

Nat To Be Billed As Soloist From Now On

Hollywood—The shakeup that hit Nat Cole "and His Trio," which played its last date under that billing at the Tiffany club here last month, is just another sign of the times, and not entirely a new one in the history of the little combo

which flashed into fame in the early '40s as a great instrumental group but has of recent years become purely a showcase setup for Nat's high-powered vocal attributes.

Nat's problem, which he has to solve from time to time by making changes, is that his musicians want to think of the group as a unit in which to achieve something in the way of individual musical expression.

Says Joe

Said bassist Joe Comfort, who was scheduled to leave at the close of the Tiffany date (Charlie Harris will replace him):

"Before I joined Nat I thought that playing with his trio would be a great musical experience, and for awhile it was. Now it's all over. I guess I just set my hopes too high. He knows what he wants to do. Maybe he's right, but it's not for me. No hard feelings."

Guitarist Irving Ashby, who left the unit in San Diego prior to the Tiffany date (Johnny Collins was coming out from New York to take his place but Oscar Moore, one of the original members, filled in during the interim) stated that he felt it was time for him to settle down here with his family.

Not Much Needed

"I've been on the road four years out of the last seven," he said. "I want to settle down and become part of the community. I plan to teach and study. The truth is that anyone who put in a year or so of study on guitar could play all the guitar Nat needs for the kind of music he's playing nowadays."

Jack Costanzo, bongo drummer, will continue with Nat, whose next big deal will be with the huge talent package (Duke Ellington, Sarah Vaughan, and others) being assembled in New York for a nationwide tour of auditorium dates.

As of now, there will be no basic change in the format of the group Cole will continue to carry for all personal appearances—but there will be no billing for the trio. All ads and publicity put out by operators or bookers are to read, simply: Nat (King) Cole.

How long it will take those who remember Nat Cole when the King Cole trio stood for a unique and remarkable musical organization, to forget it, is anyone's guess.

Songwriter Gordon Hurt In Auto Crash

Hollywood—Mack Gordon, lyricist with Harry Warren, Harry Revel, and others on numerous top pop hits, was injured in an auto accident which occurred in San Pedro (Los Angeles harbor) Sept. 3. Gordon suffered a severe concussion, possible skull fracture, and several broken ribs.

Doctors at Cedars of Lebanon hospital, where he was taken after emergency treatment, said he was in serious condition but would recover.

On The Wing

San Francisco—Wingy Manone, currently at the Black Hawk, convalesced Jimmy Lyons on the latter's KNBC show one night. "Jimmy," Wingy said during an interview, "you know this is my 45th band—and not one of them was organized!"

Another Wingyism Lyons is touting is Manone's crack that things are so tough he knew a musician in L.A. with 20 uniforms who couldn't get a job.

Vido Disbands; To Use Sextet

Hollywood—"We are not giving up the idea of a big band. Let's just say we are postponing our plans for a more opportune time," said Don Haynes, the onetime manager to the late Glenn Miller who has been handling the managerial department for Vido Musso in the saxman's latest effort to crack the big band field.

After playing a flock of one-ners in this territory with varying success, Vido dropped the project and reduced to a sextet for a date at the Oasis Sept. 10-23, sharing the stand with Ella Mae Morse, who has been making a comeback as a single.

Deal was set by the Glaser office here and marked Vido's return to that agency, which he left when he launched his 16-piece to go under the GAC banner.

Majority Of Local 47 Men Apathetic To 1-Year Law

Hollywood—A large majority of Local 47's membership of approximately 14,000 musicians apparently is not deeply concerned over the action of AFM's Jimmy Petrillo in removing the one-year restriction from motion picture studio employment imposed on musicians transferring into the local union. (Down Beat, Sept. 7.)

At the local's general meeting of Aug. 27, at which the principal business was to be some action that might have induced Jimmy to change his mind (the order abrogating the one-year law was to become effective Sept. 15) a bare 75 to 100 members showed up, not enough to make up the required quorum of 150 necessary to transact business.

Maybe Late

It might be that Local 47 members do not read their official publication, *The Overture*, very carefully, or that it did not reach them in time with the announcement. One member complained that his copy had not reached him with the announcement until 1 p.m. on the day of the meeting, called for 1 p.m.

President Johnny te Groen read a letter from Jimmy which seemed to imply that it would make no difference now what action was taken by the local union body. But J. W. Gillette, the AFM's Studio representative, stated that, though he could make no promises, he felt that the International Board (Petrillo) might lend a more sympathetic ear to the plea of the local union if the restrictions barring quotas of radio and studio musicians from playing casual engagements, lifted some months ago by action of a general meeting here, were again placed in effect.

General Feeling

A musician who didn't bother to attend the meeting summed up what is probably the general feeling on the matter by local musicians, saying:

"Most of us here feel that those high-salaried studio jobs will always be confined to the tight little clique that has the inside edge, and that we're just as far, even though we live here, from a studio job, as the guys in Podunk Center. So what difference does it make?"

Eckstine Doesn't Live Up To His Promise In Apollo Date

Al Volunteers



(Photo by Cpl. William T. Ivey, U.S. Army)

Southern Pines, N. C.—When Gene Krupa's band, without Krupa, showed up here recently to entertain more than 5,000 members of the 43d Infantry Division, Pvt. Albert de Lucia volunteered to take over on Gene's drums. De Lucia is no tyro, having been with Charlie Spivak's band before his induction six months ago. The 23-year-old Oyster Bay, L.I., drummer, shown during his performance out in the field, drew approving roars from his comrades. Krupa was undergoing an appendectomy at the time.

New York—"You have to meet your audience at least half-way," Billy Eckstine told this reporter in the April 20 *Beat*, discussing a bad review of his Copacabana show. Our closing remarks were: "B will play Labor Day week at the Apollo theater in Harlem. And we're laying odds that he will do as great an Apollo show for the Apollo audience as he did a Copa show for the Copa patrons. Until that week, all judgments on Billy's musical integrity are discreetly reserved."

Well, B did play Labor Day week at the Apollo, and we lost our bet. He sang wonderfully, as always, but it was painfully clear that he was offering the Apollo audience a Copa show. As a result, he received the weakest hand we have ever seen him get at the Apollo and he got offstage with no trouble at all after only five numbers.

A Far Cry

It was a far, sad cry from the days when his voice could hardly be heard above the feminine squeals of delight. At the show caught, a juggler and a guy who danced on roller skates both got as much of a hand as B, maybe slightly more.

Why?

Well, for one thing, the pretentiousness was in full view from the first moment. Buddy De-Franco's big band wasn't enough for B. He had to augment it with seven strings—at the Apollo yet! And Bobby Tucker no longer plays piano for him—he's now the conductor.

Every Right, But...

Billy has every right to like strings, but he should have known that his audience here remembered him when he got along perfectly well without them. And when he said how glad he was to be back at the Apollo and that he had been counting the days, you could almost hear a thousand people in the muttering "I'll bet he's counting the days till he closes."

It is a sad thing to see a great artist reach the stage where he has gone beyond the kind of audiences who helped make him famous, has lost contact with them and their musical tastes. It has been happening for years with Nat Cole, who has completely lost the original fans of his early trio; it is happening now with Billy in his hold on Negro audiences.

Far from meeting them halfway, as he had apologetically claimed to meet his Copa crowds, he never met the Apollo audience at all; at least not with the warmth and oneness that you felt when he played here a couple of years ago.

Some Advice

If Billy will come out from behind that golf ball for a moment before it becomes an 8-ball, we'd like to offer him a little advice, which he hasn't asked for and won't follow.

Next time you play the Apollo,

B, throw out them strings, put Bobby Tucker back at the piano, get yourself a good honking tenor and a rhythm section, and sing *Jelly Jelly*. Neither your dignity nor your boxoffice receipts will suffer. —len

Dance Leaders Do Benefit For Hollyw'd Bowl

Hollywood—Somewhat to the embarrassment of the Hollywood Bowl management, plans were afoot at writing to stage a "benefit" for the financially ailing enterprise on Sept. 15 at which the stars (donating their services) were to include such as Stan Kenton, Les Brown, Benny Goodman, and other jazz bands and singers as might be assembled.

The new management has been trying hard to live down the Bowl's previous reputation for presenting all kinds of attractions not in keeping with the new policy of making the Bowl a classical spot.

"It's strictly unofficial and a post-season event with which we have nothing to do," said a Bowl spokesman, "but, of course, if they manage to make any money for us, we won't be adverse to accepting it."

Local 47 president Johnny te Groen, and Al Armer, orchestra manager on the Bob Hope and other airshows, were the chief organizers of the event.

Hodges Loses Sonny Greer

New York—Joe Marshall, who was with the Jimmie Lunceford orchestra for three years until Lunceford's death, has joined the Johnny Hodges band on drums.

Marshall replaces Sonny Greer, and indications at presstime were that the replacement would be permanent.

The Hodges band has been working with an augmented personnel for a series of theater dates. Added men were Pete Clarke, alto; Lucky Thompson, tenor; Taft Jordan, trumpet and Tyree Glenn, trombone. Latter pair were colleagues of Johnny in the Ellington band.

Sid Takes Show Back To Birdland

New York—Symphony Sid, who was inadvertently headlined in the Sept. 21 *Beat* as being without a show, has moved his nightly record stint back into Birdland and transferred from WJZ to WINS. He did his first show over the new outlet Sept. 12 and will be heard nightly from midnight to 3 a.m.

Miff And Geof On The Cover

One of Miff Mole's staunchest fans, Geof Hoefer, is the enraptured 4-year-old shown with the trombonist on the cover of this issue. Geof (short for George Francis) is the son of *Hot Box* writer and jazz authority George Hoefer and his publicist wife Colleen. George brought him along to one of John Schenck's Gaffer's club sessions in Chicago a while ago, and this photo was taken then. Geof is now a sturdy 5, while Miff, 53, is the subject of this issue's *Bouquets* to the Living story and currently star of the band at Jazz Ltd. (Photo by Ralph Jungheim.)

'What's Lorraine Cugat Got?' Asks Rival Latin Girl Leader



Charlita

Hollywood—"What's Lorraine Cugat got that I haven't—except lawsuits?"

So spoke Charlita, who was fronting a small Latin rhythm unit hereabouts (most recently as intermission band at the Palladium) before she got into the movies and who, like Lorraine, will soon be waving her baton and shaking her maracas, etc., in front of a full-sized male dance band.

Charlita's band, which she readily and proudly states will be under the actual direction of her husband, trumpet man Bill Roeder, will contain four rhythm, with accent on Latin percussion instruments, three trumpets, and four reeds.

Project is under the management of Billy McDonald of the Molina-Dega agency, same office that agents Lorraine and which recently filed a court suit against the gal band frontier for some \$4,000 worth of assertedly overdue loans and commissions.

Miff Rated One Of Trombone Greats

(Ed. Note: Miff Mole is the 23rd musician to be profiled in Down Beat's Bouquets to the Living series.)

By PAT HARRIS

Chicago—Not long ago a group of five young men were fooling around during the closing set of their night at one of the "hip" spots in town. Modern musicians all, and good ones, they did the amusing stunt of playing some of the hot, rather than cool, jazz. Perhaps not quite as well as they thought, "but no matter, that stuff's not worth trying to do well. Not enough of the stylish progressions, not enough of the latest alterations."

The trombonist started in on a gutty tailgate pattern. Not exactly the right time for it, as no other horn was playing, and tailgate tram is essentially an ensemble style. "Go to it, Miff," one of his pals shouted.

That hurt. Anyone who knows anything about Miff Mole, his musicianship, his history, and his ideas, would have been deeply disturbed at hearing something like that.

Two Models

The kids may still want to play like J.J., but at least two of the older trombonists could easily serve as models for any adaptable student. One, of course, is Jack Teagarden. The other is Miff Mole.

He may not do it anymore, but a couple of years ago, when good bop was not too hard to find in Chicago, the unexpected appearance of Miff's tranquil face, his eyes peering with interest through his specs, often startled listeners to the then brand-new team of Jackie Cain and Roy Kral, or to the bands of Dizzy Gillespie, Charlie Ventura, and other non-Dixieland musicians. Approached on one of these occasions, Miff said: "I admire Dizzy. He's got tremendous technique. Plays so clean."

It doesn't seem likely that anyone has asked Diz what he thinks of Miff, but he might give a very similar answer.

Surprise Note

One of the finest legitimate trombones ever to have anything to do with jazz, or, if you prefer, one of the best jazzmen to have worked happily and long in the radio studios, Miff's ideal musical outfit would have surprised those youngsters who used his name in derision.

Were Miff to lead his own group, rather than play at some place like Nick's or, as at present, Jazz Ltd. in Chicago, it would consist of "nine men to play pretty music . . . for hotels . . . and every now and then swing out a little."

Who'd be in this hypothetical crew? First, Mole says, "there are great musicians no one's ever heard of," but among the known would be such as Benny Goodman

on clarinet, Ben Webster on tenor, Dave Barbour on guitar, and, as long as this is just wishful thinking, Bix Beiderbecke playing cornet. However, Miff has a little hesitancy about this last. "I'd like to have Bix," he says, "but, you know, he doesn't read."

Own Band

Mole tried to have his own big band in the middle '30s, when he was on NBC staff in New York. Glenn Miller was one of the three trombonists, Harry James and Charlie Spivak two-thirds of the trumpet section, and Gene Krupa was the drummer. Miller wrote the arrangements, and Miff paid the boys to rehearse, but gave it up because of financial reasons.

Miller, Tommy Dorsey, and countless other trombonists—known and unknown—were reportedly influenced greatly by Miff's style. Peculiarly enough, that style really started on another instrument, the violin. Miff studied violin for three years, starting when he was 11. His father, William Mole, by trade a house painter, was also a violinist, and Miff's musical inspiration.

Though the family into which Irving Milfred Mole was born, on March 11, 1898, was, as he puts it, "kinda poor," there was apparently little that took precedence over music in their home. They lived in a hamlet called Roosevelt, on Long Island. Town had been called Greenwich Point before Miff's grandfather, a good friend of T.R., talked the townspeople into renaming it.

Family Piano

"When I wanted to play piano," Miff recalls, "we bought a piano." He taught himself to play it, and shortly after getting his working papers at 14, was accompanying silent movies at night and house painting with his father during the day.

"Then a brass band came through town, and the trombone glissandos sorta talked me into it," Miff says. "The violin wasn't loud enough, anyway. So I saw a trombone ad in the paper and sent away for one. When it came, I hit each note on the piano and found it on the trombone. I didn't start taking lessons until I got my first paying job with the instrument."

The teacher was Charlie Randall of Jackson Heights, and the job was at the College Arms cafe in Brooklyn. Miff was 16. The

The Amazing Mr. Mole At Work



(Photo by Ralph Joughins)

Chicago—An artist at work, trombonist Miff Mole is here shown with his slide extended, his specs in place, finger against mouthpiece, and all enveloped in shadows. Of course, if, as often happens, Miff's specs decide to take a slide of their own, this whole picture will be somewhat disturbed.

band was composed of sax, violin, banjo, drums, piano, and Miff and his mail order trombone. He worked there two years, and during the last few months the pianist was Phil Napoleon. Miff had always wanted to be a professional musician, even from the days of the violin, and he was now on his way.

Memphis Five

His second job was with the famed Memphis five. Prior to that, however, he worked a few weeks at the Alamo club on 125th street in Manhattan, where the man playing the piano was Jimmy Durante.

"Frank Signorelli, who knew Phil Napoleon and I, had joined the Original Dixieland Jazz band when Henry Ragas died. He wanted his own outfit, though, and when he left the ODJB, we formed a co-op band, and called it the Memphis five. Johnny Costello was on clarinet; Conrad Croningold, drums; Signorelli, piano; Napoleon, trumpet, and myself.

"We worked at the Harvard inn on Coney Island (Al Capone was one of the bouncers) and were there all summer," Miff remembers once going out for intermission and returning to find a bullet hole in his trombone. But he liked the job, and the band. "You know, well, have you ever slept just a couple of hours and got up

feeling as if you'd had the full eight?" Miff mused. "That happened to me while I was working at the Harvard inn. I got to bed pretty late, and when I woke, the clock said 8. That was the time we were due on the stand, so I dashed down there and found the door locked. Couldn't imagine what had happened, but then I began to look around and noticed that all the chairs in the restaurant were on the tables. It was only 8 a.m.!"

Excerciser

As you might surmise, Miff's been wearing glasses for a number of years. Under protest, though, and he still feels that the Bates method of eye exercise could clear up most vision difficulties, including his acute astigmatism.

When Miff played violin, which he also used on the job, he'd ad lib "like Venuti does," though he had not, of course, heard Venuti or any other jazz violinist at that time. "Then," Miff says, "when I picked up the trombone, it carried over. I'd try to do with it what I'd done with the violin. The first jazz trombonist I ever met was Eddie Edwards, when he was at Reisenweber's with the ODJB.

"I always thought that the Original Dixieland set a good pattern. It was the greatest band I ever heard for working together,

and Edwards played some things on trombone I don't think anyone else ever played.

"Bands today are getting too far from the pure jazz," Miff states. "Dixie should be a relaxed style, and each instrument should generally, play in its own principal register. Nowadays you hear a trumpeter playing clarinet parts, or a clarinet moving tonally, smack against the trumpet. I believe that the trumpet should play the melody, but with very few notes; the clarinet should be an octave above it, and the trombone should be an octave below. The trombone is a bass instrument.

According to Trumpet

"I play according to the way the trumpet plays. There's no point in two guys playing at the same time, so if the trumpet is playing, I hold a note.

"We copied the Original Dixieland Jazz band," Miff says of the Memphis five.

After the Harvard inn job, the band went with a dance act on the Orpheum circuit. On the way to the west coast, they made an important stop in Chicago, at which time Miff used to take his horn down to the south side to play with Joe Oliver, and, Miff remembers, "I used to come to see our show."

The dance act, Vi Quinn and Frank Farnum, broke up in Los Angeles, and the Memphis five broke up there, too. Miff stayed on the coast and the others returned east. "I got a job in a theater, and they used to feature me playing pretty melodies in a spotlight. Lots of money. I liked it out there."

Tunes Born

Then came a job at the Sunset inn in Santa Monica, where the tune *Avalon* was born. Vincent Rose, who composed it, was playing piano in the band, and Johnny Schonberger, who collaborated with Rose in writing *Whispering*, was the violinist. Henry Cohen, who replaced Rose on piano, turned out his *Canadian Capers* on the job. Jake Garcia played bass in the band, and Abe Lyman was the drummer, primarily because his brother owned the place. Miff stayed there about a year.

Charlie Panelli was on trombone with the Memphis five during Miff's sojourn on the coast, but when Miff returned east, he re-joined the group. They worked at the Dance Caprice, a Brooklyn ballroom, for many months, and then took off for Montreal. Probably the first jazz band to invade Canada, they worked at the Bluebird cafe.

Nat Natoli was playing trumpet; Ted Napoleon, Phil's brother, drums (Phil's nephew Ted is the

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Miff, Muggsy, Condon Crowd, And, For Good Measure, Benny Green



Chicago—In his unobtrusive way, this issue's Bouquet subject, Miff Mole, gets around. At the left, Miff and modernist Benny Green are shown when they got together in a corner of the Blue Note in 1948 to discuss their common interest, the trombone. Miff was then working with Muggsy Spanier's band at the Note, while Benny was

appearing there with Gene Ammons' crew. Center photo is of a 1947 celebration at Johnny Blowers' club in New York. From left to right are Mrs. Condon, Edmond Hall, Bobby Hackett, Herb Winfield, Eddie Condon, Max Kaminsky, Phil Della Penna, Tony Parenti, Mole, and drummer Blowers. Whatever the discussion was about, it doesn't seem to con-

cern Miff very much. In the photo at the right, also taken at the Blue Note, but before the Chicago loop spot was modeled and the bandstand shifted to one end, is the band with which Miff came to town. Muggsy Spanier was the leader, and left to right are Miff, the late Dave Tough, Benny Elden, and Muggsy.

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Duke, Benny, Herbie Fields Air Unrecorded Tunes Via 'Stars On Parade'



New York—Due to the swing back to swing music of late, the U.S. army and air force recruiting program has recorded about 12 shows featuring the bands of Herbie Fields, Benny Goodman, and Duke Ellington. Most of the shows are made up of tunes NOT recorded by these artists, which makes them of special interest. They will be heard on the Stars on Parade radio shows, aired over more than 2,000 stations. In the photo at the left, Duke Ellington's band is shown during its session. Duke is at the piano; Ray Nance is playing violin at the mike, while trombonist Juan Tizol approaches for his solo. Bassist is Wendell Marshall, drummer is Louie Bellson, and those in the section are, from left to right: saxes—Paul Gonzales, Jimmy Hamilton, Willie Smith, Russell Procope, and Harry Carney; trombones—Quentin Jackson and Britt Woodman; trumpets—Harold Baker, Cat Anderson, and Nelson Williams. Intermission time was good for a chat between Benny Goodman and Ellington, who are at right above.

Critics To Blame For Confusion In Music: Cole

By DON FREEMAN

San Diego—"The critics are to blame for a lot of the confusion in music today," Nat Cole was saying. "They get bored far too easily. They expect too much to be happening, always wanting something new every month. When I was coming up the jazz critics said Cole was the greatest. After awhile they moved on to somebody else."

