

TD Wrong; TV Won't Hurt Dance Bands, Says Pastor

By DON FREEMAN

San Diego—"What happens is, Tommy flips sometimes," said Tony Pastor. "I like the guy, Tom Dorsey. But he gets miffed off at this and that and just flips. Tom doesn't like television. 'TD hates TV' (*Down Beat*, June 29). You know what? I like television. I say this time TD is wrong. TV is great and some day it may be great for musicians."

Then Pastor grinned. He waved at the expansive dance floor in Pacific Square ballroom where his band had drawn an enthusiastic crowd.

Can't Dance to It

"There they are, the kids. What can they do, dance to their television sets? Not the kids. Not them. They want to dress up, go out, and have fun. They want to go dancing and see the bright lights. You can't dance to Milton Berle."

Tony figures the trade is singing the blues unnecessarily, is labeling TV a "menace" without understanding why it conceivably could be a boon.

"The big boys don't know—really know—what's going to happen," he said. "They're not sure, but they're moving slowly, studying all the angles. So the little guy can't be expected to know either. But there's no reason for moaning."

Will Be Changes

"One thing is going to happen for sure, and that is there'll be changes of some kind. Nothing stays the same, anyway. Take radio. Radio was going to keep people at home. Phonograph records were dead. Then they were alive, plenty alive. And then they became so alive that they were going to keep everybody home. So now it's television, the new menace."

"Dorsey says business is bad for bands in towns where there are a lot of television sets. I don't know about that. Where we go, business may be good or it may be bad, but it doesn't seem to have anything to do with TV in a town."

Still Going

"For 25 years I've been in this business—11 years in front of a band," said Tony. "Music business should have been dead years ago—if everything that was going to happen actually did happen."

"Meantime," he said, "I'll enjoy my wrestling on television. That's the greatest entertainment in the world!"

Gov't Closes Cafe Society

New York—Cafe Society, the Greenwich Village night spot that has made a prominent feature of jazz talent ever since its 1938 opening, was padlocked Aug. 2 by the internal revenue department for non-payment of taxes.

The sudden closing affected Terry Gibbs' quintet, which had played two weeks at the spot and was expected to play at least another two, and singer Gigi Durston, who had been set to open that night as replacement for the Weavers.

It was expected that the financial difficulties would be ironed out and the place allowed to reopen shortly.

Barbara Carroll 3 In New Jazz Spot

New York—Manhattan acquired a new modern jazz spot this month when Teddy's Chateau, at 54th street and Eighth avenue, got a cabaret license and installed a talent policy. First group to be hired is the Barbara Carroll trio, with Herb Wasserman on drums and Joe Shulman on bass.

Heidt's Record Company Folds

New York—Horace Heidt's Magnolia record label has folded. Only talent he discovered that sold many discs was Dick Contino, who soon shifted to Victor. Rest of his amateur show winners have been flops on wax.

Heidt will continue to hold the masters.

Ellington, Sarah, Nat Packaged For Tour

New York—The biggest Negro talent package ever assembled was completed here when Joe Glaser agreed to let Duke Ellington's orchestra sign for the all-star presentation, featuring Sarah Vaughan, King Cole and his trio, Stump and Stump.

The unit has such a huge weekly overhead—believed to be around \$25,000—that it will have to be booked into large auditoriums and arenas. Ellington is getting a record fee, while the Cole group, booked through GAC, will also earn a heavy guarantee and percentage.

The tour will start in the New England area, then moves to the midwest and later the south. It will probably run at least two months.

Nitery Deejays Out In New York

New York—The era of the night-club disc jockeys, at least as far as New York City is concerned, seems to be on the wane.

In addition to the departure of Symphony Sid from Birdland (reported elsewhere), Bill Williams is no longer at the Embers, his *1280 Club* program having been taken over by Dr. Jive, who performs from the WOV studios.

Jack Eigen ended his brief tenure at Hutton's Aug. 5. The Copa, where Eigen started the whole club-jockey trend a few years ago, is reported dissatisfied with its present setup and trying to engage a non-platter-spinning personality to replace the Tedd Lawrence show over WVVJ.

Frankie Laine OK Following Surgery

Hollywood—Frankie Laine took time out for a rest at his Encino, Calif., home following surgery on his leg at a local hospital recently. Operation was to alleviate a varicose vein condition growing out of injury sustained by the singer as a "walkathon" contestant back around 1935.

Laine's next date is set for New York's Paramount theater, tentatively Aug. 22 or 29 depending on his recovery. This fall he returns here for his next movie job, an authentic role (heretofore his film stints have been as "Frankie Laine") in the Jonie Taps production of *Honey*. Billy Daniels, who appeared in other pictures with Laine, is signed for same film.

Irving Ashby Leaves Cole

New York—John Collins handed in his notice to Art Tatum during their recent engagement at the Band Box in Chicago and leaves this week to join Nat Cole's trio, in which he will replace Irving Ashby.

Collins, born in Montgomery, Ala., and raised in Chicago, was first prominent with Roy Eldridge's band. During the last few years he has worked chiefly with Slam Stewart and Billy Taylor. He won the *Esquire* New Star award in 1947.

The Mad Mab himself, Charlie Barnet, will be the subject of the next *Bouquet* in *Down Beat's* series, written by Leonard Feather.

Next Nest



New York—This pretty bird is not at Birdland, but next door at Ireland doing a single backed by Jack Palmer's band. She is Pat Cameron, wife of singer Billy Usher. Pat will be remembered for her lead work in the Prince George hotel jingle, and has worked with dance bands before making it on her own. She and husband Billy have auditioned as a team for TV.

June To Rejoin Stan For Tour

Hollywood—June Christy rejoins Stan Kenton this fall for his "Innovations in Modern Music" concert tour, which gets under way around Oct. 1 and has been extended from the six weeks stretch announced earlier to run for at least two months.

Signing of June, currently in the east and appearing as a single, indicates that Kenton was not successful in securing Yma Sumac, with whom he has been negotiating for the last several weeks.

The Kenton concert unit, format of which will be essentially the same as that of last year, goes into rehearsal here around Sept. 1.

Harry James Denies He Fired Corcoran Because Of Drinking

San Diego—Harry James took time out during his band's two-night stand at Pacific Square to deny reports about Corky Corcoran, his tenor man.

Corcoran rejoined the band here (Aug. 3) after leaving briefly to visit his ailing mother in Philadelphia, according to James. "Then," said Harry, "he was supposed to get married, but he and his girl decided to wait awhile. And that took more time."

"What about Corky and the bottle?" a reporter asked.

"Nothing to it," replied Harry. "Nothing."

Corcoran reportedly had been fired several times for drinking and rehired on a last-chance basis. Several persons close to the band insisted this was true despite James' denial. At any rate, Corky is back.

—Don Freeman

Wax Feather Cut In Sweden To Be Out On Prestige

New York—Prestige records signed last week to release, on LP and 78, the sides cut in Sweden by Leonard Feather with the *Extrad* jazz poll winners.

In addition to four octet and four quintet sides, the cuttings included a six-minute opus entitled *Honeysuckle Rosenberg*, dedicated to the noted man-about-Charlie's and author of *Things to Come*, Herman Rosenberg.

Doggett Rehearses New Jordan Band

New York—Bill Doggett, pianist and arranger best known for his work with Lucky Millinder, took charge of Louis Jordan's new 14-piece band and put it through a week of rehearsals here. Doggett recorded many of the old Tympany five numbers for the enlarged band, which has already cut 10 sides for Decca.

Jordan, returning from an extended vacation, took over and played his first date with the new outfit in Washington three weeks ago.

Another MGM Film Role Planned For Armstrong

Hollywood—Louis Armstrong, who appears in two movies about to be released soon, *Paramount's Here Comes the Groom* (Bing Crosby) and *MGM's The Strip* (Mickey Rooney), is set for another film at MGM, *Glory Alley*, starring newcomer Ralph Meeker.

Pact was set by the Glaser office in the east and details were unknown here, but it was said at the studio that Armstrong will work without his band and will have

his first full-fledged acting role.

His part, that of a musician in a New Orleans "sport club" around the turn of the century will run through the entire script. Art Cohn, who did the original screen play for *Glory Alley*, said:

"This part was written especially for Louis. We feel that for the first time the full strength of his personality will be caught and preserved in a motion picture."

Down Beat covers the music news from coast to coast.

Five Assorted Sweets Greet A Candy-Fancier



New York—They're all singers, but only one happened to be in the show. It was Mel Torme's opening night at the swank east side Versailles, and those who came to visit him, left to right, were Murphy

Hamlin, Trudy Richards, Frances Wayne, Marion Morgan, and Eileen Barton. With such a turnout, no wonder Mel looks so self-assured. Torme is now at the Beachcomber club in Wildwood, N. J.

Ray And Lois On The Cover

During the August heat wave in Chicago, Ray Pearl took his entire band to the lakefront for a rehearsal. They all donned bathing suits, actually waded out into the water with their instruments. There was a photographer at hand, natch! During the horseplay, the guitar got wet and Ray decided to utilize it as a shower bath for his vocalist, Lois Costello. You can see the result on the cover. The Pearl ork was then providing dance music at the Aragon ballroom.

Jazz Hit Its Highest Peak To Date On My Mid-'20s Records: Nichols

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

By RED NICHOLS
(As told to Charles Emge)

Hollywood—When I was asked to tell the story of my part in the development of jazz music, it was suggested that I blast away at the phonies who have moved in on a field that once belonged to musicians and real lovers of the music we represent. In 1941, when I quit the music business in disgust and went to work in the shipyards at Alameda, Calif., I would have jumped at such a chance.

But now, because with the passing years I have acquired a more mellow viewpoint, I don't seem to be mad enough at anyone to want to toss any verbal rocks, some of which, no matter how I aimed them, would probably hit some of my best friends. Furthermore, I've learned that when a musician hurls rocks at his fellow musicians, some of them usually bounce back at him.

Happy Now

Anyway, I'm feeling pretty happy these days. The little band I have now is the natural development of what we were working toward back there in the days of the Five Pennies—a band in which we play music that to me is the essence of the real jazz spirit.

Every man in the band has the opportunity for individual expression; we play with freedom, but it's disciplined freedom, so that the result has an over-all pattern. This pattern gives it form, and without form there is nothing, even in an art as fluid and subject to change as jazz music.

Because I have stuck closely to the same general pattern in my own music most of my professional life, latter day authorities, self-styled and otherwise, regard me as a "reactionary"—a guy who doesn't believe in "progress" in music. Actually, I believe that music, like every other art form, must change with the times.

Protest

For example, in 1937, when the swing movement was at its peak, I started quite a scrap over a documentary film turned out by *March of Time*. I was highly incensed because I felt that in this picture, for which they had reassembled the Original Dixieland Jazz band, they were trying to prove that the music of Benny Goodman's band, then the biggest thing in the music busi-

Early Start



Hollywood—At the age of 4, Ernest Nichols played a bugle with the Utah State Industrial School boys' band in a G.A.R. parade. It was on Aug. 9, 1909 in Salt Lake City, and Red's father was supervisor and instructor of the school band.

ness, was just the same thing that had been presented by the Original Dixieland Jazz band years before.

I wrote quite a brisk letter on the subject, published in *Variety*, in which I pointed out that the Original Dixieland Jazz band was "just the acorn from which the music was born," as I recall the words.

Yes, that was Red Nichols back in 1937—trying to start a fight because he thought someone was trying to turn back the clock.

Childhood Influences

Because a musician's background and early experiences have important bearing on his music, I'll give you the highlights of mine. I was born in Ogden, Utah, in 1905. My father, whose principal instrument was clarinet but who taught all instruments, was a professional musician, teacher, and conductor. For years he was supervisor and instructor of the boys' band at the state industrial school.

Maybe that's why he was so strict with me. He started me on cornet when I was barely big enough to hold the horn, and I learned fast—possibly because I had put in an hour's practice every morning before breakfast—or I didn't get any breakfast.

By the time I was 6 I was playing cornet solos, *Carnival of Venice* and that sort of thing, of course, with the boys' band at concerts and social affairs. And I grew up in an atmosphere of musical discipline that has been a great help to me all my life, and I never cease to be grateful to my father for it.

It's one of the factors responsible for the precision with which I play, and though I know precision isn't everyone's idea of an important factor in jazz, it's the trademark of my style, and I don't worry about what the so-called jazz critics think. I don't hope to please everyone; I play the way I like, the way I feel it, and I'm happy that after all these years I still have a loyal, respectful following.

Playing Dances

By the time I was 12, I was playing for dances in my dad's band—and by that time I had discovered jazz and was being swept into the stream. The first big influence in my case was this same Original Dixieland Jazz band mentioned a few paragraphs back.

I can still remember the terrific thrill I received from their early records—I guess that was about 1917 or '18. I copied Nick LaRocca's solos note for note, then started to improvise passages of my own when we played the same numbers at dances.

My dad didn't go for it at all. He hated jazz. But he did not try to stop me from playing it, except with his band. In fact, when I got an offer to work with Lillian Thatcher, girl leader of a male band and a competitor of Dad's, for 50 cents more a night than the \$2 I got on Dad's job, he let me accept.

Lillian Liked It

Lillian used to look over at me and give me a big smile when I cut loose from the melody now and then and tossed in a jazz passage on a solo. Dad would never stand for any departure from the written notes.

By the time I was of high school age I was very much in demand for dance work around my home territory. I also had fallen into the habit of hanging around the pool hall and mingling with youngsters my father, regarded as "shady characters."

There was a bit of strain developing in my home life, and I suppose I was getting a bit cocky

due to the fact that locally I was regarded as something of a "boy wonder" as a musician. My family was extremely happy when, on the recommendation of Herbert Clark, who had heard me at a concert, I was awarded a music scholarship at Culver Military academy.

My press agents used to make much of my "career" at Culver, generally with stories that I might have been a general had it not been for my love for music. Actually, I was expelled after my first year—for smoking. The ironic part is that I had never smoked at home. I learned from my Culver classmates—and I was the one who got caught.

Nowadays there is no rule against smoking by Culver students any more than at any other

prep school. Years later, after I had become something of a celebrity and was playing one-niters around there with my big band, the Culver authorities offered to expunge the "black mark" from my record. But I prefer to let it stand, for better or for worse. I'm just not the kind who is ashamed of making a mistake—or of having been wrong.

I was wrong about Bunny Berigan when I first heard him (with Hal Kemp). I just couldn't hear anything there, and said so. Later, I discovered I was very, very wrong about Bunny—before his death, by the way—and I readily admitted it.

Well, back to the story. It's 1921 and I'm back in Ogden again and anything but a hero this time. But

my dad got me a job playing at the theater there where he worked with the pit orchestra that played three nights a week for vaudeville. It didn't make him any happier when I started running off to Salt Lake City on my off nights to listen to Boyd Senter and sit in with the band he had at the Louvre cafe there.

Listened to All

Nowadays, they laugh at Boyd Senter as a jazz clarinet player, and I can understand why. In those days we listened to everyone who had anything to offer; that's the way we learned. I also was strongly impressed with Louis Panico's work with the original Isham Jones orchestra in those days, too, in case anyone wants to make anything out of it.

Then, on the recommendation of a bandleader who had heard me in Ogden, I got my first offer for a steady job with a dance band, \$50 a week in Piqua, Ohio. Even though I was only 17 years old my folks permitted me to take it. They knew I was going to become a musician and that nothing could stop me.

Then I joined up with a coop-
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In 1923, The Syncopating Five (see story) had become the Royal Palms orchestra and followed Paul Whiteman's band at the Ambassador hotel in Atlantic City. Left to right in the boardwalk photo above are Dusty Rhodes, drums; Gibb Dutton, clarinet; Chuck Campbell, trombone; Herb Hayworth, banjo and business manager (it was a co-op band); Russell Stubbs, piano; Red Nichols, cornet, and Ray Stillson, C-melody sax.



This familiar photo of the famous Five Pennies is as close to "original" as any, though Artie Schutt was missing at the moment the picture was shot, and Billy Haid, who never played with the group, took

his place at the piano for the picture. The others are Red, Jimmy Dorsey, Vic Berton, Miff Mole, and Eddie Lang. The time was December, 1926, and the place was the Vocalion studio in New York.



By 1931, the "Jazz Age" seemed to have gone with the '20s, and large society-type bands were coming into style. Red, at the far right, headed this group at the Golden Pheasant restaurant in Cleveland. In the back row are trumpeters Ernie Mathias and Frank

Sacco, pianist Charlie Roddick, trombonist Little Miff (real name unknown), and tuba player Bill Lower. The drummer is Vic Angle. Down front are violinist Tony Sacco, and saxists Frank Meyers, Ted Kline, and Fred Morrow.

Nichols A Perfectionist, Says Former Manager

By George Tasker

Bouquet To Red Nichols

(Jumped from Page 2)

erative band known as the Syncopating five (see photo), which became a seven-piece band with the addition of myself and a trombone player, Chuck Campbell. We played all through the midwest and really cleaned up for a while, each of us making around \$150 a week.

Red's First Record

I made my first phonograph record with the Syncopating five, or as we might have called it, the "Syncopating Five Plus Two." I'll let your discographer struggle with the subject of my records, but I'll mention this one because I doubt if even the professional collectors know about it.

The titles were *Toot, Toot, Tootsie, Goodbye*, and *Chicago*—and WE EACH PAID THE COMPANY \$25 FOR THE PRIVILEGE OF MAKING THE RECORDS! We each got 25 copies for "promotional purposes." I don't know what became of mine. I didn't even save one for myself. Maybe someone can turn one up somewhere.

It was about this time that I first heard and met Bix. The Wolverines, briefly under the leadership of Vic Berton, followed us at a midwest resort. We had already heard plenty about them, mainly via the musicians' grapevine, so of course we stuck around to hear them.

Impressed By Bix

Bix made a tremendous impression on me, and I'd be the last one to deny that his playing influenced mine. But I did not consciously imitate him. I had already evolved the "style" identified with me in later years, and the same was true of Bix. We both derived our inspiration from many of the same sources. Only a person who is musically ignorant finds any marked similarity between my work and that of Bix.

Early in 1923 we went into the Ambassador in Atlantic City, following Paul Whiteman, but we had to change our name there to the Royal Palms orchestra. Joe Venuti and Eddie Lang were working at the Knickerbocker hotel there, playing with the dinner-concert orchestra.

I also believe I first heard the Memphis five in person in Atlantic City at that time. During that period the Memphis five contained such musicians as Phil Napoleon, trumpet; Frank Signorelli, piano, and—most important to me—Miff Mole, who exercised a great influence not only on the development of jazz in general, but especially on me.

I was doing very well with the

As Red's former business manager, I found him as meticulous about his business obligations as he was with his musicianship. Considered by many as one of the roughest taskmasters in the business, it wasn't unusual for him to call section rehearsals as well as full band rehearsals time after time to improve intonation, phrasing, and technique on material that the band had been playing for months.

