

Jo Baker, Ed Hall Figure In NYC Bias Cases

Jo Complains Of Rude Treatment At Stork Club

New York—Democracy took a beating in this civilized city last month when singer Josephine Baker paid a visit to Sherman Billingsley's Stork club in the company of Mrs. Charles Buchanan, wife of the Savoy ballroom owner; Roger Rico, star of *South Pacific*, and Mme. Rico.

Miss Baker, a French citizen born in St. Louis, complained of rude treatment and reluctant service accorded to her in the club because, she said, of her color. The result of her complaints was the greatest newspaper hullabaloo of its kind in recent memory, coupled with a big organized protest.

Picketed Club

John Hammond, Ruth Ellington James (Duke's sister), Walter White, and other notables picketed the club for several nights while Billingsley, often accused of anti-Negro and anti-semitic attitudes, refused to talk to anyone.

After the smoke from the first few rounds of verbal and typographical gunfire had cleared away, the battlelines were clearly drawn.

On one side was the Billingsley faction, including (1) Walter Winchell, Billingsley's bosom buddy, who in a series of column mentions tried to convey the impression that Miss Baker might be a fascist and her supporters Communists; (2) a couple of Negro artists who sent Uncle Tom letters supporting Winchell and were rewarded with jutey plugs in his column.

Other Side

On the other side was the Baker faction, including (1) Walter White and his NAACP, battling to get the club's license revoked and take other legal steps to prevent further violations of state civil rights laws, (2) the *New York Post*, anti-Communist and anti-bigot newspaper, which carried extensive daily coverage of the battle's ever wider ramifications, (3) the American Civil Liberties union, (4) many local citizens' concept of democracy, dignity, and decency.

Bandleader Jo Bouillon, Miss Baker's French husband, flew in from France at the height of the fracas, while Winchell departed for Miami Beach.

Sugar Ray Robinson, who, despite his close friendship with Winchell, insisted that Billingsley end his policy immediately or resign from the Damon Runyon Cancer Fund, in which Winchell, Robinson, and Billingsley are all prominent participants.

Investigation Committee

Meanwhile a city councilman planned the formation of a committee "to investigate the practices and policies of cabarets, hotels, restaurants, and other public places relative to catering to Negroes and other groups of citizens."

And meanwhile, no Negroes were seen entering the Stork club.

New York—Danny Davis (formerly known as George Nolan) has been signed to an MGM record pact. His last record dates were for the National label, and he has recorded as a singer and trumpeter for various dance bands.

No Horse

San Francisco—AFM proxy J. C. Petrillo went out to the Tanforan racetrack during his recent vacation here. Jack Ross, bandleader at the Fairmont's Circus room, accompanied him. At the track, Petrillo made his first bet on a horse in more than 30 years. The nag, Camino Heights, dropped dead on the track. "I oughta call that bugler out on strike," Petrillo complained, when the call was sounded for the next race.

DOWN BEAT

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Attempt Made To Keep Hall Out Of Movie

New York—Democracy took a beating in this civilized city last month when clarinetist Edmond Hall was the victim of an attempt by Columbia Pictures Corp. to bar him from appearing in a movie short featuring the Eddie Condon band, of which he is a member, filmed at Condon's club.

The situation, ironically, was exactly the reverse of one that occurred a year ago in California, when Buddy DeFranco was allowed to cut the soundtrack of a Count Basie short but Marshall Royal was used for the visual part of the work.

To Be Replaced

In Hall's case he was to be replaced, for the cameras, by Peanuts Hucko, so that Condon's band might remain lily-white.

The film's producer, Harry Foster, angrily declared that he was not "ready to fight the Civil War all over again" and that exhibitors in eight southern states would refuse to rent the movie if a mixed band were shown. Bad for business, he said.

Hall, who is 50 and had never before been in a situation of this kind, called Local 802. Secretary-Treasurer Charlie Iucci came to the club and took a firm stand on the clarinetist's behalf.

'Unfair'

While Iucci and Condon conferred, Foster said to Hall: "It's costing \$1,000 an hour while they sit around and talk. This whole thing is very unfair to us."

"Unfair to whom?" said Hall. Later Foster, Iucci, and Condon got together and it was announced that two versions would be shot; one with Hall in the picture, for non-Dixie consumption, and one with Hucko pretending to play the sounds already recorded by Hall.

This procedure was adopted with Hall's reluctant consent, on assurance that there would be union action if it turned out later that only the all-white version was used.

Agreement

Other musicians on the scene were Wild Bill Davison, Catty Cutshall, Gene Schroeder, Bussy Drootin, and Bob Casey. Most of them agreed that the whole thing stank.

Condon, interviewed by a reporter from a daily paper that ran a long front-page story the next day, was quoted as saying, "I'm against this sort of thing; but on payday everybody gets paid at Eddie Condon's. What are you going to do?" He also reminded the reporter that he, Condon, had been in the first mixed band ever to make records.

And the windup was that everybody got paid at Eddie Condon's.

Prayer, Persistence Aiding Allen



(Photo by John Webster, Valley Times)

Hollywood—Barclay Allen, the pianist-leader whose mounting misfortunes reached their peak two years ago in an auto accident in which he was seriously injured, is making slow but steady progress toward recovery. He can get in and out of bed with some assistance, and believes that with prayers and his own persistence, he will be able to play again. Barclay's biggest assets in his fight have been his wife, Vantoria, and his two children, Ronny, 10 (with Barclay above), and Peggy, 8. Friends and fans of the former Freddy Martin band star may write to him at 5719 Irvine avenue, North Hollywood, Calif.

Prado, Bandsmen Injured In Bus Crash; Band Will Continue Tour, However

Hollywood—Billy McDonald, of the Molina-Dega agency, who booked the string of west coast dates for which Perez Prado was heading when he and his troupe of New Yorkers were involved in a serious bus accident, said he believed the Mexican bandleader would be able to fill all of his dates here, including his stand at L.A.'s Paramount theater starting Nov. 15.

Full details of the accident, understood to have occurred when the bus overturned during the night of Oct. 26 at a spot about 35 miles from Ft. Worth, Texas, were unknown here at this writing.

Singer Killed

McDonald, who received the news by telephone from one of the bandsmen, said that he had been informed that Della Romero, girl singer and dancer with the unit, had been killed, and that one musician suffered critical injuries.

Prado, it was said, had sustained some very bad cuts about the face, but would be able to work within a week or two.

Molina to Front Band

Carlos Molina, the former bandleader who is now a partner in the Molina-Dega agency here, left by plane for the scene of the accident as soon as the news reached his office here. He said that he planned to recruit replacements for the injured musicians from wherever he could secure them and would front the band himself until Prado was able to resume.

Following the Paramount theater stand here, Prado's schedule calls for a set of 10 consecutive one-nights starting Nov. 22 in Fresno and including Sacramento, Stockton, Oakland (afternoon of 25), San Jose (evening of 25), San Francisco, Merced, Tulare, San Luis Obispo, and Santa Barbara. Dec. 1 and 2 he's to play the scene of his first U.S. triumph, L.A.'s Zenda.

Basie At Savoy With Big Band

New York—Count Basie reorganized his big band again last month after a short combo interlude, and played a week at the Savoy ballroom here.

Lineup included: trumpets—Indres Sulieman, Johnny Letman, Gydner Campbell, and Tom Turrentine; trombones—Matthew Gee, Ben Powell, and Jimmy Wilkins; saxes—Marshall Royal and Floyd Johnson, altos; Paul Quinichette and Ernie Wilkins, tenors; Charlie Fowlkes, baritone; rhythm—Freddie Green, guitar; James Lewis, bass, and Gus Johnson, drums; vocals—Bixie Crawford; arrangers—Neal Hefti, Nat Pierce, and Buster Harding.

Alternating with Basie during his Savoy stint was the combo led by his former vocalist, Jimmy Rushing, featuring such ex-Basie men as trombonist Dickie Wells. Another former Basie star, Buddy Tate, now has his own seven-piece at the Celebrity club in Harlem.

FIRST TIME

Benny Carter Forms A Trio

Hollywood—Benny Carter, for the first time in his long career, was slated to make his appearance with a trio, which was announced to open Oct. 29 at Astor's lounge, a cocktail nook in North Hollywood. Benny, who will play alto and trumpet, has Jerry Wiggins, piano, and George Jenkins, drums.

"Just a sign of the times," grinned Benny. "We're not going to try for anything out of the ordinary—just play a lot of music and have a lot of fun."

Missing Pianist Amnesia Victim

New York—Les Croesley, well-known society pianist who had been working at the Little club here, was found recently after having been reported missing almost three months ago.

Wandering around near the Brooklyn bridge, Croesley was suffering from amnesia and was said to have lost close to 50 pounds. He was taken to Bellevue hospital.

Cab, Dizzy To Play Birdland

New York—Cab Calloway will play his first Manhattan location with the reorganized big band when he opens at Birdland Nov. 27.

Alternating on the "birdstand" will be a combo led by the man who worked as a sideman for Cab a decade ago, one John Birks Gillespie.

Monte Kay To Paris; May Open Club There

New York—Monte Kay, talent consultant for Birdland since the club's inception and former associate of the Royal Root and Bop City, arrived in Paris Nov. 9.

Object of Kay's visit is partly vacation and partly to scout the possibilities of opening a similar club in Paris using imported American talent.

Peg Stays In Apple

New York—Peggy Lee, who has made Hollywood her home base for several years, may move to New York permanently as a result of a new TV schedule set up for her by GAC.

Starting Dec. 8 she will be seen daily on the Steve Allen daytime show over CBS. She has also been set to appear every other week on *Songs for Sale*, beginning Dec. 8.

Basie, Holiday, Gillespie Head New Concert Unit

New York—A new concert package with a barrage of names rivaling the Ellington-Vaughan-Cole unit has been cooked up by Wilford Alexander.

The unit, which will be known as "Carnival of Jazz," features Count Basie's full orchestra, Dizzy Gillespie's combo, Billie Holiday, and Buddy Rich.

All these attractions will appear today (Nov. 16) at the Philadelphia Academy of Music, and will do a second concert on Sunday in Buffalo.

After this, the combine will break up while its members fulfill previous commitments. However, Alexander expects to reunite the "Carnival" for a full tour in late December or January.

Patti Page On The Cover

Clara Ann Fowler of Oklahoma is smiling at you from the cover of this issue. You know her as "the singing rage, Miss Patti Page" and she and her partner, Jack Hael, have come quite a way together since he played sax and she sang on the Jimmy Joy band several years ago. Patti is featured currently on the stage of Paramount theater in New York and her best selling Mercury platter at the moment is *And So to Sleep*.

Bouquet To Sweden

Meet Some Of The Swinging Swedes

By LEONARD FEATHER

New York—In a hastily-prepared, schnapps-splattered dispatch from Stockholm which appeared in the Aug. 10 *Beat*, this roving reporter promised to acquaint you at a later date, both biographically and photographically, with some of the young stars who make the Swedish jazz picture so astonishingly bright to every visiting American.

On most instruments Sweden offers a choice of several major talents, but for the present I'd like to introduce mainly those who were first-place winners in the poll conducted recently by *Estrad*, for which 25 Swedish jazz critics did all the voting.

Bad Influence?

And if it occurs to you that some of the Swinging Swedes might rate a place in the *Down Beat* poll, too, mark me down as a subversive-pro-Swede-anti-American influence.

Trumpet winner, of course, was 29-year-old Rolf Ericson, whose own story appears elsewhere in this Swedish survey. Rolf took part in the series of sides cut during my visit, with most of the poll-winners, eight of which are due out here on a Prestige LP disc, and one of which (*Swedish Butterfly*) shows him at his very best in a tasteful, pretty, muted solo.

Aake Persson, the trombone winner, is 19 years old and a bashful country boy from south Sweden—the only cat on the all-star session who couldn't speak English. But when he blows he speaks fluent American and could be mistaken for Kai or J.J. Discovered by bassist Simon Brehm, he played valve trombone in his school band and has been gigging with Brehm.

Alto Man

The alto winner, Arne Domnerus, is a bashful, clean-living guy in his early 20s who, though he'll inevitably be compared with Bird, has a personal style that becomes apparent after awhile. Also plays fine clarinet. Some of his records so impressed a Bird-land operative that attempts were made to get him over here for a date in the club, a venture that was promptly quashed by the AFM.

The tenor winner, Carl-Henrik Norin, is 29, began playing about 10 years ago in Malmö, was a sideman before entering the army, and has had his own sextet most of the time since leaving it; is a good showman and a versatile musician who has graduated from a pseudo-Ventura kick into a completely natural Getz-like sound.

Lars Gullin, the baritone winner, came closest to a unanimous vote—24 of the 25 critics voted for him. Now 24 years old, he has been prominent as a pianist, arranger, classical composer, has played concerts around Sweden doing only classics; was clarinetist in a military band on an island off the Swedish coast. Played a



Arne Domnerus

tenor sax duet with James Moody on *Two Fathers* (Prestige) which Lester Young mistook for an Ammons-Stitt duet. On baritone, the reaction he usually produces among Americans who hear his records is "Why, he's better than Gerry Mulligan!"

Worked with Stan

Bengt Hallberg, the winning pianist, was two months shy of his 19th birthday when he cut the Swinging Swedes session, and several months short of that when he did his well-remembered eight sides for Roost with Stan Getz.

Hails from Gothenburg, studied privately, has broadcast with his own bop quintet. Has a better ear than most musicians twice his age. Hallberg grabbed 17 votes in the poll. Gunnar Svensson, who placed with five, has cut many fine records including some piano duet sides with Reinhold Svensson, who showed with only two votes.

Far from reflecting on the blind pianist's talents, this merely reflects the embarrassment of riches on the Swedish jazz scene; all three of them are excellent. And by the way, Gunnar Svensson is related to Reinhold Svensson like Kate Smith is related to Stuff Smith.

Best Known

Reinhold is perhaps the best known Swede among American collectors, having cut numerous sides with a group that, at the request

of Prestige records here, sounded exactly like the Shearing quintet. About 30, he's from way up in north Sweden, got a good education at a school for the blind, plays organ and good classics. Looks like a young Charles Laughton and has a similarly caustic personality.

Was the big hit at the international jazz festival held in Paris in 1949. Has blind wife and housemaid, two sighted children. Under pseudonym "Hammond Olson," has made very successful comic corny duets, *Twelfth St. Rag* and stuff, which squarer Swedes lap up.

Guitar voting was a 10-point tie between Rolf Berg and Sten Carlberg. Both, of course, play electric guitar; neither has anything in common with Django Reinhardt. (Sweden has about as much in common with France, musically, as New York has with Iowa.) Berg, who was on Roy Eldridge's Swedish sides, worked at the American Legation in Stockholm as a guide, is now playing with Andrew Burman. Latter is a Swedish drummer who's also an executive of Metronome records, one of a half-dozen progressive-minded independent labels.

Followed Hasselgard

Clarinet winner was Putte Wickman, who followed the late Stan Hasselgard in two jobs: replaced him with Arthur Osterwald when Stan was drafted, and with Simon Brehm when Stan took off for America. Now 26, has his own band which includes Reinhold



Bengt Hallberg



Gösta Theselius

Svensson, has toured successfully in Germany and other countries in the past few months. Sounds like Buddy DeFranco with a Tristano influence.

On bass, the ace is Simon Brehm, who has often been called the Swedish Chubby Jackson, although Chubby no longer has a beard and is no longer fat. Simon, who may well be the best-liked guy in Sweden both musically and personally, is 29, Stockholm-born, had his own vibes-clarinet quintet featuring Stan Hasselgard, which also recorded with Tyree Glenn as guest soloist. Played Switzerland and Denmark with commercial bands, but lately has had his own combo on the road in Sweden. Insatiable appetite for everything—solid, liquid, and musical—and, like most of his colleagues, speaks excellent colloquial English.

Jack Noren, the victorious drummer, is a Swedish-American, born in Chicago in 1929, whose parents took him to Sweden in 1946. Went to Englewood High school. A very hip cat with an unbeatable beat; now working with the Ericson-Domnerus combo at the National ballroom in Stockholm.

Winner for miscellaneous instruments was Uffe Linde, whom you may know from his work on the Svensson quintet sides; and the top vocalist was Alice Babs, a good pop singer with a huge local following.

Finally, and perhaps most remarkable of all, there is the No. 1 arranger, Gösta Theselius, who not only cornered all but two of

Prestige Buys Swedish Sides

New York—Swedish jazz will get a big boost in the U.S. as a result of a series of deals recently completed by Prestige records.

In addition to the sides cut by Leonard Feather in Stockholm, recently issued on a Prestige LP, the same label will soon present a set of piano solos by 19-year-old Bengt Hallberg, a session by baritone Lars Gullin, and many other sides, under the comprehensive title "New Sounds from Sweden."

Most of the sides were acquired from the Swedish Metronome company, which plans to record Leo Konitz during his visit there next week.

Sunday Sessions Start In Brooklyn

New York—Jazz fan Johnny Armstrong has started a series of Sunday jam sessions at the Bedford Rest, Brooklyn.

Running from 4 to 8 p.m., sessions spot Buck Clayton, Buster Bailey, Ken Kersey, Arthur Herbert, and Cliff Jackson.

Tatum To Cafe Society

New York—The Art Tatum trio opened at Cafe Society on Nov. 8, following Terry Gibbs' quintet. Art will remain for five weeks, with Claude Hopkins' quartet also on the bill.

Erroll Garner and dancer Teddy Hale come in on Dec. 13.

the votes in this department, but also got six votes for his tenor sax work and one for his piano. Has been featured on records on both instruments.

Theselius' writing has produced some of the finest and most original jazz group sounds since the Miles Davis band on Capitol. Moreover, the men to whom he hands his music interpret it with loving care, pay attention to dynamics and shading, never let a record go through with a fluff.

These, then, are the men who, between them, have made more first-class organized small-band jazz lately, in their little country of 6,000,000 people, than has been produced in the whole length and breadth of the United States of America. Many of the sides they've cut are due for American release; others are still available and, it is to be hoped, will be grabbed up soon. They should provide ample justification for our Bouquet To Sweden.

'Swedish Modern' Might Point The Way In Music, Too, Someday



Stockholm—The *Beat*'s Leonard Feather is shown in the photo at the left above with Reinhold Svensson, perhaps the best-known Swedish pianist, at a recording session in Stockholm. Svensson, who like his British counterpart, George Shearing, has been blind since birth, has been heard on many records issued in the United States. In the

center photo is tenorist Carl-Henrik Norin, one of the best of the Swedish modernists, whose work is discussed in Leonard Feather's accompanying survey on jazz in that country. All of those thousands of persons who flocked to the Tivoli park in Stockholm (third photo) on a rainy night to hear Alice Babs sing with an all-star band spent

the evening in a highly appreciative and orderly enjoyment of the music—while standing up. There are no seats in the park for concert-goers. Would an American audience be as enthusiastically Spartan in the service of modern jazz?

America No Dreamland For Musicians, Says Swede Star

(The following article was not intended for American eyes. Written after trumpeter Rolf Ericson returned to Sweden last year, it was published in Estrad, and caused a sensation in Stockholm. It is reproduced here by permission of Nils Hellstrom, editor of Estrad, who wrote the piece. Down Beat does not vouch for any of the facts nor endorse any of the opinions here; the article is reprinted simply to show how the American music scene appeared in a visiting musician, and how he presented it to others on his return home.)

By ROLF ERICSON
As told to Nils Hellstrom

Three tough years in America changed me a lot. As a youth, nobody could have been more American-minded than I. During my stay in America, though, I lost my rose-colored glasses. Even if some of our Swedish ambassadors have had good luck

in America (the last I heard of drummer Frank Bode, he had a good job with Claude Thornhill), the way to the top is so hard that I shiver as I think of it. But I'm glad I made the trip, because I acquired a lot of knowledge that I'll be able to use here in Sweden.

When I arrived in America, big bands were just starting to feel the big depression that has since set in. I went out to the west coast and lived with pianist Bob Laine, a fellow-Swede. When the money ran out I had to wash dishes for a living.

Starved Together

Later I shared a room with Frank Bode and Stan Hasselgard and the three of us starved together; many were the days when we had to live on coffee and doughnuts and picked up cigarets in the streets. Whenever one of us had a gig we split the money three ways.

Finally all of us got a few gigs with Benny Goodman and a septet that included Red Norvo. We rehearsed every day for three weeks for this, then had four dates and the group broke up. Benny had jobs available in New York, but the only one who went along was Stan Hasselgard, who had to pay his own fare to make it.

Benny didn't need to pay any musicians' trips when all he had to do was stick his head out of the window and shout to bring dozens of good musicians clamoring to his door.

Didn't Pay

Hasselgard got some good publicity through his work with Benny, but it didn't pay off. He could scarcely pay his bills, and finally when he opened with a combo of his own at the Three Deuces all he got as leader was \$110 a week, and the sidemen made \$80, even such a champion as Max Roach.

As for me, Benny Carter provided the first glimpse of light. Benny is an old friend of mine from his visit here in 1936. I met him at a Hollywood party and soon made a series of broadcasts with him. Then came jobs with Tommy Pederson, Don Brasfield, a road trip with Dick Mulliner to Las Vegas, and back to Los Angeles

where I was on some sessions with Wardell Gray, Sonny Criss, and some concerts with Billy Eckstine.

I went to New York with Art Mooney, and then after many workless months I went with Roy Stevens, Charlie Barnet (a year), Charlie Ventura's big band, Elliot Lawrence, and finally Woody Herman. It's an imposing list, but most of the jobs were short and the vacations were long.

With Woody

By the time I left for Sweden I had worked eight months with Woody, whose band is probably the most popular in the U.S. I was getting a weekly salary of no less than \$150, which is considered tops in the States; I even had offers to make recordings with my own combo—but I was too tired of everything.

The job with Herman was a series of one-niters, all hard work and long, long rides that make even our tours of the Folk parks seem heaven by comparison. After the show, every night, the band would travel eight or 10 hours; then a couple of hours' sleep in a bad hotel, then rehearsals and more work—dances, concerts, society jobs, every day the same routine.

It was slavery without relief, and it's no wonder that many musicians turn to the stimulus of narcotics, which sooner or later make them bad as human beings. It was lucky I left when I did; if I'd stayed another three years I doubt if I could have resisted the temptation myself.

Frightening

The use of narcotics among musicians has taken on frightening proportions. In the band Woody had started on the coast after his year's vacation, late in 1947, which I heard many times, several of the guys were on narcotics and four were alcoholics. When the band started a night's work they sounded wonderful, but after the intermission, during which they used the needle or lashed, the good music for the night was over. It was horrible to see them sitting up on the stage like living dead, peering into paper envelopes when they weren't playing.



Rolf Ericson

Buddy Rich Exits Big 4, Gene Krupa May Join

Chicago—Drummer Buddy Rich dropped out of the Big Four (Charlie Ventura, Chubby Jackson, and Marty Napoleon are the other three) at the end of their eight-week, record-breaking run at the Preview lounge here. He wants to organize still another big band.

T. Wilson Combo Goes To Embers

New York—Teddy Wilson was set to open Nov. 8 at the Embers for a four-week stay.

Teddy, who made his last night club appearance here a year ago at Cafe Society and has been devoting most of his time since then to his WNEW shows, is heading a quartet featuring Don Elliott on mellophone and vibes, Don La-mond on drums, and a bass player not selected at presstime.

Ben Ventura Combo Plays In New Jersey

New York—Ben Ventura, baritone-playing brother of Charlie, has a group at Emil's, in Mt. Ephraim, N. J.

Gene Kutch is on piano; Don Sgro, bass; Armand Sands, drums, and Terry Adrian, vocals.

Chick Keeney is replacing him temporarily while negotiations continue with Gene Krupa, who finishes his tour with JATP this month. Krupa has expressed an interest in joining the group.

His presence would undoubtedly make it one of the easiest-to-sell packages in jazz, with each of the men a solid draw in his own right and a pleasing showman onstand.

The Big Four currently is at Ventura's club, the Open House, just outside of Philadelphia. Rich is in New York recruiting his band.

He had no comment regarding his booking or managerial setup, but it's said he has a healthy bankroll behind him.

Color TV Stoppage Halts Torme's Show

New York—Following an unexpected request from defense mobilizer Charles E. Wilson to CBS to stop manufacturing color TV receivers in order to conserve critical materials for the national emergency, all CBS color television broadcasts were stopped Oct. 19.

Among those affected was Mel Torme, whose five-a-week series had been featuring the Red Norvo trio daily. The cast did not know until a few minutes before the last broadcast that the program was being suspended.

However, after a two-week hiatus it was arranged for Mel to start the show again, in glorious black and white, using most of the same cast. New time is 8:30 to 4 p.m. Monday through Friday.

As Poll Deadline Nears, Many Races Tighten Up

Chicago—If you haven't filled out and mailed your ballot in Down Beat's 15th annual band poll by the time you read this, you'd better hurry. Ballots must be postmarked before midnight of Tuesday, Nov. 20, to be valid. That's only four days after the on-sale date of this issue.

