

DOWN BEAT

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Scattered Poll Returns Show Some Newcomers

Chicago—A couple of hundred scattered ballots, principally from Canadian subscribers, had been received in the 15th annual Down Beat band poll at the time this issue went to press, hardly enough to indicate any definite trend toward 1951 favorites, although they are tabulated below.

There had not been sufficient time lapse for the return of more than a few dozen of the hundreds of ballots mailed overseas last month to foreign subscribers and to readers in the armed forces.

Not All Out

Because of the interruption in routine occasioned by the removal of Down Beat's offices to new quarters on Oct. 1, only about half of the thousands of blanks to domestic subscribers had been distributed.

Response to date, however, does indicate that the vote this year will be a heavy one, probably setting a record for returns, and that some new names will be cropping up in some of the categories. For example, in the instrumental combo division, the Big Four (the new Ventura-Rich-Jackson-Napoleon group) is garnering early votes, although it only has been heard in Toronto and Chicago.

Other newcomers in the first returns are the Billy Williams vocal combo unit, probably due to its television work; Art Pepper, alto saxist with Stan Kenton; Tai Farrow, guitar player whose work with

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'Jazz Clubs' Take Rap In S.F. Again

San Francisco—George S. Maloney, supervising inspector of the California state narcotics bureau, told a state assembly sub-committee hearing in San Francisco Oct. 12 that "hot jazz hangouts in the Fillmore district" were a source of supply of dope to minors.

Just what Maloney means by "hot jazz hangouts" is a little obscure to music business people here, as for the first time in years there is practically no live music in the Fillmore district during normal night club hours. There are a couple of after-hour spots, one operating for some time and featuring a jazz policy. However, if these places are considered danger spots it seems odd that they are allowed to operate at all.

San Francisco Police Chief Michael Gaffey, however, disagrees 100 percent with Maloney. Chief Gaffey says Maloney "doesn't know what he's talking about" when he declared there was a major dope problem in the city, and wondered why Maloney didn't come to the police department with his complaints.

—Ralph J. Gleason

Red Faces Dept.

"I understand that the department of the treasury is sponsoring the Sammy Kaye orchestra. This must cost even more than *The Shadow* and other programs."—Sen. Geo. D. Aiken (R., Vermont), Sept. 12.

"I am informed that at that time Sammy Kaye was contributing his services to the treasury department . . . I wish to give him credit for contributing when he was not under private contract." (Same senator, Oct. 9.)

(Sammy Kaye's *Sunday Serenade* was aired for some time as an AFM donation to aid the defense bond campaign.)

Rogers, Russo Works Are Peaks Of '51 'Innovations'

By MACK McCORMICK

Houston—Once again Stan Kenton is displaying the intellectual, concert stage facet of his schizoid musical personality. The 1951 edition of "Innovations in Modern Music" is, as its predecessor, leaving audiences thrilled and impressed but understanding little of what has been played. The encouraging factor is the return to the boxoffice of the Kenton fans who, this year, have an inkling of what to expect.

The 40-piece ensemble presented the third concert of the current tour to a capacity house at the Music hall here on Sept. 29. While the format followed that established last year, an entirely new set of innovations, excepting June Christy's material, was supplied by composers Shorty Rogers, Bill Russo, Franklyn Marks, Pete Rugolo, and Kenton.

Shorty Represented

Rogers, although not accompanying the group on tour, was well represented with his descriptively titled *Sambo* and a set of concert-like vehicles for individual soloists: *Art Pepper, Maynard Ferguson*, and an untitled tenor opus for Bob Cooper which may also wind up bearing the same name as the musician it serves to showcase.

Bill Russo supplied another of those moody, emotionally descriptive trombone pieces—one recently recorded by his own band in Chicago—introduced as *Emui*. Harry Betts was the soloist. Russo also took credit for the dynamic tonal effects of the French horns, tuba, trombones, trumpets, and cymbals in *Halls of Brass* and for the unique and fascinating *Improvisations*—the evening's outstanding meld of the talents of the two score musicians in the development and presentation of an idea.

This latter work featured four-part contrapuntal improvisations within the arrangement by Art Pepper, Bob Cooper, Conte Candoli, and trombonist Russo.

Limited

Kenton's own contributions were limited to *Shelly Manne*—a demonstration of the abilities of that drummer—and one concession to those who came to hear the old stuff, *Opus in Pastels*.

The old standby, Pete Rugolo, was in evidence with a piece in the Americana style of writing tagged *Saluta* and his arrangement on *Love for Sale*, the only non-original heard outside the vocal portions.

The remaining innovations were supplied by Schillinger student Franklyn Marks, whose concert opener, *Spirals*, set off the strings against a multitude of rhythm patterns, and Manny Albam with his latinateque *Samana*.

The 1951 *Montage* of Kenton hits is a tribute to the recent accomplishments of the dance band, using only recorded material of the past year: *September Song*, *Viva Prado*, *Dynaflow*, *Laura*, *Jump for Joe*, etc.

Contrast

While the instrumental offerings were of fresh thought and imagination, the two appearances of vocalist June Christy depended, by extreme contrast, mostly upon old dance band arrangements: *Lullaby in Rhythm*, *Easy Street*, *Come Rain or Come Shine*, and *How High the Moon*, together with the more recently done *I'll Remember April*. And the two selections prepared for this tour, *Lover* and *All God's Children Got Rhythm*, boiled down to nothing more than unsuccessful attempts to reconcile innovations and pop tunes.

On the latter three, Christy, who obviously feels no kinship with a string section, was uncomfortable and appeared just as confused by the numerous switching of tempos as the audience. On hearing the older material revived it was disheartening to discover the inability

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Elliot Lawrence Gets New Manager

New York—Elliot Lawrence has signed a personal management contract with Ray Bloch Associates for radio, TV, and movies.

While Bloch seeks a movie background scoring assignment for Lawrence he will continue on the road under the booking aegis of Associated (Joe Glaser).

DeFranco Band Faces Breakup

New York—With his band on the verge of a breakup after a three-week layoff in New York, Buddy DeFranco has switched agencies.

His paper with GAC was torn up by mutual consent and he has signed with the Gale office.

Buddy told the *Beat* he would try to hold the big band together, though he might be forced to go out with a seven-piece combo for awhile until bookings for the larger personnel are lined up by Gale.

Still recording with a large outfit for MGM, he cut another session Oct. 19.

Belafonte In A New Role

New York—Harry Belafonte, back in the singing world after the folding of his Greenwich Village restaurant, has changed his style and started a new act.

Teaming up with guitarist Craig Work, he opened last week at the Village Vanguard in an act devoted mainly to folk songs, work songs, and calypsos.

Chi's Civic Opera Will Host 3 Jazz Packages In Week

Chicago—Jazz, in the form of three huge concert packages, blows into the Windy city like a tornado during the week of Nov. 10. And all three groups will appear at the same spot—the Civic Opera House.

Opera House manager Herb Carlin has announced that the schedule of this "jazz week" will be as follows: Stan Kenton, the evenings of Nov. 10 and 11; Billy Eckstine and George Shearing, the evening of Nov. 13, and the Big Show (Duke Ellington, Sarah Vaughan, Nat Cole, other acts) the afternoon and evening of Nov. 18.

Only jazz group missing from the week was Norman Granz' *Jazz at the Philharmonic*, which played the Civic on Oct. 14 to a house of more than 4,000 (regular seating capacity: 3,649) and is said to have grossed some \$12,000.

Eckstine-Shearing Tour Gets Off To Flying Start

Hollywood—Billy Eckstine, the George Shearing quintet, and a bop unit headed by trombonist Benny Green took off on their joint concert series with a tee-off date at the Shrine auditorium Oct. 12 that turned away some 2,000 disappointed latecomers. The Shrine, which only a week previously was the scene of another sellout for the Dixieland Jubilee (see story on page 2) seats 6,700.

To many of those present it appeared that the Shearing group stole the show from Eckstine. Shearing opened the second half of the show after intermission, and impresario Gene Norman had to entreat Shearing supporters to calm down and desist in their "We want Shearing!" shouts in order that Eckstine could take over.

Green Opens

Benny Green's combo opened the show. He has Joe Newman, trumpet; Eddie Davis, tenor; Kenny Clarke, drums; Tommy Potter, bass, and Eckstine's personal piano man, Bobby Tucker, ably taking care of his department.

Green, who has appeared here previously with Norman Granz and on a Charlie Ventura concert, again registered solidly as one of

the great instrumentalists of the day. Eddie Davis, new to this territory, is a blow-off tenor man full of all the old tricks and a few new ones of the kind that set the kids to screaming at "blues-rhythm bashes."

Wayne Absent

Shearing had a new guitarist in place of Chuck Wayne, said to have been forced out "at the last minute due to illness." Youngster, Dick Evans, is excellent, but had not had time to master thoroughly all of the standards in the Shearing repertoire.

Joe Roland, the new vibes man, appeared to be falling into the Shearing pattern with no difficulty. Denzil Best, drums; and Al McKibbon, bass; filled out the unit, strictly a showcase for Shearing rather than an integrated ensemble nowadays.

Eckstine was backed by Tucker, Clarke, and Potter on his numbers.

—gem

Artie Shaw's Pre-Dowling Date



London—Artie Shaw's steady date in London after he first arrived, and before he met and announced his engagement to movie actress Doris Dowling, was Sue Carson, the little cabaret comedienne pictured with him above. Sue and Artie made the spots this night, but shortly thereafter came Artie's announcement that he planned to marry for the seventh time.

Veterans Force Cancellation Of Weavers' Date

New York—The Weavers, reported in the last *Beat* to have opened at Iceland in line with that spot's new name talent policy, were canceled at the last minute in a big political uproar started by the Catholic War Veterans of America, with the assistance of Howard Rushmore, an anti-Communist "expert" on the *Journal-American*.

Abbe Goldstein, operator of the spot, stated that he could not afford the risk of having the place picketed. The Weavers were booked under an AFM contract; their arranger, Pete Seeger, is a banjoist and a Local 802 man.

Seeger's political background was the chief cause for the flurry. Seen on TV when he played and sang at the Wallace presidential campaign rally in Philadelphia, he has a long record of associations branded by the CWV and JA as leftist.

This is believed to be the first time that any act has been forced out of a New York club job through this type of political pressure.

Konitz To Play Week In Sweden

New York—Lee Konitz flies to Sweden on Nov. 17 for a week of concert dates set by the Nils Hellstrom agency. The *Tristano*-trained alto star has been occupying his time lately with a daytime job for British Information Services. This will be Lee's first trip abroad.

Tyree Glenn, trombone-and-vibes man who has toured extensively on the Continent, will make the trip with Konitz and will appear on the same dates with him, in a different group.

Ella Re-Signs With Decca

New York—Squelching rumors that she might join the rest of the *JATP* stars on the Mercury label, Decca announced last month the signing of Ella Fitzgerald to a new five-year contract.

Ella's first disc, cut in June, 1935, was *Are You Here to Stay?* with Chick Webb's band for Decca. As if in answer to the question, she has stayed with the label ever since.

Small Contract

New York—Vocalist Mary Small has been signed by King records. On her first date she was backed by husband Vic Mizzy and a full band.

Sarah, Friends On The Cover

Now touring together in the "Biggest Show of 1951," which has been breaking boxoffice records all along the route, are the cover subjects for this issue, Sarah Vaughan, flanked by dapper Nat (King) Cole and the suave Duke Ellington. The three stars will appear, surrounded by their mammoth production, at the Civic Opera in Chicago for afternoon and evening performances on Sunday, Nov. 18. *Down Beat* will sponsor this particular presentation, although not participating in the financial end of the arrangements.

Crosby Band Reunited For Fourth Dixie Jubilee

Huge Crowd On Hand For Event

By Charles Emge

Hollywood — Whether or not the "Great Dixie Revival," as some have called it, is on the wane is still open to argument, but there's no argument over the fact that L.A.'s Fourth Annual Dixieland Jubilee, staged at the Shrine auditorium by plaster pitcher Frank Ball and Gene Norman, was another smashing boxoffice success.

The affair drew a turnout of well over 6,500, with seat prices set at a top of \$3 plus tax. There were several hundred turnaways. The gross was in excess of \$15,000, tax deducted.

Main Attraction

The main attraction this year was held to be the reunited (for this occasion) Bob Crosby band, with ex-Bob Cats Billy Butterfield and Bob Haggart flying in from New York to make the show.

However, it's a good guess that the boxoffice magnet in these extraordinary affairs is a combination of many factors. One is the radio air time for promotion that Ball and Norman have access to on their own KFWB shows; another is the fact that each of the numerous combos featured on their shows has a considerable following of its own. These followings put together are bound to add up to a crowd.

As usual there was plenty of argument as to how much of the show was good jazz and as to whether some of it was jazz at all. Even the stoutest advocates of tuba-and-banjo jazz found the Banjo Kings (which became an ensemble of some half dozen banjo players, backed by piano, bass, and drums, plunking noisily at the inevitable *World Is Waiting for the Sunrise*), something definitely more than mellow, almost certainly overripe.

Nostalgia

The reunion of former members of the Bob Crosby band, fronted by the amiable, pleasant guy whose sole contribution to that venture was his name and his ability to keep time to the band with a baton, had a certain nostalgic appeal.

Ralph Peters, as stage manager with the difficult assignment of keeping tab on some 60 musicians in nine different bands and maintaining some semblance of an organized production, did a creditable job, under the circumstances.

Cast in Order of Appearance

KID ORY'S CREOLE JAZZ BAND. Kid Ory, trombone; Joe Burchess, clarinet; Teddy Booker, trumpet; Lloyd Glenn, piano; Minor Hall, drums, and Ed Garland, bass.

BOB McHARGUE'S RAGTIMERS. Bob McHargue, clarinet; Bob Higgins, trumpet; Moe Schneider, trombone; Pete DeSantis, piano; George DeSantis, drums, and Ray Lutherwood, bass.

TURK MURPHY'S JAZZ BAND. Turk Murphy, trombone; Bob Helm, clarinet; Don Kinch, trumpet; Wally Ross, piano; Pat



Hollywood—When Billy Butterfield and Bob Haggart flew out to the west coast for the Fourth Annual Dixieland Jubilee (reviewed on this page), telefilmer Lou Snader grabbed the chance to add the temporarily-reassembled Bob Crosby

library of musical transcriptions. Learning about some of Snader's equipment are, left to right, Butterfield, Warren Smith, Nappy Lamare, Jess Stacy, Matty Mallock, Haggart, and Ray Bauduc. Snader is third from the right.

Blue Note Buys Moody Masters

New York—The James Moody with strings records described in the *Beat's* recent article on jazz in France have been set for release here on Blue Note records.

Recorded in Paris last July with Andre Hodeir conducting, the session featured five sides of alto and three of tenor by Moody using strings, woodwinds, harp, and rhythm.

Teresa Brewer Gets Backing From Pleis

New York—Jack Pleis, who supplied the backgrounds for Teresa Brewer's biggest hits on the London label, was due in town last week to handle her first Coral session. Teresa is one of a flock of new stars on Coral. Another is Eileen Barton, who transferred from the semi-inactive National label.

FATSON, banjo, Johnny Beant, drums, and George Bruus, tuba.
SIXTET FROM HUNGER. Ed Shrivaneh, guitar & banjo; George Shaw, trumpet; Joe Yaki, trombone; Blake Reynolds, clarinet; Noble Cornall, drums; Charles LaVere, piano, and Country Washburne, tuba.

BANJO KINGS. Dick Roberts and Red Beaudron, banjos; Frank Thomas, piano; Jerry Haman, drums; George Bruus, tuba. (This group was augmented with four banjo players from other groups in selection that brought Act 1 to close.)

FIREHOUSE FIVE PLUS TWO. Ward Kimball, trombone; Danny Alcaine, corset; Clark Malley, clarinet; Frank Thomas, piano; Harper Gelf, banjo; Jerry Haman, drums, and Ed Peters, bass.

PETE KELLY'S BIG SEVEN. Dick Cahoon, corset; Matty Mallock, clarinet; Moe Schneider, trombone; Ray Sherman, piano; Nick Ferial, drums; George Van Epe, guitar; Ted DeWitt, bass.

PETE DAILY'S CHICAGOANS. Pete Daily, corset; Bert Johnson, trombone; Bud Brown, tenor; Shippy Anderson, piano; Donald Hanks, tuba; Hugh Allison, drums; Leslie Esterline, banjo.

BOB CROSBY BAND. Trumpets—Charlie Teagarden, Billy Butterfield, Ray Linn, and Zaki Zakiy; trombones—Warren Smith, Ted Vesely, and Moe Schneider; (Jack Teagarden on solo specialties); saxo—Matty Mallock, Eddie Miller, Chuck Contry, and Willie Schwarz (alternating with Don Rand); rhythm—Sam Wrightman (Joe Stone) with the Bob Cats), piano; Phil Stephens (Bob Haggart with the Bob Cats), bass; Nappy Lamare, guitar, and Ray Bauduc, drums.

Alan Dean Ready To Bid For Success In America

By LEONARD FEATHER

New York—In the U.S. for the last couple of years the male vocal winner in the *Down Beat* poll has been Billy Eckstine, who's a good musician as well as a great singer. In Great Britain for the last couple of years the male vocal winner in the *Melody Maker* poll has been Alan Dean, who's a good musician as well as a fine singer.

In the U. S. the bop movement enjoyed a valuable early impetus from the bop band assembled by Billy Eckstine. In Great Britain the bop movement enjoyed a similar shove from the co-op bopset organized by Alan Dean.

Fought Handicaps

Billy Eckstine has reached the top after fighting the handicap of race prejudice. Alan Dean has hit the peak after fighting the handicap of polio.

At this point it might be smart to stop drawing dumb analogies and talk about Alan Dean, before he gets impatient and skips back to England. Alan is a handsome lad of 27 who landed here a few weeks ago with his wife and his manager-agent Ken Pitt. Ostensibly it's just a visit, but it seems likely, if things go well, that Alan may decide to stay.

A product of East Ham, London, Alan played gigs as an accordionist at 17, got his first break while he was singing for \$20 a week at the Nuthouse (this is a night club?) and was signed for his first broadcast in 1942.

Europe Tour

He toured Europe with Oscar Rabin's band, in which Beryl Davis' pop worked, and recorded a duet with Beryl; played Monte Carlo with Ambrose's ork, then went into the vocal-group business and was soon as busy as six Ben Yosta.

Alan's recording career has been a diffuse one, marked by such events as the time when he did a rush job of recording *Autumn Leaves* especially for release here on the London label. After all the rushing, the record never came out here.

Then there were a couple of sessions on which he sang nothing but bop; and one date, with a group of *Melody Maker* poll winners, recorded in the lobby of a London hotel. "It was so informal," he says, "I felt very relaxed—but it was a little odd to see the waiters passing through the lobby in the middle of a number."

No One Influence

Alan's fine ballad style doesn't reflect any one influence. "I like Eckstine and Torme both for different reasons, and Sinatra when he was at his peak," he says.

Alan and manager Pitt are a little bewildered at the multiplicity of Operation Starmaking over here, at the hundreds of disc jockeys and publicity media involved. In England, they point out, a single record plug on the BBC show run every Saturday night by former bandleader Jack Jack-



Alan Dean

son is so powerful that Jackson is forbidden to play the same disc more than three weeks in a row. He is said to have 15 to 20 million listeners.

Similarly, one short paragraph in one of the few thin London newspapers is as valuable as whole columns buried in one of Manhattan's bulky dailies.

Next Step

Alan has gone about as far as you can go in British show business it seems, and thus feels the next step has to be something over here—exactly the same spot in which George Shearing found himself five years ago.

"The top vaudeville acts in England," he declares, "those that are up as high as \$3,000 a week, are allowed to keep sixpence out of the pound. That means they're paying 97 1/2 percent income tax."

Sit right down and make yourself at home, Alan—we can see you have nothing to lose!

Perez Prado Sets West Coast Dates

Hollywood—Perez Prado, with his band of Local 802 boys, returns to the west coast for a series of dance and concert dates, arriving here Nov. 12. His one-night schedule, still dependent on outcome of negotiations to play the Paramount theater here, will include two stands at the Zenda ballroom, where Prado racked up his first U.S. triumph, now set for Nov. 22-24.

Experts Voice Their Opinions

Hollywood — Ed Note: The Annual Dixieland Jubilee in Los Angeles seemingly has become an established yearly event, on its way to becoming an institution. Aside from entertainment, does it or does it not contribute anything of value toward advancing and perpetuating the music it is supposed to represent?

To help answer this question *Down Beat* herewith presents the considered opinions of a number of persons active in different fields of music, all with judgment based on experience and knowledge.

RAY AVERY (operator of L.A.'s Record Round-Up, jazz record specialty shop): "As a whole I thought that this Jubilee was better than previous performances. However, I don't think that the Dixieland Jubilee will continue to be a success unless they make some of the following changes—one, bring in at least one great New Orleans-type band, such as George Lewis or Papa Celestin; two, shorten the program by eliminating some of the local 'studio bands'; three, add a little variety by having an outstanding piano soloist or blues singer."

DICK BOCK (former vice-president of Discovery records, producer of the Dizzy Gillespie-Johnny Richards sides and others): "From where I sat it all seemed like good clean fun. Certainly nobody played his best. Billy Butterfield and Jack Teagarden were most disappointing, Fud Brown most humorous. High spot of the evening for me was the clean swinging group of Dick Cathart. His playing stood out head and shoulders above the other hornmen."

NESUHI ERTEGUN (jazz authority, currently presenting "Survey of Jazz" at UCLA, where it has the largest enrollment of any extension course at the university): "Small groups of musicians are lost on the immense stage of the immense Shrine. To play well under such circumstances is practically impossible."

"Too many mikes badly mixed distorted the music; the loud bands were made to sound soft, the soft bands loud. One Bob Crosby band number came out as a bass solo accompanied by orchestra. For me the outstanding musician was Don Kinch (Turk Murphy's trumpet player). The only other consistently good performer was Charlie LaVere (piano with the Sextet from Hungary)."