"Look what's happening to Shearing. He came along and the critics got all excited. George is still playing the same fine way he always did. But now the critics are bored, so they say Shearing's gone commercial."

Interruption

Nat, playing with the trio at Top's here, was interviewed between sets, the conversation being interrupted periodically by a woman requesting *Lush Life*.

"Now there's a song," said Nat. "*Lush Life*. You know why I did that? Not to make money, for sure. It's too subtle for any real wide appeal. I mean, it's not like *Too Young* or *Mona Lisa*. But *Lush Life* is—well, a kind of contribution. I'd like people to say: '*Lush Life*? Sure, that's the song Nat Cole does.' That's all I ask."

"It's jazz, though. *Lush Life* is jazz. Some so-called experts and fans think music must be fast or loud like Illinois Jacquet plays or else it isn't jazz. But, after all, Billy Strayhorn gave me *Lush Life*, and Billy's no square. Besides, the

song has some nice changes and real jazz feel to it."

Firm Stand

Nat takes a firm and only mildly belligerent stand on the criticism leveled his way from some jazz sources these recent days.

"No matter what anybody says, I think I'm a very lucky guy," he said. "And I'll tell you why. When I look back on my work so far, I realize I could play both sides of the fence, musically. When I wanted to play jazz I could do it. Now when I'm not playing so much jazz, I can still please a lot of people and—this is important—I enjoy what I'm doing."

"In fact, I may be doing jazz a lot more good than some of these real hip, cool people who put everybody down. I play and sing for a lot of folks you could label square. But they trust me—you know what I mean. They have confidence in what we're doing so we can sneak in some jazz and they like it because it isn't being forced down their throats."

Let Them Broaden

"You know, a lot of musicians can't make it on both sides of the fence. So they say: 'Nat Cole's

playing for the squares to get some loot.' I say, let them broaden their field a little—if they can. Bird is one who tried it with strings (although I wasn't too crazy about what happened).

"And how about Stan? I remember Stan telling me he'd never play theaters again, no more ball-rooms, no more popular songs. Now look at him: *Laura* and *September Song* in a vocal chorus."

"I'm not criticizing," said Nat. "Just pointing out these things."

Sonny Dunham Joins Dorsey

Chicago—Surprise member of the Tommy Dorsey band when it played a recent one-ner at the Aragon ballroom here was Sonny Dunham. He's scrapped his own big band again, and has joined TD, where he's playing mostly trumpet and doing little doubling.

Frisco's Mark Closes Peacock

San Francisco—The Mark Hopkins hotel will close its Peacock Court in December for an indefinite length of time. In fact, the room may not reopen until late next spring.

The Peacock Court is one of the few hotel rooms in town and recently did excellent business with Ray Noble, Carmen Miranda, and Carmen Cavallaro, but the management feels it can't keep up the pace with what attractions they can get, apparently.

Ellington Stars Cut Mercer LP

New York—First LP featuring Juan Tizol, Louie Bellson, and Willie Smith with a combo from the Duke Ellington band is due for release this week, under the name of Billy Strayhorn's All-Stars, on the Mercer label.

Disc includes several originals not recorded before. One is *Britt-and-Butter Blues*, named for the two trombone soloists, Britt Woodman and Quentin (Butter) Jackson.

Erwin Back To Nick's

New York—PeeWee Erwin's Dixielanders returned to Nick's early in September and will remain until Oct. 13. The Muggsy Spanier crew will follow on the 14th for four weeks with options.

Shaw Sails For Europe

New York—Artie Shaw sailed for England Aug. 30 on the *De Grasse* and expected to stay at least six weeks.

Shaw, a writer and farmer who has dabbled in music, told the *Beat* that he owed Decca 18 sides and expected to cut a series of sessions in England. He planned to use a big orchestra with strings and woodwinds.

This is Shaw's first European visit. It is possible that he will extend his trip to include some Continental dates with a European group.

Artie is now working on the final revision of his first book, *The Trouble with Cinderella*, publication of which has been postponed until early spring.

Mayo To Ruban Bleu

New York—Mary Mayo opened Sept. 5 at the Ruban Bleu, smart east side night spot. Norman Paris trio and the Three Riffs are also featured in the club's fall reopening show.

Raeburn Gets Savoy Booking

New York—Boyd Raeburn, after three years of almost complete inactivity as a bandleader, organized a new crew on short notice and played the Savoy ballroom here last week.

Personnel included: trumpets—Fats Ford, Elmon Wright, and Leon Merian; trombones—Benny Green and Harry DiVito; saxes—Sam Marowitz and Morty Jelnick, altos; Dave Kerr and Norman Barber, tenors; Boyd Raeburn, baritone and bass; rhythm—Ronnie Selby, piano; Dave Williams, drums, and George Sirola, bass.

Using a similar but slightly enlarged lineup, Raeburn opens early in October at the Paramount, in the Frankie Laine show.

Raeburn has been doing a variety of writing chores in recent months, including such varied film background assignments as a documentary for civilian defense and a Morey Amsterdam comedy short. His wife, Ginnie Powell, has been singing at the Latin Quarter.

Early Worm, Patti Swap Tokens



Columbus, O.—Patti Page and disc jockey Irwin Johnson exchanged mementos during a recent split week Patti and Guy Mitchell played in the Loew's theater here. Patti gave Johnson a gold-plated copy of her hit record, *The Tennessee Waltz*, while the WBNS "Early Worm" reciprocated with a ceramic version of his show title. Johnson, once an Ohio State university professor of French, celebrated his 4,000th broadcast by appearing as master of ceremonies during the theater date.

Saxists Put On Backstage Show



Hollywood—Backstage at the Palladium, saxist Milt Ostrow, left, and Don Robinson, right, held an impromptu blowing contest, and huffed and puffed until their eyes popped. Duo, both with Tony Pastor's band, called themselves The B Flatters, but looks as if more inflation is what's needed here. After the Pastor band finished its Palladium stint, Tony's wife and three children were driving back to New York when the gas tank of their car caught fire after a blowout. The family emerged safely, but the car and all their baggage were demolished.

Writer Hits Tin Pan Alley Kaye Latest Leader To Hit TV

By RIA A. NICCOLI

New York—Combine one brand-new, hour-long script, four or five song-titles indicated therein, one earnest young composer, and about 90 minutes. The result? Another Coleman Dowell original score—words and music! Fantastic as it may seem, 20 minutes a tune is actually all that Dowell needs to produce a completely usable—and salable—number, and he proved it on that immensely popular DuMont series, Bob Loewi's *Once Upon a Tune*.

Those musical comedies, incidentally, will very probably be resumed this fall by popular request, but even if they aren't, the young tunesmith from Kentucky will have his time well occupied with two new network shows, his own Broadway musical, and the scores of two others.

Accidental

The first and, so far, the only composer to score an entire series for television, Dowell broke into the field quite by accident. While watching a rehearsal of the now-defunct *Starlight Time* with writer-publisher Alec Nyary, he asked whether the music then on the show was written especially for it. The answer was no, but an idea was born, and Nyary suggested that Dowell compose something original for Bob Loewi, the producer.

While not exactly pessimistic, Loewi was nonetheless unprepared for the excellence of the resulting score, and when *Once Upon a Tune* went on the air, Dowell was definitely in. In fact, *It's a Beastly World*, one of the songs he wrote for *Beauty and the Beast*, was such an instantaneous success that he changed the title to *Once Upon a Tune*, the words to correspond thereto, and it became the theme song of the production. An odd little aftermath to that, however, is that as *It's a Beastly World*, the song somehow found its way to England where it enjoyed great popularity and became a hit for quite awhile!

Frankly loathing arranging—though he can do it if he must—Dowell concerns himself only with lyrics and music. For that particular show, a staff member did the arranging, and the magic finishing touches were supplied by the ingenious Reggie Beane.

All Originals

All the scripts, as well as the music for them, were original, and all of them were parodies of and take-offs on fairy tales, fables, or well-known books. Since the action of the various plots took place anywhere in time or space, from the deep south in the 1800s to a mythical kingdom in the 2000s, Dowell was well able to exercise his bent for versatility. From sul-

try beguine to sophisticated patter-song, he always comes up with the right music for the right situation.

Work on the *Once Upon a Tune* set has always proceeded with, so much gaiety and general camaraderie that putting the vehicle together has always been a lark. Accidents, however, will happen, and the one that Dowell found the most maddening—also, in retrospect, the funniest—occurred during an actual telecast of a little opus called *Cinderella Award*.

Written by the aforementioned Alec Nyary, it was a take-off on *All About Eve* crossed with *Sunset Boulevard*. Among all the lighter aspects of the play, Dowell had introduced one serious song, *We Had Faces*. Based on Gloria Swanson's poignant line in *Sunset Boulevard*, the drama of the song was based on those three words.

Special Rehearsal

A special rehearsal was called, with a reproachful group of cast and technicians assembled at the crack of dawn. After hours of sweat and tears, the finished product was pronounced perfect. Came the performance, and the singer—who shall be nameless—instead of "We had faces," caroled obliviously, "We had voices." Goodbye, punch-line!

At the present writing, Dowell's agent, Audrey Wood, who also handles Tennessee Williams, has just obtained another book for him to score. Determined, however, to come up with a popular hit, he is collaborating with Bert Stevens (of *Whistler's Mother-in-Law* fame) on some commercial tunes.

Anyone who has heard his numbers must agree that Dowell's steps would inevitably have brought him in the direction of Tin Pan Alley and its environs, but credit for his having been launched on a professional music career so suddenly—and so successfully—belongs to the embryo medium, television.

New York—In the last few months several big bandleaders have taken to the video channels as a regular thing with varying degrees of success. The latest—and without question the busiest—is Sammy Kaye with his new Saturday show for CBS-TV, which he will sandwich in among his radio shows, nightly Astor Roof appearances, and sundry assorted tours.

At one time in late July he even handled two separate video shows within a week, when he made his fourth and final appearance as the band of the month on *Cavalcade of Bands* on Tuesday, and premed his own CBS-TV show on Saturday.

During that week he was represented on all the major networks but one, with his radio shows emanating with a fine impartiality from CBS, ABC, and Mutual.

Old Gimmick

Sammy's new video offering centers around Old Faithful, otherwise known as "So You Want to Lead a Band." Long an established and enthusiastically-received feature of the Kaye aggregation, television has infused new life into it, and interest in the process is growing apace. Some of the contestants in the past have been Linda Darnell, Perry Como, Betty Grable, and Tyrone Power, though Sammy prefers them to be culled from the rank and file. All of the embryo leaders receive an autographed baton, win or lose.

Naturally, on the video version the prizes are much more imposing than in the past, including television sets, war bonds, and other such contest items. The precious Kaye-autographed batons will continue to be presented, however. Incidentally, through the years those batons have run themselves up into a tidy little expense item of over \$10,000—seems that on occasion Sammy has given them out to entire audiences!

Produced by Coby Ruskin, who has also been the guiding light in the Jack Carson and Jack Haley shows, the stanza also features the usual trappings associated with video variety, such as comedy vignettes, production numbers, and an occasional guest. Since the time slot is 7 p.m., the boys are up against the problem of junior clamoring for his favorite western and



Pre-Astor

Miami Beach—Bandleader Sammy Kaye and his vocalist, Barbara Benson, took time out for a dip in the ocean here. Last photo the Best printed of Sammy also happened to be a beach-tape scene, taken when Kay was vacationing in Cuba, but he and his band have been working hard all summer, at the Astor hotel in New York.

mama clamoring for her family to come to dinner.

On the other hand, once junior and mama have been exposed to the insidious Kaye rhythms combined with the actual viewing of the urbane Sammy himself giving out with the "Lead a Band" deal, it's a cinch that junior will turn in his six-shooter for a baton and mama will quite willingly put dinner off for half an hour.

A Cinch

Judged objectively from what would be the average viewer's standpoint, this show can't miss. In addition to the almost foolproof

Les Brown Ork Get Own TVer

Hollywood—Les Brown was signed to take over the KTLA TV show, *Bandstand Revue*, replacing the Frank DeVol ork with the telecast of Sept. 9. It marks the first regular video series for the Brown band, though the unit has made several one-shot shows.

General format of the show—variety acts backed by the band working on stage and supplying several feature numbers during the one-hour show (Sunday, 9-10 p.m. PDST)—remains the same, with Harry Babbitt as emcee.

Setup will find two bands, widely different in style and purpose, those of Brown and Lawrence Welk, doing shows on the same TV station here. Audience reaction will be watched with interest.

Nancy Reed To WPIX

New York—Singer-pianist Nancy Reed, formerly with Skitch Henderson and most recently with the Benny Goodman sextet, has been added to the Jerry Jerome show on WPIX. The show, televised five days a week, will feature Nancy's vocals on Thursdays. Bobby Hackett and Ted Steele are also on the stanza.

audience participation angle, the Kaye aggregation is almost collectively telegenic, a fact that may not seem important musically, but which studio mail has proven sadly and conclusively to be very pertinent.

Besides all their far-reaching engagements, the boys are adding one more little duty to their schedule—each week the entire band goes out to a different city where it puts on a show for local dealers of the Sylvania Electric company, with the dealers getting in on the band-leading contest too, the whole thing being tape-recorded. At this rate, that baton bill is going to zoom merrily up to another ten thousand bucks before you can even say "Swing and Sway."—ria

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Things To Come

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

TERRY GIBBS' SEXTET (Savoy, 8/28/51). Terry Gibbs, vibes; Hal McKusick, clarinet; Harry Blis, piano; Sal Salvador, guitar; Jimmy Johnson, bass, and Sid Bulkin, drums.
Someday in Blues; I've Got You Under My Skin; and Begin the Beguine.

PATTI PAGE with JOE REISMAN'S ORCHESTRA (Mercury, 8/18/51). Trumpets—Billy Butterfield, Jimmy Maxwell, Buck Clayton; trombones—Buddy Morrow and Bob Alexander; sax—Sam Marowitz, Charlie O'Keefe, Romeo Penque, and Paul Rieck; rhythm—Lou Stein, piano; Mundell Lowe, guitar; Ed Sefranski, bass, and Sol Gubie, drums.
One Sweet Letter from You; That's All I Ever Ask; and So to Sleep Again, and Jingle Bell.

KAY ARMEN (King, 8/22/51). Lou Stein, piano; Sam Shooba, bass; Benny Morrell, guitar; Johnny Blowers, drums; Dick Higley, bells; Vasily Arsen Mills, harp, and Earl Sheldon, conductor.
Organ Grinder and Tinkle Song.

ELLIOT LAWRENCE'S ORCHESTRA (King, 8/20/51). Trumpets—Nick Travis, Barolo Glow, Ed Badgley, and Neal Haffit; trombones—Ollie Wilson, Earl Swaps, and

Sart Varasano; sax—Mike Goldberg, Joe Salda, Zoot Sims, Phil Urso, and Sid Brown; French horn—Tony Miranda; rhythm—Elliot Lawrence, piano; Mort Oliver, bass, and Don Lamond, drums.
Sixty Minute Man; Quick, Lovin' Machine; and Don's Leave My Poor Heart Breakin'.

BERNIE MANN'S ORCHESTRA (King, 8/23/51). Trumpets—Chris Griffin, Louis Murel, Bernie Mann, and Tony Faso; trombones—Will Bradley, Billy Roub, Sonny Dunham, and Kai Winding; sax—Hymie Schacter and Teotis Mondello, alto; Hank Ross and Russ Banzer, tenors, and George Desinger, baritone; rhythm—Arnie Holog, piano; Jimmy Norton, guitar; Manny Rieckel, bass, and Harry Jaeger, drums. Tommy Hughes, vocals.
Surprise; Waitin'; Ecstasy, and Down Where the Rainbow Ends.

JERRY SHARD'S ORCHESTRA (Capitol, 8/17/51). Bart Wallace, trumpet; Jerry Shard, trombone; Jimmy Lytell, Al Howard, Phil Bodner, and Carl Parkel, reeds; Allan Hamilton, banjo and guitar; Dick Hymes, piano; Tiny Berman, bass, and Bunny Shawker, drums. Dorothy Ann, vocals.
Parachontas Polka (Warren Covington, trombone, added) and If I Can't Have You All to Myself.

BILL FARRELL with GEORGE BASSMAN'S ORCHESTRA (MGM, 8/23/51). Trumpets—Charlie Margulis; French horns—John Barrows, Bill Brown, Arthur Holmes, and Alan Fuchs; harp—Elnora Vito; woodwinds and English horn—Romeo Penque; a string section; rhythm—Ed Ryan, piano; Mundell Love, guitar; Jack Leaberg, bass, and Terry Snyder, drums.
Please; Handful of Stars; Blue Velvet, and Be Mine Tonight.

JERRY GRAY'S ORCHESTRA (Decca, 8/24/51). Trumpets—Chris Griffin, Jimmy Maxwell, Billy Butterfield, and Mickey Mickie; trombones—Will Bradley, Phil Giardina, Vern Frielley, and Harry Divino; sax—Hymie Schacter, Paul Rieck, Al Klink, Sam Suber, and Teotis Mondello; rhythm—Bob Corio, piano; Barry Galbraith, guitar; Ed Sefranski, bass, and Don Lamond, drums.
Shine On, Harvest Moon; Introduction to a Waltz; Dippy Doodle, and Flagwaver.

STAN FREEMAN (Columbia, 8/23/51). Stan Freeman, piano; Allan Hansen, guitar; Frank Carroll, bass, and Terry Snyder, drums.
This Can't Be Love; On Your Toes; Have You Met Miss Jones?; and Thou Swell.

MARY MAYO with AL HAN'S ORCHESTRA (Capitol, 8/17/51). Trombones—Warren Covington, reeds—Jimmy Lytell, Phil Bodner, Carl Parkel, and Al Howard; rhythm—Dick Hyman, piano; Allan Hamilton, guitar; Tiny Berman, bass, and Bunny Shawker, drums.
Oh, to Be Young Again and Got a New Man.

GEORGE LEWIS and his NEW ORLEANS ALL-STARS (Columbia, 8/27/51). In New Orleans! Alvin Alore, trumpet; Bill Matthews, trombone; George Lewis, clarinet; Lester Santiago, piano; Lawrence Marrero, banjo; Slow Drag Pavageau, bass, and Paul Barberis, drums.

Big Butter and Egg Man; Bourbon Street Parade; Over the Waves; What's Sorry Now, and Worry Blues.

ARTHUR PRYSOCK with SY OLIVER'S BAND (Decca, 8/24/51). A string section with following rhythm—Billy Taylor, piano; Everett Barkdale, guitar; Joe Benjamin, bass; Bill Doggott, organ, and Bunny Shawker, drums. Arthur Prysock, vocals.
It's No Sin and I Didn't Sleep a Wish Last Night.

BILL HAYS with GEORGE BASSMAN'S ORCHESTRA (MGM, 8/28/51). English horn and woodwinds—Romeo Penque; French horn—Jim Buffington; a string section; rhythm—Teddy Wilson, piano; Tiny Berman, bass; Elnora Vito, harp, and Irv Klinger, drums.
Never; I Love You, I Love You, I Love You; Nothing, and You're Neerer.

STAN GETZ' QUINTET (Rost, 8/15/51). Stan Getz, tenor; Romeo Salka, piano; Jimmy Raney, guitar; Leonard Gaskie, bass, and Roy Haynes, drums.
Peter's Luck; The Song Is You; Melinda; Yvette, and Wildwood.

PERRY COMO with MITCHELL AYRES' ORCHESTRA (Victor, 8/28/51). Trumpets—Red Solomon, Jimmy Maxwell, and Jimmy Milnes; trombones—Johnny D'Agostino and Lou McGarity; sax—Bernie Kaufman, Harry Terrell, Stan Webb, and Phil Zolkind; a string section; rhythm—Bill Rowland, piano; Tommy Kay, guitar; Bob Haggart, bass, and Terry Snyder, drums.
With All My Heart and Soul and Rolling Stone.
Same date without brass and reeds.
Cold, Cold Heart.

TEX BENEKE'S ORCHESTRA (MGM, 8/30/51). Trumpets—Art Depove, Jimmy Campbell, Ed Zandy, and Jack Stead; trombones—Tak Takvorian, George Hennis, and Tommy Mitchell; sax—Ben Fusco,

Steve Cole, Bob Peck, Frank Mayo, and Bill Holcomb; rhythm—Donny Crain, piano; Danny Crocus, guitar; Eddy Clark, bass, and Mal Lewis, drums.
Wedding of the Painted Doll; Singing in the Rain, and two Christmas songs.

WYNTON KELLY piano solo (Blue Note, 7/28/51). Wynton Kelly, piano; Oscar Pettiford, bass, and Leo Abrams, drums.
Where or When; Born to Be Blue; Moon-glow, and If I Should Lose You.

Same date, with Fred Shasta, bass, for Pettiford.
Charade; Blue Moon; I've Found a New Baby, and Fine and Dandy.

Same personnel, 8/1/51.
Crash He Calls Me; Moonlight in Vermont; Do Nothing Till You Hear from Me; Feeling Myself; Summertime; There'll Never Be Another You; Goodbye, and an untitled original.