Votes still were pouring in by the hundreds as we went to press at this approximately halfway mark in the poll. Tabulations to date are listed below, a further report on the standings will be made in the Dec. 14 issue, final results will be given in the Dec. 28 issue.

None Certain

Although some of the leaders have a liberal margin of votes at this point, no position can be regarded as certain because of the huge bulk of votes to follow. Many

In Woody's later band, the one I worked with, everybody behaved perfectly, and Woody himself worked harder than anybody else. I made many friends among the American musicians, but I think Woody was the most imposing personality I ever met. I have nothing but praise for the way he conducts a rehearsal, too; he knows exactly how the band should sound and never fails to get all he can out of it.

The struggling musician in the U.S. has many things to contend with. There are the people called agents—powerful men—and there is the union, bossed by Petrillo, 50 to 70 percent of whose members could be out of work if conditions change even slightly.

No, America is no dreamland for musicians; only for the little clique that has the best luck. And there's the difference between Sweden and America. Over there you can be a millionaire in a few years—if you're lucky.

More Interests

I like the Swedish tempo of life, the Swedish food, and the old friends I've met since returning, though some of them sarcastically call me "world-star." But since I came home I've worked steady with my own group, and I find the interest in jazz much bigger than in the States, where it is almost nil. You can count the places where they really play jazz on the fingers of one hand, and the bookings there are for a small group of musicians who resent the advent of newcomers.

I have a permit to reenter the United States within a year, but you know something? I think I'll stay home.

Just Want To Be Known As A Singer, Says Tennessee Ernie

San Francisco—"I want to be known as a singer and as an entertainer whether I wear boots or not," western star Tennessee Ernie declared here recently on his way back from a Honolulu vacation.

"You should sing for the feeling and joy you get out of it. If you do it in a sincere way, you can sing a hillbilly tune to anyone and they'll like it. At the Thunderbird hotel I sang everything from Without a Song to Shotgun Boogie," Ernie said.

"There's a market if an entertainer can produce something that is popular in Chicago as well as the small towns. He can work anywhere. Western music is very popular in Hawaii, for instance, but my record of Mr. and Mississippi was going good while I was there."

Ernie adapted his western costume, too, when he played the Thunderbird. "I had a special modified suit made. I told them I wanted something formal, no eagles, no piping, and low heeled boots so I could be at ease."

—Ralph J. Gleason

On Their Way Into Battle Area



San Francisco—Candid view of some ex-dance bandmen now on their way to the Korean battle area with the 223rd infantry, which may account for the serious faces of the listeners. Musicians (left to right) are Fred Dickens, alto; Bob Olsen, trombone; Johnny Nero, trumpet; Julie Rubin, trombone; Jack Rent, bass, and Eddie Costa, piano. One guy sitting against the bulkhead seems to be getting a whale of a boot from the playing of Julie and rhythm; another guy behind the piano appears to be reading a letter from home.

Rested Ernie Returns To Harness



San Francisco—Hillbilly and western balladier Tennessee Ernie spent a few weeks at Waikiki beach in Hawaii not long ago, and returned sporting both a tan and a rested look. He was met by his manager, Cliffie Stone, right, and Capitol records representative, Ken Nelson, left, just as soon as he stepped off the clipper on his return. Looks like it's back to work for Ernie Ford.

HOLLYWOOD TELENOTES

Rose Sees Better Things For Music In TV Future

By MARY ENGLISH

Hollywood—Those of us who still hold that there should be a place on every important television show for high grade musical entertainment are irked with the producers of the Red Skelton show. Why?—for not making more and better use of the talent of Dave Rose, who has long been highly respected by musicians for the taste and ingenuity he can exercise in his treatment and handling of all types of music.

We say that with complete willingness to admit that Red Skelton is one of the best natural comics now appearing regularly in TV.

Must Expand

But if Hollywood is going to live up to its promises to come through with high grade video entertainment it will have to do better than toss its top bracket entertainers into a package such as the Skelton show, in which one performer is expected to carry on for almost the full 30 minutes.

We took up the matter with Dave, himself, to see just how he felt about the lack of attention given to the musical side of video production to date. He came up with some good answers and some interesting ideas, which he sums up about like this:

"One of our problems is lack of space. I wanted to use a fairly large string section because strings are my specialty. There just wasn't room enough in the off-stage space allotted for the orchestra. However, with video entertainment just beginning to emerge from its novelty-appearance stage, I can understand why producers of commercial shows are hesitant to depart from established patterns.

"In the case of Skelton they were launching the TV career of one of the greatest comedians of the day. They felt the best bet was to let Red carry the ball. Red, himself, likes music and feels that ultimately it will have an important place in his format."

Re Comedy

We asked Dave if he liked doing those comedy routines with the star.

"Sure," he laughed. "Everybody—especially a musician—likes to ham it up. It's a lot of fun. And those of us who expect to continue in television the careers we started in radio, on records, or before the public with dance bands, will have to learn to work before the cameras and to establish direct contact with the TV audience. Otherwise musicians in television will be about as unimportant as they were in the pit orchestras of vaudeville days—a very uninspiring thought."

Asked what he would do if he were given a chance to develop his own show for television, Dave's eyes really lit up, as he stated:

"I think the video audience would be a natural for the kind of musi-

A Hipster Among The Squares Pops Up On 'Stop The Music'

By RIA A. NICCOLI

halls, will finally come into their own in television.

"With television you have it right in your front room. You will be sitting there right beside the musicians, the way it should be.

"And there will certainly be a place on my show for dancers—not the typical dance acts of vaudeville, but the kind of dancers who would give visual interpretation to our music—and who would provide us with something to express in our music."

Optimistic

Dave, himself, is optimistic about the future of music in television, despite the present lag.

"It takes time," he says. "Television is still new, but in a short time it has almost caught up with pictures and radio, which had years to develop to their present position as cultural factors. Personally, I think that the big strides forward in television will come when the motion picture interests and TV interests start to work hand in hand—and that's inevitable."

New York—Definitely a square-type show, ABC-TV's *Stop the Music* nevertheless has lurking in its midst a really hip character masquerading as a singer of sentimental songs and sometime master of ceremonies. As announcer and featured

singer of the show, Jimmy Blaine makes good use of the knowledge he obtained through singing with territorial bands. "Working with bands gives a singer a facility and know-how that can't be gained elsewhere," says Jimmy.

Actually Jimmy has spent most of his twenty years in show business (started when he was 7) singing and announcing in radio. In fact, he drifted into video via a job he had as chief announcer for KCMO in Kansas City, where he had a program in which he spun records and sang along with them. Eddie Dowling singled him out as a regional winner on *The Big Break*, a professional show on one of the major New York networks. Coming to the big city, he won first place in the finals.

It was a mere step from that to a job as singer and announcer on an ABC show, *Tomorrow's Tops*. On that offering, Jimmy's sidekick was Paul Whiteman's daughter Margo, a fact which neatly and coincidentally complemented the time some 10 years back when Paul Whiteman, hearing young Jimmy sing at the Dallas Centennial Exposition, prophesied that the youth would go far. And the coincidence came full-circle when, with Whiteman ill, Jimmy pinch-hit for him on the former's *TV Teen Club*.

Jimmy has always been an avid disciple of jazz and has generally tried to ring in some good discs on his various radio stints. He was nurtured on the authentic stuff during his early days in an Omaha radio station where, after work, the studio band used to play outside engagements. Jimmy went along, and after work all the sidemen used to gather at a rib joint where many of the famous musicians used to congregate. Jimmy learned a lot just listening to them.

While all of Jimmy's recent life has not been confined to television and radio, there have been no gaps as far as music is concerned, as he was commander of the Armed Forces network station in Paris during the war. There he played jazz records for the Parisians who were, at that time, starved for American music, due to the record ban that was then in force.

Among his memorable sorties into the world of the boite-and-bistro were the times when he and Django Reinhardt played and sang from nitery to nitery. He even was offered a contract to stay on as star performer at the swanky Club Baccarat after his discharge. Finding it a little unfeasible financially, Jimmy shook the dust of France off his larynx and headed for home and American radio.

An excellent decision from every point of view, for now, in addition to the singer-announcer chore on the video version of *Stop the Music*, he also announces the Don Ameche show, and is having his own vehicle built around him which will have its TV premiere soon.

cal show I would like to do—a well-rounded program of many types of music—classical to pops—as they call it—presented by the type of orchestra we have developed for screen and radio work. A good sized string section, reeds, brass, and rhythm in just the proper balance.

Small Groups, Too

"But within the large orchestra I would have one or more small ensembles to present short things, both classical and modern, in what you might call the chamber music manner. No one seems to have thought of it yet, but chamber music groups such as the small string-and-woodwind ensembles of the 'intimate' type intended for presentation in private salons and never designed for the concert

Rose Blossoms Out As TV Comic



Hollywood—Admirers of Dave Rose, upon learning that Dave would handle the music on the first "live" transcontinental TV show from Hollywood, thought he'd get a chance to elevate things a bit, but Rose sized up the situation and soon started clowning with Skelton. Both are shown above, with Dave on the right. In this issue's *Hollywood Telenotes*, he tells what he thinks musicians and music lovers can expect of video.

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Top Tunes

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

- And So to Sleep Again*
- Because of You
- Belle, Belle, My Liberty Belle
- Blue Velvet*
- Calla, Calla*
- Cold, Cold Heart
- Come On-a My House
- Detour
- Down Yonder
- Hey, Good Lookin'*
- If Teardrops Were Pennies*
- I Got Ideas
- It's All in the Game*
- It's No Sin*
- Over a Bottle of Wine*
- Rollin' Stone*
- Shanghai
- Sweet Violets
- The Loveliest Night of the Year
- Too Young
- Turn Back the Hands of Time*
- Undecided*
- Vanity
- Whispering
- World Is Waiting for the Sunrise

Deep River Boys Back In Country

New York — The Deep River Boys arrived back in town Nov. 5 after their third annual tour of Britain and the Continent. Their last stops on the six-month jaunt were Wiesbaden and Paris. They were flown there by the U. S. air forces to entertain army personnel.

Smith 3 To Albert

New York—Johnny Smith, guitarist busy in recording and TV work here, took his own trio into the Albert, where Cy Walter is featured pianist, on Oct. 25 for an indefinite stay. With Smith are Sam Bruno, bass, and Bill Ladley, bongos.

New Number In Arnaz-Ball Act



(Photo by Acme)

Hollywood—Bandleader Desi Arnaz and his actress-dancer wife Lucille Ball proudly show off their new daughter, Lucie Desiree. The little girl is the first child for the couple, who have been married nearly 10 years.

Page, Moody, Babs Gonzales Home After Tour Of Europe

Hollywood Teletopics

Bill Layden, KFVB platter pitcher, has joined comic Dick Haines in new daily half-hour music and comedy show on KECA-TV. Marge Thomas, piano and vocals, handling music assignment. (Mon. through Fri., 4-4:30 p.m.)

Karla Pandit, off local video screens since his split some months ago with KTLA, where he and his organ won largest feminine following of any local musical performer, has returned via new series on KECA-TV. (Mon. through Fri., 8-8:30 p.m.)

Carmen Dragon set as music director for Ed Wynn's stints, which will originate in Hollywood, for NBC-TV's All-Star Revue. Wynn's first shot was slated for Nov. 10. Cycle, alternating with five other headlines who do their shots from New York, will bring the show back to Hollywood every six weeks.

Loa Maury and Vic Plemmons doing piano duo stint this season on KHJ-TV's What's the Name of That Song, now back on the air after summer lapsed. (Monday, 7:00-8 p.m.)

Clark Demata, as emcee-singer, headlines new KECA-TV twice-daily entry tagged Sno-Ball. Evelyn Lyne shares vocal assignments. Instrumental unit on show is comprised of Rex Kenry, organ; Jack Rose, guitar, and Dale Brown, sax. (Mon. through Fri., 11:30 a.m.—12, and 1:30—2, p.m.)

Jerry Gray took Leo Brown's spot on KTLA's Bandstand Revue, weekly Sunday show, starting Oct. 21 as Brown crew pulled out for tour of army camps with Bob Hope. Brown was expected back by later part of this month.

William Lava, long active as film composer (currently with Warner Brothers) is head

New York—Three traveling salesmen of jazz returned to these shores last month in the persons of Hot Lips Page, Babs Gonzales, and James Moody.

Lips, who spent most of his three months in Europe touring in Sweden and Belgium, is now being booked by Shaw Artists.

Moody, who has a number of his European discs out here on Prestige, Blue Note, and Roost, cut a date for Mercury a few days after his return, using John Grimes, trumpet; Bob Grange, trombone; Cecil Payne, baritone; Johnny Acey, piano; L. Gowins, bass, and Chick Williams, drums.

Moody is now out on one-niters, booked by Universal Attractions, with Babs as his personal manager. Gonzales, who toured Scandinavia with a vocal quartet, has broken up the group. Before returning home he cut a session in Paris for Blue Star.

of newly-formed telefilming firm, Allegro Productions. Firm is first to use original music for straight drama telepix. Lava is doing his own music, recording his background scores with a 20-piece orchestra.

Frankie Carle took set of five three-minute telefilms for Lou Snader's teleproduction library.

Jack Benny's "Beverly Hillsbillies" (Wayne Sawyer, clarinet; Charlie Bagby, piano; Sammy Weis, drums; Frank Rowley, guitar, and Don Rice, bass) drew feature spot on Benny's first show from Hollywood, backing superstar Dorothy Shay.



This is strictly a personal reaction, but these ears have not heard the like of Lucille Reed's voice magic at the Streamliner club in Chicago for many, many years, during which they have listened to a horde of singers . . . Patti Andrews will become the bride of her accompanist, Wally Wechaler, in Hollywood in January.

James P. Johnson, the daddy of all 88ers, has been seriously ill, was in a coma for days in fact, but is recuperating at home now . . . Dolly Chico would like to take her harp back into the band business. She can be reached at 10667 Whipple in North Hollywood . . . Trudy Richards has signed with Mercury records.

Billy Eckstine and George Shearing cut a couple of sides together . . . Johnny Howell, lead trumpet with Kenton, acquired a bride in Atlantic City recently . . . Fred Waring's son is playing trombone in a jazz unit organized by students at the Hill school in Pottstown, Pa. . . Stan Freeman was signed to play and sing on the new Kathi Norris video show.

Key Brown, featured in the movie The Strip, flew from Hollywood to New York to keep Maynard Ferguson company during the Kenton eastern concerts . . . Billy Daniels is set for his third film next month at Columbia, and a date at the Palladium (London) in April . . . Bill Witte, guitarist and vocalist of the Rist Brothers unit, and his Marilyn have settled in Montana with their two baby daughters.

Red Norvo trio, instead of closing at the Embers (NYC) as previously announced, was held over indefinitely . . . Art Tatum has Everett Barksdale on guitar at Cafe Society in Manhattan, plus Slam Stewart on bass . . . Those Who Care Dept.: Morty Geist, Johnny Long alto, and Roberta Bardy; George Roberts, Kenton bass, and Susi Kraus, dancer; Nancy Reed, singer, and Hot Herman Rosenberg, the Beat's under-covers man on Broadway.

BG Longhair Shows Available To Stations

New York—As a result of a tie-up between WNEW and BMI, Benny Goodman's classical disc jockey program, a series of 26 shows under the title Benny Goodman Music Festival, will be transcribed and syndicated to any other station that is willing to pay about \$2 a show for it.

Benny's platter chatter is now heard over WNEW every Sunday evening from 8:30 to 10 o'clock.

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CHICAGO BAND BRIEFS

Chicago Jam-Packed With Jazz Of Many Varieties

By PAT HARRIS

Chicago—For a change, you'll soon be able to check up on one local unit which we plan to applaud, in print, in the next few paragraphs. It's the Fritz Jones trio, and no better integrated, more musical, and probably more commercial group has been heard in this area since Red Norvo's trio passed through town. Last month Columbia's Danny Kessler came in to record them for the Okeh Label.

Two of the four sides the trio recorded were accepted on the first master; the other two required only one or two more cuttings. Yet, despite this disciplined precision, the unit (Jones, piano; Ray Crawford, guitar, and Eddie Calhoun, bass) is one of the most relaxed and relaxing things you could imagine.

Short Term

They've been organized only five months, and during that time have worked for two months at a spot called Harry's and for three at the 113 club on E. 47th street, where they are still playing. Coincidentally, the May 20, 1949, issue of the *Beat* carried a story on the Leon Abbey trio, then working at Harry's, on page 4, and a story on "an exciting bop group found in Pittsburgh" on page 5.

This Pittsburgh group was the Four Strings, of which Jones and Crawford were two. Tommy So-well, who recently played bass with Stuff Smith at the Nob Hill here was a third, and Joe Kennedy, violinist—guitarist now teaching at W. Virginia State college was the fourth.

They cut an album for Disc called *Trends*, worked around a while, and finally broke up in Chicago. Kennedy has been keeping in touch, though, and will soon be writing for the trio. Up to now, Fritz has been doing all of the writing but looks forward to sharing the job with Kennedy.

Freshness. Dynamics

Subtle dynamics are what we'd call the identifying mark of the unit; Fritz thinks it's a freshness, but both are there in great quantities. Generally quiet, graceful music is what they purvey, carried by Fritz, sure, clean, delicate touch, Ray's comprehensive chording and single string guitar, and Eddie's full, swinging bass.

Everything they play is unique and wonderful, so we won't point out specific tunes. Listening to them is like hearing the surf softly washing against a beach—it has the same beautifully right and relaxing effect, with a hidden punch and power, an ease and casualness which is hard to find.

Roy Kral, Jackie Cain, and Ken-ny Buchanan opened Nov. 7 for a month or more at the Copa, spot at Chicago and Rush streets where Jeri Southern worked not long ago. Whether or not they would resume their TV shows had not been decided at prestime.

The Silhouette, after splurging on Charlie Barnet and Slim Gail-lard, brought in Tiny Grimes and his tartan-clad Rocking Highland-ers to finish out the date with Slim when Barnet left for other commitments. On Nov. 16, Red Allen and a new band spotting J. C. Hig-ginbotham, Senny Greer, Buster Bailey, and Alfred Williams (pi-ano) opens at the Silhouette for 17 days. The Howard street spot gets Muggsy Spanier on a holiday booking (Dec. 21 to Jan. 6) and Johnny Hodges in February.

Follow Four

Seems like the Preview has its own ideas about what will draw them into the spot. After the Big Four made every night of their eight-week stay a New Year's Eve, the Preview chose Wingy Manone (also quite a showman) to follow. He opened Nov. 14 for two weeks. A week of PeeWee Hunt is next, and then two of Pete Daily and his west coast Chicagoans.

Stuff Smith pulled out of the Nob Hill, going to New York for what may have been a Birdland

Redoubtable Riley Regains Reins



Chicago—Mike Riley, who some 15 years ago wrote a tune with Ed Farley that had something to do with music (they called it that), has left Johnny Lane's band on the north side of Chicago to take his own group into Gussie's Kentucky lounge, way south at 67th and Ashland. Bandmen, not shown in costume, are (left to right) Eddie Fisher, drums; Phil Dooley, trumpet; Riley, trombone; Nevin Barclay, piano, and Sam Shoemaker, clarinet.

Anita Back

Jay Burkhart's big band played its fine arrangements for a couple of weekends at the Hi-Note, and was followed by a weekend of Anita O'Day and the Denny Roche quartet. Gus Chappel trio stays through the week until Marty and George can get together with the agents and business picks up.

Pianist Willie Jones at the 6310

club on Cottage Grove, with saxist Eddie Williams, drummer Dorell Anderson, and bassist Ernie Shep-pard. Prince Cooper, who sounds more like Nat Cole than anybody, at the Avenue lounge, with Wilbur Wynne playing excellent guitar in the trio. Toin Archia whooping it up at the Tally-Ho at 47th and South Park; Leon Abbey and Sax

Mallard still at the Crown Propel-ler; Horace Henderson, with Floyd Smith on guitar, at the Strand, and, as long as we seem to be in-volved with guitarists, a guy named Lefty Bates at the Flamingo on 63rd. Lefty plays it upside down and backward.

Duke Returns

Duke Ellington, without Al Hib-ler, into the Blue Note Nov. 21 for two weeks, following the cur-rent bill of Slim Gaillard, the Weavers, and Georg Brunis' band. After Duke comes Oscar Peterson's trio and the Flip Phillips-Bill Har-ris combo.

The four stellar musicians at the Streamliner, singers Lurlean Hun-ter and Lucille Reed, organist Les Strand, and pianist-vocalist Ernie Harper, continue to make their bistro a happy spot for the cog-noscenti.

Bop accordionist Leon Shash and his Cosmopolitans stay on at Mickey's on N. Ashland, where they finally have a chance to play the way they like.

Among the Dixielanders things are pretty much as they have been for the last few months. George Winn, who plays a lot of trombone and euphonium, has moved up to Johnny Lane's band at the 1111 club. Sid Dawson took Winn's place with Booker Washington's Bee Hive band. In Danny Alvin's crew at Isbell's, Mel Stitzel is now playing piano; Del Lincoln, cor-net; Eddie Schaeffer, trombone; Charlie Spero, clarinet, and of course, Danny on whistle, wood-blocks, and drums.

Jazz Ltd. stet with Miff Mole heading the regular band, and pi-anist Zinky Cohen and clarinetist Duff McConnell the two regulars on the Tuesday (off-night) outfit. Not Dixie, but just lively music

DeFranco Works; Denies Breakup

Chicago—Following a two-week date with his sextet at the Band Box, here, Buddy DeFranco's big band joined him for a week's date at the Regal theater on Nov. 15.

It's the first booking for Buddy under his new Gale office affiliation and contrary to a recent report in *Down Beat* he has no intention of breaking up the band. Nor does he foresee his being forced to disband due to lack of work.

Also on the Regal bill are the Eddie Heywood trio and Savannah Churchill. DeFranco's vocalist is Pat Collins, ex-Spivak singer.

with overtones of the early '40s and some modern touches, Henry Riggs and crew continue to travel around the far south side. Closest to the loop they get now is 78th street near Greenwood, at the Greenwood club on Wednesday nights. Other steady dates: Fri-days at the Chateau in Calumet Park; Saturdays at the Copaca-bana in Chicago Heights; Sunday afternoons at Pat's Tap in Blue Island, and Mondays at the Play-bowl in Calumet City. They've been doing this for years, of course.

To add to our collection of things we didn't know till they hit us: Buddy DeFranco's combo, Maxine Sullivan, and Eddie Hey-wood's trio opened Oct. 31 at the Band Box for at least a two-week stay. No advance publicity at all. Also Chet Roble playing piano nightly at the Sherman's Porter-house bar; he just sneaked in, too.

Collector Writes Book On Bunny Berigan

New York—Tom Cullen, record collector and former University of Wisconsin student, spent some time in New York last month in-terviewing former sidemen of the late Bunny Berigan and prospec-tive publishers for his book on the trumpet player's life.

Like Berigan, Cullen was born and reared in Wisconsin. Although he never met Bunny, who died in 1942 when Cullen was 18, he has known relatives and close friends of his subject for many years.

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Lee Celebrates His Half-Century



Chicago—Lee Collins' 50th birthday party, held at the N. Clark street Victory club here on Oct. 16, the eve of Lee's natal day, was a smashing success. Everyone who is anyone in the town's two-beatdom showed up to wish trumpeter Collins the best. Seen with Lee above are drummer Baby Dodds, left, and trombonist Miff Mole, right. Miff is currently heading the band at Jazz Ltd., while Baby is still taking things easy after his recovery from a stroke suffered last year.

MICKEY SHEEN Chooses

Leedy & Ludwig



Mickey Sheen, with

the Cy Coleman Trio, is fea-tured on New York NBC Television shows. The Trio is receiving much acclaim for its "swinging" style and fine musicianship. Mickey, who just purchased a new Leedy & Ludwig outfit from Henry Adler, New York, says, "After trying all makes, I bought Leedy & Ludwig. They are superior in appearance, con-struction and sound." LEEDY & LUDWIG, Department 1119, Elkhart, Indiana.

Left: Admiring Mickey's new set of Leedy & Ludwig drums are: in the usual order—Vinnie Burke, Cy Coleman and Mickey. See your dealer for Leedy & Ludwig, or write for new catalog.



WORLD'S FINEST DRUMMERS' INSTRUMENTS

Boston Service Hospital Gets Big Jazz Concerts

By NAT HENTOFF

Boston—The Murphy General hospital, one of this area's largest army medical centers, was the scene recently of a full-scale jazz concert. The Stan Getz quintet, Sidney Bechet's combo, vocalist Teddy King, Homer of WEEI all contributed their time, and worked before an enormously warm, appreciative audience.

This was only one of more than a dozen such sessions held at Murphy General and other service hospitals near Boston in the last few months. Credit for all the work involved in arranging the dates is due Charlie Bourgeois, the city's most energetic jazz supporter.

Publicist

Charlie works as publicist for Storyville, but in his spare time does all he can to further jazz regardless of the temporary club affiliations of the musicians involved.

Three years ago he presented

the city's first and only Lennie Tristano concert. He has helped set up record dates for the Nat Pierce band and Marian McPartland, and arranged for John Levy, George Shearing's manager, to audition Teddy King.