"Everybody else was tense, tight. The Hollywood Dixie boys use too many cliches. Jammings gets awfully tiresome when you always hear the same ideas."

"At least the Turk Murphy and Rosy McHargue bands tried to play ensemble music. The Banjo Kings and Johnson Rag (by Pete Daily band featuring Fud Brown) were the worst things I have ever heard in any style of music at any time."

FLOYD LEVIN (president, Southern California Hot Jazz society): "Best Jubilee yet. Most impressive: Moe Schneider, Nick Patool, Turk Murphy, Charlie LaVere, and the Bob Crosby band. In four hours of entertainment only two weak points, the Banjo Kings and Pete Daily's Johnson Rag, and these received the biggest acclaim from the huge crowd. So—can they be termed weaknesses?"

JACK LEWERKE (manager of California Record Distributors, writer for several jazz publications): "I thought it was the best of the Jubilees to date, because of the variety of the program, for instance, from New Orleans jazz to the Bob Crosby big band. The whole program showed more polish than the previous ones and the timing was better. If they'll just get George Lewis here from New Orleans, I'll be happy."

Monte Does Double Take, Weds



Hollywood—Frank (PecWoo) Monte, personal manager for Harry James for a number of years, checked over the band personnel recently and did a double—right in front of him, for almost as many years, was a member with greater potential than he had realized. With his usual resourcefulness, he did something about it. The result? Mr. and Mrs. Frank Monte. Mrs. M. is the former Viola Paulich, 24, secretary to Mr. James and a member of the organization for seven years.

Come On-A Stan's House, He Give You Harpsichord

New York—"Better get down to the studio a little early," said Mitch Miller to Stan Freeman. "We're going to use a harpsichord."

So Stan Freeman went to the Columbia studios and cut *Come On-A My House* with Rosemary Clooney, barely aware that this was the greatest musical event since little Satchmo, playing in the streets of New Orleans, fired the Shot Heard 'Round the World. (Or, at least, since Johnny Guarneri left the Gramercy Ave.)

For a Song

"Fernando Valenti, a fine harpsichordist who'd loaned his instrument for the session, helped me figure out the seven pedals and two keyboards. You know how he got the harpsichord? He once wrote a tune that Freddy Martin recorded, and had it built to order with the \$5,000 royalties he earned from the record."

Stan paused to hand me a copy of his new Columbia LP, which is entitled *Come On-A Stan's House, He Give-A You Harpsichord*, though neither Stan nor the harpsichord is Armenian.

"I still don't think I take full advantage of all its uses," he added.

He hasn't taken full advantage of all the publicity, either. To make a guest radio or TV appearance he would have to lay out a \$200 harpsichord rental fee.

Only Seven

Local 802 lists exactly seven harpsichordists, one of whom lives in Beverly Hills. Of the other six, only Valenti, to Stan's knowledge, owns his own instrument and is willing to rent it out—"and even he guards it with his life while you're using it."

Very sensitive instrument, it seems—goes out of tune at the drop of a pitchfork. Also, notes can't be damped with the hands as on a harp, so the sounds have a tendency to run into each other and you must play very staccato.

Despite the harpsichord identification, Stan still considers himself primarily a pianist. His Rodgers and Hart piano LP is due out soon on Columbia. He's been heard almost every Sunday for years, teamed with Cy Walter, on *Piano Playhouse*, over ABC. He and Cy and Martha Wright had a TV show, *Three's Company*, in which he showed his talent as a satirist and comedian-at-the-piano.

Bop, Too

Stan is just about the only competent classical pianist who can run the whole gamut of music, even plays good bop (that was his solo on Bird's *Just Friends*).

So you see, he has no intention



Stan Freeman

Video Means The Rebirth Of Band Biz, Says Calloway

New York—Show business in general may be suffering from a case of acute televisionitis, as claimed by theater operators and night club owners across the country, but Cab Calloway, who has done almost 90 guest shots on TV, is inclined to give TV a glowing green light so far as band business is concerned.

In fact, Cab feels that video may mean the rebirth of band business! Flying 900 miles out of his way to appear singly on Ed Sullivan's CBS-TV *Toast of the Town* and, two days later, on DuMont's *Cavalcade of Bands* with his new all-star band, Calloway found out that the trip paid off not only in hard, firm dollars but that it also resulted in a string of one-nighters through the Midwest for his band.



Cab

"I have one of the greatest, if not the greatest band I ever had," Cab says, "and Frank Bunetta's presentation of the band on *Cavalcade* was the greatest audition we could have given. Popular response and promoter response was so unbelievable that we had set up our entire midwestern tour within a week of the two telecasts."

Just Discs

In recent years, Cab points out, bands have been at the mercy of the artist and repertoire men of the major record companies. Records have supplied the promotional buildup and, as a consequence, bands without record contracts or bands given poor tunes to record fell by the wayside. Public taste has been dictated by records.

But because of the appetite of weekly TV shows, new bands are needed constantly, thus most major bands get a chance to show their wares on one show or another. During the last year *Cavalcade of Bands* and *Kreisler Bandstand* were regular weekly users of bands, while Ed Sullivan, Milton Berle, Dave Garroway, and others used bandleaders fairly often and, occasionally, full bands. And Frank Dailey's *Meadowbrook* TV show became a weekly feature towards the end of the season.

With the competition for newer and better shows, some 50 different bands were seen on TV from New York during the 26-week season. Thus the public had a chance to meet 50 different bands on their own grounds, to sample the best of their wares, to see them at work.

A Plug

"The ultimate effect," says Calloway, "is that TV acts as a movie trailer for the bands presented. It

has an out-and-out 'plugging' effect. The dancing public sees the attraction on television. They see the best numbers in the bands' books. Their appetite is whetted and they want to see the band in person when it plays at the local dance hall, theater, or club.

"Promoters, by the same token, get to see bands which may not have played their territory in months or even years. They have a chance to test local reaction to the band. They know what to buy—and they're not buying a pig in a poke."

In Calloway's case, operators actually report that the kids have 'discovered' the vet showman via TV and look upon him as a new star. They are excited by his showmanship and his fine band and they want to see him locally.

Why Just Bands?

Why, you may ask, does TV help band business and hurt other forms of show business? Cab has an answer.

"Virtually any night on TV you can see good dramatic shows which can be substituted by the viewer for movies. And almost every night good variety shows are available. But band shows are rare and of short enough duration that they only give a sample—just enough to whet the viewer's appetite. If he wants to dance or to see more of the band, he must attend local dances when the bands come to town."

In other words, movie, vaudeville and club fare are available nightly on TV. Dance music is not.

Another TV factor which moves in Calloway's favor is the increased awareness of showmanship by regular TV viewers.

All Critics

"Even the kids in Cranberry Corners, Idaho, who never saw a 'live' show in their lives, know what's good and what's bad in the theater today. If they can view TV in their area, they know showmanship—and they look for it in bandleaders and bands. No longer can a band get away with blowing the tunes deadpan at the small town American Legion hall. They'll get booted off the stand."

The question of the future of band shows is unanswered at this writing, with *Bandstand*, *Meadowbrook*, and *Cavalcade* off the video waves, but there will be a future for bands in TV, and the smart bandleader will do all he can to fit into the picture. Calloway? He'll be first in line. —Al Portch

Singleton Says Goodbye To H'wd

Hollywood—Zutty Singleton, one of the few great jazz musicians who "grew up" with the music and has remained active to the present day, pulled stakes last month and headed for New York, where he was joining a jazz unit organized by Mezz Mezzrow for a six-month tour of Europe under the sponsorship of Hughes Panassie and the Hot Club of France.

Zutty, who has been part of the Hollywood music scene for the last 10 years, took his wife Marge and their dog Bringdown. And he indicated as he departed that, present conditions in music being what they are hereabouts, he would not be back if he could help it.

National Recognition Due For Pianist Al Vega?

By NAT HENTOFF

Boston—Twenty-eight-year-old Al Vega, one of Boston's few regularly employed modernists, has recorded an LP for Prestige, an event which may augur national recognition for the multi-talented pianist, arranger, composer, and teacher. A

graduate of the New England Conservatory and the Schillinger school, Al combines a full day of teaching piano, modern theory, and improvisation with nightly pyrotechnics at the Hi-Hat, where he is starting his third year.

Among Al's originals are such W. H. Auden-titled flights as *Soft, Light, and Cool* and *Fantasy for Flatted Fifth*. Al has worked with Billy Eckstine, Billie Holiday, Charlie Parker, and other jazz luminaries when they've been in the area, and has frequently headed his own small units.

A thorough professional, he has played with all varieties of bands, from the rumba kick to Victor Lombardo, but he fervently prefers jazz. With him on the Prestige date are two other gifted Boston musicians, bassist Jack Lawler and drummer-bongoist Sonny Tocalof.

Billie Holiday is completing a week at Storyville to the delecta-

tion of the city's many Lady Dayites. On Nov. 5 Wild William Davison, on leave of absence from Condon's, changes the Storyville volume level to double forte. There is talk of Lennie Tristano's group being imported within the next few weeks, in which case a large percentage of New England Conservatory students will hold nightly seminars at Storyville.

Archez at Savoy

The Savoy has been gratifying the undergraduate taste with the Jimmy Archez band. Savoy's Dixieland policy seems set for a consistently successful season. Receipts so far have warranted the arrival on Nov. 12 of trumpeter-author-monologist, Wingy Manone. . . The Picasso of jazz, Slim Gaillard, played a good two-weeker at the Hi-Hat. . . Modernists experienced unexpected kicks when Jo Jones showed up at Storyville for a one-week date with un-

announced tenorist Zoot Sims. They played opposite Sidney Bechet's first week. . . Local musicians still marveling at the musicianship of drummer Joe Marshall with the Johnny Hodges unit.

Diz Gives Factionalism The Gate, Joins Lineup At Yancey Memorial



(Photos by Ralph Jungsblum)

Chicago—Just about every Dixieland musician in town showed up to pay his respects to the late Jimmy Yancey at a memorial session held one recent Saturday afternoon at the Gaffer's club. Admission was charged, and the total proceeds went to Mama Yancey, the pianist's widow. Among the bands which played were those of Jimmy Iles, Art Hodes, Lee Collins, Booker Washington, and Royal Garden Seven (on this occasion called the Chicago Night Hawks).

Some lone individual musicians also sat in: Eurreal (Little Brother) Montgomery, Freddy Flynn, Boyce Brown, and— to the great surprise of the assembly, one Disney Gillespie. Dia played with Collins' crew, and is shown with Lee in the center photo, above. Gillespie, who professed that he would have been glad to add his presence at such an affair for any musician, had known the Yanceys well years be-

fore. In the photo at the left, above, are trombonist Sid Dawson, bassist Kenny White, trumpeter Collins, drummer Anderson Sautier, tenorist Jeep Robinson, and pianist Bill Thompson. Group at the right includes trombonist Al Jenkins, drummer Johnny Carlson, trumpeter Jimmy Iles, clarinetist Jug Berger, and bass saxist Frank Chase. Affair was sponsored by John T. Schenck.

'Record Breakers' Does It With Talent Galore



New York—Strongest weekly lineup of jazz talent to be found on TV is the Eddie Newman *Record Breakers* show, Mondays at 8:30 p.m. over WPIX. Newman, second from the right above, combines live jazz with records and a panel music quiz. One show recently found Mel Tormé, center above, playing very cool drums, with (left to right) Dick Cary, who doubled piano and bass; Al (Jazzbo) Collins, Mary Osborne, Red Norvo, Donald Wolf, Leonard Feather, Lee Castle, and Mary Lou Williams also on the scene.

'Show Of Shows' Conductor Got Schooling In Burlesque

By RIA A. NICCOLI

New York—Directing the music for a fast-paced 1½-hour variety show every week is admittedly no easy chore. Yet Charles Sanford, music conductor for NBC's *Show of Shows*, ascribes the ease with which he sails through each Saturday night to his intermittent stints in burlesque.

Though Sanford's musical training goes much farther back than that, into dignity as well as time, he still makes no bones about the fact that the experience gained when he was playing for burlesque houses in their heyday has instilled in him both speed and ingenuity. After all, he had to do a whole new show a week there, too.

Actually, Sanford's introduction into music was extremely sedate, though a bit early. His father, Sam, a bass player for several New York symphony orchestras, initiated little Charles into the mysteries of the violin early, and at the age of 7 he was seriously studying.

Turned Pro

By the time he was 12, Charles had turned professional and was working in a movie-theater orchestra—piano, drums, and violin. That was managed rather hectically, however, since he had to dash to the theater right after school, somehow get his homework done between shows, and play till 11 p.m. With all that he went on with his violin lessons at the Damrosch institute, which later became the Juilliard School of Music.

All of this being apparently too tame, at 13 Sanford was concert master at the Brevoort theater, not without occasional dust-ups

with the authorities, since he was too young to work.

He contrived to get back to the theater one way and another, and at 15 he was leading an orchestra in a big vaudeville house when the legitimate conductor was absent, which was almost always.

To Hippodrome

Finally, at the haggard age of 17, Sanford found himself assistant conductor at the old Hippodrome in New York, where he conducted an orchestra of 50 men and he mandatorily had to wear full dress and white gloves. He took to the full dress docilely enough, but balked at the white gloves. The minor rebellion resulted in a temporary dismissal, but he won the point and was rehired within a week.

In 1928, talking pictures put Sanford out of a job for awhile. But his varied experience came to his aid and he was hired to head RKO's new music department. There his duties consisted of teaching conductors their business in vaudeville houses and in instructing the orchestras to respond to the sign-language of the baton.

After spending eight years with RKO, he realized that vaudeville had just about breathed its last, and the subsequent years were spent playing the violin in pit bands, teaching, and overhauling musical scores.

Met Caesar

In 1940 he got the job of assistant to Alexander Smallens, who was then conducting Gershwin's *Porgy and Bess*. Sanford stayed with it three years, then went on to other musical shows, the last one being *Make Mine Manhattan*, with Sid Caesar. When Caesar went into television, Sanford went along as a natural course.

He fits the medium perfectly.



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Silhouette Books New Barnett Unit

Chicago—Charlie Barnett is playing his first date at a Chicago club in years, working at the north side Silhouette with his recently-organized combo.

Co-featured with the Mab is the Slim Gaillard trio. Booking is for 17 days.

and is liked and respected by his fellow musicians. A calm conductor, he feels that there is little to be gained by pyrotechnic displays of temperament. During his sojourn in television, Charles Sanford has directed music for most of the top luminaries in show business, among them Bob Hope and Beatrice Lillie. A far, but fairly foreseeable, cry from his childhood days when—with his pal Milton Berle—he earned his first payment for a musical performance—a box of hard candy.

More TV Shows Move To Coast

Hollywood—Growing list of major TV shows emanating from Hollywood (*Down Beat*, Nov. 2) was slated for another boost with arrival here Nov. 20 of the Frank Sinatra show for release from here via the CBS TV net. Axel Stordahl continues as conductor. Format and personnel of the Local 47 work to be recruited here were not determined at writing.

Jack Benny's first regular series of TV shows was announced to join the CBS lineup from here starting Nov. 4. Mahlon Merrick who handles the baton on Benny's radio show, is expected to continue on the TV stints, which will be released on an irregular schedule, probably no more frequently than once a month at the start.

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

Win Takes On Class In The Guitar



Chicago—Win Stracke, guitarist-singer-actor, not only is a regular member of Studs Terkel's TV show cast, but also plays Laif Flagle in the TV novel, *Hawkins Falls*, Pop. 6,200, and has time left over to teach these kids their basic chords on the guitar. Boys are Ruffin Doherty (left) and his brother Tony (right), sons of radio-TV actress Bernadine Flynn, and Parke Rhymer (rear), son of radio-TV writer Paul Rhymer.

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Sidemen Switches

Duke Ellington: Francis Williams, trumpet, for Nelson Williams. . . Hal McIntyre; Frank DeVito, drums, for Howie Mann. . . Johnny Long; Morty Geist, alto, for Dick Sarazen.

Claude Thornhill: Marvin Kral, alto, for Herb Geller; John Murtaugh, tenor, for Jeff Masingill; Bitsy Mullins, trumpet, for Lou Oberg (to Tony Pastor); Harry Sanders, trumpet and vocals, for Tom Arthur; Johnny Vohs, trumpet, for Bobby Styles, and Artie Green, trombone, for Milt Gold.

Tommy Dorsey: Harvey Estrin, alto, for Billy Ainsworth; Dave Schildkraut, clarinet, for Sonny Salad; Ed Grady, drums, for Ray McKinley, and Ed Wasserman, tenor, for Paul Mason. . . Don Rodney: Deke Eberhardt, piano, for Moe Wechsler. . . Miguelito Valdes: Andy Cicalese, alto, for Jay Lishin.

Bob Chester: Al Block, alto, for Art Friedman. . . Jerry Shard: Bill Suyker, guitar, for Allen Hanlon. . . Horace Diaz: Mario Toscarelli, drums, in.

Art Waner: Vince Longo, drums,

Greenwich Village Pub Makes Quick Changes



New York—When this photo was taken, a month or so ago, it looked like Billy Butterfield would be set at Nick's for quite a while. Trumpeter Billy had taken over for an ailing PeeWee Erwin. However, since then, Erwin has returned to the spot and been re-replaced by Muggsy Spanier's whole travel-

ing crew, now in the middle of a month's stay. With Butterfield were pianist Mickey Crane, bassist Sam Bruno, clarinetist Sal Pace, drummer Cliff Lecman, and trombonist Andy Russo. In the photo above, Ward Silloway, who played with Billy in the old Crosby band, is subbing for Russo.

for Ed Grady. . . Dean Hudson: Tano, and Frank Gallagher, baritone, for Joe Respich. . . Charlie Morrison: Charlie Hunt, accordion; Dick Murphy, trumpet, and Jimmy Dorsey, bass, in.

PeeWee Hunt: Chuck Karle, bass, for Casper Malone; Andy Bartha, trumpet, for Matt Hendrickson, and Leo Kaminsky, clarinet, for Red Dorris.



The Chubby Jacksons' heiress arrived, leaving it one down and two to go in the Big Four, with Charlie Ventura and Don Palmer still waiting. . . Jack Tracy, *Beat* assistant editor, and his Eleanor expect their addition in mid-January, while the Serge Chaloff stork should have landed by the time you read this. Serge is giggling around the Boston area.

George Auld is now living on the west coast. He's given up playing entirely, didn't even take his horn to California with him. . . Eugene Smith, new pianist discovered by Prestige records, sliced 16 sides in a single session. . . Hot Lips Page, doing well in Europe, extended his stay for another two months.

A group from the Kenton band, including Bill Russo, Conte Candoli, Shelly Manne, Art Pepper and Bob Cooper, will cut some sides for the Dee Gee label. . . Mary Lou Williams played a concert in Atlanta on Oct. 26. . . *Caring*: Dave Pell, Les Brown tenor, and Marilyn Sullivan of the Whippoorwills group; Mort Lewis, Stan Kenton flack, and singer Joan Cavanaugh.

The ex-Mrs. Herb Hendler, Jo Ann, is engaged to Bob Funk, trumpet player, who recently left the Tony Pastor ork. . . Flip Phillips bought a new home on Long Island. . . Ex-Ventura band boy, Bob Devere, is doing publicity and record promotion in Chicago, has the Fran Warren and Champ Butler accounts. . . Roy (Little Jaws) Eldridge digs porno and gin since he returned from abroad.

Pianist Lou Levy is out of the music biz and working for his father-in-law in Minneapolis. . . Gene Norman has eyes for presenting Benny Goodman and his original Carnegie Hall concert ork at the Shrine auditorium in Los Angeles in December, but those closest to BG say it's merely in the talking stage. . . According to Gene Krupa, who knows a few things about percussion, Marlon Brando, of *Streetcar Named Desire* fame, is far above average as a bongo player.

Inspired by the success of Mercedes McCambridge as a singer, Vicki Vola, who plays Miss Miller to Mr. District Attorney, is taking vocal lessons, but claims it's merely to improve her speaking voice. . . Johnny Turnbull, bary-playing leader, works days in Ralph Tilkin's shoe store, while Ralph plays drums in Johnny's band at the Copley-Plaza (Boston) at night. . . Herb Geller, alto who just left Claude Thornhill, was asked why he was getting married while unemployed. He replied: "My wife has a few gigs coming up."

Weston Gets CBS Show

Hollywood—Local 47 musicians caught a good slice of the CBS radio net's new Friday night "evening of music" sustainers. New York's Local 802 ruled out Freddy Martin, originally scheduled for a half hour segment from that city, and the slot went to a 25-piece ork under Paul Weston, originating at this branch of the network.

The show is billed under the conductor-arranger's name as the *Paul Weston Show*, features name singers with accent on those from the roster of Columbia records, a CBS subsidiary.

On each show Weston is featuring the music from a film score. His first was Alex North's score for *Streetcar Named Desire* (see *Movie Music*, this issue). Ork format is six brass, five reeds, nine strings, four rhythm, and harp. Among the key men are Ziggy Elman, trumpet; Babe Russin, tenor; Jack Stacy, oboe (and baritone sax), and Bill Schaefer, trombone.

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SI ZENTNER

Photos by La Claire Vonn, Hollywood

Chicago, and class c. Trade Friday.

Writer Compares Modern Art And Jazz

By ROBERT GEORGE REISNER

New York—Fairly recently Coleman Hawkins recorded a very interesting saxophone solo entitled *Picasso*. This is to my knowledge the first record in which a conscious acknowledgment is made to painting by hot music. That 20th century painting feels an affinity to jazz is something which is not news. Piet Mondrian's painting called *Broadway Boogie Woogie* hangs in the Museum of Modern Art. Numerous paint and cut out works of Henri Matisse have collectively appeared in a recent publication bearing the title *Jazz*.

There are many modern artists who by the very strains, stresses, and tempos of their canvases could be termed jazz painters. John Marin, Stuart Davis, and Georges Braque are a few that come to mind.