He insisted that the rehearsal hall was the place where all errors in musicianship were deposited before going on the job. Once on the bandstand he wanted his men to relax and have a ball. He would forgive an occasional clinker (provided that it wasn't too occasional—for then the Nichols version of the Benny Goodman 'ray' went into action) but he was a bug on intonation and deemed it treason for any man to go on the job without warming up properly.

Fines

Tardiness, too, was unforgivable. Small fines were levied against those who weren't prompt on rehearsal calls as well as the job (though seldom collected). And the pencil (with eraser) was as much standard equipment with the men at rehearsals as their instruments.

A perfectionist, Red tried to impart his vast knowledge and great technique to the men in his organization. Having witnessed the mistakes of other leaders in the business he was determined that he was going to do his best to avoid making similar errors.

One Way

For according to Ernest Loring Nichols there was only one way to do anything—and that was the right way. And he would be damned if he was going to do anything but the right way. His band proved his point.

One thing about Red that all of his former associates agree: Red will never have anything but a good band. And if you think that the guys aren't happy with him, you're crazy. Just try to hire one of his men away from him. Others have and went away talking to themselves.

Royal Palms orchestra, but when Johnny Johnson offered Chuck Campbell and me a big raise to join him in New York, we accepted. Through Johnny I got my first opportunity to organize and head a band of my own at the Pelham Heath inn in New York.

It was comprised of Freddy Morrow, alto; Dudley Fosdick, mellophone; Gerald Finney, piano; Joe Ziegler, drums; Joe Venuti, and myself. I tried, but wasn't able, to get Eddie Lang. The Pel-

Local 47 Howls As Petrillo Lifts One-Year Studio Law

By CHARLES EMGE

Hollywood—News that the AFM's International Executive board, which means Jimmy Petrillo, has tossed out the one-year restriction from motion picture studio employment, imposed on musicians entering the jurisdiction of Local 47, came to the relatively few members of the L.A. local who knew about it at this writing as a distinct surprise, and—to studio musicians—a distinct shock.

Inasmuch as the union bosses feel no obligation to notify AFM members of their edicts except in their own good time, word of the action, in effect Sept. 15, was slow getting around.

Spite Move Claimed

One member of Local 47's board of directors told *Down Beat*:

"This is a spite move on the part of the International Board against Local 47. They're doing it because we, the directors, acted contrary to their wishes when, following an overwhelmingly affirmative vote at a general meeting, we removed the restriction barring contract or quotaed studio musicians from working casual engagements.

"The International board ordered us not to do it, but we felt that it was our duty to carry out the will of our members here as expressed at that meeting. Now we're being spanked.

"I predict that if the one-year restriction is removed, thousands of musicians from all over the U. S. will move into this jurisdiction in hope of getting in the studios.

Not Hoarders

"In the other AFM locals all over the country, they think we are merely trying to keep this movie work to ourselves. But we know that if 10,000 musicians come here in hope of getting into the studios, 9,995 of them will end up as dishwashers."

It's a good guess that if the AFM board carries out its order dropping the one-year restriction, Local 47 officials will be put under pressure from Local 47 members to press for local autonomy in the film studios. This field was removed from Local 47 jurisdiction when the one-year restriction was imposed in the early days of sound pictures.

Regulation of film studio work, recording or visual, by AFM musicians, is under the AFM's studio representative, J. W. Gillette. He for years was a virtual czar, responsible only to the AFM's national authority, which, until recent years gave him a completely free hand.

Jimmy's Taken Over

But since Petrillo took over, following the retirement from office of the late Joseph N. Weber, Jimmy, never one to pass up a chance

Rush St. Dish



Chicago—On the scene of the Windy city's famous avenue of fine eating places, Rush street, red-haired Vivian Dale sings for her supper at the Club Alabama, while her listeners finish off their own. In the low-cut lamé number above, Vivian, too, could be termed quite a dish.

ham Heath band was the first in which I began to get the sound and feeling we later brought to a high point in the Five Pennies recording units.

Because of the influence the bands and musicians working around New York at that time exerted on jazz trends, I'll mention a few—Duke Ellington, Ben Selvin, Sam Lanin, the Memphis five, and the California Ramblers—a name used later by many recording groups but at that time under the leadership of Arthur Hand.

Traded Ideas

Louis Armstrong and Joe Oliver were with Fletcher Henderson at the Roseland. Louis and I used to play for each other in the musicians' room downstairs. We were happy to exchange ideas. He was very interested in the false-fingering ideas I was working out and I showed him how it was done. The jazz musicians of that day were a kind of fraternity—all working together to promote and advance the music and each other. It's quite different now.

We quit the Pelham Heath job

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TD Crew Sports Girl Bass Player

Portland, Ore.—Tommy Dorsey's band sports a new bassist these days . . . a she. She is Bonnie Wetzel, wife of trumpeter Ray (also in the band), a woman with lots of pluck. Bonnie, an alumna of Hazel Fisher's all-girl orchestra here, is a native of Vancouver, Wash., which she left five years ago. She's been wedded to Ray for two years, has been with Dorsey a couple of months, having replaced Norm Seelig.

Dorsey's crew, flaunting more new than old faces, is exciting. It's doubly exciting to Charlie Shavers, who now nets \$350 weekly (smallest sideman wage: \$165 a week). It pays to go on the road with TD.

Current personnel stacks up thusly: trumpets—Wetzel, Shavers, Bobby Nichols, and George Cherb; trombones—Sam Hyster, Nick DiMaio, and TD; saxes—Teddy Lee, Hugo Loewenstern, Bill Ainsworth, Babe Fresk, and Paul Mason; rhythm—Fred DeLand, piano; Bonnie Wetzel, bass, and Tommy Gwin, drums. Vocalists are Frances Irvin and Bob London.

—Ted Hallock

at extending his powers, has gradually taken over most of the actual negotiating with the studios that Weber always delegated to Gillette.

Gillette did not even attend the meetings at which the current contract between the AFM and the film producers was drawn up and signed.

Most significant was the fact that he had not, up to this deadline, even been informed officially of the International's action in scrapping the one-year rule. The situation is further complicated by the fact that Local 47 officialdom for years has been jealous of Gillette's power over the film studio field of employment.

More Friction

Adding to the friction is the long-standing resentment of studio musicians over the fact that, though they pay 4½ percent tax to the union on their earnings, they have no direct voice in their own affairs.

"You can watch for a real blow-up this time," said one union official.

Nichols' Park Central Crew Adopted Nonchalant Attitude At The Time



Hollywood—Striking a casual pose for the photographer, this highly successful hotel band played at New York's Park Central some years ago. Red Nichols, subject of this issue's Bouquets to the Living feature, headed the

group. Most of the men are now well known in many fields of music. From left to right, they are Tony Sacco, violin; Fulton MacGrath, piano (seated); Eddie Bergman, violin; . . . sax; Nichols; Artie Bernstein, bass; Johnny

(Seat) Davis, trumpet; Will Bradley, trombone; Babe Russin, tenor; Don Stevens, trumpet; Vic Angle, drums, and Freddy Morrow, sax. Davis, Bradley, and Bergman have since headed their own bands.

SWINGIN' THE GOLDEN GATE Leaders Fail To Promote Selves, Claims Gleason

By RALPH J. GLEASON

San Francisco—Everybody you talk to in the music business has a theory about what's wrong, why bands don't draw like they used to, why the kids don't dance, and why the ordinary citizens who used to pack the halls across the country when the name bands came through now seem to stay at home.

Television, loss of the radio remotes, promoters who don't promote, and agents who book with everything but their heads are all at fault. And the guy who claims the guarantees are too high has as good a point as the customer who says the admission is too steep.

Just Excuses

All these things are true enough, but they're just convenient excuses to avoid using a little sense. Look at what goes on in the Bay area, for instance. This summer a reasonable sampling of name bands has come through, most recently Claude Thornhill and Count Basie. Claude played the El Patio on Market street, right in the middle of Frisco, in early August. Aside from a scattering of placards there was absolutely no advance notice of the date. There was absolutely no record promotion. Nobody—Claude, the ballroom operator, or the booker—saw fit to tell the disc jockeys or the newspaper columnists about it.

The San Francisco Chronicle, for instance, runs a weekly pop music section with a news column on music (A.B.C. circulation almost 300,000) but no effort was made to get a plug. One-inch ads ran in the evening papers the day before and the day of the date. Not a word about the other dates in this area. There weren't even ads for Basie.

What's The Matter?

Ok, what's wrong? The bandleader expects the promoter to publicize the date (there may be guys that do this, but not in northern California, buddy) and the booker thinks it isn't his business. The operator figures a few cards are all he needs, word of mouth will do the rest.

If the bandleader can't hire a fulltime advance man, why not pick up somebody regionally, or in each major city? Say it costs \$100 for a week's flacking. If it brought in 300 or 400 persons past the guarantee it would be worth it, and it

might bring in 1,000. That press book the agency sends out isn't worth the paper it's mimeographed on. It's out of date to begin with, and the promoters can't read.

Any band on records can get a jockey list and a press list from the disc company. Even a penny post card would help. How do you expect to revive the band business when you don't even help yourselves? I don't know anybody who played a dance date here in the last year who made any attempt to promote in advance except Flanagan and Kenton. I'd like to see Norman Granz take a band on the road and show the business how to ballyhoo the way he does with his concerts.

Nobody else will do it, fellas, so the bandleader HAS to. Sure, the promoters and the agency could help, but they don't or won't. Stop moaning about the good old days, promote like Flanagan, and you'll get the kids to the hall and then they'll dance. This is a business, fellas, like making soap. You have to sell it.

BAY AREA FOG: Marty Marsala followed Sharkey Bonano back to the Hangover club and for the first four days had Turk Murphy on trombone, but Turk cut out to play the Clayton club in Sacramento with his own group with no replacement announced at presstime.

... Dave Brubeck and Vernon Alley held over at the Black Hawk with a possibility that Wingly Manone (sic!) might work the spot. Dave's Fantasy records will now be available in England and France on Vogue. ... Cal Tjader will record with his own trio—Johnny Marabuto, piano, and Jack Weeks, bass—soon on the Galaxy label.

Divorce

Del Courtney being sued by his wife for divorce. ... Joe Reichman comes to the Mark Hopkins on Oct. 8 and stays till Dec. 2. Benny Strong and Carmen Cavallaro opened there Aug. 21. ... Johnny Otis, plus Little (Turn to Page 5)

Some Noted Jazzmen In Red's Band A Decade Ago



(Photo courtesy of George Tasker)

Hollywood—Red Nichols headed this band in the early '40s, and the particular date at which the photo above was taken was at the Walled Lake Casino, a resort spot just north of Detroit, in July, 1941. Drummer is Rollie Culver, in Red's present unit, while the saxes, left to right, are Rae DeGeer, Le-Penner, Joe Andre, and Ray Schultz. Trombones are

Bill Tesson, Tommy King, and Bill Siegel; trumpets—Jimmy Pupa and Hilton Brockman. Frank Ray is the bass player. Not shown are singers Penny Parker and Lou Valero, guitarist Bill Huntington, pianists Billy Maxted and Danny Hurd (who shared the spot on this date), and, of course, Nichols himself.

Red Nichols

(Jumped from Page 3)

because the management wouldn't go for our 45-minute intermissions, and I went to work with Sam Lanin. Sam aided me in forming my first recording groups, which accounts for the appearance, on records, of "Sam Lanin's Redheads."

The history of the various Five Pennies recording groups is too long to tell here, and much of it is well known. The name itself was supplied by Vic Berton. The numerous names under which jazz units recorded during that period were usually just last-minute thoughts at the completion of a session (we sometimes did as many as 10 and 12 a week), often designed to preserve the anonymity of the musicians, who frequently had conflicting contractual commitments.

Still Sorting

Small wonder jazz collectors are still trying to unravel and identify the personnels of some of those bands. At the time we weren't thinking much about it. We were all making lots of money playing with successful commercial dance orchestras. When we got together

Kay Starr, GAC Split

Hollywood—Kay Starr did not renew with GAC on expiration of her contract with the agency. Pact expired last of July. It understood the singer would move over to the William Morris office, but she was out of town and could not be reached for confirmation at writing.

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Gibson

Golden Gate

(Jumped from Page 4)

Father, Mel Walker, and Redd Lyte played a number of one-nighters hereabouts in early August. . . Ditto Wynonie Harris, who at presstime was slated to do a weekend at the Elks Club for Benny Watkins.

Rumors hereabouts that Vic Damone will be assigned to the Sixth army in San Francisco for special service work. . . Josephine Baker did three weeks at the Golden Gate, an unheard-of run. . . Lionel Hampton did a week at the T&D in Oakland, returns Aug. 26 for a one-nighter, and then comes back Sept. 22 for a date at the Primalon in Friaco.

Latter spot has been booking blues talent regularly. They had Wynonie Harris, T-Bone Walker, Charles Brown, and Basie in August, and expect Roy Milton early in September and Ivory Joe Hunter the same month. . . The Longbar is closed and the fixtures up for sale.

Leonard Feather writes about the career of the Mad Mab, Charlie Barnet, in the Sept. 21 issue of Down Beat.

Top Tunes

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

- Ballin' the Jack**
- Because**
- Because of You*
- Come On-A My House*
- Good Morning, Mr. Echo**
- How High the Moon*
- I Get Ideas*
- I'll Hold You in My Heart**
- I'm in Love Again*
- In the Cool, Cool, Cool of the Evening**
- Jezabel*
- Josephine*
- Mister and Mississippi*
- Morningside of the Mountain**
- My Truly, Truly Fair*
- On Top of Old Smoky*
- Pretty Eyed Baby*
- Rose, Rose, I Love You*
- Shanghai*
- Sound Off*
- Sweet Violets*
- The Loveliest Night of the Year*
- Too Young*
- Unless*
- Vanity*

New Vocal Group

Chicago—A new vocal quartet, the Dawnaires, which debuted recently at the Rose Bowl here, is set to open at the Wisconsin hotel in Milwaukee in September. Members of the outfit are Eddie Allen, former Tommy Reed and Jimmy McShane vocalist, Ginny Patton, Eddie Purcell, and Phil Cass. Purcell also plays piano, and Cass guitar in the unit.

Kenny Drew Singles

New York — Pianist Kenny Drew, who has worked for Charlie Parker, Lester Young, Miles Davis, and others, is now playing a single at Christy's restaurant, Route 9, Framingham Center, Mass. He's in indefinitely.

Sid's Disc Show Out Of Birdland

New York—Symphony Sid's disc jockey show has been pulled out of Birdland. Program, which runs from midnight to 5:45 a.m., six mornings a week, has been run from a booth in the Broadway club for the last year and is being removed by the American Broadcasting Co., which airs the show over WJZ.

Sid was set to start doing the show from the WJZ studios as of Aug. 12.

Elliot Lawrence Signs With King

New York—Elliot Lawrence has signed a two-year contract with King records, augmenting that label's small roster of pop artists. Lawrence, who is scheduled to start recording for King this week, was under contract to Decca until recently. His last assignment for that company, an album entitled *Moonlight on the Campus*, will be released next week.



Frank (PeeWee) Monte, personal manager for Harry James, will wed Viola Paulich, secretary for the James organization for the last eight years. . . Bill Treadwell's latest book (he has written four others) hits the stands on Sept. 10, titled *Fifty Years of American Comedy*. . . Bill's pal, Jack Egan, former Beat staffer now managing Gene Krupa, has a case on Patti Barker of Oklahoma.

George Frazier, free-lance writer and former jazz critic, and his wife have decided to call it quits. . . Frank Skinner, No. 1 composer-conductor at Universal-International studios, got a chuckle out of that music mag which placed him first in an alleged poll as an "arranger," then asked him to take an ad to congratulate himself. Frank hasn't done any arranging for 15 years. . . The Arnold Fishkins are expecting. He's the bass player.

When the U. S. Air Force band played a park concert in Tripoli, Libya, announcements were made in English, Arabic, and Italian to the mixed audience of 15,000. . . Bob Tillotson, trumpet-playing hubby of Evelyn Ehrlich, ex-Beat staffer, finally got his 802 card at the end of July. . . *Ba-Tu-Ca-Da*, Brazilian samba recorded by Rico's Creole band, was selected in France as the best record of the year and awarded the Grand Prix Du Disque.

Jack Omanoff has redecorated the Monterey apartment at 147 W. Oak street in Chicago and will rent exclusively to musicians and theatrical people in lower and medium income brackets—with rates to match! . . . Stan Kenton and his boys played a dance in the dark in Alton Bay, N. H. Electric power failed in the area, but the dance went on with a single kerosene lamp on Stan's piano as the only illumination.

George Wettling, jazz drummer and painter, got a nice story and a spread of color photos in the Aug. 11 issue of *Collier's*. George is quoted: ". . . for me, if a color ain't intense, it ain't anything!" . . . Rudi Blesh of Circle records has latched onto some Fats Waller masters recently unearthed by E. Sinclair Traill, English jazz writer, and Ed Kirkeby, Fats' manager. . . The Ben Ribbles are awaiting the stork. She's Roya Curie, dancer in *Guy's And Dolls*.

Charlie Ventura, writing a guest column in Philadelphia paper, stated: "Music is just like any other art form, and would stagnate if it just stood still" . . . Milt Gabler stopped a record "take" to tell Louis Armstrong, "I heard you clear your throat." Pop's reply: "It's right here on the music—'clear your throat.' And now you know I can read music!"

Changes At GAC

Chicago—Bill Polk, for three years one-niter booker for the GAC office here, resigned that post this month. His slot has been taken over by Jack Whittemore, exec from the New York office.

Howard Christensen was transferred from Chicago to New York to add weight to the TV department there.

Oscar Still Hung Up

New York—Pianist Oscar Peterson's labor permit difficulties, reported as "almost straightened out," in the last issue of the *Beat*, were still unsettled at presstime. The Canadian was not able to open at Birdland here, as planned, but still expects to have things ironed out in time to start on tour with Jazz at the Philharmonic on Sept. 14.



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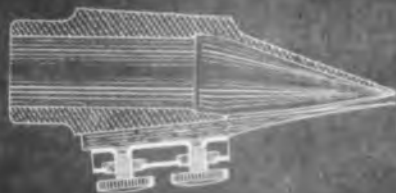
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On The Town

(Jumped from Page 6)

STREETCOMBERS (8257 Sunset, nitely).
STREETCOMBERS (8257 Sunset, nitely).
 Hon Pollock's Sunset Strip eatery is a favorite after-hours spot with musicians, who provide plenty of impromptu entertainment.
SURF CLUB (3260 W. Eighth; dark Monday). Page Cavanaugh trio. Modern vocal and instrumental treatments of standard and pop tunes. Cavanaugh closes Sept. 1. Following attraction not set.
TIFFANY CLUB (3260 W. Eighth St., nitely; admission, 75 cents). Billy Williams quartet 8/18-8/28; King Cole trio follows.
DINE AND DANCE
COCOANUT GROVE (3400 Wilshire; \$1.50 cover, 82 Tuesday and Saturday, dark Monday). Attraction for period 8/27-9/6 not determined this deadline. Frankie Carter 9/6-10/5.