The result was a contract under which John is Teddy's new personal manager.

Charlie consistently avoids publicity for himself, but it's about time his tireless work for jazz receives an accolade.

Garner at Storyville

Erroll Garner is at Storyville, thereby making this a hearty Thanksgiving for owner George Wein. The club was the meeting

place of most of the city's musicians and advanced members of the laity during the Stan Getz fortnight. With Tiny Kahn, Al Haig, Jimmy Raney, and Teddy Kotick, Stan headed what was easily the best modern unit ever heard in the city on a club date.

The warmth, inventiveness, and integration of the group even converted a number of Dixielanders who had come to hear Sidney Bechet.

Jimmy Archey's Savoy engagement has been extended. The extremities of the band are the venerable New Orleans bassist, George (Pops) Foster and young Dick Wellstood, a Bartok-Hindemith disciple on piano. Soprano saxist Benny Waters, drummer Tommy Benford, and trumpeter Henry Goodwin complete the unit.

SPLIT CHORUSES: One of Boston's youngest and most exciting modern trumpet players, Herb Pomeroy, is working at Izzy Ort's . . . Boots Mussulli heads a quartet at Christie's in Framingham on weekends. With Boots are Warren Kane, drums; Roy Olivari, bass; and Danny Kamacco, piano. Christie's has also been the site of several fantastic after-hours sessions in the last year with the likes of the Bird, Stan Kenton, Howard McGhee, Oscar Pettiford, and Jo Jones in attendance.

Marcus Foster, who worked with Erroll Garner and Sarah Vaughan when they were here last year, provided characteristically flawless percussion behind Billie Holiday during her week at Storyville. Frankie Newton joined Billie for a Sunday session . . . Altoist Charlie Mariano has been playing at Primo's in Lynn with Sonny Tru-

SWINGIN' THE GOLDEN GATE New Cal Tjader 3 Looks Well On Way To Success

By RALPH J. GLEASON

San Francisco—The way it looks now, Cal Tjader, who cut out from Dave Brubeck a short time ago, is well on his way towards having a very successful small group of his own. Cal opened at the Mardi Gras in Oakland on Oct. 19 and, during the first week anyway, the club did very good business. It might well, as there is practically nothing doing on the East Bay side and all those collitch kids are around.

But aside from the cash register, Cal's group has all the earmarks of a good commercial musical venture that will provide kicks for the more musically minded listeners, work the guys, and give them something to play that won't bug them.

Competent Emcee

Cal has turned out to be a very competent emcee. He looks like he just put down that chemistry book

and trombone; Jack Lawler, bass, and Elliott Kaplan, drums. So long as the job lasts, this is the best local unit now working here. Chances look good for a Mariano recording session for Prestige . . . The Soft Winds: John Frigo, bass; Lou Carter, piano, and Herb Ellis, guitar, are still in cool residence at the Darbury room.

in time to start the job and he better get to bed early 'cause he has to make an 8 o'clock class. That's a good start, but in addition, he's an entertainer. His vibes go over well with the crowd and he features himself on drums and bongos as well. Johnny Marabuto, the pianist, gets plenty to do and Jack Weeks take care of the bass chores.

The trio has a very, very funny imitation act worked out. They do impressions of Shearing, Garner, Hampton, and then bring down the house by parodying the Brubeck Bach fugue technique. After the group slickens up a bit—"This is great experience for us. We're learning," Cal says—they should be able to handle almost any kind of assignment. Cal's Galaxy records are just beginning to hit the market now and will help plenty.

There's another local group that will stand looking into and listening to these days. That's the quartet Nick Esposito had at Ciro's. Joyce Collins, one of the students at the San Francisco State jazz workshop plays some fine modern piano, arranges, and sings in an attractive voice such tunes as *Jerry's Creepers*. Pat Krieteich, another local gal, contributes some tasty drumming and Jack Speyer is featured on the baritone in a great little arrangement of *Yesterdays*. Nick hopes the group will be working again soon and we hope to get from Joyce and Pat some of their ideas on *Girls in Jazz* for the Beat shortly.

BAY AREA FOG: Billy Eckstine and George Shearing both talked to the brass at the Fairmont hotel regarding the possibility of dates there early next year, which may mean the resumption of name talent at the spot . . . B and George recorded two tunes for MGM prior to leaving on the tour. They were *You're Driving Me Crazy* and *Taking a Chance on Love* and are being featured as the closing numbers in the concert . . . Fatso Berry, KSAN's jumpin' jock, recuperating after illness.

Janie McFadden, "Miss Denver," doing a single at Ciro's. She sings modern-style and plays the piano . . . The Emanon trio, playing opposite Cal Tjader at the Mardi Gras, features Travis Warren on piano. He used to be with the Down Beats . . . Kitty White followed Ben Light at the Blackhawk and in turn was followed by Big Jay McNeely with Al Hibbler running concurrently.

The Vernon Alley quartet continues to be the regular group at the spot . . . Joe Sullivan took off for New York early in November and was replaced on piano at the Hangover by Lee Countryman from L.A. . . . Jack Fina left the ST Francis after a two-month stand and was followed by Skinnay Ennis.

Eric Miller off to Riverside to join Edgar Hayes at the Somerset House . . . Benny Watkins planning a jazz extravaganza from Dixieland to be-bop and Afro-Cuban jazz for Nov. 25 at the Civic auditorium in Frisco.

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Spanier's Men Sojourn At Nick's

New York—With only a few weeks to go in their record-breaking two-month run at Nick's in Greenwich Village, Muggsy Spanier and his bandmen are again planning to carry their portable heating system to clubs all over the country. From right to left above are Ralph Hutchinson, trombone; Barrett Deems, drums; Spanier, cornet; Truck Parham, bass; Darnell Howard, clarinet, and Floyd Bean, piano. Tune they were playing? Probably Muggsy's classic *That's a Plenty*.

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THE HOLLYWOOD BEAT

Jazz Series Lecture Hits Ignorance Of Legit Critic

By HAL HOLLY

Hollywood—To find out what kind of people might be interested in taking a "Survey of Jazz" lecture course, such as that currently being presented at UCLA's Westwood campus by Nesuhi Ertegun, we invited ourself to attend one of the classes, which have drawn the largest enrollment of any extension course at the University. You have to get there early to get a seat in the classroom.

We noted that most of those present seemed to be in what we like to call the "more mature" age brackets. Many of his pupils, Nesuhi tells us, are fulltime students at UCLA who are majoring in "serious" music and feel they should know something about "this jazz stuff."

Just Waiting

There were also some "jazz authorities" on hand, just waiting for a chance to challenge the instructor, but Nesuhi wisely discourages discussion, knowing full well that discussions on jazz generally end in meaningless arguments.

He's confining this course to the non-technical aspects of his subject—its sources, history, and outstanding figures in tracing it from blues to bop.

Highlight

The highlight of the lecture we attended was the instructor's comment on musiccritics of the academic school who insist on making erroneous references to jazz in their written commentaries. Nesuhi cited this excerpt from a recent column by the distinguished Albert Goldberg of the august L.A. Times, who, in reviewing a concert by the Byrns Chamber orchestra presented here with Charlotte Zelka as piano soloist in the Honnegger Concertino for Piano and Orchestra, wrote:

"Honegger accepted jazz for the diversion that it is and in his little Concertino he treated it wittily and briefly, exploiting casually but effectively its limited possibilities . . . and spicing it with just enough dissonant harmonies to relieve the monotony of its rhythms."

Nesuhi read it to the class, shook his head sadly and stated:

"I respect Mr. Goldberg as an authority in the field of academic music, but I must call your attention to the fact that it is obvious from this that he is completely ignorant on everything pertaining to jazz and should refrain from writing anything about it."

As one who always enjoys a scrap between two other people,



Nesuhi Ertegun

we duly informed Professor Goldberg (who also teaches at UCLA) of Professor Ertegun's remarks. He was too busy, his secretary explained, to discuss the matter with Down Beat, but he issued this statement:

"Those (the remarks on Honegger) are my sentiments on jazz, and I shall continue to express them."

It costs ten bucks to take Nesuhi Ertegun's course, "Survey of Jazz." How about taking up a collection for the benefit of Mr. Goldberg?

DOTTED NOTES: Charles E. Davis, recently convicted in Switzerland of violating something there in his snoopings in the interests of U.S. smear-slinger politicians, was a platter blatter on Pasadena's station KWKW in 1948. Played a lot of real good bop records, if we remember correctly . . . In looking up Paul Mason Howard, the zitherist who backs Jo Stafford with his plucking on her recently released Columbia plate, *Shrimp Boats*, we discovered that the Local 47 roster of zitherists has grown to a total of three. Paul's by the way, is something relatively new in zithers, a sort of cross between a lap zither and a harpsichord. It has a keyboard, so it's not really plucked, and the player places it on a small table while performing . . . Isham Jones is putting some of those royalties from *I'll See You in My Dreams* and *It Had to Be You* in a lavish music shop near his home in Pacific Palisades near Santa Monica.

HOTSPOTTING: Club 47, North Hollywood hangout for musicians operated by musicians Nappy Lamare, Noni Bernardi, and Doc Rando, was dark at deadline and up for sale. "Too many headaches," said the boys . . . Bernie Billings, whose trio (with which Zutty Singleton played his last and happiest Hollywood engagement) put the Knotty Pines briefly on our music map, was tagged to do the intermission stint at the Palladium during Blue Barron's stand. Zutty's place has been taken by Mervin Strober, very handy with the vibes.

Clams?



Vancouver, Wash.—This is Lillian Roth, singer who has the distinction of being backed by a male trio called the Three Clamdiggers during her current tour of west coast clubs. They opened at the Castle club here on Oct. 22, and were scheduled to return in a month to Hollywood.

WALTER FULLER

Starts 7th Year At Diego's Royal

San Diego—Walter Fuller and his group back at the Club Royal after a month's vacation during which time Benny Carter's outfit subbed. Fuller, the old Fletcher Henderson hornman, is starting his seventh year at the Royal—a steady job.

Henry Louis, record-spinner for KSON here, mapping a series of jazz concerts (frantic people need not apply) . . . Deacon Ware, the piano player whose patter puts you in mind of Slim Gaillard and Harry the Hipster, brought his trio to the new Carnival room.

Les Brown, here for a one-ner at the Trianon, said he still is trying to reach Gen. Eisenhower on his let's-export-jazz idea . . . New columnist in town, The Union's Edwin Martin, always puts musicians in good light, even during height of the dope investigations. —Don Freeman

Los Angeles Band Briefs

Don Basch, with nine-piece crew from San Diego, was set for first L.A. appearance with stand at Oasis starting Nov. 5. Ginger Smoek, outstanding girl jazz fiddler, introduced new trio with stand at Tiffany club. Ginger had Hampton Hawes on piano, Red Callender on bass. Wanda Wilson, singer and shaker of rhythm instruments, is fronting Bob Seaman (piano-arranger) combo at 1841 club, recently taken over by Billy Berg. Seaman colleagues are Gordon Falk, bass and vocal specialties, and Skinsaw Hisha, trumpet.

Jerry Gray in line for another date at Palladium during three weeks to be filled between Leo Brown's one-week stand, Dec. 25 thru 31, and opening of Dick Jungans Jan. 22.

Freddie Slack trio, recently unveiled at Encore room, has Bob Maysah, guitar (formerly with Pat Cavanaugh), and Walt Yoder, bass. Freddy is varying his routines by switching from piano to celeste from time to time.

Mark Edison (drums), recently with Bernie Billings trio, now heading own combo at Burgundy room, with Maxine Richards in vocal spotlight.

Bill Early remains on piano . . . Ted Vesely, one of the great all-around trombone players, is headlining Dixie sessions on Friday and Saturday nights at Glendale's Tom Tom club.

BEHIND THE BANDSTAND: Dave (Ace) Hudkins, who got the royal run-around from all the band agencies here when he was trying to get bookings for his numerous band ventures, has suddenly bobbed up as general manager of the Aragon ballroom at Ocean Park, only dancery in this territory, aside from the Palladium, that can offer a steady job to a name ork. And now the band peddlers who wouldn't speak to him a while back are crawling on his door step . . . Billy Berg, whose Hollywood notery was once the town's most famous hotspot, is straightened out with the AFM and getting back in business with the 1841 club, but he's off the jazz attractions this time (Billy brought Dizzy Gillespie, Coleman Hawkins, and such here for their first Hollywood appearances).

Practically no Local 767 (AFM's colored union) musicians employed in the Hollywood area. Rumor has it that the reason is a Hollywood business man who has "influence" with certain authorities and can make trouble over licenses . . . Billy Eckstote is trying to force MGM records to release his *Old Man River*, the best thing he ever did on wax but held up because the company tops think William Warfield's (from the soundtrack of *Showboat*) should have the right-of-way.

Russ Wolz Does Well In Rawlins



Rawlins, Wyo.—Radio announcer Bob Street thinks the story of the Russ Wolz band, shown above, is pretty amazing. And perhaps you'll agree. A year ago a new local spot, the Flame room, opened. Tenorist Wolz, who's worked from coast to coast and border to border, looked around for some guys to fill the stand. In a town of 8,500 this might not have been an easy task. Surprisingly, he picked up a group of top musicians, all of whom were available and ready to go to work at once, and they've been packing the Flame ever since. Bob Ferguson plays piano and arranges; Chuck Chamison, drums; Ray Williams, trumpet, is an ex-West Point bandman and a bopper; Gene Shaeffer, tenor, worked with Herbie Kay; Jay Santich, tenor, is another veteran musician, and vocalist Gerri Norris has been heard on Chicago radio.

Tuba Or Not Tuba

Concert Cats Have Their Hassels, Too

Hollywood—The backstage feud-ing that goes on frequently between dance bandleaders and sidemen evidently has its counterpart in sympho circles.

Same is noted in this brisk excerpt from Local 47 records explaining why the Los Angeles Philharmonic orchestra, at the request of conductor Alfred Wallenstein, was permitted to "import" a tuba player (Herbert Jenkel of New York) for the coming season. The reason:

" . . . Due to the fact that (local) tuba players all either have other employment, refuse to audition, or refuse to play under the baton of Alfred Wallenstein."

Efforts to secure a statement from conductor Wallenstein as to

why he was on the outs with the big bass horn players hereabouts, or vice versa, were futile. The sympho man's public relations department stated:

"It would not be advisable to query Mr. Wallenstein on this matter right now. In fact, it would be like waving a red flag at a wild bull. We suggest you say Mr. Wallenstein prefers to make no comment."

Down Beat covers the music news from coast to coast.

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Slighted Tenorist Asserts Himself



Hollywood—Because they like Bud Brown, and enjoyed the chance to play "the way they wanted," such men as Jack and Charlie Tanager, Ray Bauduc, and Jess Stacy were happy to work for scale on four sides Bud cut on his own recently. The colorful little tenor man treated himself to the record session as compensation for what he feels is lack of adequate critical appreciation, and the photo above was made at the session. Among the tunes they cut were *Jersey Bounce* and an original, *There's Some Lovin' to Be Done*, by Bud and his partner, Joe O'Connor, a musical instrument case manufacturer who supplied part of the money to pay for the session.

Local 47 Sets Raise In Dues

Hollywood—First definite indication that Local 47's treasury was feeling the pinch of depleted income (much of which comes from a tax collected on the salaries of working musicians) and heavy spending came as it was announced that at the December general meeting, members will get a chance to vote an increase in their dues.

The hoist will be administered, according to present plans, by charging new members an extra buck with their applications as an initiation fee for membership in the Musicians club, the corporation which holds legal title to Local 47 property, and by adding a bite of \$1 a quarter to the dues of all members, which will be charged as dues for membership in the Musicians club.

Heretofore, all members of Local 47 were automatically members in the holding corporation, without extra assessment of any kind. Though not out of line according to present trends, increase is likely to become center of much political haggling.

Action Looms In Move To Merge L.A.'s AFM Locals

By CHARLES EMGE

Hollywood—The campaign to bring about the merger of the AFM's white (Local 47) and Negro (Local 767) union locals here took a highly significant turn as a representative portion of the Negro union, at a recent special general meeting of 767, went on record as favoring "amalgamation" with Local 47 without a dissenting vote.

On Custer Stand



The occasion was significant because it was the first time the movement, heretofore regarded as a kind of "underground" affair, has been brought out into the open. They brought out the basic issue involved: that Negro musicians here feel their best interests are not served by the existence of a separate union group, which is in itself a symbol of the segregation principle to which all Negroes and many whites object.

First Real Move Made

The action of the meeting at which the vote was taken was not construed as an official legislative decision. But the first practical steps were taken, as it was voted to submit a resolution to the local's next general meeting which will call for the selection of a committee of six to meet with officials of Local 47 and discuss ways and means for bringing about the amalgamation.

Although the proposal is spoken of in terms of "amalgamation" or "merger," both rank and file and officials of Local 767 know that the matter simply boils down to the scrapping of the Negro union and admittance of its members to full membership in Local 47.

The old argument that Negro musicians, as members of Local 47, will be a "minority without representation" does not appeal to them any longer. As one put it:

"We don't expect that this step, when accomplished, will eliminate discrimination overnight. We don't hold that we necessarily should have a colored representative hold any office in Local 47. We want good men as our representatives and we don't care what color they are. We think we'll get good, fair breaks from the present officials of Local 47. The important thing is that we'll have a better chance to compete for jobs on the basis of musical ability alone."

More Advantages

Aside from the psychological advantage, Negro musicians as members of Local 47 will pay lower dues (unless the Local 47 rate is raised) and get a \$1,000 death benefit in place of Local 767's present benefit of \$400. Their headquarters will be Local 47's million dollar property in Hollywood instead of a rickety slum on Central avenue.

Although Local 47 officials are making no statements, the general belief here is that they will make no effort to block the merger plan once it has received the official sanction of the Negro union's membership.

Aside from what their personal feelings might be, they know that the element within Local 47 that is strongly in favor of eliminating the present Jim Crow policy that extends through most of the AFM (also through most of the American Federation of Labor) is the element that gets out and votes at elections.

Free Chi Jazz Concert

Chicago—Jazz fan Don Rose is promoting a free jazz concert featuring local moderns at the Hi-Note on Nov. 25. The Sunday afternoon session will spot, among others, trumpeter Ira Sullivan, altoist Bill Cannon, and drummer Red Lionberg.

Sidemen Switches

Stan Kenton: Bud Shank, alto and flute, out (to army), and Stu Williamson, trumpet, for Bill Clark . . . Hal McIntyre: John Twaddle, trumpet, for Walt Stewart, and Jerry McDermott, trombone, out . . . Ralph Flanagan: Tony LaPata, trombone, out (to Buffalo Symphony), and Jimmy

Roma, trumpet, for Chuck Madras (to Ted Straeter).

Tommy Dorsey: Pres Hudson, tenor, for Babe Freski; Sam Donahue, tenor, for Ed Wasserman, and Danny Tromboli, clarinet for Dave Schildkraut . . . Duke Garret: Connie Henry, bass, for Jimmy Butts . . . Jimmy Ilie: Sy Nelson, bass, for Frank Chase, bass sax (to Johnny Windhurst).

Charlie Spivak: Bob McGhee, tenor, for Johnny Hayes . . . Tommy Reynolds: Mervin Gold, trombone, for Harry DiVito (to Boyd Raeburn) . . . Louis Prima: Jimmie Knapp, trombone, for Artie Breen (to Claude Thornhill), and Buddy James, alto and vocals, in.

Claude Thornhill: Danny Conn, trumpet, for Johnny Vohs . . . Johnny Long: Willie Gillette, trumpet, for Rix Britton; Owen Fithian, trumpet, for Dick Papari; Lee Gifford, trombone, for Johnny Sultan; Helen Daley, vocals, for Kathy Kearns; George Danielson, baritone, for Al Thomson; Gene Leasher, tenor, for Marty Holmes, and Danny Tromboli, alto, for Frank DeFranco.

Tommy Tucker: Lennie Gottschalk, trumpet, for Joe Caiani (to NBC), and Blaise Turi, trombone.

L. A. Tiffany Books Set Of Top Names

Hollywood—Chuck Landis, operator of L.A.'s Tiffany club who has been sticking mainly to local attractions of late, has a number of top music names set for dates starting with Ella Fitzgerald, Dec. 14-24. She'll be followed by Nat Cole, Dec. 27-Jan. 14, Oscar Peterson Jan. 18-Feb. 16, and George Shearing Feb. 21-March 16.

for Johnny Torick . . . Bob Chester: Sonny Igoe, drums, for Kenny John . . . Ray Premar: Jimmy Lee, drums, out (to form own combo) . . . Johnny Lane: George Winn, trombone, for Mike Riley . . . Art Hodes: Whitey Myrick, trumpet, for Muggsy Dawson (to army). Garwood Van: Bobby Morris, drums (from Blue Barron), added . . . John Paolini broke up own trio to join Ed Damario on tenor sax. His drummer, Danny Brosey, formed combo.

Capitol Re-Signs Ella Mae Morse

Hollywood—Ella Mae Morse, the first Capitol artist to click on wax when she hit with *Cow-Cow Boogie* in the early '40s, has been re-signed by that label. She retired from the music business four years ago.

Ella Mae's *Cow-Cow* (recently reissued) was an instrumental factor in Capitol's rise to a ranking position among record manufacturers, as her slicing was released during the recording ban and other labels couldn't cover the tune adequately.

The pacting of Miss Morse is in keeping with Capitol's recent policy of bringing back in the spotlight half-forgotten names. Helen O'Connell and Bob Eberly are the others most prominent.

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Excuse Us, Please

We are happy to report that apparently we were mistaken (*Down Beat*, Oct. 19) in predicting that the four big jazz concert groups, touring simultaneously, would seriously affect each other's grosses at the various boxoffices en route.

The units concerned are Norman Granz' *Jazz at the Philharmonic*; the "Big Show," with Duke Ellington's ork, Sarah Vaughan, and Nat (King) Cole; Stan Kenton and his 1951 "Innovations" in Modern Music; and the George Shearing-Billy Eckstine package.

All of these shows are really rolling—and the money seems to be rolling into the ticket offices everywhere along the line, even in cities where some of the units have followed each other.

The only serious clash seemed to be in Houston, Texas, where Norman Granz, irked by the parallel booking of the Ellington-Vaughan-Cole show into towns on his *JATP* route, switched his date to play the same night with the "Big Show." The results were not available at presstime.

Shearing and Eckstine set a record in Portland, pulling 5,000 customers for a gross of more than \$10,000. They did almost as big in Salt Lake City and Denver. *JATP* sold out on 13 of its first 14 dates, while the "Big Show" topped a \$25,000 gross in at least two spots. Kenton has been doing consistently good business, too.

We're glad that we were wrong in calling this one!

RAGTIME MARCHES ON

NEW NUMBERS

BAXTER—A son to Mr. and Mrs. Eddie Baxter, Oct. 18 in Burbank, Calif. Dad is pianist-organist at KNBH.

BETTS—A son, Richard (7 lbs.), to Mr. and Mrs. Harry Betts, recently in Hollywood. Dad is trombonist with Stan Kenton.

BRUCE—A daughter, Debra (6 lbs.), to Mr. and Mrs. Joe Bruce, Sept. 31 in New York. Dad is bassist with Buddy Verdi.

CATZONI—A daughter to Mr. and Mrs. Billy Catzoni, Oct. 15 in Pittsburgh. Dad leads the ork at the Nixon theatre.

ESIEB—A daughter, Virginia Charlotte (7 lbs., 12 oz.), to Mr. and Mrs. Don Estes, recently in Cobleskill, N. Y. Dad is altoist and arranger for Schenectady stations.

FRUSCELLA—A daughter, Grace Ann (7 lbs., 6 oz.), to Mr. and Mrs. Tony Fruscella, recently in New York. Dad is trumpeter.

GAINES—A daughter to Mr. and Mrs. Jerry Gaines, Oct. 15 in Philadelphia. Dad is *WHEAT* disc jockey.

IGOE—A daughter, Janie Anne (8 lbs., 9 oz.), to Mr. and Mrs. Sonny Igoe, recently in Jersey City, N. J. Dad is former Woody Herman drummer.

JOY—A daughter to Mr. and Mrs. Eddie Joy, Oct. 29 in New York. Dad is music publisher; mom is singer Mindy Carson.

MELLON—A daughter to Mr. and Mrs. Bill Mellon, Oct. 11 in Philadelphia. Dad manages *Lee Guber's Rendezvous*, Philly.

MORGAN—A daughter to Mr. and Mrs. Mac Morgan, Oct. 2 in New York. Dad is singer; mom is concert pianist.

PETTY—A daughter, Geraldine (6 lbs., 8 oz.), to Mr. and Mrs. Ray Petty, recently in New York. Trumpeter-bassist Ray and wife Mary have own band.

SMITH—A daughter, Cheri (7 lbs., 9 oz.),

to Mr. and Mrs. Farrell Smith, Oct. 5 in Charleston, S. C. Dad is disc jockey on *WHAN*.