Jazz Exhibit

Several years ago Kootz Gallery presented an exhibition of paintings by Robert Motherwell, Byron Browne, Carl Holty, and several other contemporary talents. The exhibit was called "Homage to Jazz" and these artists paid formal tribute to jazz by the mood and subject matter of their works.

The appreciation of modern art follows logically for the jazz enthusiast. The stimulating relationships within the two fields heighten the pleasure of each and both begin to make cultural sense to us, sense because they express an over-all picture of our age.

Here in the uninhibited outpourings of creative artists we find similar aims and attitudes, similar responses to a keyed up civilization. (By uninhibited outpourings we do not imply chaotic spewings or mere therapeutic emotional release, but an attempt to be free of the bonds of classicism and academism, although complete freedom of formalized elements is impossible in any art form.)

Greater Respectability

Both arts are roughly 50 years old. Side by side their strong expressive qualities were determined by wars, machinery, disillusion, dissolution, doldrums, prosperity, and general social approbation, although modern art has achieved greater social acceptability among certain groups.

Jazz music came from Africa bringing its polyrhythms. Modern art went to Africa for its bold design. Both arts reached beyond western culture and brought new ideas to painting and music. Since the turn of the century an immense range of styles characterize modern art and jazz music, but within the styles run parallel expressions.

Certainly the entire cultural pattern is cohesively marked by a courageous, rebellious, adventurous, and experimental spirit.

Common Element

The first great common element in the two art forms is primitivism. This quality is captured in an early Picasso painting, *Les Femmes D'Avignon*, and in a record entitled *Congo Blues*, played by Red Norvo and a small group, or in a record familiar to all, *Sing, Sing, Sing* waxed by Benny Goodman. In this record drummer Gene Krupa (a student of African rhythms) beats out a very primitive tempo. Primitive forms are a continuing

concern of the modern artist and musician and their vitalizing, rhythmic forces pulsate concurrently in varying ways. Masks, bongo drums, Afro-Cuban rhythms, Maori motifs, etc., all are healthy infusions. All are intellectual explorations. All are part of the eclectic heritage which jazzmen and artists draw upon to add exotic spice to our aural and visual experience.

Three artists; Juan Gris, Georges Braque, and Pablo Picasso some 40 years ago took some very mundane and ordinary objects around them such as daily newspapers, chairs, guitars, and painted them again and again, yet each time differently.

Improvisation

This experiment was called "cubism," for the object was broken down into geometric forms and reduced to a set of planes. The improvisational parallel becomes manifest when we listen to a familiar melody such as *Stardust* or *How High the Moon* played by a variety of jazz musicians.

So it becomes apparent that the 20th century painter and musician use identical means to achieve their aesthetic ends. They freely distort, they juxtapose shapes, or in music it would be major and minor chords, they use an object or melody as a point of departure and create an inventive work of art.

A step further in experimentation leads to an analogous view of non-objective art and be-bop. In non-objective painting we have the pure preoccupation of color and form to be revelled and felt to the utmost, unhampered by the distracting influence of recognizable objects. In bop music we have the preoccupation with sounds and rhythm over and above the distracting influence of lyrics and melody (often banal).

Comparison

Modern art and jazz music are highly expressionist in content. Mood dominates both subtly and forcibly. The blues seems a very apparent comparison. We look at Picasso's blue period in which harlequins, prostitutes, and the destitute parade before us and then we listen to blues by Basie or Jack Teagarden or Billie Holiday and we see that there is even more than the surface relationship of the word "blues."

It also possesses aesthetic simi-

Helsing's New Policy Spots Hodes



(Photo by Ira Gay Seal, Denver Post)

Denver—Art Hodes' band had a one-stop road tour following their year-long run at Chicago's Rupneck's. Short but successful jaunt took them to the Zanzabar here, where this photo of Art and bassist Ken White was taken. Hodes and his boys, who also include clarinetist Jimmy Granato, trumpeter Muggsy Dawson, trombonist Floyd O'Brien, and drummer Bill Pfeiffer, had to hurry back to Chicago to open at Helsing's theater-lounge, where they inaugurated that spot's use of Dixie bands. Looks like another long stay on the Windy City's north side for this outfit.

larities in that distortion is used in both to give us this desolate feeling. The figures in the painting are attenuated to an extreme as are the wailing quality of the notes in some of the blues numbers.

The public is not too kind or receptive at times to the new forms and sounds and it is understandable to a degree. The public sometimes feels it is being fooled and that the artist is creating jokes at its expense. The general public does not want to be bothered fathoming the private symbols and worlds the protesting artist is creating.

The Answer

The answer lies partly in faith, patience, and sincere intellectual interest. The modern artist and musician is on the level. He may be the Gertrude Stein definition of genius (40 years ahead of his time) or a wretched individual using his art in rebellion against his displaced status in an ever increasing non-humanist society, but he is on the level.

His art is vital and possesses vitality. The forms are dynamic, the rhythm vibrant. The smooth flowing style of Erroll Garner's piano playing is in sharp contrast to the sharp punctuated style of Thelo-

nious Monk's pianistics. The smooth glazed finish of a Salvador Dali painting is in direct contrast to

Turk Murphy Joins Marty Marsala Unit

San Francisco—Turk Murphy, stranded in Denver when bookings collapsed in front of him, got his release from the Glaser office, did a quick date at the Clayton club in Sacramento, and dropped his band to join the Marty Marsala unit at the Hangover club here.

Turk took over the trombone chair from Brad Gowans on Oct. 23. His future plans are very uncertain, and although he will probably reform his unit later, he will work with the Marsala group for at least a month.

the thick impasto of a painting by Chaim Soutine.

Modern artists and jazzmen try to evolve their own individual styles. These styles are unconfined except for the confines and dictates of the age which indelibly marks it and gives to all the styles a uniform character.

Another Element

Experimentation is another pervasive element in both arts. Musician and artist are constantly striving against the restrictions of their mediums. Certain jazzmen have the frenetic urge to elicit the weirdest sounds their instruments are capable of producing, of simulating the human voice through trumpet wails. Similarly we see the pigmental orgies of the expressionist painter and the collage of the surrealist reflecting the striving for the new expression with the old means, an ever constant challenge to virtuosity.

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

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Pee Wee Russell Plays Zanzabar

Denver—PeeWee Russell's newly-assembled band opened at Bob Cummings' Zanzabar here for three weeks on Oct. 15.

It's Russell's first full-time job since leaving the hospital after an illness that nearly was fatal.

In the band are Johnny Dengler, trumpet; Eph Resnick, trombone; PeeWee, clarinet; Ted Roy, piano; Irv Manning, bass, and Stan Feldman, drums.

Prestige Signs Rodney, Green

New York—Trombonist Benny Green and trumpeter Red Rodney have signed individual artists' contracts with Prestige and will be featured on that label's rapidly-expanding series of jazz LPs.

Other new talent signed by Prestige includes pianist Al Vega from Boston, Johnny Green's jump band (no connection with *Body and Soul*), Ralph Willis, blues guitarist and vocalist, and alto saxist Lem Davis.

Famous Door Presents The Dukes



(Photo by Joe Moran)

New Orleans—Organized in January, 1949, by trumpeter Frank Assunto, then a 17-year-old junior in high school, the Duke- of Dixieland have become standbys at the Famous Door on Bourbon street. Shown above, left to right, are Freddie Assunto, trombone; Frank Stanley Mendelson, piano; Chink Martin Jr., bass; Buck Rogers, drums, and Bill Shea, clarinet. They've been in and out of the Famous Door several times, but are currently in the middle of an extended run at the spot.

Teagarden Heads New All-Star Dixie Combo

Hollywood — Sam Donato and Ben Arkin, operators of the Royal room, where Pete Daily held forth for more than a year, have come up with something new here in a hand-picked, all-star Dixie combo headlined by Jack Teagarden, which was announced to open Oct. 30.

Unlike most such band deals, each member of the unit was hired directly by the Royal room ops, with each musician said to be drawing not less than scale (around \$80 a week) plus the "leader money" equivalent of 50 percent extra.

It's a good bet that top money is going to Jack Teagarden, who has a booking contract with Joe Glaser's Associated Booking Corp., and whose pact was set through that office.

The other members: Charlie Teagarden, trumpet; Pud Brown, tenor and clarinet; Marvin Ash, piano; Ray Bauduc, drums, and Ray Leatherwood, bass.

Teagarden's plan to open in San Francisco at the head of his own combo was scratched when he was signed for a featured role in MGM picture *Glory Alley*, in which Louis Armstrong will have his most important and authentic screen role to date. The film goes before the cameras this month.

San Francisco—"I'm through with agents," wailed Doc Dougherty, operator of the Hangover club, after his proposed Oct. 23 Jack Teagarden booking collapsed.

Doc had the contracts signed, sealed, and delivered on the date, he says, with the band personnel listed on the back and including Ray Bauduc and Jess Stacy. Advance publicity was out and the Marsala band was alerted to take off for awhile.

Then Dougherty learned via a phone conversation with Jess Stacy that Jess didn't know a thing about it. That sort of cooled the deal right there, and the ensuing conversation with the ABC office in L.A. resulted in the whole thing being dropped.

"I'm just going to keep on with Marty as house band," Doc says. And why shouldn't he? They've been busting records for him for weeks.

Okeh Continues To Ink New Talent

New York—The revived Okeh label, after less than six months back in business, has made a solid dent in the rhythm and blues market and is signing up new talent.

As a result of early successes with items by the Treniers and singer Johnny Ray, Danny Kessler has inked enough new artists to keep the Okeh release schedule at three or four discs a week. New additions include Larry Darnell, Annie Laurie, Paul Gayten's orchestra, and Titus Turner, the last a new blues singer from Atlanta.

Kessler is also taking advantage of Johnny Hodges' new popularity by scheduling several old Hodges items originally released on Vocalion.

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THE HOLLYWOOD BEAT

'Total End' Rustic Rhythm Band Gets Set For Debut

By HAL HOLLY

Hollywood—From out of our west, whence came the "new bands" of Jerry Gray, Frank DeVol, Sonny Burke, Bob Keene, and some others who have tried with varying degrees of success to gas up the enthusiasm with which dancers used to hail their favorite bands, comes now another well-established radio and studio arranger-conductor who thinks he has the answer.

Our man is Carl Cotner. For some 15 years music director for Gene Autry, he was preparing at deadline time to unveil at Horace Heidt's Trianon, in the L.A. suburb of South Gate, a super deluxe rustic rhythm ork that Cotner figures will be not only the total, final, ultimate, and complete end for devotees of barnyard bounce, but the best ballroom band of the bunch.

Personnel

Here's the instrumentation and lineup of the band he had in rehearsal here. (It's a story in itself):

Fiddles—Emilio Caceres, Chuck Hurta, Sam Lichter, Tom Doria, and Cotner; violas—Ted Bacon and Lou Kievman; cell—Al Fried (remember Al from days when Harry James carried a string section?).

Trumpets—Frank Pratt and Frank Nelson; trombone—Bob Youngman; clarinet—Benny Lagasse, who will double on bass clarinet. (If you followed the band business through its palmy days you'll remember this New Orleans boy from Raymond Scott records, and as solo clarinet with the Jack Teagarden big band of some years back and others, not to mention a flock of jazz record sessions.)

Rhythm—Roy Harte (Hollywood's best known Jewish cowboy), drums; Mel Eberle, piano; Duane Coker, bass; Frankie Marvin, steel guitar, and Red Roundtree, banjo.

In the vocal department, Phyllis Lynne is the gal, Jack Perry is the guy.

'New Sound'

Cotner says that with that format he's going to give out with the "new sound in western swing," and we believe him. But to thoroughly appreciate this new band you have to see them in their handsomely tailored cowboy suits from Nudies' (not a strip show, but a famous Hollywood costuming concern), and we're pretty sure you will, for if anything is for TV, this is it.

Cotner is a conservatory-trained violinist who, as a kid, thought he was headed for the concert stage. In the early '30s he fell under the spell of Joe Venuti and found himself working for \$2 a night with a small jazz combo.

While hitchhiking from one town to another in the midwest he was picked up by a driver who turned out to be an up-and-coming cowboy singer named Gene Autry. They've been together ever since, including the spell with Uncle Sam's Special Services in World War II. Says Carl:

Not Far Apart

"Western music and jazz are both part of American folk music—and not so far apart as many people think. Most of the good western fiddlers and guitar men can take off on a good jazz chorus.

"I'm going to keep my brass down with mutes, but the boys will get a chance to swing out on solos from time to time, and the rhythm will have that authentic Dixie beat that is still the greatest for

dancers."

Okay, Carl, no argument from this department. See you on next year's Dixieland Jubilee. (Who's kidding?)

DOTTED NOTES: Pete Kelly's Blues, radio's first jazz-slanted drama series, quietly faded from the NBC net at close of 13-week cycle. No sponsor interest... Rose Stanman and Sam Rittenberg, Beverly Cavern ops who split on the "Dixie is Dead" issue, are dissolving their partnership with indication Rose will be running the Cavern on her own and shopping for a two-beat troupe... Jay Johnson, ertswile Stan Kenton dance band singer, did a turn as single at Tiffany club, sharing stand with Beat staffer Ralph Gleason's vocal discovery, Betty Bennett, and the new Jerry Wiggins trio (Jerry, piano; Irving Ashby, guitar, and Dave Brian, bass). Package was in for two weeks starting Oct. 11, but it looked like a holdover.

HOTSPOTTING: Guitarist Barney Kessel is impresario for the Tuesday (off-nite) sessions at North Hollywood's Palomino cafe, where Hank Penny's cowhand combo holds forth regularly (and some of Hank's rhythm rustlers are frequent sitters-in on Barney's bop sessions)... Also of interest in the same vein are the brisk blow-outs staged by drummer Jim Nordwall on Sunday afternoons and Tuesday nights at the Cottage Italia on Lankershim boulevard in the same locality.

BEHIND THE BANDSTAND: While Bob Crosby graciously acknowledged the cheers and applause for the briefly-reunited "Original Bob Crosby Band" at the Dixieland Jubilee (see comment this issue), Ben Pollack, who started that band on its way (and lost it), stood almost unnoticed in

Soundtrack Siftings

Nicholas Brasky (music) and Sammy Cahn (lyrics) signed to do songs for Jo Stafford's first starring pic, *My Fine Feathered Friend*, to be produced by Fidelity pictures. Tune team, Hollywood's hottest (*My Love, I Wonder Why*, et al) is under contract to MGM but is allowed one "outside" picture a year.

Ray Kellogg, recalled as band singer with Freddy Martin, Les Brown, Shick Henderson, and others, signed by Warner Brothers. First assignment will be role of John McCormack in Gus Kahn biogram, *I'd See You in My Dreams* (Doris Day, Danny Thomas, Frank Lovejoy).

Jean King, radio's "Lonesome Gal" platter chatter purveyor, will be portrayed in a biogram scheduled at MGM and now in writers' mill. Title role expected to go to either Lana Turner or Ava Gardner.

Tommy Martin's voice was dubbed into a jukebox sequence at RKO for use in the Wald-Krasna film *Clash by Night*, forthcoming Barbara Stanwyck starrer. The song, *The Closer You Are*, was taken from the tracks Martin recorded for his as-yet-unreleased RKOopus, *Two Tickets to Broadway*.

Les Brown ork, minus Les Brown (and with his blessing), was used by music director Leigh Harline to record a flock of jukebox and dance band sequences to be heard as incidental music in the forthcoming Goldwyn picture, *I Want You* (Dana Andrews, Dorothy McGuire). The band will not be seen in the picture.

Ralph Carmichael, young evangelist (and Local 47 member) who heads an ork on a Hollywood TV show (*Campus Chorus and Orchestra* on KTLB), did the original underscoring for soul-saver Billy Graham's production *Mr. Texas* ("The world's first Christian western"). Other music features are the Hardin-Simmons Cowboy band of the Texas university and vocal backgrounds by Sons of the Pioneers. Redd Harper and Cindy Walker have top roles.

Jack Phillips, agent (ina pay Hurton and others), who has been making rounds of studios with stars based on course of Ben Pollack under title of *The Daddy of Them All*, had Jerry Thomas, Monogram producer, close to signing stage at this writing. Pollack will not appear in film.

the wings of the Shrine auditorium stage. Seemed to many that promoters Frank Bull and Gene Lorman might have brought old Ben on stage for at least a bow... Two-beater Turk Murphy is plenty sore at Joe Glaser's L.A. office. Says a Glaser man induced him to quit a good steady job in Sacramento, where he was offered a raise and a long holdover, with the promise of "six months of steady bookings including good spots in Chicago and New York," and then came through with exactly two weeks in Denver. Turk is taking it up with Petrillo... Lady phoned *Down Beat* Hollywood office to inquire where she could purchase a "tailgate trombone." She wanted to buy a horn for her son and all she knew about it was that he wanted to "play a tailgate trombone like Kid Ory."

Latest Studio Man Gets Dance Eyes



Hollywood—Another of the radio and studio baton boys here to succumb to the urge to front his own dance band is Carl Cotner, right, shown with Gene Autry above. Cotner has been Autry's music director and arranger for over 15 years. He tells Hal Holly about his plans for a "new sound" western swing band in the accompanying story.



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Left: Wally Sofer at his new "Knob Tension" outfit—purchased from Frank's Drum Shop, Chicago. See this fine instrument at your dealers, or write for latest literature.



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San Francisco—A feminine drummer in an otherwise male quartet is something of a novelty. But Chuck Travis, who hired her, says Pat Krileitch is really tremendous. Tenorist Travis organized his own combo after leaving Jimmy Dorsey's band about a year ago, and now has Charlie Price on bass and Vince Guaraldi, piano. They're all shown above, shortly before they opened at the Cable Car Village here.

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MOVIE MUSIC

Jazz Influence Is Strong In Score From 'Streetcar'

By CHARLES EMGE

Hollywood—In his underscore to *A Streetcar Named Desire*, Alex North, a newcomer to these parts, has turned out one of the few things of this kind that is worth serious consideration as music. In addition to being an honest, unpretentious job (he didn't try to "steal" the picture with the music as do so many of our highest movie composers) the music is of special interest in our field because of its rhythmic quality and the unusual extent to which the writer has been influenced by—and made use of—jazz devices.

That very definite jazz flavor in many passages stems from the fact that North (and conductor Ray Heindorf) encouraged the solo men, such as Archie Rosate, clarinet, and Les Robinson, alto, to inject their own individual interpretations into their work.

In Album

The score has been released as a record album (Capitol) and while the chief purpose—and value—is for exploitation, the music, separated from the picture, and on repeated hearings, holds up very well, though North himself, does not claim that in this form it represents any important contribution to contemporary music. He says:

"I'm glad so many people have found the records interesting, but in this form, taken right off the soundtrack, I do not expect it to be hailed as an outstanding musical work. A good film score has to be subordinated to the action in the picture. It can never be anything but a collection of excerpts.

In Concert Later

"I plan to use the *Streetcar* music in a suite I am writing for concert presentation. In the revised form it will be a completely integrated structure and have the form and development essential to any worthy musical composition."

We asked North just what, besides money, Hollywood had to offer composers who took their work seriously. He said:

"The movies offer one very important thing besides money, and



Alex North

that is the opportunity to hear your work performed by competent musicians.

"Securing performances of his music is the contemporary composer's greatest problem. Even if he gets a first performance by a major symphony, he may never get the even more important second, and third, performances. With a film score, he is sure of not only one, but many hearings. That, in itself is a great compensation."

All Original

North says that all of his *Streetcar* themes (with the exception of the Varsouvienne strain) are original, even though they sound like some of the Negro folk melodies used by Gershwin and Ellington.

Maybe we should make it clear that in commenting on North's underscore we are not referring to the incidental music that occurs in several sequences as emanating from New Orleans hotspots associated with the locale. This was

Los Angeles Band Briefs

Louis Armstrong date at Oasis, originally scheduled for Nov. 12, postponed as Armstrong's picture commitment at MGM was moved up to earlier starting date (see story re Jack Teagarden this issue). Ops in a scramble for attractions at deadline, with only Count Basie's Nov. 26-Dec. 9 stand still on the "for certain" list.

Buck Ram, arranger (at one time for Glenn Miller, Tommy Dorsey, Duke Ellington, et al) and songwriter (*I'll Be Home for Christmas*, *At Your Beck and Call*) heading combo backing singer Jan Stewart at new Hollywood hotspot, the Trail Spin. With Buck (clarinet and sax) are Paul Beaver, novachord; Bill Thompson, guitar, and Steve Panita, accordion. Spot getting good play from music folk.

Walter Cross, following Joe Vuoli quartet, in solo stand at Mike Lyman's Playroom.

Bobby Ramos Latin rhythm combo now sharing stand with Dick Stabile at Ciro's, where they followed Danie Varela.

Jack Nye ork and Theo Robbins' Latin swingers took over at Roosevelt hotel's Clinegrill, replacing Bill Fennell and Eddie Gomez crews.

recorded by small studio groups turned loose without music (on *Limehouse*, *I've Got a Right to Sing the Blues*, etc.)

The results are better than usual by Hollywood standards, but the studio sickness still sticks out. The trumpet solos are by Ziggy Elman, who doesn't exactly play New Orleans jazz, and staffer Larry Sullivan, who does right well as a jazzman after some 20 years with Warner Brothers. The tenor sax is Babe Russin.

An American in Paris (Gene Kelly, Leslie Caron, Oscar Levant). Just another boy-meets-girl film-visual, but the setting is the most lurid piece of synthetic art to come out of Hollywood in years. Some of the best music by George Gershwin is completely wasted.

The piano concerto comes off chiefly as a gag sequence hoked up with a trick photography. The songs, some of Gershwin's greatest, come off even worse. Songs are to be sung, and Gene Kelly can't sing.

Painting the Clouds with Sunshine (Gene Nelson, Virginia Mayo, Lucille Norman). Lucille Norman makes an inauspicious screen debut in a too-typical Warner Brothers film which whose only merit is a set of songs selected from the better songs of some years back when movie tunesmiths were still writing hits. Something different: Gene Nelson dancing and playing trumpet (sound by Ziggy Elman) at the same time. Also of interest: a trumpet solo by Rafael Mendes (unseen) in a Latin rhythm number.



