

AFM Bars Shaw Wax Date In G.B.; No Reason Given

New York—Artie Shaw arrived back here Nov. 11, after two months in England—but his mission was unfulfilled. Artie sailed Aug. 30 owing Decca 18 sides, which he planned to cut in England using a big orchestra with strings and woodwinds. British sidemen scale being about one-third of the American fee, this would have represented a saving of thousands of dollars, even after deducting his round-trip fare.

Stopped It

However, the AFM put thumb down on the plan, and to Artie's consternation he was informed by his attorney that he had made the 8000-mile jaunt for nothing.

"We have no quarrel with the AFM," said Andrew Weinberger, Shaw's lawyer for many years. "However, it does seem a pity that this decision was made more or less retroactively in Artie's case." "All I know is, I couldn't make the seasons," Artie told the *Beat*. "I haven't talked to anyone at the Federation yet. They let Camarata do it, and they let Dave Rose do it, so I still don't understand why they stopped me."

Wonder Who

Asked whether a grudge-bearing musician here might have spiked the project, Artie said it was more probable that some chauvinistic, Britain-for-the-British member of England's union might have been to blame, despite the employment Shaw would have created for British musicians.

"Do you think Decca will still pay for your trip?" we asked. "I don't know. There's a dispute going on about that right now. Incidentally, I may go back to England in January anyway, to make some documentary films. No, that wouldn't involve any playing."

Can't See It

A Decca representative, speaking unofficially, pointed out to this reporter that many industries, notably the Hollywood movie outfits, send American artists over to England to use up money that the companies have frozen there, and that evidently Petrillo does not see eye to eye with the U.S. government about the desirability of recovering these funds.

"Vic Schoen did a date over there with the Andrews Sisters only a couple of months ago," the Decca rep added. "Artie just happened to be the victim when they decided to clamp down."

At presstime the argument was still going on, Artie was irrevocably back in the United States—and he still owed Decca 18 sides.

—Len

Nat Brusiloff, Violinist, Dies

New York—Nat Brusiloff, 47, violinist and conductor, died Nov. 8 in Larchmont, N.Y.

Born in Russia, Brusiloff was a prodigy from the age of 5, when he made his concert debut in Baltimore. At 14 he was playing with the Baltimore Symphony.

Coming to New York in 1927, he became concertmaster of the Paramount theater. From 1929 to 1933 he was a house conductor at CBS, leading the band on the Kate Smith, Morton Downey, Bing Crosby, and other top shows.

After that, Brusiloff was with WMCA for some years, and until a few months before his death he had been active in television.

Down Beat covers the music news from coast to coast.

Anthony Bus Crashes, Band Still Makes Portland Date

Portland, Ore.—Diminutive trumpeter Ray Anthony and band fought through a heavy fog to begin their recent one-nighter at Jantzen Beach ballroom here 15 minutes late. Withal, the audience was delighted. As a leader, the man blends instrumental proficiency and a delicate sense of showmanship. The band, an obvious commercial entity, was just that.

Production Cut On Juke Boxes

New York—The juke box industry may be facing tougher times. The NPA (National Production Authority) notified it recently that materials will be heavily curtailed after New Year's.

At a meeting with industry representatives, NPA announced the leading manufacturers will have to share half the steel and aluminum, and one-seventh of the copper they used before Korea.

There are now about 400,000 juke boxes operating throughout the U.S. and about 45,000 will have been manufactured during the year by Dec. 31.

In spite of the fact that certain sidemen resembled linemen after the USC-Cal. game (result of a bus accident 10 days before), everybody blew . . . a little like Miller, Flanagan, Gray, et al . . . but blew, nonetheless. The accident occurred about 45 miles out of Provo, Utah, when the band bus broke a tie rod, skipped a ditch, and wound up on another highway, parallel to the first.

Injuries

Jimmy Schneider suffered a broken nose and Tommy Mercer was bedded with a leg injury.

The band, which pulled 3,500 to Jantzen, opens December 17 at NYC's Statler for six weeks.

Personnel

Personnel of the group as of writing: reeds—Bob Hardaway, Jimmy Schneider, Earl Bergman, Billy Uselton, and Leo Anthony; trombones—Dick Reynolds, Tom Oblak, Kenny Trimble, and Eddie Butterfield; trumpets—Woody Fansler, Bruce Brukert, Jack Laubach, and Marty White; rhythm—Archie Freeman, drums, and Buddy Savarise, piano. Vocals by Gloria Craig and Tommy Mercer.

Anthony pulled a Hampton with *The Saints Go Marching In* during which the band parades through the crowd. Reviving the 1940 custom of watching, rather than dancing, the crowd raved over Ray's version of *Slaughter on Tenth Avenue*.

—Ted Hallock

New York Gets New Dixie Club

New York—A new Dixieland jazz spot opened last month on the site of the old 181 club on Second avenue.

Known as Le Jazz club, it features a combo led by Max Kaminsky, with Munn Ware, trombone; Billy Woods, clarinet; Sherman Edwards, piano; Jack Fay, bass, and Kansas Fields, drums.

Cliff Jackson, who recently left Cafe Society after a 13-year stay, is the intermission pianist.

Norvo Dropped From TV; Hassel Begins

New York—Associated Booking Corp. was reported steamed up at the replacement of the Red Norvo trio by a new group on the Mel Torme TV show. An airing of the hassel before union officials was scheduled at presstime.

When the show was resumed as a black-and-white production, two weeks after the dropping of Mel's and all other color TV programs, it featured a new outfit under the name of Al Pellegrini, Mel's pianist, who doubles on clarinet.

Others in the combo are Terry Gibbs on vibes and drums; Don Elliott on mellophone and vibes; Hal McKusack, clarinet, alto, and tenor; Kenny O'Brien, bass, and, in his spare time, Mel Torme on drums.

The Mello-Larks and Kaye Ballard have been added as regulars on the show, heard daily at 3:30 p.m. over WCBS-TV.

Got Bopped

Band Won't Play Jazz, Fight Starts, Law Wins

San Pablo—There was a free-for-all between jazz and hillbilly in this little town on San Francisco Bay on Armistice Day.

Willie Rowell, 25, of Walnut Creek leads a four-piece western band at the Blue Bird inn. The patrons tired of a constant diet of *Black Strap Molasses and Wheat Germ Bread* and asked for a little jazz.

Rowell wasn't giving out with any.

So they petitioned the gentleman who owned the joint. He remonstrated with Rowell, finally slapped

him, and was knocked off the bandstand for his presumption.

The proprietor wasn't a man to give up easily. He went for reinforcements in the person of his wife.

She held the bandleader while the owner clouted him with a chair. The band stopped the fight and took Rowell to the Permanente hospital where seven stitches were taken in his lips. (He's a guitar player.)

Later, Rowell returned with the law and had the owner arrested.

Ray Airs His Top Dance Crew On Pacific Coast



Portland, Ore.—Ray Anthony's band, shown in toto in the top photo, is composed of (left to right): trombones—Eddie Butterfield, Kenny Trimble, Tom Oblak, and Dick Reynolds; trumpets—Woody Fansler, Bruce Brukert, Jack Laubach, and Marty White; reeds—Jimmy Schneider, Bob Hardaway, Earl Bergman, Billy Uselton, and Leo Anthony. Pianist is Buddy Savarise. Trumpeter Anthony looks as if he's

going to take off into the air at any moment, and dig that sad look saxist Schneider is displaying behind his court plaster. Schneider, who was injured in an auto accident 10 days before, shows up again in the lower picture, at the far left. Others, in the usual order, are Anthony and vocalists Tommy Mercer and Gloria Craig. We get a close-up view of Gloria at the right.