WYNNE—A son, Wilbur Walter Jr. (8 lbs., 4 oz.), to Mr. and Mrs. Wilbur Wynne, Oct. 2 in Chicago. Dad is guitarist with Prince Cooper; mom, former Gloria Du Castaing, is singer.

TIED NOTES

AGUIERO-AMAYA—Juan Bautista Aguiro, guitarist, and Carmen Amaya, dancer, Oct. 19 in Barcelona, Spain.

BAGLEY-ERICSON—Don Bagley, bassist with Stan Kenton, and Mimi Ericson, Aug. 29 in Toledo, Ohio.

DAVENPORT-HARN—Bob Davenport, ork leader from Havana, Ill., and Helen Harn, Chicago singer, Oct. 20 in Havana.

DRIEB-COHAN—Roy Drier and Joann Cohan, pianist and teacher, Sept. 22 in New London, Conn.

GIBSON-BASSETT—Don Gibson, pianist who leads his own Dixie group at Northwestern university, and Taffy Bassett, Aug. 11 in LaSalle, Ill.

KING-WILLIAMS—Curtis King, singer with the DePaul Infantry chorus, and Gertrude Williams, pianist and teacher, Oct. 6 in Philadelphia.

PAPARI-KEARNS—Dick Papari, former Johnny Long trumpeter, and Kathy Kearns, who sang with the same band, recently in Portland, Maine.

RUMSEY-O'BRIEN—Howard Rumsey, bassist with the original Stan Kenton band and now heading his own combo at the Lighthouse, Hermosa Beach, and Joyce O'Brien, Nov. 5 in Los Angeles.

SACCO-BRAUNLICH—Tony Sacco, guitarist and singer formerly with Red Nichols, Joe Venuti, and Ernie Madriguera, and Ehen Braunlich, Nov. 3 in Columbus, Ohio.

SHAW-SCHILLINGER—Arnold Shaw, vice president of Duchesne Music and author of a book on the Schillinger system, and Mrs. Joseph Schillinger, widow of the musical theorist, Oct. 11 in New York.

SNADER-PETERSON—Pvt. Jack Snader, son of TV producer Lou Snader, and Marilyn Peterson, Oct. 14 in Hollywood.

FINAL BAR

BERRY—Nyas Berry, 36, one of the Berry Brothers dance team, Oct. 6 in New York.

EDWARDS—Dr. John Fasset Edwards, 49, cellist, Oct. 12 in Allentown, Pa.

That's Pat



San Diego—Another outstanding candidate in the sweater derby is Pat Michaels, the 20-year-old chirp who has joined Ike Carpenter's orchestra at Sherman's here. Her name always comes up "Michaela" in the papers, laments Pat. Except this time.

Carefree



New York—A recent rehearsal for his CBS video show found Frank Sinatra looking pretty jovial. 'Tis said he's lopped some 13 points from Milton Berle's viewer rating already, and the program has been showing constant improvement. The Voice's divorce from wife Nancy was granted on Oct. 30 in Santa Monica, leaving him free for his expected marriage to Ava Gardner.

EISLER—Paul Eisler, 76, composer, pianist, and conductor at the Met from 1904-22, Oct. 16 in New York.

GORDON—Phillip Gordon, 68, business manager of the magazine, *Music Trades*, and a former concert pianist, Oct. 23 in New York.

GRABER—John Graber, 57, former vaudeville singer and accordionist, Oct. 19 in Columbus, Ohio.

GREEN—William H. Green, 87, pianist and teacher, Oct. 14 in West Chester, Pa.

LEONE—Louis Leone Sr., 67, trombonist and charter member of AFM Local 10, recently in Chicago.

ORR—Clifford Orr, 51, editorial associate on *The New Yorker* magazine who wrote the lyrics to *I May Be Wrong*, *But I Think You're Wonderful*, Oct. 10 in Hanover, N. H.

WARREN—Claire Warren, wife of singer-accobonist Earl Warren, recently in New York.

WEBER—Louis Weber, 87, flutist and member of the first Cincinnati symphony, Oct. 22 in Miami, Fla.

LOST HARMONY

STEWART—Walter Stewart, former Hal McIntyre trumpeter, and June Stewart, singer with the same band, recently in Reading, Pa.

TENNYSON—Hal Tennyson, clarinetist with Bernie Cummins, and Pat Tennyson, bassist with the Helen Starr trio, Oct. 16 in Lubbock, Texas.

Central Signs Snyder

Chicago—Al and Max Borde's Central Booking Agency has signed personal management and booking pacts with pianist Bill Snyder, formerly handled by MCA, and with pianist Chuck Wright, whose Tower records have been causing talk. Snyder and his air-conditioned piano, Oscar, will be billed as a single act. Wright, also a single, opened recently at the Brass Rail here.



"Charlie—tell me quick—did I play that gig last night?"

CHORDS AND DISCORDS

Jeri's Photo Unjust

San Diego

To the Editors: I have just finished reading your Oct. 19 edition of *Down Beat* and have enjoyed it as much as usual, but your cover picture on this issue really brings me down.

I was up in Chicago most of this last winter and caught Jeri Southern at the Capitol lounge many times. I think she is one of the best young ballad vocalists of the day. Her style is unique and she just seems to sing the right tunes.

But she is a fine looking chick, and the cover picture just doesn't show what she looks like. I think readers of *Down Beat* would like to see another picture of her, because I know they will all be hearing of her when she starts cutting some records.

William E. Nichols

James Still Tops

Camp McCoy, Wis.

To the Editors: The No. 1 trumpet man, whom I heard at the Palladium in L.A. a couple of years ago, is none other than Harry James. He took time out from his busy schedule to entertain the GIs here at Camp McCoy, and was a huge success.

The James aggregation had some of the best sidemen I've heard in a long time, and the Horn's solos were as terrific as ever.

Pfc. Robert Neuhaus

No Louis Fans?

Birmingham, England

To the Editors: It's quite some time now since I wrote to your *Hot Box* friend George Hoefler asking him to put me in touch, through his column, with an ardent fan of Louis Armstrong. I had guessed there were quite a few thousand in the States, but apparently not, as I never received any letters.

But *Down Beat* gets around, so I have a couple of pen friends living in, of all places, Germany. Maybe you can find an American correspondent for me through the *Chords* column.

John Speedy
118 Falmouth Road

Covered

Hamilton, Ontario

To the Editors: I can't understand why a group called the Soft Winds has not come to your attention. There was a little mention in your Chicago column last year, and that was all.

This group is one of the finest in the country.

Individually and collectively these three men play tremendously wonderful music, grooved in the modern idiom. The three, pianist Lou Carter, bassist John Frigo (who also plays violin), and guitarist Herb Ellis have played here a number of times and on each engagement they packed the place nightly. They also did the same in Toronto and Montreal.

Gus Figliola

(Ed. Note: The Soft Winds had a long story in the Dec. 30, 1949 issue of the *Beat*, and would probably be mentioned more often in this publication if either the trio members or their booking office would send us information of their whereabouts.)

Shaken By Stan

San Diego

To the Editors: I finally took the decisive step a few nights ago. They called me a reactionary long enough for sitting around with my old Goodman, Basie, Lunceford, and Duke records, living in the glories of a past age.

Kenton was playing at the Balboa club, and I was on hand. No, it wasn't fair of me to condemn the band solely on the basis of records. I had never heard them in person, and a band's recorded performance is not always indicative of what it can accomplish.

Well, friend editor, I am still shaken by the experience. A tremendous crowd of youngsters demonstrated the same frenzied enthusiasm which I felt for B. Goodman a decade back.

For three lengthy sets I struggled vainly to grasp the communicative link which attached an excited mob to the semi-hysterical arrangements of this group. After three sets, I retired in utter bewilderment. Maybe when you near 30 you are getting old.

I do know that my old records still give me the same pleasure, the same duck bumps they've always afforded me. Perhaps this is pure nostalgia, but I refuse to concede this. If these kids could have cut their musical wisdom teeth on Basie, Goodman, and Lunceford, they would brand Kenton as the charlatan he is!

Screaming brass, a tense, forced beat, endless discordant sounds; these are not the components of good big band jazz. I am not a reactionary; good jazz did not die a decade ago. Duke's new band is fine and I recognize it as such. Others can and will play the right way in years to come and I will support those bands which deserve support. Until that happy day I'll sit home and play the great old records.

Other young musicians will be coming along. Heaven help them to distinguish good jazz from fake-ry, to give their young listeners the chance to hear the genuine article as many of us were able to do a decade ago.

As for Kenton and his maniacs, one long, loud B-r-a-a-a-c-k!
I. L. Jacobs
(Turn to Page 13)

THE HOT BOX

Student Discovers Hoard Of Old Player Piano Rolls

By GEORGE HOEFER

Chicago—The work Rudi Blesh and Harriet Janis have been doing the last few years in the interest of ragtime research has brought several discernible results, one of which is an inspirational drive towards collecting old piano player rolls. This activity delves into early Americana as well as into the musicology of the early forms of ragtime and jazz music.

Mike Montgomery, a University of Michigan student from Des Plaines, Ill., got started in this phase of collecting about a year ago. He happened into an old barn full of antiques out in the country from his home town, and as he was already active in accumulating ragtime records his eye quickly caught a large pile of piano rolls in a corner of the loft.

Made Deal

The first two rolls he noted after climbing up to the loft were Max Cortlander's *Russian Rag* and an *Incandescent Rag* by an unknown artist. It was so cold up there and the light was so poor that he decided to see the lady owner of the barn and make a deal for the entire lot. He wound up trading an old pistol that he had paid \$7.50 for originally for all the rolls in the barn.

When he finally got all the rolls transferred to his basement at home he found he had a stock of 625 rolls to go through. The problem of getting a player piano to test the rolls out was eventually solved by the loan of an old player box from a Park Ridge resident. Mike and Jim Glanville wore themselves out pumping through a dozen rolls and decided you should

have the trained legs of a track star for this type of thing.

Mike was surprised on his birthday, when friends of the family in Chicago gave him an old Starck player piano as a gift. In time he managed to get an old nickelodeon pump or bellows and attach it to an electric motor. Now all he does is throw a switch and automatically his collection of now over 700 rolls plays away.

He now haunts the Chicago junk shops and trades with other roll collectors. Recently he obtained from a collector in Michigan a copy of James P. Johnson's *Loveless Love Blues* on Q.R.S. 1340.

Should Be Saved

Montgomery feels strongly about the necessity of making the effort to collect or preserve as many of these rolls as possible before they are destroyed by indifferent individuals or otherwise lost due to the paper on which they are printed being so susceptible to deterioration.

Some of the more interesting items in Mike's collection are *Universal Rag* by Charlie Straight (Q.R.S.); *Lonesome Mama Blues* by Pete Wendling (Q.R.S.); *Underworld Blues* by Hersh Thomas (U.S.); *Mean Blues* by J. Lawrence Cook (Q.R.S.); *Joe Turner's Blues* (no artist given); *Bluin' the Blues* (no artist given); *1863*, ar-

J. Lee 'Adventures' In New Orleans



(Photo by Ken Moller)

New Orleans—Music of the pioneer piano men in jazz is the subject which Armand Hug discusses, through his keyboard, every week on WDSU-TV here. It's a 15-minute program on Sundays called *Adventures In Jazz*. Hug plays such masterworks as the compositions of Scott Joplin, Jelly Roll Morton, etc. Here the Boss's J. Lee Anderson (*Evolution of Jazz*), dips Hug's version of the *Kansas City Stomps*. Anderson recently made a two-week visit to New Orleans, in company with jazz scholar Bill Russell, in search of additions to his store of jazz lore.

ranged by E. C. Calvin (U.S.); *Milenberg Joys* by Robert Billings (U.S.); *Mashed Potatoes Rag* (U.S.); *Chicken Rag*, *Chanticleer Rag*, *Texas Rag*, *Smokey Mokes-Cakewalk*, *Peaceful Henry*, *Slow Drag*, and many others. Artists include besides the above Cal Welch, Zef Confrey, Clarence Jones, J. Russel Robinson, Lee Sims, and others.

JAZZ MISCELLANY: Seymour of Chicago, who makes it on jazz records exclusively, now has available a complete long playing jazz catalog. Designed for the mail order trade, the listing covering more than 500 items, includes titles on the individual tunes on each record as well as partial personnel naming the most important musicians involved. Catalog is a valuable aid to the collector of jazz LPs. He's at 439 S. Wabash.

Johnny Costello, now playing clarinet for Red Nichols' 1951 Pennies, was the original organizer of the Original Memphis Five. Phil

Napoleon took over from him way back in the early '20s.

"Jazz Is Where You Find It" note. Culled from the *Chicago Tribune*, December, 1913. "The futurist musicians in Paris, jealous of the laurels won by the futurist painters, have formed an orchestra, with which they intend to give a futurist concert in the Theatre des Champs Elysees. Orchestra is composed of six whistlers, six buzzers, two smashers, four bursters, one screecher, one thunderer, two gurglers, 10 snorters. Program of the first concert will include two suites, reproducing the sounds of crashes between automobiles and aeroplanes."

Gives Sides

Andrew Salmieri, 7412 12th ave., Brooklyn 28, N. Y., has been distributing collector records to deserving hot jazz clubs in Europe. He feels this is a good way to cement friendly international relations.

Al Starck, Neenah, Wisconsin,

disc jockey, who suggested the jazz LP of the month club (see *Hot Box*, Oct. 5, '51), advises he has received a great many letters and cards from individuals but hasn't heard from any jazz clubs. Those letters he has gotten indicate considerable interest in the idea. He would like to get some reaction from the clubs around the country. Al also states he is contacting the major record firms on the prospect and will have further to report on this later.

Lionel Hampton deserves high praise for his willingness to put on benefits. Recently he took a jazz group consisting of himself, Milt Buckner, Johnny Board, and others of his troupe, out to the Jewish Consumptive Relief sanatorium in Denver and put on a 45-minute jazz session for nix.

COLLECTOR'S CATALOG: Miss Ragnhild Ericson, Robertsgatan 3, Sandviken, Sweden. A Swedish jazz fan interested in American music. Wants to correspond with an American man also interested in Kenton, Herman, Brown, Ventura, and Garner.

Nan Schroeder, Willemoesgade 31, Copenhagen, Denmark. A 26-year-old Danish barber who would like to correspond and trade with American collectors. Has a good collection of 2,000 jazz records and can furnish English, Danish, Swedish, and Norwegian jazz records in trades.

Dixielander

Joseph Mica and Caroline Leahay, 115 S. Governor street, Iowa City, Iowa. They would like to correspond with a female residing in a foreign country who loves Dixieland madly. Favorite artists are Condon, Sharkey, and Louis.

Jim Glanville, Des Plaines, Ill. Collects Red and Miff sides. Also interested in Bix and jug bands. Plays hot trumpet. Is compiling a discography of jug bands.

Eric Lillienberg, Box 1, Ugglehult, Sweden. Desires a pen friend who will exchange New Orleans style records with him. Will trade Swedish jazz records for Louis Armstrong sides.

Bopper

John C. Chenoweth, Box 55, Minlaton, Yorke Peninsula, South Australia, Australia. Would like to trade for American bop and progressive records. Can furnish some sides Rex Stewart cut during a concert in Sydney, Australia, awhile back when visiting there.

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

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Evolution Of Jazz

by J. Lee Anderson



... that man never missed a note ...

● Trumpeter Anatle Dominique was born Aug. 2, 1896, in New Orleans. Both of his parents were musically inclined, a talent that was fortunately passed along to the Dominique offspring. Nerval and Ferdinand played violin, Arnold and his sister studied piano, and Natty settled for the cornet. His first and only formal training was the 10½ months he spent as a pupil of Emanuel Peres, another celebrated N.O. cornetist. Dominique still speaks of Peres with reverence and maintains that whatever success he enjoyed was largely due to his teacher's insistence that he thoroughly learn the horn. "Peres could play anything from opera to blues and that man never missed a note," says Dominique with obvious admiration. His first job and "greatest thrill" was a dance at Economy hall with the Imperial band led by Peres and he confined the majority of his activities to this group while in the Crescent city. Natty came up to Chicago following World



... a theatrical tour of Canada ...

War I, played a one-afternoon stand with the Art Stewart band, and then began to look about for more permanent employment. Some of that employment included two years with Jimmy Noone at the Royal Garden, an engagement with the band of George Filhe in the vicinity of 22nd and Michigan (Dominique, trumpet; Filhe, trombone; Miss Georgia, piano; Louis Contrell, drums, and "a boy I just can't recall" on clarinet), and nearly four years with Carroll Dickerson. After leaving the Enter-tainer cafe, this group embarked on a theatrical tour of Canada, returning to Chicago for a job at the Sunset cafe. The band at this time was comprised of Dominique and Willie Hightower, trumpets; Honoré Dutrey, trombone; Cecil Erwin, Lawrence Brown, and Al Washington, reeds; James Hall, tuba; Peck, guitar; Tubby Hall, drums, and Dickerson, violin. Natty later worked with Johnny and Baby Dodds and pianist Charlie Alexander at Kelly's



... if they make it worth my while, I'll be back ...

Stables, then moved into the K-9 club for a three-year stay. Dominique and the Dodds brothers, plus Leo Montgomery, piano, and Sudie Reynaud, bass, called The Stables, on Chicago's north side, home for 2½ years before swinging south to the 29 club, 47th and Dearborn. This was Natty's last job of any duration and for the last several seasons, he has been employed as a red cap at a Windy city airport. Total retirement, however, does not come easily to a musician who, in addition to the above activities, has put in time with Jimmie Blythe, Jelly Roll Morton, Louis Armstrong, and Earl Hines, and who has left jazz students an ample supply of fine recordings. Dominique has not yet abandoned the possibility of getting back on the jazz merry-go-round. He is willing to come back—under one condition: "If and when they make it worth my while, I'll be back playing music."

THE BLINDFOLD TEST

Bassist Brehm No Simple Simon

By LEONARD FEATHER

The following *Blindfold Test* was conducted at the home of a typical Swedish musician, for whom I played what seemed to be a reasonably typical random selection of current American records.

Simon Brehm, like all his Stockholm colleagues, is thirsty for knowledge of what's happening on the American scene. Unlike Rolf Ericson, he has never been disillusioned by a firsthand view of the jazz picture in his spiritual home. Like the Rolf of four years ago, he dreams of the day when he can stash away enough loot to finance a trip to New York.

In the meantime he listens avidly to the small proportion of American jazz platters that are released in Sweden or imported by collectors. All the records in the test were completely unknown to him, as his comments make clear.

The Records

1. This has an Ellington sound—I recognize the piano . . . don't know the trombone—it's not Lawrence Brown; maybe Tizol on valve trombone. The tune gets a very nice Ellington mood, in a rather commercial style. The alto doesn't get Hodges' tone, but whoever he is, I like it. Two and a half.

2. I have no idea who this is, or why it was recorded, or why you're playing it. The girl sounds to me like a female Hoagy Carmichael . . . is it a colored band? The playing is very rough and the rhythm is a little too primitive. The arrangement is dull, too. . . . I don't know why this should have any stars. Maybe half a star for the trombone trio.

3. This guy plays very much like Reinhold Svenson, but he has better technique and attack. . . . I don't hear any drums, is this because of bad recording? I don't envy the bass player his job if there's no drummer. . . . I guess it's Oscar Peterson, he's the only pianist I know who records with bass and no



Simon Brehm

drums . . . and the bass must be Ray Brown. I've heard Oscar play much better; this is a little mechanical. Two stars.

4. I was never very fond of Dixieland, though when they modify and modernize it, it doesn't sound bad . . . the first chorus is nice here. Clarinet is all right in a kind of Goodman style . . . tenor is not very interesting; a modern copy of Bud Freeman, whom I never really liked. Trombone plays all right, smoothly anyway . . . ouch! I don't like the noises on the end of these Dixieland things! Give it two, for the first part.

5. I like the sound of the ensemble. . . . Oscar Pettiford on cello is the only one I can recognize. Piano chorus is really fine, vibes are nice, and trumpet very good. . . . I've fooled around with the cello myself and find it very

Following are the records heard by Simon Brehm. He was given no information whatever about them, either before or during the *Blindfold Test*.

1. Billy Strayhorn, *Moonlight Fiesta* (Mercury). Ellington & Strayhorn, piano; Juan Tizol, valve trombone; Willie Smith, alto.
2. Buddy Johnson, *No More Love* (Decca). Comp. & arr. Buddy Johnson. Ella Johnson, vocal.
3. Oscar Peterson, *Exactly Like You* (Mercury). With Major Holley, bass; no drums.
4. Tommy Dorsey's *Clambake Seven*. Mr. Freddie Stone (Decca). Peanuts Hucko, clarinet; Bonnie Richman, tenor.
5. Oscar Pettiford, *Swingin' Till The Girls Come Home* (Mercury). Pettiford, cello; Kenny Drew, piano; Joe Roland, vibas; Howard McComb, trumpet.
6. Machito, *Sucuba* (Mercury). Flip Phillips, tenor.
7. Jerry Gray, *Johnson Rag* (Decca). Dave Harris, tenor.
8. Billie Holiday, *Detour Ahead* (Aladdin).

hard to play in tune. Oscar's pitch isn't always perfect but he sure swings like mad. . . . Three and a half stars.

6. At the beginning you'd think you were in a chicken yard . . . when the tenor comes in he plays wonderfully; very much like Ben Webster or Paul Gonsalves, only more modern. This kind of rhythm excites me; when the band comes in there, just for a few bars it reminded me of Ellington. In fact it could be Duke, but it could be someone else too, and probably is. Three stars.

7. (*Very sarcastic*) This is one of the loveliest tunes of all time—I used play it 90 years ago . . . the tenor man is just sensational, his ideas are nothing short of nothing. His tone is almost equal to that of Jacquet up in the no-register . . . the only thing that breaks the consistency of this record is the band coming in at the end. Don't you think all this is too modern to be commercial? How can they sell it in America? . . . Except for the band coming in at the end, it would have rated half a star; as it is, no stars.

8. Ah, that's my girl! . . . Billie has the most feeling it's possible to have in interpreting a song . . . when she sings a slow tune and tells a sad story, you're happy to be sad with her. Here is a real jazz singer—the only one! Three and a half.

Toronto Leaps With Top Acts

Toronto—Main thought for music fans in this area is to have enough money to catch all that goes on. Future and past talent lineups prove this point.

Josephine Baker reported to open at Loew's Uptown theater Dec. 8; PeeWee Hunt in to Colonial Tavern Oct. 29 to Nov. 11; musical *Oklahoma!* opened Oct. 29 at Royal Alexandra theater for one week, and November kicked off rapidly for jazz fans for three straight days.

Stan Kenton "Innovations" concert played at Massey hall Nov. 1, George Shearing-Billy Eckstine package came to Mutual arena Nov. 2, and Louis Armstrong All-Stars followed into Massey hall Nov. 3.

Casino theater has a fine lineup of top talent slated for one-week stints. Clyde McCoy ork on Nov. 1; Chico Marx on Nov. 8; Sugar Chile Robinson on Nov. 16; Beatrice Kay, Nov. 22; Rosemary Clooney, Nov. 29, and Woody Herman with Tommy Edwards comes in Dec. 6.

There's a possibility Dinah Washington or Billy Daniels may appear here at a future date, nothing definite as yet.

—Marke Paize

At Long Last, Curtain Call Nears For L.A. Musical In Preparation For Years

Hollywood—My L.A. the much-heralded stage musical which has been in preparation here for more than three years and has been financed partially by sales of small blocks of stock to the local citizenry, is announced to open "for sure" on Nov. 28 at the Forum theater, a former movie house leased by the producers.

Songs are by Sammy Fain and Paul Francis Webster, ballet music by Paul Schoop (brother of Trudi, whose choreography will be featured). General music director and conductor is Pembroke Davenport, brought out from New York where he batoned several stage hits, including original production of Cole Porter's *Kiss Me, Kate*. No well-known names in the cast, as announced so far.

Size and format of pit ork was still to be determined.

Guitarist Joe Wolverton Now Leading Busy All-Girl Group

By DON FREEMAN

San Diego—Rightfully, the following should appear as a "Where Is?" and "We Found" item, for it concerns a musician well known around Chicago about 15 years ago, but pretty much out of sight since then. That would be Joe Wolverton, the guitar-banjo player who has brought his Dogpatch County band to Vick's Tropics here.

Joe, still as lean and hollow-cheeked as he was in his Windy City days, was a featured staff guitarist at WMAQ in Chicago from 1935 to '37, and he and singer Betty Bennett were an act on a popular radio show.

Barnes Replaced

When he left the station to organize an ill-fated orchestra, he was succeeded by George Barnes (now with WENR in Chicago, this

being before the division of the network).

Joe also taught guitar in Chicago and one of his pupils was Les Paul, then a gawky plunker out of Waukesha, Wis., who went by the title of Rhubarb Red.

"Les didn't even know what a diminished chord was in those days," recalled Joe. "But he was a hard working musician and was quick to learn."

'Everything I Have'

Recently when the Les Paul

Mary Ford act appeared in Las Vegas at the same time as Wolverton's Dogpatchers, Les spread the word that "Joe is the guy who taught me everything." Joe, in fact, has a picture from Les with this inscription: "Everything I have today I owe to you."