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Advice To The Players

In recent weeks the music business has been hit, more heavily than ever before, by a political football that's been kicked around by an oddly assorted team comprising right wing newspapermen, congressional investigators, and a small bunch of people with more power than knowledge.

As reported in the Nov. 2 *Beat*, several Hollywood musical notables found their pasts catching up with them when they were summoned to testify at a red hunt. In New York the full fury of Hearst's *Journal-American* was turned against Lena Horne in a futile effort to bar her from the TV screen.

Shortly afterward the Catholic War Veterans, with lusty aid from the same newspaper, did succeed in scaring the Iceland management into canceling the Weavers' booking.

The aftermath of one of these incidents has a tragic irony. Lena Horne, who used to be proud of her friendship with Henry Wallace and Paul Robeson, and wrote admiringly of "Paul's fighting spirit" in her autobiography published last year, did a sudden, violent about-face.

In an interview quoted in Ed Sullivan's column between Lena and a representative of *Counterattack*, she went into an anti-Communist tirade worthy of Joe McCarthy himself.

Similar remarkable reversals were accomplished last year by Hazel Scott, Josh White, and others who had been under fire for their affiliations with numerous leftist groups.

Ours not to examine whether these people are or were fellow travelers. Ours not to reason why they suddenly saw the anti-red light. Ours merely to observe that if there is anything as despicable as a Communist sympathizer, it is a professional red baiter who uses the reds' own repressive methods, trying to crush the non-political careers of these stars and advocating freedom of speech only when it's a speech endorsed by Hearst & Co.

It's no wonder that some of our favorite singers and musicians are becoming panic-stricken, and want to jump on the rightist bandwagon before the wagon rolls over their pocket-books. But we have less respect for them than we have for, say, Larry Adler, who is politically all wet by our standards but who at least stuck by his convictions until it cost him his ability to make a living in his native land. There's one guy who'd rather be wrong (or right, as he calls it) than be a hypocrite for the sake of filthy capitalist lucre.

As for the large majority of artists who have not yet become involved in politics, our advice to you all, in the present hysterical political climate, is worth keeping in mind. If you're anywhere to the left of Rep. Rankin (D., Miss.) just keep your views to yourself. And if the Communists happen to come out in favor of milk for babies, go on record immediately as being squarely against it.



Nichols Fan Pleased

Woodbury, N. J.

To the Editors:

I thought your Red Nichols Bouquet (*Down Beat*, Sept. 7) was the best to date in a very fine series of articles! The trade journals, *Down Beat* included, haven't been too kind to Red in the past. His record reviews invariably go something like: "This pseudo-Dixie group is led by the I-try-to-play-like-Bix cornetist. Nothing much happens."

This for a great musician who for nearly 30 years has been in demand as a sideman by all the best studio bandleaders, and who as a leader has had many of the toptotch names of today in his bands. Red's inability to fulfill all his studio commitments has been the break more than one top-rated trumpeter needed to get a start.

I remember only one other posy thrown at Nichols by the *Beat* in recent issues; this in the form of a very accurate chapter of J. Lee Anderson's fine *Evolution of Jazz* series.

When it comes to Nichols, I'm prejudiced. If you remember the *Hot Box* of April 22, 1949, I'm the guy who has been working on a Red Nichols discography. Concerning the discography, help is meager, but progress is being made. Strange that my introduction to

- zales, Oct. 8 in Chicago. Mom is former Down Beat staffer Rene Mercantel.
- JACKSON—A daughter, Myro Barbara (5 lbs., 14 oz.), to Mr. and Mrs. Chubby Jackson, Oct. 18 in Chicago. Dad is former Woody Herman bass player now with the Big Four unit.
- JAROWAY—A daughter, Suzanne (5 lbs., 6 1/2 oz.), to Mr. and Mrs. Vic Jaroway, Sept. 16 in New York. Dad is tenorist and copyist.
- LEE—A son, Nathaniel (7 lbs., 12 oz.), to Mr. and Mrs. Teddy Lee, Sept. 4 in New York. Dad is drummer with Teacho Wiltshire.
- RHODES—A son to Mr. and Mrs. Kenny Rhodes, Oct. 3 in Philadelphia. Dad is pianist.
- TRAPP—A son to Mr. and Mrs. Werner Trapp, Sept. 29 in Burlington, Vt. Dad is baritone of the Trapp Family Singers.
- WINNER—A son, Richard Mark (4 lbs., 11 oz.), to Mr. and Mrs. Jerry Winner, Sept. 20 in Brooklyn, N. Y. Dad is clarinetist last with Jerry Gray.

TIED NOTES

- ABBATIello-RECTOR—Vince Abbatiello, former Orrin Tucker, Nick Stuart, and Ted Weems trombonist, and Emma Lou Rector, Aug. 19 in St. Louis.
- BODE-GILBERT—Frank Uffe Bode, drummer who just left Claude Thornhill to put in transfer to Local 802, and Shirley Gilbert, Sept. 29 in Leesburg, Va.
- HENRY-LYNN—Glenn Henry, clarinetist and leader, and Cherie Lynn, vocalist with Henry's band, Aug. 30 in Hollywood.
- LEE-DENNY—Norman Lee, sideman who recently took over the Eddy Howard band, and Geraldine Denny, Oct. 2 in Danbury, Iowa.
- MIDDLETON-MAYE—Ray Middleton, singer who followed Elio Pinta in the Broadway company of *South Pacific*, and Carolyn Maye, of *Love Life* and *The King and I*, Oct. 1 in New York.
- HARSHBERRY-SKINNER—Tom Harshberry, clarinetist with Conrad Janis, and Doris Skinner, Oct. 2 in New York.
- STRATTON-MECKLENBERG—Don Stratton, trumpeter with Dean Hudson, and Rita Mecklenberg, Sept. 17 in Boston.

FINAL BAR

- PROSINI—Pietro Prosini, 44, accordionist and composer, Sept. 29 in New York.
- GREY—Frank Grey, 67, composer, Oct. 8 in Beverly Hills, Calif.
- GROSSMAN—Bernard L. Grossman, 66, movie songwriter, Oct. 2 in Hollywood.
- KIRSTEN—Mrs. George W. Kirsten, 76, mother of singer Dorothy Kirsten, Oct. 12 in Neptune, N. Y.
- KRING—Paul N. Krings, of the Krings Music Co. of Richmond, Ind., and formerly on the road with the Broadrick-Telsen revue, Sept. 30 in Richmond, Ind.
- LITZIE—John J. Litzie, 67, father of band singer Penny Porter, Oct. 2 in Bridgeport, Conn.
- LUGINBUHL—Oscar Luginbuhl, 67, viola player, Oct. 4 in Toledo, Ohio.
- MOONEY—James Mooney, 78, songwriter and former vaudevillian, Sept. 26 in New York.
- PLOTNIKOFF—Eugene Plotnikoff, 73, cellist and conductor, Sept. 29 in New York.
- STEFFEN—Mrs. Mabel Steffen, 35, singer and accordionist, recently in Milwaukee.
- STEINMAN—Theodore Steinman, 70, bandmaster and composer, recently in King, Wis.
- TWOMBLY—John Twombly, 48, leader, Sept. 29 in Bridgewater, N. H.
- VIOLH—Christian W. Violh, 78, musician, Sept. 27 in Wilmington, Del.
- WASHINGTON—Mrs. Ned Washington wife of the songwriter (*Smoke Rings*, *I Don't Stand a Ghost of a Chance with You*, *The Nearness of You*, etc., etc.), Oct. 7 in Los Angeles.

LOST HARMONY

JOHNSTON—Johnnie Johnston, singer, and Kathryn Grayson Johnson, singer and actress, Oct. 3 in Santa Monica, Calif.

Nichols was by way of his Bluebird records, which George Hoefler reported were the records Red himself was most proud of.

Have you heard the U.S. marine corps transcriptions of *The Red Nichols Show*? They are worth the 15 minutes listening time.

Woody Backensto

Red And Maynard

Minneapolis

To the Editors:

I have just finished reading the excellent article by Red Nichols on himself, and find myself greatly impressed. Here, I believe, is someone who has the proper attitude toward music and so-called styles or trends. He seems to realize the important fact which many two-beaters fail to recognize—that music must progress.

A statement such as Sharkey Bonano's in the Aug. 24 *Down Beat*, "People are just beginning to find out that Dixie is not only the real jazz... but it is the best dance music being played anywhere," can do no one any good. Moreover, I don't believe it's true.

I was extremely interested and thrilled by Red's acknowledgement of Maynard Ferguson as a great musician. Being a trumpet player (in the modern idiom) myself, I can only say amen to this. Many "critics" merely pass Maynard off as a freak or showoff, but I have not talked to or heard of any trumpet player who does not admire and respect Maynard's talent. That, I believe is one of the finest compliments payable to him.

Don Ellis

Another Nichols Man

Oakland, Calif.

To the Editors:

Thanks a lot for that great tribute to Red Nichols, whose name will someday be linked with the names of Miller, Berigan, and Bix.

Billy Shepherd, sax man with Red on those 1939 big band discs, has played with a number of bands but hasn't been recognized as the great musician he really is. I hope that, by printing this, you will call his name to the attention of someone in L.A. who can give Billy the break he deserves.

Bert Wright

Maynard Unmarried

New Bedford, Mass.

To the Editors:

Maynard Ferguson's tremendous range is so sensational that his other capabilities go unnoticed. Thus, to those people who find his high-pitched notes distasteful, he amounts to nothing. They overlook his dramatic tone and sense of timing. Most important, they overlook his great jazz feeling.

The fact that cornet great Red Nichols differs so greatly from the critics on their opinions of Maynard's *What's New* means someone must be wrong. I'd like to suggest that anyone who lacks an appreciation of Maynard listen carefully to his record of *Love Locked Out*, in which his jazz power is unmarred by controversial high register work.

Brian G. Boucher

Appreciates Attention

Bayonne, N. J.

To the Editors:

There has been much talk in the music business and particularly in the jazz field about musicians being

disreputable characters. I'm a young drummer just starting out in the field, and I would like to toss a few Bouquets to the Living myself.

I have tried to meet and talk to some of our great drummers, and would like to give credit to Louie Bellson, one of the finest men I've ever met, and a truly great drummer. Also, Buddy Rich, Jo Jones, and Shelly Manne—although I don't think they would remember me. These men are willing to spend their valuable time talking to a youngster like myself, and in so doing, eliminate the fantastic belief among people that musicians are characters who don't give a hang what happens to themselves or to those who are supposed to appreciate modern music.

Gene Strank

Precocious Worrier

Bay Village, Ohio

To the Editors:

When I read the date Stan Kenton was appearing in Cleveland, I started finding someone to go with me. It seems 90 percent of the kids would rather watch Uncle Miltie or something else. Well, the point of the thing is I'm 15, an age when you should wake up to the fact you're living.

If the next generation is a group of squares, there won't be enough musicians to play the good stuff—let alone enough people to listen. What future is there for guys like me who will be out there blowing their horns to an empty hall while the gang is home with their TV sets?

May I suggest you sell your publication rights now, because you won't be needing them in 10 years unless the disc jockeys play some good records and the kids listen to them.

Alan Holiday

'Beat' Fair, Candid

New York

To the Editors:

I owe you a debt of gratitude for permitting me to give you our side of the Eckstine story (*Down Beat*, Oct. 19). It was very fair and gracious of you to print it as you did.

This sort of candor is the very essence of American journalism.

Frank Schiffman
Apollo theater

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Waukegan, Ill.

To the Editors:

If you think getting disc jockeys to play records on small labels is rough, you should try to buy one in a town like this.

Either they give you that dumb expression, wondering what in the world you are talking about, or they'll tell you: "Come back next week, we have it on order," knowing full well that it's a lie. Either you do without or hold tight until you have a large enough roll to make it worthwhile to go some other place to buy them.

Ruth McClendon

East Liverpool, Ohio

To the Editors:

In a town like this, the mail order method is the only way to get records you want. You are offered a variety unobtainable anywhere except in the large cities, and a set price list to follow. Many who can't rely on their own retailers must depend on mail order trade to get records.

Albert R. Winters

RAGTIME MARCHES ON

NEW NUMBERS

ANDERSON—A son, Thomas Lee (8 lbs., 7 oz.), to Mr. and Mrs. Queen Anderson, Sept. 19 in Salt Lake City. Dad is trombonist with Herbie Fields.

BREWER—A daughter to Mr. and Mrs.

- Leon Brecken, Oct. 2 in Fort Worth, Dad is leader.
- CASSELL—A daughter, Mary, to Mr. and Mrs. Dan Cassell, Oct. 7 in Nashville. Dad is former Les Brown baritone saxist and NBC Symphony oboist now featured oboist with the Nashville Symphony; mom, Hazel, is teacher, pianist, and violinist.
- COFFEY—A son to Mr. and Mrs. Bob Coffey, Sept. 26 in Cleveland. Dad and mom are singers.
- CORDAY—A son to Mr. and Mrs. Johnny Corday, Oct. 1 in Pittsburgh. Dad is singer.
- BORISI—A son, Donald Alfred (8 lbs., 9 oz.), to Mr. and Mrs. Al DeRial, Oct. 12 in New York. Dad is trumpeter with Boyd Rabinowitz.
- OWARD—A son, John Frank (7 lbs., 13 oz.), to Mr. and Mrs. Tony DiNardi, Aug. 23 in Wetherfield, Conn. Dad is trumpeter last with Charlie Barnett.
- OSWALD—A son, Robert Michael (7 lbs., 8 oz.), to Mr. and Mrs. Roberto Gon-

BAND POLL COUPON

As announced in the Oct. 19 issue (page 10) this coupon will entitle you to an official ballot with which to make your selections in Down Beat's 15th annual Band Poll.

Merely fill out this coupon with your name and address, clip and mail it to: Band Poll Editor, c/o Down Beat, 2001 Calumet Ave., Chicago 16, Ill. You need not enclose it in an envelope, paste it to the back of a postcard if you wish and mail it for a penny!

Name

Street Address

City Zone State

NOTICE: If you are a regular subscriber to Down Beat, do not send this coupon. You will receive an official ballot by mail as a matter of course. This coupon is for readers who purchase their copies at stands and whose names are not on our mailing list.

On The Town

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 531 (3361 W. Eighth; dark Sunday). Kid Ory's New Orleans jazz band, currently comprised of Ory, trombone; Teddy Buckner, trumpet; Joe Darnenburg, clarinet; Lloyd Glenn, piano; Minor Hall, drums; and Ed Garland, bass.

ENCORE ROOM (806 N. La Cienega; dark Sunday). Freddie Slack trio.

HANGOVER CLUB (1456 Vine; nightly 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 Billings trio.

MIKE LYMAN'S PLAYROOM (1623 Vine; dark Sunday). Walter Gross, piano.

LIGHTHOUSE CAFE (30 Pier avenue, Hermosa Beach—45 minutes from Hollywood). Dark Tuesday, with pianist Bob Abbe solo on Monday. Howard Rumsey's up-to-date jazz sessions, with guest stars on Sunday from 2 p.m. to midnight. Rumsey's regular combo: Sherry Rogers, trumpet; Jimmy Cluffre, tenor; Frank Patchen, piano, and Remo Belli, drums.

OASIS (3901 S. Western; nightly). Door charge varies with attractions. See L.A. Band Briefs.

ROYAL ROOM (6700 Hollywood; nightly, with Johnny Lanza Monday night and Sunday afternoon). Jack Teagarden's Dixieland all-stars, composed of Jack on trombone; Charlie Teagarden, trumpet; Bud Brown, tenor and clarinet; Marvin Ash, piano; Ray Leatherwood, bass, and Ray Baudino, drums. Six-in sessions on Sunday afternoons.

NARDI'S (6851 Hollywood; nightly, with Roy McFarque combo on Monday night). Nappy Lamara's two-beat troupe, currently comprised of Nappy, banjo; Joe Graves, trumpet; Warren Smith, trombone; Phil Gomez, clarinet; Dan Green, piano, and Red Cooper, drums. Six-in sessions on Sunday afternoons.

STREETCOMBERS (6257 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. Close Nov. 8, following attraction not set at deadline.

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

DINE AND DANCE

BILTMORE BOWL (315 S. Olive; dark Sunday). \$1 cover, \$1.50 Saturday, closed Sunday. Hal Darwin orchestra; Gene Bart trio for intermission.

GRAY'S (2433 Sunset; \$1.50 cover, \$2 Saturday). Dick Stabile erk, Bobby Ramos rumba band.

COCONUT GROVE (5400 Wilshire; \$1.50 cover, \$2 Tuesday and Saturday, dark Monday). Flourish, backed by Eddie Bergman home orchestra, which also plays for dancing.

MOCAMBO (8388 Sunset; nightly. Cover \$2). Eddie Oliver orchestra; Latinaires, Chay Reyes erck.

ROOSEVELT CINEGRILL (7000 Hollywood; nightly, 50-cent cover, diners from \$2). Jack Nye erk, Tico Robbins rumba band.

FOR DANCERS

ARAGON (Lick Pier, Ocean Park, Calif.; dark Monday and Tuesday, Admission \$1; \$1.20 Saturday). Lawrence Welk 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 Lee orchestra; Harley Lane orchestra Thursday nights for old-time dancing (Oxford, minnet, Triky 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 \$1.50 up). Blue Barven erk plus intermission group.

RIVERSIDE RANCHO (3213 Riverside Drive; dark Monday, Tuesday and Thursday. Admission \$1 Wednesday and Sunday; \$1.20 Friday and Saturday). Joe Williams "western swing" (no brass, no sax) orchestra.

SANTA MONICA BALLROOM (Santa Monica pier, Santa Monica, Calif.; Saturday night only; admission \$1.20). Spede Cooley orchestra and TV show 9-9 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 Mendosa and Tito Rivers bands, in that order, the regular attractions.

BLUE NOTE (56 W. Madison; \$2 minimum, closed Tuesday). Georg Bruns and his all-stars opened on Oct. 19. Johnny Hodges' somba opens on Nov. 2 for a two-week stay.

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

DE LISA (8821 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 Lanza's Dixie crew, with Bunny Woodworth, trumpet; Lanza, clarinet; Mike Riley, trombone; Roy Watson, piano, and Ray-Ray Humphrey, drums.

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

HELISING'S (4361 N. Sheridan; no cover or minimum). It's still Art Hodes and his trio with Ray Crawford, guitar; Eddie Calhoun, bass, and himself on piano. Wednesdays and Thursdays are off.

HI-NOTE (450 N. Clark; \$2 minimum). Jazz attraction always can be found, with Jay Burkhardt's big band playing on Friday and Saturday nights. Joe Williams does the singing.

ISABELL'S (1065 W. Bryn Mawr; no cover or minimum). Danny Alvin's combo. Drummer Alvin has Del Lincoln on trumpet; Charlie Spore, slary; Eddie Schaefer, trombone; Bob Pfeiffer, piano; and Tommy MacClary, reeds, and Tommy Sewall, bass, are spelled by Lil Hardin Armstrong, who sings and plays piano. Stuff's outfit is off Tuesdays and Wednesdays; Lil on Tuesdays and Thursdays.

PREVIEW (7 W. Randolph; no minimum or cover). The Big Four, who are Charlie Ventura, Buddy Rich, Chubby Jackson, and Mervyn Napoleon, breaking it up with their antics and, incidentally, bringing swing back by the heels.

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

SILHOUETTE (1555 W. Howard; \$2 minimum). A package consisting of Charlie Barnett's new combo and the Slim Gaillard trio cavorts here nightly.

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; Floyd Smith, guitar; Arthur Edwards, bass, and George Reed, drums. Off-nights are Monday and Tuesday.

STRAHLINER (W. Madison at Clifton; no minimum or cover). Showtime for "undiscovered" talent, current lineup includes singers Lucian Hunter and Lucille Reed, organist Les Strand, and pianist-voicelist Ernie Harper.

VICTORY CLUB (644 N. Clark; no cover, no minimum). The perennial Lee Collins plays his pioneering, Armstrong-styled horn stays on. And on.

DINE AND DANCE

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

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

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EDGEWATER BEACH HOTEL (MARINE ROOM) (5349 N. Sheridan; \$1.50 cover Sun. through Fri.; \$1.20 Sat.). Bidegarde, Milwaukee's gift to Paris, heads the show here. Robert North leads the band.

GUSSIE'S KENTUCKY (6725 S. Ashland; no minimum or cover). Current show features Buddy Davis's combo, Nona Barbara's combo, and the Novel Tones.

LA SALLE HOTEL (THE LOTUS ROOM) (Madison and LaSalle; no cover or minimum). Lucie Garcia's erk furnishes music for dancers.

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(Turn to Page 16)

Spotlight on FRANK BODE



"Gretsch Broadcasters, Greatest Drums I Ever Owned," says Frank Bode. Formerly with Harry James, Alvino Rey and Benny Goodman, Frank is now setting the beat for Claude Thornhill's Famous Band. Like most of the nation's top-flight drummers, Frank looks to Gretsch for the most modern drum features. *Fully Adjustable "All-Height" Cymbal Holders *Guaranteed Perfect Round Shell *That Unmistakable Broadcaster Tone. See the new 1951 Broadcasters at your Gretsch dealer. And write today for your free catalogue (drums and drummer accessories). The Fred. Gretsch Mfg. Co., 60 Broadway, Brooklyn (11) New York.

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. Buddy Charta (Gries) is solo pianist-vocalist.

BAND BOX (56 W. Randolph; minimum varies with attractions, usually \$2). Usually a top single jazz act on hand.

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

BLUE NOTE (56 W. Madison; \$2 minimum, closed Tuesday). Georg Bruns and his all-stars opened on Oct. 19. Johnny Hodges' somba opens on Nov. 2 for a two-week stay.

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Evolution Of Jazz

by J. Lee Anderson



... brightest thread in the orchestral fabric ...

... the popularity it once enjoyed ...

