

Music Men Named In Red Hunt

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Nat, Sarah, Duke Troupe Hits NYC

New York—The Biggest Show of 1951 stormed into Manhattan the other night, played to 5,600 people in two capacity shows at Carnegie hall, and marched out into its private bus to leave at 4 a.m. for the next one-ner.

During those few frantic hours in town, the Biggest Show made quite an impression. It is a vaudeville show, the same kind you can see every week at your local theater, except that it runs twice as long, and there are more big names than your local theater could afford.

Much Goes On

So much happens that you wonder how they get it all in. It's a well-packed package, though a little top-heavy on comedy, what with Stump and Stumpy, Patterson and Jackson, and Timmie and Rogers (the one-man comedy team).

Marie Bryant and her wonderful dance ensemble, plus Peg-Leg Bates, take good care of the terpsichorean responsibilities, if I may borrow a phrase from emcee Ellington.

The Ellington band plays back-grounds for the acts, as well as doing a few numbers on its own. Despite the nominal concert nature of the show, not a single member of the band gets a really adequate chance to be heard to full advantage, except Louie Bellson. However, *Threesomes* includes a string of solos and *Monologues* is still a delightful whimsy.

The Ellington band currently carries the most expensive vocal team in its history: a girl singer named Vaughan and a boy singer called Cole. Frankly, I preferred Vaughan to Yvonne and Nat to Al Hibbler. After their co-starring tour breaks up, maybe Duke could put them on the payroll. For a mere twelve grand a week he'd have himself a bargain.

Sarah, Nat Fine

Not much to report about Sarah or Nat: they run the gamut of their biggest record hits, Sarah looks as great as she sounds, Nat stands at the mike to sing and even occasionally sits down at the piano—an instrument he used to play very well, if memory serves me. Bongoiat Jack Costanzo was featured on two numbers.

Odd, incidentally, that this was an almost all-Negro show except for the two percussion men with Duke and Nat (these ofays have such a natural sense of rhythm!). Guitarist Johnny Collins was on stage, seen but not heard, a sort of ghostly reminder of the entity that was the King Cole trio.

You won't find anything radically new at the Biggest Show, either in the music or the comedy or the dancing. However, if they'd just eliminate a few unnecessary smutty jokes in the comedy acts, it would be the kind of thing to which you could safely take the family along to celebrate somebody's birthday, confident that

Musso Debuts Newest Crew

San Francisco—Vido Musso premed his latest band at the Black Hawk here at the beginning of October. After a three-week date in Frisco, Vido is set to return to the Clayton club in Sacramento. Band has Don Dennis on trumpet, Vido, tenor, Gil Barrios (the guy who blew up such a storm with Barnett and Shaw a year or so ago) on piano, and Bobby White, drums. Bob Kesterson, originally skedded as bass, couldn't make the gig and was replaced at the last minute.

Peggy, Carlos Split Is Definite



Chicago—Announcement was made here recently that the beautiful friendship (sealed only by a verbal contract) between singer Peggy Lee and personal manager Carlos Castel, shown above, was at an end. Hereafter, Peggy will personally manage her own personal affairs, in conjunction with General Artists Corporation and her business managers, press agents, etc. Reason for the long-brewing split? Just a mutual feeling that things would be better that way. Carlos started managing Peggy about four years ago, when she came out of temporary retirement as a housewife.

Most Kenton Regulars On Tap For Big Tour

Hollywood—Stan Kenton's "Innovations in Modern Music" concert unit, organized here for his 1951 tour, pulled out via bus after several weeks of intensive rehearsal with most of the Kenton regulars of past years in their chairs. Kenton left in advance by plane.

Among the better-known names missing from the lineup this year are those of Milt Bernhart, trombone, and Chico Alvarez, trumpet. Both left for the same reason: "Enough of the road. We want to settle down."

Personnel

The Kenton concert unit: trumpets—Maynard Ferguson, Conte Candoli, John Howell, John Coppola, and Bill Clark; trombones—Harry Betts, Dick Kenney, Bill Ruaso, George Roberts, and Bob Fitzpatrick; French horns—George

Price, John Graas and Lloyd Otto; tuba—Stan Fletcher.
Reeds—Art Pepper, Bob Cooper, Bart Caldarell, Bud Shank, and Bob Gioga.
Violins—Danny Napolitano, Earl Cornwell, Barton Gray, Dwight Numa, Seb Mercurio, Charlie Scarle, Bill Wright, Phil Davidson, Alex Law, Maurice Koukel, and Ben Zimberoff; violas—Dave Smiley, Paul Israel, and Aaron Shapiro; cellos—Zachary Book, Gabe Jellen, and Gregory Bemko; string basses—Abe Luboff and Don Bagley.
Rhythm—Shelly Manne, drums; Ralph Blazie, guitar, and Kenton, piano.

Teagarden Combo To Open In Frisco

San Francisco—Jack Teagarden's new band has been signed to break in at the Hangover club here, Doc Dougherty has announced.

Jack brings in his group for a three-week engagement starting Oct. 22. The Marty Marsala band, currently breaking all records at the spot, will probably move to the Clayton club in Sacramento during Jack's tenure on Bush street and return after he's gone.

Teagarden is bringing the following musicians to Frisco (and Doc has them on the contract too, he says): Jess Stacy, piano; Ray Bauduc, drums; Charlie Teagarden, trumpet, and Bud Hatch, bass. There's a possibility that Barney Bigard may leave Louis to go with Teagarden, it is understood.

—Ralph J. Gleason

Hollywood—Congressional investigators, who recently completed a stand here with their red-hunt roadshow, turned up some persons of note in the music circles. They were called to testify along with many others whose names were spilled in testimony given by preceding witnesses. Among them:

Dave Raksin, composer of motion picture scores and best known for *Laura*, a popularization of a theme from his score for the picture of the same title.

Raksin told the quizzers that he had been a member of the Communist party briefly in the late '30s, had dropped out because he was not in sympathy with the party's attempts to control creative artists such as Shostakovich and Prokofiev.

Koenig, Too

Lester Koenig, an associate producer at Paramount and well-known in jazz circles as the owner of the Good Time jazz label and California Record distributors. Koenig stated that he is not now a member of the Communist party and "has no intention of joining," but he declined to answer as to previous membership on the basis of constitutional rights.

Koenig got in a plug for one of his best-selling recording combos by mentioning, while describing his subsidiary activities in the music business, the Firehouse Five Plus Two. The commie quizzers really thought they were on a hot lead when Koenig off-handedly described the FHFPT as an "extremely red organization."

Retrenched

But their quickly-distended nostrils relapsed in some embarrassment when it dawned on them that the witness was referring to the red shirts and firemen's helmets the band wears as part of its uniform.

Raksin, during his statements, said that he had been recruited into the CP by violinist Mischa Altman, well-known here as a studio musician and active for years with so-called left wing groups in Local 47 politics. He was not called to testify.

Tyler Opens New Club In New York

New York—Jimmy Tyler, billed as the "wild man of the tenor sax," opened with his orchestra Oct. 3 at the new Sugar Hill, a night club just off Broadway on the site of the old China Doll.

Attempting to recreate a Cotton club atmosphere, the club is operated by Harry Steinman, Philadelphia businessman and husband of Fran Warren.

Opening show featured "Larry Steele's Smart Affairs of 1952," with a cast including Butterbeans and Susie, Derby Wilson, the Fontaine Brothers, and Marian Bruce.

Pete Daily Faces Trial: Child-Neglect Charge

Hollywood—"We're going to stand trial and be cleared, even though it might have saved time and money to have pleaded guilty to this silly charge."

So stated Pete Daily, colorful and widely-known Dixie cornet man who was arrested with his wife, Fay, on a child-neglect charge here recently. A minor fire broke out in their home in North Hollywood during their absence and police and firemen assertedly found the Dailys' six children minus proper supervision.

The Dailys' oldest youngster, Pat, who was home with the others and who went to a neighbor for assistance, is almost 15 years old. The fire, caused by a short in an electric iron attachment, did little damage.

Newspaper accounts had it that the police found the house in a "state of neglect" with "food on the table in various states of decay."

Said Pete on that claim: "Can you imagine anything more ridiculous than that? How

Hibbler Leaves Duke Ellington

New York—Al Hibbler, who has been in and out of the Duke Ellington orchestra several times in recent years, left the band again last month, this time allegedly for good.

Hibbler has signed a booking agreement with Shaw Artists, and already has several lucrative bookings in clubs around the west coast.

Ellington, currently on a concert tour with the Sarah Vaughan-Nat Cole package, is not replacing Hibbler for the present.

NYC Combine Buys Iceland

New York—Latest New York night spot to revive its name-talent policy is Iceland, big Broadway restaurant and club, located next door to Birdland.

Control of the club was taken over Oct. 1 by the same syndicate that now controls Birdland, the Embers, and the Old Knick Music hall. First move was the installation of disc jockey Rosalie Allen, whose WOV show now emanates from Iceland nightly.

The Weavers were the first name act booked for the spot, opening Oct. 4. They were to be followed by such vocal attractions as Tony Bennett and Patti Page.

Charlie Mingus Quits Norvo 3

New York—In a surprise move, Charlie Mingus, bass player with the Red Norvo trio since early 1950, parted company with Red last month.

Mingus plans to stay in New York and wait out his Local 802 card, lack of which prevented him from playing Red's daily color TV show.

Red, while searching for a permanent replacement, left the Embers Oct. 10 and confined his activities to the TV show. Clyde Lombardi, who played the last week of the trio's Embers stint, is also continuing on the video program.

Frankie Laine On The Cover

Frankie Laine, whose rise via Mercury records as a singer was meteoric and who now is a Columbia label star, is pictured on the cover of this issue in a scene from the Columbia movie, *Sunny Side of the Street*, which currently is flickering on the screens of the nation. Frankie is holding the stage of the Paramount theater on Broadway until Oct. 23.

ONE MOORE

An Oscar For Oscar

New York—As soon as Oscar Peterson completes his current concert tour with Norman Granz, guitarist Oscar Moore will join him to form a Peterson trio for all future bookings. Ray Brown will remain on bass with Oscar.

Since Moore was the original guitarist with the old King Cole trio, and since the latter unit is now officially dead, it is expected that Peterson's new unit may in effect fill the gap by creating a modernized version of the famed instrumental unit.

Either Get With TV, Or Video Will Create Own Bands: Hamp

By Ria A. Niccoli

New York — "The band business has got to get hip to television, or television will get hip to the idea of creating its own bands!" So speaks Lionel Hampton, a guy who swears he'll have his own TV show soon if he has to buy the time himself!

While countless other bandleaders who have made good on video are bragging about how they prepared their aggregations for the new medium, Hamp is just as anxious for other leaders to get on the bandwagon—no pun intended—as he is himself.

Nothing New

Putting on a show for his audience in addition to merely playing for their dancing feet is nothing new for Lionel, as anyone who has ever been present at any of his appearances can testify. From the wild and weird lighting effects for his fabulous *Flying Home* to the occasions when his entire group stomps down into the audience shattering mass-decorum gaily along the way, Hampton symbolizes the ultimate in band showmanship.

Appropos of marching into the audience: When Hamp did it during his most recent appearance at the New York Capitol, so many people in the balconies crowded up forward toward the railings that bits of plaster began to fall and the balcony itself swayed slightly. The eventual result, naturally, was an edict from the Capitol powers—that be forbidding the mad maestro to descend amongst the paying public and to henceforth confine his stomping to the stage.

"Anyway," says Hamp ruefully, "that's the first time a balcony ever swayed to my music!"

Need Action

Lionel believes that television is the best thing that ever happened to the band business, and he denies that the business has to be "brought back"—it's there. The only thing is that the average audience isn't satisfied to see a bunch of cats stand still and just blow—they want action and a whole show. Animation is the new keynote.

Video can prove to the public that musicians have other talents besides the obvious ones. In his own case, Hamp finds that having been on several TV shows helps immeasurably when he is on the road. People come up to him telling him how much they enjoyed him on TV and how that's what

Wood Trio To MCA

New York—The Mary Wood trio has left Associated Booking Corp. and signed a six-year pact with MCA. Their first date under MCA's aegis is a 16-week one at the Music Box in Palm Beach, where they are now working.

prompted them to come see him in person. Hamp's been breaking records quietly for 10 years; now all of a sudden he's blazing up into a limelight he's never quite had before—all because of the new medium.

The size of the band is not important, he claims. Just have good musicians, instruct them about acting, make them look their best, and put on your show. There is absolutely no reason for some of the sloppy sidemen visible on many of the variety shows. With all the good musicians about, some of the pickup bands occasionally used are inexcusable.

Well-Equipped

Lionel has appeared on the *Perry Como Show*, *Cavalcade of Bands*, and the *Frank Sinatra Show*, the last of which occasioned an avalanche of letters, phone-calls and wires from all over the country. When he does get his own show, he will be well-equipped to direct and produce it, since he has already made a series of 15-minute telefilms for Lou Snader on the coast and is making several others for MGM.

He contends that—with a few notable exceptions—the average video director is a Johnny-Come-Lately as far as music is concerned and the obvious person to direct a band show is a bandleader. Since he has always been noted for siding violently with his musicians on any occasion that calls for it, it is a certainty that he will not allow his sidemen's talents to be shown to poor advantage by a director or producer, as is so often the case. Many a musical number has been ruined by faulty direction.

Knowing that television has proven to be such a boon to the boxoffice on the road, Hamp exhorts all musicians to get to work on it and perfect themselves for video. The channels and the tubes have shown themselves to be the greatest restorative to a fading business and, says Hampton, "If we had had television in the old days of swing, the Benny Goodman quartet and other famous combinations need never had died."

Manhattan Televiewpoint

By Ria A. Niccoli

INCIDENTAL IN-TELE-GENCE: Wonder what became of: Plans for (1) the much-touted Benny Goodman video package, and (2) DuMont's teleproduction of *Chamber Music Society of Lower Basin Street*. . . . WOB-TV coming up with a new film-and-record program featuring Bob Dyer as DJ. . . . Somewhat vaguely entitled *TV Town*, it will include specially produced films to synchronize with the spinning discs. . . . The *Claf Dwellers*, cleverly-captioned vocal group, are doing three color-TV shows a day for NBC—thanks to columnist Nick Kenny's discovery of them.

That he-ham sang. *Blue Rodeo*, that Sarah Vaughan made palatable on a recent *Song* for Solo duetist is going to be recorded by her for Columbia on a lunch of manager George Treadwell, who thinks song could be a hit. . . . Having straggled semi-entirely again, the indie film roads upon housework caused by Steve Allen and his midday musical mayhem, our harried homewives are again torn 'twixt kitchen and parlor on account of many accordions Milton DeLugg and his mates on NBC's daytime *Leftover Raves*. . . . Fascinated viewers of NBC's *Hit Parade* can't decide whether they enjoy the actual programs or the commercials more. The latter are complete miniature musical comedies, with songs, action, and costumes!

FAREWELL TO CAVALCADE OF BANDS:

The appearance of Guy Lombardo and his men on *Cavalcade of Bands* marked the closing of the series, just as it had the opening and the anniversary. Though in past months the stars had been substituting its music to its vanguard, this last program had all the originality and verve that the early presentations had. This time even the "acts" were completely musical in nature, with the one exception of the incredibly clever dance team of Billy and Bonnie Pickert.

The opening number, a catchy version of *Happiness*, was sung by Kenny Gardner and the trio—Fred Higgins, Bill Flanagan, and Cliff Green. Among other things it indicated that Kenny could be as good an actor as he is a singer—amazing how a slip of the Gardner splash or a twist of the Gardner lip conveyed such worlds of meaning! The *Mello Lark*—with the fortunate choice of lively Toni Southern as its new lady last—sparked with a rowdy rendition of *When Francis Dances With Me* and the never-old *Side By Side*. Pretty Kitty Kallen became "witty" Kitty when she brought the home down with a little spoo concerning Red Riding Hood, her alleged "goodness," and that large and anguished wolf at the door.

High spot was attractive arrangement of *Poets in White*, which featured the guitaristry of Bill Flanagan backed by the full band and the twin pianos of Buddy Brown and Fred Krutner. In keeping with the "artistic music" policy of the evening, songs were consistently put over by various members of the band: Cliff Green doing *Come On! My Route* with all the appropriate leers, and Flanagan blithely vocalizing *Too Young*.

Closing with the nostalgic strains of *Auld Lang Syne*, and a wildly-veering cast and technical crew gathered on the stage, *Cavalcade of Bands* left the channels to return no more. And, while in times gone by, the offering sometimes varied almost as much as it pleased, it is with genuine regret and a feeling of real loss that we see it go.

NBC-TV Leads Parade Of Shows To Hollywood

Carpenter Ork On NBC Aired

San Diego—Ike Carpenter's orchestra is doing exceptional business at Sherman's here and appears set for a long-term run. Ike's manager, Prof. Hal Gordon, pulled a neat coup by getting coast-to-coast air time Monday nights over NBC.

The broadcasts, carried by the local NBC station, KFSD, started in August and were the first transcontinental music shows ever to originate in San Diego.

Andy Andersen will continue to bring name bands to this city in Balboa Park ballroom, temporary site of Pacific Square, which was sold to the county for office space. A new Pacific Square is planned by Walter Stutz Enterprises, with construction set to begin next year.

—Don Freeman

Hollywood—The long predicted (and by local musicians, much hoped for) shifting of TV's production center from New York to Hollywood gained momentum as four more video shows got underway from here or were announced for early start from local studios of the major nets.

