

Vido Has Troubles? Look At Skeleton In My Closet, Cries Leader Bob Keene

By CHARLES EMGE

Hollywood—"So Vido Musso is 'haunted by the ghost of Stan Kenton,' and that's all he's got to worry about?" (*Down Beat*, July 13), ruminated Bob Keene, during a break as he put his new band through a rehearsal for its debut at Balboa beach during the early part of July.

"Now with me, it's the shadow of Artie Shaw I have to live down. I play clarinet—and I lead a band. There the resemblance stops. Of course, I used to play like Artie when I was playing his book, but I never tried to imitate him and I'm trying hard now to eliminate all of the Artie Shaw influence from my own style.

Imitation Won't Do

"The one thing I'm sure of is that the dance band business will never come back to life on imitations, no matter how successful the originators were.

"My problem is to put an end to this 'Bob Keene and His Artie Shaw Orchestra.' Shaw has retired and says he's happy. I HAVE NOT RETIRED and I'm going to be unhappy until I get out from under this shadow of Artie Shaw."

Bob's association with Shaw grew out of this: On one of the occasions when Artie said his long goodbye to the band business he flew out here to the coast, and after hearing Bob and the band he was then heading, a band strictly in the Shaw tradition, he placed his stamp of personal approval on the venture, permitted the use of his name, and indicated that he felt Bob (then known as Bob Kuhn) was a worthy successor.

Further Mixup

Nothing much happened, and the thing got a little mixed up after that, as there was also a period during which Artie's former drummer, Dave (Ace) Hudkins, who has the original Shaw library, headed an outfit known as "Ace Hudkins and His Artie Shaw Orchestra, featuring Bob Keene."

Anyway, it only caused more and more casual observers in this territory to think of Artie Shaw as soon as they heard the name "Bob Keene."

The new band Bob is launching, and with which he hopes he can break loose from the Shaw label, is probably his last and final try at making the grade in a big way as a band front. This time he has new, and seemingly sound, financial backing, a high powered press agent in Bob Wachman, who heretofore has moved mainly in brackets above the band business (big movie and radio names), and—thanks to the big layoffs in studio and radio work here this summer—a lineup of musicians that rates with just about any that Artie himself ever headed.

In Rehearsal

Band in rehearsal for the Balboa date included:

Trumpets—Johnny Best, Chico Alvarez, Ralph Clark, and Stan Stout; trombones—Dave Robbins, Paul Tanner, and Harry Brainard; saxes—Jack Dumont, Don Brassfield, Vern Yocum, Bill Holman, and Bob Lawson; rhythm—Remo Belli, drums; Bob Harrington, piano and vibes, and Jack Ryan, bass.

Clark Yocum, former member of the Pied Pipers (regular winners for years of the *Down Beat* poll in the vocal group division) is making his first appearance as a guitarist (and doing male vocals) since he played with Tommy Dorsey years ago. Girl singer's spot was still open.

Book is by arrangers from many

Oscar Heads Weekly Sessions At Terrasi's

New York—Oscar Pettiford is leading the band at the regular Wednesday night jam sessions at Lou Terrasi's here. They'll continue throughout the summer.

On hand the rest of the week is the Buster Bailey quartet, with Gus Aiken, trumpet; Ken Kersey, piano, and Arthur Herbert, drums.

different schools, among them Benny Carter, Johnny Thompson, Jimmy Giuffre, Shorty Rogers, and Gene Roland.

Keene Band Rehearses For Rendezvous Date



Hollywood—Bob Keene's new band is here shown in rehearsal prior to its recent debut at the Rendezvous ballroom in Balboa Beach. Clarinetist Keene is the handsome lad at the left. His band, being booked by MCA, is composed of Norm Seelig, bass; Remo Belli, drums; saxists (left to right) Steve White, Vern Yocum, Bill Hamilton, Bill Holman, and Chuck Gentry; trombonists (in the same order) Dave Robbins, Ziggy Elmer, and Harry Brainard; trumpeters Ralph Clark, Johnny Best, Stan Stout, and Chico Alvarez.

Music Merchants Meet In Chicago

Chicago—The National Association of Music Merchants held its 50th annual convention here July 16-19 at the Palmer House.

The music industry trade show gave special recognition to firms and individuals who have been in the music business 50 years or

Mann Heads Combo

New York—Ex-Elliott Lawrence drummer Howie Mann heads a combo at the Club 43, Sunnyside, L. I. With him are tenor man Phil Urso, pianist Harry Biss, and bassist Phil Leshin.

more, and displayed on seven floors of the hotel were the newest models in everything from TV sets to ukuleles.

Speaker at the opening luncheon was James R. Lamb, of Amos Parrish and Co., nationally-known merchandising, promotion, and selling consultant.

Big Nick At Paradise Bar In New York

New York—Big Nick Nichols, former Dizzy Gillespie tenor man, is now leading a quartet at the Paradise bar here. Men with him are John Acea, piano; Billy Taylor Jr., bass, and Leon Abrams, drums.

Lanphere In Bronx

New York—Modern tenor man Don Lanphere has a trio at the Old Mill, in the Bronx. With him are Herb Measick, piano, and Stan Friedman, drums.

Jazz In Europe: Sweden

By Leonard Feather

Stockholm—Outside of the United States, the best place in the world to look for good jazz is Sweden. And extravagant though this statement may seem, it can be backed up by some fascinating facts—facts that I suspected after talking to Charlie Parker, Stan Getz, and other musicians newly returned from Sweden.

It is a pleasure to be able to report, after a full and eventful week here in Stockholm, that America's chief musical export has established new roots in fertile Scandinavian soil.

Others Rate, But . . .

Admittedly France has the most fanatical jazz fans; Britain has given the world Shearing and has a small but healthy clique of modern music makers. Other countries have produced a few scattered jazzmen through the years. But compare this with the Swedish facts:

On the Swedish radio, two or three times a week, small bop groups are presented in half-hour instrumental programs, broadcast live from the studio, with no interruptions except straightforward announcements of titles and personnel, and heard throughout Sweden with no alternative pro-

gram available. A radio jazz club offers regular lectures and record recitals, also heard nationally, on everyone from Jelly Roll Morton to Tristano.

Two Magazines

There are two jazz magazines, *Estrad* and *Orkester Journalen*. Their combined circulation, though naturally far smaller than that of *Down Beat*, is many times bigger in proportion to the country's 6,000,000 population.

Innumerable newspapers and magazines have departments devoted to jazz. This week in a periodical comparable with, say, *Pageant*, I found a picture and full-page article on Max Roach.

As far as you can sum up any 6,000,000 people with a wild generalization, you might say of the Swedes that when they are hip they are very, very hip, but when they are square they are oblong.

Contrasts

I have seen crowds flock to the "folk parks" that offer open air entertainment in the summer, and have watched them stand around in the rain (there are no seats provided) to listen to some of the worst cornball garbage you ever heard. But on the other hand I have looked in a record shop window and seen only two albums on

display: *Bunk Johnson's New Orleans Jazz* and *James Moody's Be-bop Saxophones*.

And I have observed a tidy flock of independent labels devoting part or all of their time to jazz waxings—labels like Artist, Cupol, Metronome, Sonora, Gazell, Musica, and many others you've never heard of.

But most important, I have studied at first hand the results of a jazz poll just conducted by *Estrad*, in which the voting was done, *Enquire*-style, by a board of 25 Swedish jazz critics. (They had no trouble at all finding 25 Swedish jazz critics.)

To Be Introduced

By now I have heard in person most of the first place winners, and was sufficiently impressed to want to cut some sides with them especially for American release. In a forthcoming *Beat* some of these guys will be introduced, pictorially and biographically.

They are people you ought to know, people whom, but for the distance barrier that has kept you from hearing them, would probably all wind up in the top 10 in any *Down Beat* poll. For Stockholm has provided me, these last few days and nights, with the Swedish music this side of heaven.

DOWN BEAT

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San Diego — Woodrow Wilson Herman, who comes from Milwaukee and ought to know, wishes it understood:

That he is now the happiest he has ever been in the music business;

That he finds his present band very satisfying, musically and financially, and

That anyone who tries to form a new band utilizing his *Bijou* sound, meaning Sonny Burke (*Down Beat*, June 29) faces an almost insurmountable task in 1951.

'I Know'

"I know where the body is buried," said Woody between sets at a Pacific Square engagement here. Then he laughed. It wasn't a bitter laugh, but knowing and uncomfortably aware.

"Look, you can't plan these things," he said. "You can't say let's go out and get a *Bijou* sound. What was *Bijou*? It was just one record we made, one of many. I'm supposed to be the guy responsible for it, and I don't know what the *Bijou* sound is except maybe a bunch of top men blowin' good at a certain time.

"I wish Sonny all the best, but I know, I went through it all. The shakes. You get the shakes wondering and worrying all the time where can they book the band? How many places can we work where the people know what we're doing, and where we'll be welcome back?"

Enjoying Self

Woody insists leading his 1951 band, one comparatively lacking in sideman luster, is an enjoyable experience.

"For the first time in a long time," he said, "I'm happy. Very happy. I can relax. Working is fun. This band can play anywhere, make anybody feel they've gotten their money's worth at a time when money is scarce.

"And they're good, thorough musicians who don't put anyone down if he comes up with a square request. We may not play it, but we don't make any enemies, either.

Funny Things Happen

"Funny thing keeps happening on our college dates. At the bottom of the contract it'll say 'Mr. Herman will provide smooth music exclusively.' Really, that's what it says. Okay, fine. It's a big, romantic thing. He's bought her a corsage. They want to dance to 'smooth music.' For two hours we give 'em what they want, *Lesure* and *Star Dust*.

"Then the dance chairman comes up and he's all troubled. 'Gee, Woody, don't you swing out any more?' he asks. I remind him of the contract and he says the kids want some jump tunes. So I turn to the band and say 'Now!' and up comes *Apple Honey*.

"What I'm saying is that this band may not be like the '45 Herd or the Brothers, but it can blow. It can blow a streak."

Ray Eberle Cuts With Tex Beneke

New York—Tex Beneke and Ray Eberle joined forces to make an MGM record date this month, their first professional engagement together since they were both stars in the Glenn Miller band.

Eberle sang on two of the four sides cut at the session, Beneke did the third vocal, and the last was an instrumental.

Jerry, Friends On The Cover

Jerry Gray matches games on the cover of this issue with Ruth Hall and Donna Wengert, both Dorothy Hild dancers at the Edgewater Beach hotel in Chicago, where Jerry and his band closed an engagement early in July. The Gray orb spent the following four weeks on a dance tour of the middle west.

Just Playing Music I Love, Says Kid Ory

(Ed. Note: Kid Ory is the 20th musician to be profiled in Down Beat's *Bouquets to the Living* series.)

By MARILI ERTEGUN

Hollywood—Edward (Kid) Ory is a man with extraordinary faith in his kind of music. For more than 50 years he has stuck to the New Orleans style, developing and improving constantly, but never abandoning his basic way of playing.

Today his name has become synonymous with tailgate trombone.

Ory qualifies as a truly great jazzman not because he invented the style he plays, but because he has brought it to a perfection which represents an end rather than a beginning. Thus it is ridiculous to speak of his music as primitive and unsophisticated, for it is, on the contrary, a complex, cultivated, and highly refined product.

Unfounded Statements

Seen in his proper perspective, in relation to New Orleans jazz, his taste is faultless, his music beautiful and moving. Some people contend that the limits of the style are so narrow and confining that it represents no real test of a musician's ability, that New Orleans men play that way because they can't play any other way; that, in short, they are not really musicians at all. In Ory's case, certainly, this is utterly unfounded.

He can play his horn as sweetly and smoothly as Tommy Dorsey; he can read big band arrangements without difficulty; further, he has played bass, drums, guitar, alto, and trumpet, as well as trombone, professionally, and recently has taken up piano and clarinet.

Ory plays tailgate trombone because he likes it that way, and he says, "I'll keep playing as long as people like it and appreciate my way. When they don't like it anymore, I'm through."

No Trouble Working

With so many musicians complaining about how tough it is to get jobs, these days, and with night club operators complaining about how bad business is, Ory's band has worked steadily for nearly three years to large crowds, and with only a week off during that time.

By the time he was 8 years old, Ory played his homemade guitar well enough to pick up a few dollars by passing the hat whenever he could sneak out to the saloons in La Place, La., where he was born. When he was 10 his mother died and it was up to Ed to take over the support of his invalid father and two younger sisters.

While he wanted to be a musician, "and I always knew I would be," he says, he felt it wise to learn a trade and so he apprenticed himself to a bricklayer. He didn't like it much because "it was too much stooping" and paid only 50 cents a day. So he added to this income by his music at every opportunity.

When his father died a few

months later, relatives took his younger sisters and an older sister came to look after him. He still had to make the living for both of them and regular jobs didn't pay enough to keep things going, so he went into business for himself. He'd get up at 4 a.m. to catch crawfish and sell them before he went to his job as water boy for field hands at 7.

Late in the afternoon, when he'd delivered his last barrel of water, he'd pick blackberries and mushrooms and sell those. Because he couldn't go to school during the day, he paid someone 10 cents a week to teach him at night.

Meanwhile he formed a small band and saved enough money to buy a used valve trombone for \$1. He had no time for children's games, but he was able to get a little recreation occasionally by going to New Orleans to hear the famous bands of the day when they played for picnics. It was there he heard Joseph Robichaux and his idol, Buddy Bolden.

Needed Horn

Except for his trombone, his own band had only homemade instruments, and they needed regular ones to get good jobs. His older friends in La Place were impressed with his energy and determination and they readily supplied the food and beer for a benefit picnic he decided to give at the ball park. He charged 15 cents admission and sold the food and drinks and took in enough money to buy a bass drum, cornet, and guitar.

The band soon began working regularly and another picnic enabled him to buy himself a new valve trombone which cost \$65. He went into New Orleans to get the new horn, and he was trying it out at the home of another sister when Buddy Bolden happened to walk by and stopped to listen.

Bolden needed a trombone player at the time and was so impressed by what he heard that he went to the door and asked who was playing. Ory was 12 and still in short pants, but Bolden offered him the job, providing he'd get some long pants. It was a great opportunity, but his sister wouldn't hear of his taking the job because she felt he was too young for a life of that kind.

Built House

He reluctantly returned to La Place, where he continued to play with his band whenever they could get work. By the time he was 17

Ory's Current Outfit Now At Hollywood's 331 Club



Hollywood—Here's Kid Ory's band of today, as seen and heard in a Universal-International short subject which featured singers Herb Jeffries and Sarah Vaughan. From left to right are drummer

Minor Hall, Ory, pianist Lloyd Glenn, trumpeter Teddy Buckner, clarinetist Joe Darensbourg, and bassist Ed Garland. After a long stay at the Beverly Cavern, Ory's outfit has moved to the 331 club here.

he had saved enough money to buy a lot which he intended to mortgage for the material to build a house. The lumber yard owner, however, well acquainted with his reputation as a serious-minded and hard-working young man, insisted on giving him everything he needed on credit. He did the masonry himself (this was the last bricklaying he ever did) and friends helped him with the carpentry on weekends in return for barbecue dinners.

When he was 21, he decided it was time to tackle the big time in New Orleans. Jobs for musicians were plentiful there, as bands were always in demand for picnics, parades, funerals, and dances. Most of his band went with him and after they had rehearsed for awhile, Ory hired a wagon and they went out to play in the streets to advertise that they were available.

Like Sound Trucks

Such wagons were used in the same way sound trucks are today, to promote picnics, and dances, and even candidates at election time, but no bandleader had ever before thought of using them to advertise his own band. This attracted a lot of attention and they soon had a good reputation and plenty of work.

Then Ory decided that it would be much smarter to give his own dances and picnics than to work for someone else, so he hired two halls which were near each other. One he gave a dance in. The other he paid for so that no one else could hire it for a dance which would compete with his. This venture was a great success and he repeated it from time to time.

His band also played all the exclusive white country clubs and yacht clubs and for private parties and balls. They were especially popular for such events because they never blasted, but played sweetly and softly. On one occasion, when his band and King Oliver's were the two most popular in town, they were both hired to alternate for a large party. Oliver's band played the first set. After one number they were fired for playing too loud, while Ory's was kept for the rest of the evening.

Got Nickname Early

Ed was early given his nickname, Kid, by the young ladies, with whom he was especially popular. After he had been in New Orleans awhile, he noticed that one of them spent most of her time at the dances near the stand watching him play. A few months later they were married and are celebrating their 40th wedding anniversary this year.

For nine years Ory had the best-known band in New Orleans. All the famous musicians worked with him at one time or another, including King Oliver, Johnny Dodds, Jimmie Noone, Kid Rena, George Lewis, and Louis Armstrong, to whom Ory gave his first professional job.

When Storyville closed, many musicians headed for Chicago. Ory had heard that California offered many possibilities, as jazz was popular there, although there were no really good local bands. Freddie Keppard's Original Creole band had toured the west coast earlier and had been a great success. So Ory decided to "see California on his way to Chicago."

Things were so good there that

he stayed in California, sending for his musicians from New Orleans. Although there were a number of personnel changes, the band was approximately the following, during his first years on the coast: Mutt Carey, trumpet; Wade Whaley, clarinet; Fred Washington, piano; Ed Garland, bass, and Minor Hall, drums.