Wolverton toured with the Spike Jones outfit for a spell, then dropped out of the music business for four years. During that time he says he didn't touch his guitar while operating a tavern in Arizona, where he soon expects to buy a ranch.

Joe now lives in Lakewood, Calif., not far from Los Angeles. He is married to Polly Possum, who also plays guitar and is featured in the group.

Doing Well

His Dogpatchers, incidentally, are doing quite pleasantly in the west and just returned from a profitable nine months at the Golden Nugget in Las Vegas. It's an all-girl group—size and instrumentation depending on the spot played—which naturally stresses the rural side of music.

Last November they played a date in the Igloo, a club in Fairbanks, Alaska, and from there were flown to Barter Island high in the Arctic Circle to entertain a lonely batch of GIs.

"Once in Fairbanks a prospector asked me if I could play *Steel Guitar Rag*," said Joe. "Of course I did. So he said, 'play it.' So I did. Then he spread a bunch of gold nuggets on the table and said 'take one.'"

Reticent

Joe reticently picked out a small one. "Nah," roared the prospector. "A big one." So Joe took a nugget about the size of a man's thumb.

"The next day," said Joe, "I took the nugget to be weighed. And it was worth \$93—just for *Steel Guitar Rag*."

Capsule Comments

Nellie Lutch
Cafe Society, NYC

New York—When Nellie Lutch first hit town a couple of years ago at this same spot, we felt the novelty wouldn't last, the charm would soon vanish.

But time has been good to Nellie. The cheerful amazon of the keyboard with the capricious contralto (or would you call her a spicy soprano?) still provides a pleasant blend of music and humor.

She doesn't have any outstanding new material, but the old stuff hasn't worn too badly. And she's still aided superbly by the beat of her own great bass man, George Duvivier.

As for the show supporting Nellie, it is a sad duty to have to report that the once-proud Cafe Society has fallen pretty low. The two other acts were a male singer, whom we shall treat mercifully by leaving him nameless, and a colored Hammond organist named Larry Johnson who, believe it or not, sang *Shine*. And for this latter they fired Cliff Jackson, who has been part of the furniture ever since the Cafe was founded!

—Len

Abner

San Diego—The engineer was puzzled. Then disturbed, and then frantic as a steady booming sound interfered with the NBC remote of Ike Carpenter's band from Sherman's here.

"I can't find it," shouted the engineer to Ike's manager, Hal Gordon, who snoped around as the band played. Turned out Ike, old heavy-foot himself, was tapping out the beat with a strong right toe.

So Ike took off his shoes for the rest of the broadcast, and now never wears 'em while the band is on the air. Ike admits he feels right at home.

Jazz Heard Live In Mid-Pacific



Chicago—Tenorist Joe Bosoy, a Cleveland boy now stationed on Honshu island, Japan, sent along this photo with his *Down Beat* subscription renewal card. Combo above was playing on the USNS Nelson M. Walker in the middle of the Pacific, and members of the band (all of whom have been professional musicians) are pianist Monroe Siegel of New York; bassist Carl Kitt of Venturs, Calif.; drummer Lamar (Babe) Martinez of Los Angeles, and tenorist Bosoy.

Final Results of the 15th Annual DOWN BEAT Band Poll

will be announced in the big Christmas issue of Dec. 28, on sale at newsstands on Dec. 14. There'll be extra pages, extra stories, extra features in this huge holiday edition of *DOWN BEAT!*

Place the order for your copy NOW!

Chords

(Jumped from Page 10)

Guitarist's Query

Olean, N. Y.

To the Editors:

I have been reading *Down Beat* for the last three years and I have enjoyed it very much. I have been playing and studying guitar about the same time. I do hope that sometime I could play with a big band, but I have been noticing in the lineup of those bands that the guitar has been left out.

I think that the guitar gives the band a great lift in the rhythm section, but still, big bands have been dropping them. Please let me know how this all came about and if you think the guitar will be back someday.

Louis Filjones

Rehashing

Waseca, Minn.

To the Editors:

What's with Kenton? Sure, *September Song* was a fine record and no doubt sold more copies than any other Kenton offering, but true "artistry" should consist in new ideas, not just a rehashing of old ones.

I don't blame him for wanting to get in on a little loot once in awhile, and *September* probably brought in a lot. But when two records are so close to being identical as *Laura* and *September Song*, I think it's terrible—especially when the party involved is as great a musician as Stan. Let's hope it doesn't go on forever.

Dale Mittelstaedt

Latin-Americana

Denver

To the Editors:

Collectors of jazz and associated music, looking for something good but different, could do worse than listen to some of the music currently being recorded by Mexican and Spanish-American combos. Some of them are really good!

For instance, a record of *St. Louis Blues* made by Los Xochimilcos (Discos Peerless, Mexico City) contains some of the finest trumpet work this side of Armstrong and Eldridge. No doubt for some good reason, an accordion solo pops up in the middle of the record, but the trumpet is so good that the accordion can be forgiven. In fact, friends of mine have mistaken the trumpeter for Louis himself.

Another worth hearing is *In the Mood* by the Orquesta Taxco (ap-

parently a house orchestra for Taxco records, Los Angeles) which has plenty of drive and excitement, and is completely un-Millerish. Along the same line is *Chattanooga Shoe Shins Boy* by Beto Villa on Ideal records—for my money the best of all recordings of this tune, if for no other reason than that it contains no vocal. Villa's latest, *La Mucura*, a semi-mambo on the same label, is also good, although marred by some rather brassy sax.

And no Afro-Cuban music fan should miss the mambo of Luis Hilar (on Imperial records, Los Angeles). This man, with good exploitation, could easily rival Machito and Perez Prado. His speciality is making mambo from standards like *Cielito Lindo* and *La Paloma*, and what he can do with the latter tune has to be heard to be believed. While keeping the melodic line distinguishable, he gets a rhythm and drive seldom accomplished by anybody.

Then there are the records made by Rafael Mendez for Coast and Pan-American which, while not exactly jazz, are always listenable, and if you have never heard Mendez play trumpet, then you just ain't heard nothin'! He doesn't get the jazz fire of Armstrong, but his technique—someone with a better vocabulary than mine will have to describe that!

R. C. Sandison

Unofficial Reader

Giessen, Germany

To the Editors:

Are you surprised to get a letter from one of your readers in an unknown little German town? Well, you shouldn't be, because you have much more enthusiastic readers over here than you think.

Unofficially, of course, because the only way to get hold of a copy of *Down Beat* is through an American library, which I am lucky to have some connections with.

Not only for myself, but on behalf of a whole group of young people who I pass the *Down Beat* on to, and who are just as wild about it as I am, I want to express my admiration to your paper for the fine way every little article is written. Something like your paper is what we need here to make jazz more popular.

Eleonore Beuke

Muggsy So Sincere

Minneapolis

To the Editors:

I've been a longtime admirer of Muggsy Spanier—first heard him in 1939 in the Panther room—but it wasn't until his appearance a

while ago at the Flame in St. Paul that I discovered what is probably one of the big reasons why he, and perhaps many of the older musicians, has managed to stay on top for so long.

It is simply this—the man is completely honest and utterly sincere in everything he does up on that bandstand. No phony snowmanship, no third-rate comedy, no attempt to glamorize himself, the band or the numbers—just announcing each one as best he can (if he isn't the shyest, most retiring man fronting a band today, he'll do until one comes along) and then playing it for all it's worth. His personality is all in that horn of his. He knows it, and has never made the mistake of trying to switch the two around, as so many others have.

As for the band, it's a fine one. Very refreshing to find three "old" men like Darnell Howard, Truck Farham, and Spanier, the very men you'd expect to dog it most frequently, playing with great energy and imagination. That distinctive Spanier touch is there: plenty of freedom on the solos and just enough arrangement on the ensemble passages to give it that balanced drive he's known for.

It's perhaps too early to decide whether this group is, as Muggsy says, his "best band ever," but it is certain that they deserve orchids for being an honest, hard-working bunch who give you every nickel's worth of music you think you have coming when you take the trouble to drop around and hear them.

Charles Gorder

Glenn Henry Ork Ends Long Tour

Hollywood—The Glenn Henry band, 14 men and vocalist Cherie Lynn, has just completed a 14,000-mile tour which started here on Sept. 1, and was booked without the aid of an agent. It was the first extended road trip for the band under this plan. Instrumentation of the outfit is six brass, five reeds, with Henry blowing solo and lead clarinet as well as in the section, three rhythm, and Miss Lynn.

Henry and his vocalist, incidentally, were married on Aug. 30, the day before the start of the 10-week tour.

Flanagan, Mills Bros. Begin Concert Tour

Chicago—Ralph Flanagan started his first concert tour, playing a string of auditoriums in a package with the Mills Brothers, last night (Nov. 15) in Detroit. Towns the Flanagan-Mills show will reach are Grand Rapids, 16; Kalamazoo, 17; Saginaw, 18; Flint, 19; Lansing, 20; Jackson, Mich., 21; Ft. Wayne, Ind., 22; South Bend, 23; Battle Creek, Mich., 24; Decatur, Ill., 25; Danville, Ill., 26; Wabash, Ind., 27, and Evansville, Ind. 29.

Flanagan ended an engagement at the New York Statler on Nov. 4. Both he and the Mills Brothers are booked by GAC.

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

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.

BUDDY DeFRANCO'S ORCHESTRA (MGM, 10/19/51). Trumpet—Charlie Walp, Stan Fishelson, and Dick Sherman; trombone—Mert Goodspeed and Billy Byars; clarinet—Buddy DeFranco; sax—Gene Quill, Lennie Strinelli, Ben Lary, Buddy Arnold, and Vicino Favara; rhythm—Ted Corabi, piano; Sam Norman, guitar; Buddy Jones, bass, and Billy Rule, drums. Pat Collins and the Dave Lambert quintet vocals.

Swing Low, Sweet Clarinet; The Closer You Are; You Many Dreams; and Will You Still Be Mine.

PEREZ PRADO'S ORCHESTRA (Victor, 10/22/51). Trumpet—Jimmy Nottingham, Fate Ford, Mike Shana, Tony DeRiel, Luis Procopio, and Jack Meola; trombone—Gilbert Jelschert; reed—Jerry Saffino, Tony Farina, Aaron Sachs, and Irv Greenberg; rhythm—Chino Pono, bongos; Ramon Santamaria, conga; Mike Cardona, bass; Paquito Sosa, bass, and Sonny Rivera, drums. *Concerto in Carnegie; Adios Muchachos; Ole Mambo; and Mambo, Tatu.*

SY OLIVER'S ORCHESTRA (Decca, 10/15/51). Trumpet—Bernie Privin, Tony Faso, and Taft Jordan; trombone—Bobby Byrnes, Hank Singer, and Henderson Chambers; sax—Sid Cooper, Milt Yoner, Art Drellinger, Al Klink, and Danny Bank; rhythm—Billy Kyle, piano; Everett Barkdale, guitar; Sandy Block, bass, and Jimmy Crawford, drums.

On the Trail; Rumania, Rumania; and a Sy Oliver original.

EILEEN BARTON with **PAUL NIELSON'S ORCHESTRA** (Decca, 10/15/51). Trumpet—Chris Griffin, Steve Liphina, and Jack Hansen; trombone—Citty Catball and Kai Winding; sax—Jerry Saffino, Leo Ballendyke, George Berg, and Tommy Mace; rhythm—Charlie Naylor, piano; Johnny Smith, guitar; Ed Safranaki, bass, and Don Lamond, drums.

Cry and Hold Me Just a Little Longer, Duddy.

TERESA BREWER with **JACK FLEIS' ORCHESTRA** (Decca, 10/15/51). Same personnel as above.

Sing, Sing, Sing and I Don't Care.

JOHNNY RAY with **STAN FREEMAN'S COMBO** (Columbia, 10/15/51). Stan Freeman, piano and celeste; Mundell Lowe, guitar; Ed Safranaki, bass, and Ed Shaughnessy, drums, and Lucky Thompson, tenor Johnny Ray and vocal group, vocals.

The Little White Cloud That Cried; I Don't Care; Give Me Time, and The Lady That Drinks Champagne.

JOHNNY RAY with **RHYTHM** (Columbia, 10/16/51). Buddy Wood, alto sax and celeste; Mundell Lowe, guitar; Ed Safranaki, bass, and Ed Shaughnessy, drums.

Cry and Out in the Cold Again.

PATTI ANDREWS with **NEAL HEPTIT'S ORCHESTRA** (Decca, 10/15/51). Trumpet—Chris Griffin; trombone—Warren Covington; reed—Ramon Fouque; Buddy Saffer, George Tudor, and John Hefitz; a string section; rhythm—Wally Wechsler, piano; Hy White, guitar; Bob Haggart, bass, and Irv Cottler, drums.

Our Love Is Here to Stay and It's All Over But the Memories.

TITUS TURNER with **HOWARD BIGGS' ORCHESTRA** (Columbia, 10/16/51). Buck Clayton, trumpet; Joe Thomas, tenor; Pinky Williams, baritone; Howard Biggs, piano; Jimmy Kennedy, guitar; Abe Baker, bass, and Jimmy Crawford, drums. Titus Turner, vocals.

What Ya Gonna Do?; The Same Old Feeling; Don't Take Everybody, and It's Too Late.

TONY FONTAINE with **GEORGE BASSMAN'S ORCHESTRA** (Mercury, 10/17/51). Trumpet—Chris Griffin, Billy Butterfield, Yank Lawson, and Ricky Trent; reed—Romero Pasqua; a string section; rhythm—Teddy Wilson, piano; Mundell Lowe, guitar; Bill Deggatt, organ; Tiny Berman, bass, and Jimmy Crawford, drums.

Love; All Over Again; Crazy Heart, and Peace in the Valley.

LOUIS PRIMA'S ORCHESTRA (Columbia, 10/16/51). Trumpet—Joe Manna, Bud Wilson, and Jerry Green; trombone—Paul Gilmore and Artie Green; sax—Mike Catton, Shelly Gold, Bob Nelson, and Rudy Pasch; rhythm—Bob Cavanaugh, piano; Vic Pierre, bass, and Ronnie Bedford, drums. Kasey Smith, vocals.

Eleanor; Shake Hands with Santa Claus; Busto, Busto, Busto, and Oo Dada Lee Da.

GEORGE SIRAVO'S ORCHESTRA (Mercury, 10/23/51). Trumpet—Chris Griffin, Yank Lawson, Bernie Privin, and Buck Clayton; trombone—Warren Covington and Bob Alexander; sax—Hyman Schurtzer and Bill Shinn, alto; Al Klink and Yano Saito, tenors; Ernie Casero, baritone; rhythm—Bill Rawland, piano; Mundell Lowe, guitar; Frank Carroll, bass, and Don Lamond, drums. Trudy Richards and the Ray Charles Singers, vocals (on first tune only).

I'll See You in My Dreams; The Song Is Ended, and West Side Ramp.

BIG JOHN CREEP with **HOWARD HIGGS' ORCHESTRA** (Victor, 10/8/51). Red Solomon, trumpet; George James, alto; Joe Thomas, tenor; Stan Webb, baritone; Bill Duggatt, piano; Jimmy Kennedy, guitar; Jimmy Odum, bass, and Jimmy Crawford, drums.

Tell Me So; Woman Is a Fine Little Word; Got You on My Mind, and Let Me Hold You.

ANDREWS SISTERS with **SY OLIVER'S ORCHESTRA** (Decca, 10/24/51). Trumpet—Carlo Poole, Chuck Gardino, and Taft Jordan; trombone—Frank Saraco; sax—Milt Yoner, Murray Williams, Al Klink, and Bill Helcomb; rhythm—Billy Kyle, piano; Everett Barkdale, guitar; Sandy Block, bass, and Jimmy Crawford, drums.

My Dreams Come Tumbling Down.

DIZZY GILLESPIE'S QUINTET with **JOE CARROLL** (Decca, 10/25/51, in Chicago). Dizzy Gillespie, trumpet; Bill Graham, baritone; Milt Jackson, vib; Percy Heath, bass, and Al Jones, drums. Stuff Smith, violin, on first side only. Joe Carroll, vocals, on last two sides.

Caveau; Sunny Side of the Street; The Blueest Blues, and Nobody Knows.

Billy May To Go On Road

Hollywood—Billy May, leader of the studio band which recorded some sides for Capitol that have received excellent disc jockey response, has announced that he'll take a band on the road.

The tour is to start in the spring and will be preceded by a big buildup campaign from both Capitol and manager Carlos Gastel.

Wow!

Chicago—As an indication of the prominent spot jazz now holds in Chicago night life, suppose you had taken a week's vacation here starting Oct. 27. The following are some of the bands and attractions you could have seen.

The Big Four (Charlie Ventura, Chubby Jackson, Buddy Rich, Marty Napoleon); Buddy DeFranco; Maxine Sullivan; Eddie Heywood; Charlie Barnett; Slim Gaillard; Lurlean Hunter; Lucy Reed, and Marian McPartland.

Miff Mole, George Brunis, Johnny Hodges; Gene Ammons; Sonny Stitt; Wynonie Harris; Patti Page; Josephine Baker; Chet Roble; Danny Alvin, and Art Hodes.

Dizzy Gillespie; Harry James; Lee Collins; Tiny Grimes; Eddie South; Stuff Smith; Horace Henderson; Jeri Southern; Anita O'Day, and so into the night.



TWO OF RAY ANTHONY'S TOP TRUMPETERS are pictured here with Bill Kolacny, Martin dealer of Denver. Both men recently switched to extra-range Martins. Tom Patten, left, bought his "Committee" model from Kolacny. Jack Luback, right, traded for his with Max Marder of M & L in Boston. Fact is, so many players in both "legit" and dance work want the extra-range performance of a Martin that it isn't always easy to locate one. Maybe it's high time you investigate, and try a Martin yourself! For name of nearest dealer who has one in stock, write The Martin Band Instrument Co., Elkhart, Indiana.

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Gary, Ind.—Playing everything from *Aeolon* to *Huckleback* to *Feather Merchant*, and with a repertoire that would easily stagger many adult professionals, the Jenkins Family band is undoubtedly a very unusual group. Frank Al Jenkins, a licensed barber and secretary of Local 622, has taught six of his children to play various instruments, read music, and practice from three to four hours a day. Shown above are Henrietta, 16, piano; Betty Jean, 15, bass; Frank Jr., 14, trumpet; Donald, 12, tenor; Harry, 10, drums, and Clifford, 5, singing off to the left. Frank Sr., with his flock above, plays alto, trumpet, baritone sax, guitar, and arranges the music. The two youngest Jenkins children, Alfreda and Jimmy, are too small to play anything, yet.

WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOEFER

Toni Arden
 3 *Once*
 5 *Never*
 Pat: The characteristically exaggerated tremolo of Toni's style is something we just can't ignore. It reminds us more than is comfortable of a nannygoat. She wobbles her way on those elongated vowels through a poor tune, *Once*, and a better one, *Never*, in a manner as dramatic as Fran Warren's. Band is full and fluteful, with some cheap piano runs giving a greenish glitter to *Never*. (Columbia 39577.)

Basin Street Six
 6 *Farewell Blues*
 6 *Lazy River*
 Pat: *Farewell* is a killer, in a sort of cold way; a fast, frantic rendition that really moves. Starting out with an ensemble train effect, Pete Fountain's clarinet takes a solo which is possibly the best musical bit on both sides.
River finds George Girard's trumpet opening ala Berigan's *Can't Get Started* and continues as a showpiece for Girard. Fountain, however, gets our attention here, too, with a very lovely low register chorus two-thirds of the way through. Two bright, lively, well-recorded sides, showing the Six at their best. (Mercury 5739.)

Tex Beneke
 6 *'S Wonderful*
 4 *Tennessee Central*
 Jack: First instrumental from Beneke since *Palladium Patrol*, *'S Wonderful* gets handsome treatment, with a baritone sax kicking rhythmically at the beginning, followed by a Beneke solo, then a point where the whole trombone section phrases like Bill Harris.
 An unbilled trumpeter takes a workmanlike 16 bars, Tex returns, and a bopish clarinetist gets in the act, too. Arrangement is neat, the band crisp—altogether quite a good record.
 We get another free train trip on the pairing, and also some vocalizing from Tex. Song has something to do with a "big black engine puffing 'round the bend with her smoke stack blazing."
 So? (MGM 11079.)

Dave Brubeck
 7 *Crazy Chris*
 7 *Somebody Loves Me*
 Pat: *Chris*, as the composer credit indicates (it's attributed to three guys named Nina, Pinta, and Santa Maria) is Columbus of *Sing, Sing* fame. The quartet, with Brubeck on piano; Fred Dutton, bass and bassoon, Herb Barman, drums, and Paul Desmond, alto sax, is sparked by the latter's now-Konitz, now-Parker-like playing.

Vaughn Just A Flying Cowboy



New York—Vaughn Monroe and the Moon Maids here are shown chipping up Vaughn's new *acro-commander* plane for the bandleader's appearance recently in Detroit, when the navy teed off the air races there. Plans were for Vaughn to land his ship on the field, then step to the bandstand to sing *Mighty Navy Wings*. Then, in recognition of national aviation day, he was cited as an outstanding civilian flyer because of his work. Vaughn then took over in Gene Autry's place as top singing cowboy at Madison Square Garden. After two weeks there, he'll move his family to the west coast as he then becomes the cowboy star of the Republic pictures lot.

Shaw's Seventh



(Photo by Asme)

London — Artie Shaw's seventh bride will be actress Doris Dowling, above, whose engagement to the clarinetist-author was announced here recently. Date for the wedding has not yet been set. Artie has been in England on a visit and helping to record with a British band, but planned to return to the United States soon. His book, *The Trouble with Cinderella*, is being readied for publication by Farrar-Strauss.

Bob waited a long time for someone to give him a comeback chance, certainly has taken good advantage of it with a succession of good records. (Capitol 1828.)

Stan Freeman
 Come On-a Stan's House
 Who Can I Turn To?
 Jeopars Creepers
 The St. Louis Blues
 Just One of Those Things
 September Song
 The Blue Room
 Perdido

Album Rating: 6
 Pat: The harpsichord, which Stan Freeman plays on this LP, effectively livens up an occasional jazz record (Shaw's *Summit Ridge Drive*, the recent Saroyan-Bagdassarian epic, *Come On-a My House*, those Alec Wilder things), but the overall impression from a hasty listening to Freeman's offering is often its resemblance to an eruption in the pot-and-kettle cupboard. This is especially noticeable on such as the first tune and the last, where the tinny sound of the instrument is most obvious.
 However, on *September Song* Stan does some fascinating fugal work which is, we believe, the best music in the album. There is an acknowledged bow to Scarlatti (and standard harpsichord literature) in *Blue Room*, which sounds as if the notes are chasing each other all over the keyboard.
 And for just plain jazz improvisation, harpsichord or what have you, the center part of *Things* is impressive. Freeman's humor and excellent musicianship and the aid of guitarist Al Caiola, bassist Frank Carroll and drummer Terry Snyder make this an interesting addition to a collection of jazz on odd instruments, if you have such. Otherwise, well, Landowska gets pretty lively, too. (Columbia CL 6193.)

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Erroll Garner
 7 *Robbins' Nest*
 6 *It's the Talk of the Town*
 George: These are the most progressive sides Garner has done since going on Columbia. They are improvisational romps with Erroll making considerable use of block chords. The melodic strains of the two tunes are discernible enough to sustain interest in the renditions. Jacquet's *Robbins' Nest*, a comparatively modern tune, lends itself best to the Garner treatment. (Columbia 39580.)

Terry Gibbs
 5 *I've Got You Under My Skin*
 5 *Serenade in Blue*
 Jack: Two disappointing sides from Terry, who can both play and write better than these efforts show.
 Clarinetist Hal McKuick plays melody throughout the first as Terry noddles a rough counterpoint. The order is reversed on *Serenade*, with Gibbs getting a short solo in addition that isn't outstanding.
 Rhythm section has Harry Bias on piano; Sal Salvador, guitar; Jimmy Johnson, bass, and Sid Bulkin, drums. (Savoy 818.)

Johnny Green
 3 *Hello, My Lover, Good-Bye*
 4 *Easy Come, Easy Go*
 Pat: At first glance, the label on *Hello* doesn't seem to credit any vocals, and after hearing the side, that seems understandable. However, credit is given, in tiny type, to Miss Trudy Erwin, bless her soul. Semi-mickey sounds in the orchestra on *Hello*, and an arrangement really gimmicked up on *Easy* make both of these disappointing listening. (MGM 11069.)