THELONIOUS MONK (Blue Note, 7/7/51). Sahib Shabazz, alto; Milt Jackson, vibes; Thelonious Monk, piano; Al McKibbon, bass, and Art Blakey, drums.
Four in One; Erased; Crisis Cross; Straight, No Chaser; Ash Me Nam, and Willow, Weep for Me (Jackson solo).

JAZZ IN A MEADOW MOOD (Blue Note release on RLP 5001). Trumpets—Jonah Jones and Buck Clayton; trombones—Tyree Glenn and Keg Johnson; tenors—Ben Webster, John Hardon, and the Quobas; rhythm—Nedda Lux Lewis, Ben Hammon, and Sammy Benash, piano; Charlie Christian and Tiny Grimes, guitar; Iraldo Crosby and Milton Hinton, bass, and J. C. Beard and Ed Dougherty, drums.
Sweet and Lovely; If I Had You; Proudly Blue; Blue Harlem; My Old Flame; She's Funny That Way, and I Surrender, Dear (previously unissued).

STRICTLY AD LIB
by THE SQUARE

Gene Krupa has signed with Norman Granz to start with the latter's Jazz at the Philharmonic touring concert unit on Sept. 14. Illinois Jacquet will be another featured star with the JATP this season. Granz, incidentally, is pretty much hipped over arranger Chico O'Farrill and has waxed 12 sides for Mercury with him and an 18-piece orchestra.

John Torrick's new baby daughter, Rosemary, was born Aug. 8 in the station wagon of the Tommy Tucker band. He plays trombone in the ork and his wife was touring with him . . . Bill Reinhardt of Jazz, Ltd. (Chicago) postcards from Bermuda that it's a wonderful place to spend a vacation . . . Armand Donian, the ice cream magnate, wed Ronnie Decker, the thrush, on Sept. 8 in the Edgewater Presbyterian in Chicago.

Phil Broyles, orchestration reviewer for the *Beat*, is writing arrangements for the largest radio network in Switzerland as a result of his classified ad in this publication . . . The Milt Bernharts (he's Kenton's jazz trombone) are expecting . . . Connie Haines became the bride of Robert DeHaven, test pilot, on Sept. 7 in Beverly Hills.

Gerry Larson, who used to sing with Vincent Lopez and now is Mrs. L.R.P. Schoonheim, gave her new son, born Aug. 18, her husband's two middle names, Ryk Pieter . . . The Sul Yaged trio is out of the Three Deuces (NYC) . . . Those Who Care: Sid Bulkin, drummer with Terry Gibbs, and singer Peggo King; Dave Pittman, trombone, and Gloria Jones.

Eddie Wade, former Whiteman trumpet now a radar technician at Idiewild airport, took a bride in Queens on Aug. 25 . . . The King of Siam has sent in the first order to publisher Mickey Golden for Charles Delaunay's supplement to his 1948 *Hot Discography*.

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Torme Begins Color TV Show

New York—Mel Torme becomes the first pop artist to land his own color TV show. He debuted Sept. 17 on a CBS show that runs Monday through Friday from 4:30 to 5 p.m. Program will also feature Peggo King, a new Judy Garland-type vocal discovery, and a small combo including Al Pellegrini, Mel's regular pianist.

Roy Eldridge is expected to be the first guest on the show, which is being produced by former *Beat* writer Bob Bach.

On The Town

NEW YORK

ROTPOTS
BABY GRAND (319 W. 125th; minimum, no cover). Vocalists Dave Taylor and Mahal Scott, Duke Garrett's five-piece. No band on Mondays, but favorite hangout for entertainers after work.
BLUE ANGEL (132 E. 55th). Vocalist Barbara Cook; Ellis Larkins trio; Stuart Ross and Bert Howard at piano.
BIRDLAND (Broadway & 52nd; \$1 admission). Dixie Gillespie's combo.
BON SOIR (40 W. Eighth). Jimmie Daniels, Avenue Tea, Max Barnes, pianist Corrado Wilson.
BYLINE ROOM (137 E. 52nd). Vocalist Mahal Mercer, and Sam Hamilton at the piano.
CENTRAL PLAZA (111 Second avenue). Friday night jazz fest. Dancing.
CONDON'S (47 W. Third. Closed Sunday). Wild Bill Davison, Citty Catshall, Edmond Hall, Benny Drexler, Bob Casey, Eddie Condon, and Gene Schroeder. Ralph Sutton solo at piano.
THE EMBERS (161 E. 54th; closed Sunday). Joe Budkin's combo, including Buck Clayton, Jo Jones, and Ed Sefranek.
LA COMEDIA (50 W. 52nd; no cover). Vocalist Sheila Barrett, and Lennie Brewis at piano. Closed Sunday.
LE BEUBAN BLEU (4 E. 56th; minimum, no cover). Norman Panik trio, including Justice Arechi, Super Jim Carrella; Three Biffs; Julius Meak at piano. Closed Sunday.
LEON & EDDIE'S (53 W. 52nd; no cover). Eddie Davis' orchestra. Star night on Sunday.
JIMMY RYAN'S (133 W. 52nd; closed Sunday). Jimmy Archer, Henry Goodwin, Faye Foster, Benny Waters. Tommy Benford, and Dick Wallstedt. Don Frye solo at piano. Jam sessions Monday.
NICK'S (170 W. 10th; closed Monday). Pat Wee Erwin's band. Jam sessions Sunday.
STUYVESANT CASINO (140 Second ave. Friday). Organized jam sessions every Friday. Frequent participants being Wild Bill Davison, Max Kaminsky, and Bud Freeman.
TODDY'S CHATEAU (54th St. & Eighth avenue; no cover). Barbara Carroll's trio.
VILLAGE VANGUARD (178 Seventh avenue; closed Sunday). Clarence Williams trio. Dancing.
LOU TERASIS (47th & 8th; no cover or minimum). Super Jam Session opening fall season (whose music will be nightly instead of weekends) includes: Roy Eldridge, Ernie Casero, Sol Yegud, Buster Bailey, Ed Sefranek, Kenneth Kersey, Big Chief Russell Moore, Arthur Harbert, and Charles Batesman. From then on regular band—Moore, Harbert, Kersey, Bailey—but on Monday also will be augmented with top jam session for jam sessions.
DINE AND DANCE
ASTOR HOTEL (Times Square) cover, no minimum. Columbia room opens for fall with Ted Hoston's orchestra.
NEW YORKER HOTEL (Eighth avenue at 54th; minimum Monday to Friday, cover Saturday and holidays). Bernie Cantor's orchestra.
PLAZA HOTEL (Fifth avenue at 59th; cover after 10 p.m.). Maximilian Bergova's orchestra.
ROOSEVELT HOTEL (Madison and 45th; closed Sunday; cover after 9:30 p.m.). Mark Morris and his Continental cover Saturday, Sunday, and holidays.
ST. REGIS HOTEL (Fifth avenue at 55th; cover after 10 p.m.). Milt Shere's and Horace Diaz's orchestra.
SAVOY PLAZA HOTEL (Fifth avenue at 55th; minimum Monday to Friday, cover Saturday, Sunday, and holidays). Irving Cona's orchestra.
STATLER HOTEL (Seventh avenue & 53rd). Cafe Rouge—Rene Morgan's orchestra.
TAFT HOTEL (Seventh avenue at 56th; no cover or minimum). Vincent Lopez's orchestra.
WALDORF-ASTORIA HOTEL (Park avenue at 49th; cover, no minimum). Vaughn Henner's orchestra.

FOR DANCERS

PALLADIUM (1608 Broadway; admission varies with attraction). All top Latin-American orchestras. Open Wednesday, Friday, Saturday, and Sunday.
ROSELAND (1658 Broadway; admission varies). Bands alternate bi-weekly, matinee Wednesday and Saturday, Blunka contest Tuesday.
SAVOY (Lenox Avenue at 140th; admission varies, ladies free on Thursday nights). All top Negro bands. Change weekly and sometimes bi-weekly.

CHICAGO

AIRLINER (State and Division; no cover or minimum). Eddie South's trio nightly, and the Dark Angel has Johnnie Pace on bass and Clarence Jones, piano. Carmen Kirby is solo pianist-vocalist.
BAND BOX (56 W. Randolph; minimum varies with attractions, usually \$2). Billie Holiday. She shows until Sept. 24, with Eddie Wingate's sextet for dancing on Wednesdays and Thursdays, Danny Cassella's band solo for Wiggins.
BEE HIVE (1503 E. 55th; no cover or minimum). Booker Washington's Dixie band with Don Ewell, playing his first ragtime, plus piano.
BLACK PANTHER (84th and Ashland; no cover or minimum). Sunday afternoon session here with some of the best of the Europe to have, Sept. 21 for two weeks. Marian McPartland's fine modern trio alternates. Red Nichols opens Oct. 5.
CAPITOL (167 N. State; no minimum or cover). Count Basie, still here, has Marshall Royal, Fred Green, Gus Johnson, and Jimmy Lewis in his combo. Off-nights are Mondays and Tuesdays.
DE LISA (5211 S. State; no minimum or cover). A big, bright show which often features the singing of Joe Williams and always the hand of drummer Red Saunders. Monday morning breakfast shows draw solid crowds.
1111 CLUB (1111 W. Bryn Mawr; no minimum or cover). Johnny Lane's Dixie crew, with Jack Ivett, cornet; Lane, clarinet; Roy Wason, piano, and Roy-Hoy Humphrey, drums.
HELSING'S (4361 N. Sheridan; no cover or minimum). Art Hodes' Dixielanders going into their sixth week here. Spot recently switched to a jam policy. Bandstand includes trumpeter Snugg Dawson, clarinetist Jimmy Granato, and trombonist Floyd O'Brien.
HI-NOTE (450 N. Clark; \$2 minimum). Dick Wadsworth's "Queen of the Juke-box" returns until Sept. 30. Also the newly-formed Gus Chappel quintet. Gus, no-hinge and Gene Ammons, trombonist, also plays times with the combo.
ISABELL'S (1065 W. Bryn Mawr; no cover or minimum). Danny Alvin's combo. Drummer Alvin has Del Lincoln on trumpet; Bob McCracken, clarinet; Eddie Scheffer, trombone; Bob Pfeiffer, piano.
JAZZ LTD. (11 E. Grand; \$2 minimum, closed Sunday). Milt Mole is the star of the band here, one which also features Bill Wadsworth, clarinet; Ralph Black, piano, and Don Cascardo, drums. Zinky Cohen heads Tuesday (off-night) band.
PREVIEW (7 W. Randolph; no minimum or cover). The Big Four, who are Charles Ventura, Buddy Rich, Chubby Jackson, and Marty Napoleon, breaking it up with their antics, and, incidentally, bringing swing back by the heels.
RUPINEX'S (1127 W. Throldale; no cover or minimum). Another Dixie group this one headed by trumpeter Jimmy Hie and spotting fine trombonist Al Jenkins. Jug Boggs on clarinet; Jack Condon, piano, and Jim Pendergast, bass.
SANS SOUCI (3227 Broadway, no cover

LOS ANGELES

HOTSPOTS

(No admission, no cover, no minimum, unless otherwise noted.)
THE CAPTAIN'S TABLE (301 S. La Cienega; dark Monday). Stylized singing and piano by Matt Dennis. Val Anthony, piano, has the intermission.
CLUB 47 (12219 Ventura boulevard, North Hollywood; dark Tuesday). Les Countryman, piano; solid sessions by visiting musicians, usually on Monday nights.
CLUB 321 (3361 W. Eighth; dark Sunday). Kid Orr's New Orleans jazz band, currently comprised of Orr, trombone; Teddy Buckner, trumpet; Joe Darnsbrough, clarinet; Lloyd Glenn, piano; Minor Hall, drums, and Ed Garland, bass.
ENCORE ROOM (806 N. La Cienega; dark Sunday). Mel Hanks (piano) trio.
GOURMET (460 N. Canon Dr. Beverly Hills; dark Sunday). Paul Smith (piano) trio. Tony Hiss, guitar, Norm Seattle, bass.
HANGOVER CLUB (1456 Vine; nightly with pianist Al Mack solo on Tuesday). Joe Stacy trio, augmented to combo—also with sax extras on Friday and Saturday.
KNOTTY PINES (6413 Lankershim Blvd., North Hollywood; dark Monday). Berne Billings trio, with Zutty Singleton, drums, and Bob Thayer, piano.
MIKE LYMAN'S PLAYROOM (1633 Vine; dark Sunday). Joe Venuti quartet.
LIGHTHOUSE CAFE (30 Pier avenue, Hermosa Beach—45 minutes from Hollywood; dark Monday). "Chicago style" Dixielanders, currently comprised of Pete, cornet; Bert Johnson, trombone; Fred Brown, tenor and clarinet; Budd Hatch, bass; Hugh Allison, drums, and Skippy Anderson, piano. Six-in sessions on Sunday afternoons, currently headlined by guest star Zutty Singleton.
OASIS (3301 S. Western; nightly; door charge with attractions). Lionel Hampton band and show, 9/24 for two weeks.
ROYAL ROOM (6780 Hollywood; nightly, with Johnny Lucas Monday night and Sunday afternoon). Pete Daly's "Chicago style" Dixielanders, currently comprised of Pete, cornet; Bert Johnson, trombone; Fred Brown, tenor and clarinet; Budd Hatch, bass; Hugh Allison, drums, and Skippy Anderson, piano. Six-in sessions on Sunday afternoons, currently headlined by guest star Zutty Singleton.
SARDIS (6315 Hollywood; nightly, with Roy McHugh's combo on Monday night). Nappy Laster's two-piece troupe, currently comprised of Nappy, banjo; Joe Graves, trumpet; Warren Smith, trombone; Phil Gomez, clarinet; Don Owan, piano, and Red Cooper, drums. Six-in sessions on Sunday afternoons.
STREETCOMBERS (8257 Sunset; nightly). Ben Pollack'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). Dave Brubeck (piano) quartet with Paul Desmond, alto; Herb Garner, drums, and Fred Dutton, bass & bassoon.
TIFFANY CLUB (3260 W. Eighth St., nightly). Benny Carter sextet, 9/12-10/9.

DINE AND DANCE

COCONUT GROVE (3400 Wilshire; \$1.50 cover, \$2 Tuesday and Saturday, dark Monday). Frankie Carle 9/6-10/3. Eddie Bergman's orchestra, returning Oct. 4 with show headed by Celeste Holm.
BILTMORE BOWL (515 S. Olive; dark Sunday). \$1 cover, \$1.50 Saturday, closed Sunday. Hal Dorwin's orchestra; Gene Bari trio for intermission.
GRO'S (8433 Sunset; \$1.50 cover, \$2 Saturday). Dick Stabile's orchestra, Dante Varela rhythm band.
ARAGON (1100 W. Lawrence; admission \$1.05 Tuesdays and Thursdays, \$1.30 Fridays, Saturdays, Sundays. Closed other days). Paul Nippon's band until Oct. 7, with Teddy Phillips' crew following on Oct. 9.
MELODY MILL (1/2 mile west of Harbor Avenue blocks south of Cermak road; open Wednesday, Friday, Saturday, and Sunday). Jan Garber's band until Oct. 21.
TRIANON (6301 S. Cottage Grove; admission varies; no cover). Leo Fieger's outfit closes Sept. 30, and Chuck Foster's band takes over on Oct. 2.

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Georgie Auld Disbands Unit

New York—Georgie Auld has broken up his quintet and has no plans for the future. This is the group of which Jack Tracy, in the Dec. 29 Beat, wrote: "Can the state of jazz be so bad that a swinging, selling group has to wonder where the next job is coming from?" It was precisely because he could not get bookings consistently enough, or far enough ahead, to keep his men on the payroll that Auld decided to disband. The group had, ironically, broken it up in every club it played, as well as on Roost records. Tiny Kahn and Curly Russell have both joined Stan Getz; Frank Rosolino, Auld's trombonist, has returned to Detroit. Auld was last reported visiting friends in Boston.

EARL CARROLL'S (6320 Sunset; dark Monday). \$2-63 cover. Two-act revue. Gerald Della orchestra.
MOGAMBO (2528 Sunset; nightly. Cover, \$2). Eddie Oliver's orchestra. Lorraine, Chay Reyes orch.

FOR DANCERS

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Capsule Comments

Jackie Cain-Roy Kral The Hi-Note, Chicago

Chicago—Jackie Cain and Roy Kral, who are now working in a trio with bassist Kenny Buchanan, brought their fresh, honest charm to the Hi-Note recently. It swept the N. Clark street spot with the cleansing effect of a mild spring shower, and left the customers glowing, alert, and enthusiastic.

With the revived Eberly-O'Connell team on records, and such strange pairings as Dinah Shore and Frankie Laine, Kay Starr and Tennessee Ernie, straining their humor and vocal cords to turn out hit discs, it's a shocking fact that you'll have to hear the Kral's in person nowadays. With the most captivating boy-girl act around, they haven't recorded since Ventura days.

In one set caught recently they opened with Duke's *In a Sentimental Mood*, which Jackie sang alone. Her voice has a control range, and quality about 50 per-

cent better than that of less than a year ago, which takes it pretty near the top for any pop singer. It is an amazing improvement. A pretty girl to start with, of course, her well-known soap-and-water-scrubbed look is a standout among girl singers, and her natural animation also goes far to fill the spotlight. She's finally got the voice to go with it.

Following *Mood*, Jackie and Roy combined voices on *How About You*, showing that Roy, too, has made great improvements in voice and presentation. His piano work is continually great, but tending toward the unobtrusive in the vocal numbers, which made up our example set.

Almost Like Being in Love was a sparkling next, displaying Mrs. Kral's strong rhythmic sense. Then the pair slid smoothly into *Blowing Bubbles* in which the two voices blended for a fine duet. The Rodgers and Hart *Manhattan* again emphasized Jackie's warmth and maturity. Even on her high notes, which shaded toward thinness before, the tones were full and round.

They wound it all up with a vocal exchange and blend on *The Continental*, like all the others both pleasant to watch and to hear.

A pair of hard-working kids, the Kral's, with a musical act which is well-rounded and eminently tasteful. Their work in the hinterlands recently has shown that their appeal is to all, including the musically un-hip. Only one fault: not even here in Chicago is there enough opportunity to hear them. Doubt if even an every-night sample would pall.

Eddie South

The Airliner, Chicago

Chicago — When Art Tatum stopped in to hear Eddie South at the Airliner here a few weeks ago, he made a comment which is succinct as well as true. Said Tatum, referring to the violinist's 14-month fight against tuberculosis: "It's not a comeback. He hasn't been anywhere."

What Tatum meant, of course, is that the Dark Angel is still in the picture as one of the greatest jazz violinists ever known. Now working with his own trio at the Airliner, ably aided by bassist Johnnie Pate and pianist Claude Jones, South is continuing to be one of the closest things to a classicist in the cocktail lounges. "The thing to do," Eddie says,

Elliot Leaves Shearing; Will Start Own Combo

By JACK TRACY

Chicago—Don Elliott, vibes man with the George Shearing quintet for the last year, quit the group following a dispute with Shearing shortly after they opened a Birdland last month. Joe Roland, New York vibist best known for his efforts to launch a new group featuring a bop string section, replaced Elliott.

It has long been apparent to observers that all was not milk and honey in the Shearing camp. The quintet started as an almost cooperative group musically, but more and more it has become simply Shearing playing solos with rhythm accompaniment. In each successive appearance at the Blue Note, for example, morale, spirit, and a happy attitude on stand became less and less in evidence.

As a result, the music suffered accordingly.

Wants Own Group
Elliott has high hopes of organizing his own combo. In addition to vibes, he plays great mellophone, also sings and blows trumpet.

Though he's been heard on mellophone only a couple of times with the quintet, we've listened to him at some private sessions wherein he's shown a big, virile sound, great technique, and an abundance of ideas. His playing is modern and tasteful and he has perfect pitch.

As a singer he worked with and arranged for the Hi. Lo. Jack, and the Dame vocal group for a year, and just recently he sang on a record date with Davey Lambert's chorus.

Juilliard Student
Elliott, 25, is a New Jerseyite whose father, also a musician, died while Don was a youngster. Elliott attended Juilliard for a spell, then joined Hi. Lo. In early 1950 he worked for awhile with Teddy Wilson's sextet, playing trumpet.

Don met Shearing in this way. He was at a party next door to his apartment one night, a party which George also attended. The two of them got together, and soon Don rolled in his vibes and the two were jamming. Shearing, mindful of the fact that Marge Hyams was leaving soon, sounded Don about joining the quintet and he became a member a few weeks later.

As we've said, however, the amount of solo time allotted to other than piano steadily diminished, and the always-eager-to-blow Elliott got restive. The decision to leave was not abrupt, had been brewing for some time.

Booked Already
One of the times he played mellophone with the quintet happened to be during the Birdland date, and Elliott made such an impression that he's tentatively booked back with his own group when he organizes. He'd like to use, in addition to a rhythm section and his own horns and vibes, a tenor man who doubles flute.

"The experience I gained with George was wonderful," he says, "and we're still friends. But I want to play a lot, and the quintet just isn't set up for that. Maybe I can get a chance to prove something with my own outfit."

Here is one of the upcoming talents in jazz. Whether he can discipline and develop his ability while facing the multiple problem of being a leader and playing two or three instruments instead of concentrating on one remains to be seen.