Minor came west with King Oliver's band for a date in San Francisco, and when Oliver returned to Chicago Minor remained with Ory; Baby Dodds, who had been Ory's drummer, returned with Oliver. Ory's band blew all the others out of town and soon had more work than they could handle. They were the first New Orleans band to have a regular radio show and the first to make records, on the Sunshine label in 1921. Dink Johnson played clarinet and Ben Borders the drums on this date.

When King Oliver signed with Gennett, he begged Ory to come east to make the records, but Kid was doing so well in Los Angeles that he refused. Records were becoming increasingly important in 1925 when Louis asked him to come to Chicago to make the Hot five sessions, so Ory turned his band over to Mutt Carey and went to Chicago, where he stayed until 1928.

Waxed with Oliver

Aside from recording with Louis, the New Orleans Wanderers and Bootblacks (the Hot five, with George Mitchell in place of Louis), and Jelly Roll Morton, he played and recorded with King Oliver's Savannah Syncopators. This band represented Oliver's attempt to ad-

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Three Glimpses Of Ory Since He Left Retirement For Fame-After-50



Hollywood—Kid Ory, who is universally acknowledged king of the tailgate trombone, has been one of the principal figures in the west coast New Orleans revival, which led the resurgence of this music over the country. The first photo was taken at a benefit Ory and others presented at the Cricket club for Bud Scott, then in the hospital with the illness that later caused his death. Radio announcer



Joe Adams is at the far left; Nesuhi and Marili Ertegun are in front of Adams. Mrs. Scott is at the mike, and to the right are Zutty Singleton and Ory. In the center photo is the Ory band featured with Louis Armstrong in the movie *New Orleans*. Singleton is at the drums; Red Callender, bass; Ory, trombone; Charlie Beal, piano; Bud Scott, guitar; Armstrong, prop. cornet, and Barney Bigard, clarinet.



net. The same group did the recording for their featured sequences. Ory and the late Bud Scott are in the photo at the right. Scott is one of the four Ory bandsmen who have died since the Kid started his big comeback a decade ago. The other three were Jimmie Noone, clarinet; Papa Mutt Carey, trumpet, and Buster Wilson, piano.

Why Disguise Melody? Asks Erroll

By TED HALLOCK

Portland, Ore.—Erroll Garner doesn't know what jazz pianists are trying to do, either. "Me, I like to play certain tunes because of their melody. Why should I disguise that melody? Musicians today, lots of them, just aren't getting along with the people. They forget they are people themselves, they can't be artistic hermits. They're confused. Artie Shaw is an example."

So spoke the pianist when nailed during an intermission at the Ozark club here, Garner's first northwest date. He was tired, but playing as well, as simply, as rhythmically powerful as ever, booted by bassist John Simmons and drummer Shadow Wilson, who are "permanent fixtures," Erroll says. "We get along together, something as important as our music being right."

Wouldn't Change
Though he wants to satisfy audiences, he admits he wouldn't change his style to anything more palatable (not that his playing now doesn't draw). "You've got to have faith in yourself. I'm lucky my style and the popular taste happen to coincide."

Thusly he explains how and why he has become the current lion among piano fans, most of whom wouldn't bend an ear to his first Black & White recording of *Night and Day*.

This may be as far as his success will go, he says. "One artist can't conquer all groups." But still Erroll Garner is experimenting. Some listeners who've compared his latest Columbia discs to in-person performances may question that statement.

Copies Self
Garner does play many things verbatim every time he repeats a tune . . . things which the uninitiate might believe are improvised. He admits he copies himself, that most of his playing is planned, little is extemporaneous jazz. Yet Erroll insists there are variations between every version (of his) of the same tune. His "experimentation" is in bettering his "style."

For the umpteenth time, by the way, Garner contradicted musicians who have been analyzing incorrectly just what he does play that stamps his work with an audio copyright. He plays an off-beat right hand against a metrically correct (in-tempo) left, not vice versa.

Garner doesn't particularly care whether we are retrogressing musically. "The public is happy, aren't they? Let them enjoy themselves. Improving for the public's taste is the same as improving the public taste. It's tough. It means playing ball with yourself and the people. I'm doing it."

Dance to Trio
"They dance to my trio, which is supposed to be musical. I don't mind. Lots of times they'll dance to the three of us and not the band sharing the stand. We are working for as full a sound from three men as can be got."
"I don't want a big band. Three's

Spike Jones Inks \$200,000 TV Deal

Hollywood—Spike Jones, whose initial appearance with his troupe in TV (from Chicago) some months ago failed to impress most newspaper TV columnist-critics, can afford to give them the big laugh.

Spike has been signed by NBC-TV for five one-hour shows next season for a straight package price of \$200,000. First show will be produced in New York for release on the eastern cable Sept. 16.

Unlike his first show, the \$40,000 one-time stint for Colgate which was largely made up of his stock material, the NBC-TV series coming up will present entirely new, specially-written material, but will mark no big departure from standard City Slicker pattern, says Spike.

heard Records
"I got the idea of jazz from listening to records. My style? My own. Two people can't really play the same, so why kid? Maybe that's why nobody imitates me. Shearing, Oscar, Tristano—their style is theirs. To them it makes sense. I like William Kapell. Real great."

Why has Erroll recorded for 33 labels? "Because most of them wouldn't look at me on the way up. Nobody was really interested. Then when I hit they all wanted an exclusive, which I wouldn't give anybody. I couldn't have bought all the advertising I've got from each of them advertising my stuff."

It's About Time
About his sudden success: "It's about time. I don't like to rush, though. I'm taking my time. I've signed a 'trial' contract with Columbia. After the first six months we'll both see if it's worth it."

"I know you can't be confused today. No matter who the artist is, he can't work for himself. Someday, somewhere, he'll want somebody else to see, hear, or read his work . . . to share it. I'm sharing mine."



(Photos, left to right, by Ted Hallock, Jerome Lee, and Poppie) never seems to give the impression that he's putting on a show; he just has a deep pleasure in what he's doing, and his audience senses it. A good man to have around in these times. See the accompanying story on Erroll by Ted Hallock.

Chicago—One man who really looks as if he enjoys playing for the people is Erroll Garner. Probably not since Fats Waller has any pianist so successfully conveyed an air of infectious gaiety, both on records and in personal appearances. And Erroll

Don't Put Progress Down, Says Krupa

Chicago—Several weeks ago, when Gene Krupa and band were playing a date at the Surf ballroom in Clear Lake, Iowa, he was buttonholed behind the stand by a Mason City, Iowa, disc jockey. The jock, Bob Cavanaugh, taped his interview for later airing on KRIB, then sent us a dubbing. He thought it was significant, and it is.

Apparently asked why he had so many young musicians in his band, Krupa replied: "Younger kids are more exuberant in their playing. They make a better appearance, and you can teach them the way you want 'em. An older guy," Gene continued, "even though he has every good intention in the world, still may have faults. But bop is even old now, you know," Gene laughed.

As Creative?
"Do you feel you are accomplishing as much today as in the (*Leave Us Leap*) . . . days?"
"I don't think so," Gene reflected. "Creatively, no. We've stuck our necks out too many times and we've been hurt by it too many times. You pioneer something and people don't actually know what you're doing. If you make a name that way, for instance, Kenton's made his name that way, and the wilder he gets, I guess, the better people like it. I don't know."

Cavanaugh then asked why people, middle-aged ones, like to revert back to the older things.

Like Old Associations
"Nostalgia, I'd say . . . If I went out to hear Jimmie Noone (many years from now, up in heaven) I'd immediately ask him to play *I Know That You Know* because that's what I associate Noone with. If I got with Art

best—that's a term for what a drummer does to a soloist that plays in front of him," Gene explained. "I guess the old man is about the best. Benny Goodman."

"Others?"
"Harry James, Ziggy Elman, Roy Eldridge, a very special favorite of mine, he plays very good. Jess Stacy is good, Teddy Wilson, Lionel Hampton, all those cats."

As Great Today
"Those guys were notable not only in the style they played. If those guys were boppin' today they'd be equally as great because personalities in music like they have can't be denied. It'll come forward regardless of what style they're playing."

Cavanaugh wondered why no such personalities today.
"Well, it takes a little while. They're playing in this new confused vein, and you've got to learn to walk before you can run, you know."

"A kid you will hear from," Gene added, "he's bound to make a splash for himself, if he does it the right way, is Stan Getz. He's strictly a bopper, but he gets something a little more than the usual . . ."

New Men Join Stan For Tour

Hollywood — Chico Alvarez, trumpet, one of the two remaining members of the original Stan Kenton band, and who has been with almost every band Kenton has headed, departed at the conclusion of the Catalina Island date July 8. He's enrolled as a student at a local college of music. Conte Candoli took over his chair. Leaves Bob Gioga, baritone sax, who has been with Kenton continuously, as only "original" member.

Other changes in lineup of crew Kenton was taking east for his Steel Pier (July 23-27) date and other engagements included:

Johnny Capolo, trumpet (who was in previously during Kenton's recent northwest tour), for Shorty Rogers, on leave of absence while Mrs. Rogers awaits arrival of stork.

Buddy Childers, trumpet, for Ray Wetzel.
George Roberts, trombone, for Bart Varsalona.

Flip, Arnett Cobb Set For Birdland

New York—Both Flip Phillips' and Arnett Cobb's combos open at Birdland on Aug. 9. And negotiations for bringing in Stan Kenton shortly thereafter were in the final stages at this writing.

Iowa Jock Tapes Krupa On Spot



Mason City, Ia.—Disc jockey Bob Cavanaugh gesticulates as he pries information from a not altogether unwilling Gene Krupa during a taped interview for his program. What Gene had to say is recorded in the accompanying story. Guy grinning in the background is Krupa road manager Jack Egan.

Strong Finds Weird Chick Indeed!



New Orleans—Little tableau above depicts bandleader Benny Strong being done wrong by, of all things, a three-handed woman! Gal with the added appendage is Audrey Ladd, of the Three Ladd Sisters who appeared with Strong's outfit at the Hotel Roosevelt here. By a strange coincidence, Benny's new Capitol release is called *Three Handed Women*. Wouldn't you know!

Recreate Speakeasy Era For 'Pete Kelly' Preview



Hollywood—To launch its new jazz-drama series, *Pete Kelly's Blues*, NBC spared no effort to recreate the atmosphere of a Kansas City speakeasy of the '20s—even to serving booze in teacups, typical gimmick of the Volstead era. Locale of the preview party was the Hangover club, which NBC took over for one night (Jess Stacy's off-night). The band above, with the exception of guitarist George Van Eps, at the left, provides background music for the radio series. Morty Corb plays bass; Nick Fatool, drums;

Elmer Schneider, trombone; Dick Cathcart, cornet; Ray Sherman, piano, and Matty Matlock, clarinet and arranger. Bill Newman is regular guitar man on the show. Radio actor Jack Webb (*Dragnet*), a jazz fan and record collector, had a big hand in planning the show and selling it to the network. He plays the part of Pete Kelly. Arthur Hamilton will write the original songs to be used, and Meredith Howard, an 18-year-old Los Angeles high school girl, will be the singer.

On The Air

Pete Kelly's Blues

NBC, Wednesdays, 6:30 p.m., PDST

Radio's first drama series with characters and background tied in with jazz, the story got off to an interesting start with first episode.

Scene is in a Kansas City speakeasy in the torrid '20s, in which Pete Kelly (played by Jack Webb), hot cornet player, heads a jazz combo. An old friend and former musician, Gus Trudo, who has been serving time for a murder he did not commit, has escaped from the penitentiary.

Asks Aid

He appeals to Kelly to help him escape to Mexico to elude not only police but mobsters who aim to avenge the death of their pal in the manner of the times. Kelly tries to help, but fate intervenes, as Trudo's sister, who had been in love with the guy he had been accused of killing, and who also believes him to have been the killer,

gets him as he is about to elude cops and gangsters.

Pete and his boys punctuate the ending with a mournful blues, assisted by singer Maggie Jackson (played by Meredith Howard). Each episode is complete in itself and this may or may not be typical.

Lineup

Band figuring in the story, and which provides the only background music, is comprised of Dick Cathcart, cornet; Elmer Schneider, trombone; Matty Matlock, clarinet; Ray Sherman, piano; Nick Fatool, drums; Morty Corb, bass, and Bill Newman, guitar.

They play a good brand of jazz and no one can argue that it doesn't belong to the period. "Jazz authorities" will have to fight only as to whether it's "true Kansas City style" of the times or some derivation thereof—and they will.

Large daily newspapers and national magazines continually quote from *Down Beat's* authoritative articles and news features.

This Model TV Ford Slows Up The Show

By RIA A. NICCOLI

New York—In the beginning was the disc jockey. And it was inevitable that this particular fauna indigenous to entertainment should have its fling at television. Various attempts have been made from time to time and, in most cases, the results died aborning. But at last WPIX has come up with an almost perfect formula with its Tuesday night *In Record Time*.

The "almost" is provoked by the fact that at the moment the show has a severe case of too much master of ceremonies. Art Ford, who emcees the show, cannot bear to be out of camera range for more than 20 seconds at a time. He actually—and obviously—cuts in on any deejay who happens to be talking, thereby forcing the cameras to abandon the script and hastily switch over to him, which ruins the sequence and rattles some of the less hardy souls who are guesting.

Hold Him

However, if Ford could be forcibly restrained for at least half of the program, the problem of the disc jockey video will have been solved. The format is the usual panel one—three guest disc twirlers, one guest celebrity, and the MC. Several records are played, and the visiting three (the celebrity is exempt) are supposed to guess what numbers are being played, who wrote them, and other musically pertinent bits of information.

Another segment of the half-hour is devoted to the visitor of the moment being questioned about his self by the panel. In the past some of the video visitors have been Fran Warren, Sylvia Fine (Mrs. Danny Kaye), and Marion Morgan, while various members of the panel have been Symphony Sid of WJZ, WINS' Jack Laey, Bill Cook of WPAT, Bob Snyder of WPTR,

and WOV's Max Cole. The jockeys are picked according to availability from various cities around New York as well as from Manhattan itself. The records and questions are chosen from suggestions sent in by the viewers; if the suggestions are used on the air, the suggestor receives an album of records. Camera angles are handled ingen-

Too Obvious

ously by director Lou Florence, with one especially fascinating effect which features a whirling record superimposed over the view of the guessing guests.

An idea which injects a little sex appeal into an otherwise purely cerebral show employs a very pretty girl who selects each record from a rack and transfers it to a turntable. This, too, was somewhat spoiled by Ford's constant references to her pulchritude and its disastrous effect on the audience, panelists, technicians, and probably the studio mice, to such an extent that the girl herself was patently embarrassed.

Even including the two sore spots in the offering, it still forms a pleasant way of enjoying your disc jockeys visually. With a ruthless tightening up of these loose ends, however, the half-hour could be well on its way to being a top-caliber presentation.



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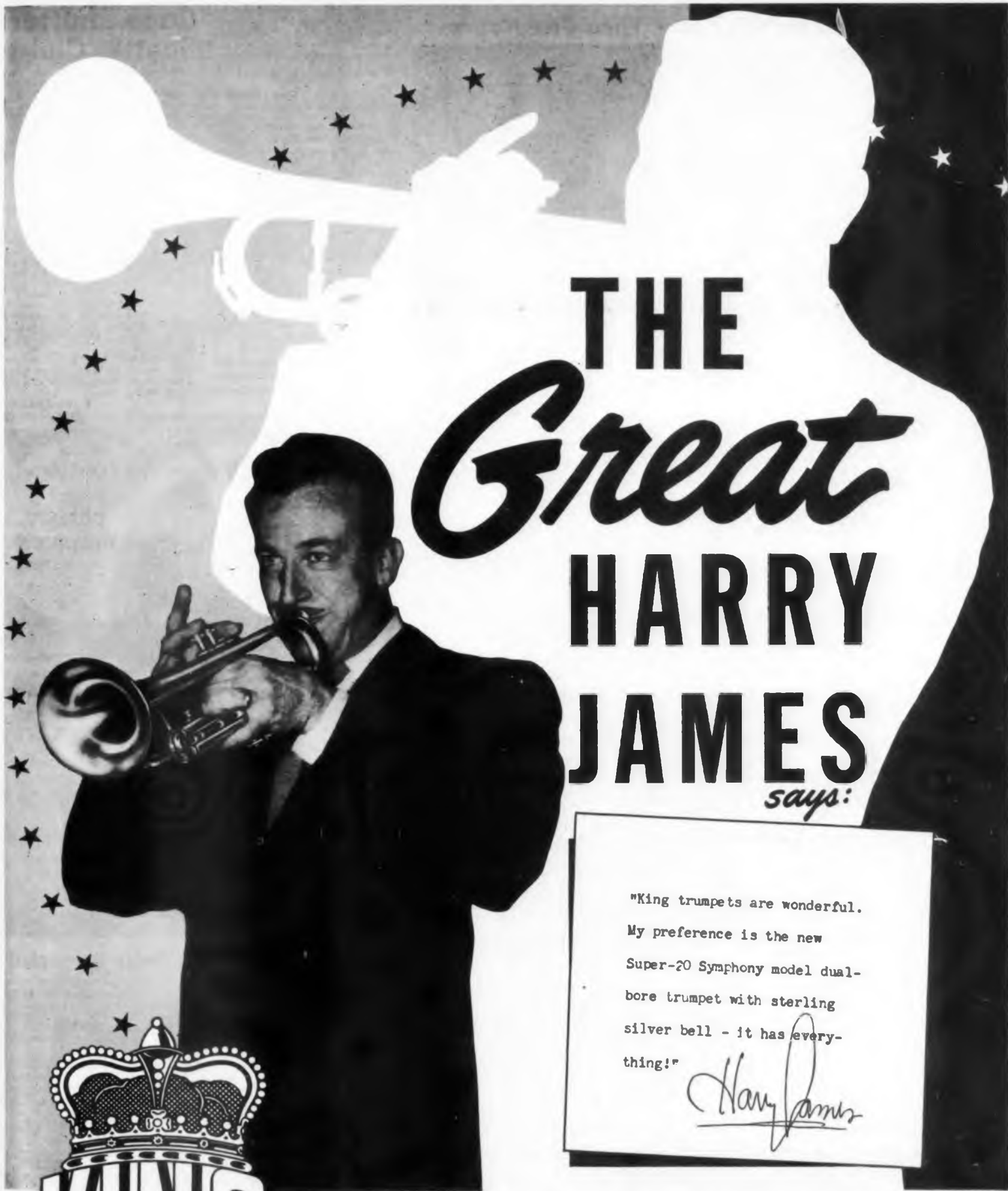
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Hodes' Boys Toss Big Party, Then Give Notice



(Photo by Ralph Jungheim)

Chicago—The big blowout—and we don't mean the one directed at the candle on that cake—celebrating the straight year Art Hodes' band played at Rupneck's restaurant here was a great success. The joint was packed all night with fans and visiting jazzmen, some of whom are shown with Hodes and his crew above. First row, from left to right, are

Jimmy Granato, Jimmy Yancey, Floyd O'Brien, Hodes, Muggs Dawson, Bill Moore, and Mama Yancey. Those in the second row, in the same order, are Jack Tracy, John Schenck, Bill Pfeiffer, George Hofer, and J. Lee Anderson. Less than a month after the anniversary party, however, Hodes pulled out to take his group on the road.