... a habit of turning up unexpectedly ...

● "Brightest thread in the orchestral fabric, it stands out from the neutral weave, a line of scarlet. But dominating and aggressive as the instrument can be, in florid passages the trumpet speaks with flexibility and ease, as though exalting in its own gay brilliance." (*The Orchestra*—H. S. Williamson.) This description of the "dazzling trumpet" may also be applied with modification to the cornet, which, though lacking the penetrating sonority of the trumpet, still manages to speak with authority. More mellow-voiced than the trumpet, the cornet was once the overwhelming choice of musicians, but with the coming of the big band it became largely obsolete. The trumpet with its longer, more graceful lines not only "looked better" in a brass section, but more important, the instrument was capable of cutting through the fortissimo of a

large orchestra with facility. The cornet has won a degree of new favor with modern day Dixielanders, but has never regained the popularity it once enjoyed, particularly during the salad days of hot music. Many early cornetists/trumpeters led the band, a natural enough arrangement since the instrument was the logical carrier of the melodic line and a dominating soloist. The city of New Orleans has seen more of her trumpet-playing native sons win fame at home and abroad than has any other city in the U. S. . . . Henry Allen Sr., Henry Allen Jr., Louis Armstrong, Peter Bocage, Buddy Bolden, Mutt Carey, Oscar Celestin, Tig Chambers, Shirley Clay, Lee Collins, Nat Dominique, Kidd Howard, Sugar Johnny, Bunk Johnson, Guy Kelley, Freddie Keppard, Tommy Ladnier, Kid Shuts Madison, Punch Miller, Wooden Joe Nicholas, Joe Oliver,

Emanuel Perez, Buddy Petit, and Kid Rena are various of the Negro trumpet men who in the last half-century have contributed much to the jazz heritage. Many have gone on to a steadier job, others have retired from music, a few more are still going strong. The Allens, father and son, Armstrong, Bocage, Celestin, Collins, and Howard are still "blowing 'em down"; Kid Punch has been unreported in recent months but has a habit of turning up unexpectedly. Wooden Joe is currently solving his dental difficulties and expects to be playing shortly. Other Crescent city horn-men of merit include Alvin Akorn, Richard Baptiste, Percy Humphrey, Charlie Love, Doc Paulin, DeDe Pierce, Lawrence Toca, and Thomas Valentine, more widely known as Kid Thomas.

THE HOT BOX

Young Trumpeter Proves Mettle With Hodes Band

By George Hoefler

Chicago — "Everybody wants me to shave my beard off, that's why I keep on wearing it." This recalcitrant attitude spoken by Byrne (Muggsy) Dawson is in character with the enigmatic atmosphere about the career of this 20-year-old Dixieland cornetist.

Here is a lad, brought up on a dairy farm near Highland Park, Ill., whose favorite trumpet idol during his childhood was Harry James, and whose parents sent him off to college to study general art and painting, who suddenly emerges out of nowhere as a full-fledged cornet star among the Dixie jazz veterans in Art Hodes' Dixieland band at Helsing's in Chicago.

Few Instances

There are a great many kids today whose background and environment belie their insatiable interest in New Orleans jazz that are playing together in Dixieland combinations of their own. But how many ever attain a par with such musicians as Art Hodes, Floyd O'Brien, Jimmy Granato, all with 20 or more years experience back of them? There was Sidney Bechet's protegee, Bob Wilber, but he usually plays with his own contemporaries.

Looking at Muggsy's bushy beard-goatee and hearing him describe his interest and work in abstract water colors would lead you to believe that if he is interested in playing jazz he would naturally take to bop, or progressive big band jazz.

As a kid he discovered the trumpet, as played by Harry James on records. He became a jazz fanatic but still didn't dream that within a half-dozen years he would be playing cornet in Chicago's leading Dixieland band.

His early fanaticism drove him to get a trumpet and start taking lessons. His first reaction to music education was that it was too difficult to beat his foot and read at the same time. So he settled on beating his foot and wound up in the last chair of the Highland Park High school band.

Played Sessions

The associations he made in school led to joining in jam sessions in Highland Park. This activity in its turn introduced him to Dixieland jazz records. He soon set to work to master jazz playing by sitting in with Bix Beiderbecke and Wild Bill Davison records. To further his learning he talked a pal with whom he was heading for Eagle River, Wis., on a fishing expedition, to turn the car around and head for Condon's and Nick's in New York.

Early in '48 Muggsy's musical career almost came to a premature end when he went through the windshield of a car in a wreck. He suffered a cut lip and chipped teeth and it looked for awhile as though he might not play again. It was necessary for him to learn to play all over again. This he soon did and almost simultaneously got his first professional job through Bob Ragland (young Evanston pianist) and trombonist Harry Graves (recently with Muggsy Spanier). The boys had a summer job ('48) at the Little club, a roadhouse west of Evanston.



(Photo by Ralph Jungheim) Muggsy Dawson

When school time came in the fall, Mother Dawson gave Muggsy the means to study general art at Drake university, Des Moines, for a year. So during the school year of 1949 Muggsy let music ride, but when summer came along he joined the musicians union and joined a band made up of Ragland, piano, C. Borman, drums, Johnny Waters, trumpet, and Frank Chace clarinet.

Needed Tram

This group had a trumpet player but needed a trombonist, so Muggsy bought a valve trombone, which he had never played before, to fit in the unit. The band got a summer job in Fond du Lac, because the operator thought Ragland was Rags Ragland of the movies. When the operator realized he had the wrong Ragland he let the boys play a week and then paid their way back to Chicago.

The following fall Muggsy decided to matriculate at the University of Illinois but slept through registration and decided the late registration fee of \$10 was too much and skipped it. He spent his time fooling around with his abstract water colors and playing in a college Dixieland band that played from 8:30 to 10:30 nightly at Katina's, a campus beer hang-out. He worked in this combo with Danny Crane, a trombonist, whom Muggsy says is real fine.

He remained in Champaign-Urbana until December, 1950, when he received a phone call from Don Gibson in Chicago, who wanted him to play with a Dixie combo at Ziggy's on Chicago's far south side. This band included Bob McCracken, clarinet; Ralph Hutchinson, trombone; Frank Chace, bass sax, and Johnny Carlson, drums.

Joined Soper

The next step for Muggsy was following Ralph Hutchinson, when the latter got an offer to play with Tut Soper's band at the Apex club on N. Clark street. Ralph got Muggsy into the group on horn and when Soper left and Don Ewell took over they had a nice Dixie quartet made up of Dawson, Ewell, Volly DeFaut, and Jim Barnes on drums. Hutchinson had left to join Muggsy Spanier.

It was on the Apex job when some people came in with an old cornet for sale for \$10. Muggsy bought it and since has become a

Things To Come

These are recently-cut records and their personnel. 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.

GERRY MULLIGAN'S NEW STARS (Prestige, 9/27/51.) Jerry Harwitz and Nick Travis, trombones; Allen Eager, tenor; Max McElroy, baritone; Ollie Wilson, trombone; George Wallington, piano; Phil Leshin, bass; Call Maddam, maracas, and Walt Boldea, drums.

Ide's Side; Mulligan; Fanchone; Roundhouse; Kaper; and September Sarnada.

EUGENE SMITH PIANO SOLO (Prestige, 9/27/51.) Flying Home; Make Believe; Dancing In the Dark; Over the Rainbow; Paradise; When Your Love Has Gone; Saranade in Blue; Where or When; Country Boogie; Stuff; Jumpin' with Symphony Sid; Again; and I Must Have My Baby Back.

RED RODNEY'S NEW STARS (Prestige, 9/27/51.) Red Rodney, trumpet; Jimmy Ford, alto; Phil Rafal, piano; Phil Leshin, bass, and Phil Brown, drums. Smoke Gets In Your Eyes; If You Are But a Dream; Coogan's Bluff; Reducig; Part I and II; This Time the Dream's on Me, and Don't Take Your Love from Me.

BENNY GREEN'S COMBO (Prestige, 10/5/51.) Benny Green, trombone; Big Nick Nicholas, Ruddy Williams, and Eddie (Lockjaw) Davis, tenors; Teddy Brannon, piano; Tommy Potter, bass, and Art Blakey, drums. Green Junction; Flowing River Blues; Hair-L-Licks; Benny's Bunnies; Jumpin' Journey; Tenor Sax Shuffle, and Sugar Syrup.

RALPH WILLIS (Prestige, 10/3/51.) Ralph Willis, piano and vocals. Seven Year Blues; Bad Girl Blues; Old Home Blues; Salty Dog; I've Been a Fool; Whiskey Boogie, and Crooked Woman Blues.

TEACHO WILTSHIRE'S BAND (Prestige, 10/3/51.) Tom Davis, tenor; Teacho Wiltshire, piano; Leonard Gaskin, bass, and Teddy Lee, drums. The Glory of Love; Sin; This Is Always; Knock Out; Problem Child, and She's a Fine-O.

BING CROSBY with JOHN SCOTT TROTTER'S ORK (Decca, 10/4/51 in Hollywood.) Trumpets—William Guy, Ziggy El-

confirmed advocate of a cornet lead in a Dixie band.

In March, 1951, Hodes called Muggsy and asked him to join his band, then at Rupnek's on Chicago's north side. With the help of Art and the rest of the men in the band, Muggsy has developed into a fine cornet lead.

Muggsy blows easy and relaxed, somewhat similar to the early Bix on the Wolverines records, with a steady lyricism and a thin, pretty tone. His secondhand cornet is taped and sometimes he feels the wind on his fingers as he plays, but he wouldn't trade the horn for a new expensive trumpet.

This musical success story is likely to come to an enforced standstill. Muggsy recently got his summons from Uncle Sam and maybe by the time you read this he will be blowing the bugle in an army camp. His chief worry is that they might make him remove the beard.

man, and George Seaburg; trombone—Jed Veady, Wendell Mayhew, and Herbie Harper; saxo—Phil Shaban and Matty Mallock; alto; Dave Harris and Warren D. Baker, tenors; Larry Wright, baritone; rhythm—Paul T. Smith, piano; Ann M. Stockton, harp; Perry Botkin, guitar, and Meyer Rubin, bass. When the World Was Young and Domino. Same date, same personnel except Chuck Gentry, baritone, for Wright. Two Christmas songs, titles withheld.

BOB CROSBY'S BOB CATS (Capitol, 10/3/51, in Hollywood.) Billy Butterfield, trumpet; Warren Smith, trombone; Matty Mallock, clarinet; Eddie Miller, tenor; Jess Stacy, piano; Nappy Lamare, guitar; Bob Haggart, bass, and Ray Bandura, drums. Avalon and Sorey Blue.

Same date, same personnel except trombonists Elmer Snyder, Murray McEachern, and Ted Veady added; Warren Smith out. Two pop tunes, titles withheld.

BUDDY MORROW'S ORK (Victor, 8/16/51.) Trumpets—Carl Poole, Yank Lawson, and Jimmy Maxwell; trombone—Phil Gerdina, Johnny D'Agostino, and Bob Alexander; reeds—Sid Cooper and Harry Terrell; alto; Hank Ross, tenor; Stanley Webb, baritone; rhythm—Bill Rowland, piano; Tommy Kay, guitar; Bob Haggart, bass, and Don Leonard, drums. Boogie-Woogie March; Truly Lulu; Oh, How I Love You, and How Near to a Queen You Are.

BUDDY MORROW'S ORK (Victor, 9/26/51.) Trumpets—Dick Hoffman, Shorty Salomonson, Sam Seavone, and Ruddy Seffid; trombone—Leon Cox, Berk Alexander, and Fred Arpati; reeds—Max Koffman and Harvey Estrin, alto; Buzz Brauner, tenor; Hal Miles, baritone; rhythm—Billy Jacob, piano; Bob Carter, bass, and Lorr Callahan, drums. Buddy Morrow, musical pencil and trombone.

That Old Magic; Lady Be Good; The Old Pointe Farm, and Dear Mary.

MACHITO'S AFRO-CUBANS (Columbia, 9/28/51.) Trumpets—Mario Bauza, Bobby Woodlin, and Frank Davila; reeds—Jimmy Fessura, Leslie Humber, Jose Masters, Freddie Skerritt, Gene Johnson, and Leslie Johnson; rhythm—Rene Hernandez, piano (and arranger); Bob Rodriguez, bass; Uba Nieto, drums; Luis Miranda, conga; Jose Manzanal, bongos; Melchite, maracas. Voo's by Graciela and obos solo by Mitch Miller. Mambo for Obos; Conigo La Distancia; Ay Que Recordar, and Frotalindos.

AL MORGAN with DICK JACOBS' ORK (Decca, 10/2/51.) Reeds—Sid Cooper, Bernie Kaufman, Hymie Schertzer, Al Brown, and Al Klink; violin—Sylvan Shulman,

Rosal Pollakine, and Max Cepponi; rhythm—Al Morgan, piano; Sam Herman, guitar; Joe Benjamin, bass, and Johnny Blowers, drums. Dick Jacobs, arranger and conductor. Lonesome; Two Roads, and You're Nobody Else's Sweetheart.

GEORGE SHEARING'S QUINTET (MGM, 10/2/51.) George Shearing, piano; Joe Mulford, vibes; Chuck Wayne, guitar; Al McKibbon, bass, and Donell Best, drums. Don't Blame Me; Easy Living (trio), and Appreciation (comp. John Pate).

FONTANE SISTERS (Victor, 10/4/51.) Bill Rowland, piano; Tony Mattola, Al Casimiro, Danny Perri, and Al Calola, guitar; Jack Lesberg, bass, and Terry Snyder, drums. Gypsy in My Soul and Grand Central Station.

DOLORES GRAY with TUTTI CAMARATA'S ORK (Decca, 10/5/51.) Reeds—Hymie Schertzer, Carl Frazer, and Eddie Powell; a string section; rhythm—Rennie Salby, piano; Sam Limer, harp/choro (on first tune); Carmen Mastroni, guitar; Frank Carroll, bass, and Johnny Blowers, drums. Shrimp Boats and More, Nora, Nora.

JUNE HUTTON with AXEL STORDAHL'S ORK (Decca, 10/5/51.) Reeds—Hymie Schertzer, Ed Powell, Paul Rieck, and Sal Ametti; rhythm—Stan Freeman, piano; Triggs Alpert, bass, and Johnny Blowers, drums. Also, a string section and the Ray Charles Singers. Thanks; Nothing, Bye, Honey, Bye Bye, and Walkin' (comp. Mary Lou Williams).

TOMMY DORSEY'S ORK (Decca, 10/8/51.) Trumpets—Buddy Childers, Bobby Nichols, George Chorb, and Charlie Shavers; trombone—Nick DiMaio, Sam Hyster, Johnny D'Agostino, and Dorsey; reeds—Jerry Santoro and Allen Fields, alto; Beattie Richman and Fred Hudson, tenors; Teddy Lee, baritone; rhythm—Frod Deland, piano; Sam Harman, guitar; Carl Whittington, bass, and Ed Grady, drums. Voo'ds by Bob London and the Howells Sisters. Solitaire and Heart and Soul.

MARY MAYO with AL HAM'S ENSEMBLE (Capitol, 10/8/51.) Trumpets—Chris Griffin and Johnny Owens; trombone—Jack Lacy, Cliff Heather, and Sy Schaefer; reeds—Jerry Santoro and Allen Fields, alto; Beattie Richman and Fred Hudson, piano; Frank Marino, guitar; Arnold Fishkin, bass, and Bunay Shawker, drums. Domino and Find Me.

NORMAN KAYE with SID FELLER'S ORK (same date and personnel as the Mary Mayo two). Blue Forest and another pop.

EDDIE FISHER with HUGO WINTERHALTER'S ORK (Victor, 10/9/51.) Trumpets—Red Solomon, Jimmy Maxwell, and Carl Poole; trombone—Johnny D'Agostino, Lou McGarity, and Bob Alexander; reeds—Bernie Kaufman, Sid Cooper, Stanley Webb, and Hank Ross; French horns—John Barrows and Tony Mirardo; rhythm—Bill Rowland, piano; Reinhardt Ester, harp; Al Calola, guitar; Bob Haggart, bass, and Terry Snyder, drums. Sylvan Shulman, conductor of the string section. With You and Never Before.

(Turn to Page 13)

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Things To Come

(Jumped from Page 12)

MARY SMALL with VIC MIZZY'S ORK (King, 10/11/51). Trumpets—Charlie Margulies, Red Solomon, and Bill Clarke; trombones—Ed Kolyer and Andy Russo; reeds—Al Calladara, Don Hammond, Artie Dreilinger, and Sol Tepper; four strings; rhythm—Marty Gold, piano; Tommy Kay, guitar; Mack Shopnick, bass, and Stanley Kroll, drums.
Domino; Undecided; I Like It, I Like It (comp. Vic Mizzy), and *If I Can Love You in the Morning*.

KAY STARR with BILLY MAY'S ORK (Capitol, 10/11/51). Trumpets—Lyman Vank, Chris Griffin, Andy Farwell, and Hamp Richardson; trombones—Vernon Brown, Lou McCarthy, and Roland Dupont; reeds—Hymie Schartz, Art Messner, Pennuto Hucke, Al Klink, and Stanley Webb; rhythm—Lou Stein, piano; Al Calala and Art Byerson, guitars; Jack Leberg, bass, and Bunny Shawber, drums.
Hardwood Floor; Arms Open, and No Tea.
 Same date, with Al Calala, banjo; Bunny Shawber, street drums; Jack Leberg, bass, and Johnny Barrow, French horn.
Two Brothers.

FRAN WARREN with RALPH BURNS' ORK (MGM, 10/11/51). Trumpets—Nim Fishelson, Bernie Clev, and Al Pavolina; trombones—Lou McCarthy and Bob Alexander; reeds—Sam Rowlett, Jerry Sanigo, Jack Greenberg, Ed Wasserman, and Danny Bank; rhythm—Jimmy Lyon, piano; Al Caldwell, Fishkin, bass, and Don Lamond, drums.
Find Me; It's All Over But the Memories; Speak Low, and Never Before.

PATTI ANDREWS with NEAL HEFTI'S ORK (Decca, 10/11/51). Warren Covington, trombone; Roman Pasqua, Buddy Saffar, George Tudor, and John Hafu, reeds; string section; Wally Wechsler, piano; Lily White, guitar; Sid Walco, bass, and Ivo Cutler, drums.
If You Go and That's How a Love Song is Born.

PEWEE HUNT'S BAND (Capitol 10/6/51). PeeWee Hunt, trombone; Andy Bartha, cornet; Leo Kaminsky, clarinet; Joe Ho'l, piano; Chuck Karla, bass, and Glenn Waller, drums.
Muskrat Rumble; Panama; Sang It; Tin Roof Blues; Shake It and Break It; Baneyard Shuffle; Stomp Off, Let's Go, and Baneyard Blues.
 Same personnel, 10/7/51.
Between the Devil and the Deep Blue Sea and Jimtown Blues.

LAWSON-HAGGART JAZZ BAND (Decca, 6/6/51). Yank Lawson, trumpet; Lou McCarthy, trombone; Bill Stegway, clarinet; Lou Stein, piano; Bob Haggart, bass, and Cliff Leaman, drums.
Volcario Blues and Dead Man Blues.
 Same personnel, 6/13/51.
Milwaukee Jazzy and Cannonball Blues.
 Same personnel, 6/20/51.
Kansas City Stomp and King Porter Stomp.
 Same personnel, 6/27/51.
Jolly Roll Blues and Sidewalk Blues.

ART MOONEY'S ORCHESTRA (MGM, 10/4/51). Trumpets—Jimmy Gioia, Bob Ly Hackett, Harry Olson, and Gilbert Rapp; trombones—Paul Selden, Bob Hankman, Kai Winding, and Mervin Gold; saxes—Ed Seale, Jerry Sanigo, Art Dreilinger, Fred Hudson, and Kerwin Summerville; rhythm—Rocky Colacic, piano; Harry Remor, guitar; Kenny O'Brien, bass, and Nat Ray,

SWINGIN' THE GOLDEN GATE Ray Anthony Frisco Date Fails To Move Gleason

By RALPH J. GLEASON

San Francisco—Ray Anthony played a one-niter at Sweet's ballroom early in October and drew only a fair crowd—something around 1,000 persons. This wasn't the band's fault at all, because they were preceded by a news blackout as harsh as anything Truman may contemplate. It was a Van Tonkins promotion and apparently the wheels weren't set in motion to do much more than let a couple of jocks in on the secret and take an ad in the

Oakland Tribune.

Anthony, as you may know, just won the *Billboard* "band of the year" tag, and with all that to publicize, should have scored.

Where Is It?

Aside from that, we spent two hours in the balcony at Sweet's listening to this band and wondering what in the name of heaven has happened to music. The true test of a band is what they do on the one-niters in the sticks, not how they act when they're wowing all the show business people at the Palladium or on Broadway.

And the Anthony band put on as mediocre a performance as we've seen. There is nothing at all outstanding about this group that we could hear. They play nice, they play clean, and they swing some, but so do occasional hotel bands.

In fact, the only difference between them and a hotel band is that they are louder. Mute that brass and you could put them in

drums. Alan Foster and Tony Alamo, vocals.
Cocktails for Two; At Dinning; Night Must Fall; Moonlight Becomes You, and Daybreak.
 Same personnel as above, 10/5/51.
Moonglow; Moonlight Cocktail; Three O'Clock in the Morning, and Stars Fall on Alabama.

BERNIE MANN'S ORCHESTRA (King, 10/12/51). Trumpets—Billy Butterfield, Tony Faso, Chuck Condino, and Doc Severinsen; trombones—Sonny Duham, Billy Raush, Fred Ohma, and Walter Robertson; saxes—Hymie Schartz, Milt Yamer, Al Klink, Russ Banzer, and Deane Kincaid; rhythm—Arlie Holap, piano; Danny Grogue, guitar; Trigger Alpert, bass, and Harry Jaeger, drums. Tommy Hughes and the Yankee Doodlers, vocals.
And So to Sleep; The Clear You Are; Solitaire, and The Legend of Tied.