NBC-TV was leading the parade, with the *Colgate Comedy Hour* beginning its locally-originated series Sept. 30 with a show starring Eddie Cantor and a locally recruited orchestra under Al Goodman.

Following Shows

Succeeding shows were set for Jimmy Durante, Donald O'Connor, and Martin & Lewis, but musical details were not determined at writing.

The new *Dinah Shore* show is scheduled to start from here via the NBC-TV net latter part of November. It's to be a twice-weekly stint, with Vic Schoon, for many years arranger and conductor for the Andrews Sisters, said to have the inside track for the baton assignment.

Emphasis

The Red Skelton show, on which the musical end, with ork under Dave Ross (personnel and format in *Hollywood Teletopics*, this issue) is getting more emphasis than most of TV's new starters was also to go via NBC Sept. 30.

Rounding out the NBC-TV entries to come from here this season is the Bob Hope show, tentatively announced to start Oct. 14 and which will carry over the Les Brown band from Hope's radio series.

Bop Envoy



Paris—Babe Gonzales, right, has been doing a single at the Rue Coudelier here where this photo was taken. Trumpeter Bill Coleman, who was one of the first name American musicians to take up permanent residence in France, is at the left. Frantic little bop singer Gonzales took his own quartet to Israel on Sept. 15, then went to Greece, Turkey and Italy for nine months of bookings. With Babe will be two French musicians and "a gone Swedish trombonist" named Ake Persson, who, says Babe, "is crazier than anybody except J. J. and Benny Green."

Hollywood Teletopics

(All times PDT)

Lionel Hampton's band and show inaugurated new series of remote telecasts weekly via KNBH from Oasis, day and time subject to change at this writing. Show is built around whatever attraction is playing in the southside hotpot.

Dave Ross took it as it lines up on new Red Skelton NBC-TV series: violins—Tom Rosen, Joe Quadri, and Stan Spiegelmans; viola—Maurice Perimutter; cello—E. Bernard; bass—Sam Chelofitz; harp—Art Mason; drums—Jack Dumont, Maurice Stein, Russ Klein, and Paul McLaran; trumpets—Rafael Mendez, Maurice Harzig, and Irving Goodman; trombones—Bill Schaeffer and Lloyd Ulyate; rhythm—Sam Prager, piano: Danny Stewart, guitar and Charlie Price, drums. (Sundays, 9:30-10 p.m.)

Marty Owens' troupe—cast crew and sets—airlines to San Francisco on Sundays where same show they do locally via KTLA (Fridays, 8 p.m.) is released via KGO-TV.

Marilyn Rose, singer formerly with number of name orks, joined cast as regular feature of KTLA-TV's *Four's Newer Than Old*, which returned this season in new expanded format. Milton Charles, organ and Frank Pascoe, piano, supply musical backing of show, a "talent-search" for old folk. Guests on new series included pianist Helen Torgarden (Jack's ex, who also appeared last year) and Chris Christensen, said to have been first to put ragtime on paper. (Thursdays, 7-8 p.m.)

Lorraine Caggs show, which carries 15-piece Latin rhythm ork fronted by Lorraine, was renewed at close of first 11-week cycle and was slated for national release via ABC-TV starting with telecast of Oct. 6. (Tuesdays, 10-11 p.m.)

Nappy Lamare Dixie combo, featured in KTLA's *Dixie Showboat*, now gets full hour of TV time as show was renewed by sponsor and expanded. Other regulars include accordionist Tony LeVelle, entertainer Sammie Crothers. (Mondays, 8-9 p.m.)

Rennie Kemper with his piano and comp added another show to his already well-filled TV schedule as *Rennie and Rennie* (Rennie is Rennie McEvoy, "Dixie Dunes" comic strip artist) made debut on KTTV (Tuesdays and Thursdays, 3:45-4 p.m.)

Secrecy

New York—Neal Hefti recently conducted the orchestra on several vocal occasions for Decca featuring Roberta Lee, Rita Moss, and others.

But because Neal is under contract to another record company, Decca will keep his identity a secret, hiding him under the pseudonym of Paul Nielson.

P.S. The other company, to which Neal is under contract, is Coral—a Decca subsidiary.

Georg Brunis' Farewell Blowout Graced By Surprise Guests



(Photos by Ralph Jungheim)

Chicago—Trombonist Georg Brunis ended his year-long stay at the 1111 club here with a big party at the spot—in fact, a series of parties. Georg played a fond farewell in company with the resident members of Johnny Lane's Dixie band, and assorted guests. Surprise event at the Sunday afternoon bash pictured above was the appearance of Wingy Manone and his crew, who were on their way from the west coast to Toronto. In the photo at the left are, from left to right, trombonist Jake Flores, of Wingy's band; drummer Bill Pfeiffer of Art Hodges' crew; clarinetist Bob McCracken, then working with Danny Alvin's Dixie unit; cornetist Muggsy Dawson, with Hodges; Brunis, and trumpeter Bill Price, who was formerly with Hodges. Hidden in the background are pianist Roy Wasson, clarinetist Johnny

Lane, trombonist Floyd O'Brien, and clarinetist Bud Jacobson. In the other photo, the happy faces belong to, left to right in the last row: Benny Woodworth, Jimmy Ille, Dawson, Pfeiffer, Flores, William Wood (Wingy's clarinetist), Frank Ponting (Wingy's pianist), and Lane. In the second row, same order, are Hey-Hey Humphrey, O'Brien, Manone, Charlie Lodics (Wingy's drummer), Alvin, Wasson, and Earl Murphy. Down front, flanking the guested Brunis, are the owners of the 1111 club, who offered their place for the party and who also gave Georg a dinner and a watch as a remembrance. Nice guys are, left, Nick Alex, and, right, Rex Root. Brunis is getting his own band together, and will open at the Blue Note here.

Send Korea Live Shows, Urge Jack Benny Duo

Hollywood—Accordionist June Bruner and guitarist Frank Remley, the musicians who accompanied the Jack Benny troupe on a recent tour of the Korean fighting front, are both outspoken to the effect that the boys in the combat zone are not getting enough entertainment.

"I think it's a crime," says Miss Bruner, who also made Benny's World War II entertainment tour of combat zones in 1944.

"Those kids are doing a great job, and they're not complaining about anything," June continued. "But they are not getting near enough live entertainment. Of course, they have some movies, and they get radio shows from time to time and that sort of thing. But what they want most of all is live entertainers they can see right there in front of them, and talk to after the show."

Remley says: "I think it would be possible to send a different live show through there at least every two weeks. The traveling and living conditions are a bit rugged—but not too tough. The army men do a great job of making it as easy as possible. The food is excellent. We generally ate with the enlisted men at noon and with the officers in the evening after the show. It was always good."

"Everyone went to great lengths to do things for us to show us how much they appreciated our presence. Any entertainer should be happy to make this trip because no one will ever play to a more appreciative audience. It was the greatest experience I ever had in my life."

Volunteered

Remley, a regular on the Phil Harris airshow, and long time associate of Jack Benny (he has been a character in the script, enacted by actor Elliot Lewis, for years) was a volunteer performer on the tour.

"Don't make us out as heroes," he said. "We never got very close to the actual fighting. The army men worried about it more than we did. We did lots of shows close to artillery firing, but it was our artillery. Jack and I did get up to the front once on a visit. We could see the Red troops through binoculars. And they let us each fire a round from a 105 at an enemy hill and gave us the empty shell cases as souvenirs."

"Our forces took that hill the next day. In taking it, a kid who had watched our show the night before lost both legs. We met him later in a hospital and I talked to him again. He seemed to be taking it in stride, without complaint. It seems like a lot more could be done over here to get shows over there for guys like that."

Real Gentlemen

Miss Bruner had plenty to say about the American G.I. For example:

"Our guys may not have Continental manners, but they are the greatest as real gentlemen. Everywhere we went they had put up

WNEW Breaks In Crew Of New DJs

New York—A rash of new disc jockeys has broken out at WNEW, leading independent station here.

Lucky Millinder now pilots platters five times a week at 8 p.m. in addition to emceeing a new live program called *Saturday Night at Teddy Wilson's* at the same hour.

Percy Faith has taken over the Sunday afternoon *Pops Concert* record show previously handled by Benny Goodman and, more recently, Duke Ellington.

Bob Haymes also joined WNEW recently. In addition to singing on a number of live shows, he has his own deejay stanza for a full hour at noon, six days a week.

Finally, in what may be construed as an attempt to kid its own frantic spouse of jockey shows, the station has hired Wally Cox. The comedian's gimmick will be unique: he will play any type of mechanically reproduced music that is not on records, from player pianos and calliopes to hurdy-gurdies and windup toys.

Rumors that the station might next attempt to hire James C. Petrillo to act as genial host in a program of canned music were indignantly denied by everybody.

special latrines for us girls, with 'LADIES ONLY' signs that could be seen for 10 miles. At one stop they had even dug up some special pearl-topped seats for us. It was a gag, maybe, but all the same we felt honored. These kids want to see plenty of girls from home over there with their shows. And I don't mean tramps. I mean girls they can talk to after the shows; talk about their girls and homes and families in the states. I'm sure more can be done along that line. At present the Camp Show fund is low. They need more money."

The authorities by no means overlook the importance of music as morale builder, Remley says. He explains that in addition to numerous crack military bands, G.I. musicians are encouraged to form small combos and dance bands to play for their own enjoyment and that of their fellow soldiers.

"It was a common sight, even near the front lines," he says, "to see a soldier with a guitar slung over one shoulder and a rifle or tommy gun over the other. Accordionists also were plentiful. The boys do a great job of entertaining themselves, and Armed Forces Radio Service does a great job—but let me say again: they want to see live shows from home."

Guy Mitchell Amazed At New Success

By Ralph J. Gleason



San Francisco—Seven years ago, when Guy Mitchell was a boy soprano working as an apprentice saddlemaker in a Frisco saddle shop, Bay Area Western star Dede Martin gave him his first singing job. A few weeks ago Guy and Dede got together again at a cocktail party cosseted in Mitchell's honor by the H. R. Basford company, local Columbia distributor. Here the two old friends drink a toast to their continued success. Mitchell's on the left above.

San Francisco—"It's the end! I keep pinching myself to see if it's real," Guy Mitchell told a roomful of friends who gathered at a cocktail party to honor his first return to his home town in three years.

Mitchell, who first sang here with Dede Martin on KGO and KYA as Al Cernick, made a hurried trip from L.A. for a six-hour stay in the Bay Area to see old friends and to meet the disc jocks he never knew when he sang here before.

"There're so many talented kids," Guy believes, "I was just lucky—blessed with the right kind of management. . . . Eddie Joy, Mitch Miller and myself work as a team. There's no friction. It's simply wonderful."

As Al Cernick, Mitchell attended Mission High school in the Bay City, sang at assemblies and on kids radio programs. "I used to hang out backstage at the Golden Gate and dream of seeing my name up there in lights." The management of the Golden Gate probably has the same dream now.

After school and summers, Guy worked as a cowboy herding cattle in the Frisco slaughterhouse yards and then went to work as an apprentice saddlemaker. He kept singing as he worked so the boss asked Dede Martin to audition him.

Won't Forget It

"I'll never forget that," Dede recalls. "Guy was working with those green calf skins, stretching them over the saddle tree, and when I say he sang solo, boy I mean he sang solo. The band was backing away from him fast. Those skins were gamey!"

After a short stint with Dede, Guy went into the navy, but on his discharge returned to Dede's Round Up Gang. "That kid sure loved to sing, and it shows on every record he ever made," Dede says. "We'd work a job out in the valley and Guy would sing all the way to the job, sing all night on the job, and then in the station wagon coming home, he'd still be singing!"

Joined Carmen

Guy was too pop for Dede's western audience, though, and they decided to part. Immediately, he caught on with Carmen Cavallaro at the Mark Hopkins and went on tour with the band. Sick in New York, he left the Cavallaro organization and began his scuffling with demonstration records which led to his discovery by Eddie Joy and his subsequent hit on Columbia.

Mitchell has no backlog of tunes at Columbia and must cut some more shortly for the studio. He expects to play the west coast this fall and it's a cinch San Francisco will throw out the welcome mat for him.

Billy May May, May Not Take Dance Ork On Road

Hollywood—"I'm making no plans for this band or even thinking of introducing it on any dance dates until I get reactions from all over the country. Maybe we've got something here—maybe not. We'll see."

That was Billy May's comment on the interest and queries aroused by his recently-released set of instrumentals for the Capitol label (reviewed in *Down Beat*, Oct. 19) which have been hailed by some as the freshest sound produced by a dance band-styled ork since Glenn Miller.

And some say that the only reason Billy's recording band sounds fresh is because it sounds like almost every successful band of the last 15 years EXCEPT Glenn Miller's.

Critical opinion, as usual, is anything but unanimous, but it's generally agreed that the Billy May sides, without any special buildup, have had more impact on the music-conscious portion of the public than any straight instrumentals since dance bands were pushed out of the picture by singers and novelty treatments.

One problem May has is similar to that of other radio (Billy has the *Ozzie and Harriet* show) arranger-conductors who have been tempted to take a crack at putting the dance business back on its feet: He could never hope to get the same band, or one of equal caliber as to individual musicianship, to accompany him any distance from Hollywood.

Personnel of the crew of crack sidemen who did the Capitol sides under discussion: saxes—Skeets Herfurt, Willie Schwartz, Ted Nash, Fred Fallensby, and Chuck Gentry; trumpets—Uan Rasey, Conrad Gozzo, John Best, and Manny Klein; trombones—Ed Kusby, James Priddy, Murray McEachern, and Si Zentner; rhythm—Buddy Cole, piano; Barney Kes-

NYC Police Get Tough On Clubs

New York—Police department in this city is tightening up on regulations concerning the granting of cabaret licenses to artists. As a result, a noted prizewinning jazzman scheduled to open at a Broadway bop emporium was canceled out at the eleventh hour last month when he was refused a card. He is the second such star to be refused in recent months on the grounds of suspected association with narcotics.

Ironically, both these musicians are reformed ex-addicts, one of whom was never even convicted on a dope count. Yet other musicians, currently more vulnerable, are working unmolested.

Billy left here Sept. 30 on a jaunt around the country in company with Capitol's promotion man Hal Cook. Object was to check public pulse-beat to the records, hold hands with platter blatters, and drum up interest in retail outlets. When he returns he'll decide on his next move, if any, in the band business.

Frank, June Ready For Korea Show



Hollywood—Frank Remley and June Bruner, who made a recent tour of Korea with a Jack Benny show, brought back this snap made just before they faced a G.I. audience. Except during shows, the troupe wore army fatigues. They air their views on the entertainment provided for servicemen in Korea in the accompanying story.

Hibbler, Tristano For Black Hawk

San Francisco—The Black Hawk, which has been more or less marking time re jazz names recently, announced a pair of names for fall listening.

Al Hibbler was set to follow Ben Light at the club, opening in late November. Ben followed Vido Musso's three-week stand. After Hibbler, the El Hawko management has signed Lennie Tristano for his first west coast appearance, they've announced. This brings the club up to practically Christmas. The Vernon Alley quartet will continue to alternate with the "name" talent.

Monica, Rosemary Sub For Husing



New York—Guess whose records these two little chicks played when they substituted recently for the vacationing Ted Husing on the *WMGM Bandstand* program. Ladies are Monica Lewis, left, and Rosemary Clooney, right, MGM and Columbia stars respectively.

THE HOT BOX

Yancey Had Three Loves: His Piano, Wife, White Sox

By GEORGE HOEFER

Chicago—"This is Jimmy Yancey's music, that's why I call this number *Yancey Special*." So announced Meade Lux Lewis to several boys from Bob Crosby's Dixieland band as they sat enthralled while listening to Meade play his boogie piano.

Later *Yancey Special* became one of the Crosby band's most famous arrangements.

Musicologists studying Yancey's own recordings (see discography in this issue) will find that Jimmy's own rolling bass figures and his melodic blues phrases not only predate, but will outlive the stereotyped boogie-woogie solos and arrangements that developed so rapidly during the late '30s.

Now that Jimmy has passed on, his recordings will stand as living proof of the considerable contribution James Edward Yancey made to American music.

Not Necessary

It is unnecessary here to relate the oft-told story of Jimmy's life. How he danced the buck and wing for European royalty at the age of 11, how he helped groom the White Sox diamond, and how he became the ace piano-playing guest at south side "skiffles" or house rent parties. These are all biographical statistics that have been published and republished. It is the person who quietly made his musical contribution without fanfare we would like to eulogize.

Tonight we are playing a test of a forthcoming LP record Jimmy made Dec. 23, 1950, for Julie and Frank Rose, who will release it on the Paramount Chicago Jazz Series in the near future. On it Jimmy plays *Yancey's Bugle Call*, *How Long Blues*, *Shave It Dry*, *State Street Special*, *Five O'Clock Blues*, and *Boodlin*.

Technically this was probably the finest session Jimmy ever made. His high treble passages came through beautifully, where in his previous records he had been forced to stay more in the middle register. Unlike previous dates, Jimmy had known about this session a month in advance, and since it was planned for LP only, he was not tied down to the usual three-minute length.

Top Results

The only other persons present in the Myron Bachman studio in Chicago on that quiet Sunday afternoon were the Roses and Mama Yancey. These favorable factors brought a result that presents Jimmy Yancey at the piano as he really sounded while relaxed at home. Those who knew him personally will feel an onrush of

memories while listening to this record.