Prolific Writer Romberg Dies

New York—Sigmund Romberg, noted composer and conductor, died Nov. 9, in his room at the Ritz Tower hotel here, of a cerebral hemorrhage.

Romberg had been apparently in good health and was working on a new show. His wife, Lillian, and other relatives were with him when he died.

Born in Nagy Kanitza, Hungary, in July, 1887, Romberg came to this country in 1909 after serving two years in the Austrian army. At first he worked in a pencil factory, later finding outlets for the extensive musical talents that had made him a successful composer while in his teens.

A member of ASCAP since 1917 and a director from 1930 to 1939, Romberg was famous in this country for the last 30 years, his first big hit having been *Blossom Time*. He is said to have written 79 operettas and some 2,000 songs.

Some of his outstanding successes were *The Student Prince*, *The Desert Song*, *New Moon*, and *Rosalie*. Among his best known songs are *Lover, Come Back to Me*, *When I Grow Too Old to Dream*, and *One Alone*.

Spike Jones On The Cover

Getting into the spirit of the islands on the cover of this issue is our No. 1 musical deprecator, Spike Jones. The photo was taken in Honolulu when the Jones revue played the state fair in Hawaii and the beauties posing with the maestro are Eddie Kop and Joyce Tauai. Spike and his gang are touring Texas and the southwest currently, planning and rehearsing their next NBC television show, which will be from the El Capitan theater in Hollywood at 8 p.m. (EST) on Saturday night, Jan. 12.



(Photo by Bill Gottlieb)
Sidney Bechet (circa 1950).



Sidney Bechet (circa 1940).

Sid Bechet Has Led Long, Colorful Life As Jazzman

(Ed. Note: Sidney Bechet is the 24th musician to be profiled in Down Beat's Bouquets to the Living series.)

By GEORGE HOFFER

Chicago—"This man Bechet could be elected Mayor of Paris tomorrow if he wanted to run. Crowds actually follow him in the streets. Why, I was never so amazed in all my life to find a countryman of mine virtually the toast of France, and I had hardly ever heard of him. It was so embarrassing in French society not to know all about this fabulous musician.

"Right here and now I'm going to learn something about jazz. Please give me all the Sidney Bechet records you have." This was spoken by a Chicago society matron in a music shop after spending the summer of 1950 in Paris.

Sidney Bechet, New Orleans-born jazz pioneer, owns a villa outside Paris at 8 Rue Pierre-Brassollette Grigny, where he has been working on his autobiography. He feels a need for a true explanation of jazz music, the history of which has been simultaneous to his own life span, but derivations of which he has traced back to his grandfather's time.

He says a better understanding of jazz is required, since the critics have gotten it all tied up with houses of ill repute. He wants to explain why people who hate jazz pat their feet when they hear it.

Wrote Ballet

Originally Sidney's work was finished in the form of a ballet in which jazz was depicted as a feeling. The strength of this feeling was enhanced by visual appreciation. The ballet was once accepted for pro-

duction but Sidney did not like the way it was to be done, so he took it away, and now plans to complete it in book form. His new format will include the many original numbers he composed for the ballet.

His new tentative publisher advised him to put more names in the book, as every name mentioned means another copy sold. When he returns to Paris after his current American tour he will revise the text to include more names and tell the story of his recent marriage.

Bechet, like Armstrong, has become legendary during his lifetime. He has had one of the most fabulous and colorful careers of any jazz musician living or dead. His great reputation was made as a leader of a long line of New Orleans clarinetists, but today is world renowned as the virtuoso of the soprano saxophone, an instrument he alone features.

Whole Band

When Sidney sings out on his soprano he is a whole band by himself. His New Orleans clarinet style with long, slow, melodic phrases is combined with a fast trumpet lead effect when using the heavier-voiced soprano. He effectively adapts his chosen instrument to fine blues playing, making full use of its range and contrasts of tone between low and high register. Bechet possesses a truly "hot" intonation and an intense vibrato.

Any soloist who dares to get entangled in a "carving contest" with Sidney is in for a frustrating disappointment. This happened a couple of years ago at the Paris Jazz Festival when bopper Charlie Parker, the great alto soloist, got involved in trading choruses with Bechet. Even if the Parisian crowd hadn't been on the Dixie side, Bird would have had considerable difficulty in matching the vibrant avalanche of exciting sound Bechet is capable of putting down when aroused.

Bunk Johnson once worked a week with Sidney in Boston, an association that ended abruptly when Bunk, tired of Sidney outblowing him, remarked, "Hey, Papa, put that sewer pipe down and let me blow awhile."

One-Man Feat

As stated above, Bechet is a band by himself, a fact that he once literally illustrated when engineer John Reid, then at RCA Victor, worked out a one-man-band record where Sidney played clarinet, soprano, tenor, piano, bass, and drums.

The sides, *Blues of Bechet* and *The Sheik of Araby*, on Victor 27485, demonstrate the versatility

of the self-taught genius. It was accomplished by using a pair of earphones and adding one instrument to the others while listening to playbacks of the previous recordings until the whole thing was together.

Bechet's interest in the soprano sax dates way back to 1919, when he was playing clarinet accompanied by the late great Tony Jackson on piano at Chicago's Pelin. One day he heard a record of *Bull Frog Blues* by the Six Brothers, a saxophone sextet. One of the saxes included was a soprano and Sidney became interested in the powerful tone coming from the instrument.

A short time later he saw a curved soprano in a pawnshop window and bought it. He was sorely disappointed with it, for after a couple of weeks of experimenting with the horn he was unable to get any volume or tone out of it. The horn was soon returned to the hockshop; he realized later it was defective.

Had One Made

Later in the year while with W. Marion Cook's concert orchestra in London, he had a straight soprano made up to his special order. He was delighted with the resulting full, round tone, and its power and volume in the low register compared with thinness of the clarinet. He felt much more familiar with the new horn and from that point on he favored it until today he plays it exclusively.

He performed in Chicago last September on an old American horn but recently in Paris he was presented with a new French make. This latter horn has had to be cut down three times so far as the pitch has not been to Sidney's liking.

Sidney was born in the Creole section of New Orleans on May 14, 1897. He is, therefore, a contemporary of Louis Armstrong and Zutty Singleton. Due to his early start in music, the jazz historians have written

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Marvin Ash OK After Collapse

Hollywood—Marvin Ash, pianist with the new Royal room band headlined by Jack Teagarden, collapsed on the opening night as he prepared to mount the stand for the first number with what was first feared to be a heart attack. He was ready to leave the hospital at writing, however, and was expected to be back on the job by Nov. 13.

Doctors said there was no sign of a heart ailment and that he seemed to have been the victim of nervous exhaustion.

Jess Stacy, who was on hand for the opening of the new band as a guest, took over the piano for Ash on the opening night. Norma Teagarden and others subbed for him until his return. Stacy also took Ash's place temporarily on his KFI-TV show, *The Truth About Dixie*.

Musicians Held On Dope Charge

New York—Danny Constable and Bill Mullins of the Claude Thornhill orchestra were arrested just across the river from here recently, held with illegal possession of narcotics.

Mullins was acquitted, but Constable was being held in \$1,000 bail at presstime pending action by a grand jury.

Both musicians were picked up as their car approached an entrance to the Lincoln tunnel on the Jersey side. Police said they found a small paper bag and a bottle of pills, each containing dope, in a trumpet case in the car.

Same Night

'JATP' Wins In Houston Tussle With 'Big Show'

Houston—The opening date of the long-heralded MGM production *An American in Paris* at the local Loew's was moved up to avoid competition—mammoth competition from the Ellington-Cole-Vaughan "Big Show" at the Auditorium and *JATP* at the Music Hall, both playing town the same night (Oct. 30),

both giving two shows, both costing the other money.