BILTMORE BOWL (515 S. Olive; dark Sunday, \$1 cover, \$1.50 Saturday, closed Sunday). Hal Berwin orchestra; Gene Bari trio for intermissions.
CIRO'S (8453 Sunset; \$1.50 cover, 82 Saturday). Matty Malneck's orchestra, Dante Varela chumba band; Kay Thompson and Williams Brothers.
MOCAMBO (8588 Sunset; nitely. Cover, 82). Emil Coleman orchestra. (Current floorshow attraction not signed at deadline). Special "amateur talent" shows on Sunday nights.
FOR DANCERS
ARAGON (Lick Pier, Ocean Park, Calif.; dark Monday and Tuesday. Admission \$1; \$1.20 Saturday). Lawrence Walk orchestra.
CASINO GARDENS (2946 Ocean Front, Ocean Park, Calif.; dark Monday. Admission \$1; \$1.20 Saturday). Band not set at deadline.
COLONIAL BALLROOM (1601 S. Flower; nitely. Admission 50 cents; 75 cents Saturday). Arthur Van orchestra; Harley

Luss orchestra Thursday nights for oldtime dancing (Oxford minute, Trilly two-step, Spanish waltz, etc.).
PALLADIUM (6215 Sunset; dark Monday. Admission \$1.10; \$1.40 Saturday and Sunday. Dinners \$1.30 up). Les Brown orchestra plus D'Andrea trio for intermissions. Ray Anthony opening Sept. 4.
RIVERSIDE RANCHO (3213 Riverside Drive; dark Monday, Tuesday, and Thursday. Admission \$1 Wednesday and Sunday; \$1.20 Friday and Saturday). Tex Williams "western swing" (no brass, no saxas) orchestra.
ORO BALLROOM (7918 S. Central; Friday and Saturday only. Admission \$1). Jump bands and blues singers. Name attractions when available. Ivory Joe Hunter Aug. 24, 25, 30.
ZENDA BALLROOM (936 1/2 W. Seventh; Saturday and Sunday afternoon and evening. Admission \$1.25). Name bands on Saturdays. Late rhythm bands on Sunday afternoons. Les Brown Sept. 15.

Things To Come

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

BUDDY DeFRANCO (MGM, 7/22/51).
 Trumpets—Bernie Glow, Ed Badgley, Charles Walp, and Mike Shane; trombone—Freddie Zito, Chauncey Welch, and Al Robinson; sax—Gene Quill and Lennie Singalli, alto; Buddy Arnold and Ben Lary, tenors; Vince Ferrara, baritone, and Buddy DeFranco, clarinet; rhythm—Ted Corabi, piano; Buddy Jones, bass, and Billy Rude, drums.
Tiny's Blues; Make Believe; Why Do I Love You?, and *St. Louis Blues*.

ARTHUR PRYSOCK with SY OLIVER'S ORCHESTRA (Decca, 7/23/51). French horn—Joe Singer; reed—Hymie Schertzer, Murray Williams, Sam Staff, and Ed Brown; a string section; rhythm—Billy Taylor, piano; Sandy Block, bass, and Johnny Blowers, drums.
Man Ain't Supposed to Cry; Blue Velvet; On the Morningside of the Street; and The Loss of a Gypsy.

WOODY HERMAN'S ORCHESTRA (MGM 6/1/51). Trumpets—Doug Mettome, Sharty Rogers, Don Fagerquist, and Roy Caton; trombone—Herb Randall, Uby Green, and Jerry Dorn; reed—Bill Perkins, Woody Herman, Jack Dulong, and Sam Staff; rhythm—Dave McKenna, piano; Red Wooten, bass, and Sonny Igoe, drums.
Gloria of Love; Cuban Holiday; Pass the Bachelors; and Hollywood Blues.
 (7/19/51). Same personnel, except Fred Lewis, trombone, for Herb Randall, and Johnny Macombe, trumpet, for Sharty Rogers.
Golden Wedding; Blue Flame; Business Man's Bounce; and Prelude to a Kiss.

LOUIS ARMSTRONG with SY OLIVER'S ORCHESTRA (Decca, 7/24/51). Trumpet—Louis Armstrong; trombone—Catty Catshall; reed—Milt Yaner, George Dorsey, Al Klink, and Fred Williams; rhythm—Billy Kyle, piano; Sandy Block, bass, and Bunny Shawker, drums.
Give Me a Kiss to Build a Dream On and I Got Ideas.

MARY LOU WILLIAMS' TRIO (Circlo, 7/5/51). Mary Lou Williams, piano; Billy Taylor, bass, and Willie Correa, bongos and vocals.
St. Louis Blues; Bo-Bo; Tishrome, and Kool.

ARMAND HUG PIANO SOLOS (Circlo, 7/13/51, in New Orleans).
Mr. Jelly Lord; Cansuashall Blues; Baby, Won't You Please Come Home?; and Blues for Paul.
 (7/24/51, in New Orleans.) *Heliotrope Bouquet; Eye-Opener; How I Miss You; and Misenberg Jov*.

KENNY CLARKE'S QUINTET (Dee Gee, 4/6/51, in Paris). Dick Collins, trumpet; J. C. Foranbuch, tenor; Percy Ani, piano; Pierre Michelot, bass, and Kenny Clarke, drums.
I'll Get You Yet; Lady Be Good; All the Things You Are; and Klook Returns.

MINDY CARSON with HUGO WINTERHALTER'S ORCHESTRA (Victor, 7/31/51). Reeds—Toots Mondella, Stan Webb, Harold Feldman, Hank Ross, and Romeo Penque; rhythm—Bill Rowland, piano; Danny Perri, guitar; Ed Safranaki, bass, and Terry Snyder, drums.
Doors That Lead to Love; Out in the Cold Again; and Come to the Casbah.

FRANCES WAYNE with NEAL HEFTI'S ORCHESTRA (Coral, 8/1/51). Trumpet—Chris Griffin, Mickey McNickle, Yank Lawson, and Neal Hefti; trombone—Will Bradley and Kal Winding; reed—Toots Mondella, Hymie Schertzer, Walter Tammshaus, and Abe Walker; rhythm—Dave Bowman, piano; Ed Safranaki, bass; Danny Perri, guitar, and Don Lamond, drums.
Kissing Bug Boogie; If You Hadn't Gone Away; and Coral Reef.

BILL KENNY with SY OLIVER'S ORCHESTRA (Decca, 8/1/51). Bobby Backst, trumpet; Harold Francis, piano; Everett Barksdale, guitar; Joe Benjamin, bass; Bill Doggett, organ, and Harold Austin, drums.
At the End of the Day; I See God; I'm Lucky to Have You; and Ghost of a Chance.

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 78 rpm 39145 45 rpm 4-39145 33 1/3 rpm 3-39145
- "LOVER" and "PEOPLE WILL SAY WE'RE IN LOVE"**
 78 rpm 39100 45 rpm 4-39100 33 1/3 rpm 3-39100
- "THE PETITE WALTZ" and "THE PETITE WALTZ BOUNCE"**
 78 rpm 39043 45 rpm 4-39043 33 1/3 rpm 3-39043
- "WHEN JOHNNY COMES MARCHING HOME" and "I DON'T KNOW WHY"**
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COLUMBIA RECORDS

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Four Brothers-In-Bop In Buffalo



Buffalo—Tenor saxist Ted Marcha, accordionist Frank Kiellish, bassist Cat Wittek, and drummer E-Jay, call their quartet the Four Brothers, because they all think alike in music! They try to play all the new things for listening, and still keep the dancing crowd happy, and just celebrated their first year at the stand in Tom & Jerry's club annex in downtown Buffalo. Kiellish does the arranging, a lot of pretty things on a Joe Mooney kick; E-Jay has the straight vocals, and Cat the bop things.

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HOLLYWOOD TELENOTES

Eye Appeal And Music Go Hand In Hand On TV

By Klaus Landsberg

(Klaus Landsberg, general manager of KTLA, which programs more live music shows than any other west coast TV station, is Down Beat's guest columnist in this issue while Charles Emge vacations.)

Hollywood—Does music belong on television? What a silly question! Yet, how many times have we heard the argument that music is for the ear not for the eye? An entertainment medium without music is unthinkable, and music is meant to be far more than background.

Just compare the reaction of an audience at a concert to one listening to a concert on the radio. Compare the concentration and consequent enjoyment. Or attend any band appearance and watch people crowd around the bandstand. There is no question but that people want to watch musical performances, not just listen to them.

All the Way

With this realization, KTLA has gone its own way and gone all the way in pioneering musical presentations on television. KTLA today presents more musical shows than any other station in the country, and all of them are among the top rated shows in the area.

The Spade Cooley show continues as the number one show in Los Angeles. Harry Owens, Frank DeVol, Ina Ray Hutton, Dixie Showboat with Nappy Lamare's

Dixieland music, Manny Strand and his Tyrolean Troubadours—all are rated tops and are presented week after week with ever-increasing popularity.

In addition, KTLA has successfully presented innumerable other name bands, such as Lawrence Welk, Orrin Tucker, Clyde McCoy, Ted Weems, Jack Fina, Henry Busse, and many others.

Longhair, Too

The longer hair has also found its way to KTLA, for example with the Los Angeles County Symphony orchestra. While this type of music must be presented in somewhat smaller doses, there is a definite audience desire for it.

Eye appeal and music are by no means opposed to each other, and the television camera, with the aid of proper lighting and settings, has no trouble in making the most of it. True, if handled haphazardly without proper coordination of image and sound, the flow of music can be destroyed. But careful image selection in tune with the music can assist concentration and interpretation and create far greater enjoyment of music than the ear alone could receive.

'Productions'

Eastern television stations, particularly, seem to think that the best way to present musical entertainment is by focusing visual attention on ballet groups or production numbers, which in turn are given the task of interpreting the music for the audience.

Martin TV Debut Spots Mary Mayo



New York—The girl with the four octave range, Mary Mayo, here appears to be ready to embrace her whole audience. Since that's patently impossible, the gesture will have to be judged on its intention alone—and it's a great idea! Mary's fast rising career got another boost when she was a guest on Freddy Martin's first show in his new TV series. She was the only girl on the program, and sang *Dancing in the Dark*.

No question that there is a place for this, but a great source of musical enjoyment has always been the result of individual interpretation and imagination generally created from listeners' own experiences. Therefore the true enjoyment of music can easily be distorted and destroyed by production numbers.

We have proven at KTLA that music can more than stand on its own legs in television.

(Following is a breakdown of format and personnel of orchestras presented on Hollywood's television KTLA, whose general manager Klaus Landsberg has pioneered in the production of TV shows built around live bands and orchestras. Most of these shows are telecast for national release on stations affiliated with the Paramount Television Network. Times given here are PDST.)

BANDSTAND REVUE (Sunday, 9-10 p.m.). Frank DeVol, conductor. Trumpets—Ray Linn, George Sonberg, and Charles Parlato; trombones—Tommy Pedersen and Tex Satterwhite; sax—Sheets Hefner and Julie Kinsler, alto; Ronny Perry and Pete Terry, tenors; Jerry Kasper, baritone; strings—three violins headed by concertmaster Sam Freed, one viola, and cello (with exception of Freed, personnel subject to change); rhythm—Arnold Ross, piano; Harry Babasin, bass, and Milt Holland, drums.

DIXIE SHOWBOAT (Monday, 7:15-8 p.m.). Nappy Lamare's Straw Hat Strutters; Nappy, banjo and guitar; Johnny Costello, clarinet; Joe Graves, trumpet; Warren Smith, trombone; Roy Harris, drums; Stan Wrightman, piano, and Jeveline Fontaine, vocals.

INA RAY HUTTON SHOW (Tuesday, 9-10 p.m.). Ina Ray Hutton, singer & conductor. Trumpets—Jane Sager, Zoe Ann Willy, and Peggy Naimos; trombones—Naomi Preble and Dorothy Goraliak; saxes—Audrey Hall and Marcella Anderson, alto; Evelyn Madison and Norma Peterson, tenors; rhythm—Doodle Lane, piano; Dody Joshua, drums, and Brunilda Dunley, bass.

HOLLYWOOD OPPORTUNITY SHOW (Thursday, 7:30-8 p.m.). Bill Bates, piano and conductor; Pinky Savitt, trumpet; Stanley Ellice, accordion; Muddy Berry, drums, and Jimmy Giarra, sax.

FROSTY FROLICS (Friday, 8-9 p.m.). Manny Strand, conductor; Stanley Bridgen, piano; Charles Price, drums; Erich Daehn, bass; Roy Hallrigal, violin; Sergei Rodin-

Stay-At-Homes

New York—While Charlie Ventura is on tour with his new all-star quartet, the unit at his Open House club near Lindenwood, N. J., consists of Gene Kutchn, piano; Chick Keeney, drums, and Al Francis, tenor.

soff, accordion; Lenny Mash, trumpet; Harry Gross, alto; Jack Chase, tenor; Harvey Walker, clarinet, and Luke Beaudette, banjo and guitar.

SPADE COOLEY SHOW (Saturday, 8:30-9:30 p.m.). Spade Cooley, emcee and violin; Gus Ehrmann, show conductor. Trumpets—Brodie Shroff, Fred Thompson, and Pinky Savitt; trombones—Phil Gray and Billy Wright (doubling violin); saxes—Gus Ehrmann and Bob Riedel, alto; Jimmy Giarra and Lou Doty, tenors; Johnny Schmidt, baritone; rhythm—Freddie Haynes, piano; Muddy Berry, drums; Jimmy Wyble, guitar; Jack Kelloher, bass; violin and viol—Billy Hill (section work by Cooley, Hill and Wright), and steel guitar—Neal Bagg. Vocals—Ginny Jackson, Freddy Love, Becky Barfield and Hank Penny. (Note: same unit, virtually intact, to be heard on Cooley's weekly CBS show.)

Harry Owens (Royal Hawaiians) band and show resumes TV series on KTLA Sept. 14 (Friday, 8-9 p.m.). In the making was a new show for KTLA featuring the Lawrence Walk orchestra, to originate at Ocean Park's Aragon ballroom.

Down Beat covers the music news from coast to coast.

Hollywood Teletopics

(All times PDST)

Irving (Izzy) Friedman has taken over post of music director on Gene Autry's Flying A Productions, series of telefilms with music backgrounds. He replaced Carl Criner, who will go on the road this fall with a 15-piece rustic rhythm ork.

Les Brown's opening at Hollywood Palladium was telecast via KNBH as special feature. Tony Martin dropped in to gueststar for occasion. Talk of setting up regular TV series for Brown ork during Palladium run but not signed as writing.

Phony Club Productions, formed here by Sidney Williams, is planning a series of musical telefilms with accent on Negro performers. Williams hopes to tag Louis Armstrong and combo for several of the 15-minute shorts.

Irvin H. Gwirts, founder and former owner of Musicraft records, has formed a firm, Telelix, in Hollywood to turn out music shorts for TV, but up to deadline had been unable to complete contract negotiations with AFM for clearance to engage musicians.

Harry Owens show, returning to KTLA schedule Sept. 14, will originate at KTLA's studio theater on Melrose avenue in Hollywood this season instead of Aragon ballroom as formerly.

Fresh Warth set as music director (and composer-conductor) on series of 10 half-hour telefilms in production by Roy Rogers, heading his own vidfilm firm since he left Republic pictures (because Republic refused to let him appear on television). Dale Evans (Mrs. Rogers) co-starring.

Marilyn Hare headlines new KLAC one-hour show, *You're Never Too Old*, as singing femme. Music aides are Milton Charles, organ; Bill Wardle, piano. (Saturday, 8:30-9:30 p.m.)

Buby Lloyd, organ, handling music on KNBH's new talent-search show, *Your Big Moment*. (Wednesday, 7-7:30 p.m.)

Claude On One-Niters

San Francisco—Claude Thornhill, off on a string of 43 one-niters for MCA, is working his way up the Pacific coast all through August, will head up into Canada and then back to Idaho in September.

Bernie Glow
 featured with
 Woody Herman is a
 trumpet student of
 Charles Colin
 Bernie Glow plays a
 7M Harry Giants
 Mouthpiece.

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Klaus, Mid Friends, Collects Emmys



Hollywood—Klaus Landsberg, literally surrounded by bandleaders (Randy Brooks and Ina Ray Hutton at the left, Spade Cooley at the right), collected five of the coveted Emmys for station KTLA at the 1951 awards banquet of the Academy of Television Arts and Sciences, where this photo was taken. Landsberg, who studied music as a youngster in Germany (he plays piano and several other instruments), has introduced more bands and musicians to television, in his capacity as KTLA's general manager, than have appeared on any other TV station here. In this issue Landsberg, as guest columnist for Charles Emge, says of music in TV: "An entertainment medium without music is unthinkable—and music is meant to be far more than background."

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THE HOLLYWOOD BEAT

Nitery Partners At Odds On 'Dixie Is Dead' Issue

By HAL HOLLY

Hollywood—The earth-shaking furor set off by Beverly Cavern operator Sam Rittenberg's statement that Dixie was ready for burial along with such mementos of the Terrific '20s as shimmy dancers, wah-wah mutes, and song whistles, is still rambling about our ears here. But it looks like the last word, as per the popular legend, will come from a lady.

And the lady is none other than Rose Stanman, Sam's hitherto silent partner in the operation of the sipping spot which until recently was the No. 1 hangout here for the two-beat tribe.

Partners at Odds

It seems Sam and Rose do not see eye to eye (or should we say ear to ear?) on the momentous issue at stake. Sam, despite the vituperation heaped upon him

all of my own, and when I do I'll have nothing but Dixie bands. I love Dixie. And as to Dixie drawing nothing but 'drop-ins' . . . good for only a couple of beers, as Sam thinks—well, he didn't form that opinion on his own; he got that from the bar girls who, on a bum night, always complain about the house being full of beer drinkers."

And anent Sam's urge for a strip show: "That man! He's liable to try anything. He'll probably end up by rehiring Turk Murphy!"

Seemed like a good moment for a reporter to depart from the premises.

L.A. BAND BRIEFS: Tune Jesters, a new trio, drew the intermission stint at the Palladium during Les Brown's current stand. The Jesters are Sam D'Andrea, accordion; Phil D'Andrea, guitar, and Dick Fox, bass. Local 47 boys know the D'Andrea brothers better as Sam and Phil Tucker . . . Roc Hillman and his KLAC-TV staff combo doing dance dates hereabouts with unit that also includes KLAC-TV singers Joe Graydon and Carol Richards. First p.a. stand was at Balboa beach's Rendezvous ballroom . . . Pete

Daily, whose family, with birth of little Pete Kelly Daily, July 21, now adds up to eight counting pa and ma, celebrated first anniversary of his Royal room stand. That's where Johnny Lucas, who plays excellent trumpet from his wheel chair, is now headlining the Sunday afternoon sessions with his combo of up-and-coming youngsters.