But he's determined to try.

Machito To Hit Latin America

New York — Machito, Afro-Cuban bop maestro well known to Birdlanders, will depart shortly on a three-month tour of Latin America. Deal was set through the same agent who booked Cab Calloway to Uruguay last spring.

There is a possibility that Slim Gaillard may go along on the tour. The vout king is currently under consideration for his own TV show and for a movie in Mexico.

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Movie Dedicated To Platter Spinners Is Vehicle For Lots Of Leaders



Hollywood—Photo on the left is the big jambake sequence in the movie *Disc Jockey*, reviewed in Charles Emge's *Movie Music* column on this page. Left to right are Vido Musso, Ben Pollack, Red Norvo, Russ Morgan, Jack Fina, Joe Venuti, and Red Nichols—leaders all. George Shearing, who does a specialty, is seen in the center photo in an off-stage confab with Jane Nigh, who co-stars with Ginny Simms in the film, and Russ Morgan, who functioned as a credited music director on the picture. At the right, Tommy Dorsey, who also blew in for a featured solo spot,

is caught getting a movie makeup job by expert Lou Philippi. Tommy would have been in the jambake sequence except that he arrived in town too late, and it had already been filmed.

is caught getting a movie makeup job by expert Lou Philippi. Tommy would have been in the jambake sequence except that he arrived in town too late, and it had already been filmed.

MOVIE MUSIC

Shearing, Weavers Take Top Honors In 'DJ' Film

By CHARLES EMGE

Hollywood—Mike Richards (Michael O'Shea), combination disc jockey and radio promoter, is on a spot. One of Mike's main clients, Marley (Jerome Cowan), a candy manufacturer, has learned that disc jockeys are passe . . . refuses to sign a new contract with Mike . . . except at great reduction in pay.

Marion (Jane Nigh), Mike's secretary, has had her own troubles. Her boyfriend Johnny (Tom Drake), has been there with a comely but unknown girl singer, Vickie (Ginny Simms), whom he wants Mike to hear.

Jealous

Jealous, Marion has the notion that Johnny has become romantically interested in Vickie and tells him. Johnny, hurt, storms out, leaving Vickie and a record of Vickie's voice.

Marion puts the record on a playback machine . . . Mike listens as he sits at his desk, likes what he hears . . . Mike starts a national 'anti-Marley' campaign . . . enlists the help of Russ Morgan, Tommy Dorsey, a dozen other recording artists, and two dozen leading disc jockeys from all over the country to prove that disc spinners have not lost their sales power.

Mike (at an after-hours musicians' get-together) has Vickie's voice recorded on tape and wax and within a matter of two weeks she is a big, big name . . . Sales of Marley candy boom . . . Johnny and Marion, after a terrific fight, plan to marry . . . Marley . . . a happy man, signs a new upped-pay contract with Mike . . . It also is indicated that Marley and Vickie are falling in love.

That's the Story

That's the "story" of *Disc Jockey*, taken almost word for word from a synopsis prepared by some able press agent for Allied Artists Productions, Inc. We certainly couldn't tell it any better or make it sound more interesting.

However, debate on the merit, if any, in the *Disc Jockey* story, is unnecessary. Whatever pulling power this picture has at the box-office will be derived from the flock of well-known music personalities presented—and, producer Maurice Duke hopes, from the exploitation it receives from the radio record showmen presented in it, who are expected to plug the picture because they appear in it.

Mr. Duke evidently isn't worrying about what his picture will get from the hundreds of disc jockeys who were not invited to appear in his picture.

Usual Jam Session

The inevitable jam session sequence, featuring a goodly collec-

tion of musicians, all important enough in their own right to warrant interest (but from too many different schools to play together effectively) presents Red Norvo, Red Nichols, Ben Pollack, Joe Venuti, Vido Musso, Jack Fina, and Russ Morgan. They play something that might be labeled "a bit of Dixie."

The George Shearing quintet appearing intact and playing a Shearing original, *Brainwave*, receives very good presentation, but the picture's best musical moments for most moviegoers will be in the sequence presenting the Weavers, that truly remarkable and completely unique group of folk singers who, like the Shearing group, are just as effective (because they use their own material) in the picture as they are on records.

Sarah Vaughan does her *After Hours* supported by the Shearing unit, and that's good, too.

Russ Morgan wanders through the picture, singing a song now and then, and appearing with his own band in a couple of sequences. Tommy Dorsey plays a trombone

Los Angeles Band Briefs

Carl Colter, longtime music director for Goss Astry, organizing 15-piece "awest western swing" band here. Instrumentation and personnel, with many names familiar to jazz fans, of band in rehearsal: trumpets—Andy Sacraft and Frank Nelson; trombone—B.H. Schoeber; clarinet—Herman Gunkler; fiddles—Chuck Hurto, Al Saporoff, Tony Dorio, and Bob Lido; violas—Stan Morris and Paul Israel; cello—Al Fried; rhythm—Mel Ebarie, piano; Ray Herte, drums, and Duane Coker, bass. Vocals by Phyllis Lyons.

Benny Carter, with next featuring Wardell Gray, tenor, was set to follow Nat Cole at Tiffany club for four-week stand starting Sept. 12.

Coss County Boys (Jerry Scapples, guitar; Freddie Martin, accordion, and Bert Dodson, bass) sharing stand at Beverly Hills hotel with Bea Perry ork. Marks first time barnyard bounce combo has played swankspot and may mean new trend.

Vido Musso set to set for date at Oasis with Ella Mae Morse 9/18 thru 9/23, lined up with Don Dennis, trumpet; G.I. Service, piano; Bob Kesterson, bass, and Bobby White, drums. Lionel Hampton was set to follow.

Joe Venuti quartet back in town for stand at Mike Lyman's Playroom, recently vacated by Red Nichols, now on tour.

Eddie Bergeman and Coconut Grove house ork returning to Grove Oct. 4, with Celeste Holm headlining show.

Bill Early, piano, subbing for Bob Thorpe at Knotty Pines (Bernie Billings, tenor; Zutty Singleton, drums) while Thorpe vacations.

solo, assisted by Vido Musso and two unidentified musicians (trumpet and clarinet) backed by an unseen studio orchestra. It doesn't make sense but it means another name for the credit list.

No Explanation

Herb Jeffries' presence in the picture is never clearly explained, but in this case, that is hardly anything to worry audiences. And just so no one can feel he's being overlooked, we'd better report the presence of Nick Lucas and Foy

Vocalist Terry Swope Working As Single

New York—Terry Swope, former Benny Goodman vocalist, is now working as a single under the management of the newly-formed Tri-Media agency.

Nita DeFranco, former *Beat* staffer and estranged wife of Buddy DeFranco, has joined the Tri-Media staff.

Allan Is Eager Again

New York—After a long vacation in Monticello, N. Y., where his parents operate a hotel, saxist Allan Eager is all set to re-enter the jazz scene with his own unit. Personnel of Allan's new combo has not been set yet, but the outfit will be under the personal management of former *Beat* correspondent Ray Barron.

Willing's Riders of the Purple Sage

The effectiveness of Mr. Duke's stunt in rounding up his collection of "leading disc jockeys" (28 all told) will have to be proven at the boxoffice. But those who strongly object (and that goes for musicians 100 percent) to any further glorification of disc jockeys as such, have nothing to worry about from this movie, which does nothing to add to whatever stature those who appear in it have or have not.

Soundtrack Siftings

Johnny Burke and Jimmy Van Heusen, tune team whose long association with Bing Crosby was terminated last year after they failed to turn up a hit in several Crosby films, signed to do the songs for Paramount's *Golden Circle*, big budget opus in which studio will showcase its roster of promising young prospects for stardom.

Marjorie Lawrence, opera singer whose battle with polio and its after effects will be story line in MGM's *Interrupted Melody*, has checked in at Culver City lot for music confab as starting date on film was pushed up on strength of *Great Curacao* grosses. Deborah Kerr expected to do role of singer in picture, working to soundtrack recorded by Miss Lawrence.

The Mares Sisters, longtime music feature on the Fred Allen airshow, have been added to specialty sequence lineup in MGM's *Skirts Ahoy*. Esther Williams starer in which Billy Eckstine will make his film debut (singing one song, *Hold Me Close*, one of new songs turned out for film by Harry Warren (music) and Ralph Blane (lyrics)).

In *Stardust*, whose picture activity to date has been limited to a short or two, signed for the lead in something to be called *My Fine Feathered Friend*, to be produced by Fidelity Pictures for Warner Brothers release. No other information available this deadline.

Shelley Winters, who co-stars with Frank Sinatra in the soon-to-be-released U.I. feature *Meet Danny Wilson*, does her own vocals in the picture without benefit of vocal double.

Ray Evans and Jay Livingston have turned out a new set of lyrics for *Bulwings and Bows*, their Academy award winning novelty song introduced by Bob Hope and Jane Russell in *The Paleface*. Their song sequel will be used by Hope, Miss Russell, and Roy Rogers in Paramount's sequel to *The Paleface*, *Son of Paleface*.

Down Beat covers the music news from coast to coast.

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THE HOLLYWOOD BEAT

Actress Insists 'Guts' All You Need To Be Singer

By HAL HOLLY

Hollywood—Used to be singers, once they thought they had become pretty well set up in their line of work, immediately set their sights on the movies, and so we have watched many of our Down Beat kids jump from bandstands, radio mikes, and TV stages right into film roles, and even stardom.

Now the situation seems to be reversing. Successful actresses and actors are badgering their agents to secure singing roles for them, and if successful in that, then they want to make records.

Wyman Did It

Jane Wyman, who decided singing was a cinch after doing some songs with Bing Crosby in the forthcoming Here Comes the Groom, asked for and got a pact with Decca, we hear, that even included a clause under which she

was to select all of her own material.

Ginger Rogers also is breaking out on wax. Shelley Winters, who decided she was a singer after working with Frankie boy in Meet Danny Wilson, soon to be released, will duet with Farley Granger on Victor the title song from their Wald-Krasna co-starrer Behave Yourself. And of course, there's Ava Gardner, now heard on MGM records.

And many of you by now must have heard Academy award winner Mercedes McCambridge, cur-



Mercedes McCambridge

rently starring in the ABC Defense Attorney series, who has just made her debut as a featured vocalist with Gordon Jenkins' Decca ork in a little gem called While You Danced, Danced, Danced. It's already received enough playing by our local platter blatters to elicit a flock of

letters, not all of which came from thrilled listeners. Gene Norman, the KFVB jock, read one on his show, which went something like this:

"What makes this Mercedes McCambridge think that because she is a successful movie and radio actress she has the right to inflict herself on us as a singer? And just why would a record company put out a record like that when there are so many fine young singers just waiting for a chance to be heard?"

Mercedes Answers

That's a question for Mercedes to answer, we thought, and so we upped and asked her.

"Obviously from some crank or unsuccessful singer," was her comment on the letter, "but nobody can make me mad by insulting me about my singing. After all, nobody has to listen if he doesn't want to.

"And anyway, it was more for laughs than anything else. When Gordon asked me to do a song with his band I thought it was a gag. I couldn't believe he was serious—and I'm still not sure. But I thought, 'What have I got to lose? If a musician like Gordon

Jenkins thinks I can sing, maybe I can.'

"So I went to the studio and we knocked the thing out—just like that. But I didn't dare look Gordon in the face while I was singing, because I knew we'd both break down laughing. Now they tell me the thing is starting to sell big, and the Decca people want me to make more records.

Just Guts?

"What should I do? Turn down the money? Personally, I've always felt that singing is just like acting—one of those things that anyone can do who wants to badly enough, and has the guts to try. Maybe I'll prove that's all there is to it."

We'll go along with Mercedes on that as far as 90 percent of today's pop singers are concerned, and let record reviewers take care of our Hollywood stars as they move in on the platter parade.

SOLID STUFF: Gourmet added to our list of local hotspots with advent there of Paul Smith trio, comprised of Paul, piano (catch his Discovery records); Tony Rizzi (recently with Les Brown), guitarist, and Norm Seelig, bass. . . . Ella Mae Morse, coming in strong again on Cap's reissues of some of her early records (Cow Cow Boogie, et al) drew a date at the Oasis Sept. 10-23, sharing stand with Vido Musso, who has abandoned his big band venture and again heads a sextet (see story this issue). . . . Pianist Skippy Anderson back in the lineup with Pete Daily crew at Royal room after several weeks' illness.

DOTTED NOTES: Attempt by Mocambo op Charlie Morrison to revive his Charleston contest nights, touched off so successfully last year with Monday night sessions featuring the Firehouse Five Plus Tuba and Banjo, fizzled after one night this time. Firechief Ward Kimball (who gets \$25 extra for driving his 1914 fire truck to engagements) contends it was because Morrison failed to get out his advance publicity, but the Dixie-is-dead gang are saying "We told you so." . . . Palladium, from whence band broadcasts have been picked up by CBS for 10 years, hooked up with NBC starting Sept. 4, Ray Anthony's opening date. Reported that Johnny Grant, who does the emcee-announcer stint draws a salary of \$125 a week. The musicians who play the music do not get a nickel extra for those remote broadcasts. . . . Chuck Miller trio (Chuck, piano; Bob Douglas, bass, and Carl Smykil, drums) drew the intermission stint at the Palladium with the Anthony band.

BEHIND THE BANDSTAND: Alex North, easterner whose underscore for the soon-to-be released Streetcar Named Desire aroused extraordinary interest in Hollywood music circles and has been purchased by Capitol for release as an album, refused to rewrite his score for Distant Drums, his second Warner film assignment. The recording was more than half completed when a studio top decided he didn't like it. Said Alex: "I have completed my assignment and written it the way I want it. If you don't like it you can scrap it—but I won't change it."

The studio scrapped it.

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TOM L. HERRICK, Publisher NED E. WILLIAMS, Editor

BUSINESS DEPARTMENT

ROY F. SCHUBERT, Circulation Manager MARY LOSSIN, Auditor
ISABEL QUINN, Advertising

EDITORIAL DEPARTMENT

New York Staff: LEONARD G. FEATHER 1775 Broadway, Rm. 816 New York, N. Y. JUdson 2-2130	Chicago Staff: JACK TRACY PAT HARRIS 203 N. Wabash Chicago 1, Ill.	Hollywood Staff: CHARLES EMGE 6110 Santa Monica Hollywood 38, Calif. ME. 6005—PL. 1-6946
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Contributors: J. Lee Anderson, Phillip D. Broyles, Don Freeman, Ralph J. Gleason, Ted Hallowell, George Hooper, Michael Levin, Ric A. Niccoli, Sharon Pease, Herman Rosenberg, Bill Russo

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This Will Weaken Record Business

Musicians have an important stake in the strength of the record industry. This is obvious when you consider the part recordings have played in helping the big names to attain musical fame and fortune. Those who haven't as yet reached the top are continually looking forward to making a hit record that will push them into the golden circle.

Certain practices tending to weaken the structure of the record business have been noted recently. During the summer a New York company mailed out a form letter to a nationwide list offering LPs at 40 percent off regular price. If this type of mail order racket becomes widespread, it will lower the profits realized by the legitimate record manufacturers, distributors, and retailers, all of whom spend a lot of money to build musicians' names in order to sell their records.

It looks on the surface as though direct mail order for LPs can be a definite threat to the record business' status quo. An unscrupulous manufacturer can set up a dummy company without overhead expenses and ship the unbreakable and lighter records direct to the ultimate consumer at the same price that they have heretofore sold to the retail record shop through distributors.

Sober thought leads us to believe it is opportune to warn musicians against making sides for any company that intends to operate on such a scale as above described. Time has proven that the dissemination of goods by mail order can never replace the regular procedure through retail shops. People in general do not like to buy by mail.

Furthermore, the record retail operations are not going to stand still and let their customers be taken away from them. Musicians who cut for a label operating on a cut rate basis will find their records not only lacking promotion but also without distribution through the regular channels. It is well within reason that the retail shops will blacklist all companies whose records are sold via mail at off prices, and without the retail outlet no label will be able to survive through mail order alone.

Bandleaders and solo artists should choose carefully when the opportunity to record is offered them. Be sure your recording work will get proper promotion and distribution if you expect the effort to pay off with success.

RAGTIME MARCHES ON

NEW NUMBERS

ALESS—A daughter, Mary (8 lbs., 11 oz.), to Mr. and Mrs. Tony Aless, recently in New York. Dad is pianist and leads the band on the Steve Allen show.

BROWN—A son to Mr. and Mrs. Michael Brown, Aug. 12 in New York. Dad is composer and lyricist; mom, Joy Williams, is ballet dancer.

CALDWELL—A son to Mr. and Mrs. Bob Caldwell, Aug. 18 in New York. Dad and mother, Carolyn Hunter, are both Pittsburgh TV singers.

CHUDS—A son to Mr. and Mrs. Lou Chud, Aug. 10 in Los Angeles. Dad heads Imperial records.

HAGG—A son, Daniel Ross, to Mr. and Mrs. Al Hagg, June 21 in Sarasota. Fla. Dad is pianist with Stan Getz.

WHEAT—A daughter to Mr. and Mrs. Ed Wheat, Aug. 14 in Philadelphia. Dad is disc jockey on WFEN there.

JORDAN—A daughter to Mr. and Mrs. Wally Jordan, Aug. 17 in Danbury, Conn. Dad heads the radio-TV department at William Morris.

JUMP—A son, Jeffrey Charles (9 lbs., 2 oz.), to Capt. and Mrs. Alfred Preston Jump, Aug. 11 in New Orleans. Mom is former singer Meredith Blake of the Shep Fields and Mitchell Ayres orks; dad is captain of the passenger ship Alcoa Cavalier.

ROELLE—A son to Mr. and Mrs. Wally Koelle, Aug. 29 in Chicago. Dad is trumpeter with Eddie James' ork at Chicago's Granada ballroom.

MAGID—A daughter, Diane Alexis (7 lbs., 2 oz.), to Mr. and Mrs. Lee Magid, Aug. 23 in Philadelphia. Dad is a and r. director for Savoy and Regent labels, and is manager of singer Ralph Young.

MARTIN—A son, Stanley Newcomb (7 lbs., 8 oz.), to Mr. and Mrs. Bob Martin, Aug. 13 in Portland, Me. Dad and mom, Joyce, are disc jockeys on WMUR in Manchester, N.H., and close friends of bandleader Stan Kenton, hence the name.

MASTER—A son to Mr. and Mrs. Mart Master, Aug. 8 in Philadelphia. Dad is drummer with Chuck Gordon's ork.

ROLAND—A son, Robert (7 lbs., 2 oz.), to Mr. and Mrs. Joe Roland, Aug. 14 in New York. Dad, who had his own Symfonet, has joined the George Shearing quintet on vibes.

SCHOONHEIM—A son, Ryk Pieter (7 lbs., 5 oz.), to Mr. and Mrs. L. E. P. Schoonheim, Aug. 18 in New York. Mom is former Vincent Lopez singer Gerry Larson.

VANCE—A son to Mr. and Mrs. John

Rattle And Roll



Philadelphia — Little Robbie Tollin's concentration on his tiny drum gets expert guidance from his father, drum teacher Ellis Tollin. Ellis calls attention to the perfect hand position of 4-month-old Robbie, whose career seems to be already cut out for him at this early age.

CHORDS AND DISCORDS

There Was A Man!

Oklahoma City

To the Editors: On the back cover of Stan Kenton's *Artistry in Rhythm* album you will find summaries of the records it contains. In the summary for *Opus in Pastels* is found this sentence: "Bob Gogga's deep baritone anchors the section a full two octaves below the sterling lead alto of Al Anthony." Where, oh where, is the man of

Vander, Aug. 15 in Pittsburgh. Dad is musician.

TIED NOTES

EXNER-HUGHES—Fred Exner, bass and tuba with Sammy Kaye, and Margaret Hughes, Sept. 2 in New York.

FIELDS-FERDINAND—Irving Fields, composer and leader, and Jane Ferdinand, Aug. 26 in New York.

GRAVES-LAWSON—Harry Graves, trombonist with Wally Wender and formerly with Muggsy Spanier, and Barbara Lawson of Boston, Aug. 29 in Chicago.

MONTY-MUSANTE—William McNulty, brother and manager of singer Dennis Day, and Elizabeth Musante, Aug. 25 in Hollywood.

MENDY-TURNER—Mickey Mendy, bassist and singer with Boyd Rabinov, George Paxton, Gray Gordon, and currently Dick Jurgens, and Eileen Turner, camera girl at the Claremont hotel in Berkeley, Calif., recently in Evanston, Ill.

MONTY-PAULICH—Frank Monte, manager for Harry James, and Viola Paulich, James office secretary, Aug. 19 in Phoenix.

ROTHIER-BALOG—Leon Rothier, former Metropolitan opera singer, and Clara Balog, vocal studio manager, Aug. 24 in New York.

STERN-LINDENBLIT—Isaac Stern, violinist, and Vera Lindenblit, Aug. 17 in Ramat Gan, Israel.

FINAL BAR

BELTON—Harry F. Belton, 72, Milwaukee clarinetist, recently in Wauwatosa, Wis.

COOK—Lawrence A. Cook, 62, charter member of the AFM, Aug. 14 in Tonawanda, N. Y.