Norman Granz had originally set *JATP* for Oct. 31 but was forced to move it back a day to avoid the Shrine Circus opening (in the adjoining Coliseum) which would have meant prohibitive traffic and crowd jams. Also, Granz, who didn't learn of the Ellington date until a few weeks prior to the engagement, felt he would come out better on the same night than taking the "leavings" the following evening.

Both Drew

As it turned out, both shows drew beyond expectations. For the third consecutive year *JATP* for its two performances drew, roundly, 4,000, while Ellington and company (in the larger hall) brought out 6,000 patrons. An estimated 1,500 persons attended both.

Although *JATP* was able to write up Houston in black ink, the other high-budget variety package lost a fistful for the local promoter, Ted Roggen, who had agreed to a \$7,000 guarantee (after it had been turned down locally at \$5,000).

Not Best

With state and federal taxes eating up 30 percent of the gross and advertising and other expenses running the total cost beyond \$8,000, Roggen's proposition would have been a close shave under the best of conditions. *JATP* playing four blocks down the street certainly doesn't constitute the best of conditions.

The two groups went on to play San Antonio a day apart and Dallas two days apart.

—Mack McCormick

New York—Vibist Teddy Cohen opened with his trio at Teddy's club here recently, replacing Barbara Carroll's unit. Styled along the lines of the Red Norvo trio, Cohen has Don Roberts on guitar and Kenny O'Brien, bass.

Frankie And Ava Making Plans



(Aime Photo)

New York—Couple of months ago, in August to be exact, this photo of singer Frank Sinatra and actress Ava Gardner was taken in Reno. The hot-eyed, beaming Mr. S. still was encumbered with both a mustache and a wife at that time. He's lost both since then, but acquired a second mate in the person of Miss Gardner. They were married in the West Germantown section of Philadelphia on Nov. 7, in the home of Mr. and Mrs. Lester Sacks. Record exec Manie Sacks gave the bride away, while a small group of friends and family attended.

Sidney With Clary, Rex And Earl



Chicago—Although this issue's Bouquet subject, Sidney Bechet, can usually be heard playing the soprano saxophone, he has used the clarinet both on recordings and jobs. Here, in an old Ray Rising photo, the grizzled Sidney is seen with trumpeter Rex Stewart and pianist Earl Hines. Bechet has worked or jammed with almost all of the top jazzmen, and has even influenced such modernists as Charlie Parker, who shared top billing with Sidney at a Paris jazz festival a couple of years ago.

Record Vote Assured As Band Poll Nears Finish

Chicago—Down Beat's 15th annual band poll was romping into the home stretch as we went to press with this issue, the last before tabulation and announcement of the final winners. One week remained before deadline on the ballots, which were continuing to pour in, as were the coupons for blank ballots.

Two facts were manifest at this point in the voting. General interest in the poll seems to be higher than ever before, as evidenced by the heavier volume of ballots, already in excess of the total cast in any previous poll. And the tallies are more evenly spread in all divisions, with half a dozen candidates grouped at the head in each race, in contrast to two or three in other years.

No drastic changes in positions were evident with this tabulation. Duke Ellington strengthened his lead over Woody Herman in the third favorite band spot, Les Brown, in second place, crept closer to the leader, Stan Kenton.

Les Paul jumped to within two votes of Billy Bauer in the guitar contest, trailed by Chuck Wayne and Tal Farlow. Benny Goodman is within shouting distance of Buddy DeFranco, who has been winning the clarinet race by much larger margins. Dizzy Gillespie passed Louis Armstrong to follow Maynard Ferguson and Miles Davis on trumpet, but only by 10 votes.

While many of the contestants seemed to be consolidating their positions, none of the standings in (Turn to Page 12)

Lee To GAC



New York—Singer Lee Wiley, well known to enthusiasts of the real jazz and its subsequent Chicago and Greenwich Village aberrations, has recently been signed to a new booking contract by General Artists Corporation.

Serge Seeks Action Again After Two Years In Boston

By NAT HENTOFF

Boston—Serge Chaloff is ready to return to the main scene of action. Serge, the first baritone saxist to create an individual, influential style since Harry Carney, has completed what may turn out to have been the two most important years in his musical career.

Serge has been in and near Boston since 1949, playing, studying, and revising his entire attitude toward jazz and his horn. He's also been married and has a daughter, Linda Jean, a little over a month old.

'Better Than Ever'

"And yet," Serge bridled in a recent conversation, "some New York critic had the nerve to write that because I hadn't been in New York for a long time, I probably wasn't playing well any more. Is that his only criterion for musicianship—playing in New York? Actually, I'm playing better now than I ever have."

"I needed a rest. I'd been on the road with Woody for four years, and another six before that. And my family's here; I hadn't seen them for a long time." The Chaloffs may well be Boston's most musical family. Serge's mother, Margaret, teaches at the Boston university School of Music, and his father heads the Chaloff School of Music.

"Another thing I needed," Serge continued, "was to get away from the big band scene. For example, playing in a section, you never get a chance to know many tunes thoroughly. Last summer, I had a relaxed small combo at Hyannis, and I must have learned sometimes as many as five or six new tunes a day. People would ask me for something, and if I didn't know it, I learned it."

More Melodic

"Working with small groups again also gave me a chance to reexamine my whole approach to the horn. I'm much more melodic than I used to be. I've gotten away from the meaningless fast passages, the technical fireworks that don't really mean anything."

"I've added more color, more

had given the case a rather heavy play on the arrest of the couple and the start of the trial, tucked away the outcome on back pages.

On Road

The day after the "trial" closed, Pete and his band took off for Denver, where they were scheduled to open what ABC office says will be a six-month tour of major cities with a two-week stand at the Zanzabar.

With Pete when the unit departed were Hugh Allison, drums; Skippy Anderson, piano; Lennie Esterdahl, banjo; Willie Martinez, clarinet, and Kolly Furnas, trombone.

Garner Signs Exclusive Wax, Booking Pacts

New York—The elusive Erroll Garner has become the exclusive Erroll Garner. The pianist has signed an exclusive term contract with the Gale agency, which has been handling his bookings for the last two years on a freelance basis.

Although Garner reportedly is from Pittsburgh, he evidences signs of being from Missouri—he had to be convinced during a two-year period that the Gale office was right for him. Likewise, when he recently signed an exclusive with Columbia records, the pact followed a 15-month season-by-season kind of arrangement with Columbia.

On Nov. 26 he began a week at the Celebrity club in Providence. On Dec. 3 he moves to the Rendezvous room in Philadelphia for one week, then back to New York, to Cafe Society, starting Dec. 13 for a month.

when I left Woody. The voicing you can get with trombone and baritone is an exciting sound and a big one.

Young Pianist

"And I'd like to bring with me an amazingly mature young pianist from here. His name is Dick Twardzik. He's only 21, and he's been working with me at Primo's in Lynn.

"That's the drag about New England. There are quite a few brilliant musicians, but they rarely get a chance to show what they can do. There's Joe MacDonald, the drummer who was with Flip on the road last year. A tremendous trumpet player, Joe Gordon, and a trombonist I'd like to use, Mert Goodspeed, sort of a combination of Earl Swope and Bill Harris, but with his own style.

"I'd also like to start making records again. I have a date coming up, and the last sides I made some months ago were recently issued on Mercer. I usually don't like much of what I do on records, but I think Bopscotch and Chick-asaw on that date came out pretty well. Of the ones with Woody, I guess I liked *That's Right* the best.

Why?