Zutty Brushes Up

Zutty Singleton now featured with Bernie Billings (clarinet & tenor) trio, Bob Thorpe on piano, at Knotty Pines cafe, San Fernando valley hotspot. They have a dance floor, so Zutty, who hadn't played a waltz in years, had to brush up on his three-four beat, he said. But they play plenty of good solid stuff, too) . . . Lawrence Welk, into the Aragon Aug. 23 for what's reported to be a six-month stand, must have that TV show signed, sealed, and delivered. Otherwise, why would Welk sit down at the Aragon for six months? . . . Rosy McHargue, clarinet ace who left Red Nichols recently to head his own combo, now has three off-nite stands—Sunday at Mike Lyman's, Monday at Sardi's, Tuesday at the Players restaurant. Rosy has Pete De-

Santis, piano; George Defebaugh, drums; Frel Thompson, cornet, and Elmer Schneider, trombone.

DOTTED NOTES: With reopening of Hollywood Bowl under new management committee, and return to almost wholly solid sympho fare, George Gershwin night (Johnny Green, conductor) was retained on schedule, but nights saluting Cole Porter and Jimmy McHugh were scratched. (Carmen Dragon and Frank DeVol, in that order, had been slated to do the stick work). Snorted Jimmy, good naturedly, "You gotta be dead to make Hollywood Bowl under this new setup!" . . . Polly Polifroni is inked with record reviewers who credited his tenor solo on Tango Blues with Harry James to Corky Corcoran. Which reminds that Corky will be back in the HJ lineup by the time this is inked . . . Elliott Kelly, former drummer, a bandmate with Down Beat's Emge in the Hollywood Apaches (wow!) in 1925, and a former Local 47 official, has been named director of labor and public relations for Snader (Telescriptions, Inc.) Productions.

BEHIND THE BANDSTAND: Band under Percy McDavid and comprised of Local 767 (L.A.'s Jim Crow local) members, which has been presenting concerts in local parks on fund derived jointly from AFM record royalties and money appropriated by L.A. city council, was fired by union's board of directors with three more concerts to go in current series, even though McDavid's group had held work for 1 1/2 years. Local 767 officials stoutly deny firing was due to fact several members of the band have taken active part in the Committee for Amalgamation of Local 767 and Local 47 (white). Said a spokesman: "We felt the work should be spread more among our 347 members. That's all." (And who said the allocation of employment derived from union trust funds was to be administered by a disinterested trustee?)

Down Beat will salute Charlie Barnet in its next issue, on sale Sept. 7.

Tony Mottola with his Gibson

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DJ Pens Tribute To Bandleaders

Through the good offices of Lawrence Welk, who heard the piece broadcast originally from radio station KMMF in Grand Island, Neb., and wrote for a copy, we present the following tribute to bandleaders written by disc jockey Joe Martin.

"Ya' know . . . it's been said that bandleaders are a big problem . . . to their agencies . . . their followers . . . and their wives . . . to managers . . . ballroom operators, hotels and sometimes to each other. Individually and collectively they are cussed and discussed in music circles, at record parties, in barrooms, behind closed doors, and under one's breath . . . from as many angles . . . and with about the same enthusiasm as the daily headlines of the Korean war.

"They make more noise . . . create more cheer, adjust more union disputes, cause more entertainment, hear more grievances, spread more enjoyment, pacify more belligerents, and waste more time under high pressure without losing their temper . . . than any one class we know . . . including Presidents.

"They live in hotels, taxis, tourist cabins, on trains, buses, and a few on park benches . . . they eat all kinds of food . . . drink all kinds of bad water and coffee . . . sleep before, during, and after business . . . with one of the most rigid schedules known to modern man.

"And yet . . . the top band of the nation has a power in society and in the public economy. In many ways they are a tribute to our way of life. They draw more people into happy-go-lucky gatherings . . . they spend more money with less effort and less return than any other group in business. They drop in periodically . . . stay a few moments . . . play a few hours . . . answer more questions . . . ask the least questions . . . put up with more inconvenience . . . and take more guff than any group including the United Nations.

"They introduce new tunes . . . wear out the old ones . . . hire more tuxedos, eat more hamburgers . . . sell more tickets . . . eat more vitamin pills . . . sleep less . . . have nervous breakdowns more often . . . than any other people in the nation. With all their faults . . . they keep America happy . . . and a feeling of happiness in your little old heart . . . and keep human emotions running. More cannot be said of any man."

RAGTIME MARCHES ON

NEW NUMBERS

CARDILLO—A son to Mr. and Mrs. Bob by Cardillo, July 19 in Pittsburgh. Dad is leader.
DEL GOVERNATORE—A son to Mr. and Mrs. Al Del Governatore, July 10 in Philadelphia. Dad is pianist with the Earle theater orchestra; mom is former Roxy dancer.
FAYE—A son to Mr. and Mrs. Bill Faye, July 18 in Santa Monica, Calif. Dad is business manager for Phil Harris and Alice Faye.
GENDUSO—A son, Robert Charles, to Mr. and Mrs. Chuck Genduso, July 18 in Far Rockaway, L. I., N. Y. Dad plays lead trumpet with Bob Chester.
GOPF—A daughter, Patricia (8 lbs.), to Mr. and Mrs. Buzz Gopf, July 28 in New York. Dad is trumpeter with Lee Castle.

MANDY—A daughter, Dana (5 lbs.), to Mr. and Mrs. George Mandy, in June in Woodmere, L. I., N. Y. Dad is pianist with Bob Chester.
LANGSTAFF—A son, David (7 lbs. 4 oz.), to Mr. and Mrs. Al Langstaff, July 17 in New York. Dad is trombonist with Buddy Williams.
LIVINGSTON—A daughter to Mr. and Mrs. Alan Livingston, July 25 in Hollywood. Dad is Capitol records exec.
MCKUSICK—A daughter, Leslie Gale (7 lbs.), to Mr. and Mrs. Hal McKusick, July 27 in Kew Gardens, L. I., N. Y. Dad plays clarinet in Terry Gibbs' quintet.
STYFEN—A son to Mr. and Mrs. Geary Styfien, July 21 in Los Angeles. Mom is singer and film actress Jane Powell.
VILLEPIGUE—A daughter to Mr. and Mrs. Paul Villepigue, June 30 in Los Angeles. Dad is arranger and teacher.

TIED NOTES

BOWERS-SHERRY—Phil Bowers, trombonist with Dean Hudson, Art Mooney, and Johnny Long, and Carol Sherry, of the Sherry Sisters, formerly with Dean Hudson, July 21 in Chicago.
DUKE-LYNN—Doug Duke, organist who once toured with Lionel Hampton, and Leni Lynn, coloratura soprano, recently.
HILLIARD—Thomas Hilliard, son of Coral records' Jimmy Hilliard, and Beverly Dugham, July 7 in Winnetka, Ill.
KAY-ENNESSER—Ernie Kay, baritone

CHORDS AND DISCORDS

Simple Pleasure

To the Editors:
Andy Razaf surely wasn't kidding when he said "what a pleasure" to hear 'em sung as they're written (*Down Beat*, July 27).

To me it recalls an afternoon a year or so ago in Houston when I found myself among a number of professional vocalists and aspirants, among whom was Jan Stewart, who at that time led her own swingin' little combo. The assembly had no particular purpose. It just happened, but I remember that many vocal contributions were made, and a song called *I'll Remember April*, was repeatedly selected as subject matter by everyone but Jan. That beautiful song was slanted, pushed, dragged, squeezed, stretched, and generally juggled in every direction. I mean it "had it." It was a victim of vocal mayhem.

"Gee, that's great!" commented the doll who had been first to select the number. "Who wrote it?"
"All I could think of was 'How long has this been going on?'"
Marcus M. Hood

But Will It Sell?

To the Editors:
I have been scanning the newspapers assiduously, and since I haven't seen anything about a bombing in Appleton, Wis., I think the editors of *Down Beat* are to be congratulated for their forbearance in not having sent a little package of explosives to Bob Ballou Jr., as a result of his letter in the July 27 *Beat*.

In heaven's name, how long will you have to publish the *Beat* before Bob, and similar characters, realize that the sole function of your very capable discritics is the evaluation of the musical quality, or lack thereof, of records? I suggest that if he wants to read of

and tenor saxophonist, and Betty Enneser, July 21 in Buffalo, N. Y.
MELIM-FULLER—Claude McLin, tenor saxist and leader, and Jacqueline Fuller, model, June 24 in Chicago.
NANCE-HARPER—Ray Nance, trumpeter-violinist-singer with Duke Ellington, and Gloria Harper, model, Aug. 1 in New York.
STADER-ROBERTS—Willie Stader and Bobbie Roberts, drummer with the Sweethearts of Rhythm, Aug. 1 in Pomona, Cal.
STANLEY-BOYD—Leonard Stanley, leader, and Sue Boyd, model, July 16.
TOBEY-PARKER—Kenneth Tobey, actor, and Penny Parker, singer, recently in Quartette, Ariz.
WILDE-MIRSCH—Al Wilde, Gale agency publicity chief, and Mimi Hirsch, Aug. 3 in New York.
WILSON-PIKULSKI—Dr. Stanley Wilson and Lorraine Pikulski, singer known as Lorraine Parker, July 22 in Philadelphia.

FINAL BAR

AUMAN—Donald E. Auman, 48, music director for WDAY, Fargo, N. D., July 10 while on vacation in Seattle.
BLITZ—Dr. Julian Paul Blitz, 66, cellist and founder and conductor of the Houston symphony, later conductor of the Dallas Symphony, July 17 in Dallas.
CHIGATES—Harry Chigates, 38, violinist and composer (*Joie Blow*), July 17 in Austin, Texas.
DEXTER—Edward Gayle Dexter, 87, former bandleader, July 23 in Milwaukee.
FORD—Lucy Ford, little crippled girl and active music fan, recently in Columbus, Ohio.
HUGHES—Ray Hughes, leader at the Folly theater in Kansas City, Mo., July 13 in that city.
MAGUIRE—Edward J. Maguire, 69, former theater organist, July 26 in Philadelphia.
MCCARTHY—Mary McCarthy, 67, musician and New York, Conn., school music supervisor, July 8 in that city.
MONK—Joseph F. Monk, 87, vaudeville pianist and leader, father of musicians Edward, Alfred J., Arthur F., and Frank Monk, July 27 in Rochester, N. Y.
POWERS—Llewellyn S. Powers, 91, old-time fiddler, July 1 in Nashua, N. H.
WARREN—Fred W. Warren, 87, trombonist, July 27 in Youngstown, Ohio.

LOST HARMONY

SLACK—Freddie Slack, pianist and leader, and Jane Greer Slack, actress-singer, July 24 in Los Angeles.

the commercial potentialities of the discs, he should turn to some of the trade weeklies. If, on the other hand, he prefers a juvenile approach to criticism, as his letter seemed to indicate, he should consult the record column of any movie fan mag, wherein nothing bad is ever said about anybody, however well deserved, and leave the *Beat* for musicians and music fans.

Hollywood Charles C. Sords

Awaits Miller Biog

To the Editors:
Congratulations to Leonard Feather for the Glenn Miller feature in the July 27 issue.

Apparently the rugged rehearsal schedule Glenn practiced paid off, for some of his recordings have passages of reeds that sound as if one man were playing them all. This is especially apparent if one of the records is played on a slowed turntable (about 40-45 rpm).

When the book is published, you have one customer here.
Allentown, Pa. Elbert L. Griffin

New Slant On Glenn

To the Editors:
Down Beat readers for many years, we wish to thank you and congratulate your magazine on taking the pains to publish the life story of the musical great, Glenn Miller.

The Glenn Miller story contained very much information about the man that I don't believe many people knew before, especially the hard road to success he traveled for so many years.

John D. Kahler Jr.
Charles H. Kahler II

Fitting Tribute

To the Editors:
Orchids and congratulations both to *Down Beat* and Leonard Feather for the wonderful "Glenn Miller Issue" of July 27. It is a fitting tribute to a man who was a truly great musician and a gentleman, and whose memory will linger in our hearts for all time.

Keep up the good work, as yours is a magazine of which to be proud.
Hamilton, Ontario Alex Tudoroff

Never Another Glenn

To the Editors:
While rummaging around in the sweltering heat here at Dhahran airfield, Saudi Arabia, I recently ran across that terrific tribute to Glenn Miller in your July 27 issue, and having been a Miller fan since I was able to maneuver the two-step and stay out late at night, I was certainly quite moved by this recent salute by those who knew Glenn.

I am not a musician, but I have learned to appreciate and admire good popular music ever since I ran into those Bluebird discs with *You Are Always in My Heart*, *That Old Black Magic*, *Serenade in Blue*, and dozens of others. I was a teenager at the time, but still, as I remembered him then, with his music, fast or slow, he out-fox-trotted, out-jumped, out-beat, and out-sold all the other dance bands.

I had one stroke of luck in seeing Glenn again while in the service, when I went to Atlantic City for basic training. He was leading a GI band in the Traymore hotel ballroom, where we ate. He played all up and down the boardwalk for about two weeks, and left behind an exact image of his own band dressed up in OD uniform.

Naturally, his death was a great loss to those of the musical profession who knew him and his musical ability, but I sincerely believe that the loss was felt just as greatly amongst those of us who loved his music as only he knew how to play it. His style is his own. There never will be another Glenn.

M/Sgt. John H. Broderick Jr.

Leonard Feather writes about the career of the Mad Mal, Charlie Barnet, in the Sept. 21 issue of *Down Beat*.

Where Bands Are Playing

(Jumped from Page 17)

- Paris Trio, Norman (Ruban Bleu) NYC, no Parker, Charlie (Lindsay's) Cleveland, 8/27-9/2, no
- Paul, Les (Bolero) Wildwood, N. J., 8/24-9/2, no (Voochie Terrace) McKeesport, Pa., 9/7-13, no; (Town Casino) Buffalo, 9/16-22, no; (Casino) Toronto, 10/4-10, t
- Perry, Ron (Bakersfield) Bakersfield, Calif., no
- Petty Trio, Al (Beachcomber) Wildwood, N. J., no
- Petty Trio, Frank (Show Bar) Boston, el Pinkard, Bill (Jimmie's Palm Garden) Chicago, no
- Powell Trio, Henry (Flamingo) Wichita, Kans., no
- Powers, Pete (Iona) Hubbards, N. S., no Fremur, Ray (Sagamore) Milford, Pa., Oct 9/8, h
- Primo, Leon (500 Club) New Orleans, no Pringle, Gene (Mayflower) Akron, h
- Quartones (Tic Tac) Lynn, Mass., Oct 9/21, no (Herbie's Cactus) Boston, In 9/23, no
- Quintones (VFW) Carlyle, Pa., Oct 9/2, no; (Ciro's) Philadelphia, 9/3-8, no
- Ragon, Don (Stockmen's) Elko, Nev., h Ranch, Harry (Paris Inn) San Diego, Oct 9/17, no
- Rd. Payson (Stork) NYC, no
- Reininger, Johnny (Belle Vista) New Orleans, no
- Renee & Her Escorts (Elbow) Windsor, Canada, Oct 9/24, no
- Key, Alvin (Air Bases) Wichita Falls, Texas, Oct 8/26; (Greater Dallas) Dallas, 8/28-9/2; (Pappy's Showland) Dallas, 9/7-9, no; (Royal Steak House) Jackson, Miss., 9/18-10/1, no
- Reyes, Chuy (Moomba) Hwd., In 9/18, no Richie Bros. & Lucille (Larry Potter's) Hwd., Oct 9/13, no
- Rino Serenaders (Getchindji) Duluth, Minn., no
- Roche Quartet, Denny (Hi-Note) Chicago, Oct 8/27, no
- Ronalds Brothers Trio (Village Barn) NYC, Oct 9/17, no
- Roslyn Trio, Duke (Shore) Seaside, Ore., Oct 9/15, h
- Rotzer, Rulph (Ambassador) Chicago, h Rumsey, Howard (Lighthouse) Hermosa Beach, Calif., no
- Saltzman, Dick (Ciro's) San Francisco, no Sandler, Harold (Saranac Inn) Saranac, N. Y., Oct 9/28, h; (Warwick) Philadelphia, 10/15-1/5, h
- Sario, Dick (Normandy) Chicago, r
- Saunders, Milt (Tavern-on-the-Green) NYC, r; (Warwick) Philadelphia, 9/10-10/13, h
- Savage Quartet, Johnny (Berghoff Gardens) Ft. Wayne, Ind., r
- Schonk, Frankie (Paramount) Albany, Ga., no
- Scott, Stewart (Stellar) Buffalo, Oct 9/2, h
- Serino, Sonora (Blue Bonnet) Wichita, Kans., no
- Shard Trio, Jerry (Piccadilly) NYC, h
- Shearins, George (Birdland) NYC, 8/23-9/5, no; (Sturville) Boston, 9/4-19, no; (Rendezvous) Philadelphia, 9/21-23, no
- Sheddy Jack (Ciro's) San Francisco, no
- Shevak, Iggy, & Rosa, Arnold (Sunny's Rancho) Hwd., no
- Smith Quartet, Bud (Barnes) L. A., no
- South, Eddie (Airliner) Chicago, el
- Spanier, Mugsy (Colonial) Toronto, 8/27-9/5, no
- Stacy Trio, Jess (Hangover) L.A., no
- Stanton, Bill (Brass Rail) Great Falls, Mont., no
- Stylista (Eddie's) San Diego, Calif., no
- Tatum, Art (Band Box) Chicago, Oct 8/28, no
- Taylor, Johnny (Borsellino's) Cleveland, no
- Teter Trio, Jack (White Pub) Milwaukee, no
- Thompson, Joe (Theatrical) Cleveland, Oct 8/25, no
- Three Bars of Rhythm (Brass Rail) Chicago, el
- Three Sharps (Showboat) Rock Island, Ill., no
- Three Sweeties (Granage) Hamilton, Ont., no
- Troup Trio, Bobby (Cafe Gala) Hwd., no
- Tucker, Jimmy (Broadmore) Colorado Springs, h
- Tune Jesters (Palladium) Hwd., Oct 9/8, h
- Tunemixers (Buddy Baer's) Sacramento, Calif., 8/28-10/8, no; (Theater) Oakland, Calif., 11/6-12/31, no
- Turzy Trio, Jane (Bassel's) Toronto, Oct 8/26, no
- Two Beaux & a Peep (Rita) Clear Lake, Ia., Oct 9/10, no
- Velvetones Trio (Chicagoan) Chicago, h
- Venuti, Joe (Mike Lyman's) Hwd., no
- Ventura, Charlie (Silhouette) Chicago, no
- Vesely, Ted (Red Feather) L. A., no
- Vincent, Bub (Stage) Chicago, Oct 8/26, el; (Century) Mankato, Minn., In 8/27, no
- Waples, Buddy (Commodore Perry) Toledo, Oct 9/29, h
- Washington, Booker (Bee Hive) Chicago, no
- Weavers (Ohio State Fair) Columbus, O., 8/25-31
- Weider Brothers (Bingo) Las Vegas, no
- White Trio, Hal (Mt. Royale) Montreal; h
- White Trio, Johnny (Tally Ho) Catalina Island, Calif., no
- Wixigna, Eddie (Band Box) Chicago, no
- Wilber, Bob (Edgewater) Boston, no
- Williams Quartet, Billy (Tiffany) L. A., no
- Williams, Buddy (Sea Girt) Sea Girt, N. J., no
- Williams, Clarence (Village Vanguard) NYC, no
- Windhurst, Johnny (Hawthorne) Gloucester, Mass., no
- Wink Trio, Bill (Nocturne) NYC, no
- Woods Trio, Roy (Mint) LaCrosse, Wis., no
- Yaged Trio, Sol (Three Deuces) NYC, no
- York, Frank (Sherman) Chicago, h
- Zanyacks (Comando) Henderson, Ky., Oct 8/26, no
- Zarin, Michael (Montauk Manor) Montauk Pt., N. Y., Oct 9/6, h

THE HOT BOX

Nichols Dance Ork Sides Among Best He's Waxed

By GEORGE HOEFER

Chicago—The late Johnny Dodds, a New Orleans pioneer on the jazz clarinet, once amazed a group of collectors with the statement, "My favorite band is Guy Lombardo's. I listen to them on the radio every night." Similarly, a recent remark made by Red Nichols to Freddy Williamson, the booking agent, will surprise both musicians and collectors.