GAMBLE—William M. Gamble, 82, of the Gamble Hinged Music Co., Sept. 2 in Evanston, Ill.

GEER—Eleanor Packer Geer, 46, traffic manager for the Yankee network and one-time concert pianist, Aug. 24 in Melrose, Mass.

HALLBACH—Oscar M. Hallbach, 71, member of the St. Louis symphony for 38 years, Aug. 18 in St. Louis.

HEEBNER—Dora Heebner, 70, mother of Walter Heebner, Spade Couley personal manager and former RCA Victor exec, Aug. 17 in Philadelphia.

JONES—Oscar F. Jones, 59, composer and singer, Aug. 13 in Dallas.

KINGSLEY—Harold T. Kingsley, 58, former musician, Aug. 8 in Detroit.

LAMBERT—Constant Lambert, 45, composer and musical director of Sadler's Wells ballet for 15 years prior to 1947, Aug. 20 in London.

RIZZO—Andrew W. Rizzo, 48, who had his own school of music in Chicago, Aug. 15 in Denver.

ROESNER—Walt Roesner, 59, for many years leader of the orchestra at New York's Capitol theater, Sept. 1 in San Francisco.

ROSE—Meyer Rose, 60, father of composer and leader David Rose, Aug. 12 in Chicago.

SINGER—Roy W. Singer, 54, drummer and president of Local 655, Miami, for the last 11 years, Aug. 19 in Miami.

WAIZMANN—Louis Waismann, 86, music arranger for the Canadian Broadcasting Corp. and librarian of the Toronto symphony, Aug. 24 in Toronto. An expert on all stringed instruments, piano, and organ, he numbered Percy Faith, Bob Farnon, Samuel Hershshoren, and Paul Scherman among his students.



whom the author spoke so highly? Where is the great man that led the terrific Kenton sax section of a few years back? Where is the man that sat next to Boots Mussulli and provided the other half of this great alto duo? Where is Al Anthony?

Was Al such a small figure in the music business that he was allowed to leave the Kenton crew without anyone knowing or caring where he went? It seems so unlikely that it is almost absurd; someone knows where he is, and I wish that someone would step forward.

Being an alto man myself, I've often wanted to accomplish Al's style and great ease of playing, and at the same time play with his dynamic intensity, control, and overwhelming feeling. To me he is the shining example of the perfect alto player. I would appreciate any information telling of his whereabouts.

Ronald King

Timing

Baldwin, N. Y.

To the Editors: According to the book *Jazzmen* by Ramsey and Smith "Miff Mole is always playing just beside and a little over him (Red Nichols)." Other references to the Five Pennies organization suggest that Mole was the musician and Nichols the organizer. Wouldn't it be a fair tribute to this greatest of jazzmen, Miff Mole, to include him in your *Bouquets to the Living*?

A. T. Mullé

(Ed. Note: Reader Mullé's suggestion arrived just as this issue, which includes the story he requests, was going to press.)

'Beat' Broadcast Aid

Guantanamo Bay, Cuba

To the Editors: We would like to compliment you on a wonderful publication. We certainly enjoy reading it, and on top of that it serves as a great help to us in broadcasting.

Recently we received a letter from some of the fellas over Korea way, and the first thing they asked for were copies of *Down Beat* to be sent them. Your magazine serves as a great way of keeping up with the sound in the States for those of us away from the "mother country."

Chris Alexander

Music Like Clothes

Chanute AFB, Ill.

To the Editors: In reference to Russ Morgan's statement in the Aug. 24 issue of the *Beat*, that pop was forced on the people, we wish to express our opinions and differences. *Down Beat* is a very popular magazine here at the base, and quite a number of fellows who have read Morgan's story hold an opinion that is, if anything, the opposite.

Morgan says that all the people want is down-to-earth dance music. How often, we ask, do people

dance to their recordings at home? He seems to have the idea that the majority of the people want music for dancing only, and not for the emotional satisfaction that they could enjoy.

Dance music is fine, if you feel that you want to dance. But music is like clothes. If we wear overalls, we think of work; if we wear a suit, we automatically think of social activity. Music is of a similar nature, in that when listening to dance music, you feel that you should dance. When listening to pop, we think of an emotional outlet, rather than a physical one.

Morgan, we feel, should have considered us—the people whom pop was not forced upon, but who appreciated it from the first time they heard it.

Cpl. Robert A. Ricketts
Sgt. Walter V. Peterson
Sgt. Donald D. Briscoe

Arranger Can Do Much

Bellaire, Ohio

To the Editors: Looking at the present day music crisis, I have come to the conclusion that the arrangers can do a great deal to lift the frown that has been put on the public's brow by today's music.

Its obvious that most arrangers nowadays are using the old "make a quick buck" method. It's very easy to sit down and write a brassy union background for a leading melody, but that isn't the way it should be done. I, as a musician, feel that a melody should be emphasized, with a soft, even, harmonious background. The breaks should be filled in with a solo instrument (trumpet, sax, or guitar).

Let's we forget, the rhythm section is also a part of the band. Please, let's not drown out the most important part of the band with a bunch of noisy trumpets and alto saxes all playing the same thing.

The solution: The arranger should be an all-around musician, and, most of all, a music lover.

Don Asher

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

WHERE IS?

GENE CIRIANO, former trumpeter with Blue Baron under the name of Gene Roberts.

GEORGE GREEN, xylophonist and one of the recording Green Brothers.

PENNY NICHOLS, singer and pianist whose real name is Eleanor Penny Nichols Klime.

DICK NORLING, saxophone Chico Marx bassist.

WE FOUND

RONNY ANDREWS, trumpeter and songwriter, leading his own hotel orchestra around Philadelphia.

FATS DANIELS, former Casa Loma clarinetist, now has small civilian combo at Westover AFB, Chickopee, Mass. His real name and address: A. C. Gellman, 13 Colony road, West Springfield, Mass.

RAY REYNOLDS, leader last of the Williams hotel, St. Louis, now can be reached c/o General Delivery, Greenboro, N. C.

THE HOT BOX

Wisconsin DJ Proposes Jazz Of The Month Club

By GEORGE HOEFER

Chicago — Al Starck, Neenah, Wis., jazz disc jockey (WNAM-1280), would like to sound out collectors on a plan of his to organize a Jazz of the Month club. The idea is similar in operation to the Book of the Month club and the Record of the Month club, the latter being solely classical records.

Starck's plan would be for the club to issue one jazz LP a month to its members, who have been previously polled by mail as to preferences. The scope of the membership would be international and an active group of collectors located in a central point like Chicago would administer the operation by direct mail.

The intention would be to seek the cooperation of the record manufacturers who own the various masters. Starck believes the companies would be inclined to be

interested as a combative measure towards eliminating the active trade now fairly well organized by the LP bootlegging firms.

From Different Firms

The general procedure would be to select six or eight sides by one or more jazz artists whose work has been requested by a reasonable number of the members through a mail poll, then order from the company owning the rights to the above sides, enough LP pressings to cover the membership. Starck mentions the plan of ordering from a different com-

Pianist Al Haig Again On Scene



New York—Can't see him too well, but that's Al Haig at the piano during this Birdland set, making his first local appearance since leaving town a year ago to study. Others in Kai Winding's Monday night group were Red Rodney, trumpet; Clyde Lombardi, bass; Kai, trombone, and Zoot Sims, tenor sax. Drummer Sid Bulkin is hidden behind Kai. Haig has since joined the Stan Getz quintet, replacing Horace Silver, and has just completed two weeks at Chicago's Blue Note with Getz.

pany each month in an endeavor to get a full coverage setup. The sides themselves could be reissues and new recordings as well.

The board handling the operation from Chicago would make a list of 36 jazz records ranging from old to new, blues to be-bop,

swing to Dixieland, and mail it out to the membership for the selection of the six sides each member would most like to have. From the results, a set of sides from one company would be compiled from the requests. This would give the individual collectors a voice in

Benny Green To Philly

Philadelphia — Trombonist Benny Green opened at the 421 club here with his quintet on Sept. 14, stays until the 24th. With him are Eddie Davis, tenor; Bobby Tucker, piano; Tommy Potter, bass, and Kenny Clarke, drums.

what sides were to be issued.

Another feature of other clubs of this type could possibly be incorporated with this plan. That of the dividend record, providing the membership becomes large enough, to allow for a marginal profit to cover an extra record.

Sample

Starck sent along as a sample LP the following selection to be included on one Columbia LP record. Red Norvo's *Blues in E Flat*; Ray McKinley quartet's *Tea for Two*; Fletcher Henderson's *Christopher Columbus*; Goodman's *Texas Tea Party*; Raymond Scott's *When Cootie Left the Duke*, and Goodman's *Seven Come Eleven*.

The *Hot Box* feels that Starck's plan is a worthy idea if there are enough jazz collectors interested around the world who are equipped with LP players. Before anything definite can be done, it is necessary to have some idea as to the number of collectors who would be interested. This information is needed to determine if a plan similar to the above will break even financially (Starck suggests a non-profit organization) and to indicate to the companies involved that it would be worth their while.

We heartily suggest that those interested write Al Starck, 635 McKinley street, Neenah, Wis. Starck will keep us informed as to the progress of the plan and the *Hot Box* will carry all new developments. We hope that jazz clubs throughout the world will give consideration to giving their support.

JAZZ MISCELLANY: Moe Aach of Folkways records announces a group of LPs titled *Footnotes to Jazz*. So far three volumes are set up. FP 30 Vol. 1, *Baby Dodds Drum Solos*; FP 31 Vol. II, *Anatomy of a Jazz Composition*, to include a breakdown illustrating how the component parts of a jazz performance are put together, and FP 32 Vol. III, *Rehearsal-Jazz Session*, a continuation of the music educational idea.

Harrison Smith of Brooklyn writes to advise we missed a band Red Nichols recorded with in the *Box*, Sept. 7. Nichols was featured on Joe Candullo's Everglade orchestra *Tomboy Sus* on Gennett 3405, recorded in December, 1926. Smith knows because he published the Andy Razaf-Paul Deniker tune.

Jake Trussell of Kingsville, Texas, has organized the South Texas Jazz club. Members are supporting a jazz record radio show on KINE covering righteous jazz from Bix to Diz.

The Hot club of Canada, 40 Rockwood street, Merriton, Ontario, has been launched and is well on the way, according to Bert Shaw, president. Fee for corresponding members costs \$2 annually. Club will have a monthly magazine, two jazz concerts a year, and monthly lectures.

COLLECTOR'S CATALOG: Len Masters, Chicago collector, has 600 rare discs for disposal. He's located at Micky's Progressive record shop in the basement at Chicago avenue and Ruah street on Chicago's near north side.

Richard Nakano, 1625 Stillman Lane, Honolulu, 17, T.H. Would like to correspond with anyone between the ages of 12 and 15 who is interested in jazz music. Has Ellington, Bechet, Parker, Shaw, and TD discs to dispose of.

Olaf Syman, Hamsburg, Moe-fleet, Sandwisch, Germany. Collector whose interest is mainly of the Morton-Oliver period, although he also expresses interest in the more modern styles of jazz music. He would like to have an American correspondent.

Val O'Neill, president of the Eddy Howard fan club in Sudbury, Ontario, Canada. Looking for Howard's records on Vocalion, Decca, Conqueror, and Okeh labels. Also desires a Chicago correspondent who is interested in writing about Eddy.

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THE BLINDFOLD TEST

Bill Harris Praises Friley Freely

By LEONARD FEATHER

Bill Harris is a product of what might be called the middle-of-the-road school in jazz. The creator of a style that was excitingly new in the mid-'40s, and long identified with Woody Herman's ultra-modern music, he has nevertheless been pretty far removed from the boppers and has even been accepted by the Dixielanders.

Regardless of which school Bill leans to in his playing, it became evident from his blindfold test that he has a pretty broad range in his personal tastes.

Incidentally, record No. 3 was a deliberate attempt to trick Bill. It is an almost identical imitation, by an English band, of the record Bill made of his own tune with Woody.

The Records

1. There's a lot of drive to the rhythm section . . . It's well done, but I don't care for the arrangement; it keeps switching back and forth and it doesn't seem to prove anything. It's a swinging record, though, with a good big band sound—I haven't any idea who it is. Two stars.

2. The tenor man must be the leader . . . Gene Ammons, maybe? . . . Trombone has amazing technique; that's a terrific chorus. Who is it, J.J.? . . . The record gets rather trite at times—there's nothing new, but it's a good swinging record. I don't care for the tenor; he resolves into one of those screaming things . . . the trombone cops the whole thing; they should have had him in front of the band and let the tenor blow eight bars . . . piano started well, but sort of disintegrated. He has good time, though. Make it three stars.

3. I haven't heard this in a long time . . . It doesn't even sound like me . . . Wait a minute. There's something wrong here. Who the hell made that thing? I noticed a couple of spots where the phrasing was different, and he goofed a little near the end . . . well, they say this is the sincerest form of flattery. It's a rather nice performance—good voicing of reeds—but who would want to repeat everything so closely? Is it foreign? The guy'd do better to strike out for himself. After all, how far can you get imitating somebody? You know, I think this is a real pretty tune. I'm proud of it and I want to put words to it. Two stars.

4. This is that all-star thing . . . Kai's crazy! . . . is that The Sound on tenor? . . .



Bill Harris

I like Serge, assuming it's he . . . Terry Gibbs, Bauer, Shearing—pretty trumpet—I like the whole thing. It's a real conglomeration, but it came off in spite of the clashing of temperaments . . . The interlude between guitar and piano is nice. I liked the arrangement, and the whole thing showed a lot of effort. Four stars.

5. Well, let's say I wouldn't give this to my mother for a Christmas present . . . I recognize the piece . . . from the sound, it could be Ferguson. What's the point? Is there a terrific hit on the other side or something? Give this minus four stars!

6. That's Ray McKinley, with Vern Friley, and Eddie Sauter wrote it. Sauter is the absolute end. The beginning is a little flowery, but I like the way he handles his horn, and towards the end it's more to my taste—trills and things . . . the trumpet is superfluous; Friley should have played the whole arrangement. It don't gas me enough for more than three.

7. I don't know who this is. Sounds like a short record. Nothing happens with the

Records Reviewed by Bill Harris

- Bill was given absolutely no information about the records played for him.
1. Duke Ellington. *The Hawk Talks* (Columbia). Comp. & arr. Louis Bellson.
 2. Georgia Auld. *New Airmail Special* (Rouet). Auld, tenor; Frank Rosolino, trombone; Lou Levy, piano.
 3. Vic Lewis. *Everywhere* (English Empire). John Kenting, trombone. Comp. Bill Harris.
 4. Matranga All-Stars. *Early Spring* (Capitol). Arr. Ralph Burns. Kai Winding, trombone; Stan Getz, tenor; Serge Chaloff, baritone; Terry Gibbs, vibraphone; Gene Shearing, piano; Billy Bauer, guitar; Miles Davis, trumpet.
 5. Maynard Ferguson. *The Hot Canary* (Capitol). Trumpet solo by Ferguson.
 6. Ray McKinley. *Bordertown* (Majestic). Comp. & arr. Eddie Sauter. Vern Friley, trombone.
 7. Benny Green. *Louise Bonase* (Jubilee). Green, trombone; Budd Johnson, tenor.
 8. George Wettling. *Indiana* (Columbia).
 9. Jack Teagarden. *Lower* (Decca). Trombone solo, from "Satchmo At Symphony Hall" LP.
 10. Tommy Dorsey. *As Time Goes By* (Decca).

solos—I don't care for the tenor. Ensemble keeps repeating . . . rhythm seems to be walking some place, nice enough, and the trombone is cute—that's about the only merit, otherwise it's dull. One star.

8. I've no idea who this is . . . I don't want to put it down, nor do I want to say I like every style, because I don't; but this isn't a good example of anything—not in that type of music . . . People keep talking about bringing Dixieland back. I don't know that it was so great in the first place. I heard some street music down in New Orleans that was really shoutin'—I can make that all right, but here it just doesn't come off. All the solos are in the same category. I haven't studied this type of music, but I can't see where it's worth more than two stars.

9. This is Teagarden, and when I heard him blowing at the Blue Note on his opening night he was blowing a whole lot better than this . . . This was recorded at some kind of concert, and you can't tell what a guy can blow from concerts . . . A lot of them are mismanaged and ill-presented, and the guys are glad to get off the stage. Now you put Jack in a room with a rhythm section and he'll kill you. Two stars.

10. Not Tommy? . . . This is just one of those things that you put on, and when it's over you take it off, and where are you? Some of the sax figures were pretty, but I didn't especially like the tempo. Trombone is adequate for this type of record . . . Music for dancing, or something. I have a dislike for this type of thing. They seem to turn 'em out by the thousands. One star.

Dee 3 At Hickory

New York—The Frank Dee trio opened at the Hickory House Sept. 11 for an indefinite stay. Dee plays piano, with Bill Suyker on guitar and Bill Goodall, bass.

Nero Gets Bird



(Photos by Ted Hallock)

Portland, Ore.—Violinist Paul Nero and his singing wife, Kathryn, have a hard time escaping the persistent trills of *The Hot Canary*, whose fame is now almost inextricably tied up with Nero's. They try, in the top photo, but there's that bird again, just below. Nero can't restrain an unhappy raspberry. Guess the hot one is just part of the family scene, which also (bottom photo) includes daughter Anita.

Customers Fiddle While Nero Burns

By TED HALLOCK

Portland, Ore.—Paul Nero is plagued by the great American crux: how does one please the public and oneself? Or is it possible? Nero, fiddling while his artistic conscience burned, has played *The Hot Canary* "11,472½ times. Once, during a concert, it rained. I missed two harmonics." Only payments due on his two autos keep the melody in Paul's repertoire, he insists sadly.

Nero, one of the most gentle wits and sensitive violinists we've ever heard, broke in his new nitery act at the Castle club in Vancouver, Wash., a few weeks ago. It wasn't very good. Paul plays wonderfully. His wife Kathryn (Steele) is a fine lyric soprano. His daughter Anita is unspoiled (she doesn't perform, however). But it still wasn't good. The crux shook its ugly head all over the joint.

Wants Concerts

You can't very well foist Nero playing Bartok on the beer set. Milstein couldn't make it playing like Ray Nance, either. So Nero

what Paul Nero was going to do. This is the answer: "I'm not interested in being a great jazz fiddle player. I want to play my own works, just as Kreisler does, in the concert hall.

"Stuff Smith plays the only honest jazz on fiddle. If I wanted to imitate him I would have to indulge in vulgarisms, exaggerated glissandos which would louse up my technique. The things I'm playing now . . . even gypsy music . . . force the use of some devices not in the legitimate repertoire but don't affect technique."

Nero, a guy who speaks Runyonese, believes that the crux can be combated by "slipping in the good things," like Kenton did. He enjoyed fine reviews and reaction as the result of two recitals (one in NYC, one in L.A.) several years ago, but didn't follow it up because

he had no name.

Plans Staging

To get that name he's signed with Don Haynes and MCA for club dates, plans to have his act staged and rehearsed by a known Hollywood coach, intends to work wife Kathryn more into the routine (she has a one-disc contract with Capitol).

Nero thinks he isn't a violinist's Leroy Anderson. We think he is. Anybody who would write a piece for symphonic band called *The Big Trill* . . . what else can you think?

New York — Teddy's Chateau, spot at 54th street and Eighth avenue where Barbara Carroll's trio is the regular feature, is now running Sunday jam sessions. First session showcased the Terry Gibbs quintet.

thinks the middle ground is a concert tour during which he would feature some of his 37 works for violin, woodwind quintet, band, you name it.

Paul figures his new act will acquaint the backwoods with his talent, aside from *Canary*. When the hick circuit is captivated, he'll return with slightly longer hair and music to match.

Both Neros, graduates of Philadelphia's Curtis Institute, seem too good for bistros. Their duets (*Play Gypsies, Dance Gypsies, Lover, Come Back to Me*) are Wedgwood room things, vehicles for Ludwig Bemelmans & Co.

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Close Quarters At Vieux Colombier



Paris—Customers and band almost merge at the Vieux Colombier, crowded Parisian night spot where this picture was taken. Claude Bolling, at the piano, is leader of the small semi-Dixieland band. Listening, left to right, are the Beat's Leonard Feather, who is a pianist himself; record shop manager Dorothy Synchoviez, and Leon Kaba, head of Jazz Disques.

Rodney To Roc-Mar

New York—Trumpeter Red Rodney and his recently-organized

combo opened at the Roc-Mar club, Schenectady, on Sept. 10 for three weeks. Group spots tenor saxist Duke Cipriano.

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Jazz In Europe: France

By LEONARD FEATHER

*The French they are a funny race
They judge a jazzman by his face
And if they find it's dark enough
They say he plays the coolest stuff
But when they see he's pale as Shearing
They know at once he ain't worth hearing.*

—Prof. McStigel
(from My 150 Years Behind
the Hot Curtain)

Paris—A week in Paris, Billy Strayhorn once informed us in *Lush Life*, might ease the bite of it. My week in Paris was helpful, too; not in easing any bite, but in shedding a little light on the French jazz scene as I wandered from Hot club to night club, from record shop to record session.