Jimmy was a small man, slightly hunched from long years of bending over the keys at night after putting in a day nursing the baseball diamond. He had a constant glint of humor in his eyes and possessed a friendly attitude that no one who came in contact with him could resist. It was his preference to express himself at the piano, and as a result he didn't go in too much for conversation, until someone brought up baseball. On the latter subject he was informed on everything that has happened since 1914, and he always maintained a fierce loyalty to the Chicago White Sox.

Yancey lived a full life made up of three important segments. First came his devotion to Estella (Mama) Yancey, whom he married in 1924. She stayed at his side singing blues accompaniments through the years and was with him when his career reached the pinnacle of accomplishment with concerts in New York's Carnegie



Jimmy Yancey (Photo by Ralph Inghelton)

hall and Chicago's Orchestra hall. Next to Mama came his piano and his baseball team.

Reminders

Incidents during our acquaintance with Yancey come back as we listen to his piano. His keyboard meanderings so well describe the man and the characteristics of his personality.

One cold winter night back in 1938 conditions were sad at the old 29 club. Johnny Dodds' clarinet wouldn't hold together and he kept lighting matches to try to swell the cork. Everybody had spent their money for Christmas and business was bad. William Russell suggested we go pick up Jimmy and bring him over to

liven things up.

Jimmy was duly organized and mounted the 29 club stand. Things began to move—the waitresses started swaying, the cook left his kitchen to listen, the boss even left his office to sit down out front. Jimmy had *The Fives* rolling through the place like electricity. Johnny forgot his ailing clarinet and with the rest of the small band chimed in with Jimmy on the blues. It was a triumph.

Victor Session

There was the time that we took John and Mary Reid out to Jimmy's sisters to hear him play (for many years Jimmy didn't have his own piano), and record an acetate to play for the Victor recording supervisor who was in town to make an Ellington date. On the basis of this disc Jimmy came up to the recording studio late the next afternoon to make four sides. He first sat down and played *Death Letter Blues*, singing his own vocal. It was beautiful. But unfortunately it was just a warm-up number, so the supervisor said, "That's it, play it like

that and we'll cut," but never again that afternoon could Jimmy top that first relaxed version. It was permanently lost. The side that finally was released was a second best.

Mama and Jimmy frequently gave birthday parties in their flat on 35th street. Friends from all over the city would flock out to join in the festivities and those guests who could play would contribute music to give Jimmy a rest. The late Albert Ammons was frequently there. In fact, Albert was not only an avid pupil of Jimmy's but was his foster son.

Both Albert and Meade Lux Lewis developed their piano styles from listening to Yancey's music and Jimmy has affectionately been called the "daddy of the boogie-woogie" for many years.

An Individualist

James Yancey was an individualist and as he always said, "Nobody plays quite like me." No proof of this was necessary, but just to be sure, Jimmy ended every one of his numbers with a unique tagline. It appeared on his records and he always added it at the end of an in-person performance. The tag line was a modulation into the key of E flat. Most of the tunes that Jimmy played he composed himself, and on those where Mama sang she improvised her own lyrics.

It was always Jimmy's wish that a jazz band should play at his funeral rites. He was born in Chicago but this New Orleans custom always seemed right to him. The wish was granted, and after Jimmy was laid to rest in Lincoln cemetery a jazz band played *When the Saints Go Marching In* and *High Society*. Those playing were Muggsy Dawson and Jimmy Ille, trumpets; Jimmy Granato and Jug Berger, clarinets; Al Jenkins, trombone; Bill Pfeiffer, snare drum, and Mel Grant, bass drum.

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

YANCEY DISCOGRAPHY

This is a complete discography of Jimmy Yancey records, compiled by George Hoefler.

May, 1939

The Fives/Jimmy's Stuff
Sweet Patootie/Yancey's Blues/Yancey's Stomp

Solo Art 12008
Unissued

December, 1939

Yancey Stomp/State Street Special
Tell 'Em About Me/Five O'Clock Blues
Slow and Easy Blues/Mellow Blues

Vi. 26589, Alb. P 25
Vi. 26590, Alb. P 25
Vi. 26591, Alb. P 25

1940

I Received a Letter/East St. Louis Blues
(Vocals: Faber Smith)
Old Quaker Blues/Bear Trap Blues

Vo., Ok. 05464
Vo., Ok. 05490,
Col. 37335

October

Death Letter Blues/Crying in My Sleep
(Vocals: Jimmy Yancey)
Yancey's Bugle Call/35th and Dearborn

Rb. 8630
Vi. 27238

1943

Yancey Special/Eternal Blues
Midnight Stomp/How Long Blues (Yancey on organ, vocal: Mama Yancey)
Pallet on the Floor (Vocal: Mama Yancey)/*How Long Blues*
Mama's Blues/Rough and Steady
Boodlin/Jimmy's Rocks
Shave It Dry/At the Window

Session 12-001 (12")
Session 12-002 (12")
Session 12-003 (12")
Session 12-004 (12")
Session 10001
Session 10005

December, 1950

State Street Special/Bondlin/Yancey's Bugle Call/Shave It Dry/How Long Blues/Five O'Clock Blues

Paramount LP 1
(to be released)

1951

It is believed that in July, 1951, Jimmy also did a session for Atlantic records, titles of which are not available.

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In Miami



Dayton—Now at the Miami hotel in this central Ohio town, former band vocalist Bill Jacoby, right, has merged his talents with those of Pat and Doris McCormick in a new musical comedy act. The McCormicks (Doris is on the left, above) were formerly featured on the Ransom Sherman TV show. Jacoby sang with the bands of Skinnay Ennis, Henry Busse, and Jack Fina.

'Music Superb, Atmosphere Ideal' At Chi's Streamliner

By PAT HARRIS

Chicago—A few weeks ago, when the Streamliner started a new policy of showcasing what it terms "rising stars of jazz," the whole affair sounded just like another booking agent's promotion. You know, as if they'd said to themselves, well, we have these kids who aren't working, and let's lump them all together and fill a club.

Nothing could be further from the truth.

The Streamliner, which is a big corner spot just at the start of Chicago's notorious Skid Row and across the street from the Northwestern railroad station, is the only place of its kind in town. Physically and atmospherically probably the best place the four incumbent musicians have ever worked and, unfortunately (since there are so few such spots around) may ever inhabit in the future.

Pre-Tourists

According to reports, the room is what New York's Ruban Bleu,

Blue Angel, and Little club were meant to be before the tourists took over.

There are no tourists at the Streamliner. Word about the place has been spreading along the musician's grapevine, and once a person has gone into the spot and spent a few hours (less time is inconceivable) he's a repeater to an almost fanatic extent.

It's a place for listening to music, and what's there is the best.

Relaxed Atmosphere

No spooks, no frantic characters, and no place for the visiting firemen to show off. The outer room is a bar, while the inner sanctum, a spacious and attractive den, is

equipped with sturdily large tables, chairs, booths, and benches which permit relaxation, privacy when desired, and the feeling that goes with an "intimate" spot—without the rubbing of elbows or peering through smoke that such places carry as birthmarks.

Shaded candles on tables, three small white pin spots, no bar noises, no drafts, no street sounds—in short, heaven for performer and audience.

The four kids who are there deserve all of it.

Lurlean Hunter and Lucille Reed are the singers, Ernie Harper sings and plays piano, and Les Strand plays Hammond organ. The way the sets go (continuous entertainment, as they say) is that Ernie plays and sings a while by himself, then calls Lurlean up for about four tunes; Ernie and organist Strand play a number or two together; Harper leaves, and

Basin St. 6 Waxes Eight Mercury Sides

Chicago—Mercury recorded the Basin St. 6, New Orleans Dixie group, in an eight-side session here recently (see *Things to Come*) while the combo was in the middle of a Blue Note date. Date was supervised by George Hoefer.

Strand has the platform to himself for a while, before calling upon Lucille for her complement of songs. After that, Harper and Strand again, briefly, and it starts all over again. Sometimes all four jam together.

One in Million

Did you flinch when you noticed that one of the cats works out on the Hammond? Believe us, it's like nothing you've ever heard before. What nasty things can be said about organ music just don't apply here. Strand is a man in a million, and this is his first real break. But more on him later.

Lurlean you know about already from Jack Tracy's review in the June 29 issue of the *Beat*. "The best-equipped 'unknown' we've ever heard," that story said, and added: "Her voice, intonation, mike presence, and appearance are those of a polished personality who has been working top clubs for years."

Lurlean glows with life and enthusiasm while she sings such things as *Cherry, Shanghai, Moonlight in Vermont, Try a Little Tenderness, Honey Hush*, and other beautiful tunes you haven't heard for quite a while. The byplay between Hunter and Harper is wonderful. They dig each other the most and the musical product is what you could expect from such a mating.

Tunes Ernie does on his own are nothing to ignore, either, ranging from an extended tour through the *House of Blue Lights* to a delicately played and sung *Slow Leak*, a lovely number.

Another Great Pair

The pairing of Hunter and Harper is no more perfect than that of Reed and Strand. Lucy, last caught when she was singing with Charlie Ventura last year, appears to have put countless hours into perfecting her presentation. Where Lurlean is gay and vivacious, Lucille is subtle, melancholy, subdued. She shines on things like *Lonely Town, Wonder Why, I'll Be Around*, and occasionally a shoulder-shaking *St. Louis Blues*.

With a classically perfect face, short-cropped red curls piled high, and a sophisticated gowning that hints of the Victorian salons, she gives the effect of a marvelously fragile figurine. And she sings. Throatically, clearly, with nuances no one else seems to have explored.

Speaking of fields of exploration brings us back to that organist. He started playing the instrument at about the age of 14 in a Rock Island funeral parlor. He'd played piano since pre-school age and got with the organ because his father, an itinerant theatre organist named George Strand (still working around Chicago), sold one of the things to the mortuary and Les went along to practice.

One Sitting

Listen to some of the things he plays: *China Boy, Caravan, The Boy Next Door, My Funny Valentine* (all in one sitting). Plus tunes like *Groovin' High*, which he enjoys most, and a sandwich made of *Peter and the Wolf* and *Tabby the Cat* (the old Calloway jumper). As for pianists, he mentioned Tatum first, and is not embarrassed by his allegiance to bop.

He has no reason to be. Though he looks like a scholar, and seems as shy as such cloistered souls, he alternately curses his instrument ("so many things can go wrong with it—it's just not flexible enough") and admits that its challenge intrigues him. He completely bypasses the wah and pumping sounds identified with the organ—just how, we haven't the technical capacity to explain. But such musicians as Marian McPartland, who have jammed with him, say that it is an inspiring experience.

The whole business seems such to us. That club op Ed Gurian and manager Lou Denet cherish what they've built is obvious. Our thanks to them and to these already risen stars of jazz.

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Rooney Quits Bookie Job For Scale At Tubs; Good Jazz Movie Results



Hollywood—*The Strip*, Hollywood's most successful attempt to make a movie with an interesting jazz slant in story and characterization, stars Mickey Rooney as a drummer just discharged from a veterans mental hospital, and Kay Brown, singing hatcheck girl at a club in which he works. Both are shown in the photo at the left. Band at the hotspot, on Hollywood's famed Sunset Strip, includes

Jack Teagarden, Barney Bigard, and Louis Armstrong, shown with Mickey in the center picture. Rooney's performance as an actor and drummer (to soundtrack recorded by unseen Cozy Cole) is one of the outstanding achievements of his career, believes *Beat* writer Charles Emge, who reviews the movie in this issue. In the third photo, Mickey is pictured with actors James Craig and

Jacqueline Fontaine. Craig plays the part of a bigtime bookmaker and gambler who sets Mickey up in the bookie business. However, Mickey falls head over heels for Sally Forrest, who plays a dancer in the club where Armstrong's band is working. He quits his \$200-a-week job as a bookie's boy and goes to work, for scale, in Louis' hand to be near Sally. How he winds up with Kay, however, is the plot.

MOVIE MUSIC

MGM's 'Strip' Is Adjudged Best 'Jazz Film' To Date

By CHARLES EMGE

Hollywood—After years of sitting through the weird things that have resulted every time someone has tried to do a picture dealing with jazz music or a jazz musician, we take pleasure in reporting that in *The Strip* MGM has turned out

a film that is not only adult entertainment but one that even the most uncompromising jazz authorities will be able to endure without unbearable mental anguish.

The story (an original by Allen Rivkin): Mickey Rooney, a drummer, has been discharged as recovered from a veterans mental hospital. Driving to Hollywood in search of a job with a band, his old car and his new set of drums are smashed up in an auto accident.

Offers Job

The driver of the other car, a bigtime gambler, takes a liking to Mickey and gives him a job in one of his Hollywood bookmaking establishments. The easy money is enough for Mickey until he meets Sally Forrest, a dancer in a Sunset Strip hotpot.

To be near Sally, Mickey quits his \$200 a week job as bookie's boy and takes a job in Louis Armstrong's band, which happens to be playing in the nitery where Sally works. (This all comes off much more logically in the picture than it sounds in the telling.)

Sally is one of those kids who get to Hollywood from time to time by winning "talent contests" in their home towns. Mickey discovers quickly that there is room for very little in Sally's life except her consuming ambition to be a movie star. Rather than lose her entirely, he tries to help her and introduces her to his former boss, the gambler, believing that the latter, via his studio connections, can get Sally her longed-for break in pictures.

Lost Almost All

Too late the little drummer discovers that in trying to help Sally, he not only has lost her, but inadvertently set off a series of events that lead to catastrophe. At the end he is a dazed little man, sitting down at his drums while his friends stand by to see whether his love for his music and the understanding interest of a little hatcheck girl (Kay Brown) will enable him to pull through an emotional crisis that might send him back to the psychopathic ward.

About the music: All of the sequences in which the Armstrong band is seen and heard are integrated with the story. Their specialties are right out of the authentic Armstrong repertoire

Pete Rugolo's interesting orchestration.

Mickey Does Well

In his role as the emotionally unstable drummer, Mickey Rooney not only reaches new stature as an actor, but succeeds in simulating the appearance of actually playing drums (to soundtrack recorded by Cozy Cole) to an extent that is downright phenomenal.

The absence of Cozy and Arvell Shaw, who were with the Armstrong unit on all of the recording work, from the visual portion of the picture is bound to arouse comment. The studio spokesmen prefer to make no comment, but it's a good guess that someone decided it would be better to have the white and Negro musicians in the band in about equal proportion.

And maybe it was a good idea at that, as it presents the idea of complete racial integration more effectively than would the appearance of one or two white musicians in a "colored band." Louis, Earl Hines, and Barney Bigard are

prominent throughout the picture.

Vic, Monica, Too

Vic Damone, sobbing his way through *Don't Blame Me*, and Monica Lewis, doing *La Bota*, are encountered during the course of the action in scenes representing (and shot in) two of Hollywood's widely publicized niteries, the Mocambo and Ciro's.

The screen debut of Kay Brown, the Hollywood high school youngster who gained fame (and a recording and movie contract) on the strength of her jazzy takeoffs on synthetic Dixie is auspicious, even though her one song, *A Kiss to Build a Dream On*, is a rather weak ballad. She handles her role, small as it is, like a real trouper.

The Strip is not a great picture, but it marks a great advance over previous attempts to catch the essence of jazz music and combine it as a factor in a screen play. Congratulations are in order to producer Joe Pasternak, writer Allen Rivkin, and director Leslie Kardos.

Soundtrack Sittings

Paul Smith, Joe Maner, and Nick Fatel soundtracked piano, bass, and drums sequences to be used in underscoring of Warner's forthcoming Gordon MacRae starrer, *About Face*.

Oscar Levant signed for pianist role in 20th-Fox Eva Tangway biograph, *I Don't Care Girl*, with Mitsi Gaynor set for title role.

Nat Cole, Gerald Wilson, Earl Lynn, and Joe Adams, KOWL platter spinners, were packaged for a musical featurette recently completed and now in cutting room at Universal-International.

Wesley Cookey drew a screen test at Paramount during her recent visit to Hollywood for guest shots on the Edgar Bergen and Jack Benny airshow.

Jeff Alexander did first scoring assignment at MGM, using an all-girl a cappella choir for entire background score to Dore Schary production, *Westward the Women*. No instruments of any kind were used.

Duncan Sisters, topflight singing sister act of vaudeville and musicomed during the '20s, have okayed biograph treatment of their career to be produced by Paramount under title *Topus and Eva*, title of the stage show in which they appeared for several years.

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BAND REVIEW

Burke's Bulky Big Band Seeks Break At Palladium

Reviewed at the Palladium ballroom, Hollywood... Trumpets—Pete Candoli, Carlton McBeath, Mickey Mangano, and Ollie Mitchell.

By CHARLES EMGE

Hollywood—A big, interesting project here, both as to the size of the Burke organization and the musical ideas involved, with success or failure largely dependent on the Palladium payoff.

...liant soloists in each section to carry them off. Not for Dreamers This band isn't designed for the dreamy set who want to sway to soft, soothing music, but ballads come out effectively enough in the vocal treatments to take care of the romance department.

This is a "musicians' band," with a book containing plenty of wild and exciting things and some brilliant...

Columbia Signs Allen

New York—Steve Allen, TV comedian, has been signed to a three-year recording contract as solo pianist by Columbia records.

male soloist; Jo Ann Greer is considerably more than adequate as girl soloist—she's an attraction. The vocal group is effective both as a separate unit and as backing for the soloists.

Biggest Asset

But Burke's biggest asset could be his emphasis on the Latin-American idiom, which most observers believe will be booming to new heights of popularity within the next year.

Sonny Burke might be just too far ahead of the big wave with this band, or the Palladium might be the spot from which it starts its heavy swell.

Down Beat covers the music news from coast to coast.