CHICAGO BAND BRIEFS

Duke To End Dearth Of Big Jazz Orks In Chicago

By JACK TRACY

Chicago—The dearth of name bands in this town playing at a jazz spot comes to a screeching halt on Aug. 24. That's the day Duke Ellington's revitalized mob opens at the Blue Note. With EK, naturally, will be Harry Carney, Hal Baker, Jimmy Hamilton, and the rest of the old reliables, plus Louie Bellson, the vitamin B boy.

Excluding Woody Herman's and Jerry Gray's soft-pedal dance dates at the Edgewater recently, nothing of particular interest has been around since Elliot Lawrence played the Note in December.

Much to Hear

There are still a few weeks to go, however, until Ellington enters the scene, and there'll be much around to listen to until then.

George Shearing opens tonight (27) at the Blue Note, continuing the impressive string of talent that club's had of late. The gross take for three weeks each of Louis Armstrong and Sarah Vaughan, then two more of George, will probably look like a Marshall Plan loan to England.

Opposite him will be Lurlean Hunter, one of our favorite singers, who'll be backed by the Blue Note trio (Ken Henderson, Jimmy Bowman, and Kurt Ferguson). Lester Young's combo and Muggsy Spanier's Dixielanders will trail.

Tatum

Art Tatum's trio bows July 28 at the newly-opened Band Box, on Randolph and Dearborn, where the Billy Williams quartet just closed.

Art has Slam Stewart and John Collins as trio-mates, should pro-

vide some kicka. Eddie Wiggins' sextet was set to continue to play for dancing.

Savannah, Too

An ex-Benny Carter vocalist who's been on her own the last few years opens at the Hi-Note tonight. That would be, of course, Savannah Churchill. She'll be accompanied by the Striders vocal group.

A rousing couple of weeks preceded her, as Mary Ann McCall and the Flip Phillips quintet had the spot going at a full run. Mary Ann (married just before she got here to Lou Lester, a west coast clothing man) had some accompaniment trouble when she first came in, but when Flip joined the bill, Lou Levy came to the rescue.

Good Material

She was her usual great self, singing tunes we haven't heard her do before (instead of, "And now, I'd like to sing a little thing we recorded for . . ." or "Here's my latest recorded hit," etc.) and getting across well.

And Flip's band is rolling right along these days. Hate to see it break up when Joe rejoins Granz for the fall tour of JATP.

Herbie Back

Herbie Fields' combo opened at

the Silhouette on July 20 and picked up right where it left off the last time it was here. Does great business.

Charlie Ventura, who was scheduled to open at the Silhouette in June, then didn't, now has been pencilled in for Aug. 10, leading an all-star band made up of Buddy Rich, Chubby Jackson, and Teddy Napoleon.

Ille Opens

Jimmy Ille, former Art Hodes trumpeter, now leading a band of his own at the spot Art just finished a year's engagement at—Rupneck's

Ille, who opened on July 17, has Al Jenkins (ex-Doc Evans) on trombone and Jug Berger, clarinet. Pianist Jack Condon, bassist Jim Pendergast, and Bill Pfeiffer comprise the rhythm section. Bill Moore, who was to have been on bass, has been hospitalized recently, may join later.

Two big Aug. 3 openings are set at B&K theaters. Billy Eckstine, always a good summer draw here, opens at the Chicago theater, following the week-long Martin and Lewis show which also spots Helen O'Connell.

Stan and Erroll

And at the Regal that same day, Stan Getz' band, Erroll Garner's

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trio, and singer Toni Harper (not so little anymore) do the honors. Toni's recent record with Harry James indicates she's got a bright future ahead of her as a grownup, too.

No Bopper, He

That goatee Georg Brunis is wearing at the 1111 club is the result of a baseball bet, not a penchant for be-bop. Brunis bet the White Sox to cop the pennant this year. If they don't, he wears said goatee until opening of the '52 season next April. Brunis will stay on at the club with Johnny Lane for at least another month.

Half a block down the street from the 1111, Danny Alvin's band is working at Jim Iabell's. Last time we dropped in, the lineup looked like this: Don Conn, trumpet; Eddie Schaefer, trombone; Bob McCracken, clarinet; Bob Pfeiffer, piano, and Danny, drums. Booker Washington's Dixie-ites are still at the south side Bee Hive, and the midtown two-beat haven, Jazz Ltd., continues to feature Miff Mole and cohorts.

Large daily newspapers and national magazines continually quote from *Down Beat's* authoritative articles and news features.

Seattle—The old 1 a.m. blue law, recently invoked by the police department, has closed the 908 club and several other spots. Ruling is tough on the numerous "bottle clubs," but doesn't hurt the big hotels any. One new theater-restaurant opened July 5 in spite of the odds against it. The Showbox will feature Norm Hoagy's band and a floor show six nights.

The Palmer theater is concentrating on burlesque these hot summer days . . . Fred Jensen's group signed a long-term contract with the plush Washington Athletic club . . . Ernestine Anderson due for a top job in San Francisco as a single. The gal chirp is still talking terms with Stan Kenton.

Cecil Young quartet signed a one-year pact with King records. First sides due to be released about September. The four are currently touring eastern Washington and Oregon.

Art Barduhn trio signed for another season as headliner of Clippers Capers on KING-TV, to begin in September.

—Phyllis Richards

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Two Boston Jazz Clubs Stay Open For Summer

By NAT HENTOFF

Boston—Two Boston jazz niteries remain open for the summer, the Savoy and the Hi-Hat. The Hi-Hat is booking local musicians, with Sabby Lewis starting the season with a band that featured young modernist Joe Gordon on trumpet. Indications are that trombonist Dick LeFave will head a Hi-Hat combo in August.

The Savoy continues on its lucratively comfortable Dixieland kick, thereby drawing from the usually large potential of summer students in the area. Conrad Janis' engagement pleased the customers, but not local musicians. During his stand, guitarist-banjoist Danny Barker left the band. Danny plans to work as a single.

Resorts Active
For the first time in years, there is extensive jazz activity at the vacation resorts. George Wein has transferred Storyville to Gloucester's Hawthorne inn on the north shore. Condonite Johnny Windhurst is fronting the band, which

also includes trombonist Eddie Hubble and clarinetist Red Dorris. Red, who first became known for his work on tenor and vocals with the early Stan Kenton band, left PeeWee Hunt after a two-year stretch for the Storyville job. "It's a paid vacation with kicks," is his explanation.

The Edgewater at Orleans on the south shore is housing a trio led by Bob Wilber. Wilber, long regarded as a Bechet protege, is now digging the moderns and it is unlikely he will ever return to Dixieland.

On His Way
Ruby Braff has a band at the Breakers in York Beach, Maine. Ruby, in the opinion of such travel-

ing musicians of the last season as Bobby Hackett, Ed Hall, and Jo Jones, is this section's most promising trumpeter. In his band is Boston's edition of The Pres, tenorist Sammy Margolis. On bass is Charlie Terris, who is described by Ruby as the only man in jazz who looks like Adolphe Menjou and sings like Louis. All three of the above location dates are set, say the owners, until Labor Day.

Ray Barron, former *Down Beat* staffer for Boston, has left for New York to concentrate on his personal management activities. Restless Ray combined an awesome number of vocations while in Boston: disc-jockey, publicist, jam session promoter, music publisher, record company owner, drummer, and adviser to perplexed musicians on tax matters. Localites doubt that even New York will be able to exhaust Ray's fervor for multifaceted musical projects.

Traveling Town
Chief gripe among jazz musicians here is that Boston is becoming more and more a traveling band city. Most Hub instrumentalists either work days at another job or are saving enough money to cut out.

They're spurred on by the example of bassist Lloyd Trotman,

IN NEW ORLEANS

At 67, Papa Celestin Still Plays With Drive, Power

By JOE MARES

New Orleans—After an absence of several months, Oscar (Papa) Celestin is back at the Paddock lounge on Bourbon street. Papa recently visited and played on the west coast with the many transplanted New Orleans jazzmen there. Some of the oldtimers swear that Celestin is 75, but Papa says he is 67. Regardless of his age, he still plays trumpet with the drive and power of a man of 40.

Celestin's music and personality

who was scuffling here a few years ago with no recognition from local listeners or bookers. He left, worked with name bands in and around New York, and came back this spring as a featured artist with Johnny Hodges. Now Lloyd is warmly applauded by the jazz clientele whose attitude seems to be, "He's with a traveling band, so he must be good."

packs the Paddock bar with large audiences who are sincerely devoted to this remarkable old man. He introduced an entirely different set of musicians to the spot, but they are no strangers to New Orleans—all are veterans like Papa.

Woman Pianist

In Celestin's current aggregation is a woman pianist, Mercedes Fields, who is featured along with clarinetist Paul Barnes. Louis Barbarin plays drums; John Porter, bass; Harrison Verrett, banjo; Eddie Pierson, trombone, and of course, Papa, trumpet. They play nightly except Monday.

Richard Alexis' Original Tuxedo Jazz band, which left the Paddock when Celestin returned, has moved, intact, to the Mardi Gras club. Bassist Alexis has Alphonse Picou, clarinet; Alvin Alcorn, trumpet; Bill Matthews, trombone; Joe Robichaux, piano and Happy Goldston, drums.

George Lewis, who spent most of last year at the El Morocco, has returned with his band, one of the few groups left to play authentic marching music. Their music is relaxed and fresh, and genuine New Orleans style. Lewis leads on the clarinet; Lawrence Marrero plays banjo; Percy Humphrey, trumpet; Jim Robinson, trombone; Alton Purnell, piano; Alcide (Slow Drag) Pavageau, bass, and Joe Watkins, drums.

New Groups

The city's newest group of youngsters, Frank Asunto's Dukes of Dixieland, are still at the Famous Door. Stanley Mendelson has replaced Artie Seelig on piano. Clarinetist Lester Bouchon, who recently left Sharkey Bonano's outfit, was scheduled to join Louis Prima's band at the 500 club early in July.

Across the street from Prima's place, at Gasper's bar, Fats Dennis continues to produce the grand Dixieland he brought there months ago. Pianist Dennis has George Hartman on trumpet; Pascal Ugarte, drums, and Leonard (Bujie) Centobie, clarinet.

New Tramist

Trombonist Jack Delaney has replaced Bubby Castigliola in Tony Almerico's band, still at the Parisian room. The Basin St. 6 at L'Enfant's Marine room and Armand Hug at the Wohl hotel's Rumpus room continue to be steady attractions.

Little Dutch Andrus and his band play nightly on the steamer President. Paul Schriber is on drums; Emile Guerin, piano; Sherwood Mangiapane, bass; Emile Oulliber, trombone; Dutch, trumpet, and a reed section consisting of George Kieffer, Harry Kamlade, and Burt Andrus.



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Kay Brown's First Movie Is MGM's 'The Strip'



Hollywood—Kay Brown, who with Teresa Brewer is one of the latter-day "jazz babies" (on discs), plays the part of a singing hatcheck girl in the MGM movie, *The Strip*. Kay, in costume, is at the left. Little between-scenes session at the right finds Rita

Moreno and Kay digging Mickey Rooney's trampet style. Rooney plays a Dixie drummer in the movie, but offstage plays around with many instruments. Kay tells something about her experiences in her first movie in Charles Emge's column on this page.

MOVIE MUSIC

Singer Takes Film Pact Calmly; Hopes For Luck

By CHARLES EMGE

Hollywood—"Personally, I just don't think I'll ever amount to much as an actress," said Kay Brown, gazing moodily over the housetops of Culver City as she sat in an office at MGM studios. As the most recent of a long string of youngsters who have sang themselves into movie contracts, Kay is closer than any to our own field of music.

It seemed to us that *Down Beat* readers would be interested in knowing how she is making out with her new career so far, and how she feels about it, so we had dropped out to MGM to have a chat with her.

Not Quite

Joan McCormack, the MGM representative who was "chaperoning" our interview, and whose special assignment is keeping the public well informed on the news and views of Kay Brown, dutifully—and sincerely—entered a prompt objection, with, "That is NOT what we think around here, and it isn't what the audiences thought after seeing Kay in sneak previews of *The Strip*."

"Never before has this studio received so much favorable comment on a newcomer making her first screen appearance, and in a relatively small part."

We hadn't seen *The Strip*, Joe Pasternak's doubtfully-documented picturization of cafe life on Hollywood's nitery-studded section of Sunset boulevard (with Mickey Rooney as a Dixieland drummer backed by Louis Armstrong, his *All-Stars*, et al). But we knew that Kay's role, originally planned as a short song sequence, had been expanded into an authentic part, despite the fact that she is still in the prospective starlet's training school at the studio and wasn't considered "ready" for her official debut at that time.

Really Old Trouper

Fact is, Kay, though she is also finishing up her high school education as part of her MGM training school routine, and hadn't reached her 18th birthday at this writing, is really an old trouper. She's been singing, dancing, and acting, for pay or for play ever since she was 3, at which time she made her first professional appearance in a stage show in her home town of Peoria, Ill.

She arrived in Hollywood, by way of Detroit, when she was 10. There are no show people of any kind in her family, she says; her

family moved here because her father, a tool and die maker, knew that Los Angeles, with its constantly expanding aircraft production, is a particularly good place to live for a tool and die maker.

During her grammar school and high school days here she sang, danced, and acted in every kind of show, amateur or professional. She could get into. She was one of the first to jump at TV and to recognize that despite the low pay and difficulties of the new medium, it was an excellent field in which to gain experience—and recognition.

Then came her contract with Mercury and the sudden success with the big sales of her *Razz-A-Ma-Tazz*, with its synthetic Dixie style, which she does to perfection. On that she sounded like a younger, more subtle Beatrice Kay.

Not Satires

And now we come to the most interesting side of Kay Brown's musical personality. Her *Razz-A-Ma-Tazz*, *Baby Me*, *Buggy Ride*, and such, were not, she insists, intended as satires on the Dixie idiom.

"Those songs were assigned to me. I had nothing to do with it. The songs just called for that particular kind of treatment. I gave

it to them. The band arrangements had a lot to do with it. Arrangements mean a lot to me—arrangements and the musicians.

"For my one song in *The Strip* I had to work with only a pianist because the scene called for it, and even though he was fine (Bobby Tucker recorded the soundtrack for action by Bill Demarest) I missed the excitement I get from working with a band.

"I think the reason I didn't come through right on the ballads, like *Can't We Talk It Over*, was because of the band and the arrangement. I don't mean they were bad—just not right for me. Everybody says I sound so much better on *Hold on to Your Heart* than any other ballad. If so, it's because of the wonderful backing I got from Harry Geller's conducting and arrangement."

Crossed Fingers

As to her movie career, Kay is just keeping her fingers crossed. "Musicals are for me," she says, "and MGM has flocks of musicals coming up. I've been very lucky so far. I hope my luck holds out."

Though she refuses to disparage Dixie ("I like all kinds of music, including good Dixie") Kay is no Dixie fan. She's a staunch defender of Stan Kenton and the progressive jazz movement, and this feeling is not merely because her "steady boy friend" for some time has been Kenton's trumpet star, Maynard Ferguson.

"Maynard and I are very close, musically," she says, adding, before any further questions are asked, "We're both too young to

Soundtrack Sittings

Danny Thomas signed to enact title role in Warner Brothers' *Wish I Had a Girl*, latest title on biographical purportedly based on life of lyricist Gus Kahn (with Jerome Kern, Gertrude Stein, Walter Donaldson, et al).