"One thing hasn't changed in the last two years," Serge grinned. "People still ask me why I play the baritone. I took it up, for one thing, because I liked the tone and heard how creatively Harry Carney used it and also because everybody else was starting on tenor or alto.

"People still seem to think it a cumbersome, awkward instrument. It isn't. It's as easy to work with as any horn. In a section, the most interesting parts are for lead alto and baritone. On solo, you can wail with it, play cool, do anything. It's an extremely expressive instrument, but like any other, it takes years of study and practice.

"That leads me into a chief gripe. I suppose it may get me into trouble, but I don't care any more. A lot of other musicians as well as myself are pretty dragged at the state of jazz criticism. From what I read of their work, 99 per cent of the critics don't know what they're writing about. A man spends 10 or 15 years learning his horn, and someone who can't read note one puts him down without knowing what's happening.

Not All

"They're not all like that. I respect Feather and a few others, but I think every critic, if he's going to call himself one, should know how to play some instrument." (Turn to Page 5)



Serge Chaloff

flexibility to my work, and like a lot of modern guys, I've gone back, if you want to call it that, to swing. I mean, I'm certainly still with all the advances in harmonic and melodic conception, but I realize we have to swing more than we used to. That's why there'll always be a Basie. If a man doesn't swing, then all the technique in the world won't help him play jazz.

Time to Move

"But now it's time to move. A modern musician can't make it in New England. Let me give you an example. Last year I organized a group—two violins, two violas, a cello, trombone, trumpet, tenor, baritone, and three rhythm. We spent six weeks rehearsing and I put \$600 of my own money into special arrangements by Nat Pierce, Sonny Truitt, and some of the other first-rate modern writers.

"So we played two dates. You know what the booking office said? 'Why waste money on special arrangements, special sounds? Get a bunch of stocks and we'll book you.'

"So now I'd like to get a quintet going, hit Birdland, and then maybe move over the country. Three rhythm, myself, and a trombone. I already have a fine book for that instrumentation. Shorty Rogers wrote it for me

Daily Child-Neglect Case Is Tossed Out Of Court

Hollywood—A misdemeanor child neglect charge filed against cornet player Pete Daily and his wife Faye, following a fire at their home in North Hollywood and on the contention that their children were without proper care during their absence, was tossed out of court by Municipal Judge Leroy Dawson on grounds of insufficient evidence.

The case did not even get to the jury, and Pete's attorney, Clair Eberhard, was not called upon to present the defense.

He had planned to put the Daily's oldest daughter, Patricia, who is almost 16, on the stand to establish her competency. She was taking care of the kids (they have six), when the fire broke out.

A Laugh

Courtroom got a laugh as Eberhard, during preliminary question-

ing of jurors asked this question: "Would you say that the profession of a musician is an honorable one—as honorable, for example, as that of an attorney?"

Eberhard did a double take but grinned as one juror answered: "More so!"

Happy

The Dailys, who said that they had insisted on seeing the case brought to trial, rather than plead guilty to a minor charge, as the only means of being cleared, were obviously happy with the outcome. As usual, the local press, which

Oscar Moore Will Not Leave The Three Blazers, Says Mgr.

Portland, Ore.—According to Ben McManus, the manager of Johnny Moore's Three Blazers, guitarist Oscar Moore will definitely not join pianist Oscar Peterson's trio now or in the near future. The merger of Oscars was announced erroneously in the Nov. 2 Beat.

Caught during a one-niter at McElroy's ballroom here, McManus said: "Oscar Moore has not planned, nor is he planning a change, now or at a future date. He will continue in his featured position with the Blazers." McManus was sore about the earlier piece announcing Moore's departure from the fold.

The Blazers opened Nov. 16 at Washington's Howard theater, after which a string of southern one-niters was scheduled.

—Ted Hallock



Portland, Ore.—Despite the recent announcement in the Beat that guitarist Oscar Moore would leave brother Johnny's Blazers for a berth with the Oscar Peterson trio, Johnny's still holding on to his Oscar. Other members of the unit, which made a one-niter stop here not long ago, are (left to right) Lex Nelson, piano; Bob Brady, drums; J. Moore, guitar and leader; Eddie Williams, bass; O. Moore, guitar, and Eddie Davis, tenor.

April Is All Over This Winter



Hollywood—Now doing her first string of personal appearances, the *I'm in Love Again* girl, April Stevens, is booked without a break well into January. April is managed by the team of Gabbe, Lutz, & Heller and Sam Lutz, who admits his ego got the best of him, is shown with his pretty property in the photo above. The singer recently closed a date at the Chase hotel in St. Louis, and is now at the Oriental theater in Chicago. She opens Dec. 17 for a week at the Copa club in Pittsburgh, and follows with engagements at the Town Casino, Buffalo; Chubby's, West Collingswood, N. J., and the Capitol theater in Washington, D. C.

It Was A Scramble At First, But Heathertones Now Settled On TV

By RIA A. NICCOLI

New York—Touring the out-of-town circuit can be very educational, both in a practical way like learning how to cook cabbage seven different ways, and in a business way like insisting by contract on keeping an act name. If this sounds like gibberish, it unscrambles this way—the enlightened ones are the four Heathertones who, before their current cushioned existence on the daytime Bert Parks TV show, were harassed by the stresses and strains of one-niters and had hookups.

Explaining the culinary phase of our introduction, it seems that when the girls were on their own and barely keeping body and voice together in a joint in Jersey, Bix Brent, one of the litting lovelies, came to intimate terms with the cheap, lowly cabbage. A girl of ingenuity, she was able to serve up this humble vegetable in the aforementioned seven ways.

Multiple Changes

As for the act name; at different times in their collective career the girls sang under new names, being among other things the Bell Notes and the Daydreamers. However, each time the name was changed, the unhappy quartet had to start all over again, because nobody knew them. So, when they finally joined Ray Heatherton's band as the "Heathertones," they asked to keep the name.

The four girls—Jean Swain, Marianne McCormick, Nancy Overton-nee Swain, and Bix Brent—started their music career with solid classical backgrounds. Nancy studied composition, the Irish harp (honestly!), and flute; Jean studied cello and composition, and Bix studied composition and piano. The fourth member at the time was Pauli Bryson, who also studied at Juilliard.

Tucker Audition

All the girls used to sing in different amateur quartets till they discovered that their voices blended well enough together to make that the permanent group. As amateurs they auditioned for Tommy Tucker and were told to go home and pack and meet the band at McKeesport, Pa. Things moved fast after that, with a series of one-niters, a stint at the Palladium in Hollywood, and a movie short.

In Hollywood, Pauli left and Ellie Decker took her place and came back with the group. The band broke up where it started out from, and the four were on their own again. The following years included the lowest of low ebbs and brought the girls into that New Jersey nightclub where they made the close acquaintance of turnips, cabbage, and no air-conditioning during a torrid summer.

It wasn't all misfortune, though, for it was in this same near-saloon that Nancy met her husband, then a neo-Bartok student at Juilliard, who was eking out his income by playing piano there. He is now an instructor at Juilliard and is doing some composing.

Ellie Decker also met her husband at this same spot, left the act, thus making room for Marianne McCormick, who was a promising young dramatic actress before she became part of the group.

Picked Up

Matters began to look up after they'd been with Ray Heatherton. Having left that band because it broke up, the pretty-but-practical quartet decided that there was a future in this here television. So they brushed up their routines accordingly, introducing choreography, staging, and the requisite dramatic bits. It was a step from there to guest shots, some of which were for *This Is Show Business*,



The Heathertones: (top to bottom) Nancy Overton, Marianne McCormick, Jean Swain, and Bix Brent.

Robert Q. Lewis's show, and *Broadway Open House*. They were then featured for five months on NBC's *Bob Smith Show*, and finally landed on the *Bert Parks Show*.