Cook Stirs Up Okinawa, Gives Local Groups Jolt



Okinawa—Jimmy Cook's Islanders, a group of Honolulu musicians fronted by Cook and led by Pua Almeida, has become a smashing success on Okinawa.

By SGT. JOHN J. STEWART

Okinawa—The long existing need for fast and versatile entertainment here was finally met in January, 1951, when the Jimmy Cook aggregation arrived and took the island by storm.

The eager reception afforded this combo was due largely to their professional interpretation of bop, which the island public had heard previously only via AFPS stations in the vicinity.

With the appearance of the Cook show, came a new era in the entertainment field around these parts, specifically, public stimulation, higher entertainment standards by local talent, the establishment of a stateside atmosphere, and the utmost benefits for the public.

Secret

A well-selected combination of talent is the secret of success for the group, plus the presentation of fresh standards. The crew can successfully put over their style on any jump or bop ride, and are equally successful on ballads, which indicates their great versatility.

The repertoire includes a floor show, and an intermission (Jeri Southern style), featuring curvaceous Alita Salve. Alita has made the hearts of the public (mostly male) do pitter-patter during her intermission interludes, and while vocalizing with the group, her presentation of torch tunes have caused considerable confusion of thoughts (these eager beavers).

New Group

Well known to the music world in the United States, Jimmy migrated to Hawaii two years ago, and just recently formed his little package of stars.

Members of the Honolulu local, the troupe consists of Jimmy, front man; Pua Almeida, leader-guitarist; Benny Kaneaiakala, bass and guitar; Johnny Palau, drums; Eddy Camara, piano, and Frank Kamauni, tenor and clarinet.

Such a band will be appreciated far more than the half-organized groups heard here in the past. Interest has reached a peak where any talent wishing to entertain will have stiff competition and in their efforts to return to popularity, local bands will have to take considerable measures to reorganize both their instrumentation and their libraries.

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REDFORD REST (Easton Parkway and Franklin ave., Brooklyn.) Semi-organized jam sessions Sunday.

CAFE SOCIETY (2 Sheridan Square.) Opening Oct. 11 are vocalists Nellie Latcher and Harvey Grant, plus Sammy Benkin's orchestra.

BABY GRAND CAFE (319 W. 125th; no minimum). Nelson (Cedille) Williams' band; vocalists Tim Dixon and Andrew Tibbs; Larry Johnson at organ; open house Mondays.

TOM'S CAPRICE (113 E. 52nd; closed Sundays). Julius Monk doubles in from the Cuban Bloc to play piano here at the cocktail hour. Alex Fogarty plays from dinner on.

BLUE ANGEL (152 E. 55th; minimum). Stagora Barbara Cook and Odette Myrtil; Stuart Ross at piano, and Ellis Larkins' trio.

MERDLAND (Broadway and 52nd; admission 81). Change of personnel always erratic, but offering will be definitely modern jazz.

BON SOIR (40 W. 8th; minimum; closed Mondays). Mac Barrow, Norman Tate, Jimmy Daniels, and Gene Fields' trio.

BYLINE ROOM (137 E. 52nd). Vocalist Mabel Mercer, Sam Hamilton at piano.

CENTRAL PLAZA (111 Second avenue; admission \$1.50). Friday night jazzists of note include Billy Butterfield, Big Chief Russell Moore, Sol Yagup, and Bob Clayton.

CONDON'S (47 W. Third; closed Sundays). Wild Bill Davison, Gitty Gotshall, Benny Brodsky, Edmond Hall, Bob Casey, Gene Schroeder and, as the mood takes him, Eddie Condon. Jam sessions Tuesday nights.

THE EMBERS (161 E. 54th; closed Sundays). Bud Freeman's combo, Erroll Garner's trio.

LEON AND EDDIE'S (53 W. 52nd; no cover). Eddie Davis orchestra. Celebrity night on Sunday.

NOCK'S (170 W. 10th; closed Mondays). Muggsy Spillane's band. Jam sessions Mondays.

JIMMY RYAN'S (53 W. 52nd; closed Sundays). Jimmy Archey, Henry Goodwin, Papa Foster, Benny Waters, Tommy Bedford, Dick Wellstood. Don Fry solo at piano.

STUYVESANT CASINO (1140 Second avenue; admission \$1.50). Every Friday night, having acts of God, you'll find Lou McGarity, Frank Signorelli, Omer Simeon, Claude Hopkins, Sandy Williams, Sonny Greer, Tony Sperry and George Walling; pretty often you'll find Bud Freeman or Tony Glenn or Wild Bill.

TEDDY'S CHATEAU (54th and Eighth avenue; no cover). Barbara Carroll's trio. Jam sessions on Sunday afternoons.

LOU TERRASIS (47th and Eighth; no cover or minimum). Buck Clayton, Kenneth Kover, Buster Bailey, and Arthur Herbert will be there for a long time. Jam sessions every Monday night.

VILLAGE VANGUARD (178 Seventh avenue; closed Mondays). Clarence Williams' trio.

SUBAN BLEU (4 E. 56th; minimum; closed Sundays). Vocalist Mary Maye, comedy trio Three Biffs, Julius Monk accompanying and at the piano, and Norman Paris' trio—Frank Corvillo on guitar, Norman on piano, and Justin Arndt on bass.

LITTLE CLUB (70 E. 55th). Sonny Kent's trio, with Lionel Math soloing at piano.

DINE AND DANCE

ASTOR HOTEL (Times Square). Ted Hutton's band in Columbus room from 10 p.m. Broadway cocktail lounge now open, where you can dance to Alan Holmes' orchestra.

COGI'S LA RUE (45 E. 58th; closed Mondays). Ted Strasser's band; Pancho's rumba.

JIMMY KELLY'S (181 Sullivan; minimum, no cover; closed Sundays). Joe Coppola & his Champagne orchestra.

NEW YORKER (Eighth avenue at 34th; closed Sundays). Tommy Raynolds' band & Adrien Rollini trio.

PIERRE (Fifth avenue at 61st). Stanley Kolba's band, Chico Balli's rumba trio, and singer Yara Sames.

PLAZA (Fifth avenue at 50th). In the

Perlan room, Kay Thompson and the Williams Brothers; Dick LaSalle's and Mark Monie's bands.

ROOSEVELT (Madison at 45th; closed Sundays). Guy Lombardo and his orchestra, with Dick Mulliner's band in the intermissions.

ST. REGIS (Fifth avenue and 55th; closed Sundays). Vocalist Julie Wilson, plus the bands of Milt Shaw and Horace Diaz.

SAVOY-PLAZA (Fifth avenue at 59th). Irving Conn's orchestra.

SHERRY-NETHERLAND (Fifth avenue at 50th; closed Sundays). Carnival room—Helene Francolo's songs and the music of Hugo Pedell and Jan Brunasa.

STATLER (Seventh avenue at 33rd; closed Sundays). Cafe Rouge—Ralph Flanagan's band.

TAPT (Seventh avenue at 50th). Vincent Lopez' orchestra.

WALDORF-ASTORIA (Park avenue at 50th). Empire room—Emil Coleman and Mirsha Boy play for dancing. In the Porch lounge, Don Redney's orchestra does the same.

FOR DANCERS

PALLADIUM (1608 Broadway; admission varies with attraction) All top Latin-American bands. Open Wednesday, Friday, Saturday, and Sunday.

ROSELAND (1658 Broadway; admission varies) Bands alternate bi-weekly, Matinee Wednesday and Saturday. Rumba contest Tuesday.

SAVOY (Lopez at 140th; admission varies, Ladies free on Thursday). All top Negro bands. Change weekly, and sometimes bi-weekly.

CHICAGO

HOTSPOTS

AIRLINER (State and Division; no cover or minimum). Eddie South's trio nightly, and the Dark Angel has Johnnie Pate on bass and Claude Jones, piano. Bud Grier is solo pianist-vocalist.

BLUE NOTE (156 W. Randolph; minimum varies with attraction, usually 82). Singer Bill Farrell heading the bill here, with Eddie Wiggins' sextet for dancing. On Wednesdays and Thursdays, Danny Cassella's hand club for Wiggins.

BEE HIVE (1503 E. 55th; no cover or minimum). Booker Washington's Dixie band, with Don Ewell playing his fine ragtime piano.

BLUE NOTE (156 W. Madison; 82 minimum, closed Tuesdays). Georg Brunis brings in a crew of all-stars beginning Oct. 19. Chances are they'll stay at least a month.

CAPITOL (167 N. State; no minimum or cover). Dr. Gillespie and his trained staff of operators swing here nightly. Din has Milt Jackson on vibron; Bill Graham, baritone Al Leno, drums, and the irrepressible Joe Carroll making like a saxophone.

DE LISA (5521 S. State; no minimum or cover). A big, bright show which often features the singing of Joe Williams and always the band of drummer Red Saunders. Monday morning breakfast shows draw celebrities.

1111 CLUB (1111 W. Bryn Mawr; no minimum or cover). Johnny Lane's Dixie crew, with Benny Woodworth, trumpet; Lane, clarinet; Mike Riley, trombone; Roy Watson, piano, and Hoy-Hoy Humphrey, drums.

113 CLUB (113 E. 47th; no cover or minimum). Fritz Jones, formerly of Pittsburgh's famed Four Strings, leading his own trio with Ray Crawford, guitar; Eddie Calhoun, bass, and himself on piano. Wednesdays and Thursdays are off.

HEXING'S (4361 N. Sheridan; no cover or minimum). It's still Art Hodes and his Dixie combo here, looking set for a considerable stay.

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This Riot Squad Starts 'Em Off



Chicago—Pretty classy decor, both personal and in their surroundings, for the Big Four, exponents of the type of jazz with which they have all been strongly identified—swing. Swinging above are pianist Marty Napoleon, tenorist Charlie Ventura, bassist Chubby Jackson, and drummer Buddy Rich. The Four are at the Preview in Chicago's loop, and creating a nightly riot on Randolph street.

sidevase stay. Muggs Dawson plays cornet; Jimmy Gennato, clarinet; Floyd O'Brien, trombone; Kenny White, bass, and Bill Pfeiffer, drums. Art's on piano, of course.

HI NOTE (450 N. Clark; 82 minimum). The Mary Lou Williams trio continues for a few more days, at least. Kenny Barron, Guy Viveros, and Ken Frederickson trio has been playing the off-nites. Next attraction not determined at present time.

ISHELL'S (1063 W. Bryn Mawr; no cover or minimum). Danny Alvin's combo. Drummer Alvin has Del Lincoln on trumpet; Charlie Spore, clarinet; Eddie Schaefer, trombone; Bob Pfeiffer, piano.

JAZZ LTD. (111 E. Grand; 82 minimum, closed Sundays). Miff Mello is the star of the band here, with Bill Tichler, trumpet; Bill Reinhardt, clarinet; Ralph Blank, piano, and Don Conrad, drums. Zinky Cohen heads Tuesday (off-night) band.

LE BOEUF (1023 N. Dearborn; 81 minimum). As good a singer as you'll hear in many a year, Joe Southern opened here recently. Also on the bill is pianist-vocalist Lawrence.

NOB HILL (5228 Lake Park; no minimum or cover). Staff Smith's group, which has Staff on violin; Bill Hoff, piano; Scotty MacClary, reeds, and Tommy Sewell, bass, are spelled by Lil Hardin Armstrong, who sings and plays piano. Staff's outfit is off Tuesdays and Wednesdays; Lil on Tuesdays and Thursdays.

PREVIEW (17 W. Randolph; no minimum or cover). The Big Four, who are Charlie Ventura, Buddy Rich, Chubby Jackson, and Marty Napoleon, breaking it up with their antics, red, incidentally, bringing swing back by the heels.

RUPNECK'S (1127 W. Thorndale; no cover or minimum). Another Dixie group, this one headed by fine trumpet man Jimmy Hill. Trombonist Al Jenkins; clarinetist Jug Berger; bassist Bill Moore, and drummer Johnny Carlson comprise the rest of the group.

SILHOUETTE (1555 W. Howard; 82 minimum). Name jazz groups can usually be found around here.

STRAND (6323 S. Cottage Grove; no minimum or cover). Horace Henderson's lively crew in the hotel lounge has the leader on piano; Walter Leonard, tenor;

DINE AND DANCE

AMBASSADOR EAST (PUMP ROOM) (N. State and Coombs; \$3.50 minimum Friday and Saturday, no cover). Dancers drift around the flaming awards to the music of Dave LaWister's highly skilled men.

BLACKHAWK (139 N. Wabash; 81 cover, 82 minimum). Henry Brandon's orchestra backs the Heetic '30s show and supplies dance tempos.

BLACKSTONE HOTEL (MAYFAIR ROOM) (S. Michigan at 7th street; no minimum or cover). Leo Reisman's orchestra plays for dancing by patrons and the team of Constance and Melba. Bill Bennett's trio in the Ballroom room except on Wednesday and Thursday, when Chuck Cavallo takes over.

CHIEZ FINE (610 N. Fairbanks Court; \$1.10 cover, \$3.50 minimum). Chicago comedian Willie Shore shares billing with top-rated singer-showman Ray Richman. Cas Davidson's and Pancho's bands for dancing.

CONGRESS HOTEL (THE GLASS HAT) (Congress and Michigan; no cover, no minimum). Will Bach has set his hand to a combo and plays nightly except Monday and Tuesday, when the Modulators fill in.

DRAKE HOTEL (CAMELLIA HILL) (Michigan and Lake Shore drive; no cover or minimum). Paul Sparr's band for dancing.

EDGEWATER BEACH HOTEL (MARINE ROOM) (5349 N. Sheridan; \$1.30 cover Sun. through Fri., \$1.80 Sat.). Hildegarde, Milwaukee's gift to Paris, heads the show here. She's in the midst of a seven-week stay. Robert North leads the band.

GUSSIE'S KENTUCKY (6725 S. Ashland; no minimum or cover). Current show features Buddy DiVito's songs, Nana Barbosa's

combo, and the Novel Tones.

LA SALLE HOTEL (THE LOTUS ROOM): Madiera and LaSalle; no cover or minimum). Leo Garcia's orchestra (furnished music for dancers).

MARTINIQUE (9780 S. Western; no cover or minimum). Jimmy Freshmont's band set here for a long stay.

PALMER HOUSE (EMPIRE ROOM) 18 E. Monroe; \$1.50 cover, 82 minimum). A sort of cocktail revue spotting singer Jody Miller, the Songsmiths, comedienne Cliff Norton and Louise Hoff, and Tommy Wonder and Margaret Banks, who dance. Eddie O'Neal's orchestra backs them all and plays for dancing.

SHERMAN HOTEL (THE PORTER-HOUSE) (Randolph and Clark; no minimum or cover). Frank York's strings play for dancing. Vocalist Yole O'Bryen is featured.

STEVENS HOTEL (BOULEVARD ROOM) (720 S. Michigan; \$1.05 cover weekdays, \$1.55 Saturdays, and a \$3.50 minimum Saturdays only). A new edition of the new-standards show, featuring Orrin Tucker's band, with vocalist Scottie Marsh.

FOR DANCERS

ARAGON (1100 W. Lawrence; admission \$1.05 Tuesdays and Thursdays, \$1.30 Fridays, Saturdays, Sundays. Closed other days). Teddy Phillips' band.

GRANADA (6551 S. Cottage Grove; admission 65 cents). Eddie James' crew plays on Wednesdays, Fridays, Saturdays and Sundays, but closes on Oct. 21.

MELODY HILL (1/2 mile west of Harlem avenue, two blocks south of Cornish road, open Wednesday, Friday, Saturday, and Sunday). Jan Corbo's band until Oct. 21.

MIANON (6201 S. Cottage Grove; admission same as Aragon). Chuck Foster's band until Armistice Day.

LOS ANGELES

HOTSPOTS

(No admission, no cover, no minimum, unless otherwise noted.)

CLUB 47 (12319 Ventura boulevard North Hollywood; dark Tuesday). Leo Countryman, piano; solid sessions by visiting musicians, usually on Monday nights.

CLUB 331 (3261 W. Eighth; dark Sunday). Kid Ury's New Orleans jazz band, currently comprised of Orr, trombone; Teddy Luckner, trumpet; Joe Doranhour, clarinet; Lloyd Glenn, piano; Minor Hall, drums, and Ed Garland, bass.

ENCORE ROOM (806 N. La Cienega; dark Sunday). Mel Henke (piano) trio. Freddie Slack (piano) trio opening 10/25.

HANGOVER CLUB (1456 Vine; aity with pianist Norma Teagarden solo on Tuesday). Jess Stacy trio, augmented to combo size with ace extras on Friday and Saturday.

KNOTTY PINES (6413 Lankershim Blvd., North Hollywood; dark Monday). Bernie Billingsley, with Zuffy Singleton, drums, and Bill Early, piano.

MIKE LYMAN'S PLAYROOM (1623 Vine; dark Sunday). Joe Vanuati quartet.

LIGHTHOUSE CAFE (30 Pier avenue, Hermosa Beach—45 minutes from Hollywood. Dark Tuesday, with pianist Bob Abble solo on Monday). Howard Rumsey's up-to-date jazz session, with guest stars on Sunday from 2 p.m. to midnight. Rumsey's

(Turn to Page 9)

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regular combo: Shorty Rogers, trumpet; Jimmy Giuffre, tenor; Frank Fatchen, piano, and Rene Balli, drums.

OASIS (3801 S. Western, nightly; door charge varies with attractions). Armstrong All-Stars opening 11/13. Laterim attraction not determined at deadline.