Frankie Laine returns to Columbia studio this fall for fourth featured movie assignment, *Honey*. Others were *Makes Believe Ballroom*, *When You're Smiling*, and the as-yet-unreleased *Sunny Side of the Street*.

Franz Waxman assembled 70-piece all-string orchestra (no reeds or brass) to record his score for *The Blue Veil*, Jane Wyman

starrer produced by Jerry Wald and Norman Krasna for RKO release.

Paul Mease, prior to his departure for London date as pianist with Dorothy Dandridge, set four songs for use in untitled "Jungle musical." Film is first movie venture for Larry Fiala, erstwhile organizer of short-lived Progressive Broadcasting company. It will also mark debut in lead role of onetime band leader Carl Ravanna, who has been working nitery dates as a single.

Danny Kaye's *Bullin' the Jack* song in current release, *On the Riviera*, was backed (visually as well as musically) by combo comprised of 20th-Fox staffers, rarely seen before the camera. They were Urban Thiellmann, piano; Vito Mannoia, guitar; Richie Cornell, drums, and Mike Rubin, bass.

Charlita, whose name appeared first in *Down Beat* as gal leader of male Latin rhythm ork, and who had role in *The Brave Bulls* with Mel Ferrer, moves into prominent role in forthcoming James Cagney starrer at Warner Brothers, *Come Fill the Cup*.

Pauli Page, sought by all major studios as contractee since she eluded on platters, has mixed all offers so far because filers have been demanding she waive rights to TV appearances except with studio permission.

Ernie Felter, accordion ace, and pianist Buddy Cole are set for featured musical bits in Warner Brothers' *Startin'*, story (in which many big movie names will appear) of film actors' jaunt to Europe to entertain troops there.

Anna Maria Albershast, 14-year-old Italian soprano who makes her first screen appearance in soon-to-be released Bing Crosby starrer, *Here Comes the Groom*, jumps to starring role herself in her next picture, *The Goddess*, Paramount opus which goes before cameras in September.

be thinking about marriage.

Not Angry

"One of the interesting things about Maynard is that he is never the least bit angry or irritated at those who don't appreciate his musical ability. He just says, 'It's a big mistake for a musician to try to please everybody.' But I become very hurt when I read those reviews in which they say he does nothing but 'scream' through his horn."

Kay gave us a very sultry stare, and we were quick to explain that if anything derogatory to Maynard Ferguson had appeared in *Down Beat*, it hadn't been written by this reporter.

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Musicians Come First In Lonesome Gal Affections

By HAL HOLLY

Hollywood—Lives there a soul so devoid of romance, or its glandular equivalent, that he has not been intrigued by the Lonesome Gal, radio's best weapon to date against TV's plunging necklines? The full impact of the Lonesome Gal and her recorded platter programs on the music world is yet to be estimated, but we'll bet she'll keep radios in the cabs of long-hauling truck drivers and in the autos of traveling salesmen (a field TV can never touch) well into the foreseeable future.

We arranged to see and talk to Jean King (a professional name she uses under circumstances where it is impossible to remain completely anonymous) at her home in the hilly canyons back of Hollywood.

Much Equipment

The home has, among other things, a recording studio and all necessary equipment for taping

and editing the dialog and commercial copy that is her only contribution—and it's enough—to her flocks of record shows for numerous sponsors, which are released at various times in all parts of the U. S. and Canada.

All we had to do to arrange this meeting was to swear to protect Jean's anonymity and permit her associates to drive us, blindfolded, to her home in the canyon. They led us into her house, took off the blindfold, turned us loose, and went about far more important matters.

Jean, a tall, attractive girl who likes to snort at the suggestion that she try to look glamorous, but who can be as slinky and seduc-



as necessary when she feels like it, greeted us with:

First Publicity

"Down Beat! Honey, I got the first national publicity I ever got in my life in Down Beat when I was the "leader" of the swing wing of that college band that caused such a stir back in the early

'30s. That's the one in which the kids used to form a jazz combo within the big marching band and break out with *Dinah* and that sort of thing between the regular marches and college stuff at football games."

(Anyone who was able to read during that period should remember that band, but just to keep our bargain, we'll let you look up the story—and Jean's real name—yourself.)

"And, honey, I'll tell you the truth," continued Jean, "I didn't know a note of music then and don't now—a trombone player in the back row had to kick off the band—and though I used to sing as well as "conduct" (laughingly) on all of our one-niters, dance dates we used to play between football games, my own opinion of myself as a singer is that I can't sing a ——— note!

Loves Musicians

"But that band business got in my blood. I've always loved musicians, and I always will. Better keep it quiet, but confidentially I love musicians even more than truck drivers. I guess they were my first love—and you know how that is. You never quite get over it."

Jean, a friendly, intelligent, extroverted sort of girl, told us a

Los Angeles Band Briefs

Charles Melian, who put together and directed band billed as "Lorraine Cugat and Her Orchestra," heads his own crew in date at Cocoman Grove starting Aug. 7 and backing Lina Romay and Tito Guizar. Eddie Bergeson and Grove house ork, which will be off for several weeks each year, will make tour during interim. Frankie Corle takes over stand Sept. 6 through Oct. 3.

Ernie Felice doing intermission stint at Palladium during Tony Pastor's run. Ernie has Dick Anderson, clarinet; Dick Fisher, guitar, and Paul Morsey, bass.

Clarinetist Rosy McHargue, who left Red Nichols recently to head his own combo, has been doing Sunday night sessions at Sardi's Tuesday nights at Players restaurant. Rosy has Pete DeSantis, piano; George DeFoe, drums; Fred Thompson, cornet; Elmer Schneider, trombone, and Jess Bergeson, bass.

Claude Thornhill band on west coast tour of one-niters. Was announced for July 28 date at L.A.'s Zenda ballroom, downtown dancery.

Les Brown next in line at Palladium, where he follows Tony Pastor Aug. 7. Count Basie makes his first local appearance here with new, recently-organized 16-piece band in a two-week stand at Oasis starting July 27.

great deal about herself (more than we will tell you) and about her gimmick, as she calls it.

With a few rare exceptions, she does not select the actual records heard on her shows—only the titles. Each station to which her show is shipped, in the form of the conventional transcription disc, can make its own choice as to the band or singer. Inasmuch as the treatment of the songs she selects, strictly of the romantic ballad type ("I like good honest, exciting jazz myself," she says, "but how the hell can you make love to it?") she isn't concerned with whose particular record gets the plug. "Actually, records are just bridges between my dialog and commercials, anyway," she says.

Now Big Business

Her show has been a steadily growing enterprise, now in the big business category, ever since she gave up trying to be a singer and launched the *Lonesome Gal* show on a midwest station which was badly in need of material because of a temporary dispute with the network with which it was affiliated. She calls it her gimmick—but she believes in it, saying:

"I think it works because I honestly have a big affection for my fellow human beings. I think I manage to bring lonely and unhappy guys some poetry and romance on a higher plane than they would never get otherwise. You can write anything you want about me. I don't care what you say as long as you don't call me a disc jockey." Jean's inflection on "disc jockey" made it sound like a dirty word.

DOTTED NOTES: Buddy Cole now doing the organ and nova-chord backgrounds on TV show, *Time for Beany*. Spot was vacated when Korla Pandit ankleed his KTLA (*Beany's* point of origin) programs here to star in a series of telefilms . . . Sal Franzella took over Rosy McHargue's chair in Red Nichols' unit as Rosy left to organize his own combo . . . Toni Allison, locally known singer now on comeback trail nixed offer to do a stint at a Main street burlesque house from a backstage (unseen) mike, while the star stripper pretended to sing over a mike in view on the stage. What next?

Billy MacDonald, former band-leader (his band was at the Royal Hawaiian hotel, Honolulu, when the Japs hit Pearl Harbor) is the producer on Lorraine Cugat's new TV show (KECA-TV, Tuesdays, 10-11 p.m. here) . . . Al Armer, ork manager for Les Brown (and a member of that Hull House band profiled recently in *Down Beat*) backs Les' story in our July 13 issue 100 percent. Al says in Europe it's "Music first, and sex second."

BEHIND THE BANDSTAND: Big shakeup in Frank De Vol's CBS show (*Oxydol* — Monday-through-Friday) ork when series returns to air this fall. Among the departures are pianist Arnold Ross, guitarist Barney Kessel, trumpeter Buddy Childers, and bass man Harry Babasin. Coincidence (or is it?) that most of those dropped have been associated with the bop trend.

Down Beat covers the music news from coast to coast.

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Why Not These Points, Wilson?

Earl Wilson, who has done more than any other columnist to confuse and mislead the public on the subject of musicians and narcotics, came out with another lulu recently.

Devoting a full column to the subject, he said "Marijuana . . . is habit-forming, although some defenders of the reefer-puffing B-Bop (sic) musicians deny it."

Aside from the irrelevancy of linking marijuana with one particular brand of music, or with music at all, Wilson was off base here in another respect.

He could have used plenty of good, legitimate reasons for not using marijuana. For example:

- It is illegal. Its use can lead to a jail sentence.
- It can be physically harmful, especially to the heart and nervous system.
- Its use involves association with the kind of underworld scum who peddle it.
- Its use often leads to the seeking of a bigger kick via heroin, cocaine, etc.

All these reasons, or any one of them, could have been used instead of resorting to the theory, repeatedly refuted by medical authorities, that marijuana is addictive.

And now we're wondering whether Earl Wilson, carefully avoiding mention of all four points enumerated above, will come out with a statement that "Down Beat says marijuana is not habit forming," thus implying that we condone its use. Knowing his past record, we wouldn't put it past him.

RAGTIME MARCHES ON

NEW NUMBERS

BLASI—A son to Mr. and Mrs. Jack Blasi, June 25 in New Castle, Pa. Dad is a Pittsburgh musician.

GABRY—A son to Mr. and Mrs. Bill Carey, June 19 in Los Angeles. Dad is songwriter.

CASSINELLI—A son to Mr. and Mrs. Flo Cassinelli, June 18 in Pittsburgh. Dad is with the Deuces Wild unit.

LANG—A daughter, Dorris (7 lbs., 6 oz.), to Mr. and Mrs. Irv Lang, recently in New York. Dad is bassist with Milt Saunders; mom, Rose, played drums with Raymond Paige before her marriage.

MARTIN—A daughter, Melody, to Mr. and Mrs. Ted Martin, June 17 in Newark, N. J. Dad is singer on WMCA, New York.

SHULMAN—A daughter, Lorraine (7 lbs., 10 oz.), to Mr. and Mrs. Alan Shulman, June 27 in New York. Dad is NBC Symphony cellist; mom, the former Sophie Boetelmann, is pianist.

VAUGHN—A daughter, Donna Lee, to Mr. and Mrs. Don Vaughn, June 11. Dad plays baritone sax with Danny Ferguson's band.

TIED NOTES

BYRNE-MIGLIORI—Bobby Byrne, trombonist and leader, and Catherine Migliori, June 18 in New York.

FORD-CALDER—John Arnold Ford, singer, and Barbara Calder, June 18 in Beverly Hills, Calif.

HIRTZ-GUGALA—Albert Hirtz, violinist with the Pittsburgh Symphony, and Sarah Gugala, viola player with the same group, June 25 in Pittsburgh.

LES-SNYDER—Bill Lee, pianist formerly with Howard McGhee and Gene Krupa, and Lois Snyder, vocalist, June 26 in Texas City, Texas.

SCHMITT-SCADUTO—Al Schmitt, recording technician for Constal Recording Co.

Newark Concerts Begun By DeeJay

New York—Carl Ide, of WNJR in Newark, is the latest disc jockey to plunge into jazz concert presentations.

His first bash was held June 21 at the Terrace ballroom in Newark. Featured artists included Lennie Tristano, Lee Konitz, the Barbara Carroll trio, the Joe Holiday quartet, and Sonny Calello, former Tommy Dorsey vocalist.

Holiday is a tenor man whose group has been popular around Newark recently.

(WHOM subsidiary), and Kay Scaduto, July 14 in New York.

STEARNS-KAYE—Sidney Stearns and Dolly Kaye, singer, June 28 in Chicago.

FINAL BAR

CLEMENST—Oscar R. Clemest, 62, dance band drummer, June 22 in Portsmouth, Ohio.

DURAN—Gustavo Moreno Duran, composer of the song *La Rapsodia*, June 29 in Madrid.

GARY—Daniel M. Gary, co-owner of the International Streetbeats of Rhythm ork from 1939 to '49, June 19 in Washington, D. C.

GRADY—Fred Grady, 76, musician and public school music director, June 22 in Holyoke, Mass.

GRECO—Tony Greco, 58, accordionist and teacher, recently in Phoenix, Ariz.

LEICK—John S. Leick, 78, trumpeter and leader, June 25 in Denver.

MANTIA—Simone Mantia, 78, composer and trombone and euphonium player, June 25 in New York.

MARTUCCI—John Martucci, 41, bassist, June 28 in Jersey City, N. J.

MATTHEWS—Mrs. Ethel Matthews, 59, onetime vanderbilt pianist and singer, June 14 in Jersey City, N. J.

MOORE—Pryor Moore, 59, contractor-manager of the Biltmore theater in Los Angeles for 18 years, onetime Los Angeles

Hot Oboe, Too?



Chicago—Haig Chitjian, shown with his tenor above, followed the Kenny Mann—Red Lionberg—Irv Craig group at Joe Costello's Revere club on Chicago's west side recently. Haig, who also plays a hot oboe, heads the unit there on Wednesdays, Fridays, and Saturdays.

Terry's Tune



New York—"He can be anything he wants to," say the Sammy Benskins about their 3-year-old Terry, but you can bet papa Benskin dashes over to give his son a boost up to the piano bench when Terry's in the mood for his own music. That's only when Sammy isn't using the piano himself, though, as Benskin *per se* is also a pianist—now leading his own unit at Cafe Society.

It's Cricket



New York—During his recent flying visit with his band to British Guiana and Trinidad, Louis Jordan found time to pick up on the native customs. The Jordan cats found cricket a pleasant pastime, and here's Louis during one of the band's games in British Guiana.

Philharmonic musician, and conductor of Ken Murray's *Blackouts*, June 25 in West Los Angeles, Calif.

ROMAN—Alexander Roman, 75, violinist with the Los Angeles Philharmonic, June 20 in Los Angeles.

WOOD—Frederic D. Wood, 72, bandmaster, June 23 in Freeport, L. I., N.Y.

TAYLOR—Lily Markwich Taylor, former concert cornetist and pianist, June 27 in East Orange, N. J.



"Nothing, thanks—we just want to play some records."

CHORDS AND DISCORDS

'Justly Proud' Of Les

Ellington Field, Texas

To the Editors:

I was lucky enough to tune into ABC last night and hear the first of a series of summer broadcasts from the Steel Pier in Atlantic City. Les Brown's great band was broadcasting, and if I were at home in Chicago I still would rave about it.

Here, in my estimation, is the most versatile and commercially-musical band since that of the late Glenn Miller. On instrumentals the band drove, kicked, and swung like mad, thanks to a very fine drummer. On ballads, there was a modern blend, unblemished by the copyists of Miller moods. Vocals were handled capably and in true Brown manner, never overshadowing the singer with a wild background. I cannot say more than that here, but at last we have a leader, band, and style of music of which to be justly proud.

Pfc. Lenny Levy

Fred Gardner

Long Island City, N. Y.

To the Editors:

How come there are no pictures or writeups on the late Fred Gardner, who used to be with Ray Noble and played last with Peter Yorke? He played a great sax, and put some great records out. Just because he is dead, does that mean we should not learn how good he was?

Anthony Kenton

(Ed. Note: Freddy Gardner, though undeniably a great sax man, was not a jazz musician. Too, he happened to be an Englishman, which placed the distance of an ocean between our staff reporters and him.)

She's Been Warned

Brooklyn, N. Y.

To the Editors:

I guess I would've found Hal Holly's answer to the accusations that all musicians are dope addicts (*Down Beat*, June 29) amusing if I didn't find myself in his place so many times. Ever since I became friendly with a group of musicians I've been warned, very seriously, not to take cigarettes or drinks from them. I've given up trying to defend them. People only fling the names of established "hop-headed" musicians at me.

One of the reasons for blaming drug addiction on bop could be because most of the thrill-happy kids who try marijuana also claim to be music crazy. They think it makes them a little bit more "gone." These are usually the same ones who wear shocking-pink pants and would adore Guy Lombardo if someone told them it was the weird thing to do.

Barbara Bilsky

'Nothing Like Shaw'

Santa Ana, Calif.

To the Editors:

It ain't so! I mean what you said about the Bob Keene band in the July 13 issue of the *Beat*. Bob's

band is nothing like the *Begin the Beguine* band of Artie Shaw, as you described it. I had the pleasure of working with Bob in his preparations for his opening at Balboa's Rendezvous.

I spun his exploitation records on my shows and they went over big. Then came opening night. Ask anybody who was at the Rendezvous that evening and they'll tell you, this new band is great! Bob and his musicians won the crowd and kept them dancing til closing—something we haven't seen much around here lately.