Now they are comfortably settled on a coast-to-coast hookup where they appear three times a week, doing one song of their own, background songs with Bert Parks, and are integrated in the commercials as young housewives. In case that shouldn't keep them quite busy enough, they do all their own arrangements, and make recordings for Coral and Capitol. Quite a jump from Juilliard!

(Advertisement)

Spotlight on SHELLY MANNE



'Gretsch Broadcasters, Greatest Drums I Ever Owned,' says Shelly Manne, now with the popular Stan Kenton Band. This wizard of percussion has been playing Gretsch Broadcasters since he first jolted name-band ranks with his dynamic artistry. Here are just a few features of his spectacular Broadcaster outfit. *Self-aligning, Self Seating Rods and Lugs *Striking Gretsch-Pearl Finishes *That Unmistakable Broadcaster Tone. Make sure you see these drums at your Gretsch dealer. And write today for your free catalogue (drums and drummer accessories). The Fred. Gretsch Mfg. Co., Dept. DB 12, 60 Broadway, Brooklyn 11, N. Y.

Manhattan Televiewpoint

By Ria A. Niccoli

NOT EVERYBODY KNOWS: That Dorothy Dandridge, skyrocketing singer who's lifting her lovely way into a TV show of her own, is the daughter of Ruby Dandridge who's a well-known actress currently featured in radio's *Beulah* show. . . . That WOR-TV bandleader Buddy Weed is so proficient at his photography hobby that he is frequently called upon to appear as guest photographer on various video panels. . . . That when the Ruban Bleu's disease Pat Carroll is not fracturing that nitery's patrons with her sophisticated song-stories, she rehearses and appears in TV dramatic shows around town, including NBC's *Goodyear Theater*. . . . That when sweet-singing Mary Healy fluffs her lines in *Star of the Family*—a teevee show she shares with hubby Peter Lind Hayes—instead of the usual awkward pause, she is helped over the hurdle by Peter's delighted admission of her misdeed to the audience.

INCIDENTAL IN-TELEGENCE: About the first of the year, the Barry Sisters, singing duo featured in the Broadway musical, *Borcht Capades*, will be the stars of a new comedy-music TV show based on sister acts. . . . Edging their way quietly into the limelight, Steve Gibson's Red Caps, vocal-instrumental group, have been signed for several appearances on Milton Berle's weekly clambake. . . . Elliot Lawrence, who augments his frequent guest appearances with a show of his own at last, has been named music director for King records.

A welcome addition to the televised disc jockey ranks is Fred Robbins, with his WABD *Talent Shop*, which features film clips of bands, the Robbins charm, and a lot of yakitty-yak aimed at the teenagers. . . . Those fun-avec-music kids, the Three Riffs, will be subbing for the Billy Williams quartet on NBC-TV's *Show of Shows* during November.

THE UNSEEN: Everyone who owns a television set recognizes

Changes



London—There've been two new members added to the Ray Ellington quartet since the photo which appeared in the Aug. 24 issue of the *Beat* was taken. Here the current lineup takes a gander at the old. Quartet members are (left to right): bassist Len Harrison, electric guitarist Laurie Denis, pianist Dick Katz, and drummer Ellington, down in front.

the fresh young face and the clear, many-octave voice of Mary Mayo. But not everybody knows that the person who makes all her unusual arrangements and generally acts as musical guardian-angel is her

husband, composer Al Ham. The talented youngsters met when Mary was singing with Tex Beneke's band and Al was playing bass there—by the time they left they'd married and she started out on her own with Al devoting his career to her musical guidance.

Among the many detours on their way to success was an impressive number of singing commercials, including some for National Shoes and Barney's clothing. Besides making arrangements, spot commercials, and 90 recorded jingles, Al played bass in a trio of bass, trombone, and guitar, while Mary, of course, sang. Both of them speak with great affection of those commercials, for they kept the proverbial roof over the Mayo-Ham heads.

While Mary's voice really ranges from low C to an octave above high C, she doesn't often make use of the higher registers commercially, except for those haunting obbligato Al has dreamed up for her in his arrangements of *Serenata* and *Dancing in the Dark*. These two have proved such surefire hits that producers almost always insist that one or the other be included when Mary guests on their programs.

So far, with Al's unerring musical taste and talent behind her, Mary has conquered video audiences, supper-club clients, and a recently-passed screen test says she will soon be capturing the vast film public.

The Top Stars of the Professional World are daily switching to BESSON



San Antonio—Some members of the brass section of "Tex" Beneke's Orchestra enthusiastically display their new BESSON instruments. They are, left to right, Jimmy Campbell, Ed Zandy, Jack Steele, Earl Holt and George Monte. "Tex", at far right, beams approval.

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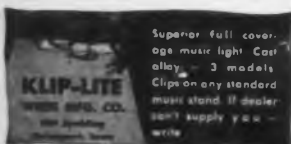
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ond class matter October 6, 1939 at the post office in Chicago, Illinois, under the act of March 3, 1879. Re-entered as second class matter February 25, 1948. Copyright, 1951 by Down Beat, Inc. Trademark registered U. S. Patent Office 1949. On sale every other Friday.

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.

- A Kiss to Build a Dream On**
- And So to Sleep Again*
- Because of You*
- Blue Velvet*
- Castle Rock**
- Charmaine**
- Cold, Cold Heart*
- Detour*
- Domino**
- Down Yonder*
- Gambella**
- Hey, Good Lookin'*
- I Got Ideas*
- I Ran All the Way Home**
- It's All in the Game*
- It's No Sin*
- Just One More Chance**
- Rollin' Stone*
- Slow Poke**
- The Loveliest Night of the Year*
- There's Always Room at Our House**
- Turn Back the Hands of Time*
- Undecided*
- Whispering*
- World Is Waiting for the Sunrise*

L. A. Club Alabam Set For Reopening

Hollywood—Club Alabam, Central avenue nitory landmark from whence started such musicians as Lionel Hampton, Lawrence Brown, Les Hite, the late singer Ivie Anderson, and many other prominent Negro performers, but which has been dark the greater part of the last few years, is to reopen during the Christmas holidays or sooner.

Spot has been taken over and refurbished by Rex Ingram, Joe Morris, and Clarence Moore. New ops were dickering with several name band fronts but said actual signing would not take place until their liquor license was cleared.

Ingram, a former movie actor, will emcee the floorshows.

Dinah Shore TV Show Kicks Off

Hollywood—Another major TV show was added to the list of those now emanating from local studios as final details on the long-planned Dinah Shore videopus were announced as "all set."

The show, with a 19-piece ork under the direction of Vic Schoen, erstwhile Andrews Sisters conductor-arranger, was definitely scheduled to start Nov. 27, going out from here twice weekly (Tuesday and Thursday) live to the east at 4:30 p.m. (7:30 in New York) and released locally at 7:30 p.m. via telestrips.

Personnel and format of band lined up for the show by ork manager George Wald follows:

Trumpets—Ziggy Elman, George Seaberg, and Irving Goodman; trombones—Ted Vesely and Abe Lincoln; reeds—Eddie Rosa, Rudy Herman, Emmett Callen, Harry Steinfeld, and Red Mandel; strings—Red Rosen, Walter Edelstein, Len Atkins, and Joe Quadri; rhythm—Paul Smith, piano; Vince Terri, guitar; Irving Cottler, drums; Sam Cheifetz, bass, and May Cambern, harp.

Discombooberator!?