ROYAL ROOM (6700 Hollywood, nightly, with Johnny Lucas Monday night and Sunday afternoon). Pete Daly's "Chicago style" Dixielanders, currently comprised of Pete, cornet; Burt Johnson, trombone; Pud Brown, tenor and clarinet; Budd Hatch, bass; Hugh Allison, drums, and Shippy Anderson, piano. Six-in sessions on Sunday afternoons.

SARDIS (6315 Hollywood, nightly, with Roy McHargue combo on Monday night). Nappy Lamare's two-beat troupe, currently comprised of Nappy, banjo; Joe Graves, trumpet; Warren Smith, trombone; Phil Gomez, clarinet; Dan Owens, piano, and Red Cooper, drums. Six-in sessions on Sunday afternoons.

STREETCORNBERS (8237 Sunset, nightly). Ben Pollack's Sunset Strip eatery is a favorite after-hours spot with musicians, who provide plenty of impromptu entertainment.

SURF CLUB (3981 W. Sixth, dark Monday). Dave Brubeck (piano) quartet with Paul Desmond, alto; Herb Barman, drums, and Gene Englund, bass.

DINE AND DANCE

BILTMORE BOWL (515 S. Olive, dark Sunday, \$1 cover, \$1.50 Saturday, closed Sunday). Hal Derwin orchestra; Gene Bari solo for intermission.

CIRO'S (8433 Sunset, \$1.50 cover, 82 Saturday). Dick Stabile orb, Dante Vercio rumba band.

EARL CARROLL'S (6230 Sunset, dark Monday). 82 cover. Two-act revue, Gerald Dolis orchestra.

COCONUT GROVE (3400 Wilshire) \$1.50 cover, 82 Tuesday and Saturday, dark

Monday). Floorshow, headed by Eddie Bergman house orchestra, which also plays for dancing.

MOCAMBO (8588 Sunset, nightly, Cover \$2). Eddie Oliver orchestra; Latinaires, Chuy Reyes orb.

TIFFANY CLUB (3260 W. Eighth St., nightly; door charge varies according to attraction). Nothing set at present, but usually places spots a good jazz group.

ROOSEVELT CINEGRILL (7000 Hollywood, nightly, 50-cent cover, dinners from \$2). Bill Fannell and Eddie Gomez orchestras.

FOR DANCERS

ARAGON (Lick Pier, Ocean Park, Calif.; dark Monday and Tuesday. Admission \$1; \$1.20 Saturday). Lawrence Walk orchestra will be here for months to come.

CASINO GARDENS (2946 Ocean Front, Ocean Park, Calif.; Saturday night only. Admission \$1). Name bands.

COLONIAL BALLROOM (1601 S. Flower, nightly. Admission 50 cents; 75 cents Saturday). Arthur Van orchestra; Harley Luce orchestra Thursday nights for oldtime dancing (Oxford minuet, Triby two-step, Spanish waltz, etc.).

ORO BALLROOM (7918 S. Central; Friday and Saturday only. Admission \$1; Jump bands and blues singers. Name attractions when available.

PALLADIUM (6215 Sunset; dark Monday. Admission \$1.10; \$1.40 Saturday and Sunday. Dinners \$1.30 up). Sonny Burke orchestra, with Denny Kuana Hawaiian trio for intermission. They close on Oct. 28, when Blue Baron's band takes over for a month. On Nov. 27 Russ Morgan's crew opens.

RIVERSIDE RANCHO (3213 Riverside Drive; dark Monday, Tuesday and Thursday. Admission \$1 Wednesday and Sunday; \$1.20 Friday and Saturday). Tex Williams

Los Angeles Band Briefs

Blue Baron next in line at Palladium, following Sonny Burke, who closes Oct. 28. Los Baron signed for one-week stand at Palladium Christmas night through New Year's Eve.

Lionel Hampton broke all records during his first week at Oasis, including mark set previously by Billy Eckstine, but had to turn down holdover offer due to other commitments. Norma Miller dance group, backed by a local combo, was to follow, with Armstrong All-Stars coming in Nov. 12 and Count Basie sextet Nov. 26.

Freddie Slack, who has been working as a single, was booked to break out with his new trio at Encore room Oct. 25.

Paul Smith, ace pianist who has tried several times to crack the solo and trio fields, dropped his last trio venture at close of Gourmet stand and took a job as utility pianist at Warner Brothers studios.

Milt Morahan, until recently solo trombone with Stan Kenton, is doing Thursday and Sunday evening guestar stint with Howard Hume's progressive jazzmen at Lighthouse, Hermosa Beach.

"western swing" (no brass, no sax) orchestra.

SANTA MONICA BALLROOM (Santa Monica pier, Santa Monica, Calif.; Saturday night only; admission \$1.20). Spade Cooley orchestra and TV show 8:30 p.m.

ZENDA BALLROOM (936 1/2 W. Seventh; Saturday and Sunday afternoon and evening. Admission \$1.25). Name bands on Saturdays, Latin rhythm bands on Sunday afternoons and evenings, with Sammy Mandel and Tito Rivers bands, in that order, the regular attractions.

THE HOLLYWOOD BEAT

By Any Other Name, Will Deejays Smell Sweeter?

By HAL HOLLY

Hollywood — Peter Potter, one of our busiest little old platter pitchmen here, with his well entrenched two-hour Sunday morning session on KFVB and his thrice-weekly visual saucer show on telestation KTSL, has become aware of the fact that the term "disc jockey" does not necessarily mark the members of his "profession" as citizens of dignity, respectability, and high honor.

Heath Leads Own Unit

Philadelphia—Former Dizzy Gillespie altoist Jimmy Heath is now leading his own combo at the Pep Music bar here. With him are Cliff Brown, trumpet; Charlie Coker, piano; Bob Berton, bass, and Joe Jones (not THE), drums.

Bob Keene. . . This Marti Stevens who has been soloing the local niter circuit is the daughter of none other than Nick Schenck, headman of Loew's Inc., parent company to MGM studios and MGM records. . . Ted Toll, former Beat staffer who has been climbing steadily as an ABC radio producer, is at the reins on the Ozzie and Harriet show this season.

FANFARE: To the Associated Press staffer of Tulare, Calif., for his able, uncolored handling of the Stan Kenton drunk-driving incident. The story, as quoted from the L. A. Times:

"Stan Kenton, one of the country's top orchestra leaders, was arrested on a drunk driving charge here last night. . . The bandleader pleaded guilty today. . . was fined \$250 and placed on six months' probation. Kenton, 39, is the founder of 'progressive jazz,' a distinctive type of modern music highly praised by many jazz enthusiasts."

That's much better treatment than musicians usually get from the lay press.

BEHIND THE BANDSTAND: Petrillo's deal with movie makers, under which films made since 1946 must be rescored in entirety for reissue to TV stations, has been a bonanza for some Hollywood musicians. It works out like this in practice: The producers agreed to pay orksters \$50 a picture on each rescoring job and use a band equal in size to the original. But they are not compelled to use the new soundtrack, so they have found it cheaper merely to re-record the score and file the "dummy" track as proof that they have met the AFM requirements. This system saves time and technical costs. Naturally, under such circumstances, musicianship, and the resultant quality of the music is of no consequence. On one such job, 36 "film scores" were knocked out in a day and a half, with the sidemen grossing \$1,800 each. No conflict with Local 47 quota laws, which do not limit amount of money a musician may earn in any one studio in one week.

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

Looks for Word

"Those of us who are on television have to develop personalities that will make us as welcome in the homes—because that's where we go—of our TV audiences as an old and trusted friend. Surely there is a better word for such a person than 'disc jockey.'"

Pete says that his absence (the most notable) from the lineup of "nationally famous" platter chatter merchants featured in Allied Artists' horrible movie, *Disc Jockey* (Down Beat, Oct. 5), has nothing to do with his drive to eliminate the expression from the nation's vocabulary. "Never heard of the picture," he says blandly. "Who's in it?"

Anyway, Pete says that since he announced his "Find-the-Word" contest, with a \$100 prize for the winner, the response has been tremendous, though he admits some of the words submitted are unprintable.

Keeping Out

So if you can go along with brother Pete on this, and you have a good word for him—one that is safe to send through the mails—just send it to him at Hollywood KFVB or TV station KTSL. Personally, we're keeping out of this, as we went on record long ago that disc jockeys should be known simply as radio announcers—and then most of them will be glad to go to work in defense plants, where they will be of more use.

Not that we're prejudiced against disc jockeys as a group. Some of our best friends are disc jockeys. But after all, now, would you want your daughter to marry one?

DOTTED NOTES: Esther Whitefield, who took first prize and a check for one grand in Down Beat's "What's the Word?" contest (remember Crewcut?) and has been winning contests all her life (a television set and several hundred dollars worth of merchandise and bonds since the Beat contest), has just picked up another prize—a \$700 refrigerator. . . Leonard Vannerson, former aide to Benny Goodman, Tommy Dorsey, et al, has taken over the p.m. job with

NYC Video Show Using Jazz Names

New York—Disc jockey Eddie Newman started a new video program here last month that shows signs of using more jazz talent than any other show in town.

Titled *Record Breakers*, the Newman half-hour is seen Mondays at 8:30 p.m. on WPIX. Show presents live performances by vocal and instrumental guests as well as a record quiz using a panel of experts.

Featured on the first few shows were such names as Kai Winding, Gene Krupa, Mary Lou Williams, Red Norvo, Mary Osborne, Lee Castle, and Adrian Rollini.

Upstarts At Versailles

New York—Bill Norvas and the Upstarts, vocal group, opened at the Versailles on Oct. 7 for an indefinite engagement. Group now lines up this way: Dee Arlen, Midge Parker, Frank Shall, Don Patterson, and Norvas.

Birdland Package

New York—Birdland's Thanksgiving show, opening on Nov. 22 for a week, will spot Dizzy Gillespie's sextet and Arnett Cobb's combo.

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they must cater to the guy who pays the bill.

Myself, I make no claims to being either a musician or a critic. I see dozens of acts every month and report on them in my columns, but NEVER do I set myself as trying to influence the taste of other people.

Ray Hewitt

(Ed. Note: As in all fields of art, one of the principal things which keeps the critics and the artists going is a faith in general good taste of the public. It may take years for recognition to come, but that's no reason for abandoning the fight.)

Good Jazz Short

Hamilton, Ont.

To the Editors:

When Hollywood does turn out a good jazz short, I think Down Beat should tell its readers about it. I am referring to a short featuring Count Basie's sextet and Billie Holiday along with (for commercial purposes) Sugar Chile Robinson.

The short, produced by Will Cowan for Universal-International, was outstanding for its presentation of the Basie sextet and Billie in two numbers apiece without a single interruption or distraction! Everything was in the best taste imaginable. It was released this summer and deserves to be publicized.

Dave Dinon

LONDON LARGO

Much Flack Precedes Tallulah's English Visit

By DEREK BOULTON

London—Heralding the arrival of the fabulous Tallulah Bankhead was one of the most overpowering publicity campaigns it has ever been the pleasure of this country to witness. Naturally, Tallulah lived up to every word of her highly skilled press agents and left the population breathless. Upon her departure from these shores—for Paris, and another Big Show—it was certain that no one in England had been oblivious to the fact that Senator Bankhead's daughter had been in town.

The Big Show was indeed the biggest thing the BBC has ever had the pleasure of broadcasting, and the Palladium was bursting to capacity to watch the stars broadcast.

Big Success

Fred Allen warmed the audience up beforehand, and was undoubtedly a personal success throughout the show. He seems to be blessed with a sense of humour which appeals strongly to the British public, and if the occasion should ever arise when he feels the necessity of exploiting British radio, he would be a sure hit.

After the guest artists had been introduced—George Sanders, Portland Hoffa, Vera Lynn, Michael Howard, Robb Wilton, and the west end's darling, Bea Lillie—Tallulah

swept on in a full skirted royal blue taffeta, which hung to her ankles. But Tallulah obviously couldn't resist the temptation of showing her legs to the audience for one moment—so up the dress came, with shouts of approval from the crowd.

From that moment onward, Tallulah had the crowd in her hand, and kept them there throughout the 90 minute spectacle, finishing up with a dramatic and throaty rendition of The Old Jervis Bay.

Highlights

Highlights of the show were: Allen and Tallulah impersonating a married couple doing a commercial "breakfast show." This is almost a must on the non-commercial BBC—in lesser hands it could have been overbearingly corny, having been the piece-de-resistance of almost every radio comedian in the country. George Sanders' suave delivery of his lines, and also his unexpected flight into the world of song. He has a likable baritone voice, but seemed just a trifle ill at ease during his singing. Vera Lynn's singing of I Am Loved, backed by Paul Fenhoulet and the BBC Variety orchestra—she was never better. And, of course, Bea Lillie, who, although she seemed unsure of herself with her script, completely came into her own when

Bridgeport Sessions

Bridgeport, Conn.—A new series of Saturday night jam sessions has been started at the Tip-Toe club here. Red Allen, Sol Yaged, Claude Hopkins, Tyree Glenn, and Sonny Greer are among the regulars.

clowning through I Apologize.

A word of congratulation to the efforts of Meredith Willson. He is certainly one of the finest conductors it has ever been our privilege to see. He not only conducted the orchestra, but led the George Mitchell Choir (incidentally, holding them together and making them sound more like the big time group they are supposed to be), and of course, comicked his way through a few lines of witty dialog.

Deviation

Tallulah, as stated previously, finished her show with a poem. This in itself was a deviation for English audiences—straight verse on a variety program. For her farewell speech, Miss Bankhead quoted the one about "This gem set in a silver sea; this emerald isle—This England!" Once again, in not such accomplished hands this could have been disastrous. The English are not fond of flag-waving, and particularly of others waving our flag in our own country. Put it down to Tallulah's genius and complete sincerity that she emerged from it all with flying colors.

There are still those who say The Big Show was a lot of bunk—and those who are seriously thinking of throwing away their radios until she returns—we hope—some time in the near future. But whichever way you look at it, this has been one of the most talked-of highlights in British radio—which is just what Don Bishop of the press department—to say nothing of Tallulah herself—set out to accomplish.

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Evolution Of Jazz by J. Lee Anderson



... pressed for an accounting of that time ... Like many of the men who once made music up and down the muddy Mississippi, steamboats like the Sidney, the J.S. No. 1, and the St. Paul have been long absent from the river. There are many other jazzmen, still very much a part of present day music, who can recall that golden era on the river and summon up an understandable nostalgia for another day. Men who, like Baby Dodds, when pressed for an accounting of that time, will recollect almost in astonishment, "Why, that was over 30 years ago" ... and then go on to relate the merits of the Jaz-E-Sax band of red-headed Fate Marable, or how Fate, when the spirit moved him, would take off solo on the small but mighty calliope. Baby hadn't seen or heard from Charley Creath, onetime riverboat favorite, since 1947 but at their last meeting, Creath, an arthritis sufferer in recent years, seemed to be on the mend. "He had thrown away his cane

... the hottest band to play the Streckfus Line ... and had a big pot belly," recalls Dodds. Creath, who once led a band described as "the hottest ever to play the Streckfus Line," has been inactive musically for many years. The Streckfus boys were particular about the brand of music that was heard on their steamers; the leaders who were hired by Captain Joe were careful to employ only the best men—the up-and-coming youngsters and the established veterans of the brass band parades and the rowdy dance halls. The schedule was severe enough to separate the men from the boys, for the band put in a full day's work on the 9 a.m. to 6 p.m. excursions and had only a short rest before the evening cruise got under way. A few of the hardy souls that survived such a rigorous routine included Louis Armstrong, Dave Jones, Sidney Desvignes, Emmanuel Perez, Baby Ridgely, Harvey Lankford, Norman Mason, Eugene Sedric, Peter Bocage, Boyd Atkins, Johnny St. Cyr, Lonnie

... the music is polite now ... Johnson, Willie Humphery, Sam Dutrey, Pope Foster, Jimmy Blanton, Zutty Singleton, Floyd Campbell, and Baby Dodds. Times and institutions pass away and the steamboat is no exception. The Gordon Greene still runs during the summer season from St. Louis to St. Paul; in New Orleans, the S.S. President, the "all steel wonder boat" leaves the Canal Street docks twice a day, one trip a sightseeing harbor cruise with "over 150 sights interestingly explained by lecturer," the other the time-honored moonlight excursion. The music is polite now. There are no loud down short horns or wailing blacksticks to upset the decorum of the popular social outings and the posters that call attention to "a new topflight band every month" sport mere verbiage. Like the penny socials of Miss Cole, Bolden at Funky Butt hall, and a hundred kindred romanticisms, jazz on the river has gone to join the weary ghosts of a faded era.

THE BLINDFOLD TEST

Pres Digs Every Kind Of Music

By LEONARD FEATHER

Lester Young is a doubly unique personality. That he has been the chief influence among tenor sax men in the last 15 years is well known; less known is the fact that his speech, in some respects, has been no less influential.

Pres sometimes talks in a jargon sometimes comprehensible only to Pres, but at his most lucid he sprinkles his talk with words and phrases that have been used by countless musicians after him. He was probably the first to use "cool" and "no eyes" in their current colloquial sense. Also he addresses everybody else as "Pres," the nickname by which he himself is known.

The following blindfold test is taken almost verbatim from a tape recording of the interview. Because I had often noticed Lester's tendency to like everything, the music for this session included pop stuff as well as jazz of all kinds, plus one straight classical item.