But getting back to your "Shaw tagging": Bob's band sounds nothing like Shaw. His arrangements by Paul Vilepigue, Shorty Rogers, Gene Roland and company are strictly modern but with a beat. This band has a good sound, a distinctive sound, a sound of its own. Bob Keene's band is the answer to a disc jockey's prayer. He plays music the people like and that the jock likes. Today, Bob's music is the talk of the Balboa area; tomorrow I predict his band will be the talk of the nation.

Howard Garland

Union A Handicap?

Boston

To the Editors:

I believe that our local unions are handicapping young musicians. First, they want you to take lessons from union men. Then, when you learn and need experience, tell you, "don't play for less than union rates." But try and break into the union clique! The whole business stinks. What are the unions doing to encourage young musicians, outside of collecting dues?

Tommy Brown

Four Freshmen

Chicago

To the Editors:

Guess I had the story wrong when I wrote you about the Four Freshmen (*Chords*, June 29 issue) because shortly after *Down Beat* came out, I received a letter from the Freshmen giving me the proper story.

Stan Kenton found them in the Esquire lounge in Dayton, Ohio, and although he didn't finance their trip to California or give them any spending money, he did give them advice and kept in touch with them. He advised them to come west, and when they had saved enough money they did go west, where Stan met them. Stan's managers got them their first job on the coast. Pete Rugolo helped them to get another job in L. A.

Kenton decided against recording with the Freshmen until they get a good strong name, since everybody would have referred to them as "Stan Kenton's vocal group." For this reason, he does not think they should sing in front of any band. I'm sorry if I misled any of your readers.

William Hooper

Sax Shock

White Plains, N. Y.

To the Editors:

For the shock of your life, White Plains is the place to go. There is a four-piece combo featuring the greatest tenor sax yet. Carman Leggio's name.

Mary Anne Capicola

THE HOT BOX

Earl Murphy Less-Known Member Of Chicago Gang

By GEORGE HOEFER

Chicago—Almost a decade after Al Turk's contemporaries graced the Hull House band (see *Down Beat*, May 18), another group of youngsters was getting an early musical training in the same organization. The latter day kids included Benny Goodman, Art Hodes, and Earl Murphy. Plenty is known and has been written about the careers of BG and Hodes, but Murphy's story has been neglected.

Earl was one of the gang of jazz-struck Chicago kids that made the south side with the Austin High boys, Hodes, Condon, and young David Rosenberg (the pre-Holiday for Strings Dave Rose). Earl started playing banjo professionally around 1924 and joined

the union in 1926. His early activity constantly ran into competition with Eddie Condon, even to the extent that one summer they both led rival bands at Delavan Lake, Wis. A switch to playing guitar was made in 1931 along with the trend, and in 1937 Earl finally decided on the bass fiddle.

Worked Well

The latter choice has worked out well, as he is constantly in de-

Earl Worked In NYC Club For Cats



Chicago—Bassist Earl Murphy, whose career is reviewed in George Hoefier's *Hot Box* column, was one of the members of the band at Goldie's short-lived New York club for musicians, around 1942. Billy Bauer is the guitarist, and Art Hodes is the almost completely hidden pianist. Drummer Zutty Singleton was also in the group.

piano but it wasn't until Art was called away back to Chi and Dave Rose replaced him that the boys realized Art hadn't been reading. In those days no one, especially the bosses, could understand musicians that didn't look at the sheet music.

In spite of a long tenure with O'Hare, Murphy shared the other Chicagoans' antipathy towards large bands. He and Dave Tough once wrote up what they called "the end" in big bands. It included one diathermy machine, 41 fiddles playing 20 feet under water, nine trumpets up to their ears in cement, six sax players fixing their reeds, two old Lombardo records (or new ones), four singers in the back room, etc.

Around 1931, a band made up of Art Hodes, Benny Moylan (a fabulous tenor sax player in early Chicago jazz who died way too soon), Earl Wiley, Bud Freeman, and Earl got a job where the boss liked them so much and trusted their ability to get to work on time so little that he purchased a car for them.

They still got there late, as no one wanted to drive with a hang-over. Going home after the job was another thing, as everybody wanted to pilot the car, and they were frequently getting into fist fights trying to decide who would drive.

Early Collectors

Such was the life of the Chicago jazz gang during the '20s. They had work and a chance to play real jazz even though the college kids, record collectors, and nostalgic oldtime hell-raisers hadn't discovered them yet. Earl recalls that he and Dave Rose were two of the first record collectors themselves. They used to scour used furniture stores in Chicago and Milwaukee for old records even before the Louis and Oliver Okes had begun to make appearances in junk piles.

The real scuffle started in the '30s and there wasn't any chance to play jazz underground or even (Turn to Page 12)

"Finest Drums I Ever Owned"



Hollywood, California:—"Gretsch Broadkasters, Finest Drum I Ever Owned," says Dick Shanahan. Dick, former Le-Brown and Charlie Barnett drummer, is one of the top-flight percussion men and teachers on the West Coast. Like other name-band artists he selects Broadkasters because of their many unique features. *Tone! Solid, Distinctive, Unmatchable *Fully Adjustable "All-height" Cymbal Holders *Guaranteed Perfect Round Shell *Separate tensioning throughout. 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.

mand to bolster the rhythm in Dixieland jam sessions and concerts.

Earl was well on his way towards a classical violinist's career when, at the age of 10, he won a football medal with his fiddle. He had acquired first place honors in his school's musical competition, but during the presentation, the winner of the football honors got the music medal by mistake and was so taken with the ornate cup that he refused to relinquish same. Earl wound up with the bronze football and a vengeful attitude towards the violin and the written score.

Two days after joining the union Earl hooked up with Husk O'Hare's band, as did many Chicago jazz musicians, and was in

the O'Hare group that played Midway Gardens in 1926. In between commercial jobs with Husk, Murphy played in small gangster joints with the other young Chicagoans, the only spots where they could play jazz the way they wanted to in those days.

On one such gig with the late Dave Tough they came to work one day and found the place closed by the police and themselves unpaid. Dave was a nervy kid and wrathfully looked up the hood owners to squawk. The two lads came out of the fracas with eight pints of prohibition gin apiece in lieu of a cash settlement.

In 1927 Earl worked the Delavan Lake summer job in Art Hodes' band. Art had music on the

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Merl C. Fahler, Assistant Director
South Bend Shrine Club Band, South Bend, Ind.

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Evolution Of Jazz

by J. Lee Anderson



... suitable entertainment after many weeks afloat ...



... the romantic figure of the river gambler ...



... such other valuables as he might possess ...

The appearance of the steamboat on the Mississippi heralded the doom of the flatboat as well as many of the evils that accompanied this form of transportation. Despite the fact that many early vessels were equipped with cannon, the pirates who patrolled the river banks in droves took a steady toll of life and property. The crews of the flatboats were scarcely an improvement over these marauders as the residents of the river towns could well attest to. Tchoupitoulas street, where the flatboats moored after the trip down stream, abounded in rough saloons and bagnios and was a favorite resort of the "river bullies" in search of suitable entertainment after many weeks afloat. Another district known as "the Swamp" and located on Girod street, enjoyed an even greater popularity among the lawless element. Here murder and mayhem, robbery and arson thrived with virtually no interference from the law for the

better part of the 19th century. As a center of lawlessness and assorted depravity in New Orleans, the Swamp outdid its later and larger counterpart, Storyville. When the "floaters" disappeared from the waterways, the considerable population of boatmen gradually dwindled also. The river pirates were in turn replaced by their city cousins, the gamblers, who rode the steamers deftly flattening purses from St. Paul to New Orleans. Few accounts of life on the Mississippi during the 19th century fail to mention the romantic figure of the river gambler, impeccably attired and sporting diamonds the size of hen eggs. All varieties of gambling flourished on the river—poker, faro, blackjack, three card monte, seven-up, as well as such hoary standbys as the shell game. While a few of these manipulators were honest, the majority were adept at the many shady maneuvers guaranteed to separate the sucker from

his funds, luggage, and such other valuables as he might possess. The frequent races between rival steamers constituted another traveler's hazard. Such contests to determine "the fastest boat on the river" sometime taxed a vessel's steam capacity to such a degree that the boiler exploded, scalding many passengers and crew members to death and seriously injuring others. Despite such minor shortcomings, the number of packets in service continued to mount until the scene at the St. Louis wharves in 1855 was described as "the fleet of steam boats extending entirely out of sight to the north." Following the Civil war, musicians began to appear on the steamboats to provide entertainment for the travelers. These early groups were the forerunners of the numerous excursion boat bands which were later to carry jazz to such northern outposts as St. Paul and Red Wing, west to Kansas City and east to Pittsburgh.

THE BLINDFOLD TEST

Strictly Personal, Says Oliver

By LEONARD FEATHER

Sy Oliver is an honest man. He is the kind of guy with whom you can disagree heartily while respecting his integrity.

Because he was afraid his honest opinions might get him into trouble if he took a *Blindfold Test*, Sy stalled for many months before submitting to a session. When we finally got together, there was a long preamble during which he made the following points:

- Twenty years ago I could have identified every car that came down the street. Today I don't know one from another. It's the same thing with music.

- There is objectivity, sense, and purpose in everything Duke Ellington does, while Stan Kenton stands for flashy sensationalism.

- Since all criticism is based on personal taste and not on the worth of this as compared with the worth of that, the rating will be based strictly on my personal pleasure.

The Records

1. I'd say this is Les Brown. Can't think of anybody else whose band is so melodic and essentially rhythmic. The ensemble sounds especially good in these days of non-melodic performances. The alto solo is good too . . . Sounds as if he has a feeling for the over-all picture; doesn't use too many notes, and sounds as if he would be sympathetic to any musical setting . . . Some musicians have so little flexibility, they play exactly the same way on *Tiger Rag* and *Nearer, My God, to Thee* . . . Original conception here; a simple melodic thing that shows a tremendous sympathy for the guy who buys a ticket to a dance. Compared to most things, it's in excellent taste, too. Four stars.

2. This is that blind kid, isn't it? . . . the one who made Symphony Sid's theme? . . . I've never heard him play a solo quite like this before—it throws me, but I'm sure it's him. He's one of the few who've incorporated the identifying qualities of bop with good taste and a good melodic line; even his soloists are imbued with the same feeling; they even use the bop cliches, but to excellent advantage. There's nothing more wrong with bop than there is with opium—it's just a matter of how you use it. It can be a sedative or it can be destructive. This group is accepted by dyed-in-the-wool boppers and by me. It's a unique sound; I've never heard a record of his that I wouldn't give four stars.

3. I don't know who this one is, but it's one of those bop records in the sense that I detest it. I am not equipped to distinguish one group of this kind from another. I don't like it. I feel there is nothing derogatory about commercial values; I think in the final analysis the music that lives is the music that the greatest number of people buy, and this isn't it.

If this form of musical expression makes them happy, o.k. No musical effort is entirely wasted. Sure, they have tremendous talent. Hitler was one of the greatest orators and spellbinders who ever lived; but greatness does



Sy Oliver

not mean goodness. For my personal preference, no stars.

4. Such a beautiful background and such a horrible voice! For a colored artist to have such an elaborate background must mean it's someone who's highly successful; probably someone who started out with just a banjo and a bass . . . Not Dinah Washington or one of those people, is it? Or that girl whose husband was a trumpet player—no, it's not her, she's supposed to be one of the greatest right now.

The background is misplaced; her sound is much too earthy for it. The voice shows lots of feeling, great sympathy, and authority, but it's like Billie Holiday singing intermissions at the opera. The presentation of music in any form needs the courage of the artist's convictions, be it fish or fowl, F-O-W-L. A blues quality voice should have a blues background or a blues-type instrumental grouping. And her diction is atrocious. One star.

5. You can take this off, I've heard enough . . . With the exception of a few old masters like Louis, who had something to say, I don't like solos except as part of an over-all picture, the way Duke uses them. I can't stand three minutes of tenor sax; that is the most objectionable instrument being used today. None of them swing—they all either underblow or overblow. This one subtunes all the way.

All great solo work lies in the presentation

Records Reviewed by Sy

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

1. Stan Kenton, *Dynafun* (Capitol). Comp. & arr. Ray Wetland; Art Pepper, alto.
2. George Shearing, *Quintessence* (MGM).
3. Charlie Parker, *Relaxin' with Les* (Mercury). Parker, alto; Dizzy Gillespie, trumpet; Thelouise Monk, piano.
4. Sarah Vaughan, *Deep Purple* (Columbia). With Percy Faith trio.
5. Lester Young, *French* (Mercury).
6. Lionel Hampton, *Cool Train* (MGM).
7. Sharkey Bonano, *That Da-De Strain* (Capitol). Sharkey, trumpet; Nanto Pecora, trombone.
8. Dave Brubeck trio, *How High the Moon* (Fantasy). Brubeck, piano.
9. Woody Herman, *By George* (MGM). Phil Urso, tenor; Herman, clarinet.

—and preservation—of the melody. Give this guy one star—and if it turns out to be one of my friends and he beats me up, you'll pay the hospital bill.

6. I'd say this was Lionel Hampton's band . . . I prefer a full band to a small band, but this is a grouping of cliches at their worst, well played. Indeterminate solo work, neither bop nor not bop, and very offensive; an overall sound that's muddy, maybe owing to the recording; the whole thing has no personality, no meaning, nothing distinctive.

Which reminds me, the only people who have done anything interesting with the 12-bar blues phrase in 20 years are Duke Ellington and Louis Jordan.

A few records like this were successful in the past . . . this has caused record companies to hamper progress and new ideas in big band writing by encouraging more of this stuff. No stars.

7. At first I thought this might be an old Louis, but you can tell from the recording it's just someone reaching back; doesn't sound authentic—just an attempt to reproduce the old Dixieland sound. I find a lot of Dixieland things interesting, especially those with Louis and Teagarden, but this has no outstanding characteristics. No stars.

8. This is the first Shearing record I've ever heard that I didn't like. In the first place, outside of *Body and Soul* this is the most abused tune ever written, so I'm inclined to close my ears.

If it is Shearing, and I'm convinced that it is, he must have been influenced by the fact that people are supposed to ad lib on this tune. The first, slow part is in very good taste. The last chorus shows touches of Shearing originality, but his heart isn't in it. Because it's Shearing give it two stars anyway.

9. Nice brass effect on that first chorus . . . tenor solo on the second chorus is a complete waste—they could have done something much more interesting with it. A solo in a big band must be spotted right, must have something to do with the original melody or the mood the arranger is trying to present. Duke's soloists, for example, complement the mood of the composition. I liked the brass melodic line in the first and last chorus. Clarinet player sounded like a million other clarinet players. Two stars.

The Hot Box

(Jumped from Page 11)

work above in mickey bands. All the Chicagoans, gradually and in groups, migrated to New York. Earl left the Windy city in 1938 and remembers that there were six Chicago jazz units working simultaneously in Greenwich Village by 1940.

He worked with Joe Marsala on 52nd St., and made most of Milt Gabler's Sunday afternoon sessions at Jimmy Ryan's. While in New York Murphy made his first records in 1940. He was featured on the Chicago Rhythm Kings Signature sides made by Bob Thiele, among the first of the small label jazz companies. Murphy's bass can also be heard on the Art Hodes Decca sides cut in 1942 for one of the *Gems of Jazz* albums. He returned to Chicago in 1945.

Today Murphy is a member of the Travelairs, a trio, playing the Zebra lounge on Chicago's south side. With him are Jack Ivett (recently replacing Jimmy Ille on trumpet) and Rick Martin, guitar. Most of the John Schenck Dixie sessions at the Gaffer's and the Bee Hive and Earl featured on the bass.

COLLECTORS' CATALOG: Ed Grayson, 210 Grant street, Troy, Ohio. Interests are general, but concentrated on Dixieland. Started collecting while looking for records for someone else (see *Hot Box*, July 29).

S. Weber, 29 Josefiastharst, Vienna, Austria. Young Kenton fan who desires to correspond with American jazz fan also interested in JATP. Herman, and Ellington. Is a chemist.

Robert Van Lathem, 6 avenue de l'Arbaete, Boitsfort, Brussels, Belgium. Early Dixieland.

Swedish Modern
Gunnar Reinholdt, V. Agatan 15, Eksjo, Sweden. Duke Ellington, Sarah Vaughan, and other moderns. Would like to get a pen pal who might be able to get him some copies of *Down Beat* which he is unable to obtain in his native town.

Lou Kiljen, For. Corresp., S.K.F.C. 1 Oostersekade, Amsterdam, Holland. Progressive jazz fan who is a member and founder of a Stan Kenton club. Is a steward on the Holland-America Line. Desires to correspond with American jazz fans.

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Old Friends Flock To Kenton's Oasis Opening



Hollywood—Stan Kenton's opening night at the Oasis was a must event for Kenton alumni Pete Rugolo, June Christy, and Vido Musso, who renewed old friendships from the audience's side of the spot. Pete is now an MGM music director; June's doing a single, and Vido recently stepped up on the podium to lead his own 17-piece ork. In the photo at the

right, Kenton gets a few words of advice from Dave Dexter, Capitol records' jazz authority, while singer Dottie O'Brien volunteers only a big smile. No room for rumor in the Dave and Dottie pairing, as Dave's wife, ex-vocalist Mickey Roy, and Dottie's husband, drummer Bud Combine, were on the other side of the table.