Contest To Find New Name For Deejay Ends Painfully

Hollywood—Peter Potter, KFVB record showman who felt that a disc jockey should be known by a worthier term than disc jockey and staged a contest with a \$150 prize to find a better word (*Down Beat*, Nov. 2), would prefer to forget the whole business. He said, at the close of the contest:

"We got 3,000 entries, spent days going through them, and I never saw such a silly bunch of words in my life. We finally put 18 of the worst in a hat, and had one of the girls at the station draw the winner, and came up with Discombooberator."

The check for \$150 went to Stephen Henry, of Los Angeles, a short story writer. He could not be reached for comment but probably has no complaint.

Four Still Hospitalized After Prado Accident

Hollywood—Carlos Molina, who fronted the Perez Prado band briefly after the bus accident in Texas that caused the death of dancer-singer Delia Romero and injuries to Prado and four others (*Down Beat*, Nov. 30), reported on his return

here that the most seriously injured was Raymund Santamaria, conga.

The drummer suffered a fractured leg and a fractured pelvis. Others still hospitalized in Kaufman at this writing, but with less serious injuries, were Paquito Sosa, maracas; Tony DeRisi, trumpet and contractor, and Estrella Salinas, singer.

Molina secured replacements from San Antonio and also one from Los Angeles, Cappy Lewis, who took over DeRisi's book.

The Prado band was set for a date at the Paramount theater (downtown) here starting Nov. 15 and will be in Los Angeles for dance dates and picture work around Dec. 1.

New Glenn Miller Package Released

New York—Relaxing its rigid rules against issuing anything not recorded by its own engineers, RCA Victor decided last month to issue an album, on all three speeds, entitled *Glenn Miller Concert*.

Comprising eight previously unreleased performances, the album includes such items as *One O'Clock Jump*, *Georgia on My Mind* and *Tiger Rag*, selected from the band's radio performances of a decade ago.

Chaloff Story

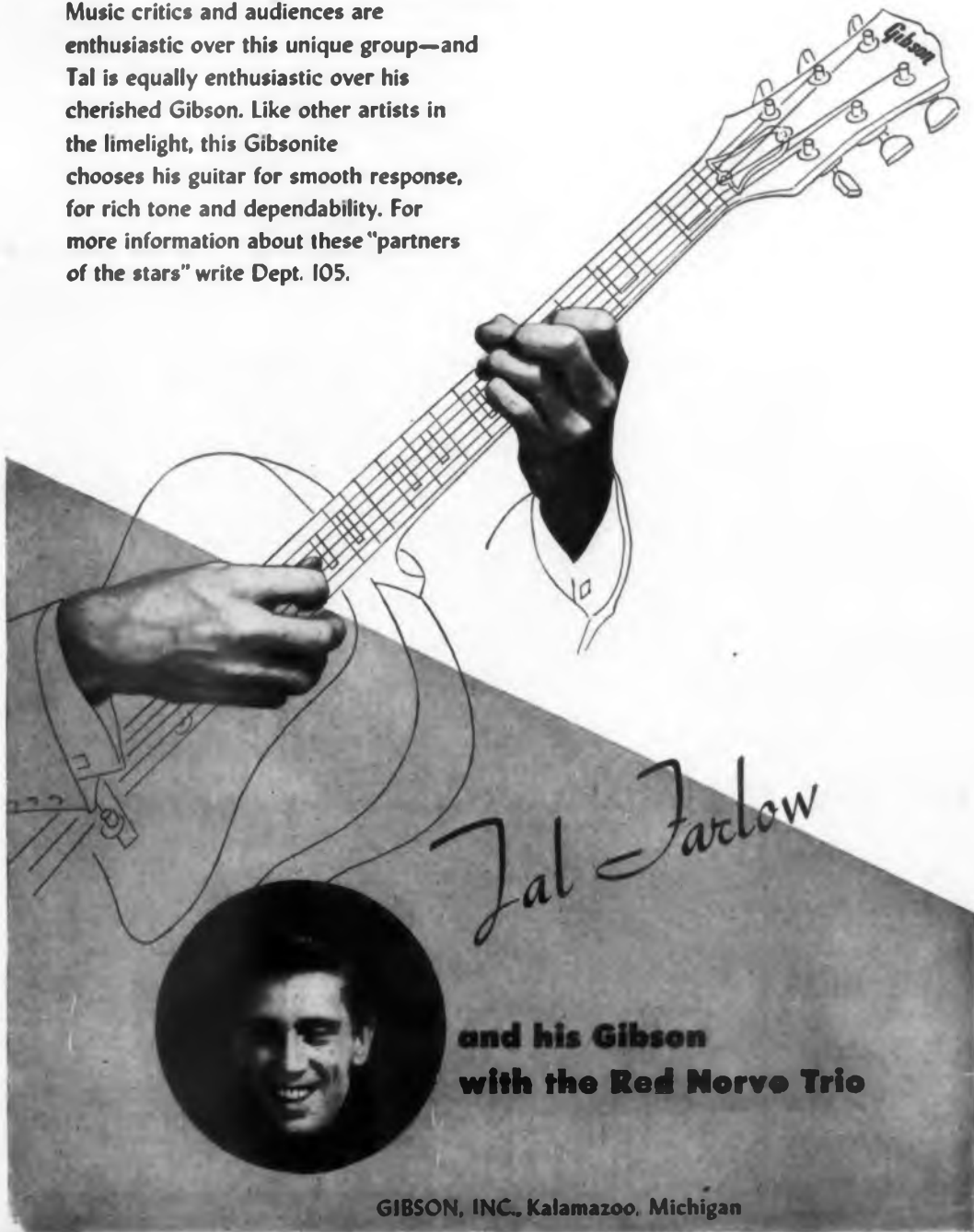
(Jumped from Page 3)

ment, should have a trained ear, and above all, should be broad-minded in his tastes—be willing to listen to all kinds of jazz.

"It's rough enough having to deal with square bookers and the fact that it takes the public a long time to catch up with advances in music. At least we ought to get fair treatment from the men in the field.

"Anyway, beefs aside, I'm back, and I'm readier now than I've ever been to play. Still cool, but with swing."

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Tal Farlow

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Bouquet To Bechet

(Jumped from Page 2)

ten about him as though he came along with such men as Keppard, Big Eye Louis Nelson, Bunk Johnson, and even Buddy Bolden. This has led to an erroneous impression that Bechet is much older than he actually is, but it is true he played with most of the jazz pioneers in his early youth.

First Languages

His current love for France is understandable when you take into consideration his first languages were Creole and French, with the latter taught to him in his elementary school. The music language came along naturally after watching and hearing the musicians playing in wagons advertising dances, prize fights, picnics, and political campaigns. He also paid a great deal of attention to the brass bands with circuses, and in all the parades of the day. It was on these occasions that he heard Buddy Bolden.

One of Sidney's older brothers, Dr. Leonard Bechet, now a dentist in New Orleans, bought a second-hand clarinet held together with elastic bands and chewing gum and began taking lessons on it, when Sidney himself was only 6. Baby brother began to sneak the instrument out of the house and experiment with it under the front porch. When he was finally discovered, his experiments were developed to such an extent that he amazed everybody with his musical prowess.

His brother was so disgusted with his own inability to match young Sid that he turned the instrument over to him to keep. Afterward things began to happen in rapid order with Sid showing up in music circles all over town. Freddie Keppard was playing a lawn party during Sidney's eighth year and discerned a well-played clarinet accompanying his band coming from the parlor of the house. Upon investigation he found Sidney playing away and asked him to come out and sit in with the band.

Taught Correct Method

George Baquet heard him playing and gave him an old clarinet of his own, a clarinet exercise book, and endeavored to teach him the correct method of fingering. Sidney had already developed his own technique and it was many years before he was able to change to the conventional method. He also never bothered to learn sight-reading, and even today depends on his phenomenal memory for the notes and ideas he plays.