Lester Young

1. Very nice record . . . everything is so beautiful about it. Trombone is sort of a Bill Harris tip. I don't think I can dig the band, since playing in small combos makes it kind of difficult for me to dig the big bands . . . but I know it was very smooth and clean and clear. I thought it was crazy. Three stars.

2. Was that the man that used to be up to Bop City? Either Bill Farrell or that Ray what's-his-name—with the big band, out in California, he's got a great big strong voice—Gordon MacRae. I thought this was pretty, the lyric, too. Rating? Well, comme ci comme ca. Three stars?

3. That's the kind of music that I like. Swingin' eyes. Tenor sounds like Paul Gonzales, as of today, and then, Ben Webster, lot of times he sounds like that . . . I wouldn't be too sure of the band 'cause Duke has changed—his band sounds different—but he plays very nice piano. Piano tricked me; sounded like Stan Kenton, then like Duke. So you dig? I'm kinda lost. Nice eyes for that one. Four stars.

4. I thought that was very nice. It's been quite a while since I heard any records that they made, what's his name, Kenny something isn't it? They've been fine for years, you know. Reminds me of the way Pha Terrell used to sing this with Andy Kirk. Three.

5. I don't think I could tell the different voices, but I think the record is real great. I don't think I ever heard any saxophones sound like that. I remember when Coleman Hawkins went to Europe, way back you know, he made some records that had four saxes—Crazy Rhythm—and I thought they were great, too. Well I'm just weak for saxophones anyway, but I don't think they can cap that, as

far as a section. I can just hear that over and over and over. Nothing but eyes—great big eyes. Give 'em all the stars. Can you give 'em eight?

6. You know really how it sounded to me, Pres? Sounded like Sonny Stitt and Gene Ammons. Anyway, there's two different tenor players. One always plays faster than the other one, the other one mostly swingerini . . . I always like to hear two tenors play, on account of Herschel Evans and I used to battle. All the time fours for the saxophones.

7. It's kinda over my head, but it's—I can't get with that rhythm that goes like that (shuffle rhythm)—if it were straight rhythm I could make it. Just give them a number. Two, I guess.

8. I'll go for that style, too. We played in Chicago with Muggsy Spanier, and they was wailin' with the Dixielanderini, you know? So, people like things like that. Bet you a dollar I know who's playing clarinet. PeeWee Russell . . . that's that Chicago style on tenor; Bud Freeman? All the time I used to hear him with Tommy Dorsey—nobody ever played like

Records Played For Pres

Lester Young was given no information whatsoever about the records played for him.

1. Les Brown, *Blue Moon* (Coral). Ray Sims, trombone.
2. Bob Eberly, *But Not Like You* (Capitol).
3. Boyd Bashore, *Big Boy's* (Savoy). Arr. Ralph Flanagan. Lucky Thompson, tenor; Dado Marmarosa, piano.
4. The Ink Spots, *I Don't Stand a Ghost of a Chance With You* (Decca). Featuring Bill Kenny.
5. Woody Herman, *Four Brothers* (Columbia). Stan Cole, Zoot Sims, Herb Steward, tenors; Serge Chaboff, baritone.
6. James Moody, *Two Fathers* (Prestige). Moody, Lars Gullin, tenors. Recorded in Sweden.
7. Mr. Google-Eyes with Billy Ford's V-Eights, *No Wine, No Women* (Okeh).
8. Bud Freeman, *Tin Janna* (Decca). Freeman, tenor; PeeWee Russell, clarinet.
9. Artie Shaw with orch. cond. by Walter Handl, *Corcorado* (Milhaud). Arr. Horshay Kay.
10. *Jazz at the Philharmonic*. Mordido (Mercury). Illinois Jacquet, Flip Phillips, tenors; Howard McGhee, trumpet; Bill Harris, trombone; Hank Jones, piano; Ray Brown, bass; Jo Jones, drums.
11. Count Basie, *Little Pony* (Columbia). Wardell Gray, tenor. Arr. Neal Hefti.

him, and I like a stylist. Stars? On account of the Dixieland, I think three.

9. All the way! I don't know the band but it's beautiful music. I never dig into the classical you know, I've heard very few records . . . I've never dug that deep. I'd give them four, whoever it is. I'm going to practice my clarinet. I'd like to hear that again. (Later, when informed it was Shaw: Artie is so underrated it's a shame. People play him so cheap.)

10. King Cole? . . . It might be Kersey . . . and there was a gray boy out in California who used to play a lot of dates with Norman . . . Bill Harris can blow; he's a wailin' man . . . drums gave himself away—that's Buddy Rich . . . bass must be Ray Brown; or that other stud that sounds like him, Al McKibbon? Or Pettiford? He was wailin', whoever it was, making them smear and things that's Flip now . . . it might not be Buddy Rich, Krupa? . . . trumpet, I'd say Al Killian. Well, I have to like this. That's my people. Great big eyes. Four stars.

11. That's real crazy! I think I heard it once in Chicago. Oldest thing I would say would be Woody Herman or either Stan Kenton. I don't know the tenor, but it sure is crazy, the way the arrangement goes. I'm going to get the name from you so I can get the record. Four stars.

Afterthoughts by Pres

Favorite records? I like variety. I don't like to get hung up with one thing. Anything they play over the radio that I like, I'll get it. Just all music, all day and all night music. Just any kind of music you play for me, I melt with all of it.

STRICTLY AD LIB
by THE SQUARE

Platter of *Shame!* by Steve Gibson and His Red Caps was released nationally last week (Oct. 8) by Victor. The ditty is being rendered currently by sultry Shirley Lipson in the new Dian Manners-Johnny Clark musical, *Tin Pan Alec*, at the Call Board theater in Hollywood . . . Anita Boyer and Bob Dukoff had their song, *Vanilla or Chocolate or Cherry*, accepted for publication by Santley-Joy.

Since Laura LaSalle left the Sammy Kaye band she has been specializing on commercial jingles for radio, singing about gum, soap flakes, beer and stuff like that there . . . Benny Goodman will play with the Philadelphia Symphony on Oct. 23 at a festival in Worcester, Mass. . . . Marcy Lutes, who toured Europe with BG, is on the Steve Allen television show Oct. 22.

Those Who Care Dept.—Frank Lapinto, trumpet, and Mary Rappetti, model; Warne Marsh, Tristano tenor, and Natalie Reimer, Tristano vocal student; Bob (Darnell) London, TD vocalist, and Ruth Woods, slick chick; Phil Brown, drums with Red Rodney, and Lauralee Zort, nitery photog; Frank Bode, former Thornhill trumpet, and Shirley Gilbert, home girl; Stanley Cooper, trumpet, and Anita Vanicoor.

Palmer To Iceland

New York—Jack Palmer's quartet has returned to the Iceland restaurant. Palmer, trumpet and vocals, has Fran Ludwig, tenor; Teddy Napoleon, piano, and Gordy Heiderich, drums.

Note: Sidemen switching bands may have this information printed in *Down Beat* by filling out this coupon (please print), attaching it to a postcard, and mailing it to *Down Beat*, 2001 Calumet avenue, Chicago 16, Ill.

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Gabriel Blows For York Staters



Olean, N. Y.—Former Art Mounsey drummer Johnnie Gabriel has been doing right well with his own band up in western New York state. They recently played for two nights at the Sholeen Mercantile exposition, to a total of 4,000 persons, and are scheduled for the United Steel Workers' ball, to be held in Dunkirk, N. Y. Members of Gabriel's crew are, from left to right: brass—C. Wenke, A. Tenglund, S. Babbitt, J. Proudfoot, and R. Jordan; reeds—R. Muirhead, D. Manieri, R. O'Day, and J. Blackman; rhythm—A. Swartz, piano; B. Yerrid, bass; Gabriel, drums. Vocalist is P. Castle.

Sidemen Switches

Tommy Dorsey: Ray McKinley, drums, for Sonny Igoo; Bob London, vocals, for John Berglund, and Sonny Dunham, trumpet, out . . . Shep Fields: Jay Marata, trumpet, for Bob Podell (to Jan Garber) . . . Buddy Morrow: Fred Anst, trombone, for Herb Randall. Tony Pastor: Bob Glucksman, drums, for Archie Freeman, and Lou Oberg, trumpet, added . . . Jimmy Ille: Eddie Smeeth, piano, for Jack Condon, and John Carlson, drums, for Bill Pfeiffer . . . Dean Hudson: Billy Root, tenor, out to form own group.

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Wise Knows 'Woman' Is The Word



San Diego—That's a crossword puzzle Harry Ranch is clutching, and Dick Wise, center, is trying to help his trumpet-playing boss by pointing to singer Jan Partridge. Why certainly, the word Harry needs is "woman," as in their MGM record *Woman Is a Five-Letter Word*. The Ranch hands are at the Paris inn here, and Harry is interviewed in an accompanying story.

End Of An Era

Yerba Buena Jazz Band Scattered To The Winds

San Francisco—Where are the sounds of yesteryear, those happy Yerba Buena Jazz band two beats that used to float out over the marshes of the East Bay? Hambone Kelly's is no more—there's a "For Rent or Sale" sign on the door that led to so many Dixiebashes, and the weeds are growing where Turk Murphy used to park his cars.

In a sad, nostalgic attempt to find out what has happened to the members of that band—which, if it wasn't all its fans thought it was, certainly was unique—we

asked Vivian Boarman of the Yerba Buena Record store—here's what he found:

Lu a Carpenter

Lu Watters himself, in between rock hunting, is living in San Leandro and practicing carpentry. Ellis Horne, the original clarinet in the group, is working in a garage in Alameda.

Harry Mordecai, banjo man for decades with Lu, is working at the army air field in electronics.

Selling Cars

Bill Dart, who played two to the

Funny Hat Boys Have Ruined Us, Says Comic-Leader Ranch

By Don Freeman

San Diego—"The trouble with so-called comedy bands is this," said Harry Ranch. "Most of the time there's no real comedy and no music, either. The funny-hat boys have ruined it for those of us trying to lay down good music with a sense of humor thrown in."

Harry and his group, including Singer Jan Partridge, are making their first coast appearance, here at Jimmy Kennedy's Paris inn. Curiously, they are attracting not only the night club set but also local musicians, both being delighted at what they see and hear.

Good Show

Here's what is so interesting about this outfit. They put on a floor show that is a good cut above most nightclub efforts. And they play for dancing. And sets for listening—with music to suit almost every schooled taste from a happy Doc Evans sort of Dixie to very modern sounds with Sid Davis' piano putting you in mind of Ralph Burns.

"Most musicians have a feeling for showmanship," explains Ranch. "Scratch a musician, even the serious ones, and you find a comic. What I wanted was good musicians first of all, but they had to have a strong flair for comedy."

Ranch's comedy, incidentally, is not cut from the Spike Jones or Red Ngle pattern despite any surface similarity. There are no guns, no whistles, no fire crackers, and no ladies' hats are allowed within a mile of the bandstand.

Two Levels

Not to be overly analytical about it, but theirs is a double-barreled humor on two levels. For all there is a broad base of comedy with a delightful dividend awaiting those able to dig the subtlety. Broadly speaking, they are commercial but only in the sense that they try to entertain on a wide scope rather than appeal to a cult as Joe Mooney, unfortunately, tried to do.

Several months ago Harry decided to put a greater stress on music rather than comedy and enlarged the original six-piece unit.

Successes

As a strictly comedy outfit, they had encountered some pleasant successes. Leader Ranch, who is out of Freeport, L. I., played with Jimmy Dorsey and Glenn Miller before the war and later organized a G.I. group that toured the European theater. They even played for President Truman in the White House.

Longest post-war engagement was 35 weeks at the Village Barn in New York. Among other spots played are the Click in Philadelphia, for 21 weeks; Jack Dempsey's for 26 weeks, and more recently, Houston's Shamrock hotel, 16 weeks, and the Flame in Minneapolis, 10 weeks.

They have a brisk-selling MGM record in *Woman Is a Five-Letter Word*, which could serve as a good example of a humorous novelty played without strain, a knack too often absent in many more-publicized bands.

His name confuses the people, though.

"They come in," related Harry, "and ask me, 'Don't you play western music? It said something about a Ranch outside.'"

He can't do anything about that. His real name happens to be Harry Ranch.

Garner Trio To Embers

New York—The Erroll Garner trio opened at the Embers on Oct. 9 for a one-month stay. It marks his first appearance at the east side spot.

Garner recently returned from a five-month west coast tour. While in Los Angeles he cut eight more sides for Columbia, including *Robbins Nest* and *Talk of the Town*.

Future Garner bookings include a week at the Detroit Paradise starting Nov. 9 followed by a week at Boston's Storyville and one more week at the Celebrity club, Providence.

Others

Dick Lammi, tuba and bass with the YJB, has been playing recently with Burt Bales' group at the after-hours spot, the Kubla Kahn in Frisco. Pat Patton is with Turk, Jerry Stanton was last with Wingy Manone, Freddy Higuerra is with Bob Scobey, and no one seemed to know where Don Noakes was.

Thus a band that grew out of a hot jazz society bash, owned two night clubs, and became an international name, has disappeared.

—Ralph J. Gleason

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

New Vocal Group Joins T. Dorsey

New York—The Brownlee Sisters, new vocal group, joined Tommy Dorsey last month, opening with the band at the Rustic Cabin in Englewood Cliffs, N. J.

Unit, consisting of four girls, the oldest of whom is 22, did a stint on the *Arthur Godfrey Talent Scouts* show.

Also with the band at the Rustic Cabin was Ray McKinley, helping out temporarily while Tommy auditioned new drummers.

Chuck Foster's Crew Set For Chi



Detroit—A recent date at the Casino in Walled Lake, near here, is recorded by this photo of the Chuck Foster band. At the front are vocalists Lee Shearin, Milly Coury, and leader Foster, who is at the right. Behind them are, left to right, Irv Williams, Mat Copus, and Al Grambow. Foster opened a six-week engagement at the Trianon ballroom in Chicago on Oct. 2. They return to the Trianon on Christmas day for six more weeks, plus options.

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Ray Anthony
 6 *Deep Night*
 4 *With All My Heart and Soul*
 Pat: *Deep* is an excellent dance side, meticulously played by Anthony's muted trumpet and his band's fine section work. It's not tricky, but their fastidiousness and rock-solid rhythm make up for any missing pyrotechnics or outstanding solos. Flip side has a pleasant Tommy Mercer vocal and band backing to match. (Capitol F1810.)

Tex Beneke-Ray Eberle
 4 *Unforgettable*
 5 *One of These Days One of Your Dreams Is Bound to Come True*
 Pat: Nothing out of the way on these two Millerish ballads, though *One* (not the plug side) is very agreeable. Eberle and the band both seem a bit lackadaisical about it all. (MGM 11060.)

Tony Bennett
 6 *Solitaire*
 4 *Blue Velvet*
 Pat: Finally, a really good new ballad (at least, we've never heard it before) is here showcased by singer Bennett and Percy Faith's orchestral backing. It's *Solitaire*, and shows excellent taste on Faith's part and that hit-making something which Bennett has in his voice. There's a Freddy Gardner-like alto in the background, too.

Velvet has both boys trying, but it's just not the material the other side is. *Solitaire*, incidentally, was written by three guys named Borek, Nutter, and Guion. (Columbia 39555.)

Nat (King) Cole
 3 *Unforgettable*
 2 *My First and My Last Love*
 Pat: What's the line? Something about Cole making even the bad ones sound good. Well, here it just doesn't go. Two desperately poor tunes and a vocal treatment and orchestral accompaniment (ork led by Nelson Riddle) on the same level. My has hotel band piano and strings schmaltzing it up while Nat warbles such things as "I wondered (sic) the world like a rover . . . since I left green fields of clover," or some such. Piano on *Unforgettable* is execrable. Sounds like backhand runs behind Nat's vocal. At least, pretty sure it's not Nat doing that! (Capitol F1808.)

Doles Dickens Quintet
 2 *Wanacha Tell Me Where She Went?*
 4 *Gonna Rock This Mornin'*
 George: There seems to be a trend prevalent currently to revert to the swing and jump music of the late '30s. The work of this group, therefore, should be of interest.

First tune is a Doles Dickens original, vocally presented by Doles and three members of the quintet. It's dull all around. *Gonna Rock* jumps easily with more polish than is usually given to this type of thing. (Decca 48229.)

Don't forget *Down Beat's* new address: 2001 Calumet Ave., Chicago 16, Ill. Phone Victory 2-0310.

Rating System

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

Buddy DiVito
 6 *Take My Heart*
 4 *Diggin' for Old Black Coal*
 George: These are tunes written by Chicago's well-known broker-songwriter, Stu Watson. First is ballad sung by Buddy alone accompanied by Bernard Duffy's orchestra. DiVito's rich voice comes through in a stimulating manner. The other side pairs him with Gil Johnson on a novelty tune in the "tote-that-bale" category. Stu is doing the right thing in trying for a tie-up with the United Mine Workers to market this one. (Tower 1508.)

Tommy Dorsey
 5 *September in the Rain*
 2 *Blackstrap Molasses*
 5 *Ooh! Look at Me Now*
 5 *Show Me You Love Me*
 Jack: Four more from the Dorsey production mill, which has been opping at full speed ever since he switched to Decca. *September* is mostly TD's trombone, with eight bars of Charlie Shavers' horn and some section work. The melody's right there all the time—you can't miss it.

Blackstrap is one of those unfortunate things that happens in everyone's life. *Love Me* is all Frances Irvin's. Joe Bushkin's *Look* is a rehash of the fine old Victor Tommy cut with Frank Sinatra, Connie Haines, and the Pied Pipers doing the vocal. The present team of Bob London, Miss Irvin, and the Rhythmairs was whipped before it started. (Decca 27709, 27733.)