MURRAY ARNOLD'S PINK TEASERS (King, 10/11/51). Yank Lawson, trumpet; Fred Ohma, trombone; Pennuto Hucke, clarinet; Murray Arnold, piano; Joe Tarto, bass, tuba, and Judy Burke, drums.
 Chicago; *Polly Wally Doodle; Let Me Call You Sweetheart, and Rosalie*.

Rosemary Clooney Lands Film Contract

Hollywood—Rosemary Clooney caught a movie contract at Paramount studios during her recent visit here. Studio gave out no details except that signing to "a longterm contract was consummated after a highly successful screen test" and that the singer "will be starred in musicals."

Berle Adams of MCA represented Miss Clooney, who went east for a date at New York's Paramount theater starting Oct. 31.

the Mark Hopkins and not a grey hair would stir. Gloria Craig's singing was the best thing we heard. Tommy Mercer ought to buy a full length mirror and practice how not to make like Frankie Laine with the hands.

Actually we were amazed after all the hullabaloo over this group to find they resorted to the old sax section waving, trumpet waving, and trombone waving that used to kill everybody 15 years ago. To say nothing of the one-section-stand-up-one-section-sit-down musical chairs performance. And they did it as though they were ashamed of it. They should be.

Louis Arcaraz, the Latin maestro that RCA Victor hopes to build into another Prado, swept through here just before Anthony and drew, naturally, a good crowd from the Spanish speaking people. But once again you had to be a private eye to find out he was playing here. Not a disc jockey in town knew about it and they play this guy's records, too. What goes on?

BAY AREA FOG: There's a hot rumor that Norman Granz will bring Machito out this way this fall encouraged by the gold that Prado coined this summer. The latter, by the way, is supposed to return in a concert tour and if his booking agency in Hollywood follows its usual line, no one will know Prado's around unless he can dig the Spanish programs. These guys really operate in secret . . . Chuck Travis and Bill Hathaway now at the Long Barn on El Camino Real . . . Cal Tjader took his trio into the Mardi Gras in Oakland on Oct. 19 for a long stay, we hope.

Anson Weeks now an auto salesman in Santa Rosa . . . Drummer Howard Keith planning Sunday sessions in El Cerrito at a spot yet to be picked . . . Vernon Alley back into the Black Hawk following Vido Musso. Vernon seems to be more or less a permanent fixture at the spot these days, and I can't think of anything better.

Jules Bihari whipped into town and cut a session for Modern with Helen Humes and the Peter Rabbit trio which he thinks will produce at least two good numbers . . . Andre Previn, now on a leave from the Presidio and vacationing back east, is expected to make a concert appearance with the San Francisco Symphony later this year . . . Duke Ellington being offered up this way for concert dates in January before he goes into the Oasis, but there seems to be no takers.

Claire Hogan has garnered a good press during her run at Bimbos . . . The Frankie Laine fan club all in a dither wondering if it's true their boy will be in Richmond for a one-niter in November . . . Nick Esposito opened at Ciro's with a girl pianist and drummer about which we hope to tell you more later.

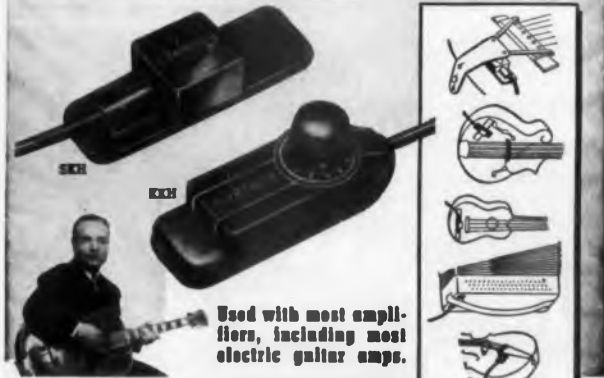
Phyllis Richards, *Down Beat's* ears in Seattle, visiting relatives in the Bay Area and touting Cecil Young to the skies . . . Don Barks- (Turn to Page 16)

Coast Cats In Bomb Wing Band



San Francisco—Most of the boys in the 452nd Bomb Wing band, shown above, are from Hollywood, Los Angeles, and Long Beach, Calif. After its organization last fall, the unit was shipped to Japan, where this photo was taken. In the front row, from left to right, are Eddie Kowalski, Joe Benson, Gene Carter, Cyril Curley, Karl Branch, Paul Orloff, Bill Crowley, and Lewis George. Standing, in the same order: Milton Gutman, Colby Bradshaw, John Lindsey, Dick Costello, Bill Swope, Richard Hazeltine, Glen Simpson, Paul Colloian, and Gordon Edelberg. Those not shown are Howard Kunow, Robert Livingston, and the leader, Eldon DeLong.

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WHAT'S ON WAX

MAX TRACY • PAT HARRIS • GEORGE HOEFER

Ames Brothers - Les Brown

7 *Sentimental Journey*
6 *Undecided*

George: Coral has successfully made an experiment here. One of the country's most commercial singing groups is paired with one of the finest musical organizations in the band field. Les Brown uses his new arranging style to project anew the number that helped put the band at the top. It is an ensemble treatment of *Journey*, with a vocal chorus by the Ames boys. The latter blend well with the band and the only discredit to our ears is the similarity of one of the voices to that of nasal-tongued V. Monroe.

Undecided is a catchy rendition of the Charlie Shavers number of several years back. After a hearing or two you find yourself humming or whistling it to yourself, and of such, hits are made. (Coral 60564.)

Gene Ammons - Sonny Stitt

6 *Stringin' the Jug*
7 *Part II*

George: This entry into Prestige's *Battle of the Saxes* series could better be classed as an innocuous yet pleasantly relaxed tenor sax duet. Sonny comes out the winner. Nothing particular happens, but it is much pleasanter listening than some of the versions both of these saxmen have had of popular ballads. (Prestige 748.)

Ray Anthony

4 *Just a Moment More*
5 *Undecided*

George: First side is practically all vocal by Tommy Mercer. Tune is trite and dull with no life. There isn't much anyone could do with it, so Mercer's version is as good as any, we guess. Adequate band accompaniment with a short sounding of Anthony trumpet at end.

The flip is an inferior interpretation of Shavers' *Undecided*. Orchestra is aided and abetted by Tommy Mercer, Gloria Craig, and The Skyliners. Sounds like everyone is in a hurry to get out of the studio. (Capitol 1824.)

A Streetcar Named Desire

Streetcar
Four Deuces
Blanche
Della Robia Blues
Flores Para Los Muertos
(Parts I and II)

Luau
Soliloquy and Redemption

Album Rating: 7

Pat: Taken from the soundtrack of the movie of the same name, which in turn was taken from the Tennessee Williams hit play, these are an amazing example of what has heretofore disdainfully been called movie music.

Believe it or not, this hangs together as good music of any type, and, as Charles Emge notes in this issue's *Movie Music* column, is highly influenced by jazz. *Four Deuces* is perhaps the most jazz-orientated of the lot, using reeds and brass in solo spots for a slow, bluesy, Ellington feeling.

Les Robinson's alto solo in the middle of *Blanche* is in the same vein. There's a chilling spot on Part II of *Flores* in which the music reaches an intensity which is untheatrical yet highly effective. All of this might make one beautiful score for a ballet—a thought we hope has occurred to composer

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.

Alex North and conductor Ray Heindorf. (Capitol KDF 289.)

Les Brown

5 *An American in Paris*
8 *Part II*

Jack: Another impeccable performance from the Brown gang. The familiar opus is done beautifully and with the jazz feel that's so necessary in the playing of Gershwin's music. Admittedly George wasn't a great composer, nor was he a jazz writer, but his work needs more than the pomposity of a Whiteman performance to make it come alive.

First side is straight, but liberties are taken on the reverse with the main theme as Ray Sims Bill HARRIS through it, followed by a jump in tempo.

This sure is a band to marvel at. One wonders what might happen if it were given some Ralph Burns, or Shorty Rogers, or Tiny Kahn arrangements and told to go ahead and blow—that no one would mind. Might scare a helluva lot of people. (Coral 60583.)

Tutti Camarata

5 *Little Jumping Jack*
5 *The Grasshopper*

Pat: This is the sort of music Leroy Anderson has probably built his own little mint around, but, for the record, Tutti could run Leroy right out of any rehearsal hall. *Grasshopper* has a few string passages a bit too reminiscent of *Fiddle Faddle*, but some nice touches of oboe, tenor, and trombone. Jack has a jumping tuba poking along.

Camarata gets much more warmth and naturalness into this material than the Anderson efforts seem to display. Reason might not only be in his arrangements, but in the all-around musicians on the sides. (Decca 27758.)

Baby Dodds

Careless Love Blues
Maryland
Tom Tom Workout
Spooky Drums One and Two
Rudiments with Drumstick Nerve-beats
Shimmy Beat and Press Roll Demonstration
Drums in the '20s

Album Rating: 7

George: Four of the above sides were once available on 78 rpm in a Baby Dodds drum solo album on Disc. They were *Maryland*, *Tom-Tom*, *Rudiments*, and *Spooky Drums*. The remainder was added to complete a 10-inch LP and includes one long presentation (over half of one side) entitled *Drums in the '20s*, where Baby discusses his drum style and history with Moe Asch.

As illustrations during this portion of the record, *Jazzin' Babies Blues* by King Oliver's Creole Jazz band and *Wild Man Blues* by Louis Armstrong's Hot Seven are used. A complete copy of the dialogue is included in the accompanying booklet in case you have difficulty understanding the talking part.

The *Shimmy Beat and Press Roll Demonstration* helps to make the work an answer to a constant request in record stores for "some drum records" for a young drummer who wants to learn and have a practice guide. This is the first LP in a series to be denoted "Footnotes in Jazz," designed to run parallel to the *Folkways Jazz Series* with expanded illustrations of specific aspects of jazz music. An interesting, educational, and all around worthy project. (Folkways I.P. FP 30.)

Bob Eberly - Helen O'Connell

3 *It's Dark on Observatory Hill*
2 *In a Little Spanish Town*

Pat: Eberly is fine on *Observatory*, warm, melodic, sensitive. He gets a smaller part of the band on the flip side. Those low ratings are not his fault. You might give the *Spanish* one a spin or two, just for laughs. Helen shouts it. (Capitol F1802.)

Billy Eckstine

7 *Out in the Cold Again*
5 *Once*

Pat: Encouraging to find that *Out* is marked the "A" side. It deserves an almost A rating, too, as Billy sounds more like his old self than he has on dozens of recent discs. Almost jazz that he's singing, and a tinge of the great blue feeling and sound of the past. *Once* does not have the tasteful arrangement for the band that *Out* does, and the ork members keep crowding in around B rather insistently. (MGM 11073.)

Duke Ellington

6 *A Gathering in a Clearing*
5 *Jumping Room Only*

Pat: *Jumping* is a polite trio number, with the Duke's piano on top almost all the way. *Gathering* opens with Al Sears' tenor, soon superseded by Cat Anderson's muted trumpet. A wonderfully rhythmic slow blues, with the old Duke coloring in the section work—shades of mauve, purple, and naturally, indigo. (Victor 47-4281.)

Robert Farnon

6 *Don't Blame Me*
5 *Blue Skies*

Jack: Farnon, one of the best known of the English bandleaders, is here directing an orchestra replete with a whole gang of strings and very little that's either new or fresh.

But there is a guitarist on both sides well worth hearing by name of Dave Goldberg. Sounds very much like Chuck Wayne-ish, with a soft tone, legato attack, and a deep admiration for Bird.

He has *Blame* all to himself and plays very prettily and with a good jazz feel despite all the fiddles sawing away a background. Some baffling things happen on *Skies*, including a break in meter before the last eight of the first chorus that leaves you hanging. Rhythm section is stiff. (London 1063.)

Benny Goodman

7 *King Porter Stomp*
7 *Farewell Blues*

Jack: First is by the big studio band Benny's been cutting with recently, and they play the Fletcher Henderson arrangement of *Stomp* made famous by a BG band of another era. Chris Griffin blows the liquid trumpet solo at the beginning that Berigan used to play, then it's Benny, a fine Billy Butterfield effort, tramist Lou McGarity for 16, then the famous rideout. It's well-blown, well-recorded, and played with slickness and drive.

The sextet plays the 16-bar blues on the reverse, as Sid Bulkin has some Krupa-styled tom toms to play for the first two choruses,

with Benny soloing. Then the mood abruptly changes as Paul Smith plays a splendid piano solo. Safranski's big-toned bass is next, then a Terry Gibbs solo in which the rhythm speeds slightly. The finish is driving in the best Goodman small unit tradition, with Terry laying down a swinging riff. (Columbia 39564.)

Buddy Greco

6 *I Ran All the Way Home*
7 *The Glory of Love*

Jack: Buddy comes into his own as a ballad singer on these, his first sides for Coral, as he gets the advantage of good material and recording.

Don't see the necessity of the vocal group behind him, however, but that seems to be the only way singers can record these days.

Like we've said before, he's a fine singer with an individual style and just about all the other requirements for success.

Ran looks like a hit (it resembles *I Want to Thank Your Folks*, by the way), the foot in the door Buddy's been trying for, but *Glory* is a more musicianly job.

The pianist, incidentally, is not Buddy, but Lou Stein. (Coral 60573.)

Mart Cross

6 *Oh, Baby!*
6 *Original Dixieland One-Step*
6 *I Would Do Anything for You*
6 *Shimme-sha-wabble*

George: Three familiar jazzmen team with another group of young Dixieland comers. Bassist Pops Foster, pianist Dick Wellstood, and

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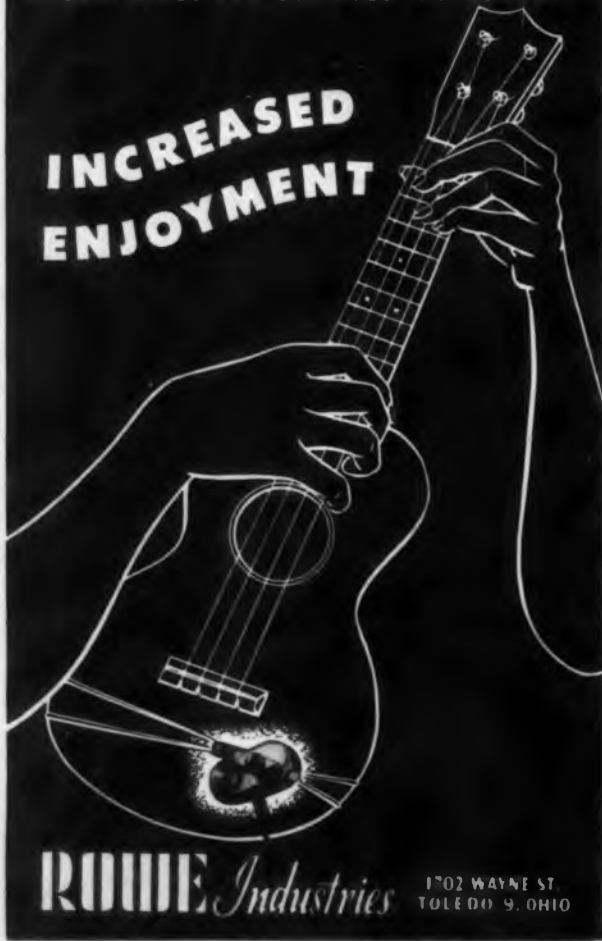
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WHAT'S ON WAX

(Jumped from Page 14)

drummer Tommy Benford rhythmically send off Hugh McCay's cornet, Frank Chace's clarinet, John Dengler's baritone sax, and Eph Besnick's trombone. Leader Gross plays guitar.

The boys are in the late '20s Chicago style groove, and the sound they get is reminiscent of the sides Rollini used to play on with Bix and Tram. These are the first records we've seen on the Jolly Roger label on 78 r.p.m. and not pirated reissue wax. (Jolly Roger 2003, 2004.)

Toni Harper

4 *That's What I Want for Christmas*
5 *Mom and Dad's Wails*

George: The lively Toni here has an early entry in the Christmas record sweepstakes that will never unseat *Front Teeth*, *Christmas Song*, or *White Christmas*. It is a banal ditty rendered dully. Buddy Cole's piano and trio accompany. Reverse is a composition that doesn't suit the Harper style either. On this Cole plays organ. (Columbia 39571.)

Dick Haymes

6 *And So to Sleep Again*
4 *Long Ago*

Pat: The Joe Marsala-Sunny Skylar tune, *Sleep*, is lulling and lovingly treated by Haymes' foggy voice. Vocal group gets an exaggeratedly sad sound, a bit like Patti Page, which has a semi-comic effect. *Long* is so soft-pedaled by both Haymes and Victor Young's Singing Strings that it creates no mentionable impression at all. (Decca 27731.)

Johnny Hodges

Skip It
Perdido
Sweet Lorrains
Rockabye River
Bean-Bag Boogie
That's Grand
Wishing and Waiting
Mood Indigo

Album Rating: 7
George: With or without the Duke, Hodges is Ellingtonia. This is Vol. 2 of his effort on his own to perpetuate the music so familiar to Ellington listeners. He is helped by Harold Baker's trumpet, Jimmy Hamilton's clarinet, and Wendell Marshall's bass. Quentin Jackson is on trombone and Butch Ballard on drums. French pianist Raymond

Fol is also heard, as some of the sides included were cut in Paris last year.

Skip, Wishing, and That's Grand are Hodges originals, *Rockabye* is a lesser heard Ellington tune, and *Bean-Bag* probably was worked out by Johnny but no credit is given on the label. Those who like Hodges and the small combinations out of the Ellington mould know what to expect and should like this collection. (Merger LP 1006.)

Chubby Kemp

4 *Me and My Wig*
4 *Juke Box Boogie*

Jack: Too bad Miss Kemp was around when these were cut. Session would have been great had the band been allowed to blow sans singer. Members number Johnny Hodges, Harry Carney, Red Rodney, Oscar Pettiford (on cello), Wendell Marshall, Max Roach, and some strange cat named Edward Duke on piano. They say he also has a band of his own.

At any rate, just disregard the singing and get a few kicks from Pettiford on *Wig* and Red on both sides. (Merger 1971.)

Stan Kenton

7 *Street of Dreams*
5 *Daddy*

George: Following along with Kenton's new treatment of standard instrumentals (*September Song*, *Laura*) the first side above is a musicianly rendition, very well done. Art Pepper contributes some Konitz-like alto.

Daddy is the old gold digger opus about diamond rings and such sung by June Christy and accompanied by Kenton's piano and the orchestra. Nothing earth-shaking. (Capitol 1823.)

Frankie Laine - Jo Stafford

7 *Hey, Good Lookin'*
6 *Gambella*

Jack: If you're gonna do novelties, do 'em like Frankie and Jo do *Good Lookin'*. It's amusing, beautiful, and sung with much verve and tongue in cheek by a team that's a natural combine for this sort of thing. (Columbia 39570.)

Art Lund

4 *Just Call Me Tex*
5 *Hangin' Around with You*

George: On the first Art Lund gets tough in a Vaughn Monroe manner, which isn't very tough. Works with a singing group called the Quartones and Leroy Holmes' orchestra. Flip is a melodic ditty worked out with The Beachcombers and Holmes again. There is nothing here except for Art Lund fan club members. (MGM 11075.)

Machito

6 *Amalia Los Invita*
5 *Bongo Fiesta*

Pat: Despite the Kentonisms (you'll hear that old peanut man in the middle of the *Fiesta*) Machito comes through with his usual wild rhythm. Conversational vocals in the foreground of *Fiesta* rather mess that one up, but the long vocal on *Amalia* is more fitting. Latter opens with a swinging bass sax, other reeds and brass move it along the same frantic path. (Columbia 39565.)

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Les Paul - Mary Ford

5 *Jazz Me Blues*
6 *Just One More Chance*

Pat: Neither Les nor Mary overdoes the multiple routine (it's still there, of course) on *Chance*, on which Mary sings up a storm. That very gentle voice quality of hers is nothing but an asset and here is handled well. Equally tasteful guitar by Les, too. *Jazz Me* is another story, and by this time an old one. (Capitol 1825.)

Jess Stacy

Fascinating Rhythm
I Can't Get Started
I Want to Be Happy
You Took Advantage of Me
Indiana
Stars Fall on Alabama
Oh, Baby!
If I Could Be with You

Album Rating: 7
Jack: Jess' relaxed, uncluttered style is shown to good advantage here as he slips easily through a pretty set of standards.

Baby and *Happy* are sprightly, while *Advantage* and *Indiana* have some of Stacy's best moments. Rhythm behind him is put down by George Van Eps, Morty Corb, and Nick Fatool.

It's a nostalgic package, one that will put you immediately in mind of a small, dimly-lit club at 2 a.m. containing a few silent listeners, a cigaret-burned, liquor-stained upright, and a tonking pianist. And we've always been suckers for that sort of thing. (Brunswick LP BL 58029.)

Billy Strayhorn

The Happening
Britt-and-Butter Blues
Sultry Serenade
Alternate
Jumping with Symphony Sid
Swamp Drum
Night Walk
Moonlight Fiesta

Album Rating: 5
Jack: More small unit sides from men within the Ellington band, with three of the tunes (*Fiesta*, *Happening*, and *Night Walk*) issued earlier and reviewed in this space.

Juan Tizol, Britt Woodman, Quentin Jackson, Willie Smith, Jimmy Hamilton, Cat Anderson, Paul Gonsalves, Wendell Marshall, and Louie Bellson all appear at one time or another.

Album notes are peculiarly vague as to the identity of the pianist, not listing him in the personnel and saying the group "is under the direction of Billy Strayhorn." Which might lead one to suspect that the musician in question might be the Edward Duke on the Chubby Kemp record reviewed above.

And because even those very close to the Ellington organization have a tough time detecting if it's Strayhorn or Duke on some sides, we'll stay clear. One thing—it ain't George Shearing.

Sid has short solos from Hamilton (on tenor) and Smith, plus some rather odd out-of-tempo block chord poundings from our pianist friend; *Swamp Drum* is jungle-style, with the three trombones, plus Smith and Bellson.