Armand Hug
 Milenberg Joys
 Baby, Won't You Please Come Home?
 Cannonball Rag
 Blues for Paul
 Eye Opener
 How I Miss You
 Heliotrope Bouquet
 Mr. Jelly Lord

Album Rating: 7
 George: Armand Hug is an unusual piano player in that his work is an admixture of several definitive styles and this set of solos certainly illustrates the fact. You'll hear ragtime style, Bix Beiderbecke figures, blues piano, and Jelly Roll Morton-Clarence Williams melodic strains. The Bix influence comes out on his rendition of Bob Zurke's *Eye Opener*.
 Hug composed *Blues for Paul* as a tribute to the late Paul Mares, and *How I Miss You* is an original left by Mares himself. Paul Mares Jr. had written lyrics for the number which couldn't be used in this instance because an all solo date was planned.
 The *Heliotrope Bouquet* has been rarely recorded and it is interesting to note the strain that was later used for *Hebbie Jeebies*. This set is a worthwhile addition to your piano library. (Circle L-411.)

Milt Jackson
 7 *Between the Devil and the Deep Blue Sea*
 8 *Milt Meets Sid*
 Jack: From John Lewis' *Rain on the Roof* intro to the finish, *Devil* stays in a good, finger-snapping groove. Milt plays with that great beat of his and dives into an adventuresome string of 18th notes just before the last chorus that is quite exciting.
 More of an up-tempo on the bow to *Symphony Sid*, on which Jackson gets more improvising time and sounds skilfully inventive.
 John Lewis plays a short solo

before he and Milt trade fours. Ray Brown and Kenny Clarke chip in some well-groomed support. (Dee Gee 3700.)

Louis Jordan
 5 *Trust in Me*
 5 *Cock-a-Doodle Doo*
 George: First side has Louis doing a slow ballad in the Eckstine-Prysock vein with his large orchestra accompanying. On the reverse he has reverted to type and is close by the chicken yard. *Cock-a-Doodle Doo* was written by polka man Vaughn Horton and gives Louis a chance to give his usual bounce vocal, but the big band assist seems to remove the excitement.
 Jordan shines best with a small jump unit where the instrumentalists, his sax included, can blow like mad. The bite is gone on this one. (Decca 27784.)

Norman Kaye
 6 *Blue Velvet*
 5 *A Petal from a Faded Rose*
 George: Norman Kaye, who has recently emerged from the Mary Kaye trio as a singing star, here shows off a well controlled and beautifully toned voice, but we have one criticism which may be blamed on the rich orchestral accompaniment in this instance. You have to concentrate too hard to get the lyrics of the song, as the words are buried in the wave of sound emanating from the disc.
 It can be done if you listen closely, but this shouldn't be, as the extra effort on the part of the listener can spoil the enjoyment. *Velvet* is the current ballad hit, while *Rose* is one of those sad western things. Merle Travis wrote it. (Capitol 1848.)

The Four Knights
 7 *I Want to Say Hello*
 7 *In the Chapel in the Moonlight*
 George: Initial side above is a sprightly novelty well rendered by this vocal quartet that should give Billy Williams a run for his money if they are as effective on television as the Williams group is. There is whistling, realistic bass "umpha," and other sound effects cleverly used.
Chapel is well arranged and the old quartet favorite sounds refreshing as these boys do it. They refrain from over-using their novelty sounds and as a group work musically glove-in-hand. (Capitol 1840.)

Nellie Lutcher
 6 *Mean to Me*
 4 *Let the Worrybird Worry You*
 Pat: Nellie tears into *Mean to Me* and dissects it with great skill and an artistry which, as Billy Strayhorn noted recently, may or may not be conscious. Billy May

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conducts the band backing her, and does a laudable job of it. (Capitol 1829.)

Mary Mayo

- 6 *Find Me*
- 5 *Domino*

Jack: Miss Mayo hands *Find Me* sympathetic treatment as she makes it one of her best to date, though we still can't tell from her records what all the shouting is about. She's just another capable girl singer here, as on all her releases to date.

Domino is Latin-styled and hardly seems the best material for her. (Capitol 1849.)

Noro Morales

- 4 *Up and Down Mambo*
- 3 *Sha-Wan-Ga Mambo*

Pat: That mambo beat still seems exciting, but—on *Sha* particularly—it becomes somewhat mechanical. Afraid we keep comparing all mambo with the first Prado efforts to be issued in this country, and all are lacking that crisp, sparkling bite. A trumpet solo on *Up* is pleasantly Dizzy. (Decca 27766.)

Bill Russo

- 8 *S'Posin'*
- 8 *Ennui*

Jack: Run, don't walk, to your nearest shop and take a listen to these. They're the freshest and most pleasing sides I've heard all year. Like a breath of spring air.

Russo recorded these with the concert group he organized to play two dates last June. *Ennui* has trumpet, trombone, bass tuba, four French horns, four woodwinds, three saxes, and four rhythm. *S'Posin'* drops the woodwinds, three of the French horns, and adds a trombone.

Shelby Davis contributes a sparkling, feelingful vocal on *S'Posin'* and gets a wonderful background that swings as lightly as a small combo might.

Solos come from tenorist Kenny Mann, trumpeter Gail Brockman, and bassist Max Wayne. Dig the humorous bass tuba ending.

Ennui, a beautiful jazz ballad written by Russo, has a rich, velvety background of a harmonic texture that you can almost reach

over and feel as Bill solos throughout, getting a sound not unlike Kai Winding's.

Both sides are jazz writing at its best, and Shelby's vocal is one of the things you'll listen to again and again.

Remember—run! (Dee Gee 3800.)

Yma Sumac

- 6 *Birds*
- 6 *Najala's Lament*

Pat: It's hard to give Yma a rating, because there's nothing to compare her with except her own past performances. She gets some chilling effects on *Birds*, in which the orchestral background takes you right into those Peruvian jungles with her. *Najala* is more rhythmic and melodic, and quite as fabulous as ever. (Capitol 7-1819.)

Cal Tjader

- 7 *These Foolish Things*
- 7 *Charley's Quota*

Jack: Cal's trio, about which Ralph Gleason has many things to say elsewhere in this issue, is first-rate on this release.

Tjader shows his elegant, tasteful ballad conception on *Things*, marred only by a short worked-out bit with the piano man taken from Nat Cole's trio days and a disturbing, trite interjection from *Humoresque*.

He's a real comer, with about the best tone of any of the vibists. And note how he brushes aside the melody right from the beginning and gets into improvisation.

Charley's Quota is an interpolation from the old pop tune, *Just a Kid Named Joe*, that Charlie Parker used in one of his solos and is here extended into a 32-bar line. Bassist Jack Weeks wrote it.

It's hardly inventive writing, however, though Cal kicks up a fuss with some more stimulating vibes work, swinging with a happy beat. Pianist John Marabuto gives the side an unnecessary Shearing feeling. (Galaxy 702.)

Margaret Whiting

- 6 *If I Can Love You in the Morning*
- 6 *That's for Sure*

Jack: Love You is good, could be a big one. Just enough suggestion

Lips, Django Just Knocked Out



Knokke-Le Zoute, Belgium—Hot Lips Page, who wasn't too happy about going to a town with a name like this one ("I figured for sure it was going to be one sad clambake.") Was bowled over by the number of jazz enthusiasts who flocked to the New Orleans club to hear him play. On the bill with Page was guitarist Django Reinhardt, shown with the trumpeter above. Lips says: "that name—Knokke-Le Zoute—still kills me. I put it in a song, it's so whacky." His new blues, called *Knokkin' de Zoute*, was recorded in Belgium.

Barnet Waxes With New Unit

New York—Before leaving for his opening at the Silhouette in Chicago, Charlie Barnet stopped off in New York to make the first records featuring his new sextet. Four instrumental sides were cut for Abbey, an independent New York label operating mainly in the rhythm-and-blues field.

Barnet states that if the sales seem to justify it, he will stay with this company. Meanwhile, a number of his earlier recordings are being scheduled for release by Norman Granz on Mercury.

Belgian Guitarist To Work Here

New York—Jean (Toots) Thielemans, Belgian guitarist and harmonica virtuoso who toured Europe last year with the Benny Goodman sextet, was due to arrive in New York yesterday (15) on an immigration visa.

While he is waiting out the time for his AFM card, Thielemans will take a day job with a Belgian airline office. His wife will join him here next month.

Band Biz Just Returning To Pre-War State: James

Chicago—At the end of a six-week tour, Harry James stated here his conclusion that nothing whatever was wrong with the band business—it was just going back to its pre-war condition. "However," Harry amended, "the cost of living

isn't the same, and that has its effect on both the customers and on the bands themselves.

"When I was working with Goodman," James remembered, "I was the second highest paid member of the band. I got \$125 a week, and only Krupa was paid more. But now, you can't take any good musician on the road for less than \$165-\$175—he just can't live on less than that."

Two Tours

"We make two road tours a year, and with our regular work in California, I've managed to keep most of the same guys together for seven years, happily."

James and band were playing a one-ner at the south side Trianon ballroom when we spoke to him. The Trianon, a mammoth dance palace, could have been bisected by pedestrians without danger at almost any time during the evening

—part of the reason, undoubtedly, being the Louis-Marciano fight which happened to be going on elsewhere concurrently.

"We haven't gone into percentage much this time," Harry frankly stated. But he wasn't particularly worried. A remarkably real and friendly person, he seemed more concerned over the cough one of his horses at home was being

bothered with. And anyway, the band had played a double-header the previous Monday and had done pretty well, for non-professionals.

Players

Harry's ballplayers, for the record, are: trumpets—Ralph Osborn, Everett McDonald, Phil Cook, and Nick Buono; trombones—Dave Robbins, Dave Wells, Lew McCreary, and Gene Norton; saxes—Bob Poland, baritone; Corky Corcoran and Polly Polifroni, tenors; Herbie Steward and Musky Ruffo, altos; rhythm—Bruce MacDonald, piano; Bob Stone, bass, and Jackie Mills, drums. Vocals are handled by Patti O'Connor and Bobby Mack, while Jack LaDelle does a novelty act with guitar, clarinet, steel guitar, soprano sax, and a prop trumpet.

Incidentally, there was jitter-bugging at the Trianon that night. Does this indicate a capitulation on the part of the staid (no sweaters on the girls) Karzaskan policy?

Ricardo Returns

New York—Singer Danny Ricardo, who has been out of the music business for awhile, has rejoined Elliot Lawrence's band.

Hamp Gives George Big Boot



New Tours—Scan across this picture in our files the other day and wanted to share the boot we got out of it. It was taken about 1 1/2 years ago at Birdland, while Lionel Hampton was celebrating the 10th anniversary of his band and sat in that night with the Shearing group. That's George, in ecstasy, at the piano.

in the lyrics and pushing beat in the delivery to put it over. Maggie is at her best on this 16-bar tune.

For *Sure* is another of Johnny Mercer's *Top Banana* songs, and Margaret sings it blithely and beatfully. (Capitol 1845.)

REISSUES

- Jazz. Vol. 4: Jazz Singers
- Louis Armstrong: *All of Me*
- Baby Cox: *The Mooche*
- George Thomas: *Baby, Won't You Please Come Home?*
- Jelly Roll Morton: *Doctor Jazz*
- Cab Calloway: *Margie*
- Bing Crosby: *Louisiana*
- Ive Anderson: *It Don't Mean a Thing*
- Ella Fitzgerald: *Organ Grinder's Swine*
- Jimmy Rushing: *Don't You Miss Your Baby?*
- Helen O'Connell: *Keep a Knockin'*
- Leo Watson: *Jingle Bells*
- Dizzy Gillespie: *Oopapada*
- Billie Holiday: *Sugar*
- Fats Waller & Una Mae Carlisle: *I Can't Give You Anything But Love*
- Bessie Smith: *A Good Man Is Hard To Find*
- Dallas Jug Band: *You Gotta Have That Thing*
- Ma Rainey: *Traveling Blues*
- Cripple Clarence Loftin: *Strut That Thing*
- Bertha Chippie Hill: *Trouble in Mind*
- Champion Jack Dupree: *Jitterbug*
- Sonny Terry: *Fox Chase*

George: This is certainly a complete selection of the various styles of jazz singers. There are several inclusions we could just as well do without or several where the particular numbers selected for the artist we would question. However, all in all it is a representative collection of the vocal interpretation of jazz.

We miss Leadbelly, King Cole (early), Sarah Vaughan (early), Billy Eckstine (early), Red McKenzie, Jack Teagarden, and others, but they can't all be included. Any of the above could have replaced O'Connell, though. From the documentary viewpoint this is a wonderful collection in a series of fine historical jazz sets. (Folkways LP F 59.)

GAC Now Booking Singer Alan Dean

New York—Alan Dean, poll-winning British ballad singer who was interviewed in the Nov. 16 *Beat*, has signed a booking deal with GAC and a personal management contract with night club boniface Morris Levy.

He was due to open Nov. 8, for two weeks with options, at the Old New Orleans in Washington.

A deal for some American recordings is also being set. Dean recorded a number of sides in England for HMV which may be released here by Victor.

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Les Paul's Trio Hides A Multitude



Hollywood—Despite the sounds you hear on their records, the Les Paul unit is really just a trio. Les' multiple guitars, Mary Ford's guitar and multiple voices, and Wally Kamin's bass are assisted on personal appearances by Mary's sister Carol, who blends her voice from the wings. Paul says he's a musical schizophrenic, having never been quite able to reconcile his lust for jazz with the lousy loot he has collected by letting his hillbilly urge carry him away.

On The Town

NEW YORK

HOTSPOTS

THE ALBERT (139 E. 56th) Pianist Cy Walter after 10 p.m. every night but Monday, plus the Johnny Smith trio.

BEDFORD REST (Eastern Parkway and Franklin ave., Brooklyn; no cover; no minimum). Famous vocalists Anita Laurie and Ruth Mason. Nicky Evans' band. Larry Johnson at organ; open house Mondays.

TONY'S CAPRICE (112 E. 52nd; closed Sundays). Alan Fogarty plays from dinner to 11 p.m. Louis Hawkins takes over the cocktail hour piano; Hugh Shannon sings from 11 on.

BLUE ANGEL (152 E. 55th; minimum). Singers Barbara Cook and Kaye Ballard; Stuart Rice at piano, and Ellis Larkins' trio. Eddie and Hank and their twin pianos back in the lounge.

BIRDLAND (Broadway and 52nd; admission \$1). Change of personnel always occurs, but offering will be definitely modern jazz.

BON SOIR (40 W. 8th; minimum; closed Mondays). Mac Brown, Norman Tate, Jimmy Dunlap, and Gene Fields Trio.

BYLINE ROOM (137 E. 52nd). Vocalist Mahal Rogers, Sam Hamilton at piano.

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

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

THE EMBERS (161 E. 54th; closed Sundays). Red Norvo trio and Teddy Wilson's combo.

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

OLD KNICK MUSIC HALL (Second avenue and 54th). Real oldtime stuff, with singing writers, mandolins, Curley from dinner to 11 p.m. the rather amazed band of Eddie Bernard.

NICK'S (178 W. 10th; closed Mondays). Muggsy Spenser's band. Jam sessions Monday.

JIMMY RYAN'S (53 W. 52nd; closed Sundays). Wilbur de Paris takes over, accompanied by Danny Barker, Sidney de Paris, Freddie Moore and Omar Simeon. Don Frye still alone at the piano.

STUYVESANT CASINO (140 Second avenue; admission \$1.50). Every Friday night, having sets of God, you'll find Lou McGarity, Frank Signorelli, Omar Simeon, Claude Hopkins, Sandy Williams, Tony George, and George Westing pretty often you'll find Bud Freeman or Tyree Glenn or Will Bradley.

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

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

VILLAGE VANGUARD (178 Seventh avenue; closed Mondays). Everwhile hop singer Harry Belafonte in a new folk-singing pitch; aided by guitarist Craig Wolf. Dancer Byron Wallen makes with the vocals too. Clarence Williams trio.

HUBAN BLEU (4 E. 56th; minimum; closed Sundays). Singer Elton Harrel, and comedienne Sam Scroggins. Pat Carroll, comedy trio Three Hits, Julius Monk, comedy and at the piano, and Norman Paris trio—Frank Corchia on guitar, Norman on piano, and Justin Arditi on bass.

LITTLE CLUB (70 E. 55th). Sunny Knolls trio, with Lloyd Head soloing at piano.

DINE AND DANCE

ASTOR HOTEL (Times Square). Ted Boston's band in Columbia room from 10 p.m. Broadway cocktail lounge now open, where you can dance to Alvin Helman's orchestra.

GOGI'S LA RUE (45 E. 58th; closed Mondays). Ted Strasser's band; Fancha's chamber.

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

NEW YORKER (Eighth avenue at 54th; closed Sundays). Tommy Reynolds' band & Adrian Rollini trio.

PARK SHERATON (202 W. 56th; no cover, no minimum) Jose Melis trio.

PIERRE (Fifth avenue at 61st). Stanley Malho's band, Chico Belli's rumba crew.

PLAZA (Fifth avenue at 58th). In the Persian room, Singer Carl Brisson; Dick LaSalle's and Mark Monie's bands.

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

ST. REGIS (Fifth avenue and 55th; closed Sundays). Vocalist Margaret Phelps, with the bands of Milt Shaw and Horace Dix.

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

SHERRY-NETHERLAND (Fifth avenue at 59th; closed Sundays). Camerata room—Helena Franca's songs and the music of Hugo Padell and Jan Brunoco.

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

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

WALDORF-ASTORIA (Park avenue at 49th). Empire room—Emil Coleman and Misha Borr play for dancing. . . in the Pinesock lounge, Don Rodday's orchestra does the same.

FOR DANCERS

PALLADIUM (1690 Broadway; admission varies with attraction) All top Latin-American bands. Open Wednesday, Friday, Saturday and Sunday.

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

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

CHICAGO

HOTSPOTS

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

BAND BOX (56 W. Randolph; minimum varies with attractions, usually \$2). Top jazz attractions can often be found on hand.

BEE HIVE (1505 E. 55th; no cover or minimum). Booker Washington's Dixie band, with Don Ewell playing his fine ragtime piano.

BLUE NOTE (56 W. Madison; \$2 minimum, closed Tuesdays). Current bill has the Weavers, Georg Brunis' combo, and Slim Gaillard's mayhem-in-action. Duke Ellington opens on Nov. 21 for two weeks.

CAPITOL (167 N. State; no minimum or cover). Flo Dreyer's cover of chicks, no strangers to jam, currently making the Capitol the hub of their musical activities.

COPA (Chicago and Bush; no cover or minimum). Roy Kral's piano and vocals blending with Jackie Cain's voice and Kenney Bushman's bass for a welcome and unique sound and sight.

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

1111 CLUB (3111 W. Bryn Mawr; no minimum or cover). Johnny Lane's Dixie crew, with Benny Woodworth, trumpet; Lane, clarinet; George Wina, trombone and euphonium; Roy Watson, piano, and Hoy-Hey Humphrey, drums.

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

HELSING'S (4361 N. Sheridan; no cover or minimum). It's still Art Hodge and his Dixie combo, now looking out for a considerable stay. Whitey Myrick plays trumpet; Jimmy Granata, clarinet; Floyd O'Brien, trombone; Kenny White, bass, and Bill Pfeiffer, drums. Art's on piano, of course.

HI-NOTE (450 N. Clark; \$2 minimum). Jazz always can be found, but main attraction not set at present. Joe Chappel's trio the standby.

ISBELL'S (1063 W. Bryn Mawr; no cover or minimum). Benny Alvin's combo. Drummer Alvin has Bud Lincoln on trumpet; Charlie Spaul; Larry, Eddie Schaeffer, trombone, and Mel Sittal, piano.

JAZZ LUDY (11 E. Grand; \$2 minimum, closed Sundays). Miff Mole is the star of the band here, with Bill Tucker, trumpet; Bill Reinhardt, clarinet; Ralph Clark, piano and Doc Conardo, drums. Zinky Cohen heads Tuesday (off-night) band.

NOB HILL (5228 Lake Park; no minimum or cover). Wally Wander's and Don Statter's Memphis Five on Fridays and Saturdays are spelled by Lil Armstrong, who sings and plays piano slightly except Tuesdays and Thursdays.

PREVIEW (7 W. Randolph; no minimum or cover). "Slazy" Moore, his trumpet and band, continues to raise the Randolph street roof where the Big Four left off. Wingston leaves on Nov. 27 when Pee Wee Hunt comes in for a week.

RUFENKAY (1137 W. Thorealis; no cover). Another Dixie group, this one headed by fine trumpet man Jimmy Iles. Trombonist Al Jenkins; clarinetist Jug Berger; bassist Sy Nelson, and drummer Johnny Carlson comprise the rest of the band.

SILHOUETTE (1555 W. Howard; \$2 minimum). Red Allen's band, with J. C. Higginbotham, Sonny Greer, Buster Bailey, and Alfred Williams open tonight (Nov. 16) for 17 weeks.

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.

STREAMLINER (W. Madison at Clinton; no minimum or cover). Showcase for "undiscovered" talent, current lineup includes singers Lurlean Hunter and Lucille Reed, organist Lee Strand, and pianist-vocalist Eric Harper.

VICTORY CLUB (664 N. Clark; no cover, no minimum). The perennial Leo Collins playing his piercing, Armstrong-styled horn stays on. And on.

DINE AND DANCE

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

BLACKHAWK (139 N. Wabash; \$1 cover, \$2 minimum). Henry Brandon's oek leads the "Hot" '20s show and supplies dance tempo.

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

CHEZ PAREE (610 N. Fairbanks Court; \$1.19 cover, \$2.50 minimum). On Nov. 26, Carmen Miranda brings her hats and songs to town for display here. Cec Davidson's and Don Chlosta's bands for dancing.

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

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

EDGEWATER BEACH HOTEL (MARINE ROOM) (6349 N. Sheridan; \$1.25 cover Sun., Thurs., Fri., \$1.50 Sat.). Milwaukee's gift to Paris, heads the show here. Robert North leads the band.

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

MARTINIQUE (9750 S. Western; no cover, no minimum). Jimmy Featherstone's band set here for a long stay.

PALMER HOUSE (EMPIRE ROOM) (15 E. Monroe; \$1.50 cover, \$2 minimum). A sort of matchball revue opening singer Judy Miller, the Songsmiths, comedians Giff Norton and Louisa Hoff, and Tommy Wonder and Margaret Banks, who dance. Eddie O'Neal's oek backs them all and plays for dancing.

SHERMAN HOTEL (THE PORTER-HOUSE) (Randolph and Clark; no minimum or cover). Frank York's strings play for dancing. Vocalist Yale O'Drya is featured. Chet Robla plays piano in the Porterhouse bar.

STEVENS HOTEL (BOULEVARD ROOM) (720 S. Michigan; \$1.05 cover weekdays, \$1.55 Saturdays, and a \$2.50 minimum Saturdays only). Another edition of the now-noted ice shows, featuring Orrin Tucker's band, with vocalist Seattle Marsh.

FOR DANCERS

ARAGON (1100 W. Lawrence; admission \$1.05 Tuesdays and Thursdays, \$1.30 Fridays, Saturdays, Sundays. Closed other days). Ray Fernin's band is back on the stand. Big night Nov. 21 when Henry Dusse comes in for a one-shot.

MELODY HILL (1/2 mile west of Harlem avenue, two blocks south of Cermak road) opens Wednesday, Friday, Saturday, and Sunday). Ray Robbins' band here until Nov. 21, when Jimmy Palmer moves in.

TRIAXION (6201 S. Cottage Grove; admission same as Aragon). Leo Pieper's band here until Christmas Day, when Chuck Foster returns.

LOS ANGELES

HOTSPOTS

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

ASTOR'S (12047 Ventura Blvd., no music Sunday) Benny Carter (alto and trumpet) trio, with Jerry Wiggins, piano, and George Jenkins, drums.

BOULEVARD ROOM (3424 Wilshire Blvd., no music Monday). Johnny White (vibes and piano) trio, with Milt Norman, guitar, and Bobby Whitlock, bass.

CLUB 531 (5361 W. Eighth; dark Sunday). Kid Ory's New Orleans jazz band, currently comprised of Ory, trombone; Teddy Barker, trumpet; Joe Darnenburg, clarinet; Lloyd Glenn, piano; Maer Hall, drums; and Ed Carlson's band here until Nov. 21, when Jimmy Palmer moves in.

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

HANGOVER CLUB (1456 Vine; nitely with pianist Norma Tanager solo on Tuesday). Leo Stacy trio, augmented to samba-size with ace extras on Friday and Saturday.

LIGHTHOUSE CAFE (30 Pier avenue, Hermosa Beach)—45 minutes from Hollywood. Dark Tuesday, with pianist Bob Ahlbe 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: Shorty Rogers, trumpet; Jimmy Giuffre, tenor; Frank Fatchen, piano, and Remo Belli, drums.

OASIS (3801 S. Western; nitely; door charge varies with attractions). See L.A. Band Briefs.

ROYAL ROOM (6700 Hollywood; nitely, with guest bands 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 Baudou, drums. Sit-in sessions on Sunday afternoons.

SARDI'S (6331 Hollywood; nitely, with Roy McHargue combo on Monday night), Nappy Lamare's two-beat troupe, currently comprised of Nappy, banjo; Joe Grevas, trumpet; Warren Smith, trombone; Phil Gromm, clarinet; Don Owens, piano, and Red Cooper, drums. Sit-in sessions on Sunday afternoons.