Even at the age of 10, when he played his first professional engagement in New Orleans' Storyville district, he had discovered he had the knack of knowing intuitively what came next after hearing a bar or a couple of notes of a melody.

Brother Leonard had switched to trombone after Sid took over the clarinet, and in 1907 he organized the Silver Bell band with Joe Bechet on guitar; Sidney Desvigne, cornet, and Adolf DeMassilliere, drums. The next year Sidney was in Buddy Petit's Young Olympians, and the next year he continued up the ladder as he replaced Big Eye Louis in the main Olympia band.

Finally he attained the top rung in 1911 when Lorenzo Tio Sr. left the Eagle band and Sidney replaced him. Now he was in the big



Sidney Bechet

time at the age of 14, sponsored by the Eagle's cornet star, Willie (Bunk) Johnson, who picked him up and delivered him home on the Saturday nights the Eagles played for dancing at the Masonic hall.

Met Louis

Sidney learned to play a fair cornet during this association with Bunk, and it was during this period that he became acquainted with Louis Armstrong, a fact that probably caused him to give up any ideas he might have had regarding becoming a cornetist.

In 1913 he joined Jack Carey's Uptown band for a spell until an opening became available in the Olympia band when George Baquet and Keppard went to California. Bechet worked with Joe (King) Oliver and trombonist Zue Robertson in this band. After war started in 1914 an economic depression hit New Orleans and jobs were less plentiful. Sidney's good friend Louis Wade signed up to play with a traveling stock company through Texas and Sid went along, doing a comedy act and playing clarinet solos featuring his ability to take his instrument apart playing the separate sections. Clarence Williams was also a comedian with the show.

By 1916 Bechet was back in New Orleans gigging around town with King Oliver and others. When Storyville was closed in the summer of 1917, Sidney and pianist Louis Wade joined the Bruce & Bruce Stock company and toured Alabama, Georgia, Ohio, and Indiana. By fall they landed in Chicago and Sidney quit to join up with a group of Crescent city jazzmen at the Deluxe cafe that included clarinetist Lawrence Duhé, Freddie Keppard, Minor Hall, and others.

The band split when Duhé got a better job at the nearby Dreamland and Keppard stayed at the Deluxe. Sidney and Duhé got King Oliver up to play with them. Bechet doubled during this period with Eddie Venson's band at an after-hour spot called the Royal Gardens. One night Sidney got the wrong pay envelope and found out Duhé was making more money so he went back to the Deluxe with Keppard. During 1919 the Royal Gardens closed and Sidney replaced this late job with another at the Pekin with Tony Jackson.

Joined Cook

Will Marion Cook, who had brought his Southern Syncopated

concert orchestra to Chicago, heard Bechet at the Pekin and offered him a job. Sid joined for \$60 a week and went east to New York, where he worked with Tim Bryman's band at Coney Island, while Cook lined up a European tour.

Sidney made his first crossing to England in late 1919 when Cook finally left. He had to up Sidney's salary to \$200 a week to get Bechet to make the trip. Cook had a concert group of 36 pieces, of which 20 were banjos, and its specialty was spirituals and group singing. Sidney played clarinet solos on blues numbers, and was featured in the concerts at the Philharmonic hall in London.

After he obtained the soprano an arrangement of *Song of Songs* was especially made for him to perform on his new horn. When the Cook group finally broke up, Sidney and Benny Peyton got a job in London's Embassy club where the Prince of Wales and Ernest Ansermet came often to hear them. The fall of 1920 they took the group to Paris and played several spots there. They made a recording of *High Society* and *Tiger Rag* for Columbia in London but it was never issued.

Armistice Day, 1921, Sidney arrived back in New York and started playing gigs with Ford Dabney

and finally joined a show where he played a Chinese character part and soloed on clarinet and soprano. Bessie Smith was a young blues singer featured in the same show. Sidney played an accompaniment for Bessie when she did an audition singing *Sister Kate* for Okeh but it was never released and Bessie wound up with Columbia records instead.

By 1924, Bechet was active in recording with Clarence Williams' Blue Five, composing songs, and playing for five months in Duke Ellington's orchestra at the Kentucky club. The tunes were published by Fred Fisher, Inc., including *Pleasure Mad*, *Do That Thing*, *Foolin' Me*, and *Broken Window*. The royalties from these tunes enabled him to open up a restaurant on Lenox avenue named the Club Basha. Many musician friends still call Sidney "Bash."

The spot folded in 1925 and Sidney joined the *Black Revue*, which included Claude Hopkins and Sidney in the pit band and Josephine Baker on the stage. This show headed for Europe playing Paris, Brussels, and finally broke up in Berlin in 1926.

Back with Bennie

Bechet next got together again with Benny Peyton and they took

a band on a tour of Russia playing Moscow, Kiev, and Odessa, where Sidney was billed as "The Talking Saxophone." A strange meeting and resulting friendship took place in Moscow. Sidney met for the first time Tommy Ladnier, a New Orleans musician of his own age. Tommy was working in Russia with Sam Wooding's orchestra.

After the Russian tour Sidney went to Berlin and rejoined Louis Douglas' Black and White Revue. He led the 14-piece white and colored band featured with the show. This musical unit had representatives from four or five nationalities and toured throughout Europe. About this time Sidney was made American representative to the World's Fair of Music at famous Beethoven hall at Frankfurt-am-Main.

Bechet made his first connection with bandleader Noble Sissle when he joined him in Paris in July, 1928. This association was to last on and off for many years. While in Paris at Les Ambassadeurs Sidney bought a double E flat bass sax which he played in the Sissle band. Bechet has always had a flair for unusual and different instruments. On some of the Clarence Williams Blue Five sides he played a sarrusophone, a cross between a bassoon and bass sax. He also made a blues accompaniment playing guitar at one time, so he had considerable experience

Sidney And Two Bills At Ltd.



Chicago—No point now trying to resurrect the conversational subject which caused trombonist Bill Harris' face to assume that strange expression. Bill had dropped in to Jazz Ltd. to hear Sidney Bechet, left, in Sidney's first Chicago club job since 1918. This photo was taken in November, 1947. Clarinetist and Jazz Ltd. co-owner Bill Reinhardt is at the right.

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Bouquet Man Bechet And Fellow Musicians From 1919 To The Present



Chicago—One of the earliest bands, Bouquet subject Sidney Bechet worked with the orchestra of Tim Brymnas, with whom he played briefly in 1919, before joining Will Marion Cook's Europe-bound organization. Tim's exotically costumed men, in the photo at the left above, worked on Coney Island. Sidney, of course, is the

round little boy on the right. Another Philadelphia gathering (see photo on page 18) of about four years ago was the occasion recorded in the center picture. From left to right are clarinetist Mezz Mezarow, pianist Sam Price, Bechet, bassist Pops Foster, drummer Danny Alvin, cor-

netist Wild Bill Davison, and trombonist Georg Brunis. Going back into the years again, the photo at the right shows a 1934 Noble Sissle band group, with Sidney seated in the center perusing one of his own compositions. Bechet worked intermittently with Sissle from about 1928 to '38.

with different modes of playing music before he made the famous one-man-band side.

Talked-Of Incident

It was in 1928 in Paris that the "trouble" incident that is frequently mentioned among jazz people took place. It involved a shooting scrape in Joe Zelli's Royal Box in Montmartre. A woman was involved and Sidney was deported. He went to Berlin and got a job in the famous Haus Vaterland.

Sissle wired Bechet from New York in 1930 and Sidney returned home to play for another spell in the Sissle aggregation. That summer the Sissle unit went back to Europe and no sooner than arrival back on the continent when Sidney returned to the Haus Vaterland in Berlin, and in time again hooked on with the Black and White Revue for an extensive tour of Europe.