Sultry was better done by the whole Ellington band a few years back, and *Alternate* turns out to be the best side of the lot, as Willie and Hamilton trade choruses

and play some quietly good jazz.

Album on the whole is a disappointment, however, with too much reaching for effects and too little time left to blow unencumbered by trick arranging. (Merger LP M 1005.)

Sarah Vaughan

3 *I Ran All the Way Home*
3 *Just a Moment*

Jack: This is not an easy review to write. Because I have been among the many who have sat countless times enthralled by Sarah's marvelous performances. And I happen to have her records of *It Might As Well Be Spring*, *If You Could See Me Now* (see review in reissues section), *Don't Worry 'Bout Me*, etc.

But Sarah on this record isn't the same girl—she's too coy, too dramatic, too self-confidently glib. Though her voice has ripened and achieved the maturity hinted at earlier, she misuses it terribly.

Miss Vaughan has all the equipment in the world—let's hope we don't have to continue to turn to records she made five years ago to hear her at her best when she's capable of exceeding those performances right now.

End of tirade. (Columbia 39576.)

Margaret Whiting

4 *More! More! More*
5 *Bore!*

Pat: *More* has a Frankie Carle-style piano opening, and a rather corny orchestration conducted by Lou Busch. Margaret's lovely vocal quality is almost lost on this kind of thing. *Bill*, though not precisely her style of song, finds her clear, sweet voice in sure control. Background on this, conducted by Frank DeVol, is not much better than on the other side. (Capitol F1801.)

REISSUES

Red Nichols

Eccentric
Bugle Call Rag
Riverboat Shuffle
Japanese Sandman
Chinatown, My Chinatown
I'm Just Wild About Harry
Original Dixieland One-Step
Rose of Washington Square

Jack: This is the third volume of a series of LP reissues Brunswick has done on Nichols sides. These were recorded between 1927-'30, and you'll see lots of familiar names on the label—Teagarden and Miff, Goodman and J. Dorsey, Krupa and Davey Tough, Bud Freeman, and a guy who later went on to more lucrative fields, Lennie Hayton.

Sides are all pretty familiar to most collectors and make a neat addition to any chronological recorded history of jazz.

Interesting quote from the album notes: "In the 1920-30 period Nichols stood almost alone in the white field, producing music which was years ahead of its time, and introducing youngsters who developed into the big name leaders of the swing era a decade later."

Oh? Red wrote those notes himself? (Brunswick LP BL 8027.)

Sarah Vaughan

If You Could See Me Now
Don't Blame Me

Jack: A classic pairing of old Musicraft masters, with Sarah's unaffected, wonderfully-controlled singing contrasting sharply with her present-day output.

See Me Now is the beautiful ballad Tadd Dameron wrote, suggested by Diz Gillespie's tag ending on *Groovin' High*, and it's one of Sarah's best.

Blame Me has the opening phrase by her that just about 16 jillion girl vocalists were trying to copy the day after the record hit the shops. (MGM 11068.)

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Is Boston's Nat Pierce Ork On The Town Music's Biggest Paradox?

By NAT HENTOFF

Boston—The Nat Pierce band is an exasperating paradox. In three years it has become a Boston musical legend as the most creative, enthusiastic band in the history of the area. The band's Motif records have been earning nationwide interest. But in the last year, the Pierce band has worked only one date—a one-ner.

"How come?" its adherents keep asking. The band can play dances as well as concerts. Though its sound is distinctively original, it doesn't scare the square. Yet there's no work.

The answer seems to be that it picked the wrong birthplace.

Still Movie Territory

New England is still primarily mucky country, and the bookers are afraid of anything that swings—unless, of course, it has a big, national name.

Nonetheless, neither Nat nor his sidemen are discouraged, and there's never been a thought of breaking up the band. Its members have to scatter periodically to work on the road, with Nat himself now out with Woody Herman, but if ever a location date or tour should break for the band, they'd all rush back, because this is their band, the context in which they're the happiest, learn the most, and feel the freest.

The resilient center of this determined unit is pianist-arranger Nat Pierce. Nat was 26 last July 16 and has been a professional musician for nine years. He first began to take music seriously when he filled in for an ailing member of the Belmont High dance band.

Soon Nat and four other bandmen were engaged in extracurricular work around town, and in 1943 Nat started on what might be called the Boston submarine circuit, through which many a young musician before and after him has acquired much experience and little loot. Nat went from a Nick Jerret combo at the Silver Dollar bar to Izzy Ort's grill to road work with Carl Nappi.

Began Study

During this period Nat began to study earnestly. A semester at the New England conservatory helped fill in the theory gaps in his background. Outside work pressure made it impossible for him to continue at the conservatory, but meanwhile he was hearing about and hearing the new sound.

Dizzy Gillespie, then with Earl Hines, sat in one afternoon at the Silver Dollar and, as Nat recalls, "scared us all to death."

Boston drummer Buzzy Drootin came back from Kansas City with stories about the Bird. A young local pianist-arranger, Ralph Burns, was writing the book for the Nappi band, and Ralph, too, was on the modern kick before it was ever called that.

Further road experience with Shorty Sherock and a USO tour brought Nat back to Boston in time to join the band of ex-Kenton trumpeter Ray Borden. Borden's band, a semi-experimental unit, recorded a few desultory sides for Crystal Tone and played a few dates. In the summer of 1948, the bandmen elected Nat as leader and the unit began to move musically.

Joined Clinton

Rehearsals and audition recordings were broken into as members of the band went on the road for varying periods to keep eating. In November of 1948, Nat and some of the others joined Larry Clinton. This, the happiest, most relaxed outside job Nat remembers, lasted until the spring of 1949. Larry had three trombones, one alto, one trumpet, one clarinet, and four rhythm and himself tripled on vibes, trumpet, and trombone.

When Larry broke up the band, Nat returned to Boston where Reuben Moulda, former promotion man for Ray Borden, had started Motif records. After two months, several arrangements and several recording studios, the Pierce band cut *Autumn in New York*, featuring altoist Charlie Mariano, and *Goodbye, Mr. Chops*, with vocal by

Teddy King. The records weren't released until a year later, at which time they received favorable notices in the trade press.

Longest Date

In the spring of 1950, Cy Shribman hired the band for its longest date, before or since—two nights a week for 12 weeks at the Symphony ballroom. While there, the band worked opposite George Shearing for two one-ners in the area, and Shearing, like Count Basie, Stan Kenton, and Buddy DeFranco since then, was highly impressed.

The summer drought set in, though, and extended into the fall; on the night of Nov. 22, 1950, the band worked in Fall River, and hasn't worked since.

The reaction to the most recent records (*It Might As Well Be Spring*, *Between the Devil and the Deep Blue Sea*, *Seersucker Blues*, and *You Don't Know What Love Is*) has been encouraging.

Haven't Been Accurate

"Actually," Nat is intent on pointing out, "the records so far haven't been an accurate representation of the band." Because of the less than ideal recording facilities in Boston, the men have had to do their own balancing and have had to make and listen to so many playbacks by the time they're satisfied, that they've often been blown out when the final take was made.

This problem is being solved, however, and Nat is uncharacteristically pleased with two recent unreleased sides: *A Free One*, featuring tenorman Art Pirie, and *Lonesome Crowd*, with Teddy King.

Motif will also issue shortly a long playing record which includes the Pierce band's interpretation of Ralph Burns' newest long work, *Tableaux*, with the composer and Nat featured. It marks the first full length work recorded by the band.

Cooperation

It's not likely that anyone in the band will ever be entirely satisfied with the band's sound on records or in person. All of the men are intensely devoted to music; all are perfectionists. Nearly all have studied at the New England conservatory, Schillinger House, or the Boston university School of Music.

And it's a young band. The oldest member is 30-year-old baritone George (Legs) Myers and the youngest is 20-year-old Art Pirie. Most important, it's a team. The men learn from each other, trade ideas, phrasing, and harmonic conceptions constantly. A rehearsal equals in fervor the annual meeting of a missionary society.

And that's why, as Nat says, "when you hear the band, you can tell whose band it is. It's not that we're trying to come up with a startling new sound or even that we want to be pioneers as Boyd Raeburn was. We're aiming at a thoroughly musical band with the flexibility that will allow us to try out new arranging ideas, but also we want to be able to communicate to non-musicians."

"We want to keep the band working once it starts. We think we can reach a larger audience without compromising the band musically and without losing the relaxed feeling we have in playing together. If we ever begin to lose that, it'll be time to disband."

The band's book is largely a combination of the ideas of Nat,

Golden Gate

(Jumped from Page 13)

dale took a leave from his KROW platter show to play professional basketball in Baltimore and do radio work there. He's keeping the program, though, and sending in tape from time to time with Jim Thorpe handling the it for him in his absence. Thorpe formerly had a show from the Longbar on KRE . . . Ray Hackett's band at the Fairmont under a no cover policy seems to be clicking.

In England

Ron Crotty, formerly bassist with Dave Brubeck, now in the army in England . . . The Four Freshmen are doing very well at Fack's and are staying over . . . John Sharpe Williams, KWBR disc jockey, has been running outdoor jam sessions at defense plants recently as part of employee relations at various companies.

Norman Granz will run matinee and evening performances for JATP here in mid-November . . . It doesn't seem like the Bay Area any more with Dude Martin absent from the airwaves after 18 years. The original Berkeley cowboy is now a TV star in H-wood but still comes up this way for occasional one-ners . . .

Sonny Truitt, and Charlie Mariano, Sonny, in the opinion of Nat and many other musicians, is one of the country's most underestimated musicians. Though a member of the trombone section and the band's main soloist on that instrument, Sonny can play every other instrument in the band, writes, and on vocals, can sing both ballads and jump material.

Mariano is the most impressive altoist this section has been geographically responsible for since Johnny Hodges. Though influenced by Charlie Parker, Mariano has a style and warmth of tone of his own. His conception and phrasing are often close to unbelievable.

Unfortunately, Charlie has little chance to play jazz these days. He works with a mickey band a few nights a week and has been working days in a machine plant. Unless something happens soon, Charlie may put away his horn, which would be—without hyperbole—an incalculable loss to modern jazz.

Part of Section

Nat himself, while capable of brilliantly integrated solos, prefers playing as part of the band's rhythm section. When playing in a small combo, Nat concentrates more on solo work. His tastes in pianists reflect the range and direction of his goals. He regards Art Tatum as the greatest, Count Basie the best rhythm pianist, and Al Haig and Bud Powell as the most creative modernists.

Getting back to the band, as Nat invariably does in conversation, "We can't spend our lives in a rehearsal hall. We need a chance to get the reaction of an actual audience over a long period of time. We think we can make it—both for those who prefer to listen and for the dancers nly. All we need is a chance to work."

If you've heard the band's records, you'll agree that's not much to ask. Yet so far it's been too much.

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CENTRAL PLAZA (111 Second avenue; admission \$1.50) Friday night jazzfest; often include Billy Butterfield, Big Chief Russell Moore, Sal Yaged, and Buck Clayton. Conrad Janis and his band play for dancers.

GONDONS (47 W. Third; closed Sunday). Wild Bill Davison, Cotty Cutshall, Buzzy Drootin, Edmond Hall, Bob Casey, Gene Schroeder and, as the mood takes him, Eddie Gordon. Jam sessions Tuesday night.

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

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

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

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LITTLE CLUB (70 E. 55th). Sunny Kordis trio, with Lionel Maltz soloing at piano.

DINE AND DANCE ANSTOR HOTEL (Times Square). Ted Huston's band in Columbia room from 10 p.m. Broadway cocktail lounge now open, where you can dance to Alan Holme's orchestra.

GOGG'S LA RUE (45 E. 58th; closed Mondays). Ted Strasser's band; Pascho's rhumbas.

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

NEW YORKER (Eighth avenue at 54th; closed Sunday). Tommy Reynolds' band & Adelin Rollins trio.

PIERCE (Fifth avenue at 61st). Stanley Mark's band, Chico Hall's rhumba crew.

PLAZA (Fifth avenue at 58th). In the Persian room, Kay Thompson and the Williams Brothers; Dick LaSalle's and Mark Morris' bands.

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

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

SAVOY-PLAZA (Fifth avenue at 49th). Irving Cona's orchestra.

SHERRY-NETHERLAND (Fifth avenue at 59th; closed Sunday). Carnival room—Hilene Franco's songs and the music of Hugo Pedell and Jan Bruncoer.

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

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

WALDOOP-ASTORIA (Park avenue at 49th). Empire room—Emil Coleman and Mische Barr play for dancing . . . In the Peacock lounge, Don Rodney's orchestra does the jams.

FOR DANCERS FALLADDER (109th Broadway; admission varies with attraction) All top Latin-American bands. Open Wednesday, Friday, Saturday, and Sunday.

ROSLAND (1058 Broadway; admission varies) Bands alternate bi-weekly. Matinee Wednesday and Saturday, Rhumba contest Tuesday.

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

HOLLYWOOD TELETOPICS Ads Leonard and Albert Ark & show moved over to 141st V's Sunday evening schedule (8:30-9:30 p.m.) and set for national release via DuMont web. Lorraine Tugus with 88-man orchestra and show (ABC-TV) also lined up for national release.

Les Bay Hutton and her trio (KTLA) were without a sponsor at this writing but station is holding show as a sustainer until sold.

Les Master, arranger-conductor for Capitol records, will handle baton on new TV show in the making here to star Lisa Roman.

Bob Hillman's KLAC-TV star combo video's busiest music unit, has two new faces in Irving Edelman, bass, replacing Marty Corb, and Red Barland, trumpet, for Verne Howe. Corb and Howe withdrew due to indie commitments.

Harry Owens show (KTLA, Friday, 8-9 p.m.) took No. 1 spot in Hooper TV audience survey for this territory during September period.

Spotlight on JO JONES



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Albert, Abbey (Stork) NYC, 12/17-1/27, Anthony, Ray (Statler) NYC, 12/17-1/27, Austin, Johnny (Wagner's) Philadelphia, b Averre, Dick (McCurdy) Evansville, Ind., b Barron, Blue (Palladium) Hwd., Out 11/26, Bell, Benny (Southern Dinner) Houston, ne Bell, Curt (Cipango) Dallas, ne Benedict, Gardner (Beverly Hills) Newport, Ky., ne Bergman, Eddie (Ambassador) L.A., b Bishop, Billy (Muehlebach) Kansas City, b Boatic, Earl (Howard) Washington, D. C., t; (Earle) Philadelphia, t Bothie, Russ (Paradise) Chicago, b Brandon, Henry (Blackhawk) Chicago, r Brandwynne, Nat (Flamingo) Las Vegas, b Breakin, Barne (Shorham) Washington, D. C., b Brown, Lee (Palladium) Hwd., 12/25-1/1, Busse, Henry (OT) McC

Golly, Cecil (Nicollet) Minneapolis, h Grant, Bob (Mayflower) Washington, D. C., h Gray, Chauncey (El Morocco) NYC, ne Hampton, Lionel (On Tour) ABC Harpan, Daryl (Wardman Park) Washington, D. C., h Harris, Ken (Broadway Beach) Biloxi, Miss., In 11/13, h Harrison, Casa (Washington-Youree) Shreveport, La., Out 11/21, h; (Claridge) Memphis, In 11/26, h Hawkins, Erskine (Harlem) Philadelphia, Out 11/24, ne Hayes, Carlton (Desert Inn) Las Vegas, h Herberich, Ray (Schroeder) Milwaukee, 11/6-19, h Herman, Woody (Roosevelt) New Orleans, Out 11/14, ne Hill, Tiny (Casino) Quincy, Ill., Out 11/5, ne; (Rainbow) Denver, 12/20-28, b Horton, Bob (Covered Wagon) Stratford, Pa., h Hubo, Victor (Shagure) Camden, N. J., ne

Jahns, Al (Thunderbird) Las Vegas, h James, Harry (On Tour) MCA Jerome, Henry (Edison) NYC, h Jones, Spils (Clover) Miami, 11/1-14, ne Jordan, Louis (Harlem) Philadelphia, 11/19-25, ne Jurzens, Dick (Claremont) Berkeley, Calif., Out 11/13, h; (Palladium) Hwd., In 1/22, b Kenton, Stan (On Tour) GAC Kerna, Jack (Stork) Shreveport, La., Out 12/15, ne; (Governor) Jefferson City, Mo., 12/31-1/23, h King, Henry (Shamrock) Houston, h Laine, Buddy (On Tour) MCA Landis, Julie (Ambassador) NYC, h LaSalle, Dick (Statler) Washington, D. C., h Leo, Norman (Oh Henry) Chicago, b Lester, Dave (Latin Quarter) Boston, ne LeWinter, Dave (Ambassador) Chicago, h Lewis, Tommy (Mayfair) Wichita, Kans., ne Lombardo, Guy (Roosevelt) NYC, h Lopez, Vincent (Taft) NYC, b

Machito (Birdland) NYC, Out 11/5, ne Maher, Bill (Holiday Inn) Morrisville, Pa., ne Marshard, Harry (Copley Plaza) Boston, h Matthey, Nicolas (Plaza) NYC, h Mayburn, Jerry (Pavilion) Myrtle Beach, S. C., b McGuire, Bob (Broadmoor) Colorado Springs, h McLean, Jack (Hilton Manor) San Diego, h Miller, Bob (Last Frontier) Las Vegas, h Milton, Roy (Paradise) Detroit, 11/27-1/28, h Morria, Russa (Paddock) Richmond, Va., ne Mulliner, Dick (Roosevelt) NYC, b Neighbors, Paul (Royal Steak House) Jackson, Miss., 11/6-9, ne; (Shamrock) Houston, 12/4-1/14, h Nye, Jack (Roosevelt) L.A., b Nye, Walter (Riviera) Ft. Lee, N. J., ne

Gifford Trio, Dave (Chapel Inn) Pittsburgh, ne Gilbert, Jerry (Elms) Excelair Springs, Mo., h Gilland, Tony (Roalyn Inn) Philadelphia, ne Gillespie, Dizzy (Birdland) NYC, 11/22-28, ne Gordon, Dexter (150 Club) San Francisco, ne Gordon, Stomp (Kingside) Mansfield, O., Out 11/24, ne; (Sunset Mt. Vernon, O., 11/25-12/25, ne Grasso Trio, Joe (Thru Deuces) NYC, ne Guyder, Harold (Avenue Terrace) Grand Rapids, Mich., ne Hale Trio, Martin (Tutz) Milwaukee, ne Halprin, Bob (Ansel's) Niangua, Conn., r Harding & Moss (Ansel's) Omaha, ne Harlan Trio, Lee (Louis Joliet) Joliet, Ill., ne Harmonaires (Park Inn) Roselle Park, N.J., el Heath, Jimmy (Peep) Philadelphia, el Henderson, Horace (Strand) Chicago, r Hermanson, Jose (Newville) Ellenville, N.Y., ne Herrington, Bob (Claremont) Atlanta, Ga., Out 11/17, h Hill, Trio, Vernon (Rowe) Grand Rapids, Mich., h Hoagy, Norm (Showboat) Seattle, ne Hodges, Art (Helsing's) Chicago, ne Hoffman Four, Ray (Florence) Missoula, Mont., h Hollander Trio, Willie (Delano) Miami Beach, h Holmes, Alan (Astor) NYC, h Hunt, Peewee (Colonial) Toronto, Out 11/11, ne; (Zanzibar) Denver, 12/10-18, ne Hunter, Ivory Joe (Harlem) Philadelphia, 11/12-18, ne Ille, Jimmy (Rupneck's) Chicago, r Jackson, Moose (Harlem) Philadelphia, 11/11, ne Jason Trio, Stan (Valley Inn) Ridgecrest, Calif., Out 11/9, ne; (Hoffer's) Bakersfield, Calif., 11/10-12/4, ne; (Eddie's) San Diego, 12/7-1/17, ne Jones Trio, Fritz (114 Club) Chicago, ne Kral, Roy & Cain, Jackie (Terrace) E. St. Louis, Out 11/8, ne Kessler, Ford (Chaire de Lune) Wichita Falls, Texas, r Kelly, Charles (Greenpoint) Muncie, Ind., ne Kendis, Sonny (Little Club) NYC, ne Lamare, Nappy (Sardi's) L.A., ne Lane, Johnny (111 Club) Chicago, ne Larkins Trio, Ellis (Blue Angel) NYC, ne Latineros (Mocambo) Miami, ne Lee, Vicky (Gunderella) Wilson, N.C., b Lewis, George (El Morocco) New Orleans, ne Long Trio, Mickey (Forno's) Binghamton, N.Y., r Mahon Quartet, Jack (Casa Loma) Pittsburgh, ne Mainardi, Gus (Crown Propeller) Chicago, ne Marsala, Marty (Hangover) San Francisco, ne Martin, Jack (Thunderbird) Las Vegas, h Martin & Rita (Arlene Hotel) Aurora, Ill., ne Masters' Dream-Acres, Vick (Sundown) Phoenix, ne McCormicks & Bill Jacoby (Miami) Dayton, Oh., ne McFarland, Jimmy (Skybar) Cleveland, Out 11/8, ne Meade Foursome, Mital (Elk's) Walka, Waia, ne Melia Trio, Jose (Park Sheraton) NYC, b Merry Macs (Chase) St. Louis, In 12/3, h Metrotones (Park Forest) St. Louis, h Middleman, Herman (Carrouse) Pittsburgh, ne Mills Brothers (On Tour) GAC Mole, Miff (Jazz Ltd.) Chicago, ne Monte, Mark (Plaza) NYC, b Morgan & Dean (Colony) Omaha, r Morgan, Loumel (Shookie's) NYC, ne Morrison Quintet, Charlie (Kingside) Mansfield, O., h Munro, Hal (Flame) Duluth, Minn., ne