Red told Williamson that of all the records he had made through the years, the sides that he himself was the most proud of and liked to listen to over again, are the 1939 Bluebirds made with a large swing band. Such recordings as *Wail of the Winds* (his theme at that time), *Melancholy Baby*, *Pretty Girl In Like a Melody*, *Poor*

Butterfly, *Parade of the Pennies*, *Davenport Blues*, *Sassin' the Boss*, *I Love Again*, *Our Love*, and others, were all well arranged, quite modern for the times, and include closely-knit, awinging ensembles as well as outstanding individual solos by such men as saxophonist Billy Shephard and pianist Billy Maxted.

Incongruity

Incongruity momentarily is dis-

cernible when Red himself takes over a solo spot, for Nichols is Dixieland incarnate and shadows of the Five Pennies loom prominently while Red blows. The above records were overlooked in De-launay's latest *Hot Discography*.

Jazz record collectors have concentrated and placed the most emphasis on the Red Nichols Five Pennies Brunswick-Vocalion series as being the most important contribution Nichols has made in jazz. This is rightly conceived, as Nichols, though influenced by Bix, brought to jazz a tightly organized Dixieland style that has served as a model to New York Dixie still being played at Nick's and Condons. And he also deserves credit for introducing many great jazzmen of today for the first time on records.

All the great white jazz leaders once recorded with Red. Persons include among others such names as Goodman, Freeman, Mole, Krupa, Glenn Miller, Teagarden, Trumbauer, Rollins, Sullivan, Dorsey, Condon, Venuti, Lang, and others.

For the benefit of prospective Red Nichols collectors, it might be worthwhile to here list the bands whose records include Red's horn on one or more sides. Also included will be the various pseudonyms used by Red for his prolific output for competing record manufacturers while under contract to Brunswick.

OTHER ORCHESTRAS: Paul Whitman (Victor); George Olson (Victor); Miff Mole's orchestra and Miff Mole's Melrose (Okeh); The Cotton Pickers (Brunswick); Missouri Jazz band (Dunmore); Vocalion-Tennessee Toppers (Brunswick, Vocalion); Irving Mills' Hotzy Totey Gang (Brunswick 4983); Jack Wien (Melotone); Julia Lee's Hot Friends (Capitol); and Don Voorhees (Columbia).

NICHOLS ACCOMPANIMENTS: Cliff Edwards, Peggy English, Sophie Tucker, Kath Smith, Boswell Sisters, Allan Jones, and Charles Kaley.

OTHER GROUPS: Louis' Red Heads (Columbia); The Red Heads (Perfect); We Three (Perfect); Alabama Red Peppers (Cameo, Romeo, Lincoln); Red Nichols' Five Pennies (Brunswick, Vocalion, Jump, Mercury, Capitol); The Captivators (Brunswick, Melotone); Louisiana Rhythm Kings (Vocalion, Brunswick); Wabash Dance Orchestra (Duophone); Charleston Chasers (Columbia, Okeh); Raymond Dance Orchestra (Rogal).

JAZZ PUBLICATIONS: According to England's *Melody Maker*, Charles De-launay's 1951 *Hot Discography* will be published in several volumes. The first volume (A-C) was due in July. New York is scheduled to include 50,000 jazz recordings made between 1917-1951, and will also include brief biographies of hundreds of musicians.

Germany now has a small jazz magazine called *Jazz Tempo*, published in Hanover and edited by Rudolf Ebel. Second issue recently received contains story on the New Orleans scene, a Bessie Smith poem, record reviews, and an article on Johnny Dodds.

Nestor R. Ortiz Oderigo, Buenos Aires, Argentina, jazz aficionado, has been doing considerable writing on music in various Argentine journals. He has articles in *Davar* and *Rivordiana* both published in Buenos Aires.

Fred Hatfield of Miami Beach, Fla., has issued number one of *Fantopics*, an amateur publication devoted to collectors of all types including records, books, and magazines. Address is P.O. Box 1622, Riverside Station, Miami, Fla.

JAZZ DISCOGRAPHIES: Two discographies, previously announced in this column, are now ready and available. Jay Smith's *Chronological Listing of the Recorded Works of Jack Teagarden from*

1928 to 1950 can be obtained from Jay D. Smith, 5601 New Hampshire avenue, N.E. Washington, D.C.

Also now obtainable is the Jack Hartley compilation of Stan Kenton's recording career up to date. This can be obtained from Hartley, 88 Diamond Bridge avenue, Hawthorne, N. J.

COLLECTOR'S CATALOG: Richard Norbont, 57 Glenwood avenue, Binghamton, N. Y. Interested in writing to Ellington fans and also would like to discuss the philosophy of music and the historical aspects of jazz music.

Ralph Desrosiers, 4 Stevens avenue, Nashua, N. H. A young drummer who collects drum records. Would like to correspond with other collectors interested in the drums.

Wants Krupa Disc
Phyllis Cheek, 711 West Coal avenue, Gallup, N. M. Will pay several dollars for a copy of the 12-inch Disc recording of *Body and Soul* by the Gene Krupa trio.

Cpl. Winston White RL 39445247, 10th Special Serv. Company, APO 301, c/o PM, San Francisco, Calif. Desires a lady correspondent who will tell him what is going on in the music world here in the States. Especially interested in the new sounds department. Collects Herman, Kenton, the Bird, Miles Davis.

Aboard Ship
Richard D. Tracy, S.A. U.S.S. Deuel APA 160 c/o F.P.O. New York, N.Y. Wants to correspond with feminine jazz fans. Goes for Louis, Lester Young, Ella Fitzgerald, Tristano, and Shearing. Home is in St. Louis but at present is aboard the above cargo transport ship somewhere near Greenland.

Louis A. Kruger, 29 Melbourne road, Judith's Paarl, Johannesburg, South Africa. Interested in exchanging records with an American. Likes Lester Young, Artie Shaw, Ted Nash, Tommy Pederson, and Oscar Peterson.

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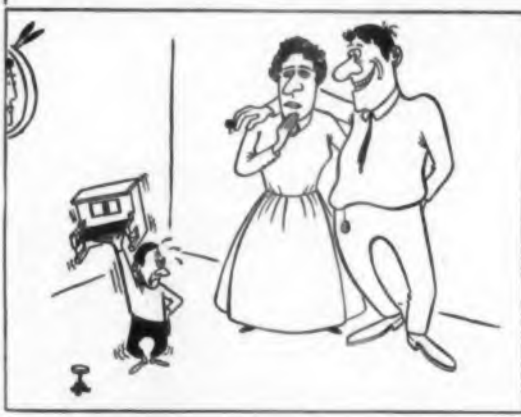
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Evolution Of Jazz

By J. Lee Anderson



● The best known of the leaders on the river during the popular reign of the riverboat was Fate Marable. Fate, who in later years played the "greatest calliope on the Mississippi," was born in Paducah, Ky., on Dec. 2, 1890. As a youth he picked up a little piano by himself and also studied with his mother, a piano teacher. Marable was 17 when he first went to work on a riverboat, making up a piano-violin duo with Emil Flindt on the *J.S. No. 1*. In 1910, Captain Joseph Streckfus purchased the Diamond Joe Packet company that consisted of the steamers *Dubuque*, *Quincy*, *Sidney*, and *St. Paul*, and after the *Sidney* had been converted to an excursion boat Fate and Flindt, plus a drum and trumpet, took over the bandstand. In 1917 Marable assembled an all-Negro crew known as the Kentucky Jazz band but a year later relinquished leader-

ship of this group to shift to the *St. Paul*, largest of the fleet, working as solo pianist opposite the band of Gene Rodemich. The following year, 1919, Fate formed a band of New Orleans men to work the *St. Paul*, the first such aggregation to make a debut on the waterways. The personnel included Norman Mason, and Louis Armstrong, trumpets; Dave Jones, mellophone; Baby Ridgely, trombone; Sam Dutrey, clarinet; Paul Dominguez, violin; Marable, piano; Pope Foster, bass; Johnny St. Cyr, banjo, and Baby Dodds, drums. Joe Streckfus was responsible in no small way for the formation of this and other talented orchestras. He favored musicians who could read—top-caliber men who were expected to produce the best music on the river—and was so interested in orchestral performance that he kept a metronome within easy reach

in order to check the band's tempo. Fate spent the greater part of his career fronting a succession of Streckfus-sponsored bands on the Mississippi and the Ohio and exercising an uncanny talent for uncovering great musicians. He deserted the riverboats in 1940 and spent the next few years playing piano in a small St. Louis night spot. Fate Marable, "the king of riverboat jazz," died of pneumonia in a St. Louis hospital, Jan. 16, 1947. The one and only recording Fate ever made was cut in New Orleans in 1924 for the Okeh label, *Piano/Flage/Frankie and Johnny* by the Society Syncopaters. Marable has received little mention from jazz historians, but in the quarters where it really counts, in many a town on the river, the name of Fate Marable recalls an era of "good times" amid the happy sounds of New Orleans music.

THE BLINDFOLD TEST

Swee' Pea Stays On The Scene

By LEONARD FEATHER

Billy Strayhorn was just 23 years old when he first met Duke Ellington, in December, 1938. Three months later Jean Eldridge's vocal on the Duke record of *Something to Live For* brought to life the first Ellington-Strayhorn collaboration.

Ever since then, the career of the brilliant little Swee' Pea has been inextricably wound up with that of Ellington. He has been, to coin a phrase, Duke's write-hand man. But instead of becoming wrapped up in Ellingtonia to the point of losing contact with the outside music world, Billy has remained pretty much aware of what happens in jazz—and has managed to retain a broad-minded attitude, as his reactions below will show.

The Records

1. Sounds like Kenton . . . not a bad record; played very cleanly, but not too original, and keeps repeating the original theme. The solo is not too inspired, but in keeping with the rest of it. . . . Kenton is trying to do a very wonderful thing with his band, but becomes too frantic about the whole thing; everything is a do-or-die struggle, there's no looseness, which I think is one of the great ingredients of good jazz. His more ambitious things are even more contracted, stringent. Tears me all up, makes me feel tense, and I don't like to feel tense about music. Two stars.

2. This is obviously a blues in tango—probably should have been called *Blango* . . . very well played; the trumpet solo is wonderful. However, it's a dishonest, contrived sort of thing. Sounds as though the guy said I have a tango over here, and a blues harmonic structure over there, and I'm going to put them together, I don't care whether they fit or not. In the end the tango isn't pleased and the blues isn't pleased. Two stars.

3. I kinda liked that. It's not as well played as the other two records, but it has a looser feeling. I liked the clarinet solo. Sounds a little like Tony Scott. Rhythm is a little stiff. Give it three stars—a nice arrangement.

4. It's very pleasant to hear a satirical approach to an old, old warhorse . . . it's Nellie Lutcher; I like it very much. I don't know whether she realizes what she does to these things: maybe she feels very serious about it—anyway, I think it's wonderful. Let's give it three and a half; four should be reserved for something less stylized.

5. Well, here we are somewhere between State street and Canal street! For what it is, it's played well, in great spirit; solos aren't of the highest order for that kind of music. It's disorganization that has been organized



Billy Strayhorn

well. Just looking at it dispassionately I would say between two and three. I heard the soprano and thought it was Bechet, but after I'd heard it awhile I realized it wasn't he.

6. That's easy—it's Charlie Barnet, and of course I like him very much. He does quite a bit of, shall we say, reminiscing, but he does it in a spirit of great admiration and he does it very well, with no behind-the-counter kind of connotation. So I just have to say that's good! Most of the arrangement is very good. The clarinet-trumpet-trombone thing didn't quite come off too well, but the rest of it is wonderful. Give it three.

7. Of course this puts me in a spot; however, I like the arrangement very much—it's so completely different from mine. . . . I think it's Charlie Ventura. . . . I liked the tenor—and the tuba playing the bass part. Give it three.

8. That's my man, Tatum. I'm very hard on Tatum because I've heard him play so well, so many times, and I don't think this is his best . . . it's a little mixed up! I don't think he did quite what he wanted to do . . . of course he always plays well, but my standard for him is

Records Reviewed By Strayhorn

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

1. Stan Kenton. *Jump for Joe* (Capitol). Comp. Gene Roland. Art Pepper, alto.
2. Harry James. *Tango Blues* (Columbia). Comp. James.
3. Buddy DeFranco. *Rumpus Room* (MGM) DeFranco, clarinet.
4. Nellie Lutcher. *Humoresque* (Capitol).
5. Sidney Bechet. *Polka Dot Rag* (Columbia).
6. Charlie Barnet. *Portrait of Edward Kennedy Ellington* (Capitol). Comp. Dave Matthews.
7. Charlie Ventura. *Take the "A" Train* (Victor). Arr. Manny Albam. Ventura, tenor; Bill Barber, tuba.
8. Art Tatum. *Time on My Hands* (Capitol).
9. The Treniers, with Gene Gilbeau's quartet. *Planty of Money* (Okah). Claude Trenier, vocal.
10. Dave Barbour. *Castig Rock* (Capitol).
11. Woody Herman. *Leo the Lion* (MGM). Comp. Tiny Kahn.

kinda high because he's made such gems, so I'd give this, using my yardstick for Mr. Tatum, two stars.

9. This is an excellent blues record . . . the unison voice with the alto is unusual and very, very good. For a blues record I would give that three and a half. Sounds a bit like Jimmy Witherspoon, though I don't think it is.

10. It's *Castle Rock*, and in view of the fact that Johnny Hodges made such an excellent record of it, I don't think this one is too good. First of all, it's repetitious without having to be so; the best thing on it is the ensemble thing, which, of course, is straight from the Hodges record . . . so I don't think I could give this more than one star.

11. I think the band is Woody Herman; it is a blues and a not too original one. . . . Woody has done much better ones; this is a kind of rehash of many of the other things, which I don't think it's necessary for a man of his stature to do. I'd give it two.

Afterthoughts By Strayhorn

There are plenty of records I'd have given four stars if you'd happened to play them. Several Tatum's, especially *I Ain't Got Nobody*. Benny Goodman's *Sometimes I'm Happy*. Tommy Dorsey's *Lonesome Road*. And if I can include an Ellington, I'll choose *What Am I Here For*.

Of course I like a lot of other pianists besides Tatum; Oscar Peterson particularly. I've been a Garner fan since we were kids in Pittsburgh; lately he's become very stylized, but he made one record recently that's great, *Honeysuckle Rose*.

Bud Powell? That's Duke's man. Of course I think he's great, too, but in a one-sided way; he covers only one department while there are other pianists who encompass the whole range of the piano. I'm enthusiastic about some lesser-known pianists, such as Beryl Booker—she's wonderful!

Read the Charlie Barnet story in the Sept. 21 issue of *Down Beat*, on sale Sept. 7.

Every issue of *Down Beat* contains from 25 to 30 interesting departments, articles and features.

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

Down Beat will salute Charlie Barnet in its next issue, on sale Sept. 7.

Sidemen Switches

Jerry Gray: Jack Raines, trombone, for Phil Giacobbe . . . Ralph Flanagan: Robin Gould, trumpet, for Knobby Lee, and Jack Keys, bass, for Bill Cronk (to Ray Anthony) . . . Sammy Kaye: Irv Joseph, piano, for Bob Kasha.

Frankie Carle: Al Anthony, alto, for Gus Benvenuti; Ray Hafner, alto, for Mort Geist, and Ed Anderson, trombone, out . . . Bob Chester: Danny Gregus, guitar, added for Paramount date . . . Gene Krupa: Mike Shane, trumpet, for Vic Ford . . . Bob Novack: Stan Feldman, drums, added.

Hal McIntyre: Bill Takus, bass, for Bus Watson, and June Stewart, vocals, for Sunny Gale . . . Lena Horne: Joe Benjamin, bass, Gerald Wiggins, piano, and Chico Hamilton, drums, in . . . Johnny Long: Ed Schmitz, trombone, for Jim Knapp, and George Danielson, baritone, for Al Thomson . . . Bob Gauvreau: Warren Lapworth, piano, for Reg Cox.

Note: Sidemen switching bands may have this information printed in *Down Beat* by filling out this coupon (please print), attaching it to a postcard, and mailing it to *Down Beat*, 203 N. Wabash avenue, Chicago, Ill.

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Hollyw'd Bowl Running Again

Hollywood — Hollywood Bowl summer concerts, current series of which were canceled after the opening week proved to be a financial fiasco, are in operation again, with a temporary committee in charge following the resignation of Dr. Karl Wecker, Bowl association's manager for the past several years.

The Bowl is operating three nights a week with a 63-piece orchestra (not the 67 men demanded by Local 47 at start of the season) and with leading conductors (Alfred Wallenstein, Bruno Walter, et al) donating their services.

An all-out drive for audiences and financial support pushed by many civic groups seems to be getting results as attendance, with new, lower prices, has been averaging around 7,500 a concert. Not big (the bowl seats over 20,000), but enough to insure continuance of the concerts this season, it was said.

U. Of Houston Adds Dance Band Dept.



Houston—Eddie Gerlach, at the left, directs the laboratory band of the University of Houston in a rehearsal of modern music in an equally up-to-date setting. Locale is the new \$5,000,000 Cullen build-

ing at the university which houses the music department and in which the band presented three jazz concerts last year, its first year of existence. See story below for the details.

Houston—Early this summer, when Chubby Jackson was still with Tommy Dorsey and Dorsey's band was at the Shamrock hotel here, Chubby went over to the University of Houston to see what was going on. Perhaps he was remembering the fine Buddy Ryland band he heard early last year at Sam Houston state college in nearby (Texas distance) Nacogdoches. At any rate, what Chubby found at the University of Houston was impressive.

"We started this program here last year," Ed Gerlach told him. "Until that time I was with Tex Beneke, was music director and playing tenor. The university is on a large expansion program in the music department, and I was asked to come here and organize a dance band department. Having gotten my fill of the road after three years, first with Hal McIntyre and then Beneke, I was very happy to get a chance at this type of thing.