STREETCOMBERS (8257 Sunset; nitely). Ben Pollack's Sunset Strip entry is a favorite after-hours spot with musiciana, 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 Engand, bass. Close Nov. 8, following attraction not set at deadline.

TIFFANY CLUB (3260 W. Eighth St., nitely; door charge varies according to attraction). See L.A. Band Briefs.

TOMTOM (806 E. Colorado Blvd., Glendale, music Friday and Saturday only). Ted Vesely (trombone) heads all-star Dixie units.

man house orchestra, which also plays for dancing.

MOCAMBO (8388 Sunset; nitely. Cover \$2). Eddie Oliver orchestra and the Latinaires.

ROOSEVELT CINEGRILL (7000 Hollywood; nitely. 50-cent cover, dinners from \$2). Jack Nye oek, 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 nitely only. Admission \$1). Name bands.

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

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

PALLADIUM (6215 Sunset; dark Monday. Admission \$1.10; \$1.40 Saturday and Sunday. Dinners \$1.50 up). Hue Barrow oek plus Bernie Billings trio. Bus Morgan opens Nov. 25.

RIVERSIDE RANCHO (3213 Riverside Drive; dark Monday, Tuesday and Thursday. Admission \$1 Wednesday and Sunday; \$1.50 Friday and Saturday). Tex Williams "western swing" (no brass, no sax) orchestra.

SANTA MONICA BALLROOM (Santa Monica pier, Santa Monica, Calif.; Saturday night only; admission \$1.20). Spade Cooley orchestra and TV show 8-9 p.m.

ZENDA BALLROOM (936 1/2 W. Seventh; Saturday and Sunday afternoon and evening. Admission \$1.35). Name bands on Saturdays. Latin rhythm bands on Sunday afternoons and evenings, with Sammy Momo and Tito Rivera bands, in that order, the regular attractions.

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NYC Dawn Reveals Chummy Rivals



New York—Big men in the mallet and bar field, these four vibes artists met at Birdland one night while Terry Gibbs was working with Slim Gaillard there, and Don Elliott with George Shearing's quintet, also playing the Broadway club. Left to right are Elliott, Red Norvo, Gibbs, and Teddy Cohen. A remarkably bright-eyed group, considering the hour—they're putting up the chairs in the background. Norvo's trio is at the Embers, and Cohen is rehearsing a combo. Terry took his own unit into Birdland recently.



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ac—night club; ct—cocktail lounge; r—restaurant; t—theater; cc—country club; rb—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; AIC—Associated Booking Corp. (Joe Glaser), 746 Fifth Avenue, NYC; AP—Allisbrock-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canal St., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 576 Madison Ave., NYC; MG—Moe Gale, 60 West 43rd St., NYC; MFC—Harold F. Ooley, 6640 Sunset Blvd., Hwd.; RMA—Rag Marshall Agency, 4471 Sunset Blvd., Hwd.; SAC—Shapiro Artists Corp., 648 Fifth Ave., NYC; UA—Universal Attractions, 47 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, RKO Bldg., NYC

Albert, Abbey (Stork) NYC, ac
Anthony, Ray (Stadler) NYC, 12/17-1/27, h
Austin, Johnny (Wagner's Philadelphia, b
Averre, Dick (McCurdy) Evansville, Ind., h
Barron, Blue (Palladium) Hwd., Out 11/26, h
Bell, Benny (Southern Dinner) Houston, no
Bell, Curt (Cipango) Dallas, no
Benedict, Gardner (Beverly Hills) New-
York, Ky.
Bergman, Eddie (Ambassador) L.A., h
Bishop, Billy (Muehlebach) Kansas City, h
Bobbe, Russ (Paradise) Chicago, h
Brandon, Henry (Blackhawk) Chicago, 7
Brandwynne, Nat (Flamingo) Las Vegas, h
Breakin, Barnee (Shorham) Washington,
D. C., h
Brown, Les (Palladium) Hwd., 12/26-1/1,
h
Buse, Henry (On Tour) McC
Calloway, Cab (Birdland) NYC, In 11/27,
no
Carpenter, Russ (Peabody) Memphis, Out
11/25, h
Carpenter, Ike (Sherman's) San Diego, no
Cole, Bill (Palm Beach) NYC, h
Coleman, Emil (Waldorf-Astoria) NYC, h
Conn, Irving (Savoy-Plaza) NYC, h
Cugat, Xavier (Roxy) NYC, Out 11/20, t
Cummins, Bernie (Casine) Quincy, Ill.,
11/16-26, no
Dar, Arnie (Split Rock Lodge) Wilkes-
Barre, Pa., h
Davidson, Cec (Chez Paree) Chicago, no
Denny, Earl (Benjamin Franklin) Phila-
delphia, h
Derwin, Hal (Biltmore) L.A., h
Deutsch, Emery (Carlton House) NYC, h
DiPardo, Tony (Eddy's) Kansas City, r
Dorsey, Jimmy (Statler) NYC, h
Drake, Charles (Officer's) Mustin Beach,
Pensacola, Fla.
Duke, Johnny (Sheppard AFB) Wichita
Falls, Texas, In 11/28; (Roosevelt)
Waco, Texas, 12/18-21, h; (Monteleone)
New Orleans, In 1/2, h
Dumont, Oscar (Sunset Beach) Almones-
sen, N.J., h
Durno, Mike (Copacabana) NYC, no
Elliott, Duke (On Tour) ABC; (Blue
Note) Chicago, 12/21-1/3, no; (Riviera)
St. Louis, 1/12-19, no
Elliott, Baron (Carlton) Washington, D. C.
h
Ennis, Skinnay (St. Francis) San Fran-
cisco, h
Farley, Dick (Black) Oklahoma City, h
Featherstone, Jimmy (Martinique) Chi-
cago, r
Ferguson, Danny (Washington-Youree)
Shreveport, La., h
Fina, Jack (Bakness) Galveston, Out
11/29, no
Flanagan, Ralph (On Tour) GAC; (Mead-
owbrook) Cedar Grove, N.J., 12/18-31, r
Foote, Chuck (Royal Steak) Jack-
son, Miss., 11/20-12/8, no
Fokine, Larry (Meadowbrook) Cedar Grove,
N.J., 11/16-12/18, r
Foy, Dick (Mapes) Reno, h
Garber, Jan (Roosevelt) New Orleans,
11/18-1/9, h
Golly, Cecil (Nicollet) Minneapolis, h
Grant, Bob (Mayflower) Washington, D. C.,
h
Gray, Chauncey (El Morocco) NYC, no
Hampton, Lionel (On Tour) ABC
Harpa, Daryl (Wardman Park) Washing-
ton, D. C., h
Harris, Ken (Broadwater Beach) Biloxi,
Miss., h
Harrison, Cass (Washington-Youree)
Shreveport, La., Out 11/21, h; (Claridge)
Memphis, In 11/26, h
Hayes, Carlton (Desert Inn) Las Vegas, h
Hayes, Sherman (Oriental) Chicago, t
Herbeck, Ray (Schroeder) Milwaukee, Out
11/19, h
Herman, Woody (Berlitz) Montreal, 11/29-
12/6, t
Hill, Tiny (Rainbow) Denver, 12/19-22, h
Horton, Bob (Covered Wagon) Stratford,
Pa., h
Hugo, Victor (Shaguna) Camden, N.J., no
Jahns, Al (Thunderbird) Las Vegas, h
Jerome, Henry (Edison) NYC, h
Jordan, Louis (Harlem) Philadelphia,
11/19-25, no
Jurgens, Dick (Claremont) Berkeley, Calif.,
Out 1/13, h; (Palladium) Hwd., In 1/22,
h
Kenton, Stan (On Tour) GAC
Kerna, Jack (Stork) Shreveport, La., Out
12/16, no; (Governor) Jefferson City,
Mo., 12/11-22, h
King, Henry (Shamrock) Houston, h
Lands, Jules (Ambassador) NYC, h
Lee, Norman (Oh Henry) Chicago, h
Lester, Dave (Latin Quarter) Boston, no
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Ted (Schroeder) Milwaukee, 11/20-
12/3, h
Lewis, Tommy (Wichita) Kans., no

Lombardo, Guy (Roosevelt) NYC, h
Lopes, Vincent (Taft) NYC, h
Maher, Bill (Holiday Inn) Morrisville, Pa.,
h
Masters, Freddie (Top Hat) Hempstead,
L.I., N.Y., no
Matthey, Nicholas (Plaza) NYC, h
Mayburn, Jerry (Pavilion) Myrtle Beach,
S.C., h
McGrew, Bob (Broadmoor) Colorado
Springs, h
McLean, Jack (Hilton Manor) San Diego,
h
Miller, Bob (Last Frontier) Las Vegas, h
Morgan, Russ (Palladium) Hwd., 11/27-
12/23, h
Morris, Skeets (Paddock) Richmond, Va.,
h
Mulliner, Dick (Roosevelt) NYC, h
Neighbors, Paul (Shamrock) Houston, 12/4-
1/14, h
Nye, Jack (Roosevelt) L.A., h
Nye, Walter (Riviera) Ft. Lee, N.J., no
O
Oliver, Eddie (Mocambo) Hwd., no
O'Neal, Eddie (Palmer House) Chicago, h
Osborne, Will (Lackland AFB) San An-
tonio, Out 11/19
Otis, Johnny (Earle) Philadelphia, 11/21-
27, t
Overend, Al (Flame) Phoenix, no
Palmer, Jimmy (Melody Mill) Chicago,
11/21-12/18, h
Pearl, Ray (Aragon) Chicago, h
Peirce, Dick (Thunderbird) Las Vegas, h
Perrault, Claire (Southern Dinner) Hot
Springs, Ark., r
Petti, Emilie (Versailles) NYC, no
Phillips, Clay (Colonial) Rochester, Ind., h
Phillips, Teddy (Peabody) Memphis, In
12/31, h
Pieper, Leo (Trionan) Chicago, Out 12/28,
h
Pontrelli, Pete (Figueras) L.A., h
Raginsky, Mischa (Biltmore) NYC, h
Reed, Tommy (Syracuse) Syracuse, N.Y.,
Out 12/1, h
Reichman, Joe (Mark Hopkins) San Fran-
cisco, Out 12/2, h
Reisman, Leo (Blackstone) Chicago, h
Reynolds, Tommy (New Yorker) NYC, h
Richman, Red (Kid Kaplan's) Hartford,
Conn., h
Robbins, Ray (Melody Mill) Chicago, Out
11/20, h
Ruhl, Warner (Claridge) Memphis, Out
11/29, h
Sands, Carl (Radisson) Minneapolis, h
Saunders, Red (DeLiaa) Chicago, no
Selby, Chuck (Valley Dale) Columbus, O.,
h
Simma, Jimmy (Club 96) Panama City,
Fla., no
Snider, Leonard (Plamor) Wichita, Kans.,
h
Stabile, Dick (Ciro's) Hwd., no
Staupcup, Jack (Commander Perry) Toledo,
O., Out 12/8, h
Still, Jack (Glorietta) Bridgeport, Conn.,
no
Strong, Benny (Rice) Houston, h; (Pal-
ladium) Hwd., 11/27-12/24, h
Sullivan, Joe (Town) Houston, no
Sully, Will (Sturvesant) Buffalo, h
Thornhill, Claude (On Tour) MCA
Tinterov, Bobby (Shamrock) Houston, h
Tucker, Orrin (Stevens) Chicago, h
Tyler, Jimmy (Sugar Hill) NYC, no
Van, Arthur (Colonial) L.A., h
Van, Garwood (Statler) Washington, D. C.,
h
Waldman, Herman (Adolphus) Dallas, h
Waples, Buddy (Esquire) Dayton, O., Out
11/21, no
Watkins, Sammy (Statler) Cleveland, h
Weems, Ted (Schroeder) Milwaukee, 12/4-
16, h
Wells, Lawrence (Aragon) Ocean Park,
Calif., h
Williams, Griff (Baker) Dallas, Out 11/20,
h; (Balinese) Galveston, 11/30-1/8, no
Worth, Stanley (Pierre) NYC, h
Young, Sterling (El Rancho) Sacramento,
Calif., h

Combos

Abbey, Leon (Crown Propeller) Chicago,
no
Airline Trio (Dixie) NYC, Out 6/23, h
Albani, Pedro (Maybower) Atlantic City,
h
Allen, Red (Silhouette) Chicago, 11/16-
12/2, no
Alley, Vernon (Black Hawk) San Fran-
cisco, no
Alvarez, Fernando (Copacabana) NYC, no
Alvin, Danny (Label's) Chicago, r
Ammons, Gene (Harlem) Philadelphia,
12/17-23, no
Archev, Jimmy (Savoy) Boston, no
Armstrong, Louis (Oasis) L.A., 11/26-
12/9, no
Archib, Tom (631 Club) Chicago, no
Asuntio, Frank (Famous Door) New Or-
leans, no
B
Back, Will (Congress) Chicago, Out 12/1,
h
Bal Blue Two (Horizon) Great Falls,
Mont., h
Barry, Gene (Biltmore) L.A., h
Barnet, Charlie (Skybar) Cleveland, 11/21-
25, no; (Storville) Boston, 11/27-12/3,
no; (Harlem) Philadelphia, 12/24-29, h
Barrie & Morton (Ohio) Youngstown, O.,
h
Bartons (Glass Bar) Hoboken, N. J., cl
Basin St. 6 (Lenfant's) New Orleans, no
Bechet, Sidney (Rendezvous) Philadelphia,
Out 11/25, no
Bei, Irie (Stage) Chicago, no
Beller, Al (Boulevard) Hwd., no
Bennett, Bill (Blackstone) Chicago, h
Big Three (Merit) Chicago, cl
Billings, Bill, Bernie (Annoty Pine) Lan-
kernan, Calif., no
Brandt, Eddie (Modern) Duluth, Out
11/24, no
Brown, Abbey (Charley Foy's) L.A., no
Brown, Hubard (Cagley) Chicago, no
Brubaker, Dave (Clayton) Sacramento,
Calif., Out 11/26, no
Bucke, Tom (Pueblo) Harris-
burg, Pa., Out 11/21, h
Butler, Billy (Zanzibar) Philadelphia,
11/25, no
C
Campo, Pupi (Riviera) Ft. Lee, N. J., no
Cavanaugh, Page (Congress) St. Louis, h
Cannon, Don (Trading Post) Houston, pc
Carroll Trio, Barbara (Teddy's Chateau)
NYC, no
Carter, Benny (Astor's) N. Hwd., cl
Cawley, Bob (Bachelors) Dallas, no
Celsstis, Papa (Paddock) New Orleans, no
Charloters (Maroon) Montreal, no
Chicago, Don (Gussie's Kentucky) Chicago,
Out 11/18, no; (Ches Pars) Chicago,
In 11/19, no
Clayton, Buck (Lou Terrasi's) NYC, no
Cobb, Arnett (Birdland) NYC, 11/22-28,
no; (Midtown) St. Louis, 12/21-31, h
Coco & Combo (Orchid) Springfield, Ill.,
12/6, t
Cole, Mel (Vine Gardens) Chicago, no
Conleys (Leland) Aurora, Ill., h
Connor, Mel (Swan) Glenwood Landing,
N. Y., no
Cook, Harry (Town Casino) Chicago, no
Cooper Trio, Prince (Avenue) Chicago, no
Cosmopolitans (Mickey's Pit) Chicago, no
Cosmo Trio, Joe (Haig) L.A., no
Cribba, Buster (Iceland) NYC, 12/4-1/2,
12/6, t
D
Dacilo (China Pheasant) Seattle, no
Dally, Pete (Zanzibar) Denver, Out 11/23,
no; (Preview) Chicago, 12/3-16, no
Damon, Trio, Frank (Hickory House)
NYC, no
Davenport Trio, Bob (Woodland) Havana,
Ill., no
Davis, Johnny (Tie-Toc) Milwaukee, no
Davis, Tiny (Musical Bar) Philadelphia,
1/7-20, no
Dayton, Wild Bill (Condon's) NYC, no
DeForest Trio, Charlie (Arnie's) Winona,
Minn., no
DeMarco Sisters (Chicago) Chicago, 11/23-
12/6, t
Dennis, Mort (Statler) St. Louis, h
DeParis, Wilbur (Jimmy Ryan's) NYC, no
Deuces Wild (Midway) Pittsburgh, cl
Devaney, Art (Bellevue) Kansas City, h
Dial, Harry (Small's) NYC, no
Diaz, Horace (St. Regis) NYC, h
DiCarlo, Tommy (Melody) Lynn, Mass., no
Dickerson, Dick (Showtime) Galveston, no
Dixons Trio, Evelyn (Vanity Fair) Brook-
lyn, N.Y., no
Dozier Boye (Preview) Springfield, Ill., no
Duchess & Her Men of Note (Martin)
Moonhead, Minn., h
Duffy, George (Skyway) Cleveland, cl
Duka Trio, Sammy (Meyers) Dearborn,
Mich., cl
E
Eadie & Rack (Blue Angel) NYC, no
Eaton, Johnny (Claudia) Chebire, Conn.,
h
Eldridge, Roy (Storyville) Boston, 12/3-9,
no; (Colonial) Toronto, 12/10-16, no
Espouito, Nick (Ciro's) San Francisco, no
Evans, Doc (Point) Minneapolis, no
F
Fay's Krazy Kate, Rick (Red Rooster)
Butte, Mont., no
Fidler, Lou (Larry Potter's) L.A., no
Fields Trio, Eugene (Ion Soir) NYC, no
Fields, Herbie (Blue Mirror) Washington,
D. C., Out 11/18, no
Flamingos (Pickwick) Syracuse, Ind., cl
Four Bits of Rhythm (Roo-Mar) Schene-
ctady, N. Y., Out 11/25, no
Four Freshmen (Fack's) San Francisco,
no
Four Gigolos (Ciro's) Philadelphia, In
11/19, no
Four Shades (Bar O'Music) Chicago, cl

Gaillard, Slim (Blue Note) Chicago, In
11/14, no
Garcia, Lucio (LaSalle) Chicago, h
Garner, Errol (Storyville) Boston, no;
(Celebrity) Providence, R. I., 11/26-
12/2, no; (Rendezvous) Philadelphia,
12/8-9, no; (Cafe Society) NYC, In
12/13, no
Georgians (Twilight & Monocan Hill)
Richmond, Va., no
Geiz, Stan (Midtown) St. Louis, 11/23-30,
h
Gibson's Red Caps, Steve (Copa City)
Miami Beach, In 12/17, no
Gifford Trio, Dave (Chapel Inn) Pitts-
burgh, no
Gilbert, Jerry (Elma) Excelsior Springs,
Mo., h
Gilland, Tony (Roxlyn Inn) Philadelphia,
h
Gillepie, Dixie (Birdland) NYC, In 11/27,
no
Gordon, Dexter (130 Club) San Francisco,
no
Gordon, Stomp (Ringside) Mansfield, O.,
Out 11/24, no; (Sunset) Mt. Vernon,
O., 11/23-12/23, no
Grauso Trio, Joe (Three Deuces) NYC, no
Grimes, Tiny (Silhouette) Chicago, Out
11/25, no
Givdee, Harold (Avenue Terrace) Grand
Rapids, Mich., no
H
Hale Trio, Martin (Tut's) Milwaukee, no
Harlan Trio, Lee (Louis Joliet) Joliet,
Ill., h
Harmonaires (Park Inn) Roselle Park,
N. J., cl
Heath, Jimmy (Pep) Philadelphia, cl
Henderson, Horace (Strand) Chicago, h
Herman, Lenny (Essex) Newark, 1/4-
2/29, h
Herrington, Bob (Clermont) Atlanta, Ga.,
Out 11/17, h
Hill Trio, Vernon (Rowe) Grand Rapids,
Mich., h
Hodges, Norm (Showboat) Seattle, no
Hodes, Art (Helsing's) Chicago, no
Hodges, Johnny (Flame) St. Paul, In
11/29, no
Hoffman Four (Florence) Missoula, Mont.,
11/2, no; (Zanzibar) Denver, 12/10-18,
no
Hunter, Ivory Joe (Harlem) Philadelphia,
Out 11/18, no
I
Ike, Jimmy (Rupneck's) Chicago, r
J
Jaesen Trio, Stan (Hofferd's) Bakersfield,
Calif., Out 12/4, no; (Eddie's) San
Diego, 12/7-1/17, no
Jones Trio, Fritz (113 Club) Chicago, no
K
Kral, Roy & Cain, Jackie (Copa) Chi-
cago, no
Keefer, Ford (Claire de Lune) Wichita
falls, Texas, r
Kelly, Claude (Greenpoint) Muncie, Ind.,
no
L
Lamars, Nappy (Sardis) L.A., no
Lane, Johnny (1111 Club) Chicago, no
Laraine Trio, Ellis (Blue Angel) NYC, no
Latinaires (Mocambo) Hwd., no
Lee, Vicky (Cinderella) Wilson, N. C., h
Lewis, George (El Morocco) New Orleans,
no
M
Mahon Quartet, Jack (Casa Loma) Pitts-
burgh, no
Mallard, Baz (Crown Propeller) Chicago,
no
Manone, Winy (Preview) Chicago, 11/14-
27, no
Marino, Johnny (Carusel) Pittsburgh, no
Mar-Lowe Duo (Colony) Omaha, cl
Marzala, Marty (Hangover) San Fran-
cisco, no
Martin, Jack (Thunderbird) Las Vegas, h
N
Nichols, Big Nick (Paradise) NYC, cl
Norvas' Upstairs, Bill (Versailles) NYC,
no
Norvo, Red (Embers) NYC, no
Novelaire (Nocturne) Nashville, Out 12/1,
no
O
O'Brien & Evans (Gayety) Cheboygan,
Mich., cl
Ory, Kid (Club 331) Hwd., no
P
Pagua Quintet, Sonny (Fort Pitt) Pitts-
burgh, h
Palmer Quartet, Jack (Iceland) NYC, r
Paris Trio, Norman (Icuban Blue) NYC,
no
Pantals (Cain's Surf) Boston, no
Paul, Les & Ford, Mary (Riverside) Mil-
waukee, 11/16-21, t
Penthouse Four (Commando) Henderson,
Ky., no
Perkins, Ike (Harry's) Chicago, no
Perry, Ron (Beverly Hills) Beverly Hills,
Calif., no
Peterson Trio, Oscar (Blue Note) Chicago,
11/30-12/18, no; (Tiffany) L.A., 1/10-
2/16, no
Phillips, Flip (Blue Note) Chicago, 11/30-
12/13, no
Pinkard, Bill (Jimmy's Palm Garden)
Chicago, no
Pope Trio, Melba (Ft. Stars) Anchorage,
Alaska, no
Powell Trio, Henry (Flamingo) Wichita,
Kans., no
Powers, Pete (Iona) Hubberds, N.S., Out
12/1, no; (Melville) Melville Cove, N.S.,
no
Prima, Leon (505 Club) New Orleans, no
Pringle, Gene (Hillcrest) Toledo, O., h
R
Ragon, Don (Lowry AFB) Denver, 11/16-
29; (Warren AFB) Cheyenne, Wyo.,
11/30-12/4, h
Ram, Buck (Tail Spin) Hwd., no
Ramos, Bobby (Ciro's) L.A., no
Raneb, Harry (Rice) Houston, 1/10-2/6, h
Ray, Payson (Stork) NYC, no
Reinger, Johnny (Salle Vista) New Or-
leans, no
Rico Sereaders (Rocket) Ashland, Wis.,
no
Rin's Blonde Tones, Gene (The Inn)
Valparaiso, Fla., h
Rist Bros. Trio (Cross Roads) Miles City,
Mont., cl
Rizzo, Bill (Gussie's Kentucky) Chicago,
no
Robbins, Tico (Roosevelt) L.A., h
Rodney, Don (Waldorf-Astoria) NYC, h
Rollini, Adrian (New Yorker) NYC, h
Ronalds Bros. (Ciro's) Philadelphia, Out
11/17, no; (Spa) Baltimore, 11/20-12/2,
no; (Leigton) Philadelphia, Pa., 12/3-31
Rogers, Ralph (Ambassador) Chicago, h
Roth Trio, Don (President) Kansas City,
h
Rumary, Howard (Lighthouse) Hermosa
Beach, Calif., no
S
Samuela, Bill (125 Club) Chicago, no
Sedler, Harold (Warwick) Philadelphia,
Out 1/5, h
Saunders, Milt (Tavern-on-the-Green)
NYC, r
Schenk, Frankie (Paramount) Albany,
Ga., no
Seebey, Bob (Victor & Rozie's) San Fran-
cisco, no
Shard Trio, Jerry (Piccadilly) NYC, h
Sheering, George (Harlem) Philadelphia,
12/3-9, no
Shevak, Jerry & Rom, Arnold (Sunny's
Rancho) Hwd., no
Silhouettes (Grange) Hamilton, Ont., Out
12/1, no; (Le Coq D'Or) Toronto, 12/3-
23, no
Slack Trio, Freddie (Encore) Hwd., no
Smith Quartet, Bud (Sarnes) L.A., no
Smith Trio, Johnny (Albert) NYC, h
Smith, Stiff (Nub Hill) Chicago, no
South, Eddie (Airliner) Chicago, no
South Sea Islanders (Piccadilly) Green
Bay, Wis., no
Spanier, Murray (Nick's) NYC, no; (SH-
houette) Chicago, 12/21-1/8, no
Sparr, Paul (Drake) Chicago, h
Stacy, Jess (Hangover) L.A., no
Statton, Bill (Kennwick) Kennewick,
Wash., no
Stylists (Eddie's) San Diego, Calif., no
(Turn to Page 18)