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Oliver, Eddie (Mocambo) Hwd., ne O'Neal, Eddie (Palmer House) Chicago, h Osborne, Will (Lakeland AFB) San Antonio, 11/9-19 Otis, Johnny (Earle) Philadelphia, 11/21-27, t Overend, Al (Flame) Phoenix, ne Palmer, Jimmy (Casino) Quincy, Ill., 11/6-11, ne; (Melody Mill) Chicago, 11/21-12/18, h Pearl, Kay (Aragon) Chicago, In 11/6, b Peirce, Dick (Thunderbird) Las Vegas, h Perrault, Claire (Southern Dinner) Hot Springs, Ark., r Petti, Emile (Versailles) NYC, ne Phillips, Clay (Colonial) Rochester, Ind., h Pieper, Leo (Trianon) Chicago, 11/13-12/24, ne Prontelli, Pete (Figueron) L.A., b Prouder, Hal (Baker) Dallas, Out 11/10, h Raginik, Mischa (Biltmore) NYC, h Reid, Don (Baltines) Galveston, Out 11/2, ne; (Sheppard AFB) Wichita Falls, Texas, 11/3-9 Reichman, Joe (Mark Hopkins) San Francisco, Out 12/2, h Reisman, Leo (Blackstone) Chicago, h Reynolds, Tommy (New Yorker) NYC, h Richmond, Red (Kid Kaplan's) Hartford, Conn., r Robbins, Ray (Melody Mill) Chicago, Out 11/20, b

Sanda, Carl (Radison) Minneapolis, h Saunders, Red (DeLisa) Chicago, ne Schaeffer, Freddie (Meadowbrook) Cedar Grove, N. J., Out 11/18, rh Selby, Chuck (Valley Dale) Columbus, O., rh Simms, Jimmy (Club 94) Panama City, Fla., ne Snider, Leonard (Plamor) Wichita, Kans., b Stable, Dick (Ciro's) Hwd., ne Stauleup, Jack (Commandore Perry) Toledo, Oh., Out 12/8, h Still, Jack (Glorieta) Bridgeport, Conn., ne Strong, Benny (Palladium) Hwd., 11/27-12/25, b Sullivan, Joe (Town) Houston, ne Sundry, Will (Stuyvesant) Buffalo, h Thornhill, Claude (On Tour) MCA Tinter, Bobby (Shamrock) Houston, h Tucker, Orrin (Stevens) Chicago, h Tyler, Jimmy (Sugar Hill) NYC, ne Van, Arthur (Colonial) L.A., h Van, Garwood (Statler) Washington, D. C., h

Waldman Herman (Alshin) Dallas, h Warren, Buddy (Esquire) Dayton, O., ne Watkins, Sammy (Statler) Cleveland, h Walk Lawrence (Aragon) Ocean Park, Calif., b Worth, Stanley (Pierre) NYC, h Young, Sterling (El Rancho) Sacramento, Calif., h

Compos Abber, Leon (Crown Propeller) Chicago, ne Airline Trio (Dixie) NYC, Out 6/23, h Albert, Pedro (Mayflower) Atlantic City, h Alley, Vernon (Black Hawk) San Francisco, ne Alvarez, Fernando (Copacabana) NYC, ne Alvin, Danny (Isabella) Chicago, r Ammons, Gene (Harlem) Philadelphia, 12/17-23, ne Arlen Quartet, Ben (Clover) Peoria, Ill., ne Armstrong, Louis (Blue Mirror) Washington, D. C., 11/3-11, ne Archey, Jimmy (Jimmy Ryan's) NYC, ne Archia, Tom (631 Club) Chicago, ne Assunto, Frank (Famous Door) New Orleans, ne Bailey, Buster (Lou Terrasi's) NYC, ne Bal Blue Two (Horizon) Great Falls, Mont., ne Bari Trio, Gene (Biltmore) L.A., h Bartoners (Glass Bar) Hoboken, N. J., el Basin St. 6 (Lefant's) New Orleans, ne Bechet, Sidney (Rendezvous) Philadelphia, Out 11/26, ne Bel Trio (Stage) Chicago, ne Bell, Ding (Crown Propeller) Chicago, ne Beller, Al (Boulevard) Hwd., ne Bennett Trio, Bill (Blackstone) Chicago, h Benkin, Sammy (Cafe Society) NYC, ne Big Four (Preview) Chicago, ne Big Three (Beritz) Chicago, el Billings Trio, Bernie (Knotty Pine) Larkership, Calif., ne Brant Trio, Ira (Little Club) NYC, ne Brown, Abbey (Charley Foy's) L.A., ne Brown, Hillard (Baedda) Chicago, ne Bruback, Dave (Surf) L.A., Out 11/8, ne Burke Quartet, Tommy (500 Club) Atlantic City, Out 11/8, ne; (Pueblo) Harrisburg, Pa., 11/8-21, h Butler Trio, Billy (Zanzibar) Philadelphia, ne Bruck, George (Zebra) Scranton, Pa., Out 11/3, ne Campo, Pupi (Riviera) Ft. Lee, N. J., ne Cavansugh, Page (Congress) St. Louis, In 11/4, h Cannon, Don (Trading Post) Houston, pe Carroll Trio, Barbara (Teddy's Chateau) NYC, ne Cawley, Bob (Bachelor) Dallas, pe Celestin, Papa (Paradock) New Orleans, ne Charlotiers (Maroon) Montreal, ne Clipper-Tones (Roger's) Minneapolis, Out 11/4, el Cole, Mel (Celebrity) Providence, B. I., Out 11/4, ne; (Birdland) NYC, 11/22-28, ne Cole, Mel (Vine Gardens) Chicago, ne Conley Trio, Tom (Leland) Aurora, h Conroy, Mel (Swan) Glenwood Landing, N.Y., ne Cool, Harry (Town Casino) Chicago, ne Cook's Top Hats, Pete (Robert's) NYC, ne Cosmopolitans (Mickey's Pit) Chicago, ne Cozzo Trio, Joe (Haig) L.A., ne Dacilo (China Phasant) Seattle, ne Damone Trio, Frank (Hickory House) NYC, ne Davis, Johnny (Tie-Top) Milwaukee, ne Davis, Tiny (Midtown) St. Louis, 11/8-14, h Davidson, Wild Bill (Condon's) NYC, ne DeForest Trio, Charlie (Arnie's) Winona, Minn., el Dennis, Fats (Gasper's) New Orleans, ne Deuces Wild (Midway) Pittsburgh, el Devaney, Art (Bellerive) Kansas City, h Dial, Harry (Small's) NYC, ne Diaz, Horace (St. Regis) NYC, h DiCarlo, Tommy (Melody) Lynn, Mass., ne Dickerson, Dick (Showtime) Galveston, ne Downs Trio, Evelyn (Milestone) Englewood Cliffs, N.J., r Duffy, George (Skyway) Cleveland, el Duke Trio, Sammy (Meyers) Dearborn, Mich., el Edie & Rack (Blue Angel) NYC, ne Egan, Johnny (Cresida) Chester, Conn., ne Edensfeld, Paul (Sand Bar) Augusta, Ga., ne Elbridge, Roy (Storyville) Boston, 12/3-9, ne; (Colonial) Toronto, 12/10-16, ne Esposito, Nick (Ciro's) San Francisco, ne Evans, Doc (Point) Minneapolis, ne Fay's Krazy Kats, Rick (Red Rooster) Butte, Mont., ne Fidler, Lou (Larry Potter's) L.A., ne Fields Trio, Eugene (Bon Soir) NYC, ne Fields, Herbie (Blue Mirror) Washington, D.C., 11/12-18, ne Flaminius (Rielwick) Syracuse, Ind., el Four Bits of Rhythm (Roc-Mar) Schenectady, N.Y., Out 11/25, ne Four Freshmen (Pack's) San Francisco, ne Four Gigolos (Ciro's) Philadelphia, In 11/19, ne Freeman, Bud (Embers) NYC, ne Garcia, Lucio (LaSalle) Chicago, h Garner, Errol (Paradise) Detroit, 11/9-15, t; (Storyville) Boston, ne; (Celebrity) Providence, R.I., 11/25-12/2, ne; (Rendezvous) Philadelphia, 12/3-9, ne Georgians (Twilight & Monocan Hill) Richmond, Va., ne Getz, Stan (Birdland) NYC, 11/6-8, ne Gilson's Red Caps, Steve (Copa City) Miami Beach, In 12/17, ne

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First Results In Band Poll

(Jumped from Page 1)

the Norvo trio brought him to attention; Louie Bellson, drummer with Ellington, who has slipped into third place below Manne and Krupa; and Lucy Ann Polk, Lea Brown thrush, who is leading the girl band singers.

Not Eligible

June Christy, who has copped the band vocalist crown in recent years, is not eligible in that competition this year, since she has been a single artist for months, is featured as such in her current tour with Kenton. June may be selected in the girl singer (not band) listing, however.

As previously stated, Nat (King) Cole is a single vocalist this year also, may receive votes as a single male singer (not band), or as a pianist. Votes for his former group as an instrumental combo will not be tabulated.

Otherwise, general rules for the poll are the same as last year, with any living musician or vocalist eligible as a candidate, and votes for leaders permitted for chairs in the mythical all-star band.

All Can Vote

As stated in the Oct. 19 issue, only regular subscribers to *Down Beat* receive an official ballot automatically. All readers may have a voice in the poll, however, by filling out the request blank to be found on page 10 and mailing it to the Band Poll Editor, *Down Beat*, 2001 Calumet Avenue, Chicago 16, Ill. A blank ballot will be sent promptly.

If one member of a family is a subscriber, for example, which assures him of a ballot, and others in the family desire to join in the selection of 1951 favorites, additional ballots may be obtained by utilizing the request blanks, but only one ballot will be forwarded for each blank.

Deadline for votes will be Nov. 20 and envelopes containing ballots must bear a postmark prior to midnight of that date to be valid.

FAVORITE BAND

Sam Kenton	22
Duke Ellington	16
Les Brown	15
Woody Herman	14
Ralph Flanagan	10
Ray Anthony	9
Harry James	9
Benny Goodman	4
Buddy DeFranco	3
Tex Beneke	3
Ralph Marterie	2

(None Under 2 Listed)

COMBO-INSTRUMENTAL

George Shearing	16
Leslie Armstrong	9
The Big Four	9
Dave Brubeck	7
Red Norvo	7
Leslie Tristano	6
Gene Ammons	3
Papa Cavanaugh	3
Sam Getz	3
Phil Phillips	3
Art Van Damme	3
Benny Goodman	2
Bobby Hackett	2
Johnny Hodges	2
JATP	2
Red Nichols	2
Les Paul	2
Muggsy Spanier	2

(None Under 2 Listed)

COMBO-VOCAL

Mills Brothers	22
Jack Spots	7
Modernaires	7
Flad Pipers	7
Billy Williams	7
Bill Norvo's Uptons	6
Evans	5
Ames Brothers	4
Papa Cavanaugh	4
The Weavers	4
Chick's Rhythmic Boys	3
Chordettes	3
Dancing Sisters	3
Four Knights	3
Orioles	3
Soundlights	3

(None Under 2 Listed)

MALE SINGER-NOT BAND

Billy Eckstine	16
Frank Sinatra	10
Leslie Armstrong	8
Frankie Laine	8
Perry Como	5
Big Crosby	5
Nat Cole	5
Tony Bennett	4
Herb Jeffries	4
Hal Tenny	4
Don Cornell	3
Johnny Hartman	3
Jack Hakkil	3
Art Lund	3
Jack Teagarden	3

(None Under 2 Listed)

GIRL SINGER-NOT BAND

Sarah Vaughan	32
Ellie Fitzgerald	30
Dinah Shore	12
Patti Page	8
Billie Holiday	7
June Christy	5
Peggy Lee	4
Kay Starr	4
Rosemary Clooney	3
Lea Brown	3
Helen O'Connell	2
Dinah Shore	2
Joel Southern	2
Dinah Washington	2

(None Under 2 Listed)

KING OF CORN

Spitz Jones	56
Cay Lombarde	31
Ralph Flanagan	7
Firehouse Five	3
Jan Garber	3
Wild Bill Davison	2
Arthur Godfrey	2
Red Ingle	2
Sammy Kaye	2
Les Paul	2
George Shearing	2

(None under 2 listed)

ALL-STAR BAND

TRUMPET

Harvard Ferguson	27
Wiles Davis	17
Dizzy Gillespie	16
Leslie Armstrong	14
Harry James	11
Bobby Hackett	8
Ray Eldridge	6
Ray Anthony	4
Howard McComb	4
Harold Baker	2
Handy Brooks	2
Gene Canfield	2
Charlie Shavers	2

(None under 2 listed)

TROMBONE

Bill Harris	45
Milt Bernhart	10
Kai Winding	14
Jack Teagarden	11
Tommy Dorsey	9
J. J. Johnson	6
Walt Mole	6
Benny Green	5
Lawrence Brown	3
Sam Sims	3
Willie Dennis	3
Bill Russo	2
Tommy Turk	2

(None under 2 listed)

ALTO SAX

Charlie Parker	27
Johnny Hodges	26
Lee Konitz	22
Art Pepper	22
Milt Santa	14
Jimmy Dorsey	6
Charlie Barnet	2
Benny Carter	2

(None under 2 listed)

TENOR SAX

Stan Getz	43
Phil Phillips	21
Coleman Hawkins	19
Lester Young	19
Vido Musso	7
Charlie Ventura	4
Charlie Barnet	4
Tex Beneke	4
Bud Freeman	4
Wernie Marsh	2

(None under 2 listed)

BARITONE SAX

Harry Carney	40
Serge Chabot	36
Gerry Mulligan	16
Charlie Ventura	7
Sonny Stitt	7
Ernie Casere	4
Bob Gioga	4
Joe Rapchun	3
Les Anthony	3

(None Under 2 Listed)

CLARINET

Buddy DeFranco	22
Benny Goodman	16
Woody Herman	16
Art Shaw	15
John LaPorta	5
Alto Miles	5
Barnes Bigard	5
Edmond Hall	2
Jimmy Hamilton	2
Jerry Wald	2

(None Under 2 Listed)

PIANO

Oscar Peterson	33
George Shearing	22
Erroll Garner	8
Art Tatum	8
Leslie Tristano	7
Bob Fovell	4
Ned Cole	3
Earl Rimo	3
Sam Kamin	3
Dave Brubeck	3
Frankie Carlo	2
Geoff Clarkson	2
Duke Ellington	2
Frank Jones	2
Marian McPartland	2
Joe Stay	2
Joe Sullivan	2
Ralph Sutton	2

(None Under 2 Listed)

GUITAR

Chuck Wayne	19
Billy Bauer	17
Tal Farlow	16
Les Paul	12
Irving Ashby	9
Barnes Kessel	8
Leandro Almeida	5
Dave Barber	5
Earle Connor	5
Ralph Blane	3
Tony Blasi	3
Ulysses Livingston	2
Benny Roney	2
Alvin Rey	2
Tony Mattels	2
Omar Moore	2
George Van Eps	2

(None Under 2 Listed)

Torme A Pianist On New Records

New York—Mel Torme, who is better known as a drummer, made his record debut as a pianist recently.

Accompanied by Mary Osborne, guitar; Clyde Lombardi, bass, and Bunny Shawker, drums, Mel sang at the keyboard in a date devoted to standard tunes.

Capitol executives were so pleased with the results that a second session with a similar lineup was planned immediately.

DannyKaye, Monica Doing Korea Shows

Hollywood—The call for more live entertainment for the troops in Korea, issued by members of Jack Benny's troupe on their return (*Down Beat*, Nov. 2) has been heard and answered by Danny Kaye and Monica Lewis. Duo was scheduled to leave here around Oct. 25 for a month's tour of troop entertainment in the Korea-Japan theater.

Sammy Prager, Kaye's personal accompanist, goes along to supply the music.

Where Bands Are Playing

(Jumped from Page 17)

Ragon, Don (Stockmen's) Elko, Nev. h
Ram, Buck (Tail Spin) Hwd., nc
Ramon, Bobby (Ciro's) L.A., nc
Re, Payson (Stork) NYC, nc
Reininger, Johnny (Belle Vista) New Orleans, nc
Rico Sereaders (Rocket) Ashland, Wis., nc
Rinn's Blonde Tones, Gene (The Inn) Valparaiso, Fla. h
Rist Bros. Trio (Cross Roads) Miles City, Mont., cl
Robbins, Tico (Roosevelt) L.A., h

BASS

Eddie Safranek	35
Ray Brown	21
Chubby Jackson	13
Oscar Pettiford	13
Charlie Mingus	7
Bob Haggart	5
Tommy Pettie	5
Slam Stewart	5
Wendell Marshall	3
Don Bagley	2

(None Under 2 Listed)

DRUMS

Shelly Manne	30
Gene Krupa	26
Louis Bellson	16
Bobby Rich	15
Max Roach	10
Don Lamond	7
Danell Best	6
Sam Freeman	4
John Crain	3
Ray McKinley	2

(None Under 2 Listed)

MISCELLANEOUS INSTRUMENT

Terry Gibbs	33
Red Norvo	27
Donald Hampton	17
Art Van Damme	6
Don Elliott	5
Dick Contino	4
Eddie South	4
Sam Freeman	3
John Lewis	3
Milt Jackson	2

(None Under 2 Listed)

ARRANGER

Pete Rugolo	52
Ralph Burns	16
Duke Ellington	11
Sy Oliver	10
Billy Strayhorn	9
Neal Hefti	7
Shorty Rogers	7
Jerry Gray	4
Ralph Flanagan	3
John Lewis	3
Bill Russo	2
Eddie Sauter	2

(None Under 2 Listed)

MALE SINGER-WITH BAND

Jay Johnson	27
Al Hibbler	22
Arthur Prycock	6
Tommy Dorsey	4
Joe Tucker	4
Nerv Griffin	3
Harry Prime	3
Frankie Lester	3
Johnny Rumburg	3
Ray Sims	3

(None Under 2 Listed)

GIRL SINGER-WITH BAND

Lucy Ann Polk	27
Revelind Patton	7
Barbara Brown	4
Frances Ivin	4
Valma Middleton	3
Shelby Davis	3
Pat O'Connor	3

(None Under 2 Listed)

Redney, Don (Waldorf-Astoria) NYC, h
Kollins, Adrian (New Yorker) NYC, h
Ronalds Bros. (Ciro's) Philadelphia, Out 11/17, nc: (Spa) Baltimore, 11/20-12/2, nc: (Legion) Phillipsburgh, Pa., 12/3-31
Rogers, Ralph (Ambassador) Chicago, h
Roth Trio, Don (President) Kansas City, h
Rumsey, Howard (Lighthouse) Hermosa Beach, Calif., nc
Russell, FeeWee (Zanzabar) Denver, Out 11/4, nc

Samuels, Bill (125 Club) Chicago, nc
Sandler, Harold (Warwick) Philadelphia, Out 1/5, h
Saunders, Milt (Tavern-on-the-Green) NYC, nc
Schenk, Frankie (Paramount) Albany, Ga., nc
Scobey, Bob (Victor & Roxie's) San Francisco, nc
Shard Trio, Jerry (Piccadilly) NYC, h
Shearing, George (Harlem) Philadelphia, 12/3-9, nc
Shevak, Iggy & Ross, Arnold (Sunny's Rancho) Hwd., nc
Silhouettes (Grange) Hamilton, Ont., Out 12/1, nc: (La Coq D'Or) Toronto, 12/3-28, nc
Slick Trio, Freddie (Eneore) Hwd., nc
Smith Quartet, Bud (Sarnes) L.A., nc
Smith, Eddie (Airliner) Chicago, nc
South Sea Islanders (Piccadilly) Green Bay, Wis., nc
Spanier, Muggsy (Nick's) NYC, nc
Sparr, Paul (Drake) Chicago, h
Stacy, Jess (Hancock) L.A., nc
Stanton, Bill (Tana) Havre, Mont., Out 11/14, nc: (Kennewick) Kennewick, Wash., in 11/16, nc
Styliats (Eddie's) San Diego, Calif., nc

Teagarden, Jack (Royal Room) Hwd., nc
Teter Trio, Jack (White Pub) Milwaukee, nc
Thompson, Kay & Williams Bros. (Adolphus) Dallas, Out 11/11, h

Three Sharps (Flamingo) Sylvania, Ill., nc
Three Sweets (Coronet) Baltimore, nc
Tierney Trio, Wilma (Green Frog) Lake Charles, La., nc
Trace, Al (On Tour) McC
Trimarkie, Don (Roosevelt) Pittsburgh, h
Troup Trio, Bobby (Cafe Gala) Hwd., nc
Tucker, Jimmy (Broadmoor) Colorado Springs, h
Tunemizers (Theater) Oakland, Calif., 11/6-1/29, nc
Two Beaus & a Peep (Tie Toc Tap) Sheboygan, Wis., Out 11/18, nc

Velvetones (Chicagoan) Chicago, h
Vincent, Bob (Alexandria) Newport, Ky., in 11/4, nc
Vesely, Ted (Red Feather) L.A., nc

Wagner, Vi & Jerry (Sky Club) Aurora, Ill., nc
Warren, Ernie (Little Club) NYC, nc
Washington, Booker (Bee Hive) Chicago, nc
Watson, Dudley (43 Club) Sunnyside, L.I., N.Y., nc
White Trio, Hal (Mt. Royal) Montreal, h
Wiggins, Eddie (Band Box) Chicago, h
Williams, Billy (Blue Mirror) Washington, D. C., in 11/19, nc: (Town Casino) Buffalo, in 11/25, nc
Williams, Clarence (Village Vanguard) NYC, nc
Williams, Nelson (Baby Grand) NYC, nc
Willis Trio, Dave (Palomino) Chayenne, Wyo., nc
Wink Trio, Bill (Nocturne) NYC, nc
Wood Trio, Mary (Music Box) Palm Beach, Fla., nc

Yankovic, Frankie (Village Barn) NYC, nc
York, Frank (Sherman) Chicago, h
Young, Lester (421 Club) Philadelphia, 12/3-8, nc
Zany-acks (Grange) Hamilton, Ont., Out 11/18, nc: (Brown Derby) Toronto, 11/19-12/2, nc

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