Big Response

"Immediately we began to get tremendous response, and in a few months we were offering three courses in dance band arranging, and had organized the large experimental dance band, with 10 brass, six saxes, French horn, and four rhythm.

"We are hoping for an even larger enrollment this fall," Gerlach continued, "and have just been given permission to offer scholarships to students, covering full payment of tuition. Houston is growing very fast now, and we feel that we can really build a

great thing in our department."

The laboratory band is made up of many men formerly with name bands. In the trumpet section are Bill Patterson, lead; Norman Faye, jazz, and Bobby Welborn, Carl Ogden, and Ernest Marquez. Faye, a former Woody Herman sideman, first came to Houston with Chubby Jackson's small band last year.

Rest of Personnel

Trombones are Carl Bausch, lead, of Syracuse, N. Y.; Pat Frombaugh, ex-Sonny Dunham; Bob Hammitt, who directs the university marching band, Al Smith, Al Kaufman, and Bob Nelson. Saxes are Bill Davis, who played jazz alto in Gene Krupa's band after leaving the Buddy Ryland crew; Eddie Trongone, oboe and alto; Gay Brinson, lead clarinet and alto, formerly with Russ Carlyle; Bob Giesecke, ex-Dunham tenor; Stan Harris, tenor, and Doug Robertson, baritone. Gerlach also plays tenor with the band on arrangements written for three tenors and baritone for the "Brothers" sound.

Hap Fulgham, ex-Hal McIntyre, plays drums; Wright Watson, bongos; Slim Tanner, ex-Harry Ranch, bass; Johnny Bibb, guitar and vocals, and Bill Knight and Joe Nerren alternate on piano. Both Knight and Nerren have made impressive contributions to the band's library—Knight with his Gerry Mulligan-like jazz arrangements, and Nerren with concert scores.

Pauline Oliveras' French horn is a band highlight, as she has not only the desired range for

Road Tours Too Tough For Evelyn Knight

San Francisco—"I didn't know it was so strenuous," wailed Evelyn Knight as her year-long tour of the country drew to an end in San Francisco at the Venetian room of the Fairmont hotel in August.

Eight years ago in New York as her career was just starting, Evelyn did eight radio shows a week, made transcriptions, Decca records, and a flock of personal appearances without batting an eye or running a temperature. "I look back now and wonder where I got the energy and ambition. Now, after being out on the road almost a year, all I want to do is sit down. I don't think I could do it again!"

Evelyn, who had mainly played theaters and night clubs in the east, took off on a nationwide tour basically to promote her records. "And I've found that sales increased in territories I've visited," she says.

The Knight recordings, while selling substantially, haven't been jackpots since her platter of *A Little Bird* of a couple of years ago. That one is still selling and is over the 2,000,000 mark. "I wish they'd find me another," she says wistfully.

—Ralph J. Gleason

modern dance band horn, but also the feeling to go with it. Vocalist Bibb has already been offered a job by a name band traveling through Houston, and has had an audition for a locally sponsored TV show.

Scores of Scores

Scores have been coming in all summer from both student and professional arrangers who have heard about the group and would like their work played and commented upon.

As big dance bands are almost an oddity in Houston, the town is quite excited over Gerlach's outfit. They've got the support of local columnists and critics, and have made several TV appearances, three jazz concerts on the campus, and, toward the end of the school semester, played some local one-ners.

This fall, a cooperative program with the university-owned radio and television stations will offer band members new experience in writing for radio and in recording. And with innumerable college and frat dances lined up, practical experience will also be available in what is, in Houston, a seldom-offered opportunity—to blow in a big band.

Leonard Feather writes about the career of the Mad Mab, Charlie Barnet, in the Sept. 21 issue of *Down Beat*.

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Burt Bales and Gin Bottle Three or Four

- 6 *Cake Walkin' Babies*
- 5 *Down Among the Sheltering Palms*

George: The initial side is a sprightly rhythmic rendition of the Clarence Williams classic that we find pleasant and innocuous. Yerba Buena pianist Bales moves along without resorting to ragtime clichés and is offset by percussive accompaniment from the tuba of George Bruns and drums of New Orleans pioneer Minor Hall.

This group is augmented by Joe Darenbourg's clarinet on *Palms*. An unbilled trombone (Turk?) takes a coda at the end reminding of the time Bix picked up his cornet at the end of a trio record on which he played piano. (Good Time Jazz 36.)

Paul Barbarin

- 4 *Panama*
- 6 *Just a Little While to Stay Here*
- 5 *Clarinet Marmalade*
- 5 *Fidgety Feet*

George: We have heard a lot about this band from New Orleans fans and are glad Rudi Blesh saw fit to issue their recordings. The personnel is as follows: Ernie Cagnolatti, trumpet; Albert Burbank, clarinet; Edward Pierson, trombone; Richard McLean, bass; Lester Santiago, piano; Johnny St. Cyr, banjo, and Paul Barbarin, drums and leader. The sides were made in New Orleans last year.

On record the band doesn't show anything of particular interest. All the above tunes have been better rendered by many other groups. The only thing to listen for is Albert Burbank's clarinet in spots.

There seems to be a vague potential here and maybe if the band is caught in person some of the raves from the Crescent city will be found valid, but on these particular sides the sureness needed in jazz is lacking. (Circle J-1065, 1066.)

The Coronets

- 6 *Moonlight Fiesta*
- 6 *She*
- 7 *Caravan*
- 6 *Indian Summer*
- 5 *Night Walk*
- 6 *The Happening*

Jack: Ellingtonians all, on these three single releases, Juan Tizol and Willie Smith are featured on the first three (all Tizol compositions), Smith is the only soloist on the fourth, and the remaining two are vehicles for Cat Anderson and Paul Gonsalves.

The Tizol works are all Latin-flavored, with *Caravan* getting a swinging background from the start as Juan, then Smith solo. Wendell Marshall lends firm bass

Rating System

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

support, Louie Bellson kicks behind him.

Willie's *Summer* is a reflective one, as he coasts serenely through some pretty changes. Cat's muted *Night Walk*, an opus mindful of a train that can't get up any speed, doesn't come off too well. Tenorist Gonsalves is more restrained than usual on his side, and gets things moving for awhile.

Now when does Harold Baker get a chance to be heard? (Mercury 1967, 1968, 1969.)

The Cabineers

- 3 *My, My, My*
- 3 *Baby, Where'd You Go?*

Pat: Cabineers, three guys and a girl, are accompanied here by the Mercer Ellington quartet, but bad recording and surface are also present. As a unit, the Cabineers aren't much. Chiefly, they don't seem to have the blend you'd expect. The girl, who solos in front of her pals' harmony, has conviction and strength. (Prestige 902.)

Miles Davis

- 3 *Down*
- 4 *Whispering*

Jack: Two very bad sides from Miles, cut at the same session last January that produced *Blue Room*. Sonny Rollins, Benny Green, John Lewis, Percy Heath, and Roy Haynes give aid. But no one seems at all interested in playing, and a completely lifeless and uninspired performance results. Release of items like this can do neither the artist or the label much good. (Prestige 742.)

Firehouse Five Plus Two

- 6 *Fire Chief Rag*
- 4 *Who Walks in When I Walk Out?*
- 4 *Sobbin' Blues*
- 2 *Just a Stomp at Twilight*

George: You just can't take this band seriously, but in all due respect, the *Fire Chief Rag* does show a glint of musical progress. There is less of the Spike Jones satirical quality in the rendition.

The other sides still make fun of Dixieland jazz, intentionally or not. *Walks* features a walking-

Takes A Ride



New York—Pat Collins, the pretty, big-eyed blonde above, is featured on Charlie Spivak's new London recording of *Paul Revere*. Pat, who has been with the "sweetest" trumpeter for awhile, is a mighty sweet little music-maker herself.

feet-on-a-hardwood-floor break. Art Kassel's *Sobbin' Blues* is wax to cry over. The "shot that killed father" is *Stomp at Twilight*, slowly brought on by a chapel-like organ intro, followed by a series of embarrassing sounds. Who knows, the latter may catch on with the bow tie set. (Good Time Jazz 41, 42.)

Al Gallodoro

- Indian Summer*
- Dark Eyes*
- Cardas*
- Summertime*
- Hora Staccato*
- Jalousie*

Album Rating: 7

Pat: Even Parker and Getz aspirants might learn something from Gallodoro, though they probably wouldn't want to emulate his style. Like Freddy Gardner, whose work is reviewed in the reissues section, Gallodoro takes the melody straight, treats it sweetly. But he can swing, too. Though he might not fit into a jazz combo with ease, some of the men with him on these numbers would be right at home.

An unidentified guitar, piano, and accordion have a spot of contrapuntal fun on *Jalousie*, which was the high point, for us, on the six. Gallodoro's sax and the reedy sound of the accordion make an interesting blend, and on *Liza Al* almost sounds like an accordion himself. He certainly gets around on his instrument. (Columbia CL 6188.)

Johnny Hodges

- 4 *Let the Zoomers Drool*
- 5 *Searsy's Blues*

Pat: In spite of the fact that Sonny Greer's foot pounds constantly on both sides, personnel listings on the label would imply that there was no drummer around. It's true that with Oscar Pettiford's almost too-strong, and certainly overamplified, bass, Sonny might easily have been elsewhere.

Plaudits on the *Blues* (that's tenorist Al Sears who gets most of the side, though tune is an Ellington-Hodges effort, as is *Zoomers*) go to Harold Baker's powerful, clear, and self-assertive trumpet solo, and the Harry Carney baritone bit which immediately follows it. Taste, humor, technical mastery, and modesty—great man, that Carney. The rhythm on *Zoomers* is quite enough to drive anyone to insensible drooling, but then they add all that caterwauling. Eek! (Mercury M-1970.)

Lurlean Hunter

- 7 *Palm Chant*

George: The big mistake here is in overuse of the echo chamber. To record the entire number with the echo is as monotonous as Les Paul's multiple guitars have a tendency to get. We agree with others that la Hunter is a new star on the horizon. The number was put together by Seymour Schwartz and some listeners will note its similarity to an old melody. Kenny Mann's tenor accompanies Lurlean.

The reverse side is a rewrite on Seymour's *My Home Town Chicago* tune of a year ago, now called *Go-Go Sox* and performed by an aggregation called Paul Mall and The Bleacher Boys. The Chicago White Sox have not given full-hearted support to the success of this tune, and the record reached the market after the "big pennant push" expired. (Seymour 1.)

Buddy Johnson

- 6 *I Need You*
- 4 *We'd Only Start It*

Pat: Ella Johnson sings on *Need*, and Arthur Prysock on *We'd*. Ella has plenty of room to display her fascinating trick of turning a simple word, like "need," for instance, into a four-syllable teaser, and the band gives her a good, loping, beat and background to work against.

Flip is a slow, almost stop-time, blues. Prysock sounds as if he's

about to choke in several spots. Could have given the man a drink of water and started it over again. (Decca 27627.)

Louis Jordan

- 4 *I Can't Give You Anything But Love*
- 5 *You Will Always Have a Friend*

Pat: Preoccupation on these two sides seems to be financial. You know the story of *Love*, and *Friend*, according to Louis, comes with money to spend. Latter is a calypso which Jordan sings and his bandmen chorus. Rhythm is deadly in its insistence. Try to sit still and listen to this one! (Decca 27620.)

Kenneth Kersey

- 5 *Kersey's Boogie*
- 5 *I've Got the Upper Hand*

George: Boogie, in spite of its limitations, still has a following, and in order to keep its adherents happy it is well to put out a side occasionally, we suppose. That's the only reason we can see for Kersey's boogie. It's a fast boogie, wherein nothing whatever happens.

The other side is a slow blues written by guitarist Danny Barker and sung for three minutes by Hot Lips Page. It isn't any *Gee, Baby, Ain't I Good to You* by any stretch. Nothing in particular is contributed by the accompanying group, which includes Tyree Glenn on trombone. (Circle 3003.)

Lee Konitz Sextet

- 5 *Ezz-Thetic*
- 4 *Hi Beck*

Pat: After giving Lee's *Rebecca* the highest rating yet this year (in a three-person review last winter) this may be unduly disappointing. It just isn't attractive listening, to these ears. *Ezz-Thetic*, dedicated to Ezzard Charles, is a flashy

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thing by George Russell in which the repeated figure has only a debilitating effect. Miles Davis plays sustained notes while Lee pushes a hurried counterpoint and Max Roach and Arnold Fishkin work out frantically on drums and bass. Beck is better in that Lee's solo is prettier and gayer, but Miles buzzes around to no effect, and the whole thing doesn't hang together. (Prestige 743.)

James Moody

8 Two Fathers
6 Embraceable You
George: Two more sides that originated at Swedish Metronome. Fathers is part of the Battle of the Saxons series, and its a fine side that shows off some interesting ideas and good melodic feeling. Reverse is a so-so solo (alto) version of Gershwin's Embraceable. (Prestige 744.)

Les Paul

Three Little Words
I'm Forever Blowing Bubbles
That Lonesome Road
Moon of Manakora
In the Good Old Summertime
La Rosita

Album Rating: 6
Jack: No earth-shaking performances that will go down in history as artistic triumphs, but you will hear some mighty pleasing (and humorous) stuff in this new Paul album.

Interesting thing about the package is that there's not a side in it that couldn't stand on its own feet as a single and probably sell up a storm. Deejays will have a picnic.

With basic equipment just two guitars, one voice, and a tape recorder, Les gets a helluva variety of effects. Uses multiplied voices to set down a riff on Summertime while he solos against same, has Mary singing in just one voice on Lonesome Road, varies tempos throughout the album, and makes a very pretty thing of Manakora. (Capitol CCF 286.)

Jane Russell

5 You'll Know
5 Five Little Miles from San Berdo
Jack: Both are tunes that don't figure to set any sales records, and Jane sings them competently in an in-tune voice that lacks life. Trumpet that sneaks in occasionally is played by Jack Hansen, and that

pianist is Teddy Wilson. (London 969.)

REISSUES

Gene Ammons

Easy Glide
When I Dream of You
Gravy
La Vie en Rose
I Can't Give You Anything But Love
A Lover Is Blue
Bye Bye
Back in Your Own Backyard

Jack: For the most part reissues, these sides spot Ammons' breathy, echo-chambered ballads and some of Jimmy Mundy's jump arrangements. Sonny Stitt is heard only on baritone in a supporting role. (Prestige PRLP 112.)

Josephine Baker

La Petite Tonkinoise
Haiti
Pardon Si Je T'Importune
C'est Lui!
Si J'Etai Blanche
Sans Amour
Aux Iles Hawaï
J'Ai Deux Amours

Pat: Unfortunately we didn't get a chance to hear Miss Baker on her recent U.S. tour, so cannot compare these reissues with her present work. However, taking them for what they are—tunes and treatment of the early 1930s—the nostalgia value is tremendous. It's a sympathetic type of nostalgia, of course. A sort of affection for times and places one could only

wish to have experienced. The St. Louis girl who became one of Paris' favorite daughters must have been a wild chick indeed, even if you only judge from the music here, and not the colorful anecdotes told on the album's dust jacket. Her voice, high pitched, a bit nasal, with a wide tremolo and a girlish coyness, is much like Ruth Etting's, or that of other "jazz" singers of the period. And a couple of the tunes have some good instrumental jazz moments: the piano on Si J'Etai, or the trumpet and ensemble on Aux Iles, and C'est Lui! (Columbia FL 9532.)

Bing Crosby

The Dixieland Band
Jamboree Jones
Blue
After You've Gone
Walking the Floor Over You
When My Dreamboat Comes Home
Feudin' and Fightin'
Goodbye, My Lover, Goodbye

Jack: This one's named Bing with the Dixieland Bands, and a couple of the sides date back a few years. Bob Haggart's band backs on the first and last two, Condon's mob on numbers three and four, and brother Bob's Bob Cats on Walking and Dreamboat.

Blue and After You've Gone, with Condon, came off the best, as both Bing and the band sound relaxed. The others have the Jesters chanting in the background, etc. (Decca DL 5323.)

Freddy Gardner

I'm in the Mood for Love
Valse Vavite
These Foolish Things
Roses of Picardy
Body and Soul
I Only Have Eyes for You

Pat: This album is much better than the Decca Gardner reviewed earlier (Down Beat, Aug. 10) in that it is not as sickeningly syrupy.

Peter Yorke's concert orchestra backs Freddy on four of these, and jazz it up a bit on Eyes, at least. Mood almost starts to swing, but then in come harp runs, violin pizzicatos, and so forth, with Freddy making graceful alto arabesques. Whoever wrote the album notes did a good job, as they are both realistic and truthful, yet not in the least deprecating to a man who undoubtedly carved a permanent spot for himself in saxophone music. He put it succinctly: "Sweetness was the keynote of the performance of the late Freddy Gardner." (Columbia CL 6187.)

James Moody

Lester Leaps In
I'm in the Mood for Love
Out of Nowhere
I'm in the Mood for Groovin'
Body and Soul
Indiana
The Flight
These Foolish Things

Jack: Quite familiar fare for the most part from the ex-Dizzy tenor man who's been in France for many months now, where these sides were cut. Moody's heard on both alto and tenor, sounding much better on the latter. (Prestige PRLP 110.)

Jelly Roll Morton

Vol. X The Jazz Piano Solist
George: This is a continuation of Vol. I relating to Jelly Roll's talents as jazz piano soloist. Illustrated is how Jelly developed the New Orleans jazz piano style out of the earlier ragtime manner. Sides include Sweet Peter, Stats & Madson, Freakish, My Gal Sal, King Porter Stomp, and two parts of Original Jelly Roll Blues. There is plenty of uninterrupted Morton piano playing on this one. He sings the vocal on My Gal Sal, but otherwise it is 20 minutes of solid piano, with the exception of a few words on part of Jelly Roll Blues. (Circle LP 14010.)

Sonny Stitt

Lisa
Can't We Be Friends?
Cherokee
Imagination
This Can't Be Love
P.S. I Love You
Nevertheless
Mean to Me

Jack: Mr. Saxophones this LP is called, and though I'm sure there are other reed men more deserving of such an accolade, Sonny conducts himself fairly well. Most of the sides have been reviewed in these columns before, and it was quite properly pointed out then that this is by no means as great as we had hoped Stitt might be playing by this time. His tone still gets raucous and out of hand at times, and most of the phrases are too patently Birdlike. But there are some good moments sprinkled throughout, as Sonny plays alto and baritone in addition to tenor. (Prestige PRLP 111.)

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Julie A 'First' On Kathran's Show



London—Julie Wilson, who recently returned to the States after appearing in Kiss Me, Kate in the British capital, was a guest on Kathran Oldfield's weekly airshow before heading home. The show, which is beamed over the Radio Luxembourg networks, has been running for over a year, but Julie was its first female guest. Former Canadian singer Kathran is on the left, while Omaha-born Julie is at the right.

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Red Reminisces Over His Horn



Hollywood—Cigaret between his fingers, and cornet in hand, Red Nichols has an air of reverie about him here, as if he were looking back on the years when he and his Pennies made jazz history, and made New York its headquarters. Red's been on the coast for several years, but planned to be touring the country with his band at about the time this issue of the Beat is out.