Roy Eldridge
Scottie The Heat's On
No Rolling Blues
Saturday Night Fish Fry
Noppin' John
They Raided the Joint
Roy's Got Rhythm
Echoes of Harlem
 Album Rating: 7
 Pat: Made in Sweden and first issued on Swedish Metronome, these sides show what we discovered the last couple of times Roy was in Chicago—he's great no matter who his associates or what his surroundings. Though the Swedish cats he records with are undoubtedly as earnest as possible, they don't quite provide him with the support he easily commands. However, on such numbers as *Noppin'* the clarinet sounds like Goodman, the guitar like Christian, and Charles Norman's harpsichord also helps it swing. Lou Sandy's bass trumpet, especially on *Rhythm*, loses out in comparison with Carl-Henrik Norin's tenor, which is tasteful. Best number is *Echoes*, which

Toni, Bob Backstage At Paramount



New York—Backstage view of singer Toni Arden and actor Bob Mitchum was made here recently when Bob made a one-day personal appearance at the Paramount to plug his new movie, *His Kind of Woman*. Bob sang on the show, and amazingly well. Movie is a Columbia production. Toni, who records for Columbia, will be seen soon in a starring role in the film *Sunny Side of the Street*. This was her first date at the Broadway presentation house.

was issued on a single disc backed by *School Days* and reviewed previously in the *Beat*. Other especially fine efforts are the un-nappin' *Noppin'*, the jumping *Scottie*, and Roy's delicacy and relaxation on *Heat's On*. He sings the long *Saturday Night*, does a shorter vocal on *Blues*, where his trumpet has a touch of Louis, and also on *Raided*, which includes a clearly stated word which no disc jockey should even try to slip through. (Prestige PRLP 114.)

Bill Farrell
 4 *Blue Velvet*
 5 *Be Mine Tonight*
 Jack: Bill bellows hopefully on these, but fails to get much semblance of sincerity into it. His phrasing and intonation are as usual. *Blue Velvet* is one of those unrequited love-type things, *Be Mine* is an Agustin Lara-Sunny Skylar tune. (MGM 11062.)

Ella Fitzgerald
 6 *Smooth Sailing*
 7 *Love You Madly*
 George: Ella returns to emulating an instrument on this version of Arnett Cobb's composition *Sailing*. No words, just Ella's unique manner of phrasing sounds in a modern style. She is aided and abetted by the Ray Charles Singers, an organ, and rhythm. It's a catchy rendition and will undoubtedly please many of Ella's faithful followers. We liked the reverse a little better, where she sings *Duke's Love You Madly*, a good tune with a fair lyric. She uses her above style effectively in several places and we find it more of interest here than on an entire side. Sy Oliver directed the chorus and orchestra on *Madly*. (Decca 27693.)

Cecil Gant
 5 *Playin' Myself the Blues*
 5 *Out Stew*
 George: Gant is the boy who, during the last war, found himself in the service with a hit rec-

ord on his hands. His rendition of *I Wonder* had a fabulous reception that he will try for years to repeat. These two sides are his own tunes. His treatment is atmospheric, good old barrelhouse blues, where the voice and piano style don't make too much difference. Gant apparently comes from around Nashville, where those familiar with owl stew will probably be interested in this record. (Decca 18231.)

Friday Hughes
 4 *The Devil Ain't Lazy*
 4 *Blues in the Moonlight*
 George: This is the kind of record there isn't much to say about. You can't even pick a category to put it in. It's just nondescript singing of two fairly unknown melodies, with instrumental accompaniment featuring a guitar. (MGM 11058.)

Chubby Jackson
 5 *Hot Dog*
 7 *So What*
 Jack: These were cut about 1½ years ago for New Jazz, came out awhile back on an LP but never as singles. Band is a 12-piecer that includes Kai Winding, J.J., Zoot Sims, Georgie Auld, Gerry Mulligan, Don Lamond, and Tony Aless. The recording balance is quite awful, especially on *Tiny Kahn's Hot Dog*, where the band sounds as if it's locked up in a closet at the end of a block-long hall. The band's attack isn't exactly the

strongest here, either. Solos come from Zoot, Kai, Gerry, and McGhee. So *What*, written by Mulligan, jumps, with Zoot and Gerry trading choruses, then eight to fine effect. Sims, especially, plays well. The balance and presence is better here, though still bad. For some reason, incidentally, the band is listed as Zoot's on the latter, though it was Chub's record date. (Prestige 745.)

Buddy Johnson
 6 *Stormy Weather*
 5 *I'm in Your Power*
 George: Buddy Johnson's band is a vehicle for his two vocalists on these two sides. *Stormy Weather* features Ella Johnson, who has a unique tyle of phrasing and a pleasing voice. Her performance is somewhat of a relief after the many previous renditions we've heard that try to make this tune into an operatic aria. Reverse is practically an all vocal side by Arthur Prysock. Prysock is Eckstine without Billy's subtle phrasing and long experience. (Decca 27711.)

Louis Jordan
 6 *Please Don't Leave Me*
 4 *Three Handed Woman*
 Pat: Organist Bill Davis, whose instrument is prominent on both sides, sings the first chorus of *Please*, and then Louis takes over on the vocal. Davis' low notes dip and glide like Al Hibbler's, which is good, but he forgets the Hibbler sound elsewhere, also good. That organ has a pretty compelling sound, though no one ever had to hunt for the beat on a Jordan record, even pre-Davis. The flip is a novelty tune you undoubtedly have heard somewhere by now. (Decca 27694.)

Gene Kelly-Georges Guetary-Johnny Green
 5 *Wonderful Love Is Here to Stay*
 I'll Build a Stairway to Paradise
 I Got Rhythm
 An American in Paris Ballet
 Album Rating: 2
 Pat: Something like this should be given away as a door prize when the movie from whose soundtrack it was taken is shown. Principal trouble is that the film (*An American in Paris*) is in technicolor and you know what the limits of discs are. Can't see the girls, either, or Gene Kelly's dancing. One side of this LP is devoted to the ballet music, which Mr. Green conducts. As listening music it is nowhere—tasteless, crude, entirely without any alleviating factors. How it comes out in the film, which we haven't seen, is, of course, another matter. (Turn to Page 15)

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WHAT'S ON WAX

(Jumped from Page 14) other matter. The disc alone, though, should have poor Gerahwin spinning in his grave.

Other side has Kelly vocalizing (he can't sing) on Love and Rhythm, while Guetary takes over on Paradise and the two duet on 'S Wonderful. Guetary is a Frenchman? The album notes say so, but he sounds more like New York's lower east side or our own habitat, Chicago's west side, than either bank of the Seine. (MGM E 93.)

Elliot Lawrence

- Moonlight on the Campus
It's Dark on Observatory Hill
The Whiffenpoof Song
Little Fraternity Pin
Down the Old O' Road
Flirtation Walk
The Beer That I Left on the Bar
The Halls of Ivy

Album Rating: 4

Jack: When Elliot played the Blue Note early this year for two weeks, he had one of the best bands we've heard in a long while, a band loaded with fine soloists in the sax and trombone sections, especially.

But though these sides were cut

by the same personnel, you'd never recognize them. It's a bad attempt to pander to the college trade.

Only in a few instances (on Oz Road, Flirtation, and Whiffenpoof) do you get a hint of the possibilities this gang had—the lovely sax section work, with Earl Swope's floating jazz trombone playing above them, and the warmly calm sound the whole group got.

Mostly, this LP is a melange of dull, deadly tempos, male choirs, and Lawrence's harmless piano playing, though Roz Patton sings well in her solo chores.

It's a crying shame the band wasn't recorded playing some of the fine things it had in the book before it broke up. (Decca LP DL 5353.)

James Moody

- 5 Pennies from Heaven
5 Cherokees

Pat: Moody's moody tenor and strings on the pair should have been an expected coupling. Another made-in-Sweden product, chief attraction is Rolf Larson's piano, which is heard on Cherokees but much too briefly. Hardly had a chance to get started when Moody came in again. James gets a nice feeling, though he injects Laura (ala Parker) unnecessarily. (Prestige 756.)

Lorry Raine

- 5 C'Est Vous
6 Half-A-Love

George: This is the first Raine coupling on Coral under her new contract. There is an attempt here to develop an intimate "across the table" style of singing. Lorry has a sweet voice but we detect a certain lack of breath control, especially on C'Est Vous, which could be termed a breathy disc. April Stevens may have started a new commercial trick and Lorry is following the mode. (Coral 60569.)

George Shearing

- I'll Never Smile Again
We'll Be Together Again
If You Were the Only Girl in the World
They All Laughed
My Silent Love
Minoration
Midnight Mood
Looseleaf

Album Rating: 6

George: As a whole this set is dull. The Shearing sound can't help but get tiresome after awhile. There seems to be more piano, more melody, and less rhythm in these performances than in his earlier work. We picked up our enthusiasm a little while hearing Minoration and They All Laughed, due to the up-tempo treatment. (MGM LP E 90.)

Zoot Sims

- 7 Trotting
5 Swingin' the Blues

Jack: Zoot trots westward in the general direction of Idaho on the first side and sets a swinging pace—more of a gallop than a trot. Accompanied by Harry Bias, Clyde Lombardi, and Art Blakey, Sims blows with a coarser tone than you'll usually hear, plays in more of a stomping style. Everything comes off happily, however, as the rhythm section pushes him on.

Zoot dispenses with the riff in short order on the blues, but doesn't have time to get his teeth into it and play. It's over before you know it, with running time less than two minutes. (Prestige 751.)

Charlie Spivak

- 3 Walking My Baby Back Home
6 Stay As Sweet As You Are

George: Initial side is practically all vocal by Tommy Lynn with full band accompaniment. No reason to play the side twice. The other side features Spivak's sweet trumpet, impeccably played. (London 1091.)

Sonny Stitt

- 6 'S Wonderful
4 The Thrill of Your Kiss

Pat: The thought, on listening to 'S Wonderful, is that there may be a time, soon, when this will

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.

MILT JACKSON'S QUARTET (Dee Gee, 8/24/51). Milt Jackson, vibes; Ray Brown, bass; John Lewis, piano, and Kenny Clarke, drums. Between the Devil and the Deep Blue Sea; Milt Meets Sid; Yesterdays, and D and E.

LES BROWN'S ORCHESTRA (Coral, 9/19/51). Trumpets—Don Paladino, Bob Fowler, Wes Hensel, Frank Beach, and Bob Higgins; trombones—Dick Noel, Ray Sims, Bob Pring, and Clyde Brown; saxes—Sal Libero, Abe Aaron, Dave Pell, Marty Berman, and Butch Stone; rhythm—Geoff Clarkson, piano; Kelly Bundock, bass; Tony Rizzi, guitar; Ralph Hensel, xylophone, and Jack Sperling, drums. Butch Stone, vocals.

I Got the Shiniest Mouth in Town; Everybody Wants to Go to Heaven, and highlights from An American in Paris, Parts I and II.

STEVE ALLEN (Columbia, 9/24/51). Steve Allen, piano; Mundell Love, guitar; Frank Carroll, bass, and Ed Shaughnessy, drums. Where or When; Imagination; Gone With the Wind; By Candlelight; Fools Rush In; Stars Fall On Alabama; The Song Is You, and The Notre Dame Victory March.

PERRY COMO with MITCHELL AYRES' ORCHESTRA (Victor, 9/18/51). Trumpets—Red Solomon, Jimmy Maxwell, and Jimmy Milazzo; trombones—Lou McGarity and Johnny D'Agostino; reeds—Bernie Kaufman, Harry Terrill, Stan Webb, Phil Zolkin, and Vic Salvi; rhythm—Bill Rowland, piano; Danny Perri, guitar; Bob Haggart, bass, and Terry Snyder, drums. Here's to My Lady and a Christmas song.

SARAH VAUGHAN with PERCY FAITH'S ORCHESTRA (Columbia, 9/19/51). Reeds—Toots Mondello, James Vincent Abato, Russ Baner, and Al Freistat; a string section; rhythm—Stan Freeman, piano; Art Ryerson, guitar; Frank Carroll, bass, and Phil Krause, drums and vibes.

I Ran All the Way Home; A Miracle Happened; Pinky, and Just a Moment More.

STAN FREEMAN (Columbia, 8/24/51). Stan Freeman, piano; Tony Mottola, guitar; Frank Carroll, bass, and Bunny Shawker, drums.

The Girl Friend; Little Girl Blue; Bewitched, and Wait Till You See Her.

PEREZ PRADO'S ORCHESTRA (Victor, 9/19/51). Trumpets—Tony DeRisi, Fats Ford, Jack Mootz, Mike Shane, and Roger Mozia; saxes—George Furman and Tony Farina, alto; Joe Dec, tenor, and Irv Greenberg, baritone; trombone—Humberto Gelabert; rhythm—Chino Pozo, bongos; Paquito Sosa, maracas; Ramon Santamaria, conga; Mike Cardona, bass, and Sonny Rivera, drums. Dave Lambert quartet, vocals.

In a Little Spanish Town; Savoy Mambo; Ce'at Si Bon, and Muchachita.

JOHNNY HARTMAN with PEREZ PRADO'S ORCHESTRA (Victor, 9/25/51). Same personnel as above, except Jimmy Nottingham, trumpet, for Fats Ford, and Al DeRisi, trumpet, added.

Wild; Safari; Ole Mambo, and Perdido. Last two are trumpet solos by Al DeRisi.

Lullaby of the Leaves and It Ain't Necessarily So.

DICKIE THOMPSON (Decca, 9/21/51). Taft Jordan, trumpet; Tyree Glenn, trombone; Buddy Tate, tenor; Cecil Payne, baritone;

(Turn to Page 18)

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Mary Lou Williams Still Rated Top Femme Pianist

By SHARON A. PEASE

Chicago—For another in our series of repeat columns we have chosen Mary Lou Williams. When her initial column appeared in *Down Beat* on Oct. 1, 1937 she was a member of Andy Kirk's orchestra which had come from Kansas City to play an engagement at the Grand Terrace on Chicago's south side. There were many star performers in that organization—the late Dick Wilson, great tenor saxophonist; the late Pha Terrell, outstanding vocalist; Floyd Smith, guitarist, and many others.

But the brightest star by far was the versatile Mary Lou—pianist-arranger-composer. At that time she was just breaking into the national limelight as a prominent piano soloist. Now, 14 years later, Mary Lou, as a result of her impressive record of achievement, holds the enviable position of the nation's foremost female piano stylist. Here is a biographical sketch:

Pittsburgh Girl

Born in Pittsburgh, Pa., 1910... Began the study of piano when 5... At 7 she was considered a child prodigy and made frequent public appearances, including concerts at the University of Pittsburgh... Possessing a remarkable faculty for tonal discrimination, she was able to memorize entire symphony scores after hearing them but once... A broken arm almost ruined her career, but fortunately it healed perfectly after two set-

tings... Studied music until she was graduated from high school as an honor student when 15.

Shortly thereafter she broke into show business as pianist for a vaudeville act... Two years later located in Memphis... Played with a dance group for four years before joining Andy Kirk's band in 1931... Featured with Kirk for the next 11 years, during which time she achieved national fame as a stylist... A talented arranger, she made numerous scores for the Kirk library... Has also scored for other name bands including Louis Armstrong, Bob Crosby, Benny Goodman, Glen Gray, and Red Norvo.

Since leaving Kirk has fronted her own jazz groups, worked as a featured soloist at supper clubs, and recorded extensively... Has composed many selections, including the standard instrumental *Roll 'Em* and the recent song success, *Pretty Eyed Baby*.

From Record

The accompanying style example is a transcription of Mary Lou's piano solo section from *Walking*, as recorded on Circle 3008. This recording is one of Circle's "New



Mary Lou Williams

Trends in Modern Jazz Music" series and features Mary Lou with the Dave Lambert vocal choir. The selection is one of Mary Lou's original compositions written in collaboration with Lindsay Steele.

If the reader can be classed as one of the millions who have wondered whether or not the work of radical bop experimenters would affect the development of American dance music, then a careful comparison of this illustrated example with the earlier works of Miss Williams will reveal the fact that we

have already accepted a new type of atonal dissonance. Mary Lou has never been content with the current manner of doing things. She has been associated, as an experimenter, with each new phase in the evolution of popular music.

The left hand harmonization of *Walking* illustrates the age-old permanent values of logical voicing and sequence with a bop off-beat accentuation. The melody (right hand) is a free-flowing, wistful, colorful tune which utilizes the bop means of measure-by-measure rhythmic justification instead of the former over all pattern.

Hard to Explain

The new type of atonal dissonance is difficult to explain in words because it isn't born solely of harmonic extensions and chromatic alterations. It does, however, seem to be related to the scientific overtone series and the tendency for people to prefer melodies on the sharp side of pitch.

Mary Lou Williams is a brilliant musician with an extraordinarily fine mind. It is entirely possible that future generations will consider her as one of the few geniuses of this era.

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

Orchestration Reviews

By Phil Broyles

IN THE COOL, COOL, COOL OF THE EVENING

Published by Famous

Arr. by Howard Gibeling

This is one of the tunes written by Hoagy Carmichael and Johnny Mercer for the Paramount picture, *Here Comes the Groom*. Before the split choruses, which includes both the verse and chorus, Gibeling scores an eight-measure introduction and 16 measures of ensemble. After a modulation of four measures, which effectively ascends chromatically to a key one-half step higher, the split choruses are scored in the usual manner. The special is flavored with Dixieland, and the finale is scored as a tutti.