SWINGIN' THE GOLDEN GATE

Hamp Bash Draws 6,294, Yet Promoters Lose Loot

By RALPH GLEASON

San Francisco—Lionel Hampton's much heralded "Cavalcade of Jazz" at the Oaks ball park July 1 failed to draw the expected record breaking crowd. Actual attendance was 6,294 which, while a whale of a crowd, was not only considerably less than Hamp's own record of 7,100 at the auditorium three years ago, but was not sufficient to take the production out of the red.

Vido Shifts From Glaser To GAC

Hollywood—Vido Musso, the one-time Goodman tenor star who launched a new band here recently, has secured his release from booking pact he had with Joe Glaser's Associated Booking Corp.

Musso, who has been touring the coast area on one-niters, signed immediately with GAC. He plays first date under their banner at San Bernardino July 30.

Down Beat covers the music news from coast to coast.

Hampton was paid a total of \$5,500 for the date. He worked 1 1/2 hours, which may make this the most expensive date in the music business, certainly in this area. It figures out around \$60 a minute. Originally the contract was for a guarantee of \$6,500 against 55 percent, but when it became obvious the nut would be prohibitive, the Hampton office knocked it down a grand.

A Hassel

But they still took out \$5,500, Joe Liggins got \$600, union standbys came to \$594 (for the ball park and a dance afterwards at the auditorium), and rent on the ball park was 10 percent, so you can see what a hassel it was.

Jimmy Lyons and Don Barksdale, who promoted the date, were left with an estimated loss of some \$500 for their four weeks of hard work. The gig was well publicized, plugged, and ballyhooed. The overcast sky may have kept some people away, but it seemed to many observers that the crowd was all you could expect.

The show itself wasn't much. Feature was a disc jockey blues singing contest which was declared a three-way tie (by Hamp) between George Oxford, Don Barksdale, and Fatso Berry, though Fatso got by far the most applause. Several local attractions played before Hamp went on and the outstanding one was a lad from San Mateo named Sidney Staton, who uncovered a fine, big voice not cast exclusively in an Eckstine groove.

The afternoon hassel was followed by a dance date, which Liggins played, at the Oakland auditorium and at which Hampton announced he would appear but did not, to the disappointment of many fans.

BAY AREA FOG: Bob Mielke's band featured at a Bayside Jazz society bash July 1. Bob used Norman Klehm, trumpet; Bill Napier, clarinet; Jerry Stanton, piano; Bill Dart, drums, and Dick Lammi, bass . . . The Sticks McGhee-Wynonie Harris-Eddie Durham package playing all over the Bay area early in July . . . Freddy Stulce and Dick Cathcart in the Ray Noble band at the Mark.

Berger with Rey

Johnny Berger in the Alvino Rey band on drums . . . Harry James drew a good crowd July 2 to Sweet's . . . Lots of western artists coming through this area—Bob Willa, Hank Snow, Lefty Frizzel, etc.

Bop City, after-hours spot on Post street, has Pony Poindexter, Richard Wyanda, and Roy Porter blowing with Dexter Gordon and various other cats . . . Jimmy Nelson, local blues singer, scored with a Speciality disc of *T-99 Blues* accompanied by the Peter Rabbit trio, another local group . . . Saunders King failed to show in court when his narcotics trial came up and a warrant was out for him.

Dope drive heavy in San Francisco these days, with lots of newspaper play but not much emphasis on musicians . . . Ernie Andrews at the Black Hawk . . . Looks like there's no hope for a revival of music at the Downtown theater.

Evelyn Knight booked into the Fairmont July 17 . . . Betty Bennett, getting lots of comment for her singing at Fack's, snagged a TV show as summer replacement for Roberta Quinlan . . . If you want to watch a night club op burn, just mention the Page Cavanaugh name in the Black Hawk. "They never even said goodby," Guido complains.

Marty Marsala back on his feet again and slated to resume at the Hangover club July 15.

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WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOEFER

Ike Carpenter

- 6 *Jeep's Blues*
- 5 *Yesterdays*
- 6 *Things Ain't What They Used to Be*
- 6 *Day Dream*

Jack: As you might guess by the titles, Carpenter has great respect for the Duke. And his 10-piecer executes these Paul Villepigue arrangements well. There's a clean, pretty, Harmon-muted trumpet solo on *Jeep's Blues*, along with a properly Hodges-like alto and some rich sax voicings.

Trombonist hits some bad clams at the end of the just-fair *Yesterdays*, but more excellent trumpeting, open-belled this time, ignites *Things*. Good sax sounds on *Day Dream*, also. (Modern 45-116, 45-117.)

Dorothy Collins

- 5 *How Many Times?*
- 5 *Did I Remember?*

Pat: Dorothy gives the old Irving Berlin *Times* a refurbishing which is oddly like the prevailing pop vocal style of the early '30s. She's backed, on both sides, by an orchestra conducted by her musical mentor, Raymond Scott. (MGM 11020.)

Duke Ellington

- 7 *Fancy Dan*
- 6 *The Hawk Talks*

Jack: From the first notes struck on both of these sides, one is hit by the feeling of exuberance and conviction of purpose that was so long lacking in the kingdom of Edward Kennedy. There's no doubt about it, this band means business!

Louie Bellson's *Hawk Talks* is farther away from the usual Ellington than anything Duke has ever recorded. Crew sounds more like one of Woody's bands.

The writing gets rather cluttered after the first chorus, with too much going on for comfort. But the spirit is willing, as Louie spurs the band on all the way.

Fancy is an Ellington composition that features work by Paul Gonsalves, Harold Baker, Britt Woodman, Quentin Jackson, and Duke in the solo spots. Better of the two sides, it's also the first swinging Duke original waxed by the group in some time. (Columbia 39428.)

Ella Fitzgerald

- 7 *The Chesapeake and Ohio*
- 6 *Because of Rain*
- 6 *Come On-A My House*
- 5 *Mixed Emotions*

Pat: Two novelties and two ballads, with Sy Oliver directing the accompaniment. Though the C & O travels at a rather fast clip, almost too-hurried a tempo, Ella has a gay time trading phrases with a vocal quartet and tossing in some of the jazzy tricks of the Chick Webb days.

Come On, the William Saroyan—Ross Bagdasarian ditty, apparently first hit wax in a Kay Armen vocal, was made a popular by the Rosemary Clooney version, gets its Decca coverage by Ella. Bill Doggett's Hammond organ, combined with Johnny Blowers' drums, Everett Barksdale's guitar, Hank Jones' piano, and Arnold Fishkin's bass, do the backing. Doggett's Hammond adds a wild flavor to this catchy number, and Ella does the dialect with ease.

The other two songs, both slow ballads, display Miss F's sweet and

Rating System

Records are reviewed by Jack Tracy, George Hoefler, and Pat Harris. Rating from 1 to 10 are assigned, with 10 tops, but reserving that number for extraordinary performances only. Reviews are listed alphabetically by the artists for easy reference.

gentle mood, with Ella taking more liberties, jazzwise, with *Rain*, though you've heard it all before. (Decca 27602, 27680.)

Ralph Flanagan

- 4 *You for Me*
- 2 *Wang Wang Blues*

Pat: You, subtitled *Me for You* for those who find the name confusing, was penned by the leader and one of his managers, Herb Hendler. It's a familiar riff tune, simple as they make 'em, and arranged tightly and well. It jumps pleasantly, until the band starts to go over the lyrics. The words on the reverse, a recent addition to this old jazz standard, are sickeningly banal. The band's performance is likewise. (Victor 47-4182.)

Freddy Gardner

- Mighty Lak' a Rose
- 1 *Hear You Calling Me*
- Trees*
- The Kiss in Your Eyes*
- Songs My Mother Taught Me*
- None But the Lonely Heart*
- The Song of Songs*

Love's Old Sweet Song

Album Rating: 4
Pat: For a man who used to jam with some of Duke Ellington's musicians, English alto saxist Freddy Gardner, who died last year, shows none of their, or any, jazz influence in this collection. First, the recordings were made in a church, one of the advantages being (says the album notes) that Gardner's already powerful vibrato would be emphasized. Also, his only accompaniment on all of these was a pipe organ. Undoubtedly the dripping sentimental treatment Gardner accords his material here is just the way a great many people like these songs to be played. Album notes include biographical data on Freddy. No picture. (Decca DL 5332.)

Dizzy Gillespie

- 7 *The Champ*
- 6 *Part II*

Jack: Here's the first side that gives any idea of the excitement Diz can stir up in a club, where tunes like this usually run to 15 minutes or more in length.

Men with Diz are J.J. Johnson, Budd Johnson, Milt Jackson, bassist Percy Heath, and Art Blakey.

It's a romping blues, with Milt and Diz swinging away on the first side, preceded by J.J. and Budd. The first three blow some grand things, but Budd gets hung up on a screaming jag *ala* Illinois.

Unfortunate thing about the record is that it was split right after the first few bars of J.J.'s solo, so that deejays are going to have a tough time playing either side. That could have been eliminated, as the band repeats the original figure just before the trombonist comes in and makes an ideal spot for a break.

Recording what he wants to on his own label is proving to be a boon for Diz. (Dee Gee 3604.)

Benny Goodman

- 7 *South of the Border*
- 7 *Down South Camp Meatin'*

Jack: Really a crack band that Benny assembled for this recording date. Includes such as Chris Griffin, Billy Butterfield, Lou McGarity, Boomie Richman, Peanuts Hucko, Stan Freeman, Bob Haggart, and others.

Both Fletcher Henderson arrangements, the sides are played with great skill and efficiency, but they don't quite get across the communicative excitement Goodman swing bands were noted for. You can feel it under the surface, however, waiting to burst out if only a fiery soloist would lead the way.

Unfortunately, Benny isn't that man here. His playing on both sides lacks conviction and authority—much like Joe Louis' ring performances these days. In fact, there's a near-stumble during his *Camp Meatin'* solo that the old meticulous Goodman would never have allowed released.

Don't get me wrong—these are good, solid records. But they could have been great. The band was ready to burn had someone lit a match. (Columbia 39416.)

Down Beat covers the music news from coast to coast.

Harry James

- 8 *Tango Blues*
- 5 *When the Sun Comes Out*

Jack: The blues are taken for a tango ride, as Harry and the band come up with a great performance. Socking brass, a firm rhythm section, a wonderfully virile and exciting James solo, and Corky Corcoran's tenor work make this Harry's best side in ages. Notice the trumpets, in the last chorus, playing the opening line from James' early *Trumpet Blues* record.

Little to hear on the flip, as Harry gets schmaltzy and Willie Smith is given too short a solo role. (Columbia 39419.)

Bunk Johnson

- Bunk Plays the Blues*
- Bunk Plays the Spirituals*

Album Rating: 7
George: William Russell has judiciously edited his American Music catalog and pieced together three fine LP's. Bill writes on the very attractive and informative dust cover, "Since early days it was the custom at New Orleans dances to wait until after midnight to moan the low down blues. By that hour the more respectable people had gone home and the dancing would become a little

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rough and down to earth."
The "A" side was recorded in San Jacinto hall, New Orleans, a few minutes past midnight of Aug. 3, 1944. A resulting performance of sheer musical beauty is on the vinylite. Bunk's idea of the 24-bar blues form, that a "blues chorus" should consist of two 12-bar sections, is illustrated. The late trumpeter gives out with clean phrasing and a full rich tone at a tempo that rocks delightfully.

He sets the same pace for fine solos in slow blues from George Lewis' clarinet and Jim Robinson's trombone. You can both hear and feel the rhythm section made up of Baby Dodds' drums, Slow Drag's bass, and Lawrence Marrero's banjo. There are two tracks on the blues side. The long one was previously issued as *Lowdown Blues* (12-inch) and the second is the *Sea See Rider* side shortened considerably.

When the *Saints Go Marching In* opens the spirituals side. It is a previously-unissued master cut in San Jacinto hall as the band was warming up on a hot August evening. As expected from an opening tune, it lacks unity of feeling and it is too evident the individual soloists are breaking in for the night.

This is followed by *Just a Closer Walk with Thee*, cut in 1945 by a somewhat different band including Kid Shots, second trumpet; Isidore Barbarin, alto horn; Adolphe Alexander, baritone; Jim Robinson, trombone; Joseph Clark, tuba; George Lewis, E-flat clarinet; L. Marrero, bass drum, and Baby Dodds, snare drum. The number is played as a slow dirge used by the bands when they led a funeral cortege to the cemetery. The genuineness of the sound is almost real; it is as though they were actually taking a dear companion on his last ride. The set finishes off with a happy and sprightly version of *Lonesome Road* by the original Johnson band. (American Music LP 638.)

Stan Kenton

- 6 *Jump for Joe*
- 5 *Laura*

Jack: *Jump* is an effectively simple (for awhile) eight-bar blues figure that's played first by trombones, who are later joined by saxes playing a counter figure, then trumpets. Art Pepper gets the only solo spot, handles it neatly.

Following Art, that same figure gets repeated over and over until you're mighty happy when the side finally hits the three-minute mark.

Laura is an exact carbon of Stan's *September Song*—the band sings a chorus, trams come in, then the saxes enter with a flourish. This type stuff could go on forever; might get to be another Artistry series. (Capitol 1704.)

George Lewis

- In the French Quarter
- Kid Shots-George Lewis-Jim Robinson

Album rating: 6

George: The first above side opens with *Over the Waves*, a Mexican waltz now known as *The Loveliest Night of the Year*, performed on solo clarinet accompanied by Lawrence Marrero, banjo, and Slow Drag (Alcide Pavageau), bass. This side is a wonderful showcase for the Lewis clarinet, the most outstanding New Orleans clarinet great of today. The above and the following sides were recorded in Lewis' own kitchen with his two friends mentioned above.

Especially interesting is *Burgundy Street Blues*, as it was made with a patched clarinet two days after returning home from the hospital, where he had been confined with a crushed chest. As Russell states, it is "a beautiful, plaintive blues." Other two pieces on this side are *New Orleans Hulu* and *St. Philip St., Breakdown*.

Reverse was recorded by Lewis' band at San Jacinto hall with Kid

Shots Madison's trumpet; Lewis, clarinet; Robinson, trombone, and rhythm made up of Baby, Drag, and Lawrence. Shots stands out on *High Society* with the usual Orleans drive so necessary for a parade style. *San Jacinto Blues* has fine Jim Robinson trombone and the *Ice Cream* number shows all the men in a mellow mood and again Robinson shines through. (American Music LP 639.)

Dean Martin

- 5 *In the Cool, Cool, Cool of the Evening*
- 4 *Bonne Nuit*

Pat: *Cool* is a Johnny Mercer—Hoagy Carmichael novelty, and a bright bit to bring out at this time. Martin does the vocal smoothly, adding a touch of vaudeville gallantry which properly ought to be accompanied by a wave of the straw hat and a shuffle step into the wings. *Bonne Nuit* is a Livingston and Evans tune from the same movie in which *Cool* is heard, *Here Comes the Groom*. (Capitol 1703.)

Eddie Miller

- 6 *Ellington Echoes Parts 1 and 2*

Pat: Four of the Duke's songs, *In a Sentimental Mood*, *Solitude*, *I Let a Song Go Out of My Heart*, and *Sophisticated Lady*, are presented on this 10-inch 78 rpm disc by tenor saxist Miller, aided by Gordon Jenkins' chorus and orchestra. As is obvious from the choice of material, there is no opportunity for Miller to get hot here, and he doesn't. This is pretty sax music which steers safely clear of the syrupy consistency of the Freddy Gardner work reviewed above, though the melody is still most prominent. (Decca 27603.)

Mills Brothers

- 5 *Love Me*
- 4 *Who Knows Love?*

Pat: At times, *Love Me* sounds much like the Herb Jeffries version

of the number, both in Victor Young's "singing strings" backing, and the lead brother's vocal. *Less* solo work on the second *Love*, which is not as sound a tune. (Decca 27615.)

Les Paul—Mary Ford

- 6 *Josephine*
- 5 *I Wish I Had Never Seen Sunshine*

George: Another Les Paul biscuit, replete with technique and novelty effects. Les performs *Josephine* as a solo instrumental with Mary chording alongside and those who like the Wayne King catchy melody will go for the side. The reverse features Les and Mary doing a multiple vocal on the standard hillbilly tune, a number that comes straight from Tin Pan Alley. (Capitol 1592.)

Voices of Walter Schumann

- 6 *For All We Know*
- 5 *Whoo-ee Loo-Eee-Siana*

George: This attempt to use large choral groups on popular tunes has been fairly successful, and has more musical merit than some of the other recent innovations used in selling music to the general public. The first tune is another revival and is one of the better melodies of the past. The reverse is just an innocuous novelty. (Capitol 1593.)

Bill Snyder

- 6 *Chicago Blues*
- 5 *Serenade*

Jack: The *Blues*, written by Snyder, has a lovely little theme that sets a peacefully meditative mood until the leader breaks it midway with some needlessly flashy piano. A very appealing side, however, the best we've heard from Bill.

Serenade is straight ballad stuff, with piano predominant. Pleasantly listenable fare. (London 1080.)

Charlie Spivak

- 6 *Angela Mia*
- 4 *Paul Revere*

Jack: Charlie's lovely-toned trumpet takes the first chorus of *Angela Mia*, followed by vocalist Tommy Lynn, possessor of a rich, warm baritone voice that stays in tune.

