Colorado Springs, h
Tunemixers (North Shore) Lake Tahoe, Nev., Out 8/8, h; (Ruddy Bar's) Sacramento, Calif., 8/28-10/8, h; (Theater) Oakland, Calif., 11/6-12/31, h
Turner, Danny (Web) Philadelphia, h
Two Beaux & a Peep (Frolics) Minneapolis, h
Uhles, Al (Clover) Portland, Ore., h
Velvetons Trio (Chicagoan) Chicago, h
Ventura, Charlie (Silhouette) Chicago, Out 7/15, h
Vesely, Ted (Red Feather) L. A., h
Waples, Buddy (Commando) Henderson, Ky., Out 7/28, h; (Commodore Ferry) Toledo, 7/30-8/29, h
Warner, Don (Village Barn) NYC, h
Waner, Art (Leon & Eddie's) NYC, h
Washington, Booker (Bee Hive) Chicago, h
Weavers (Cafe Society) NYC, 7/19-8/15, h
White Trio, Hal (Mt. Royal) Montreal, h (Turn to Page 18)

Abbey, Leon (Harry's) Chicago, cl
Aladdin, Johnny (LaSalle) Chicago, h
Albani, Pedro (Mayflower) Atlantic City, h
Albert, Abby (Stork) NYC, h
Alberto Trio, Chick (Mirror) Cleveland, h
Allen, Red (Hangover) San Francisco, Out 7/15, h
Alvin, Danny (Isabel's) Chicago, r
Andrews Sisters (Cal-Neve) Lake Tahoe, Nev., 7/4-17, h; (Steel Pier) Atlantic City, 8/10-25, h
Archer, Jimmy (Jimmy Ryan's) NYC, h
Arden Quartet, Ben (Deshler-Wallick) Columbus, O., h
Armstrong, Louis (Blue Note) Chicago, Out 7/6, h; (Standard Hall) Hull, Quebec, 7/80-8/12, h
Assunto, Frank (Famous Door) New Orleans, h
Averre, Dick (Sheraton-Gibson) Cincinnati, h
Bal Blue Two (Horizon) Great Falls, Mont., h
Bardo Quintet, Bill (Congress) Chicago, h
Barlow, Dick (Drake) Chicago, h
Basin St. 6 (Lenfant's) New Orleans, h
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Top Technician Sutton Chooses Earlier Idiom

By SHARON A. PEASE

Chicago—The unusual stylings of the brilliant pianist Ralph Sutton are a regular feature at Eddie Condon's New York nitery and on Columbia records. Sutton is outstanding among the group of talented musicians who, though possessing the training, experience, and technical resources to play in any idiom they might select, have chosen the robust stylings of the '20s and '30s.

Ralph explains, "I like all good music, both classical and jazz. In the jazz field my greatest admiration has been reserved for the work of the late Fats Waller. However, I also greatly appreciate the musical contributions made by other pianists such as James P. Johnson, Willie (The Lion) Smith, Teddy Wilson, Mel Powell, Art Tatum, Joe Bushkin, Earl Hines, and others too numerous to mention. Each man has his way of playing and I try to feel and appreciate what he is doing—that goes for any instrumentalist. . . . I think the work is big enough for all kinds of music—pop, Dixieland, and all—but it's got to swing!"

From St. Louis

Sutton, 28, is a native of St. Louis. His first piano lessons were taken from a lady who specialized in ragtime, and when 9 he began playing for country dances. Throughout high school he worked regularly with a six-piece dance band headed by his father. His formal musical training continued under the tutelage of various St. Louis teachers and at Kirksville

State Teachers college, which he later attended.

There he was heard by Jack Teagarden when the latter's band played for a KSTC prom. Teagarden was impressed with Ralph's work, offered him a job, and a deal was made. Sutton remained with Teagarden three years until he entered the military service in 1942. Following his discharge, three years later, he returned to St. Louis where he joined the Joe Schirmer trio. Later he did radio staff assignments at the MBS and ABC outlets.

To New York

He went to New York in 1947 and, after a short return hitch with Teagarden, worked a series of clubs with various groups. His solo stylings have been featured at Condon's since August, 1948, and he has appeared with Condon's jazz concerts at Town Hall, New York, and in other eastern cities.

His impressive activities include Standard Transcriptions with the Schirmer trio and numerous commercial recordings for Circle, Atlantic, Commodore, Decca, Down Home, and, currently, Columbia. Included among his releases for the latter label is his contribution to the Columbia Piano Moods series—each album of this series



Ralph Sutton

featuring the creative moods of an outstanding stylist.

From LP

The accompanying style example consists of particularly characteristic material taken from Sutton's recorded solo of the time-tested standard *Ain't Misbehavin'* which is included in the previously mentioned Columbia Piano Moods LP album (CLG140). The introduction, section A, is not a part of the record but was created especially for this column. Section BCE, plus the first ending, is the first eight measures of the second chorus. The second ending is from the two-measure lead into the bridge, which is indicated here as section D. The *Fine* ending is the

concluding two measures of the recording.

Sutton's work, and especially this solo, clearly exemplifies the age-old adage that the true artisans of any skilled craft or art always maintain religious adherence to the basic fundamentals. Ralph's firm belief that a basic requirement of good dance music is that it must swing has led him to develop the rare rhythmic feeling that places just the perfect emphasis on offbeats.

One must hear his work to fully appreciate the bounce and surge that he obtains by means of a delicate dynamic gradation between alternate soft and loud heats. Here is an artist whose use of contrasting accents makes the unaccented beats, as they should be, more important than the accented ones.