My chief guides were two of those amiable and seemingly numerous Frenchmen who are in the jazz business not just to make money but also because they love the music. One was Leon Kaba, whose Jazz Selection and Vogue labels draw on the output of some 30 American companies, and who also owns the Record Shop, the Paris Mecca for collectors.

And Delaunay

The other was the inexhaustible Charles Delaunay, who makes the Three-Handed Woman seem armless. He can usually be found in the little walkup headquarters of his Hot Club de Paris, booking a band with one hand, lining up next month's *Jazz Hot* with another, page-proofing the next edition of *Hot Discography* with a third, lining up the Spring 1952 Jazz Salon with another, and simultaneously arranging to rush off for a weekend at his country home to plant some more vegetables.

"Delaunay is the most phenomenal man I have ever met," one of his friends said. "He is 40 years old and still devoting every minute and every thought to how he can help jazz. You would think that getting all those thousands of minute details for *Hot Discography* would be enough, all alone, to take up the whole of anyone's time. I can't imagine how he finds time to eat and sleep."

Influence Dwindling

As to the once-ubiquitous Hugues Panassie, his influence has dwindled, my informant declared. "His magazine folded last year. The membership of his Hot Club de France is down to less than one hundred, because he expels every-

one who disagrees with his opinions. He records his weekly broadcast out of town and hardly ever comes into Paris."

Panassie, I was also told, can be credited very largely for starting, years ago, the Crow Jim spirit among French jazz fans. As a result of this, any hornblower who made a record date 20 years ago in the studio next to Louis Armstrong can now count on work steadily around France, whereas if Woody Herman were to bring over his entire 1945 personnel he would probably have a hard time getting a booking for it.

"We simply cannot sell white American artists," Leon Kaba said. "For example, some records were released featuring some of the top soloists out of Woody Herman's band. They were a complete flop—except in my shop, where we played them for customers without saying what they were and the customers liked them and bought them. Even Stan Getz, who did so well in Sweden, is just beginning to catch on slowly here."

All Unimportant

"Stan Kenton, Kai Winding, Tristano, Bill Harris—they all are unimportant here. As for Buddy DeFranco, even if he were colored they wouldn't buy his records, because the French jazz fans don't like clarinets. They don't even buy Edmond Hall."

This, however, doesn't include soprano saxes, as I found out with a vengeance when Kaba gave me details of Sidney Bechet's career in his adopted country. In view of the frequency with which governments change in France, it seems more than likely that we shall read in the papers, any day now, of Monsieur Bechet's election as the

new President of France.

"Bechet is not just a jazz name. He is a national name. In some places he is more popular than Maurice Chevalier. His partnership with Claude Luter's orchestra has been a triumph, and together they have played small French towns where no other American artist has ever worked."

Sold Out Early

"When Bechet last played Paris, the concert was sold out long in advance. The streets were completely blocked with people who were unable to get in, and several people were injured. Inside the hall, the crowds were yelling and shrieking for *Les Oignons*."

"Maybe the jazz fans think it is the corniest record he ever made, but it is certainly his biggest hit. We sell 10 or 15 thousand, in France alone, of most of his records on Jazz Selection—a staggering sale by jazz standards." (*Les Oignons* was released in the U. S. by Blue Note and nobody even murmured.)

Bechet being out of town, I didn't get any first-hand view of this phenomenon. However, I did spend a couple of evenings at the club where he worked not long ago, the Vieux Colombier, now a rendezvous for jazz fans, existentialists, and a few visiting firemen.

Basement Boles

It's a downstairs joint (not in Montmartre, which is now a completely dead district for jazz) and the incumbent outfit is that of French pianist Claude Bolling, a youngster who elects to play like the oldsters.

Crowded on the stand with him were a group of Frenchmen playing a very informal mixture of blues and old standards in a mixture of Dixieland and swing style. No musical history was being made, but there was a pleasant atmosphere of what the French call *ambiance*—mood or groove to you.

For even more atmosphere, a little too heavy for me, there was the Club St. Germain, a small and smoky cellar where Django Reinhardt is announced as the big attraction but cannot be counted on to show at any given time. He didn't make it on the night of my visit, but two expatriate American tenor men did. Seated in front of French pianist Raymond Fol and bassist Pierre Michelot I saw, for the first time in years, Don Byas and James Moody.

Not Don

"Come back to America? I haven't even thought about it," said Don, who went to Copenhagen with Don Redman's band in September, 1946, and never came back. "Come back to America? In a couple of months I think I will," said Moody, who has a pretty French wife and a baby, and who has been over here since he came with Dizzy's band in 1948. "But I don't know whether I'll stay; I just want to look things over."

Moody is wise. Any Negro musician who forsakes the land of Crow Jim for the land of Jim Crow is taking a big chance. But a few of his records have caught on mildly in America and he feels he may be able to cash in on this.

It was impossible to stay long listening to Moody, because the un-air-conditioned Club St. Germain rivals the Black Hole of Calcutta as an asphyxiation trap and I had to come up to the street level for air every ten minutes.

Record Date

However, we met again a few days later when, in the studios of the Poste Parisien radio station, he cut eight sides for Jazz Selection, using six strings, four woodwinds, harp, and rhythm.

It was strange to find the Frenchmen jumping on the string-wagon, in view of their insistence on keeping their jazz "pure," but I was told that these records would sell, since Moody was cutting only popular French song hits.

It was even stranger to find that the conductor and arranger on the session was Andre Hodeir, another of those multi-talented Frenchmen. After thinking of him for years as the editor of Delaunay's (Turn to Page 16)

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WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOEFER

Laurindo Almeida
 5 *Adios*
 5 *Brazilian Ukulele*
 Pat: Almeida's first Coral disc, which this is, shows his position near the top of the current roster of guitarists clearly, but, unfortunately, they've gilded his guitar with multiple recordings and spoiled the whole thing. He sounds like a calliope on *Ukulele*, which is a fast and furious thing. On *Adios*, his playing is in the romantic Reinhardt idiom, but what seniorita would want to be serenaded by a chaperoned admirer, even if his pals also carried guitars? (Coral 60547.)

George Barnes
 6 *Clarinet Polka*
 6 *Hot Guitar Polka*
 George: A year ago we wrote an article anent George Barnes' ambition to play musically worthy guitar commercially and decided that he was doing just that over the airwaves. The two sides here bear out the conclusion that the stringent commercial requirements have not caused him to defer his great musical artistry. Obviously these were released to compete with the multiple fad so successfully accomplished by another guitar virtuoso—Les Paul. We believe George has incorporated more ideas of interest than his contemporary. The breakdown of these two guitar solos with bass is four melody, one harmony, one rhythm, and one bass. George wrote the *Hot Guitar Polka*. (Decca 27706.)

Buddy DeFranco
 7 *Why Do I Love You?*
 7 *Make Believe*
 Jack: Bows to Buddy for his determination to succeed with a band that plays good dance music, yet is musically interesting. And doesn't use Glenn Miller voicings. Some more sides like these and the band is gonna start clicking in the record sales department. *Why* has a lovely, low-register solo from Buddy, plus a piano bit. *Make Believe* adds a tenor solo, some biting brass, and more good DeFranco. Buddy has this band sounding better with every record date. (MGM 11043.)

Jack Fina
 3 *Who Am I?*
 4 *Dreamy Melody*
 Pat: Pnp for the musically un-toothed, *Who* features a piano solo in an octave up beyond any resonance and a weak vocal by Bob Wellman. Dance music, we maintain, does not have to sound like this! Saxer wail on *Dreamy*, which also spots Laguna-type piano, violins, another Wellman vocal, and an occasional appearance of perhaps the most well-known blues phrase ever found. All this with, somehow, Hawaiian overtones. (MGM 11038.)

Ralph Flanagan
The Gentleman Is a Dope
June Is Bustin' Out All Over
What's the Use of Wond'rin'
That's for Me
Oklahoma
Beli He!
 Album Rating: 3
 Pat: This album of Rodgers and Hammerstein tunes shows one thing clearly, and it doesn't happen to be what a great team of

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Rating System

Records are reviewed by Jack Tracy, George Hofer, 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.

songwriters the two gentlemen are. Rather, it demonstrates what a dance style, used tastelessly, can do to change and destroy good material. The style, of course, is the clarinet over saxes and muted trumpets which the late Glenn Miller used, in their time and place, and made a trademark. It is a well-established formula, and here is given a deadeningly mechanical reworking. Best of the lot is *June*, which has a certain brightness, but still is so heavy that the dancers the album is aimed at are probably both tune-deaf and lead-footed. The bass is annoyingly over-recorded on all except one or two of these; the tempo's much too fast; the singers are in poor form (out of tune and behind the beat), and the arrangements, such as that of *That's for Me*, in which choppy trumpet phrases alternate with sickly saxes swooping in unison, are unimaginative and banal. For the record: this is something we approached with an open mind, no prejudices, and a real hope that we'd find something pleasant. (Victor WP 319.)

Allen Greene
 6 *The Glory of Love*
 6 *Ghost of a Chance*
 Jack: Shades of Herb Jeffries, Billy Eckstine, Bill Farrell, and even Dinah Washington in Mercury's newest vocalist, but he's used them neatly to build an individual style that, despite its roughness, is highly enjoyable. Green takes both tunes at a slow tempo, doubles it on the last chorus of *Ghost*. The out-of-tune vocal group does little more than get in the way. This guy has possibilities—has a different sound, for a change. (Mercury 5702.)

Ted Heath
 6 *The Nearness of You*
 5 *Lyonia*
 Jack: Heath could easily be called Britain's Les Brown, for his band flashes the same precise musicianship and professional quality that Les' exhibits, but though these sides are played impeccably and the arrangements are acceptable enough, nothing really happens. Pretty on the outside, but quite hollow within. *Nearness* spots the alto of Les Gilbert and a trombonist who's heard a lot of Bill Harris records. They both return on the flip, an

Heftis Cut Their First For Coral



New York—Family hour at the Coral recording studio. Singer Frances Wayne and husband Neal Hefti run over one of Neal's scores for balance while Coral music director Jimmy Hilliard, left, sits in on their first date under their new recording contract. Frances did two sides, and a third was an original instrumental by Neal called *Coral Reef*. The pair worked together with Woody Herman years ago and Neal has been writing for Frances since they both left the Woodchopper. Bassist Bob Haggart can be seen dimly in the right background.

arrangement much like *Bijou*, with the trombonist leading the band into 4/4 after a Latin-style introduction. (London 1056.)

LeRoy Holmes
 3 *Make Believe Land*
 4 *A Place in the Sun*
 Pat: Lyrics on *Land* are the epitome of their trite type; given one line anyone could fill in the next with accuracy. Not much opportunity to hear the crack men Holmes usually has in his recording groups, though there is a tenor solo which may best be described as moony.

Sun, one of those songs written to plug a movie of the same name, is no better than you could expect. This comes from a film based on Dreiser's *An American Tragedy*! Well, it's tragic, in its way. Gets better than it deserves from Holmes' trained hands and a skillful chorus. (MGM 11045.)

Bunk Johnson
 6 *When I Move to the Sky*
 7 *Nobody's Fault But Mine*
 5 *Ory's Creole Trombone*
 6 *The Girls Go Crazy*
 George: These four sides are of the group found recently on the west coast that were recorded in San Francisco back in 1944. Here the late Johnson was accompanied by the Yerba Buena Jazz band sans Lu Watters. The first two feature the gospel singing of Sister Lottie Peavey, who possesses a full, rich voice that fills the hall with appealing waves of sound. Bunk's trumpet drives through effectively between vocal choruses. *Ory's Creole Trombone* features Turk Murphy on a so-so rendition of Kid Ory's famous opus. The traditional *The Girls Go Crazy* has inspired Johnson horn and also passages that indicate his long inactivity from playing. These were made during the first year of his comeback. Good Time Jazz should be highly complimented for bringing these

four sides out and for the job of restoration that was necessary. *Ory's Trombone*, as GTJ found it, was a badly scratched glass base acetate, while the other three sides were on vinylite pressings of masters that were not the originals but had been made from tests. The originals had been recorded at too low a level. The restoration was done by transference to tape to make new highly edited masters. On one side alone, 64 incisions were made on the tape to eliminate foreign noises. (Good Time Jazz 37 & 38.)

Pete Kelly's Big 7—Maggie Jackson
 7 *Till We Meet Again*
 5 *He Needs Me*

George: The group on the *Pete Kelly's Blues* radio show performs the first above side in a creditable manner, but not as strikingly as on their first release, *Louisiana*. Snatches of the work of Nick Fatool on drums and George Van Epa on guitar are heard, along with a fine Matty Matlock clarinet solo and Elmer Schneider's trombone, plus, of course, the superb cornet playing of Dick Cathcart.

We were disappointed in the Maggie Jackson rendition of *He Needs Me*. It is a torch-like ballad with nothing in particular wrong, yet nothing happens. The accompaniment features some nice Ray Sherman piano. (Capitol 1780.)

Stan Kenton
 6 *Francesca*
 5 *Night Watch*
 Pat: Latin rhythms on *Francesca*, a Shern Feller composition, which spots a slow and moody

Milt Bernhart trombone and Art Pepper's livelier alto, but both too spottily and briefly. The band builds in volume to a central climax, but though unity is achieved, it is not to much musical purpose.

Watch is the *Eager Beaver* gnawing away again, with full brass at top volume, then rhythm alone, and ending all with a blast and a bloop. (Capitol 1774.)

Gene Krupa
 6 *Off and On*
 5 *The Sheik of Araby*

Jack: *Off and On*, written by three guys named Evans, Stanton, and Honer, bears a definite resemblance to Woody Herman's *Apple Honey*, with the bridge, especially, a pretty close copy of Flip Phillips' 3/4 time against 4/4 break near the end of Woody's disc. Though it's good to hear Gene away from the *Bonaparte's* *Retreat*-type material, the solos here are none too fertile and Krupa's drumming is tight and confining.

Sheik has the band chorusing "In a bathing suit" after every line of Joe Tucker's big-voiced vocals. He's a fine singer, even on this sort of thing. (Victor 47-4234.)

Peggy Lee
 5 *While We're Young*
 4 *Birmingham Jail*

Pat: *Jail* must be from way back on Cap's shelf, as the orchestra (which is rarely heard in full voice) is conducted by Dave Barbour. The piano is heard strongly against Peggy's vocal on *Young*, a moody tune that is almost too much so, but still nice.

Jail is the steal from the folksong, *Down in the Valley*, but apparently a bit of pilfering that went on long ago, so that it, too, is now called "traditional." Good guitar solo on this, also a pleasant interlude by a Dixieish clarinet. Peggy sounds unhappier here than necessary for the atmosphere. (Capitol 1776.)

Nellie Lutcher
 5 *The Birth of the Blues*
 4 *I Want to Be Near You*

Jack: Billy May conducts a big band behind Nellie, something new for her on records. A walking rhythm section and a modified Dixie style give her a boost on *Blues*, but not much can help the backing tune. (Capitol 1789.)

Sy Oliver
 4 *My Friend Told Me*
 4 *Ain't No Chick Gonna Fool Me*

George: The first tune, written by Andy Kirk, has lyrics lacking in taste that are rendered by Sy and a chorus. Instrumental ensemble performs in polite jump ditty style. Reverse is sung by Oliver alone. Nothing of interest to the musician on either side. (Decca 27672.)

(Turn to Page 15)

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WHAT'S ON WAX

(Jumped from Page 14)

Oscar Pettiford

- 7 *Bei Mir Bist Du Schön*
- 6 *Swingin' 'Til the Girls Come Home*

Pat: Oscar's cello sounds like a guitar in the opening of *Bei Mir*, when he is heard solo. Then the group joins in, with Kenny Drew on piano; Tommy Potter, bass, and Arthur Taylor, drums. Oscar's playing is magnificent—great rhythm and invention, and beautiful tonal shading. Both this and the other side, where the unit is augmented with Howard McGhee's trumpet and Joe Roland's vibes, are swinging things.

The first drives a bit more than *Swingin'*, but the relaxed and easy atmosphere of the latter is equally attractive. McGhee, Roland, and the rhythm men acquit themselves well, but the main thing is Oscar, and rightly so. This should send a lot of bass men home thinking about the possibilities of the cello. (Mercury M-1966.)

Woolf Phillips

- In a *Sentimental Mood*
- Mood Indigo*
- Creole Love Call*
- 1 *Got It Bad and That Ain't Good*
- Sophisticated Lady*
- 1 *Let a Song Go Out of My Heart*
- Solitude*
- Caravan*

Album Rating: 6

George: This set of Duke Ellington songs was recorded in England by Woolf Phillips and his orchestra. Phillips is a trombonist, arranger, and director whose work is in the Kostelanetz vein with plenty of strings and lush arranging. The alto sax solo on *Sentimental Mood* side has received such popular acclaim that it will be available on a single 78 rpm. This collection will appeal to those who want the Ellington melodies without the heart of the music. (Coral CRL 56036.)

Raymond Scott & Dorothy Collins

- 5 *Mountain High, Valley Low*
- 2 *Yesterdays Ice Cubes*

Pat: Both of these are Scott compositions, and as different as the facets of his own personality. First listed is the beautiful tune from the show *Lute Song* of some

years back; second is Raymond being forcedly cute. Tenor band sounds accompany Dorothy, who is without affectation on the first and also rather lifeless. Cubes, the square side, might sound more reasonable if sung in Yiddish, which, naturally, it isn't here. (MGM 11036.)

Dinah Shore

- 4 *Stay Awhile*
- 4 *Its All in the Game*

Pat: Dinah does her best with this material, which is not suitable for her in any way. *Stay* finds her ducking in and out of an echo chamber, and is replete with square dance fiddles and so forth. Her voice quality and warmth is great, but the songs are a handicap.

On *Game*, sounds as if the pitch is too high and the key is wrong. Background is just as corny as on the reverse, though in a different and subtler way. Lyrics awkward, too. (Victor 47-4233.)

Cal Tjader Trio

- 6 *Ivy*
- 5 *Give Me the Simple Life*

Pat: *Ivy's* something I'd like to have been able to watch, as Tjader sounds like a fine technician. He plays bongos here, and his confreres are pianist John Marabuto and bassist Jack Weeks. Good single line piano on *Ivy*, but Marabuto's block chords on the reverse are nothing new on the scene, and now much overworked. Tjader has a full set of drums on *Give*. Both sides are pleasant and well done. (Galaxy 701.)

Al Trace

- 4 *A Half Fast Waltz*
- 4 *Down Yonder*

Jack: Al Trace and his half fast band set a proper tempo for the first tune, which, we might be tempted to wager, is gonna get a huge play on juke boxes from connoisseurs of half fast music. But radio spins might be scarce. (Mercury 5695.)

Fran Warren

- 7 *The Boy Next Door*
- 7 *Tryin' Too Hard*

Jack: Two very fine sides from Fran, with none of the sobs and theatrics she usually uses in evidence here.

Boy, the tune Martha Raye does so beautifully, is handled tenderly and sensitively by Fran, as she comes up with a fine performance.

The flip, written by manager Barbara Belle, is quite similar to another notable Warren-Belle effort—*Sunday Kind of Love*. More lovely work by Miss Warren, getting a highly Thornhillish backing. (Victor 47-4236.)

REISSUES

Bing Crosby

- Please
- 1 *Found a Million Dollar Baby*
- 1 *Wonder What's Become of Sally*
- 1 *Mary's a Grand Old Name*
- 1 *I'm Waiting for Ships That Never Come In*
- 1 *When Day Is Done*
- 1 *Don't Want to Walk Without You*
- 1 *Moonlight Cocktail*

Jack: Another LP of Crosby reissues. Decca's flooding the market with Bing these days. It's costing Crosby collectors a fortune. The *Groaner* is his casual self on these, and in good voice. Listen closely and you'll hear some fill-ins from Andy Secrest and an Eddie Miller tenor solo on *Baby*. (Decca LP DI 5340.)

Jelly Roll Morton

- 1 *I'm the Winin' Boy—Vol. XII*

George: This is the final LP covering the full contents of Vol. 12 of the momentous documentary library of congress recording session. On this 12-inch record, Jelly plays and sings as he did while a youthful "Professor" in his New Orleans days. The numbers include *Leves Man Blues*, *The Storyville Story*, *The Naked Dance*, *I Hate a Man Like You*, *Honky Tonk Blues 1 & 2*, *If I Was Whiskey and You Was a Duck*, *The Winin' Boy No. 2*. The complete set of 12 LPs is highly recommended. (Circle L 14012.)

Turk Murphy

- 5 *After You've Gone*
- 5 *A Closer Walk with Thee*
- 5 *Canal Street Blues*
- 6 *Down by the Riverside*

George: That likable big guy, Turk Murphy, has the makings of a good Dixie aggregation, but these sides don't prove it. He is a much better trombonist than vocalist. *Gone* is practically all a Murphy vocal. *Riverside* is the only side where the ensemble seems to ride with drive and half the record is a choir vocal. Outside of a good Skippy Anderson piano solo on *Closer Walk* and snatches of Bill Napier's clarinet in low register on the sides there is nothing to get even mildly excited over. (Good Time Jazz 39, 40.)