The band sounds alive and vibrant on the reverse, with the brass, especially, cracking in fine fettle. But the tune is a discouragingly poor novelty that has little hope of catching on. (London 1084.)

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Kay Starr

- 4 *Come On-A My House*
- 5 *Hold Me, Hold Me, Hold Me*

Pat: Kay is not too successful in aping the Armenian dialect *Come On* demands. She sounds unrelaxed, and her voice is hard. However, the flip side is more in Kay's robust little groove. (Capitol 1710.)

Fats Waller

- 5 *You Can't Have Your Cake and Eat It*
- 5 *Not There, Right There*

George: These two sides were recently discovered in England and were previously unissued. They are both tunes on which Fats wrote the music and Spencer Williams the lyrics. The ebullient Waller piano and vocal treatment is applied to both tunes, which are of the novelty variety. Yet, it is a very subdued Waller. 'Twould seem he didn't feel too good on the day he made these sides. This one is for the Fats Waller collectors. (Circle 3005.)

Dinah Washington

- 4 *If You Don't Think I'm Leaving*
- 5 *I'm a Fool to Want You*

George: Dinah has the voice and feeling for singing classic blues of the earthy type. The *Leaving* tune above could have been performed using a true blues style. Instead it is spoiled by the use of single-word phrases followed by short pause, making a chopped-up rendition lacking in unity.

She brings on her ballad style for the current *Fool to Want You*, but it isn't strong or finished enough to really score. Ike Carpenter's west coast band shows up as Miss Washington's accompaniment on both sides. (Mercury 5665.)

The Weavers

- 6 *When the Saints Go Marching In*
- 4 *Kisses Sweeter Than Wine*

Jack: *Saints* is a dead cinch to be as big as anything this group has ever done—and they were the ones who came up with *Goodnight, Irene* and *On Top of Old Smoky*.

It's a perfect formula—a ringing old New Orleans marching tune, a rousing group of voices, and a Dixieland background. Would that I had 10 percent of this one! (Decca 27670.)

Florian Zabach

- 4 *Tea for Two*
- 4 *Running off the Rails*

George: So Zabach does play something besides *Hot Canary*! *Tea for Two* is uninspired and dull, while on the novelty, *Rails*, classified on the label as *Loco-Motif*, he doesn't approach Joe Venuti either from the standpoint of technical virtuosity or a feeling for jazz. (Decca 27614.)

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'Beat' Bouquet To Kid Ory

(Jumped from Page 2) just to changing times in which the popularity of big bands was beginning to be established.

His reed section included Albert Nicholas, Darnell Howard, and Barney Bigard, all of whom have since played clarinet with Ory's present band. The band was quite successful for awhile, until Oliver became ill, and finally Ory returned to the coast where he re-formed his band and continued to play until 1933.

The depression, by this time, had practically wrecked the band business. Jobs became scarce and poorly paid and sometimes it was

impossible to collect any money at all. Public taste seemed to be swinging firmly to big bands and to a kind of music which Ory did not care to play. So he retired from music, vowing that he wouldn't come back until he could play his kind of music and get paid for it.

Kept Name Alive

The tunes he had written, such as *Muskrat Ramble* and *Savoy Blues*, which the Hot five had recorded, and the records he had made kept his name alive among jazz collectors, and his reputation had grown steadily until 1940. No one knew what had become of this trombone player who appeared on practically every one of the great New Orleans records, and he was becoming something of a legend.

Then some jazz fans discovered him living comfortably and quietly

in Los Angeles and induced him to bring out his horn so some photographs could be taken. It was the same gold horn inscribed with cherubs and scroll work that he had used on the Hot five sessions. Because the photographer wanted some action shots, Ory played and he sounded as wonderful as ever, though he said he felt a little rusty.

New Orleans jazz was getting a new start on the west coast in the early '40s. Lu Watters was playing in San Francisco and Bunk Johnson came out for a concert in San Francisco, and Ory and Mutt Carey went up to play with him. Ory had sensed that there was renewed interest in New Orleans jazz for some time and had been getting together with Mutt and Minor Hall, Bud Scott, and Buster Wilson, all of whom were still working in Los Angeles in various groups.

Joined Barney

About this time, Barney Bigard, to whom Ory had long been like a father, left Ellington and formed his own band. Ory's name had begun to appear regularly in jazz magazines, many of the records he had made were being reissued and were selling well, and Barney decided to hire Ory as an added attraction.

It was not a New Orleans band but they played some of the old tunes and a great many people, attracted by Ory's name, came to hear the group, so that he was featured more and more.

A few months later Orson Welles, who used a different musical group on his *Mercury Theater* radio program each week, and who was himself interested in jazz, decided to try a New Orleans band and asked me to round up an all-star aggregation for him.

Easy To Assemble

It was easy to do: Mutt Carey, trumpet; Jimmie Noone (who was playing a club date in town with his own small band), clarinet; Buster Wilson, piano; Bud Scott, guitar; Ed Garland, bass; Zutty Singleton, drums, and Kid Ory, of course, on trombone. They had all played together at one time or another and after a short rehearsal the group really clicked.

They were deeply engrossed in the routine they had worked out for *High Society*, the tune they had chosen to play, when Welles walked into the rehearsal studio. They showed a refreshing lack of concern at his appearance and when he was introduced to Ory, who tends to be preoccupied during rehearsals, Ory asked, "What was the name?"

Welles, who treated the band with profound respect and consideration throughout their association with him, carried it off beautifully (much to the relief of those around him who were not at all sure how he would take it) by expressing his pleasure at meeting a man whose music he admired so much.

Much Success

They were such a huge success on the show, and Welles received such a volume of mail in favor of the band, that instead of the one performance originally scheduled, they stayed on the show for more than three months.

The band at this time was billed as an all-star group and had no leader, but it was this group that Ory took over shortly after, except for Noone, who had died, and Zutty Singleton, who had other commitments. They recorded 16 sides for Crescent (now on Jazz Man), two albums for Columbia, two records for Exner (now on Linden), Circle, and Dixieland Jubilee.

Since 1944 they have played (Turn to Page 19)



(Photo courtesy of the Jazz Club Archives)

Hollywood—A quarter of a century ago, this group made jazz and recording history at the Okeh studios in Chicago. It's Louis Armstrong's Hot Five, of course, with Louis hitting a note on the piano, and this issue's Bouquets to the Living subject, Kid Ory, second from the right. Others in that group were Johnny St. Cyr, Johnny Dodds, and Lil Hardin Armstrong.



Hollywood—Jelly Roll Morton's Red Hot Peppers, who recorded for Victor in 1926, also included Kid Ory in the lineup. Morton, the fabulous New Orleans pianist, is seated in the center. Others, left to right, are Omer Simeon, clarinet; Andrew Hilaire, drums; John Lindsay, bass; Johnny St. Cyr, banjo; Ory, trombone, and George Mitchell, trumpet.



Hollywood—When the Clarence Black orchestra opened Chicago's Savoy ballroom, in 1927, violinist Black (seated above) had the following men with him (left to right): Al Washington, tenor; Boyd Atkins, alto; Briggs, alto; "Reverend" Hall, bass; Tubby Hall, (Minor's brother), drums; Bill Wilson, trumpet; Thomas Gray, trumpet; Rip ———, banjo; Kid Ory, trombone, and Henry Prince, piano.

Kid Ory Discography

By GEORGE HOFFER

Trombonist Kid Ory's recent recordings are available. Below are listed some representative sides. Some of his older waxings are available on reissues. Besides his work under his own name, he can be found on some sides by Louis Armstrong, Chicago Footwarmers, Johnny Dodds, Lil's Hot Shots, Jelly Roll Morton, New Orleans Bootblacks, New Orleans Wanderers, King Oliver, Luis Russell, and other more obscure groups and vocal accompaniments.

1944		
Kid Ory's Creole Jazz band	<i>South/Creole Song</i>	Jazz Man 21
Kid Ory's Creole Jazz band	<i>Blues for Jimmie/Got Out of Here</i>	Jazz Man 22
1945		
Kid Ory's Creole Jazz band	<i>Do What Ory Say/Careless Love</i>	Jazz Man 25
Kid Ory's Creole Jazz band	<i>Panama/Under the Bamboo Trees</i>	Jazz Man 27
Kid Ory's Creole Jazz band	<i>Ory's Creole Trombone /Original Dixieland One-Step</i>	Jazz Man 26
Kid Ory's Creole Jazz band	<i>Maple Leaf Rag/Wearly Blues</i>	Jazz Man 28
1947		
Kid Ory's Creole Jazz band	<i>Bucket Got a Hole in It/Tiger Rag</i>	Col. 37274
Kid Ory's Creole Jazz band	<i>Creole Bo-Bo/Bill Bailey, Won't You Come Home?</i>	Col. 37276
1949		
Kid Ory's Creole Jazz band	<i>Tiger Rag/Eh La Bas</i>	Dixieland Jubilee 212
Kid Ory's Creole Jazz band	<i>Savoy Blues/12th Street Rag</i>	Dixieland Jubilee 213
1950		
Kid Ory's Creole Jazz band	<i>Savoy Blues/Blues for Jimmie</i>	Col. LPCL 6145
Kid Ory's Creole Jazz band	<i>Creole Song/At a Georgia Camp Meeting</i>	
Kid Ory's Creole Jazz band	<i>Glory of Love/Go Back Where You Stayed Last Night</i>	
Kid Ory's Creole Jazz band	<i>Mahogany Hall Stomp/Yaaka Hula Hickey Dula</i>	

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Basie, Count (Oasis) L.A., In 7/27, ne Basil, Louis (Chicago) Chicago, t Beckner, Denny (Faminto) Las Vegas, In 8/16, b
Bell, Benny (Southern Dinner) Houston, ne Bell, Curt (Sagamore) Lake George, N.Y., b
Bergman, Eddie (Ambassador) L.A., Out 8/7, b
Bishop, Billy (Dutch Mill) Delavan, Wis., 7/31-8/5, b; (Casino) Walled Lake, Mich., 8/8-17, b
Bobich, Baron (Casino) Lawrence Harbor, N. J., Out 9/4, b
Bothie, Russ (Paradise) Chicago, b Bowers, Freddie (Steel Pier) Atlantic City, b
Bradshaw, Ray (Crystal Terrace) Duluth, Minn., b
Brandon, Henry (Blackhawk) Chicago, r Branwynne, Nat (Mapes) Reno, Out 8/7, b
Breskin, Barney (Shoreham) Washington, D.C., b
Brown, Les (Palladium) Hwd., 8/7-9/3, b Bruce, Johnny (Centennial Terrace) Sylvanua, O., 8/10-12, b
Buse, Henry (Muehlebach) Kansas City, Out 7/31, b; (Troadero) Evansville, Ind., 8/8-16, ne; (Claridge) Memphis, 8/17-30, b
Byers, Verne (Riverside) Estes Park, Colo., Out 9/3, b
Byrne, Bobby (Arcadia) NYC, Out 8/6, b

Where the Bands are Moving

EXPLANATION OF SYMBOLS: b-ballroom; h-hotel; ac-night club; cl-cocktail lounge; r-restaurant; t-theater; cc-country club; th-roadhouse; pc-private club NYC-New York City; Hwd-Hollywood; L.A.-Los Angeles; ABC-Associated Booking Corp.; (Joe Glaser) 745 Fifth Avenue, NYC; AF-Allisbrook-Pumprey, Richmond, Va.; GAC-General Artists Corp., RKO Bldg., NYC; JKA-Jack Kurta Agency, NYC; MC-Macalee, Beverly Hills, Calif.; MCC-McConkey Artists, 1780 Broadway, NYC; MCA-Music Corp. of America, 878 Madison Ave., NYC; MG-Mace Gate at West 49th St., NYC; MFO-Marold F. Ooley, 8848 Sunset Blvd., Hwd.; BMA-Bag Marshall Agency, 437 Sunset Blvd., Hwd.; SAC-Shaw Artists Corp., 545 Fifth Ave., NYC; UA-Universal Attractions, 307 Madison Ave., NYC; WA-Willard Alexander, 30 Rochester Plaza, NYC; WMA-William Morris Agency, RKO Bldg., NYC.

Gray, Chauncey (El Morocco) NYC, ne Gray, Jerry (Casino) Walled Lake, Mich., 8/3-5, b
Grier, Jimmy (Paris Inn) L.A., ne
M
Hampton, Lionel (Rendezvous) Balboa Beach, Calif., 8/7-70, b
Harpa, Daryl (Wardman Park) Washington, D.C., b
Harris, Ken (Broadwater Beach) Biloxi, Miss., b
Harrison, Cass (The Club) Birmingham, Ala., ne
Harvey, Ned (Canri) Atlantic City, ne Hayes, Carlton (Desert Inn) Las Vegas, b
Heckacher, Ernie (Cal-Neve) Lake Tahoe, Nev., Out 9/3, b
Herman, Woody (Troadero) Henderson, Ky., 7/27-8/2, ne; (Centennial Terrace) Sylvanua, O., 8/3-9, b; (Steel Pier) Atlantic City, 8/17-23, b
Hill, Tiny (On Tour) ABC
Howard, Eddy (Aragon) Chicago, 8/14-9/9, b
Hudson, Dean (Claridge) Memphis, Out 7/28, b
Hugo, Victor (Shagure) Camden, N. J., ne
J
Jahna, Al (Thunderbird) Las Vegas, b James, Eddie (Granada) Chicago, b James, Harry (Casino Gardens) Ocean Beach, Calif., Out 8/6, b
Jerome, Henry (Kennwood Park) Pittsburgh, 8/6-19, b
Jones, Spike (Flamingo) Las Vegas, 7/26-8/15, b; (Fox) Detroit, 8/30-9/6, t; (Palace) Cleveland, 9/6-12, t
K
Kassel, Art (Lake Lawn) Delavan, Wis., 7/31-8/5, h
Kay, Sammy (Astor) NYC, Out 9/3, h Kayes, Georgie (Cinderella) Bridgeport, Conn., ne
Kerna, Jack (Governor) Jefferson City, Mo., ne
Kisely, Steve (Beverly Hills) L.A., h Krupa, Gene (Steel Pier) Atlantic City, 8/24-30, b
L
Laine, Buddy (LaBarbe) Pittsburgh, 7/30-8/18, ne
Lands, Jules (Ambassador) NYC, h LaSalle, Dick (Stater) Washington, D.C., h
Lawrence, Elliot (On Tour) ABC
Lester, Dave (Latin Quarter) Boston, ne LeWinter, Dave (Ambassador) Chicago, h Lewis, Tod (Last Frontier) Las Vegas, Out 8/9, h; (Cal-Neve) Lake Tahoe, Nev., 8/10-23, h; (Fairmont) San Francisco, 8/25-9/23, b
Lewis, Tommy (Mayfair) Wichita, Kans., ne
M
Machito (Concord) Klamasha Lake, N.Y., Out 9/3, h
Mahar, Bill (Holiday Inn) Morriaville, Pa., h
Marshall, Harry (Copley-Plaza) Boston, ne
Masters, Frankie (Claridge) Memphis, Out 8/2, h
Matthey, Nicolas (Plaza) NYC, h
Mayhurn, Jerry (Brass Rail) Savannah Beach, Ga., ne
McGrew, Bob (Broadmoor) Colorado Springs, h
McIntyre, Hal (Centennial Terrace) Sylvanua, O., 7/27-8/2, b
McLean, Jack (Hilton Manor) San Diego, b
Miller, Bob (Last Frontier) Las Vegas, 8/10-9/18, h
Monroe, Vaughn (Steel Pier) Atlantic City, 7/27-8/2, b
Morgan, Russ (Edgewater Beach) Cincinnati, Out 8/9, h; (Stater) NYC, In 9/7, h
N
Neighbors, Paul (Chase) St. Louis, h; (Pleasure Pier) Galveston, 8/17-9/3, h
Nelson, Leighton (Claremont) Berkeley, Calif., Out 9/18, h
Noble, Ray (Mark Hopkins) San Francisco, Out 8/5, h
O
O'Neal, Eddie (Palmer House) Chicago, ne
Overend, Al (Flame) Phoenix, Ariz., ne Owens, Harry (St. Francis) San Francisco, b
P
Palmer, Jimmy (Dutch Mill) Delavan, Wis., Out 7/29, b
Palmar, Johnny (Colonial) Rochester, Ind., b
Pannell, Bill (Rosevelt) Hwd., b
Pastor, Tony (Palladium) Hwd., Out 8/5, b; (Casino) Catalina Island, Calif., 8/7-13, b
Bailey, Buster (Lou Terrazi's) NYC, ne Bai Blue Two (Horizon) Great Falls, Mont., ne
Bardo, Quintet, Bill (Congress) Chicago, h Bari Trio, Gene (Biltmore) L.A., h
Barlow, Dick (Drake) Chicago, b Basin St. 6 (Lenfant's) New Orleans, ne