Nichols Gets 'Beat' Bouquet

(Jumped from Page 4)

comprised of amateur critics who don't know one note from another discovered that "Jazz is the Great American Art Form." It is, all right, and if it survives what some of those guys have done to it, it will be even greater! Musicians in those days didn't attempt to play jazz for the benefit of a large, musically unschooled following. They played jazz for their fellow-musicians.

The rest of my story can be telescoped. The important period for me was the five years between around 1925 to 1930 that was marked by a virtual partnership, musical and personal, between Miff and myself. That story can only be told in the discographies and by our records.

Highest Peak

I think that on those records, on which it was my good fortune to be associated with such musicians, to name a few, as Benny Goodman, Jimmy Dorsey, Artie Schutt, Vic Berton, Adrian Rollini, Eddie Lang, and many, many others, we brought jazz to its highest peak to date as a form of musical expression.

I don't say it was the highest peak it will ever reach. But I hold that the musicians of today who are trying to disassociate jazz from dance music are making a big mistake. Jazz stems from dance music; jazz is based on dance music.

It's true that with the group I have been appearing with during the last few years we have played mostly in places where there is no dancing, and our followers are there solely to hear us. That's merely incidental, an accident, one might say.

To wind up my own story, I'll go back to when I joined Paul Whiteman, in 1927. Miff was expected to join the band also, but when he declined (at that time) I quit because I was unhappy without Miff.

Furthermore, Paul, flush with his success at that time, was not devoting his full attention to the band. Many times he didn't show up on the job. On such occasions Henry Busse would front the band. I would have to take over Henry's book and sit there while Henry played his muted solos.

Never Since

Since that time I have hated the thought of a mute in a trumpet or cornet and have never used one since, except when called for on commercial radio or studio engagements. When I had that disagreement with Preston Sturges at his Players restaurant because I refused to use a mute, the word

went to work in the shipyards near San Francisco for about three years. During that time I never touched my horn.

When I returned to music in 1944, it was with a new and happier feeling that has never left me, even though I haven't been able, so far, to accomplish all that I hoped. I am convinced that the small band, playing an intimate, distinctive type of jazz, is not only coming back in a big way, but is here to stay this time.

Unhappy with Capitol

I was disappointed that something more important failed to materialize from my association with Capitol. We turned out some extraordinarily satisfying and successful records for Capitol with what I regard as an up-to-date and musically fresh version of the Five Pennies style.

Unfortunately, the Capitol people, once up-and-coming and musically progressive, have fallen in to that rut typical of all of the major record companies. Their method of operation nowadays is to record some 25 to 50 inconsequential pop tunes in the hope that one of their top performers will be on a song that can be plugged into a hit with the help of these radio beer peddlers and patent medicine promoters who like to be called disc jockeys.

Now and then they're bound to have a "hit" record that will sell a few hundred thousand copies—and be forever forgotten.

Not Bitter

I'm not bitter about this; I just honestly believe that a major record company could gain much, financially and from the prestige angle, by building—and properly exploiting—an authentic jazz catalog of permanent value.

But, as I said, I'm not feeling hurt over it all. Playing with the little band I have now is one of the most satisfying musical experiences I have ever had. During the long runs we have played in several Hollywood spots—for over a year at the Hangover—it has made me very happy to find that the music I stand for is still the favorite jazz form with many, many longtime followers who have reached a state of mature musical judgment. And this same music seems to be building a constantly growing following.

I feel sure that those great musicians with whom I had the good luck to be associated in the Pennies days not only left an indelible stamp on an ever-changing musical pattern, but some of us are still capable of making interesting new contributions to the music. But, as always, the pioneering will

Nichols Discography

By GEORGE HOEFER

This is a listing of the better Nichols records now available. For information concerning the prolific recording career of Red Nichols, see this issue's Hot Box. Therein is a list of the bands with which Red recorded and the various pseudonyms he used for the groups that waxed under his direction. Only the release record numbers are used.

1926	
Red Nichols and His Five Pennies	Boneyard Shuffle/ Buddy's Habits Bruno. 80071. Bruno. LP BL 58009
1927	
Red Nichols and His Five Pennies	Ida/Feelin' No Pain Bruno. 80069 Bruno. LP BL 58009 S-D 105
Red & Miff Stompers	Hurricane/Black Bottom Stomp
Alabama Red Peppers	A Good Man Is Hard to Find Mouldie Fygge 101
1929	
Red Nichols and His Five Pennies	Indiana/Dinah Bruno. 80006 Bruno. LP BL 58008
1930	
Red Nichols and His Five Pennies	China Boy/Peg O' My Heart Bruno. 80004 Bruno. LP BL 58008
1943	
Red Nichols trio	Cheerful Little Earful/ I've Got a Woman S-D 507
1944	
Red Nichols and His Five Pennies	Royal Garden Blues Cap. 10029, CDF 240, H-240, CE 17
Red Nichols and His Five Pennies	If I Had You Cap. 15150
1945	
Red Nichols and His Five Pennies	When You Wish Upon a Star Cap. 40062
Red Nichols and His Five Pennies	Jazz Time Album (Glory Hallelujah, Pt. I & II, Little By Little, Love Is the Sweetest Thing, If I Had You, Riverboat Shuffle) Cap. CCF 215, H-215
1948	
Red Nichols and His Five Pennies	Lazy Daddy Cap. 964, F-964
1950	
Red Nichols and His Five Pennies	Dallas Blues/That's a Plenty Jump 20
Red Nichols and His Five Pennies	Battle Hymn of the Republic I & II Jump 21

got around that I couldn't play with a mute if I tried. Ask John Scott Trotter, for whom I play the Bing Crosby show.

When I quit Whiteman, my chair was taken by Bix Beiderbecke. To me that is still the greatest honor I have ever received.

With the coming of the early '30s, interest in the small-band, intimate type of jazz played by the Five Pennies seemed to wane. I think it would have come back sooner had it not been for the extraordinary success of Benny Goodman with his big-band, swing-style type of jazz that dominated the music scene up to and through the war years.

Large Band

When that trend started I formed a large band and kept very busy (I even landed a couple of major network airshows—the Kellogg Prom series with Ruth Etting, for example) right up to 1941 and the start of the war. But big band jazz was never for me.

Every musician has a period when he finds himself unhappy—fed up—with the music business. Mine came at a good time, and I

Jazz Got To Culver On Scholarship



Hollywood—A music scholarship took young Red Nichols to Culver military academy in 1921. In addition to playing in the school band, Red organized the Culver Syncopaters (sic) and headed this jazz group. The members, as Red recalls them, were Newman, violin; Robert Hoffman, piano and trombone; tenor; Red, cornet; Al York, banjo, and Cooke, drums. Hoffman served several terms as an Ohio state senator.

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be done by the youngsters.

In closing, I would like to state that just as I completed this, I heard, for the first time, Maynard Ferguson's recently-released recording of What's New, and that I think he is great. When Maynard was at the Palladium with Kenton I used to sneak in and lis-

ten to him from an unseen spot up in the corner of the balcony where I wouldn't be bothered by anyone. I just wanted to sit there and listen.

This kid is more than a phenomenon with a freak lip. He is going to take his place with the great musicians of our day.

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Adler, Lou (Delano) Miami Beach, h. Anthony, Ray (Lakeside) Denver, Out 8/30, h. (Palladium) Hwd., 9/4-10/1, h. Austin, Johnny (Wagner's) Philadelphia, b.

Barron, Blue (Landsdowne Park) Ottawa, Out 8/25, b. (Palladium) Hwd., 10/20-11/24, b.

Braff, Ruby (Chicago) Chicago, t. Beckner, Denny (Royal Steak House) Jackson, Miss., 9/4-17, ne. (Sheppard AFB) Wichita Falls, Texas, 9/19-29.

Bell, Benny (Southern Dinner) Houston, ne. Bell, Curt (Sagmore) Lake George, N. Y., h. Benedict, Gardner (Beverly Hills) Newport, Ky., cc.

Bishop, Billy (Casa Loma) St. Louis, 9/7-16, b. Bobick, Baron (Casino) Lawrence Harbor, N. J., Out 9/4, h.

Bothie, Russ (Paradise) Chicago, b. Bowers, Freddie (Steel Pier) Atlantic City, t.

Braff, Ruby (Breakers) York Beach, Me., h. Brandon, Henry (Blackhawk) Chicago, r. Brandwynne, Nat (Flamingo) Las Vegas, Out 9/19, h.

Breakin, Barnee (Shorham) Washington, D. C., h. Brown, Les (Palladium) Hwd., Out 9/3, h.

Burka, Sonny (Palladium) Hwd., 10/2-29, b. Busse, Henry (Claridge) Memphis, Out 8/30, h.

Buta, Verne (Riverside) Estes Park, Colo., Out 9/3, b.

Cale, Freddy (Nautilus) Miami, h. Carle, Frankie (Ambassador) L.A., 9/6-10/8, h. (El Rancho) Las Vegas, 10/10-23, h.

Carlin, Russ (Sheppard AFB) Wichita Falls, Texas, 9/15-17. Carlyn, Tommy (Oh Henry) Chicago, b.

Carson, Sal (Hoberg's) Lake County, Calif., Out 10/1, h. Chaves, Eduardo (Casablanca) Miami Beach, h.

Child, Reggie (Old Covered Wagon) Stratford, Pa., Out 9/8, h. Clifford, Bill (Riverside) Reno, 9/23-9/19, h.

Cole, Bill (Pelham Heath) NYC, rh. Conn, Irving (Savoy-Plaza) NYC, h.

Correa, Eric (Statler) Cleveland, h. Cromar, Tex (Triumph) Chicago, Out 9/8, h.

Cugat, Xavier (Edgewater Beach) Chicago, Out 9/8, h. Cummins, Bernie (New Yorker) NYC, h.

Davidson, Cee (Chez Paree) Chicago, ne. Davis, Eddie (Leon & Eddie's) NYC, ne.

DeFranco, Buddy (Steel Pier) Atlantic City, 9/10-16, h. Derwin, Hal (Biltmore) L. A., h.

Deutsch, Emery (Carlton House) NYC, h. Devaney, Art (Cipango) Dallas, ne.

Donahue, Al (Royal Steak House) Jackson, Miss., 10/2-15, ne. Dorsey, Jimmy (Peony Park) Omaha, Out 8/28, h.

Duke, Johnny (Pappy's Showland) Dallas, ne. Dumont, Oscar (Sunset Beach) Alhambra, ne.

Durrett, Warren (Latin Quarter) Kansas City, ne. Durso, Mike (Copacabana) NYC, ne.

Ellington, Duke (Blue Note) Chicago, 8/24-9/4, ne. Elliott, Baron (Carlton) Washington, D. C., h.

Faith, Larry (Melody Mill) Chicago, Out 9/11, b. Farley, Dick (Black) Oklahoma City, h.

Fifer, Jerry (Madura Danceland) Whiting, Ind., 9/1-26, b. Fitzpatrick, Eddie (State Line) Lake Tahoe, Nev., Out 9/2, ne.

Flanagan, Ralph (On Tour) GAC. Foster, Chuck (Peabody) Memphis, Out 9/4, h. (Casa Loma) St. Louis, 9/18-23, h. (Aragon) Chicago, 10/2-11/1, b.

Foy, Dick (Manes) Reno, 9/12, h. Garber, Jan (Trocedora) Henderson, Ky., Out 9/3, ne. (Melody Mill) Chicago, In 9/12, h. (Horse Show) Baton Rouge, La., 11/1-14.

Garret, Tommy (Cavallaro) Charleston, S. C., ne. Gillespie, Matt (Castle Garden) Allentown, Pa., Out 9/8, b.

Grant, Bob (Westchester Biltmore) Rye, N. Y., cc. (Mayflower) Washington, D. C., In 9/17, h. Gray, Chauncey (El Morocco) NYC, ne.

Gray, Jerry (Meadowbrook) Cedar Grove, N. J., 9/1-21, rh. Grier, Jimmy (Paris Inn) L. A., ne.

Hampton, Lionel (Oasis) L. A., 8/24-9/6, ne. (Palomar) Vancouver, B. C., 9/10-16, ne.

Happa, Daryl (Wardman Park) Washington, D. C., h. Harris, Ken (Broadwater Beach) Biloxi, Miss., h.

Harrison, Cass (The Club) Birmingham, Ala., Out 8/24, cc. Harvey, Neil (Capri) Atlantic City, ne.

Hayes, Carlton (Desert Inn) Las Vegas, h. Hecksher, Ernie (Cal-Neva) Lake Tahoe, Nev., Out 9/3, h.

Hill, Tiny (City Celebration) Sioux City, Ia., 9/6-9; (Oasis) Michigan City, Ind., 9/13-16, h. Howard, Eddy (Aragon) Chicago, Out 9/8, b.

Hugo, Victor (Shagure) Camden, N. J., ne. Jahns, Al (Thunderbird) Las Vegas, h.

James, Eddie (Granada) Chicago, b. James, Harry (Rendezvous) Balboa Beach, Calif., 8/31-9-2, b.

Jones, Spike (Fox) Detroit, 8/30-9/5, t. (Palace) Cleveland, 9/6-12, t. (RKO) Boston, 9/20-26, t. (State) Hartford, 9/27-10/3, t.

Jurgens, Dick (Blitch's) Denver, Out 9/3, b. (Claremont) Berkeley, Calif., 9/8-1/13, h.

Kaye, Sammy (Astor) NYC, Out 9/3, h. Kaye, Georgie (Cinderella) Bridgeport, Conn., ne.

Kenton, Stan (Paramount) NYC, In 8/29, t. Kerns, Jack (Governor) Jefferson City, Mo., h.

King, Henry (Shamrock) Houston, h. Krupa, Gene (Steel Pier) Atlantic City, 8/24-30, b.

Lande, Jules (Ambassador) NYC, h. LaSalle, Dick (Statler) Washington, D. C., h.

Lester, Eddie (Latin Quarter) Boston, ne. LeWinter, Dave (Ambassador) Chicago, b.

Lewis, Ted (Fairmont) San Francisco, 8/25-9/23, h. Lewis, Tommy (Mayfair) Wichita, Kans., ne.

Long, Johnny (Steel Pier) Atlantic City, 9/3-10, h. Lopez, Vincent (Taft) NYC, h.

Machito (Concord) Kiamasha Lake, N. Y., Out 9/3, h. Maher, Bill (Holiday Inn) Morrisville, Pa., h.

Malneck, Matty (Ciro's) L. A., ne. Marshall, Harry (Copley-Plaza) Boston, h.

Matthey, Nicolas (Plaza) NYC, h. Mayburn, Jerry (Pavilion) Myrtle Beach, S. C., h.

McCoy, Clyde (Iroquois Gardens) Louisville, Out 9/26, b. McGuire, Tom (Chez Ami) Buffalo, ne.

McGraw, Bob (Broadmoor) Colorado Springs, h. McIntyre, Hal (Roosevelt) New Orleans, 8/23-9/19, h.

McLean, Jack (Hilton Manor) San Diego, h. Millar, Bob (Last Frontier) Las Vegas, Out 9/6, h.

Monroe, Vaughn (Waldorf-Astoria) NYC, In 9/6, h. Morgan, Russ (Statler) NYC, In 9/7, h.

Neighbors, Paul (Pleasure Pier) Galveston, Out 9/3, b. (Aragon) Chicago, 9/11-10/7, h.

Noble, Leighton (Claremont) Berkeley, Calif., Out 9/16, h. Oliver, Sy (Rustic Cabin) Englewood, N. J., 9/7-16, rh.

Overend, Al (Flame) Phoenix, ne. Owens, Harry (St. Francis) San Francisco, h.

Pannell, Bill (Roosevelt) Hwd., h. Papa, Tony (Tippecanoe Garden) Leesburg, Ind., b.

Pearl, Ray (Crystal) Crystal Lake, Mich., Out 9/3, h. Perrault, Claire (Grove) Orange, Texas, ne.

Pettil, Emile (Veranilla) NYC, ne. Phillips, Clay (Colonial) Rochester, Ind., Out 9/3, h.

Phillips, Teddy (Casino) Walled Lake, Mich., Out 8/24, b. (Dennis Day Show) Indianapolis, 8/30-9/2; (Coliseum) Hope, Ark., 9/27-29, b. (State Fair) Muskogee, Okla., 10/3-4.

Pieper, Leo (Triumph) Chicago, 9/4-30, b. Pontrelli, Pete (Figueras) L. A., b.

Prima, Louis (Steel Pier) Atlantic City, 9/31-9/2, b. (William Penn) Alexandria, Pa., 9/5-8, ne. (Paramount) NYC, In 9/12 or 19, t.

Prince, Tony (Bledsoe's Beach) Angola, Ind., 8/21-9/3, b. Proden, Hal (Baker) Dallas, h.

Raginsky, Misha (Biltmore) NYC, h. Reed, Tommy (Muehlebach) Kansas City, Out 9/11, h.

Reid, Don (Balinese) Galveston, 9/7-10/4, ne. Reisman, Joe (Mark Hopkins) San Francisco, 10/9-12/2, h.

Reynolds, Tommy (Rustic Cabin) Englewood, N. J., Out 9/3, rh. Robbins, Ray (Casino) Walled Lake, Mich., 8/23-9/2, t.

Ruhl, Barney (Riviera) Lake Geneva, Wis., Out 9/3, ne. Russell, Bob (Adobe Creek Lodge) Los Altos, Calif., Out 10/5, h.

Sanders, Joe (Royal Steak House) Jackson, Miss., Out 9/3, ne. (Naval Base) Norfolk, Va., 9/4-8.

Saunders, Red (De Lusa) Chicago, ne. Schaffer, Charlie (Gull Lake) Richland, Mich., ne.

Selby, Chuck (Valley Dale) Columbus, O., b. Simma, Jimmy (Club 96) Panama City, Fla., ne.

Snider, Leonard (Plamor) Wichita, Kans., b. Still, Jack (Pleasure Beach) Bridgeport, Conn., Out 9/3, b.

Strom, Benny (Mark Hopkins) San Francisco, Out 9/9, h. Sullivan, John (Town) Houston, ne.

Thornhill, Claude (On Tour) MCA. Tucker, Orrin (Stevens) Chicago, h.

Valdes, Miguelito (Waldorf-Astoria) NYC, Out 9/5, h. Van, Arthur (Colonial) L. A., h.

Van, Garwood (Cal-Vada) Crystal Bay, Nev., Out 9/8, h.

Waldman, Herman (Adolphus) Dallas, b. Weems, Ted (Balinese) Galveston, Out 9/6, ne. (Muehlebach) Kansas City, 9/12-26, h. (Rainbow) Denver, 9/28-30, h.

Wolk, Lawrence (Aragon) Ocean Park, Calif., b. Widmer, Bus (Lakeview) Manitowish, Mich., Out 9/3, h.

Williams, Griff (Highlands) St. Louis, 8/24-9/3, b. (Peabody) Memphis, 9/5-22, h. (Roosevelt) New Orleans, 10/18-11/14, b.