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

Where Bands Are Playing

(Jumped from Page 17)

Williams Quartet, Billy (Blue Mirror) Washington, D. C., Out 7/11, ne Williams, Buddy (Sea Girt) Sea Girt, N. J., ne Williams, Clarence (Village Vanguard) NYC, ne Windhurst, Johnny (Hawthorne) Gloucester, Mass., ne Wink Trio, Bill (Nocturne) NYC, ne

Yard Trio, Sol (Three Deuces) NYC, ne York, Frank (Sherman) Chicago, h Young, Lester (Sevoy) NYC, Out 6/30, b Young, Sterling (El Rancho) Sacramento, Calif., h Zanyacks (Commando) Henderson, Ky., Zarin, Michael (Montauk Manor) Montauk Pt., N. Y., Out 9/8, h

Watch for the Glenn Miller story in the July 27 issue of *Down Beat*!

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Ebullient Nat In Reflective Mood



Chicago—A shot of Bouquet subject Nat Cole, in a reflective mood, from the top of the piano. Most of Nat's audience, naturally, sees him from another angle. To help them get a better view, Nat usually turns way around to the right, practically playing the piano behind his own back.

Nat Cole Gets 'Beat' Bouquet

(Jumped from Page 2) Carlos Gastel took over. Carlos' guiding hand was responsible for the Capitol contract. Other firms had shown interest, they'd cut some sides for smaller companies, but Carlos aced them into Capitol and then supervised the smart promotion that made their position solid. Carlos and the Capitol people saw it was Nat's voice that mattered. ("He's one of the two guys who took a style and made a voice of it—the other is Louis," Billy Eckstine said once.)

Carlos helped Nat become one of the most valuable properties in the music business and to become an individual star with the trio

merely incidental. Remember the fuss when Oscar left? And Johnny? But who can say that the trio with Irving Ashby and Joe Comfort isn't as good or maybe better. And remember the talk when Jack Costanza was added? Well now that Nat's caused all the tongues to wag again by recording with big, lush bands and full string sections, remember those things and how Nat came through them bigger than ever.

Actually Nat's success has been going on so long now that you tend to forget the full measure of it. But just look at these hits: Straighten Up and Fly Right; Gee, Baby, Ain't I Good to You?; Shy Guy; If You Can't Smile and Say Yes; Frim Fram Sauce; Route 66; Easy Listenin' Blues; Nature Boy; Lush Life; The Christmas Song; and Mona Lisa, to say nothing of the oldies he brought back like Paper Moon and Sweet Lorraine.

Hold's Own

How are you going to pass off a guy like that, musically or any other way? From the time the trio cut Central Avenue Breakdown and Jack the Bellboy in 1940 and Lionel Hampton wanted them in the band, right down to where over he's playing tonight, Nat has been able to hold his own. He gets across the footlights where ever he works and should he desire to sit in with anyone, warm or cool, they'd better look out—this guy has class, and he can swing with anybody.

A condensed biography of Glenn Miller, many photos never printed before, and comments of the leader's friends and former associates will be featured in the July 27 Down Beat.

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Seattle Concerts Aid Palsy Fund

Seattle—Three musical events to raise funds for the Cerebral Palsy campaign have been promoted here by Norm Bobrow, one of the operators of last winter's symphony-saving radio marathon. A concert was held June 10 at the Metropolitan theater by the Cecil Young quartet; June 11 saw an all-western jamboree at the Civic auditorium, and Sick's Seattle stadium June 18 will see a show featuring Les Paul, Mary Ford, Yogi Yorgesson, and Mel Blanc. Erroll Garner was due to follow Cecil Young at the 908 club June 8, if the date doesn't run afoul of a newly-dug-up 1 a.m. blue law. . . . Cecil took to the coast road, as did local voice Ernestine Anderson, with an Oregon group. . . . Harry James, then Bob Wills, are on the possible list at the Trianon ballroom for July. —Phyllis Richards

Haggart, Lausen Get Decca Pact

New York—Yank Lausen and Bob Haggart have signed a recording pact with Decca, and cut their first sides June 6. With arrangements by Haggart, the lineup included Yank on trumpet; Lou McGarity, trombone; Bill Stegmeyer, clarinet; Lou Stein, piano; Haggart, bass, and Cliff Leeman, drums. Session was supervised by Milt Gabler.

Pianists Salute Cole's Ability

Teddy Wilson I haven't seen Nat Cole to talk to since he became popular. I used to listen to him years ago at Kelly's Stable. I liked him then, and I like the way he plays today. I have quite a number of his records, and like the piano album especially. But vocally, he also has as fine a conception as you'd want to hear; like Louis, but in a different way—not a voice, but a great deal of originality and personality.

Mary Lou Williams For a long time I only knew King Cole through his records. The first time I ever remember hearing him in person was at Pop City. I think he's a great originator and a fine artist, both as a pianist and as a singer. You know I like to see people progress, so I like what's he's doing now as well as what he did on some of the old records. He's about the greatest in his field.

Joe Bushkin The first time I ever heard Nat Cole was one night in 1940 at the Radio room in Hollywood, when I was in Tommy's band and we were about to open the Palladium. A bunch of us—Ziggy Elman, Buddy Rich, Frank Sinatra, George Arus, and I—stopped in, expecting to have just a drink, but in addition we got all this terrific piano and personality. It was obvious to all of us right then that King Cole was bound to be a big success. I still get the same charge out of him; he sings beautifully, but plays piano much better.

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Bouquet To Nat Cole

(See Page 2)

★ ★ ★

Hampton Sounds Off

(See Page 1)

★ ★ ★

Fran Flays 'Beat'

(See Page 3)

★ ★ ★

On The Cover

Marian McPartland

25

CANADA

CANADA