Martino Trio (Patlo) Brooklyn, N.Y., cl
Masters' Dream-Aires, Vick (Sundown)
Phoenix, no
Maatin Trio, Will (Chicago) Chicago,
12/7-20, t
Meade, Foursome, Mital (Elk's) Walls
Gall, Wash., no
Melia Trio, Jose (Park Sheraton) NYC, h
Merry Macs (Chase) St. Louis, In 12/8, h
Metrotones (Park Forest) St. Louis, h
Mueller, Dutch (2 Brothers) Springfield,
Ill., 11/16-29, cl
Milla Brothers (On Tour) GAC
Mole, Miff (Jazz Ltd.) Chicago, no
Monte, Mark (Plaza) NYC, h
Morgan & Dean (Park Plaza) St. Louis, h
Morgan, Loumel (Snookie's) NYC, no
Morrison Quartet, Charlie (Ringside) Man-
field, O., no
Munro, Hal (Flame) Duluth, Minn., no
N
Nichols, Big Nick (Paradise) NYC, cl
Norvas' Upstairs, Bill (Versailles) NYC,
no
Norvo, Red (Embers) NYC, no
Novelaire (Nocturne) Nashville, Out 12/1,
no
O
O'Brien & Evans (Gayety) Cheboygan,
Mich., cl
Ory, Kid (Club 331) Hwd., no
P
Pagua Quintet, Sonny (Fort Pitt) Pitts-
burgh, h
Palmer Quartet, Jack (Iceland) NYC, r
Paris Trio, Norman (Icuban Blue) NYC,
no
Pantals (Cain's Surf) Boston, no
Paul, Les & Ford, Mary (Riverside) Mil-
waukee, 11/16-21, t
Penthouse Four (Commando) Henderson,
Ky., no
Perkins, Ike (Harry's) Chicago, no
Perry, Ron (Beverly Hills) Beverly Hills,
Calif., no
Peterson Trio, Oscar (Blue Note) Chicago,
11/30-12/18, no; (Tiffany) L.A., 1/10-
2/16, no
Phillips, Flip (Blue Note) Chicago, 11/30-
12/13, no
Pinkard, Bill (Jimmy's Palm Garden)
Chicago, no
Pope Trio, Melba (Ft. Stars) Anchorage,
Alaska, no
Powell Trio, Henry (Flamingo) Wichita,
Kans., no
Powers, Pete (Iona) Hubberds, N.S., Out
12/1, no; (Melville) Melville Cove, N.S.,
no
Prima, Leon (505 Club) New Orleans, no
Pringle, Gene (Hillcrest) Toledo, O., h
R
Ragon, Don (Lowry AFB) Denver, 11/16-
29; (Warren AFB) Cheyenne, Wyo.,
11/30-12/4, h
Ram, Buck (Tail Spin) Hwd., no
Ramos, Bobby (Ciro's) L.A., no
Raneb, Harry (Rice) Houston, 1/10-2/6, h
Ray, Payson (Stork) NYC, no
Reinger, Johnny (Salle Vista) New Or-
leans, no
Rico Sereaders (Rocket) Ashland, Wis.,
no
Rin's Blonde Tones, Gene (The Inn)
Valparaiso, Fla., h
Rist Bros. Trio (Cross Roads) Miles City,
Mont., cl
Rizzo, Bill (Gussie's Kentucky) Chicago,
no
Robbins, Tico (Roosevelt) L.A., h
Rodney, Don (Waldorf-Astoria) NYC, h
Rollini, Adrian (New Yorker) NYC, h
Ronalds Bros. (Ciro's) Philadelphia, Out
11/17, no; (Spa) Baltimore, 11/20-12/2,
no; (Leigton) Philadelphia, Pa., 12/3-31
Rogers, Ralph (Ambassador) Chicago, h
Roth Trio, Don (President) Kansas City,
h
Rumary, Howard (Lighthouse) Hermosa
Beach, Calif., no
S
Samuela, Bill (125 Club) Chicago, no
Sedler, Harold (Warwick) Philadelphia,
Out 1/5, h
Saunders, Milt (Tavern-on-the-Green)
NYC, r
Schenk, Frankie (Paramount) Albany,
Ga., no
Seebey, Bob (Victor & Rozie's) San Fran-
cisco, no
Shard Trio, Jerry (Piccadilly) NYC, h
Sheering, George (Harlem) Philadelphia,
12/3-9, no
Shevak, Jerry & Rom, Arnold (Sunny's
Rancho) Hwd., no
Silhouettes (Grange) Hamilton, Ont., Out
12/1, no; (Le Coq D'Or) Toronto, 12/3-
23, no
Slack Trio, Freddie (Encore) Hwd., no
Smith Quartet, Bud (Sarnes) L.A., no
Smith Trio, Johnny (Albert) NYC, h
Smith, Stiff (Nub Hill) Chicago, no
South, Eddie (Airliner) Chicago, no
South Sea Islanders (Piccadilly) Green
Bay, Wis., no
Spanier, Murray (Nick's) NYC, no; (SH-
houette) Chicago, 12/21-1/8, no
Sparr, Paul (Drake) Chicago, h
Stacy, Jess (Hangover) L.A., no
Statton, Bill (Kennwick) Kennewick,
Wash., no
Stylists (Eddie's) San Diego, Calif., no
(Turn to Page 18)

Decca Exec Gets Cordial Welcome



Hollywood—Decca's peripatetic vp, Milton Rackmil, was feted with a cocktail party on a recent visit to the west coast. Here Rackmil, left, poses with some active and prominent members of the Decca recording roster: singer Lina Romay and bandleaders Les Brown and Sonny Burke.

Andrews Gals Hear Clan Bard Sing



Crieff, Scotland—In the little Perthshire village of Crieff, the Andrews Sisters met the Bard of the MacMillan clan, who sang some of his songs to them in Gaelic. The translation of the opening line of the one the Bard is singing above is "Where on earth is there any place more beautiful than the country surrounding Loch Leven?" The girls, from left to right: LaVerne, Maxene, and Patti, thought the Bard's singing a high point of their Highland visit. Lou Levy was also impressed, and optioned 16 of the Bard's ballads.

Early Results In Band Poll

(Jumped from Page 3)

as favorite band. Although Maynard Ferguson and Miles Davis seem well out in front for the trumpet section of the all-star band, Louis Armstrong and Dixie Gillespie are neck and neck for the third chair in that race.

Alto Scrap

There's a good scrap among the alto saxmen, too, with Charlie Parker and Art Pepper fighting it out for the first chair, and Johnny Hodges and Lee Konitz in a hot heat as runners-up.

Although readers vote for only one choice on each instrument, the mythical all-star band is made up of three trumpets, three trombones, two tenor saxes, two alto saxes, with the chairs going to the two or three top winners in each category, as the case may be.

One Each

One winner each is selected in the following classifications: baritone sax, clarinet, piano, drums, bass and guitar, also a girl vocalist, male vocalist, and arranger.

Oscar Peterson and George Shearing are fairly close in the piano race at this point, while Billy Bauer and Chuck Wayne are heading for a photo finish on guitar.

Following is the incomplete tabulation of votes:

FAVORITE BAND	
Stan Kenton	332
Les Brown	243
Duke Ellington	144
Woody Herman	133
Ray Anthony	124
Ralph Flanagan	118
Lionel Hampton	118
Harry James	118
Tommy Dorsey	117
Benny Goodman	117
Jerry Gray	117
Guy Lombardo	117
Elliot Lawrence	117
Tex Beneke	117
Gene Krupa	117
Billy May	117
Benny Dorsey	117
Ted Heath	117
Claude Thornhill	117
(None Under 5 Listed)	
COMBO-INSTRUMENTAL	
George Shearing	300
Red Norvo	67
Big Four	57
Louis Armstrong	46
Dave Brubeck	37
Sam Getz	37
Lennie Tristano	37
Benny Goodman	30
Art Van Damme	23
Johnny Hodges	18
Count Basie	18
Miles Davis	18
Les Paul	18
Muggsy Spanier	17
Red Nichols	17
Phil Phillips	17
Erroll Garner	17
Dave Gibraltair	17
(None Under 5 Listed)	
COMBO-VOCAL	
Mills Brothers	123
Billy Williams	75
Madrenaires	41
Ames Brothers	39
Pied Pipers	36
Pops Coverly	31
Les Spikes	28
Reverend	28
Weavers	23
Four Freshmen	12

Billy Norvas' Upretaria	11
Orioles	10
Diana Sisters	9
Fontaine Sisters	8
Four Knights	8
Skyline	8
Delta Rhythm Boys	7
Dave Lambert	7
Honey Drommers	6
Deep River Boys	5
DeMarco Sisters	5
Merriners	5
(None Under 5 Listed)	

MALE SINGERS—NOT BAND	
Billy Eckstine	294
Ferry Cook	44
Frankie Laine	43
Frank Sinatra	40
Nat Cole	35
Louis Armstrong	32
Big Crosby	29
Mal Yarm	28
Herb Jeffries	21
Tevo Bennett	20
Bill Farrel	20
Tommy Martin	19
Bob Eberly	18
Guy Mitchell	18
Art Lund	17
Dick Haynes	16
Marie Leonard	15
Gordon MacRae	15
(None Under 5 Listed)	

GIRL SINGERS—NOT BAND	
Sarah Vaughan	250
Ella Fitzgerald	129
Doris Day	54
Jane Christy	41
Patricia Page	38
Key Star	29
Peggy Lee	25
Billie Holiday	23
Rosemary Clooney	22
Jeri Southern	21
Toini Arden	12
Mary Ann McCall	12
Dinah Shore	12
Les Wilby	12
Leslie Horne	6
Fran Warren	5
Margaret Whiting	5
(None Under 5 Listed)	

KING OF CORN	
Spike Jones	273
Guy Lombardo	182
Ralph Flanagan	36
Sammy Kaye	36
Vaughn Monroe	18
Red Jangle	18
Les Paul	11
Stan Kenton	9
Freddie Fike	9
George Shearing	6
Stan Freberg	6
Dixie Gillespie	5
Lawrence Walk	5
(None Under 5 Listed)	

ALL-STAR BAND	
TRUMPET	
Maynard Ferguson	188
Miles Davis	124
Louis Armstrong	75
Dixie Gillespie	74
Harry James	41
Ray Eldridge	33
Bobby Hackett	29
Shifty Rogers	26
Charlie Shavers	18
Howard McGhee	15
Ray Anthony	12
Casie Candoli	8
Wild Bill Davison	8
Ziggy Elman	7
Red Rodney	7
Chico Alvarez	6
Randy Brooks	6
Billy Butterfield	6
Harold Baker	5
Doug McMonie	5
Muggsy Spanier	5
(None Under 5 Listed)	

TROMBONE	
Bill Harris	288
Kai Winding	107
Jack Teagarden	73
Milt Bernhart	56
Tommy Dorsey	46
I. I. Johnson	28
Leavay Green	27
Lawrence Brown	15
Ray Sims	15
Bill Russo	11
Milt Mole	10
Frank Rosolino	10
George Brunis	8
Buddy Morrow	8
Tommy Turk	8
Juan Tizol	7
Lou McGarity	7
Willie Dennis	5
(None Under 5 Listed)	

CLARINET	
Buddy DeFrance	310
Benny Goodman	227
Artie Shaw	39
Woody Herman	38
Barney Bigard	19
Jimmy Hamilton	19
Alto West	15
John LaPorta	11
Edmond Hall	9
Herbie Fields	9
PeeWee Russell	5
(None Under 5 Listed)	

PIANO	
Oscar Peterson	148
George Shearing	129
Erroll Garner	55
Lennie Tristano	50
Dud Powell	39
Stan Kenton	36
Art Tatum	29
Teddy Wilson	23
Dave Brubeck	19
Earl Hines	19
Mary Napoleon	18
Nat Cole	18
Ralph Suttles	13
Hank Jones	13
Duke Ellington	10
Frances Taylor	10
Frankie Carle	10
Mel Powell	7
Joe Bushkin	7
Joe Sullivan	7
Stan Freeman	7
Geoff Clarison	6
Lou Levy	6
Billy Taylor	6
(None Under 5 Listed)	

Captain's Dish



Hollywood — All decked out for the Captain's Table, where she opened a three-months-without option stay on Oct. 25, is singer-pianist Marie Shaw. The Captain's lady arrived recently in Hollywood after a 97-week residence in the Panther room in Minneapolis. She's now on option to Paramount pictures, too.

ALTO SAX	
Charlie Parker	181
Art Pepper	165
Johnny Hodges	96
Lee Konitz	80
Willie Smith	18
Jimmy Dorsey	18
Benny Carter	11
Charlie Barnet	10
Herbie Steward	9
Woody Herman	8
Earl Bostic	8
Boots Mussulli	5
Charlie Ventura	5
(None Under 5 Listed)	

TENOR SAX	
Stan Getz	237
Red Rodney	106
Charlie Ventura	52
Coleman Hawkins	49
Lester Young	44
Wido Muses	44
Illinois Jacquet	19
Tex Benake	18
Eddie Miller	18
Dave Pell	15
Doc Cooper	15
Zoot Sims	15
Bud Freeman	12
Sonny Stitt	12
Warne Marsh	12
Ted Moseley	7
Corby Corcoran	7
Herbie Steward	7
Charlie Barnet	7
Don Byas	5
Charlie Parker	5
Boonnie Richman	5
Buddy Wise	5
(None Under 5 Listed)	

BARITONE SAX	
Serge Chaloff	225
Harry Carney	188
Charlie Ventura	70
Gerry Mulligan	67
Bob Gioga	48
Ernie Caceres	29
Butch Stone	29
Leslie Horne	19
Sonny Stitt	19
Leo Parker	5
(None Under 5 Listed)	

CLARINET	
Buddy DeFrance	310
Benny Goodman	227
Artie Shaw	39
Woody Herman	38
Barney Bigard	19
Jimmy Hamilton	19
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Nat Cole	18
Ralph Suttles	13
Hank Jones	13
Duke Ellington	10
Frances Taylor	10
Frankie Carle	10
Mel Powell	7
Joe Bushkin	7
Joe Sullivan	7
Stan Freeman	7
Geoff Clarison	6
Lou Levy	6
Billy Taylor	6
(None Under 5 Listed)	

Where Bands Are Playing

(Jumped from Page 17)

Tatum, Art (Cafe Society) NYC, Oct 12/12, nc
Teasarden, Jack (Royal Room) Hwd., nc
Teter Trio, Jack (White Pub) Milwaukee, nc
Three Bars of Music (Bram Bail) Chicago, nc
Three Flames (Bon Solr) NYC, nc
Three Sharps (Flamingo) Silvis, Ill., nc
Three Steps of Jive (Ranch) Lyons, Ill., nc
Three Sweets (Coronet) Baltimore, nc
Tierney Trio, Wilma (Green Frog) Lake Charles, La., nc
Tobin, Bill (Colony) Waterloo, Ia., In 11/20, nc
Trace, Al (On Tour) McC

GUITAR	
Billy Bauer	191
Chuck Wayne	124
Yal Farlow	97
Les Paul	95
Barney Kessel	24
Laurindo Almeida	23
Oscar Moore	21
Dave Barbour	21
Eddie Condon	20
Irving Ashby	18
Jimmy Raney	17
Yonny Rizzo	17
Ralph Blane	15
Tevo Martell	11
George Van Eps	10
Alvino Rey	10
Nappy Lamare	6
John Collins	6
Sam Palmieri	5
(None Under 5 Listed)	

BASS	
Eddie Sotomski	210
Ray Brown	113
Chubby Jackson	70
Sammy Davis	68
Charlie Mingus	36
Bob Haggart	36
Slam Stewart	30
Don Bagley	15
Wendell Marshall	15
Pops Foster	10
Red Mitchell	10
Arvell Shaw	10
Curly Russell	10
Tommy Pettor	10
Red Wooley	6
Arnold Fishkin	6
(None Under 5 Listed)	

DRUMS	
Shelly Manne	203
Gene Krupa	117
Louis Bellson	81
Buddy Rich	80
Max Roach	80
Don Lamond	38
Sam Jones	38
Donal Best	22
Chick Eney	19
Chick Spearing	19
Senay Igoo	17
Ray McKinley	17
George Wettling	17
Ray Buduc	17
Art Blakey	16
(None Under 5 Listed)	

MISCELLANEOUS INSTRUMENT	
Terry Gibbs	199
Red Norvo	160
Lionel Hampton	85
Art Van Damme	85
Milt Jackson	24
Don Elliott	21
Sidney Bechet	19
Oscar Pettiford	19
Marge Hyman	12
Dick Contino	9
Jack Costanzo	9
Charlie Ventura	7
Florida Zebach	7
Eddie South	5
Joe Venuti	5
(None Under 5 Listed)	

ARRANGER	
Pete Rugolo	228
Ralph Burns	68
Ernie Caceres	67
Neal Hart	48
Shifty Rogers	47
Billy Strayhorn	35
Duke Ellington	31
Jerry Grey	22
Eddie Sauter	18
Gerry Mulligan	18
Frank Condon	13
Fletcher Henderson	12
Ralph Flanagan	12
Lennie Tristano	10
Johnny Richards	9
Bill Russo	9
Todd Cameron	7
Billy May	6
Louis Bellson	6
(None Under 5 Listed)	

MALE SINGER—WITH BAND	
Jay Johnson	179
Al Hibbler	57
Tommy Mercer	29
Arthur Prysock	28
Harry Prime	25
Joe Tucker	22
Tommy Alamo	12
Remmie DeLuville	10
Frankie Lester	10
Butch Stone	7
Johnny Amoros	6
Kenny Gardner	6
(None Under 5 Listed)	

GIRL SINGERS—WITH BAND	
Lucy Ann Polk	130
Reasland Patton	32
Dolly Houston	17
Barbara Benson	10
Frances Taylor	10
Ella Johnson	10
Frances Wayne	9
Velma Middleton	9
Nancy Reed	8
Ernie Caceres	8
Shelby Davis	8
Pat O'Connor	6
Peggy King	5
(None Under 5 Listed)	

Trimarkle, Dom (Roosevelt) Pittsburgh, h
Troup Trio, Bobby (Cafe Gala) Hwd., nc
Tucker, Jimmy (Broadmoor) Colorado Springs, h
Tunemixers (Theater) Oakland, Calif., Out 1/29, nc
Two Beaux & a Peep (Tic Toe Tap) Sheboygan, Wis., Out 11/18, nc
Two Clefs (Marine Grill) Aurora, Ill., Out 11/26, r

Velvetones (Chicago) Chicago, h
Ventura, Ben (Emil's) Mt. Ephraim, N.J., nc
Vincent, Bob (Alexandria) Newport, Ky., nc
Vesely, Ted (TomTom) L.A., nc

Washington, Booker (Bee Hive) Chicago, nc
Watson, Dudley (43 Club) Sunnyside, L.I., N.Y., nc
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) Chesney, Wyo., nc
Wilson, Teddy (Embers) NYC, 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's) 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

Singles

Arden, Toni (Mocambo) Hwd., In 11/20, nc
Armstrong, Lil (Nob Hill) Chicago, nc
Bauer, Bonnie (Capitol) Washington, D.C., In 11/18, t
Baum, Surt (Aubia Kaha) San Francisco, nc
Beard, Kaye (Blue Angel) NYC, nc
Berner, Bill (Dupont) Chicago, Out 1/6, NYC, nc
Barron, Leigh (Steak House) Chicago, r
Beaumont, Harry (Village Vanguard) NYC, nc
Bennett, Tony (Chicago) Chicago, In 11/23, nc
Bold, Dave (Town Casino) Chicago, nc
Downman, Jimmy (Harms) Rockford, Ill., nc
Clary, Robert (Cafe Gala) Hwd., nc
Cole, Nat (Tiffany) L.A., 12/27-1/14, nc; (Tiffany) Philadelphia, 1/28-2/3, nc
Countryman, Lee (Hangover) San Francisco, nc
Dudley, Clarence "Mop" (511 Club) Baltimore, nc
Eckstine, Billy (On Tour) WMA
Fay, Romelle (Elwell) Las Vegas, h
Fitzgerald, Ella (Riverdale) Reno, 11/29-12/12, h; (Tiffany) L.A., 12/14-24, nc
Flowers, Pat (Riker's) Detroit, nc
Freeman, Stan (Blue Angel) NYC, nc
Frye, Don (Jimmy Ryan's) NYC, nc
Gibson, Harry (The Hipster (Sax When) San Francisco, nc
Gomez, Vicente (La Zambra) NYC, nc
Greco, Buddy (Jimmy's Glass Bar) Edwardsville, Pa., Out 11/18, cl; (Moe's Main St.) Cleveland, 11/26-12/2, nc
Gries, Buddy (Airliner) Chicago, nc
Griffin, Ken (Colony) Pekin, Ill., 11/21-12/2, nc; (Steak House) Ottawa, Ill., 12/6-16, nc; (Basili's) Kokomo, Ind., 12/17-22, nc
Gross, Walter (Mike Lyman's) Hwd., nc
Hamilton, Sam (Byline) NYC, nc
Harper, Ernie (Streamliner)

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Jazz Sessions Return To Wisconsin Wilderness



Milwaukee—Live jam sessions returned to southern Wisconsin with the opening of Judd's, a bar and restaurant on Highway 18 midway between Milwaukee and Madison. Jazz—mostly modern—is featured in three-hour sessions on Tuesday nights. At one of them, participants were (left to right above): Al Peterson, trumpet; Artie Beecher, bongos; Eddie Stein, drums; Cy Tellefson, guitar; Dave Mack, bass; Cy Gordon, trombone, and Gordie Kemmeter, tenor. These men are alumni of such bands as Skitch Henderson, Tony Pastor, Clyde McCoy, and Charlie Fisk. (Photo by Donald L. Heitemann)

Korea Next For Joe Roland Fits Well, Is Happy In Shearing Unit

New York—Oscar Pettiford and his all-star modern jazz combo, which enjoyed a resounding success in its recent USO cross-country tour of army bases, left Nov. 5 for a longer and more distant trip—to Korea and Japan.

Idea for the formation of a jazz group for this type of work was conceived by Dr. Gerard Rosen, a dentist in East Orange, N. J., and Milton Baugher, president of a chain of ladies' apparel shops in Jersey.

Both ardent jazz fans, they helped to line up the unit and sell the plan to USO. As a result of the hit scored by their idea, they will probably organize other

Seattle—Joe Roland, recent vibes addition to the George Shearing quintet, says he really is making it with the group. At the near capacity concert here during October, he showed an assurance and facility that set nicely with the crowd.

Joe, who replaced Don Elliott, had been with the unit only a month. He previously guided an experiment in New York, using his vibes with a string group. It was ill-fated; not enough gigs turned up to keep the unit a unit.

Biggest Problem Mastering the exacting repertoire was Joe's biggest problem in joining the Shearing five. He was given two weeks to prepare himself. John Levy gave him 12 of George's records and Joe spent the two weeks going over and over those 24 sides.

He joined the group on their opening night in Philadelphia, without a rehearsal, and things have been copacetic ever since.

Other Factors The lack of opportunity for extended solo work doesn't seem to drag him as much as one might think. Although he would prefer more, too many other factors outweigh the objection. Not the least of which factors is money.

Furthermore, says the contented Joe, he has one of the few jobs in the business where all important sides of the question are happily solved—musical, financial, and commercial. Joe Roland thinks he is a lucky guy and it would be difficult to say otherwise. —Phyllis Richards

Minot Jazzfans Love That Fog!



Minot, N. D.—"To hear jazz performed by men of the caliber of those in the Oscar Pettiford unit was out here... well, that is just unheard of," bubbled KCJB disc jockey (and former professional trumpeter) Johnny Undaeth when Pettiford's All-Stars played a recent show here on their USO camp tour. Bad weather delayed their departure, so the troupe put on a free jazz concert at the high school auditorium. Still stranded the next day, they came up to KCJB and put on another jam session for radio listeners. From left to right above are Pettiford, bass; Undaeth, trumpet; Howard McGhee, trumpet; Charlie Rice, drums; J. J. Johnson, trombone; Budd Johnson, tenor, and Clifton Best, guitar. The Pettiford unit, with the exception of tenorist Johnson, will soon be going to Korea and Japan for the USO.

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Race Bias Rears Head Again

DOWN BEAT



**Prado Bus
Crashes;
One Killed**

(See Page 1)



**Buddy Rich
Leaves
Big Four**

(See Page 3)



**Bouquet
To Sweden**

(See Page 2)



On The Cover
Patti Page



Through their music series of 2000-2001, the band released their first album, "The Sound of Silence".