Compos

Agnew, Charlie (Hank's) Waukegan, Ill., b
Aladdin, Johnny (LaSalle) Chicago, h Albani, Pedro (Mayflower) Atlantic City, h Albert, Abby (Stork) NYC, ne
Alberts, Ray, Chick (Mirror) Cleveland, h Alley, Vernon (Black Hawk) San Francisco, ne
Alvin, Danny (Isabelle) Chicago, r Andrews, Sisters (Steel Pier) Atlantic City, 8/19-25, t
Archer, Jimmy (Jimmy Ryan's) NYC, ne Armstrong, Louis (Blue Mirror) Washington, D. C., Out 7/29, ne; (Standish Hall) Hull, Quebec, 7/30-8/12, b
Assunto, Frank (Famous Door) New Orleans, ne
Averre, Dick (Sheraton-Gibson) Cincinnati, h
Bailey, Buster (Lou Terrazi's) NYC, ne Bai Blue Two (Horizon) Great Falls, Mont., ne
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I
Ile, Jimmy (Rupneck's) Chicago, r Ink Spots (Standish Hall) Hull, Quebec, In 8/18, h
J
Jasen Trio, Stan (Tevie's) Duluth, Minn., Out 8/5, ne
Johnston Quartet, Mary (Fort Pitt) Atlantic City, ne
K
Kendia Trio, Sonny (La Vie en Rose) NYC, ne
L
Lamare, Nappy (Sardi's) L.A., ne Lane, Johnny (1111 Club) Chicago, ne Lanphere Trio, Don (Old Mill) Bronx, N. Y., ne
Larkins Trio, Ellis (Blue Angel) Provincetown, Mass., ne
Latinares (Congress) Chicago, In 8/7, h Leeds, Lila (Capitol) Chicago, ne LeRoy Howard (Commodore Ferry) Toledo, b
Lewis, George (El Morocco) New Orleans, ne
Lewis, Sabby (Hi-Hat) Boston, ne Local Two Plus One (Seven Spot) Frankfurt, Me., ne
Long Trio, Mickey (Pueblo) Harrisburg, Pa., h; (Formo's) Binghamton, N. Y., In 10/11, r
Los Nortenos (Park Forest) St. Louis, h
M
Manone, Wingo (Savoy) Boston, ne Mar-Lowe Duo (Sawdust) Rock Island, Ill., ne
Martin, Jack (Thunderbird) Las Vegas, h Masters' Dream-Aires, Vick (Sundown) Phoenix, Ariz., ne
Mella, Jose (Park Sheraton) NYC, h Michaels & Hickey (Abe's Colony) Dallas, 9/19-10/2, ne
Mileman, Herman (Carousel) Pittsburgh, ne
Miller, Max (Steamliner) Chicago, ne Mills Brothers (Steel Pier) Atlantic City, 8/31-9/1, h
Mooch, Niff (Jazz Ltd.) Chicago, ne Monaco's Moon Mistera, Johnny (Shell House) Long Beach, N.Y., ne Monte, Mark (Rosevelt) NYC, h Morrison Quintet, Charlie (Hurricane) Wildwood, N. J., Out 9/8, cl
Munro, Hal (Flame) Duluth, Minn., ne
N
Napoleon, Andy (Holly) Union City, N.J., ne
Napoleon Trio, Marty (Lampighter) Valley Stream, L.I., N.Y., ne
Nelson, Stan (Prince George) Toronto, Out 8/12, h
Nehls, Red (Mike Lyman's) L.A., ne Neumann, Rose (Rosevelt) NYC, h Norvo, Red (Embers) NYC, ne Nov-Elite (Basel's) Toronto, Out 7/28, ne; (Pickwick) Syracuse, Ind., 8/2-18, ne; (Commando) Henderson, Ky., 8/20-9/2, ne
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P
Pagna Quintet, Sonny (Fort Pitt) Pittsburgh, h
Paris Trio, Norman (Ruban Bleu) NYC, ne
Paul, Les (Capitol) Washington, D. C., 8/15-17, cl; (Heroin) Wildwood, N. J., 8/21-9/2, ne; (Vogue Terrace) McKeesport, 9/7-18, ne; (Town Casino) Buffalo, 9/15-22, ne; (Casino) Toronto, 10/4-10, t
Perry, Ron (Bakersfield) Bakersfield, Calif., cl
Petty Trio, Al (Beachcomber) Wildwood, N.J., ne
Petty Trio, Frank (Show Bar) Boston, cl Pinkard, Bill (Jimmie's Palm Gardens) Chicago, ne
Powell Trio, Henry (Flamingo) Wichita, Kans., ne
Prims, Leon (500 Club) New Orleans, ne
R
Ragon, Don (Stockmen's) Elko, Nev., h Ranch, Doc (Club 47) L.A., ne
Ranch, Harry (Flame) Minneapolis, Out 8/8, ne
Red Faxon (Stork) NYC, ne Reisinger, Johnny (Belle Vista) New Orleans, ne
Rey, Alvino (Army Bases) San Antonio, 8/10-18; (Air Bases) Wichita Falls, Texas, 8/20-28
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Ronalds Brothers Trio (Wayside) Springfield, Mass., cl
Rosen Trio, Duke (Shore) Seaside, Ore., Out 9/15, b
Rotgers, Ralph (Ambassador) Chicago, h Roth Trio, Don (President) Kansas City, Out 8/18, h
Rumsby, Howard (Lighthouse) Hermosa Beach, Calif., ne
S
Sandler, Harold (Saranac Inn) Saranac, N.Y., Out 9/28, h
Sarlo, Dick (Normandy) Chicago, r Saunders, Milt (Tavern-on-the-Green) NYC, r
Schack, Frankie (Paramount) Albany, Ga., ne
Scott, Stewart (Stabler) Buffalo, Out 9/2, h Sepia Sonics (Blue Bonnet) Wichita, Kans., ne
Shard Trio, Jerry (Piccadilly) NYC, h Shearing, George (Blue Note) Chicago, 7/27-8/9, ne
Shevak, Iggy & Otis, Fred (Sunmy's Ranch) Hwd., ne
Silhouettes (Shipwreck Stevens) Biloxi, Miss., Out 8/6, ne
Simms, Red (Cotton Club) Chicago, ne Singer, Johnny (Cleveland) Cleveland, h Spanier, Muggsy (Zanzibar) Denver, Out 7/29, ne; (Blue Note) Chicago, 8/10-23, ne; (Colonial) Toronto 8/27-9/9, ne Stanton, Bill (Brass Rail) Great Falls, Mont., ne
Striders Quartet (Hi-Note) Chicago, 7/27-8/12, ne



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Duke Piano Style Shows Same Sound Tenets His Writings Do

By SHARON A. PEASE

Chicago—For another of our series of repeat columns we have chosen the versatile Duke Ellington. When his initial column appeared in *Down Beat*, Nov. 1, 1944, Ellington enjoyed a reputation as one of the world's foremost experimentalists in the realm of composition and styling. Time has proved that his theories are sound.

His unique talent and tireless effort have combined to produce an almost legendary character whose numerous and valuable contributions to modern music are known and appreciated the world over.

Sketch

Here is a biographical sketch: Born in Washington, D. C., 1899 . . . Studied piano for a short while during early childhood . . . Besumed serious study of music while in high school . . . Harvey Brooks inspired him to experiment with composition . . . First job as relief pianist for Doc Perry . . . Formed his own orchestra during boom days of World War I.

To New York in 1923 to join Wilbur Sweatman . . . Returned to Washington after three months of bad breaks . . . To New York again this time with five local musicians, a supply of arrangements, and a sizable bankroll . . . First job was at Behren's in Harlem . . . Then to the Kentucky club at 39th and Broadway for a five-year stay during which time his revolutionary harmonic ideas began to catch on and he composed his first big hit, *Mood Indigo*.

Where Bands Are Playing

(Jumped from Page 17)

Stylists (Eddie's) San Diego, Calif., no
Tatum, Art (Lindsay's) Cleveland, no
Taylor, Johnny (Borsellino's) Cleveland, no

the last two measures of the recording. The arpeggios and flourishes are naturally similar to those employed by all prominent stylists. However, Duke utilizes a variety of rhythmic formulas such as groups of three, six, seven, and nine.

The harmonic content and voicing are personalized innovations that characterize all the work of this great artist. The treble harmonization of the melody is written as if it were intended as voicing for one section of an orchestral combination—it forms a super-structure that is complete in itself but one that is changed when combined with the bass. (Example: B flat minor pickup to main theme, altered to leading tone seventh of A flat when bass is added. Also, first count of measure five of introduction, B flat minor treble changed to E flat ninth when bass is added.)

Recorded Example

The accompanying piano style example is from *Blues for Blanton*, as recorded on Mercer 4008. This original Ellington composition is a tribute to his former bass player, the late Jimmy Blanton, and features Ellington at the piano; Oscar Pettiford, cello; Lloyd Trotman, bass, and Jo Jones, drums.

The introduction of the transcribed solo is taken from the original introduction. The chorus is from the third, piano solo, chorus. The second ending is from

Teter Trio, Jack (White Pub) Milwaukee, no
Three Sharps (Marando's) Milan, Ill., no
Three Suna (Mapes) Reno, Out 8/1, h
Three Sweets (Grange) Hamilton, Ont., no
Three Twins (Amvets) Mason City, Iowa, no
Todd Trio, Lea (Regent Rendezvous) Brooklyn, N. Y., Out 7/29, no
Touzel, Rene (Riviera) Ft. Lee, N. J., no
Out 8/23, no
Trace, Al (Martini) Chicago, r
Troup Trio, Bobby (Saddle & Siroin) Bakersfield, Calif., no
Tucker, Jimmy (Broadmoor) Colorado Springs, h
Tunemixers (North Shore) Lake Tahoe, Nev., Out 8/8, no; (Buddy Baer's) Sacramento, Calif., 8/28-10/8, no; (Theater) Oakland, Calif., 11/6-12/31, no
Tune Toppers (Seven Seas) Anchorage, Alaska, no
Turner, Danny (Web) Philadelphia, no
Turzy Trio, Jane (Forest Park) St. Louis, h
Two Beaux & a Peep (Century) Mankato, Minn., Out 8/12, no; (Rita) Clear Lake, Iowa, 8/14-9/10, no
Tyrrrel, Alice & Winslow, Dick (Biltmore) L.A., h
Velvetones Trio (Chicago) Chicago, h
Venuti, Jo (Mike Lyman's) Hwd., no
Vesely, Ted (Red Feather) L.A., no
Waples, Buddy (Commando) Henderson, Ky., Out 7/28, no; (Commodore Perry) Toledo, 7/30-8/29, h
Warner, Don (Village Barn) NYC, no
Waner, Art (Leon & Eddie's) NYC, no
Washington, Booker (Bee Hive) Chicago, no
Weavers (Cafe Society) NYC, Out 8/8, no
White Trio, Hal (Mt. Royal) Montreal, h
White Trio, Johnny (Boulevard) Hwd., no
Wiggins, Eddie (Band Box) Chicago, no
Williams Quartet, Billy (Golden) Reno, 8/1-14, h
Williams, Buddy (Sea Girl) Sea Girt, N.J., no
Williams, Clarence (Village Vanguard) NYC, no
Windhurst, Johnny (Hawthorne) Gloucester, Mass., no
Wink Trio, Bill (Nocturne) NYC, no
Yaged Trio, Sol (Three Deuces) NYC, no
Yankovic, Frank (Elmwood Casino) Windsor, Ont., 7/30-8/6, h

ASMA Reelects Herschel Gilbert

Hollywood—Former Harry James arranger Herschel Gilbert has been reelected to his third successive term as president of the American Society of Music Arrangers. Other elected officers were vice-presidents Joe Mullendore, Jeff Alexander, and Robert Ballard; secretary Lawrence Morton, and treasurer Rudy de Saxe.

New Vocalist Bows With Harry James

Hollywood—Harry James, playing his first fulltime dance job in a long time (six nights a week at Tommy Dorsey's Casino Gardens), has unveiled a new girl vocalist. She is Patti O'Connor, and her uncle is film actor Donald O'Connor. It's Patti's first appearance as a singer with a name band, though she's been in show business as a singer and dancer since she was a kid.

It's likely that she'll switch to a different name now that she's a band singer to avoid confusion with Jimmy Dorsey's similarly named singer.

York, Frank (Sherman) Chicago, h
Young, Lester (Birdland) NYC, 8/2-8, no; (Blue Note) Chicago, 8/10-28, no
Young, Sterling (El Rancho) Sacramento, Calif., h
Zanzetta (Commando) Henderson, Ky., 8/18-28, no
Zarin, Michael (Montauk Manor) Montauk Pt., N.Y., Out 9/8, h

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Medium Blues Tempo

The musical score is written for piano and includes a medium blues tempo. It features a complex harmonic structure with various chord progressions and melodic lines. The score is divided into sections, including an introduction, a main theme, and a chorus. The notation includes treble and bass clefs, time signatures, and various musical notations such as notes, rests, and dynamics.

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Kid Ory Gets 'Beat' Bouquet

(Jumped from Page 16)

dances, concerts, bond rallies, benefits, the Standard School broadcasts, the *This Is Jazz* show, the annual Dixieland Jubilee, have been to Chicago and New York for concerts, and have played club dates in Los Angeles and San Francisco.

National Recognition

For the last seven years they have played steadily to a large and loyal following. Their Crescent recording dates led to a story about the band in *Time* magazine and national recognition at the outset, but they all have homes in Los Angeles and haven't had to go on the road to keep working, so they have remained in southern California most of the time. This fall, for the first time, they are going on a national tour under the management of Joe Glaser.

The several personnel changes in his band have been necessitated by the deaths of Bud Scott, Mutt Carey, and Buster Wilson. The lineup at present is: Teddy Buckner, trumpet; Joe Darenbourg, clarinet; Lloyd Glenn, piano; Ed Garland, bass, and Minor Hall, drums.

Ory, at 61, looks far younger than his years and plays with as much vigor as ever. He is in perfect health and looks forward to many more years of playing. His sincerity and enthusiasm have won him many supporters and gained him a great deal of help in his effort to keep on playing the music he loves.

He doesn't have a lot of theories about that music, and doesn't say much about it, but wisely lets his horn do the talking for him. The applause he receives nightly from his large and enthusiastic audience of all ages is the best possible answer to those who regularly try to kill his kind of music by wishful statements to the press.

Storyville Days



Hollywood—Edward (Kid) Ory was still totting his trombone case around New Orleans when this photo was taken, in 1916, the year before Storyville was closed. However, Ory was no longer sitting in with Buddy Bolden's band, but leading his own outfit in various Storyville spots.

What They Say About Kid Ory

Benny Carter: Kid Ory has made a valuable contribution to the jazz idiom, both through his music and his personality.

Ben Pollack: Kid Ory has the best nostalgic band in the country.

Floyd Levin (President, Southern Calif. Hot Jazz society): When the music historian writes his final volume on jazz, the Ory chapter will certainly occupy a prominent position. He is a living link with the colorful era that produced a truly American art form.

Red Nichols: To me, Kid Ory represents one of the first big milestones in the progress of music in this country.

Eddie Beal: The thing that comes to my mind first when thinking of Kid Ory is that he is one of the very few musicians of his era that could actually read music. In other words, he was one of the very few real musicians.

Arne Andrae Nordskog (operator of the west coast's first phonograph recording studios, established in 1921; producer, on the Nordskog label, of the first authentic New Orleans jazz records, made by Kid Ory's band, under billing "Spikes Brothers' Orchestra"): "I met with Kid Ory and his band at a night spot to arrange for Ory's first recordings in 1922. The date was set for eight o'clock the next morning.

Jazz Concert Pulls 23,000

Hollywood—Leon Heffin's annual "Cavalcade of Jazz," outdoor scramble held at Wrigley ball park which this year was headlined by Billy Eckstine and Lionel Hampton and band, plus numerous less known attractions, drew around 23,000 admissions for a gross reported to be close to \$46,000. As usual, a good time was had by all, but the affair did not warrant serious attention musically.

Eckstine, whose stand at the Oasis here in the early part of July was called off when it developed at the last minute that Oasis ops and Eckstine's manager Milt Ebbs had never gotten around to settling a little matter of money, went east for a date at Steel Pier and returns via Chicago for his on-again-off-again picture commitment at MGM, now scheduled to start Aug. 15.

Van Alstyne Dies At 73

Chicago—Egbert Van Alstyne, composer of *In the Shade of the Old Apple Tree*, *Pretty Baby*, *Pony Boy*, and other hits, died at his home here July 9 after suffering a stroke. He was 73.

Van Alstyne, who had been in failing health for several years, wrote about 700 songs in his career, for most of which he composed only the music. His collaborators included Haven Gillespie, the late Harry Williams, and the late Gus Kahn.

He is survived by his widow, Ruth, and a son, Anson.

"How shall we dress?" asked Ory. "Tux!" cried his trumpet player. Sure enough, came Ory in his tuxedo at 8 a.m. sharp, just ahead of the milkman, to play into the horns that could not see and to no end of kidding by his fellow players.

Reb Spikes (see above): "I thought he was great in 1919, and I think he's even greater today. He is the best trombone player of his kind in the world."

Frank Bull (KFWB jazz record showman; impresario, with Gene Norman, for Annual Dixieland Jubilee in Los Angeles): "It is difficult to measure the pleasure that Kid Ory has given lovers of authentic jazz throughout the world. In Europe, where the records by Ory from the Dixieland Jubilee are far outselling all others of this sort, he is idolized by the public."

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DOWN BEAT



Bouquet To Kid Ory

(See Page 2)

★ ★ ★

Stick To The Melody, Says Erroll

(See Page 3)

★ ★ ★

Happiest Ever, Says Woody

(See Page 1)

★ ★ ★

On The Cover
**Jerry Gray
And Friends**

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