Williams, Tex (Riverside Rancho) L. A., b. Willis, Bob (Commercial) Elko, Nev., 8/25-9/4, h.

Worth, Stanley (Pierre) NYC, h. Young, Sterling (El Rancho) Sacramento, Calif., h.

Getz, Stan (Blue Note) Chicago, In 9/7, ne. Gilbert, Jerry (Elms) Excelsior Springs, Mo., h.

Gilland, Tony (Roslyn Inn) Philadelphia, ne. Gillespie, Dixie (Showboat) Philadelphia, In 8/23, ne.

Gonzales Trio, Leon (Riviera) Chicago, cl. Gosmart, Cesar (Mayflower) Washington, D. C., h.

Goofers (Bar of Music) Wildwood, N. J., Out 9/2, ne. (Ciro's) Philadelphia, 10/9-20, ne.

Gordon Trio, Max (Hollywood) Rock Island, Ill., ne.

Grauso Trio, Joe (Three Druces) NYC, ne. Green Trio, Harry (Knickerbocker) NYC, h.

Guyder, Harold (Avenue Terrace) Grand Rapids, Mich., ne. Hackett, Bobby (Embers) NYC, ne.

Halurin, Bob (Sunset) Niantic, Conn., r. Haridman, Baggie (New Golden Lily) Philadelphia, ne.

Harlan Trio, Les (Lido) Clear Lake, Ia., ne. Harmonaires (Park Inn) Roselle Park, N. J., cl.

Head's Stardusters, Allan (Block Island) Narragansett, R. I., Out 9/4, h.

Hellmans Duo (Roosevelt) Denver, Out 9/9, h.

Henderson, Horace (Strand) Chicago, ne. Henke, Mel (Encore) L.A., Out 9/1, ne.

Hermanos, Jose (Neville) Ellenville, N. Y., cc. Herrington, Bob (Clermont) Atlanta, Ga., Out 9/8, h.

Hill Trio, Vernon (Rowe) Grand Rapids, Mich., h.

Hosny, Norman (Showboat) Seattle, ne. Hodas, Art (Helming's) Chicago, ne.

Hodges, Johnny (Royale) Baltimore, 8/24-30, t. (Howard) Washington, D. C., 9/7-13, t. (Apollo) NYC, 9/14-20, t.

Hollander Trio, Willie (Delano) Miami Beach, h.

Holmes, Alan (Astor) NYC, h. Hunt, PeeWee (Syracuse) Syracuse, N. Y., 9/8-15, ne. (Oakhurst) Somerset, Pa., 9/10-16, r.

Hunter, Ivory Joe (Oro) Hwd., 8/25-9/1, h. Iles, Jimmy (Rupneck's) Chicago, r.

Ink Spots (Standish Hall) Hull, Quebec, h. In 8/23, ne.

Jasen Trio, Stan (Terrace) Minot, N. D., Out 9/2, ne. (Dome) Bismarck, N. D., 9/8-15, ne.

Johnson, Bill (Tavern) Toronto, 8/31-9/27, ne.

Johnson Quartet, Mary (Riptide) Wildwood, N. J., Out 9/3, ne.

Jordan, Louis (On Tour) GAC. Kaye Trio, Mary (Eddy's) Kansas City, Out 8/30, r.

Keeler, Ford (Claire de Lune) Wichita Falls, Texas, r.

Kral, Roy, & Cain, Jackie (Hi-Note) Chicago, 8/28-9/10, ne.

Lamare, Nappy (Sardi's) L. A., ne. Lane, Johnny (1111 Club) Chicago, ne.

Larkins Trio, Ellis (Atlantic House) Provincetown, Mass., h.

Latinaires (Congress) Chicago, h. Laylan, Rod (Arthur Godfrey's) Miami Beach, cl.

LeRoy, Howard (Athletic Club) Milwaukee, 9/22-10/5, h.

Lewis, George (El Morocco) New Orleans, ne.

Long Trio, Mickey (Pueblo) Harrisburg, Pa., h. (Forno's) Binghamton, N. Y., In 10/11, r.

Mallard, Sax (Green Point) Muncie, Ind., ne.

Mandjack, Mickey (Pleasant View Beach) Columbia, Mich., Out 10/1, ne.

Mann, Winyng (Toronto) Toronto, 9/24-10/6, ne.

Marwala, Marty (Hangover) San Francisco, ne.

Martin, Jack (Thunderbird) Las Vegas, h. Masters, Dream-A-Rose, Vick (Sundays) Phoenix, Ariz., ne.

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Combos

Abbey, Leon (Crown Propeller) Chicago, ne. Arnow, Charlie (Hank's) Waukegan, Ill., rh. Aladdin, Johnny (LaSalle) Chicago, h.

Albani, Pedro (Royale) Atlantic City, h. Albert, Abby (Stark) NYC, ne.

Alley, Vernon (Blark Hawk) San Francisco, ne. Alvin, Danny (Ibello's) Chicago, r.

Andrews Sisters (Steel Pier) Atlantic City, Out 8/26, t. Arcey, Jimmy (Jimmy Ryan's) NYC, ne.

Arden Quartet, Ben (Deahler-Wallick) Columbia, O., h. Asunto, Frank (Famous Door) New Orleans, ne.

Back Sextet, Will (Congress) Chicago, 9/26-10/23, h. Bailey, Buster (Lou Terrace's) NYC, ne.

Bal Blue Two (Horison) Great Falls, Mont., ne. Ballardiers (Leland) Aurora, Ill., h.

Barl Trio, Gene (Biltmore) L.A., h. Barlow, Dick (Drake) Chicago, h.

Barloneers (Green Acres) Lodi, N.J., ne. Basie, Count (Capitol) Chicago, cl.

Basin St. 6 (L'Enfant's) New Orleans, ne. (Blue Note) Chicago, 9/7-20, ne.

Becht, Sidney (Blue Note) Chicago, 9/21-10/4, ne. Bel Trio (Flamingo) LaCrosse, Wis., ne.

Beller, Al (Boulevard) Hwd., ne. Bellows Trio (Crown Propeller) Chicago, Out 8/30, ne.

Billing, Bill (Knotty Pine) Lankership, Calif., ne. Bird-Duffy Trio (Swan) Toledo, ne.

Boatle, Earl (Surf) Wildwood, N.J., Out 9/8, ne. Brant, Ira (Little Club) NYC, In 9/24, ne.

Bravo Trio (Crown Propeller) NYC, ne. Brubeck, Dave (Black Hawk) San Francisco, ne.

Camden, Eddie (Radisson) Minneapolis, h. Cannon, Don (Trading Post) Houston, ne.

Carroll Trio, Barbara (Teddy's Chateau) NYC, ne. Cavallera (Guy Lombardo's) Freeport, L.I., N.Y., r.

Cavanaugh Trio, Page (Surf) Hwd., ne. Celestin, Papa (Paddock) New Orleans, ne.

Clipper-Tones (Red Rooster) Butte, Mont., ne. Cobb, Arnett (Paradise) Detroit, 10/5-11, t.

Cole Trio, King (Top's) San Diego, Out 8/26, ne. Cole, Mel (Vine Gardens) Chicago, ne.

Coleman, Emil (Mucambo) L.A., Out 9/3, ne. Collins, Herbie (Warwick) Philadelphia, h.

Congress, Lee (Victory) Chicago, cl. Conley Trio, Tom (Club Annex) Sandusky, O., ne.

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Tanglewood, Longhair Retreat, Enjoys A Scholarly Ragtime Invasion



Lenox, Mass.—The late Serge Koussevitsky, whose long leadership of the Boston symphony was marked by his championship of American composers (still a rare thing in symphonic circles), would probably have looked with approval upon the latest development at the summer music festival and school he founded at Tanglewood, in the

Berkshires. It's another exploration of American music, though hardly symphonic—a ragtime festival. In the photo at the left, Dr. Marshall Stearns, expert on Chaucer and jazz, lectures in the Music Inn lounge to a group which includes ragtime authorities Rudi Blesh, at front right, and Harriet Janis, seated beside him. In the second

picture, a Tanglewood student has an interested and distinguished audience. Left to right are composer Marc Blitzstein (*The Airborne Symphony*); pianist John Mehegan; composer, conductor, and Tanglewood co-director Leonard Bernstein, and composer Eubie Blake, an original ragtimer. Blitzstein, Bernstein, and Blake are all pianists.

(Photos by Gemen-Kallisher)

Stearns Conducts Jazz Panel Series

Don't Limit Self To One Jazz Era, Is Consensus

By RIA A. NICCOLI

New York—A Roundtable on Ragtime—the second of a series dedicated to the belief that jazz is a significant contribution to American culture—thrilled an audience of connoisseurs at Music Inn, Lenox, Mass., from June 30 to July 6. Situated next door to Tanglewood, the summer home of the Boston Symphony, Music Inn attracted many classical music lovers who became staunch jazz aficionados by the end of the week.

At one lecture, both Leonard Bernstein and Marc Blitzstein were among the guests. The Roundtable was directed by Dr. Marshall Stearns, professor of English at Hunter college.

Lecture-Discussions

Assisted by Juilliard instructor John Mehegan and author-critic Rudi Blesh, Dr. Stearns scheduled lecture-discussions every other evening, held informally in the lounge of Music Inn, and was followed by authentic illustrations by Eubie Blake, the great composer and ragtime pioneer; songs of the period by the famous artists, Edith Wilson and Lillyn Brown; and dance steps of the era by Al Minns and Leon James, topflight jazz dancers of the Savoy ballroom.

In tune with the congenial atmosphere of Music Inn, the activities of the evening were generally climaxed by the participation of the audience in the dance steps of the late '90s.

Actually just one step in a far-reaching campaign to foster an un-

derstanding of the important role of jazz in our society, this Roundtable on Ragtime was preceded last August by a program on the history of jazz given by Dr. Stearns with illustrative material by African-born drummer Asadata Dafora, calypso singer Macbeth the Great, pianist Dan Burley, and the Minns-James Savoy dancers.

More to Follow

The next program, which will take place at Music Inn from Aug. 25 to Sept. 3, will feature a panel of professors—each an expert in a different field—with a group of topnotch jazzmen, pooling their knowledge to formulate "Definitions in Jazz." The results will be published in book form.

Dr. Stearns launched the Roundtable with a lecture on the origin and history of the subject, describing ragtime as "notated piano music, 1897-1917," and illustrating his points with rare recordings played on Music Inn's 108-loudspeaker unit. (One record—a cakewalk by John Phillip Sousa's band—dated back almost to 1900.)

The lecture was followed by 68-year-old Eubie Blake's vigorous version of *Charleston Rag* which

he composed in 1899 and recorded in the '20s. Blake had forgotten the recording until it was discovered by Rudi Blesh and played back for him.

After demonstrating how the classics were "ragged" in the '90s, Blake played a ragtime tango, Jessie Pickert's *The Dream*, composed in the 1880s and the earliest known sample of "Spanish" influence on jazz.

Ragtime Singer

Accompanied by Blake, the versatile Edith Wilson, who recorded with Johnny Dunn and his Jazz Hounds in 1921, sang a variety of ragtime numbers with an infectious beat and a blues intonation that captivated the audience and demonstrated the lasting appeal of these songs.

Miss Wilson was followed by the jazz dancers, Al Minns and Leon James, who illustrated such early steps as the strut, the cakewalk, the shuffle, the camel walk, and ballin' the jack. The last step made so great a hit that various members of the audience were encouraged to try it, and the evening ended in what a student of group dynamics would describe as a "general shifting of habit patterns caused by active participation"—subtle proof of the essentially social and democratic nature of jazz.

Blesh Speaks

The second lecture was given by Rudi Blesh, who traced the development of ragtime styles geographically and analytically from Scott Joplin's *Maple Leaf Rag* in 1897 to Fats Waller's rent-party style of the '20s. From Sedalia to St. Louis, and from New Orleans to New York, Mr. Blesh examined the regional influences at work as ragtime evolved.

Eubie Blake's illustrative material included some of his own ragtime compositions, *Chevy Chase*, *Tricky Fingers*, and *Troublesome Ivories*, as well as examples of the styles of ragtime pioneers.

Edith Wilson sang early songs in which the influence of ragtime and the blues appeared to merge, and Minns and James demonstrated the evolution of the jazz dance from the buck and wing, through the Sand and Eagle Rock, to the Charleston.

Third Lecture

The third lecture was presented by John Mehegan, instructor of jazz piano at Juilliard, composer, and author, who traced the development of modern piano styles from ragtime, through blues and boogie-woogie, to bop. He was assisted by a talented guest, Harry Kay, on the conga drum. Eubie Blake followed with his own hits from *Shuffle Along* and other shows.

This was the first night for talented songstress Lillyn Brown, who sang oldtime songs of her own

composition, accompanied by Eubie Blake, and proved that the vocal blues, generally speaking, were current long before 1900—a fact that has been obscured because the first recorded blues were in the very early '20s.

At the end of the evening an informal panel discussion, with guests Leonard Bernstein and Marc Blitzstein participating, took place on the subject of the future of jazz. The consensus was that jazz may develop in any one of a number of unexpected ways—none of them much like the jazz we have known in the past.

Don't Relax

The problem posed by these future developments is "to keep your musical arteries from hardening and not label your favorite period as the only true jazz." Taken as a whole, Afro-American music in the U.S.A. constitutes an enormous area with a tremendous potential that has penetrated all levels of our culture. That it has long deserved serious study, such as is taking place at Music Inn, was agreed unanimously.

In the concluding lecture of the week, Dr. Stearns spoke on the significance of ragtime as the "second great wave—after the spiritual—of Afro-American music in the U.S.A." and summarized the conclusions reached by the

Tommy Reynolds At Rustic Cabin

New York—Clarinetist Tommy Reynolds took his band into the Rustic Cabin for a three-week date on Aug. 14, with further bookings being lined up for the crew by GAC.

In his present lineup are: trumpets—Ralph Gentile and Bobby Weeks; trombone—Frank Gayle; reeds—Reynolds, Art Perie, Fred Barto, and Ozzie Mazarrelli; rhythm—Don Herbert, piano; Dave Potter, bass, and Ted Tedikus, drums. Marilyn Marsh is the vocalist.

Roundtable

The aim of the Aug. 25-Sept. 3 program will be to formulate the basic assumptions upon which an organized approach to the study of jazz can be initiated. Experts in the fields of anthropology, sociology, musicology, folklore, and psychology will meet with top-notch jazzmen in an effort to place jazz in its proper perspective in American culture.

Panel discussions will be held in the afternoons and lecture-recitals in the evenings. The public is invited and anyone interested in attending may write Music Inn, Lenox, Mass., for details.

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U.S.S. Tarawa Band On The Fourth



(Official U. S. Navy Photo)

New London, Conn.—Playing for a servicemen's dance here, the U.S.S. Tarawa band helped the naval base celebrate both Independence Day and the adoption of the Tarawa by the state of Connecticut. A number of the bandmen are well known professional musicians. Personnel (not in order) includes saxists William Schmidt, Gil Massengale, Dominic Fresh, Camiel DeMeester, and Karen Pregitzer; trumpeters Bob Kellogg, Jerry Good, Ed Worthy, and Leland Peterson; trombonists Dick Schaffer, John McDonald, and Van Fletcher; bassist William Hammer, pianist Norman LeBlanc, and drummers James Mole and Bob Obermayer. James Underkoffler plays French horn, and the band is directed by Chief Musician Gertz.

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She Was Asked



New York—Margaret Phelan, supper club singer recently described by Russell Patterson as one of the 10 most beautiful women in America, squints into the sun at International airport here. Like another singing Margaret, she just returned from Europe, having completed two months of entertaining troops abroad. Miss Phelan has an engagement at the St. Regis Maitonette in October. Until then, television appearances.

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Lanza Denies He Studied With, Didn't Pay L.A. Man

Hollywood—A Valley Times music columnist, Ted Kovach, has blown up quite a storm in the camp of Mario Lanza and the echos are still bouncing around among those whose business is the construction and maintenance of pedestals for public idols.

Herewith some excerpts from the Kovach column on Lanza, which appeared at just about the same time the singer found himself among the "immortals" accorded the cover-story treatment by Time.

The Story

"Lanza came to the west coast . . . in 1939 . . . penniless . . . told (voice teacher) Ladislaus Gamauf he had no money to pay for lessons . . . offered to pay for them when he became established . . . Gamauf (heard) a voice that showed possibilities . . . with the aid of microphones and Hollywood electrical engineering devices . . . Gamauf accepted Lanza's offer despite the fact that he was financially struggling to establish his studio."

According to the Kovach story, Lanza, after studying with Gamauf for several months, departed for New York, and Gamauf, though he tried to contact him, didn't hear of the singer again until he bobbed up on an "MGM Night of Stars" at a Hollywood Bowl concert several years later. At that time a number of critics rated him as a promising singer handicapped by a voice that "lacked power." Kovach concluded

"Gamauf clipped out the newspaper review and pasted it in his scrap book beside the unpaid statements for the vocal lessons."

'No,' Says Mario

"Positively untrue," stated Mario when the Kovach column was shown to him. "I didn't come to California until 1944 when I was with the Winged Victory air forces show. There is some mistake. There are at least five people by the name of Mario Lanza, which isn't even my right name, and one of them is a vocal teacher in Santa Monica. Maybe that's the guy."

Kovach, calm and uncringing amidst the uproar and demands for "retractions," said: "I can produce Lanza's signa-

Pettiford Unit On USO Tour

New York—Oscar Pettiford was due to play his first date Aug. 14 at Fort Dix on what promised to become a six-week tour of Army camps under the auspices of the USO.

The tour will be the first of its kind to feature an all-star bop band. Group, in addition to Oscar on bass and cello, includes Howard McGhee, trumpet; J. J. Johnson, trombone; Budd Johnson, tenor; Clifton (Skeeter) Best, guitar and Art Blakey, drums. Because most of the appearances will be made without stage facilities, Oscar is not taking a pianist.

Pettiford is offering a miniature history of jazz in his presentation, which is being flown everywhere throughout the U. S. and may follow this tour with a similarly-sponsored trip overseas.

ture on documentary evidence, if necessary, but I really don't understand why there should be so much fuss. It was just another column to me."

Once Choral Director

Mr. Gamauf, now well established as a piano and vocal teacher here, is a retiring old gentleman who was once choral director of the Royal Opera company of Hungary in Budapest. He told Down Beat: "No reason for all this excitement. I don't care about the money. A small amount anyway. I am very happy that Mario has become a success, and very glad that he was once my pupil. No, I haven't heard from him since this appeared."

Kovach pointed out that there is a blank spot in the Time article on Lanza at just about the time he contends Mario was studying with Gamauf in Santa Monica, Calif.

Keep Quiet

MGM publicity department, as per usual studio procedure, just clammed up:

"All news to us. We never heard of this matter. Naturally, we're making no statements."

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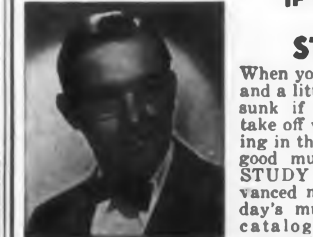
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