Also published by Famous is a series of arrangements for smaller combinations, of which *Cool* is one. They are scored in two-part harmony with a third part cut in, and then transposed for E flat and B flat instruments, making them applicable to any three instruments the leader may care to use.

From the concert sketch one may extract as many rhythm parts as desired. By changing the octave position of some of the notes in the third part, it is possible that they could also be used by tenor bands. Although only one chorus in length, with first and second endings, they will undoubtedly be of interest to the leader who has only two and three instruments in the front line.

DREAM AWHILE

Published by Robbins

Arr. by Johnny Warrington

Dream, you may recall, first came out around 1936, and was

Mahalia Jackson To Mark 25th Year In Music

Chicago—To celebrate the 25th year Mahalia Jackson has spent in the religious and concert music world, the famed gospel singer will appear tonight (Oct. 19) in her most ambitious local undertaking. It is a concert at the Coliseum, at 16th and S. Wabash, sponsored and promoted by the singer herself.

Recognized as perhaps the top figure in her field during the last decade, when her records on Decca and Apollo brought her voice and personality to countless fans of hot and holy music, Mahalia once spent years singing, unheralded, in storefront churches all over the south and west sides of town. Born in New Orleans, she has made her home in Chicago for the last 20 years.

On the Coliseum program will also be Marie Knight, former associate of Sister Rosetta Tharpe; Bessie Griffin of New Orleans; the Angelica of Philadelphia, and the Dixie Hummingbird quartet, also of Philadelphia. Admission prices range from 76 cents to \$2.50.

very popular at the time. Without the proper setting it could become a bit monotonous because it is very sequential in content, but Warrington has cleverly taken care of this by the use of contrasting counterparts.

After an adequate introduction the split choruses are scored in the usual manner. During the first half of the special, trombones play lead with saxes in support. The bridge is voiced for clarinet lead with muted brass doubling the melody one octave below. Trombones return for the last eight, and brass introduce the finale, which is scored fully for ensemble. Very good arrangement.

SONGWRITER'S CHORD PROGRESSION SYSTEM

Published by Progress

Written by Wis Sochet

This is not only a harmony text for songwriters (as the name implies), but for arrangers as well.

Modern harmonic trends in popular music today have been frequently over-emphasized. The basic fundamentals, although closely related to the classics, have never actually been analyzed. This book not only analyzes the basic and modern harmony of popular music but also systematizes its application.

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Medium Blues Tempo

Big Jazz Stars Continue To Keep Boston In Action

By NAT HENTOFF

Boston—Boston has heard a modern unit working opposite a Dixieland band before, but there never has been so startling a dichotomy in sounds as exists this week at Storyville. The New Orleans great, Sidney Bechet, alternates his tireless vibrations with the equally intense "new sound" of Stan Getz. Billie Holiday opens at the spot for a week on Oct. 29, and the Getz chamber group stays on opposite Lady Day. Wild William Davison and Erroll Garner, among others, are set for November. Storyville is the first club to consistently present all styles of jazz in Boston, and an illuminating thing it is for the "there-is-only-one-kind-of-jazz" partisans of both schools.

New-Type Music

Louis Armstrong's combo has just finished an engagement at the Latin Quarter, the town's most ornate oasis, which usually goes in for the Sophie Tucker-Frankie Laine variety of entertainment. Billie Holiday broke the ice there last year, and it looks as if jazz luminaries have another location spot in the city. The house band at the Quarter has acquired the valuable services of trombonist Dick LaFave, an alumnus of the Goodman, Sam Donahue, and Artie Shaw bands, and one of the most respected musicians in the city.

The Savoy has gone back to a music policy with a relaxed unit headed by Joe Thomas who, his admirers rightly say, is one of jazzdom's most underrated trumpet players. With Joe is veteran trombonist Frank Orchard and Omer Simson on clarinet.

No Competition

Storyville will apparently get no big-name competition from the Hi-Hat this season. The Hat, formerly a bastion of modern jazz, has switched to a more commercial policy, better adapted to the relatively small seating capacity of its room and its reliance for much of the week's gross on its famed barbecue. So Al Hibbler, the former Ellington hunting horn, is there now with pianist Al Vega. Soon to be booked in is Tommy Ed-

Where Bands Are Playing

(Jumped from Page 17)

Singles

Anthony, Val (Captain's Table) Hwd., ne Armstrong, Lil (Nob Hill) Chicago, ne Ash, Marvin (Astor's) Hwd., cl
Baker, Burt (Kuba Kahn) San Francisco, ne
Barron, Leigh (Steak House) Chicago, r
Bennett, Tony (Chicago) Chicago, in
11/17, t
Brown, Louise (Copa) Chicago, cl
Clary, Robert (Cafe Gala) Hwd., ne
Cole, Nat (Harlem) Philadelphia, 1/28-2/3, ne
Damari, Shoshana (Village Vanguard) NYC, ne
Dennis, Matt (Captain's Table) Hwd., ne
Dudley, Clarence "Mop" (511 Club) Baltimore, ne
Eckstine, Billy (Oasis) L.A., Out 10/21, ne
Farrell, Bill (Band Box) Chicago, ne
Fay, Romele (Elwell) Las Vegas, Nev., h
Flowers, Pat (Baker's) Detroit, ne
Frye, Don (Jimmy Ryan's) NYC, ne
Gardner, Jack (Harry's New Yorker) Chicago, cl
Garland, Judy (Palace) NYC, In 10/16, t
Gibson, Harry the Hipster (Bay When) San Francisco, ne
Games, Virente (La Zambra) NYC, ne
Griffin, Ken (Palace) Rockford, Ill., 10/19-21, t
Hall, Juanita (Rendezvous) Philadelphia, Out 10/21, ne
Hamilton, Sam (Byline) NYC, ne
Harper, Ernie (Streamliner) Chicago, ne
Heywood, Eddie (Glass Bar) St. Louis, ne
Hildegarde (Edgewater Beach) Chicago, Out 11/22, h
Hogan, Caire (Bimbo's) San Francisco, ne
Holiday, Billie (Storyville) Boston, 10/29-11/4, ne
Howard, Camille (Paradise) Detroit, 11/2-3, t
Hug, Armand (Wohl) New Orleans, h
Hunter, Lurion (Streamliner) Chicago, ne
Kay, Beatrice (Nicollet) Minneapolis, Out 10/28, h
Kirk, Lisa (Ciro's) Hwd., ne
LaFell, Cappy (Cairo) Chicago, ne
Laine, Frankie (Paramount) NYC, Out 10/28, t
Lawrence, Bill (Chubby's) W. Collingswood, N. J., Out 10/21, ne
Luther, Nellie (Cafe Society) NYC, ne
Mayo, Mary (Ruban Bleu) NYC, ne
Mercer, Mabel (Byline) NYC, ne
Miles, Denny (Leighton's) Ardrey, N. Y., cl
Mills, Sinclair (Plantation) Moine, Ill., ne
Mitchell, Guy (Golden) Reno, In 11/7, h
Mooney, Joe (Squeezer's) Rochester, N. Y., ne
Moosman, Ted (Desert Inn) Las Vegas, h
Page, Patti (Chicago) Chicago, Out 10/25, t
Raeburn, Betty (Park Inn) Roselle Park, N. J., cl
Ray, Martha (Bayshore Royal) Tampa, Fla., h
Reed, Lucille (Streamliner) Chicago, ne
Richards, George (Hunt) Berwyn, Ill., ne
Rocco, Maurice (Oasis) L.A., 10/22-11/4, cl
Short, Bobby (Cafe Gala) Hwd., ne
Southern, Jeri (LaBouf) Chicago, ne
Stevens, April (Chase) St. Louis, In 11/2, h
Strand, Les (Streamliner) Chicago, ne
Sumac, Yma (Pierre) NYC, h
Sutton, Ralph (Condon's) NYC, ne
Terrell, Kay (Heidelberg) Joplin, Mo., Out 11/24, ne
Tobin, Shirley (Seneca) Rochester, N. Y., h
Tucker, Sophie (Chase) St. Louis, In 11/22, h

All-802 Crew With Prado

New York—Perez Prado arrived in town last month. For several weeks he spent his evenings covering jazz events from Birdland to Carnegie hall, and his daytime hours rehearsing a new all-802 band.

Tony DeRisi has been acting as assistant conductor for the new crew, as well as playing in the trumpet section along with Mike Shane, Jack Moots, Fats Ford, and Roger Mozia. Rest of the personnel comprises: trombone—Humberto Jelabert; saxes—George Furman and Tony Farina, altos; Joe Dee, tenor; Irv Greenberg, baritone; rhythm—Prado, piano; Sonny Rivera, drums; Chino Pozo, bongos; Raymond Santamaria, conga; Pacquito Sosa, maracas, and Mike Cardona, bass. Estrella Salinas is the vocalist.

The band was set for a Carnegie hall concert Oct. 13, to be followed by some one-niters, including several army camp dates, taking the band out to California shortly.

wards from the other side of the mountain from which Kate Smith came.

SHORT SETS: Trombonist J. C. Higginbotham still gigging around town with occasional sidetrips to Providence . . . The Hi-Hat has a radio wire on WMEX, immediately followed on the same station by a half hour from Storyville. WMEX also has two half-hour Jazz Albums a week, conducted—using the term gingerly—by this correspondent.

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

Things To Come

(Jumped from Page 15)

Joe Black, piano; Aaron Bell, bass, and Jimmy Crawford, drums, Dickie Thompson, guitar and vocals. *What's the Reason?; Whiskey and Gin, and Dickie's Guitar Boogie.*

BENNY GOODMAN'S ORCHESTRA (Columbia, 9/26/51). Trumpets—Chris Griffin, Bernie Privin, Carl Poole, and Billy Butterfield (on first side only); trombones—Will Bradley, Cutty Cutshall, and Lou McGarity; saxes—Hymie Schertzer and Al Klink, altos; Peanut Hucko and Boomie Richman, tenors; Lennie Hodca, baritone; rhythm—Stan Freeman, piano; Johnny Smith, guitar; Bob Haggart, bass, and Terry Snyder, drums. *When Buddha Smiles; Sunrise Serenade, and You Can't Pull the Wool Over My Eyes* (vocal by Nancy Reed).

LOUIS ARMSTRONG with SY OLIVER'S ORCHESTRA (Decca, 9/27/51). Louis Armstrong, trumpet; Charlie Holmes, George Dorney, Harold Clark, and Dave McRae, reeds; Don Abney, piano; Everett Barkadale, guitar; Frank Goodlette, bass, and Jack the Bear Parker, drums. *Because of You and Cold, Cold Heart.*

TITO RODRIGUEZ' ORCHESTRA (Seeco, 9/18/51). Trumpets—Al Berk, Willie Dubas, and Pacquito and Chino Gonzales; rhythm—Tom Garcia, piano; Ray Tinto, bongos; Chuck Miala, conga; Luis Barreto, bass, and Ignazio Reyes, drums. Tito Rodriguez, vocals. *Boco, Boco; Blam, Blam, Blam; Mambo Madness, and Es tu Felicidad.*

PERCY FAITH'S ORCHESTRA (Victor, 9/25/51). Reeds—Toots Mondello, Bernie Kaufman, Jack Fulton, Al Freistat, and Harold Feldman; a string section and vocal choir; rhythm—Stan Freeman, piano; Frank Worrell, guitar; Frank Carroll, bass, and Terry Snyder, drums. *If I Loved You and Dissy Fingers.*

Same personnel and date with TONI ARDEN, vocalist. Two pops, titles withheld.

BASIN ST. 6 (Mercury, 9/19/51, in Chicago). George Girard, trumpet and vocals; Pete Fountain, clarinet; Joe Rotis, trombone; Roy Zimmerman, piano; Bunny Franks, bass, and Charlie Duke, drums. *That's a Plenty; When It's Sleepy Time Down South; Margie; Last Night on the Back Porch; Basin Street Stomp; Muskrat Ramble; Farewell Blues, and Tin Roof Blues.*

Woody In Benefit To Aid Old School

Milwaukee—An estimated 6,000 persons jammed George Devine's ballroom here Oct. 1 to hear Woody Herman's band play a benefit for the high school from which he graduated.

Entire proceeds were donated to St. John's Cathedral high school in order that they might build a new gymnasium. Earlier in the day, Woody was given a roaring welcome at the school, complete with brass bands and cheerleaders.

Vaughan, Sarah (On Tour) MG
Walter, Cy (Drake) NYC, h
Washington, Dinah (Harlem) Philadelphia, Out 10/21, ne; (Apollo) NYC, 10/24-11/1, t
Wellington, Kokomo (St. Moritz) Chicago, cl
White, Ellen (Phillips) Kansas City, h
Whiting, Margaret (Chase) St. Louis, In 10/18, h
Williams, Alonso (Tony's Cellar) Chicago, ne
Williams, Joe (DeLisa) Chicago, ne
Wilson, Julie (St. Regis) NYC, h
Wittwer, Johnny (Hangover) San Francisco, ne

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Harold L. S. Cowen
(My Commission expires August 31, 1952.)

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SWINGIN' THE GOLDEN GATE Frisco 'Jazz Pops' Bash Proves To Be Mild Affair

By RALPH GLEASON

San Francisco—The "Jazz Pops" double-header concert presented by Jimmy Lyons and Don Barkadale was a very mild affair, artistically and commercially. A lukewarm crowd of about 900 came to the matinee performance at the Downtown theater in Frisco on Sept. 23 and that night about the same number showed up at the Berkeley High School auditorium.

Singer Kay Brown, who came up with Maynard Ferguson for the day, was an added starter at the evening performance, singing three numbers.

Another Surprise

Blues singer Joe Turner was another surprise, to say the least. He appeared at both performances and sang his hit *Chains of Love*. It was a gorgeous piece of miscasting by any standards.

Audience reaction was very strong for Paul Smith's humorous piano, for the fine performance of the Vernon Alley quartet (which keeps on proving you don't have to go out of town to get top notch talent) especially pianist Richard Wyands, and for Shelly Manne.

Betty Bennett, off to a bad start with her opening number in Frisco, steadied down and got the house with her next tune—the slow

kind she excels at. She went over very well in Berkeley.

Good and Bad

Armando Peraza, the bongo kid, was strictly a drag at the afternoon performance but it wasn't necessarily his fault. At the Berkeley show he was presented much better and went over very well with the crowd.

Shorty Rogers and Art Pepper rounded out the L.A. contingent. Cal Tjader did some nice things on drums and on vibes at various times. He and Jack Weeks, with Andre Previn on piano, accompanied Betty at both shows.

Previn, showcased in a solo spot on both programs, displayed the somewhat frightening facility he possesses, played some very pretty things, and definitely pleased the audience. Jazz performers could take lessons from this guy—he knows how to come out on the stage like he belongs there.

Reaches Heights

But the set with Joe Turner was the height of something or other. If there's anything that sounds worse than modern cats trying to blow blues it must be Dixielanders trying to blow modern. Anyway they have absolutely no feeling for the blues as a form and instead of being trouper about it, they goof. Turner never should have been on the program but once there he deserved better support than he got.

Lyons and Barkadale with their two partners, Johnny Noga and

Bassoonist With Brubeck Drafted

Hollywood — Freddy Dutton, whose jazz bassoon notes gave a "new sound" to the Dave Brubeck unit which made its debut recently at the Surf club here (*Down Beat*, Oct. 19), got his call from Uncle Sam and departed for military service during Brubeck's stand here.

Gene Englund replaced him (Dutton played string bass and doubled on bassoon) for the balance of the Surf club stand, which was to close Oct. 25.

Guido Cacitanti, lost about \$500.

The Berkeley law, alerted to the concert by the state narcotics bureau, which apparently is going to make a practice of looking in at jazz concerts in the future after some secondhand reports, said it was a very tame affair. They sure were right.

BAY AREA FOG: Jack Minger has returned to his first love, research chemistry, but continues to play trumpet at Sunday bashes at Ciro's with Jack Sheedy, who is now a daytime chlorophyll tablet salesman... Anne Shelton opened at the Mark Hopkins Oct. 9... Claire (Shanty) Hogan at the new Bimbo's, which used to be the Bal Tab.

T-99, the current Jimmy Nelson-Peter Rabbit trio hit, was waxed here several years ago for Oakland promoter Ollie Hunt, who has a deal with Modern whereby he pre-samples certain discs in the local blues market and if they go, Modern leases them... There's one record man in town who has been trying to catch up to singer Gloria Rucker for over a year. Everytime he follows a lead, she's gone. Latest is, he went in to hear Brubeck in L.A. and missed her by a couple of nights... Wilbert Baranco is giving the "Survey of Jazz" course at the University of California in Berkeley this fall, while Frances Moulthrop gives it in Frisco.

Shorty Rogers, up for the "Jazz Pops" concert, revealed his new band will have Milt Bernhart in it... Del Courtney's wife Mary Ann divorced him after four years, charging "cruelty" and Rhoda Welch has shaken Eddie Fitzpatrick after three years. Eddie is currently at the Hotel Mapes in Reno... Sparky Berg now sparking Sal Carson's band instead of Orrin Tucker's.

Joe Turner doing a number of gigs out of the Bay Area in Stockton and elsewhere, using Ernie Lewis to front a band which occasionally featured Teddy Edwards on tenor... Dexter Gordon has the band at the 150 club... Sidney Bechet will probably be here for a Hangover club date in January.

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(See Page 4)

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Hampton Sounds Warning

(See Page 2)

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Pres Takes 'Blindfold Test'

(See Page 12)

★ ★ ★

On The Cover Frankie Laine