Jocks Pull Switches

New York—Phil Gordon, former WWRL disc jockey, has taken over Bill Williams' slot on WOV. Tommy Smalls replaced Gordon on WWRL. This is the first big town platter job for Smalls, who is from Savannah, Ga.

SWINGIN' THE GOLDEN GATE

Prado's West Coast Tour Proving A Huge Success

By RALPH J. GLEASON

San Francisco—El Rey Del Mambo, Damaso Perez Prado, swung into Sweet's ballroom for his only Bay Area date on Aug. 26 and 3,500 people followed. It was a Sunday afternoon to boot, and the tab on the door was a stiff \$1.85, but

a stomping, dancing, happy crowd seemed glad to pay it just to get a glimpse of the swarthy, round-faced Prado kick his Local 47 musicians into a round of mambos.

It's a shame that all the band-leaders who have been bellyaching about the disappearance of the dancing American weren't on hand. Prado's audience dances, my friends—young and old they all kick out. Frequently the band shaded down so low you could hear the shuffling rhythm of the dancers above the conga drum beat. How long is it since you've heard that in a joint the size of Sweet's?

Band Sharp

The band, which Prado rehearsed in L.A. for three days prior to taking it out on an eight-date tour of California (incidentally, he loaded almost every joint he played in), was sharp as a tack by the time they got to Oakland. stop number seven.

This promotion, too, was a mystery as far as the normal music fans were concerned. Guadalupe Carlos, the promoter, made a big pitch for customers from the heavy Spanish speaking population in the Bay Area and even the posters were in Spanish. However, WOM got a lot of musicians and music freaks out, all of whom seemed to feel it was the most exciting thing to hit the area since the Gillespie and Barnet bands of three years ago.

Surprise addition to the band for that afternoon only was Armando Parazo, sensational Cuban bongo and conga drummer who used to work with Machito and showed up here with Slim Gailard. Parazo has been working at the Cable Car Village and his pull among the Latin population is so great that they actually demanded he appear with the band.

A crowd gathered around promoter Carlos on the dance floor shouting "Viva Parazo" until Carlos, who wanted no local men to appear with the band since he had billed it as "direct from Mexico City," had to agree. Pete Candoli, that old Latin, had been blowing lead in the trumpet section for most of the dates but had to fly to L.A. for his radio show and missed the Oakland gig, but that allowed room for Pa-

rado. And once the latter got on the stand he justified the crowd's faith. He is a swinging mamecita without a doubt, and one of the most exciting musicians around.

BAY AREA FOG: Joe Sullivan cut eight sides here in August with Smokey Stover on drums and Dave Lario on bass. Joe intends to peddle them to a major label. . . . Benny Carter, up for a week-end in August, disclosed plans for his new band, which will include Wardell Gray, who just left Basie; Irving Ashby, who just left Nat Cole; Gerald Wiggins, who just left Lena Horne, plus George Jenkins, drums, and Tommy Moultrie, bass.

The Four Freshmen opened at Fack's. . . . Cal Tjader set to bring his own trio into the Black Hawk. . . . Betty Bennett auditioning for a KGO radio and TV show and signed for a date at the Normandie.

Gene Norman in town for a quickie visit, possibly planning to bring his Dixieland Jubilee to San Francisco after its L.A. date. . . . Jack Erickson's Twentieth Century Music Company, which runs *Song Debut*—a KRE radio program debuting amateur's songs, is about to get on TV with the same idea. Firm has already placed several songs with major artists.

The Tony Pastor band laid a bomb at the Antioch Fairgrounds, where Stan Kenton drew a couple of thousand people. What goes on? No promotion? Understand the hall was locked up, until three days before the date by Andy Sheets, Alameda promoter now on the unfair list. . . . Two Beaux and a Peep due back shortly to Paul's Village in Richmond. . . . Promoters are finding that the Richmond auditorium is a good spot for one-niters. A nice hall, it seems to get a good play despite no promotion.

Lionel Hampton drew between three and four thousand to his late August date at the Oakland Civic auditorium, and a thousand to the Dream Bowl in Vallejo. . . . Maceo Williams off to Palm Springs for a date at the Chi Chi. . . . Dexter Gordon has the band at the 150 club, which is off a Dixie kick and running in girl shows.

Brad Gowans came up from Los Angeles Sept. 1 to take over the trombone chair in Marty Marsala's band at the Hangover club. The group had been using Bill Bardin after Turk Murphy left. . . . Hadda Brooks opened at the Black Hawk for two weeks on the 10th, with the Vernon Alley quartet and Cal Tjader's trio (Jack Weeks, bass, and Johnny Marabuto, piano). . . . On Sept. 24, Vido Musso brought up a band from L.A. There's a strong possibility that the club will have Lennie Tristano later; this fall, also the Johnny Hodges group.

Coral Gets Greco

New York—Singer-pianist Buddy Greco has been signed by Coral records. He's been heard up to now on London.

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Mole's Story Continued

(Jumped from Page 2)

pianist); Johnny Costello, clarinet, and Frank Signorelli, piano. People would turn out just to see what a jazz band was, and stayed to be pleasantly instructed. The Montreal job lasted five months. However, they had no bookings taking them out of Montreal, so the band broke up again. Miff joined Sam Lanin at Roseland, the Broadway dancehall, and stayed for five years. He was 21, and the year was 1919. After the first year at Roseland, Miff married Leila Kelly, from whom he was subsequently divorced. Their daughter, Muriel Mulke, now lives in Hempstead, Long Island, and her two children make Miff a grandfather.

Record Dates

About this time, Miff started to make records. The Memphis five had reorganized, and Miff used to work at Roseland and still make the countless recording dates with one of the most prolific recording outfits ever known.

The Memphis five cut sides for Emerson, Actuelle, Cameo, Vocalion, Brunswick, Victor, Columbia, Perfect, Gennett, Domino, and at least half a dozen or more other labels, and under so many pseudonyms that record collectors are still digging up new material to add to this discographical headache. The musicians themselves, understandably, eventually lost all track of this involved affair.

Miff not long ago was visiting a friend who asked him if he had ever recorded with the Jazz Bo Serenaders. After a vehement denial—"I'd never even heard of the band," Miff says—his host put one of the disputed discs on the turntable, and, of course, there was Miff's trombone, pretty as you please.

None of Own Discs

As is true with practically all jazzmen, Miff has none of his own records. "Just never collected them," he explains. "By the time you get through recording the numbers you're sick of them. In fact, I get sick of all the Dixie tunes, and especially *Muskrat Ramble*. Good tune, but they overplay it."

At any rate, *Sister Kate*, on Actuelle, is the one Miff believes to have been his first record. It also happened to be the first time this classic was ever recorded, as Clarence Williams brought the Memphis five his "unknown" tune. During this period the five

Traveling Units Perk Up Seattle

Seattle—Things are looking up in the northwest with the arrival of fall and the traveling outfits. JATP has set the date for Armistice Day, Nov. 11, and Stan Kenton's "Innovations" tour will hit the town sometime that same month. The George Shearing-Billy Eckstine tour, which bypassed Seattle last year, will delight the people Oct. 20 in the enormous Civic auditorium.

Cecil Young reopened the 908 club Aug. 31 after two weeks at the Washington Social. He heads for San Francisco soon. . . . Lionel Hampton's one-niter at the Trianon ballroom a roaring success, partly due to popularity of home-towners Janet Thurlow and Quincy Jones, who were played up in the advertising. Trianon is running a series of name bands on one-niters and will probably continue through the fall months. —Phyllis Richards

worked a while at the Rosemont ballroom in Brooklyn, with Paneli on trombone. Miff quit his Roseland job to go out with Ray Miller, then one of the top bands in the country. Miller was playing at the Beaux Arts club in Atlantic City when Miff joined, and they stayed there all summer. Frank Trumbauer was also in the band at that time.

Then to Arcadia

"Then we opened the Arcadia ballroom in New York, and spent the winter of 1925 there before going on the road. One night at Roseland, after hours, when the spot was closed, I went down to the cellar with Bix, Buster Bailey, and a quart of gin, and we jammed all night. I was still with Ray Miller, then, and Bix was with the Wolverines.

"We (the Miller band) played for Coolidge at the White House, (Turn to Page 18)

Gone Fishin'



Paris—Take a good grip, now, before we tell you his name. Accoutered simply in trunks, mask, breathing tube (no flippers?), and holding a power gun that shoots a spear under water, is Don Byas. Tenorist Byas spends a lot of his spare time deep-sea fishing at St. Tropez on the French Riviera, where this was taken.

Jazz Scene In France

(Jumped from Page 13)

Jazz Hot, I suddenly learned that he has a brilliant musical background as conservatory student, classical violinist, and composer, and that journalism is merely his sideline.

Hodeir, who looks like Eddie Sauter, led the band of rather solemn-looking Frenchmen through an orderly session in which the music was carefully played and nobody talked back to anybody. Moody, playing alto on five sides and tenor on three, was nervous and worried about his own performance; it was as if he felt himself unworthy of such an elaborate setting.

Many Labels

I don't know how many of these records they expect to sell but it seems that there is no shortage of labels issuing jazz in France. In addition to Jazz Selection and Vogue there are Pathe Marconi, Swing, Blue Star, Savoy, Pacific, Selmer, Odeon, Decca, Polydor, Jazz Society, and others, most of them currently active in jazz; and Jazz Selection, in particular, has made a big plunge into the LP market, even though LP players have only been on sale a short time in France.

Before leaving Paris I dropped in at Inez Cavanaugh's club, Chez Inez, where many of the showfolk from the States can be found. Among the odd bits of information picked up there: Billy Moore Jr., the arranger who's been in France almost a year, is in Cannes working for Bernard Hilda's orchestra. And the irrepressible Robert Goffin of Belgium, lawyer and jazz writer, assured me I must come to Brussels to hear a sensational Belgian tenor sax man.

Sorry, Robert, I just ran out of travelers' checks. Maybe next year.

Kenton 'Innovations' Tour To Get Started In Dallas

Hollywood—Stan Kenton's concert orchestra, which was in rehearsal at this writing preparatory to taking off on his "Innovations in Modern Music," will consist of the dance unit he has been working with plus 18 strings, four French horns, and a tuba, essentially the same format he carried on his last concert tour.

New material is in preparation by Pete Rugolo, Shorty Rogers, Bill Russo, and Bob Graettinger. With all dates now set, the opener is scheduled for Sept. 27 at State Fair auditorium in Dallas, the balance of the first week filled with a date at Will Rogers Memorial auditorium in Fort Worth on the 28th, 29th, and 30th at Houston's Music Hall.

Complete Tour Itinerary

September: 27, State Fair auditorium, Dallas; 28, Will Rogers Memorial auditorium, Ft. Worth; 29, Music hall, Houston. October: 2, Municipal auditorium, New Orleans; 3, Auditorium, Memphis; 4, Kiel opera house, St. Louis; 5, Memorial auditorium, Louisville; 6, Music hall Cincinnati; 7, John Adams auditorium, South Bend, Ind.; 9, Kellogg auditorium, Battle Creek, Mich.; 10, Masonic auditorium, Detroit; 12, Civic auditorium, Grand Rapids, Mich.; 13, Music hall, Cleveland; 14, Cornell university, Ithaca, N. Y.; 16, Bushnell memorial hall, Hartford, Conn.; 17 & 18, Symphony hall, Boston; 19 & 20, Carnegie hall, New York; 21, Mosque theater, Newark; 23 & 24, Academy of Music, Philadelphia; 25, Lyric theater, Baltimore; 26, Armory, Washington, D. C.; 27, Mosque auditorium, Richmond, Va.; 28, Municipal auditorium, Norfolk, Va. November: 1, Massey hall, Toronto; 2, Edgerton Sport arena, Rochester, N. Y.; 3, Kleinhans Music hall, Buffalo, N. Y.; 5, Stambaugh auditorium, Youngstown, Ohio; 6, Memorial hall, Columbus, Ohio; 7, Syria Mosque, Pittsburgh; 8, Montgomery county auditorium, Dayton, Ohio; 9, West theater, Indianapolis, Ind.; 10 & 11, Civic Opera house, Chicago; 12, Municipal auditorium, Minneapolis; 13, Municipal auditorium, St. Paul, Minn.; 15, auditorium, Milwaukee; 16, KRRT theater, Des Moines; 17, Music hall, Kansas City, Mo.; 19, Municipal auditorium, Denver; 20, State Fair coliseum, Salt Lake City; 23, McChord AFB, Washington; 25, Civic auditorium, Seattle; 26, Public auditorium, Portland, Ore.; 28, War Memorial opera house, San Francisco; 29, Auditorium theater, Oakland, Calif.; 30, Shrine auditorium, Los Angeles. December: 8, Russ auditorium, San Diego, Calif.

Discovery Label Back On Its Own

Hollywood—Discovery records, coast independent record company which recently merged with Good Time Jazz, has unmerged. Les Koenig, GTJ head, was in the east at writing, and full details of parting were not available, but re-establishment of Discovery as a separate firm was confirmed by Ray Boardman, new general manager.

Koenig's distributing branch, California Record Distributors, continues to handle distribution of Discovery's product, it was said.

Boardman said Discovery's LPs of the Shearing quintet (made before Shearing joined MGM), Dizzy Gillespie with Johnny Richards' concert ork, and the Red Norvo trio are the firm's top sellers and are moving steadily, particularly in eastern markets.

Vocalist Forde Joins Jordan

New York—Sara Forde, pretty Pittsburgh thrush who sang for a year with Mercer Ellington's band and for several months with the Duke, has a new name and a new job.

She's now with Louis Jordan's new big band, disguised as Valli Ford.

Duke, Sarah, Timmie To Carnegie For Sid

New York—Duke Ellington, Sarah Vaughan, the King quartet, Timmie Rogers, Stump and Stumpy, and Peg Leg Bates will all be on the stage of Carnegie hall Sept. 28, when disc jockey Symphony Sid presents what he terms a contemporary jazz festival. Admission prices range from \$1.80 to \$4.80.

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Britain's Alan Dean Plans U.S. Sojourn

New York—Singer Alan Dean, regarded as England's top pop male vocalist, was due to arrive in New York this week.

Dean officially is visiting the U. S. solely for an on-the-spot study of American vocal stars. It is expected, however, that he will do some guest appearances and possibly will stay here indefinitely.

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

Oops! Sorry

Chicago — In the Sept. 21 *Beat*, the picture on page 3 showing Billy Shaw with Charlie Barnet had a mysterious line in the caption reading "Milt, too, of course, is a handleader."

This referred to Milt Shaw, Billy's son, who was not in the picture.

However, Billy Shaw's son is not a handleader; that's a different Milt Shaw. All clear?

The picture on page 16 showing Charlie with some of his band was taken in 1940, not 1934 as captioned. And, as Barnet fans probably knew, the correct title of the tune referred to in the box on page 1 is *Wild Mab of the Fishpond*.

Sidemen Switches

Charlie Spivak: Jim Thorpe, bass, for Kenny O'Brien (to Art Mooney), and Lyn Roberts, vocals, added. . . Tommy Tucker: Buddy Balbo, tenor, for Marty Holmes. . . Sammy Kaye: Tony Russo, vocals, for Tony Alamo (to do single).

Leo Castle: Bunny Bardach, tenor, for Deane Kincaide (to Kate Smith show). . . Tommy Dorsey: Sonny Salad, clarinet, for Sam Most, and Sonny Dunham, trumpet, for Doc Severinsen. . . Ralph Flanagan: Rita Hayes, vocals, for Peggy King.

George Shearing: Joe Roland, vibes, for Don Elliott. . . Frankie Carle: George Nolan, trumpet and vocals, for Dick Dahlberg. . . Dean Hudson: Vinnie Tano, trumpet, for Ernie England.

Tex Beneke: Bob Dawes, baritone, for Bill Holcomb; Earl Holt, trombone, for Tommy Mitchell, and Joe Burlengeri, piano, for Renny Crain. . . Jack Miller (Kate Smith show): Doc Severinsen, trumpet, for Nat Natoli; Johnny Leske, piano, for Johnny Potokor; Billy Rauch, trombone, added, and Sid Cooper and Ari Ralston, altos, for Sonny Salad and Jerry Sanfino. . . Mitchell Ayres (Perry Como show): Lou McGarity, trombone, for Buddy Morrow (on road with own band).

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Adler, Lou (Delano) Miami Beach, h. Anthony, Ray (Palladium) Hwd., Oct 10/1, b. Austin, Johnny (Wagner's) Philadelphia, ne.

Barron, Blue (Palladium) Hwd., 10/30-11/26, b. Basil, Louis (Chicago) Chicago, t. Beckner, Denny (Sheppard AFB) Wichita Falls, Texas, Out 9/29. Bell, Benny (Southern Diner) Houston, ne.

Bell, Curt (Sagamore) Lake George, N.Y., h. Benedict, Gardner (Beverly Hills) Newport, Ky., cc. Bergman, Eddie (Ambassador) L.A., In 10/4, b. Bostic, Earl (Harlem) Philadelphia, 10/8-14, ac.

Bothie, Russ (Paradise) Chicago, b. Braff, Ruby (Breakers) York Beach, Me., h. Brandon, Henry (Blackhawk) Chicago, r. Breekin, Barney (Shorburn) Washington, D.C., h.

Brown, Les (On Tour) ABC. Burke, Sonny (Palladium) Hwd., 10/2-29, h. Calloway, Cab (Regal) Chicago, 10/12-18, cc.

Carlynn, Tommy (Ob Henry) Chicago, b. Carson, Sal (Hoberg's) Lake County, Calif., Out 10/1, h. Chavez, Eduardo (Casablanca) Miami Beach, h.

Cole, Bill (Pelham Heath) NYC, rh. Conn, Irving (Savoy/Piazza) NYC, h. Correa, Eric (Statler) Cleveland, h. Cummins, Bernie (New Yorker) NYC, b.

Dae, Arnie (Split Rock Lodge) Wilkes-Barre, Pa., h. Davidson, Cui (Cheg Patee) Chicago, ne. DeWitt, Hal (Biltmore) L.A., h.

Deutch, Emery (Carlton House) NYC, b. Devaney, Art (Cipacino) Dallas, ne. Donahue, Al (Royal Steak House) Jackson, Miss., 10/2-15, cc.

Dorsey, Jimmy (Roosevelt) New Orleans, 9/20-10/17, h. Drake, Charles (Officer's) Pensacola, Fla., Out 10/6; (Governor's) Jefferson City, Mo., In 9/10, h.



EXPLANATION OF SYMBOLS: b=bedroom; h=hotel; nc=night club; cl=cocktail lounge; r=restaurant; m=meater; cc=country club; th=theatrical; ps=private club. NYC=New York City; Hwd.=Hollywood; L.A.=Los Angeles; AB=Associated Booking Corp. (Joey Glaser), 745 Fifth Avenue, NYC; AP=Allbrook-Pumphrey, Richmond, Va.; GAC=General Artists Corp., RKO Bldg., NYC; JKA=Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC=McCortley Artists, 1780 Broadway, NYC; MCA=Music Corp. of America, 578 Madison Ave., NYC; MG=Mos Gale, 41 West 48th St., NYC; HFO=Harold F. Ozley, 3245 Sunset Blvd., Hwd.; SAC=Shaw Artists Corp., 555 Park Ave., NYC; U=Universities; Attractions, 347 Madison Ave., NYC; WA=Willard Alexander, 30 Rockefeller Plaza, NYC; WMA=William Morris Agency, RKO Bldg., NYC.

Hugo, Victor (Shagire) Camden, N.J., ne. Jahns, Al (Thunderbird) Las Vegas, h. James, Eddie (Granada) Chicago, b.

Johnson, Buddy (Harlem) Philadelphia, Out 9/23, ne. Jones, Spike (RKO) Boston, 9/20-26, t. (State) Hartford, 9/27-10/3, t. (Clove) Miami, 11/1-14, ne.

Jordan, Louis (Celebrity) Providence, R.I., 10/18-24, ne. Jurgens, Dick (Claremont) Berkeley, Calif., Out 1/13, h.

Kayes, Georgie (Cinderella) Bridgeport, Conn., ne. Kenton, Stan (On Tour) GAC. Kerna, Jack (Buster's) Orange, Texas, Out 9/10, ne. (Stork) Shreveport, La., In 10/1, ne.

King, Henry (Shamrock) Houston, h. Laine, Buddy (On Tour) MCA. Lande, Jules (Ambassador) NYC, h.

LaSalle, Dick (Statler) Washington, D.C., h. Lester, Dave (Latin Quarter) Boston, ne. LeWinter, Dave (Ambassador) Chicago, h.

Lewis, Ted (Fairmont) San Francisco, Out 9/23, h. Lewis, Tommy (Mayfair) Wichita, Kans., h.

Lopez, Vincent (Taft) NYC, h. Maher, Bill (Holiday Inn) Morrisville, Pa., h.

Maher, Bill (Holiday Inn) Morrisville, Pa., h. Malneck, Matty (Ciro's) L.A., ne. Marshard, Harry (Copley Plaza) Boston, h.

Masters, Frankie (Edgewater Beach) Chicago, Out 10/12, h. Matthey, Nicolas (Phaza) NYC, h.

Mayburn, Jerry (Favillon) Myrtle Beach, S.C., b. McGrew, Bob (Broadmoor) Colorado Springs, h.

McLean, Jack (Hilton Manor) San Diego, ne. Monroe, Vaughn (Waldorf-Astoria) NYC, h.

Morgan, Russ (Statler) NYC, h. (Palladium) Hwd., 11/27-12/23, b. Morrow, Buddy (Mesadowbrook) Cedar Grove, N.Y., Out 9/30, rh. (Vogue Terrace) McKeesport, Pa., 10/1-7, ne.

Neighbors Paul (Aragon) Chicago, Out 10/7, h. (Royal Steak House) Jackson, Miss., 11/6-9, ne. O'Neil, Eddie (Palmer House) Chicago, h.

Overend, Al (Flame) Phoenix, ne. Pannell, Bill (Roosevelt) Hwd., h.

Pastor, Tony (Thunderbird) Las Vegas, 9/20-10/10, h. Pearl, Ray (Schroeder) Milwaukee, 9/21-10/7, h. (Aragon) Chicago, In 11/8, h.

Perrault, Claire (Grove) Orange, Texas, ne. Petti Emile (Vessalles) NYC, ne. Phillips, Clay (Colonial) Rochester, Ind., h.

Phonix, Ariz., ne. McGuire, Bill (Tavern-on-the Green) NYC, Out 10/14, r.

McGuire, Betty (Blue Mirror) Washington, D.C., ne. McFarland, Trio, Marian (Blue Note) Chicago, 9/21-10/4, ne.

Meude Fourmone, Mizzi (Seven Seas) Anchorage, Alaska, ne. Metrotones (Seven Seas) Omaha, ne.

Michels & Hickey (Abe's Colony) Dallas, Out 9/22, ne. Middleman, Herman (Carousel) Pittsburgh, ne.

Mole, Miff (Jazz Ltd.) Chicago, ne. Monte, Mark (Roosevelt) NYC, Out 9/20, h. (Piazza) NYC, In 9/27, h.

Morgan & Dean (Colony) Omaha, r. Morgan, Loumel (Snookie's) NYC, ne. Munro, Hal (Flame) Duluth, Minn., ne.

Musso, Vido (Oasis) L.A., Out 9/28, ne. Napolon, Andy (Holly) Union City, N.J., ne.

Nichols, Big Nick (Paradise) NYC, el. Nichols, Red (Zanzibar) Denver, Out 9/30, ne. (Blue Note) Chicago, 10/5-18, ne.

(Flame) St. Paul, 10/22-11/4, ne. (Casino) Quincy, Ill., 11/18-25, ne. Nocturnes (Roosevelt) NYC, h.

Novelires (Lotus) Birmingham, Ala., ne. O'Brien & Evans (Hi-Ho) East Dubuque, Ill., cl.

Ory, Kid (Club 331) Hwd., ne. Ota, Hal (Crest) Detroit, ne. Ota, Johnny (Paradise) Detroit, 10/12-18, t.

Pagna Quintet, Sonny (Fort Pitt) Pittsburgh, h.

Paris Trio, Norman (Ruban Blue) NYC, ne. Paul, Les (Town Casino) Buffalo, Out 9/22, ne. (Casino) Toronto, 10/4-10, t.

Perry, Ron (Bakersfield) Bakersfield, Calif., cc. Petty Trio, Al (Beachcomber) Wildwood, N.J., ne.

Petty Trio, Frank (Show Bar) Boston, el. Pinkard, Bill (Jimmie's Palm Garden) Chicago, ne.

Powell Trio, Henry (Flamingo) Wichita, Kans., ne. Powers, Pete (Iona) Hubbard, N.S., Out 12/1, ne.

Prima, Leon (500 Club) New Orleans, ne. Quartones (Herbie's Cactus) Boston, In 9/23, ne.

Ragon, Don (Stockman's) Elba, Nev., h. Re, Payson (Stork) NYC, ne. Reininger, Johnny (Bellis Vista) New Orleans, ne.

Rey, Alvaro (Royal Steak House) Jackson, Miss., Out 10/1, h. Reyes, Chu (Mocambo) Hwd., ne.

Rinn's Blonde Tones, Gene (The Inn) Valparaiso, Fla., h. Rodney, Red (Roc-Mar) Schenectady, N.Y., Out 9/30, ne.

Rotgers, Ralph (Ambassador) Chicago, r. Ruhl, Barney (Congress) Chicago, Out 9/25, h.

Rumsey, Howard (Lighthouse) Hermosa Beach, Calif., ne. Saltzman, Dick (Ciro's) San Francisco, ne.

Combos

Abbey, Leon (Crown Propeller) Chicago, ne. Albani, Pedro (Mayflower) Atlantic City, h.

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

Armstrong, Louis (Latin Quarter) Boston, 9/30-10/13, ne. Arden, Quintet, Ben (Mayflower) Akron, O., h.

Asuntio, Frank (Famous Door) New Orleans, ne. Back Sextet, Will (Congress) Chicago, 9/24-10/23, h.

Bailey, Buster (Lou Terral's) NYC, ne. Bal Blue Two (Horizon) Great Falls, Mont., ne.

Barl, Trio, Gene (Biltmore) L.A., h. Barlow, Dick (Drake) Chicago, h. (Athletic Club) Milwaukee, 10/6-19, h.

Bartoneas (Green Acres) Lodi, N.J., ne. Baxcomb Quintet, Dud (Tylers) Avenel, N.J., Out 10/28, cc.

Basie, Count (Capitol) Chicago, cl. Bechet, Sidney (Blue Note) Chicago, 9/21-10/4, ne.

Be-Tri, Al (Flamingo) LaCrosse, Wis., ne. Belle, Al (Boulevard) Hwd., ne.

Combos

Bayliss Trio, Bernie (Knotty Pine) Lankership, Calif., ne.

Brant, Ira (Little Club) NYC, In 9/24, ne. Brown, Abbey (Charles Foy's) L.A., ne.

Bruckeb, Dave (Surf) L.A., Out 9/27, ne. Burskinn, Joe (Embers) NYC, ne.

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

Carter, Benny (Tiffany) L.A., ne. Carroll Trio, Barbara (Teddy's Chateau) NYC, ne.

Cavaliers (Guy Lombardo's) Freeport, L.I., N.Y., r.

Cavanaugh Trio, Page (Basil's) Kokomo, Ind., 9/24-10/7, ne.

Celestin, Paps (Paddock) New Orleans, ne. Chamblie, Eddie (Town Casino) Cleveland, O., ne.

Combos

Chipp-Tones (Red Rooster) Butte, Mont., ne.

Cobb, Arnett (Paradise) Detroit, 10/5-11, t. Collins, Herbie (Warwick) Philadelphia, h.

Collins, Lee (Victory) Chicago, cl. Conley Trio, Tom (Esquire) Dayton, O., ne.

Connors, Mel (Swan) Glenwood Landing, N.Y., ne. Cool, Harry (Starg) Chicago, ne.

Cosmopolitans (Mickey's Pit) Chicago, ne. Insetto (China Pheasant) Seattle, ne.

Daily, Pete (Royal Room) Hwd., ne. Davis, Johnny (Tic-Toe) Milwaukee, ne.

DeCarl, George (Melody Manor) Chicago, ne. Dee Trio, Frank (Hickory House) NYC, ne.

DeForest Trio, Charlie (Arnie's) Winona, Minn., cl.

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Bouquet To Miff Mole

(Jumped from Page 16)

with Al Jolson," Miff continues. "Had breakfast there, too. I think Jolson finagled that. He was a great Ray Miller fan, and thought of our band when he took a show down there to play for Coolidge. "I left Miller to go with Ross Gorman, and there I first met Red Nichols. We were playing for the Earl Carroll Vanities. That's when Red and I made those records together. I stayed with Gorman about a year, all at the Vanities, before the band broke up. He made quite a lot of good records."

To Kahn

After Gorman, Miff moved over to Roger Wolfe Kahn's band, and played such plush spots as the Biltmore and Pennsylvania hotels in New York. Kahn was an ideal leader, from one point of view. He was only 21, and had just come into \$18,000,000 as part of his inheritance from his father, banker Otto Kahn. "In the spring, he'd tell us, 'I'm going to Paris for a while, probably be back around October.' He'd keep the whole band on the payroll all of the time he was gone."

While Miff was with Kahn, and recording with Nichols, Wingy Manone brought him a handful of tunes "of his own." Miff and Red recorded one, *There'll Come a Time*, and composer credit on the label was given to the team of Mole and Manone. Several years later, Miff met Sidney Arodin, the New Orleans clarinetist, walking down Broadway.

"Say," Arodin asked, "how come your name is listed as composer on that record?"

Explanation

Miff explained, and then learned that Arodin had written the tune himself. Though it was published long ago by Jack Mills, and has been recorded many times, no one has ever gotten any royalties on it.

Not even Arodin. Last year Wingy and Miff got together briefly and Wingy said "You know that tune?" Wryly, Miff answered, "Yes, I've heard about it." "Well," said Wingston, with a touch of awe, "it's sold over a million copies!"

Mole has written a number of things, mostly ballads, but none has ever been recorded or published. Benny Goodman has one of his ballads, which Miff has been meaning to get back.

From Kahn, Miff's trail goes up to station WOR, where Donald Voorhees was music director. Red went with him. And another year passed. Miff met Vic Berton in Voorhees' orchestra, and also met the man he calls his favorite trombone player, Jack Teagarden. Teagarden had come into town with Ben Pollack's band, and up to WOR to get acquainted.

Planned the Greatest

"Berton, Arthur Schutt, Bix Beiderbecke, Jimmy Dorsey, and I decided, about this time, that we were going to make the greatest records ever made."

"We took along two quarts of gin and went up to the Gennett studios. Well, we drank for an hour and a half, played about half an hour, and were then told, not too politely, to leave. We hadn't cut any records, but we didn't mind. We climbed to the top of a Fifth avenue bus, and played there, all the way home."

"I quit WOR and went up to NBC. Stayed there 10 years—a steady job. I played mostly classical music, and at that time I studied harmony with Vivasky. The only time I studied trombone was during my first job. Bought a euphonium, though, and almost learned to play it. It has a lovely tone. Tommy Dorsey, who was living nearby, borrowed it and I've never seen it since."

"Tommy was living in Merrick, L.I., and I was living in Rockford Center. We'd take the same train home together, and both get off at Rockford Center, so that I could drive him out to Merrick. We were usually loaded at that point, and

would stop off at my house for a few drinks, then have some more at Tommy's house. Then he'd insist on driving me home, and so on. We missed more record dates that way."

A Book, Too

Dorsey, Miff remembers, had a book of all of Mole's trombone solos which he'd copied. Said once, too, that he wanted to have them published by his own publishing company, but nothing has happened on this yet.

The two are still good friends. Dorsey dropped in to Jazz Ltd. last month when playing a one-ner in Chicago. Miff meant to ask him about that euphonium, but forgot.

Miff was a member of Dr. Frank Black's 100-man NBC orchestra. Just before one broadcast of the Coca-Cola hour from Radio City's huge studio H, at which first trombonist Mole was scheduled to come to the front while playing his solo, someone noticed his shoes. Yellow shoes, with a tux.

After a hurried scramble, Miff was equipped with a pair of black rubbers, borrowed from a prudent cello player. They covered up all but a narrow edge of the yellow.

Dr. Black observed all this, but made no comment. At the next rehearsal, however, he stopped the men half-way through, paused, and inquired: "Miff, you got your rubbers on today?"

Procrastinates

In addition to being somewhat forgetful, Miff also admits another fault. "I'm a great procrastinator," he mourns. "I keep putting things off and putting them off, and I forget what in the hell I started to think about."

Paul Whiteman took Miff from NBC around 1938, and at that time Jack and Charlie Teagarden, Sal Franzella, George Wettling, and Al Gallodoro were also in the Whiteman ork. Miff remembers that once when Whiteman was disturbed about something or other in the band, he made a valiant effort to assuage his troubles by trying to louse up Gallodoro's solo on *Nola*. The tune started out at a fast clip, but Whiteman kept increasing the tempo. It was to no avail, however, as Gallodoro came through without a missed note.

"He's the greatest technician on clarinet and saxophone," Miff says of Gallodoro. "He practices a few hours every day on clarinet, and then picks up the saxophone for several hours more. Ten hours a day, just like Heifetz."

Miff didn't like the job with Whiteman very much, though he was fond of Paul and his bandmates, as there was little opportunity to do any real playing. He quit, after about two years, and started teaching and freelancing radio jobs.

Then Goodman

Benny Goodman's band was next, but after almost a year with Goodman, during which he once inadvertently stated his admiration for Gallodoro in Benny's presence, Miff, bass saxist Joe Rushton, and trombonist Joe Harris gave notice simultaneously. A *Down Beat* story then (Aug. 15, 1943) indicated that the famous Goodman "ray" was to blame, and commented "The list of changes in the band's personnel... reads like a Long Island timetable."

Nick's, in the Village, followed. Like most of the jobs Miff has had, it was an extended one—four years, to be exact. In Mole's band were Gene Schroeder, piano; Eddie Condon, guitar; Bob Casey, bass; Sterling Bose, trumpet, and PeeWee Russell, clarinet. Only the trumpet chair had notable shifts, with Bobby Hackett, Muggsy Spanier, and Marty Marsala taking their turns.

The year between Nick's and Chicago was spent freelancing. "I just got lazy, I guess," is the way Miff explains it. But three years ago he came to Chicago with Muggsy Spanier's band, and has stayed here ever since, playing at the Blue Note, the Bee Hive, and Jazz Ltd., with no great gaps between one job and the next.

Unusual

He was at the Bee Hive several times, once for over a year straight, which was then an unusual thing among Chicago jazzmen. Listeners remember the band's atypical instrumentation—

no trumpet—as not much of a deterrent to the quality and life of the Dixieland that was their stock offering. Mole's legato trombone and Darnell Howard's flexible and often pixie-like clarinet blended beautifully, and their unending added choruses (sometimes as many as 10, all around) to a tune showed an uninhibited enjoyment of their work.

One Bee Hive incident may pass into folklore. It was 4 a.m., the musicians had packed up their instruments and were taking their departure. The customers had left, and only the garish top light in the center gave any illumination. Suddenly there was heard a terrible screeching. Miff was stinking past the bar with his trombone case. From the case dangled a furry tail.

The smallest of the Hive's then numerous resident cats was rescued from his berth next to Miff's trombone.

"I just wanted some company," the often lonely Mole explained sheepishly.

Musicianship

Miff's musicianship, which has been well displayed during his Chicago stay, is continually amazing. Art Hodes remembers a concert date he and Miff played several

months ago at Northwestern university. Miff had to make a TV audition with the Jazz Ltd. band just before, and had dropped and broken his trombone while up at the WGN studios. He used a borrowed instrument there, and at the afternoon concert. "We wound up listening to Miff play chorus after chorus on *Basin Street*," Hodes says, "and he hit the lows, highs, and the middles like no one else can do. He played about everything you can play on a trombone, and all this on a strange instrument. Some things he does," Art concluded, "other players can only stand around and listen to."

Since he's had a lot of time to observe them, Miff has come to the conclusion that Dixieland musicians make their big mistake in not playing current pop tunes. "You can make anything swing," he maintains. "Even *Come to Jesus!*"

But until Miff Mole gets his chance to swing that tune, probably in another world, the program looks like *Sister Kate*, and *Saints*, and all the other Dixie standards for a long time to come. Not too bad a future, perhaps, for this gentle procrastinator who's fond of flowers and gardening, fishing and beer, and playing something pretty that will swing.

Miff Mole Discography

By GEORGE HOEFER

The records listed below can be classed as reasonably available in jazz shops. Miff Mole's trombone can also be heard on records by the following groups: Alabama Red Peppers; Original Memphis five; Savannah six; Cotton Pickers; Missouri Jazz band; Tennessee Tooters; Original Tampa five; Charleston Chasers; The Red Heads; Nichols' Five Pennies, Stompers, and orchestra; The Captivators; Louisiana Rhythm Kings; Six Hottentots; Arkansas Travelers; Nick's Dixieland Jazz band under direction Miff Mole; Mills Hotzy Tooty Gang; Condon Town Hall ork; Yank Lawson ork; Hot Lips Page's V-Disc Band; Golden Gate ork, and the Paul Whiteman ork.

	1924		
The Sioux City six	<i>I'm Glad/Flock O'Blues</i>	Reissue	
	1927		
Red & Miff's Stompers	<i>Hurricane/Black Bottom Stomp</i>	S-D 105	
Miff Mole's Mollers	<i>Alexander's Ragtime Band</i>	Col. 36280, Alb. C66	
Miff Mole's Mollers	<i>Original Dixieland One-Step</i>	Col. 36010, Alb. C46	
	1928		
Miff Mole's Mollers	<i>One Step to Heaven/Shimme-De-Wabble</i>	Col. 35953, Alb. C43	
Red Nichols Five Pennies	<i>Avalon/Nobody's Sweetheart</i>	Br. 80070, LP 58009	
	1940		
Jazz Session at Commodore I-IV	<i>A Good Man Is Hard to Find</i>	Comm. 1504 & 1505	
	1944		
Muggsy Spanier Ragtimers	<i>Sweet Sue/Memphis Blues</i>	Comm. 1519	
Miff Mole Nickieland band	<i>Peg O' My Heart/St. Louis Blues</i>	Comm. 1518, LP 20010	
	1947		
Miff Mole's Band	<i>Beale St. Blues/I Must Have That Man</i>	Comm. 620	
	1948		
Miff Mole's Orch.	<i>Ballin' the Jack/How Come You Do Me Like You Do?</i>	Br. 80105	
	1949		
Miff Mole's Orch.	<i>Running Wild/When The Saints Go Marching In</i>	Premium 852	
Miff Mole's Orch.	<i>High Society/Light As A Feather</i>	Premium 853	

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Here's Music, Non-Recorded, While You Work



Paterson, N. J.—In costume, and ready to whip off some lively square dance tunes and washboard blues for fellow workers at the Wright Aeronautical Corp. plant here, the Wright Rubes are an example of a World War II phenomenon which is becoming of increasing importance on the industrial scene.

New York — While music educators are moaning that records, radio, television, and the movies have taken music making out of the home, an earnest and enthusiastic group of men have been putting it into factories and offices all over the country. And it's not in the form of Muzak, either.

Pushed by management which realizes that the plant orchestra, dance band, or—as shown in the accompanying photo, square dance combo—helps relieve the pressure of wartime production, provides welcome relaxation, and cements relationships between front office workers and those in the factory.

The Wright Rubes of Paterson, N. J., play for fellow workers at the Wright Aeronautical Corp. during rest periods and lunch hours, led by a former cartoonist who plays guitar. The plant supplied a piano for the use of employees.

On Upwings

Similar developments can be found in industrial organizations everywhere, and though the peak was probably hit during World War II, it's on the upswing again. One of the pioneers was John Wanamaker, who introduced an organ to his Philadelphia department store in 1876, and soon found the clerks starting their own orchestras, choruses, and small bands.

In Butte, Mont., the mines management worried about the lack of recreation for their miners, so formed a band—date was 1887—which grew to national prominence within a decade. Music and work, whether spontaneous chants in the cotton fields or pop songs and jolks during lunch hour, seem to be a natural combination.

There's even a national organization set up to stimulate this program, and to offer companies advice and help. It's the American Music Conference, headquartered in Chicago. Not unlikely, is the hope that the grass roots, or rather, assembly line interest in music that is being generated will spill over into greater support of professional musicians and their music.

Loumell Adds Two

New York — Loumell Morgan's trio has expanded to quintet size with the addition of Jesse Powell on tenor and Johnny Davis, vocals and combo drums.

Morgan is now in his eighth month at Snookie's on West 45th street.

CeePee's Bad Luck Now Burglary Charge

Hollywood — CeePee Johnson, guitarist and for many years well known here as territory handleader, has been arrested and held for trial on a charge of burglary. Police report states that, in company with a girl accomplice, he broke into several residences for the purpose of stealing television sets, jewelry and other property. One newspaper report stated CeePee was known as a "user" of narcotics.

Friends and musicians who had worked with Johnson hereabouts were saddened by the news and many were sympathetic. Said one: "CeePee was always a good guy and this wouldn't have happened if it had not been for his string of bad luck."

Johnson, it was stated, took a band to Honolulu some years ago and found himself and his bandsmen stranded there when the promoter ran out on them. Johnson

Ex-Woody Men Wax With Elliot

New York — Zoot Sims, Earl Swope, Neal Hefti, and Don Lamond were among the sidemen used on Elliot Lawrence's first sessions for King Records, waxed in New York recently (see *Things to Come*).

Sides cut were 60 Minute Man, featuring Melvin Moore as guest vocalist; *Levin' Machine* and *Quick*, with Rosalind Patton, and *Don't Leave My Poor Heart Breakin'*, with Cowboy Copas. First two were scored by Hefti and the latter pair by Lawrence.

The Lawrence crew opened at the Paramount Aug. 29 in a last-minute booking. The pianist now has an all-802 band.

was held responsible for salaries, etc. by the AFM and expelled because he could not pay up. (Amount was around \$2,000). About the same time he was badly injured in an auto accident and spent months in the hospital.

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See Page 3

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(See Page 1)



**Bouquet To
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(See Page 2)



**Musso
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(See Page 1)



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