History again repeated itself when Sissle wired Sidney in the winter of 1930-31 to come back to New York and join his band.

A salary tiff in late '31 again broke up the Bechet-Sissle relations and then Sidney played at the Nest with an old New Orleans

associate, Lorenzo Tio Jr., who played clarinet and alto. Next he spent a few weeks with Duke Ellington in Philadelphia working with Johnny Hodges on soprano. Hodges recorded *The Sheik* a short time after and the Bechet influence is quite discernible.

Joined with Ladnier

Tommy Ladnier left the Sissle band in 1932 and started a period of Bechet-Ladnier bands playing around in New York spots. It was at this time that the famous New Orleans Feetwarmers records were made for Victor.

By the end of 1933 the depression had really caught up with the jazz musicians and Bechet opened a tailor shop at 128th street and St. Nicholas avenue. Sidney pressed while Tommy Ladnier shined the shoes. This situation lasted a year until Sissle again called and Sidney toured the United States with him for the next four years.

The beginning of his current career as a virtuoso soloist can be said to have started in October, 1938, when he left Sissle for the last time and opened at Nick's in Greenwich Village, fronting the

Spirits of Rhythm. For awhile at first there were many disappointments and jobs with rubber checks. His chief joy during these years was a big Cadillac he hardly had the money to operate.

There was one summer spent playing up at Fonda, N. Y., where a Communist camp was located. They wanted Sidney to attend the meetings in the daytime, but he definitely refused, saying "I can't see anything in that stuff. Instead of the early bird getting the worm, they want the early bird to cut up the worm and give away the pieces." It was strictly a job for Sidney, playing nightly for the camp members at the Log Cabin at a good salary. There was a long spell early during his current period that he led a small combo in a spot in Springfield, Ill.

Many Dates

Finally his name and musical stature grew to the point where he had many recording dates, jobbing gigs, and appearances at concerts, enough to keep him going comfortably. He played a long time at Jazz Ltd. in Chicago and at Ryan's in New York. He started

living in France regularly after going over there in 1949 to appear at the Jazz Festival.

Bechet has been married three times. His first marriage took place in New York back around 1923-24. This ended in divorce in 1929. His next step in matrimony took place in June, 1935, when he married Marilouise Crawford in Chicago. This lasted until about 1942.

His most recent marriage was world news last summer. Back in 1928 he met German-born Elizabeth Ziegler at Frankfurt. She was a dresser with the show in which Sidney starred at that time. He promised to divorce his wife back in the States, which he did in '29, but by that time the romance had cooled, and Miss Ziegler married a Frenchman she later divorced.

More than 20 years later when Sidney was back in France he saw her photograph by chance in a newspaper and renewed acquaintance by correspondence. Last August they were married amid much fanfare at Juan-Lea-Pins, France. After the civil ceremony, a New Orleans style wedding procession went from the Antibes town hall

to the Vieux Colombier night club where Sidney was playing.

Parade

Leading the parade were two ancient automobiles carrying a 30-foot sax while 200 jazzmen played. The French Riviera had rarely seen such a celebration, with jazz fans from Paris including the "existentialists," French comedienne Mistinguette, jazz dancers, and hundreds of fans. Sidney led the *La Marche Nuptiale* on his soprano sax.

This fall Sidney returned to the States, leaving Elizabeth in charge of the villa, to play a series of engagements across the country. He wants to get down to New Orleans for some "gumbo," a visit with his brother Leonard, and to get some work done on his teeth.

No Ailments

He feels pretty good and the stomach trouble that plagued him at Jazz Ltd. several years ago went away when he drank a pitcher of medicine he was required to take to line his stomach for X-rays. He was only supposed to take one glass and since he was immediately better (Turn to Page 18)

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MOVIE MUSIC

Film 'Arrangers' Face Fight To Get Recognition

By CHARLES EMGE

Hollywood—We had occasion recently in commenting here on a certain picture to mention a young arranger and/or composer, one who is just breaking into the business of film scoring and who is very familiar to Down Beat readers because of his long association with one of the top hands of the day.

A short time after it appeared he called us to say that while he appreciated the mention he was very worried because in the same article we had neglected to mention the name of the music director on the picture, who, according to the official credits put out by the publicity department, was expected to receive full credit as "composer" of the underscore.

Hadn't Bothered

We hadn't bothered to mention him because it seemed to us that the stamp of this arranger's work was so evident that we saw no point to giving credit to anyone else. But our arranger stated, rather pleadingly:

"Somebody important at that studio may think that I was to blame for your not even mentioning . . . (the music director). It might mean I'll never be called back there to work for him again. Right now the work is more important to me than the credit. Anyway, all I did was to arrange the music from sketches supplied by . . . and under his supervision."

Not First Time

This wasn't the first time that an offhand effort by this reporter to give some credit to a relatively anonymous arranger or orchestrator has caused the musician embarrassment, even fear that he might lose his job. But it seemed like a good time to give the matter some attention, so we called on Herschel Gilbert, the onetime Harry James arranger.

Herschel, after several years of working under the same obstacles, is finally reaching a point where he is getting full recognition for his work in film scoring, and as president of the American Society of Music Arrangers he is fighting to make the road to success easier for others here, particularly by clarifying the "composer-arranger-orchestrator" credit problem.

"I've been all through this thing," said Herschel, "and I know just what a musician has to contend with in accomplishing that transition from orchestrator, to arranger, to full-fledged, fully credited composer. It's the most difficult stage for the creative musician working in this business and it's complicated by the fact that Hollywood producers prefer the collaborative, assembly-line method of producing picture scores because it saves time.

Italians Deride

"At the last Film Festival in Italy the European film composers derided Hollywood composers, insisting that music written for films, to receive serious consideration, should be written by com-

posers who worked without assistance from arrangers or orchestrators.

"It's a good idea, but it just wouldn't work here where the time element is all important. It would take a composer a month or more to turn out a good score under their system, doing the whole job himself with the exception of the actual copying.

"However, the Hollywood system admittedly makes it difficult to designate the credit for creative work in a proper manner. It's complicated by the fact that there are hardly any two cases exactly alike. We have some very competent composers here who give their arrangers nothing but sketches, but their important creative efforts are found right there in those outlines.

Don't Care

"On the other hand, their arrangers are frequently skillful, imaginative musicians whose greatest value is their ability to interpret properly the ideas in the sketches. We have many excellent arrangers here who are well satisfied to earn good money doing this kind of work, and they don't care whether they ever receive any screen credit.

"But those of us who feel that writing music for the screen is a worthy field for the creative musician know that we will get nowhere until we receive full credit and recognition for our work. Sooner or later we have to make a stand and demand that recognition—screen credit as it's called.

"Sometimes a musician who has worked his way up from orchestrator—a job that sometimes isn't much, artistically, above that of copyist—to arranger, has to sacrifice his earning power for a period by turning down assignments unless he gets his price, and the even more important consideration—a prominent place for his name where it says: 'Music Composed By . . .'"

"It's not easy, and never will be, but one of our chief aims with the American Society of Music Arrangers is to make the path easier

Helps Mercedes Sing For 'Scarf'



Hollywood—Herschel Gilbert, onetime arranger for Harry James, explains the curious system of movie music credits in Charles Emge's column on this page. Here Herschel's seen with Mercedes McCambridge ("singing is . . . one of those things that anyone can do," Down Beat, Oct. 5) whom he coached for her vocal efforts in a recent picture, The Scarf.

Pollack Back On Old Stand As Beverly Cavern Jumps Again

Hollywood—The Beverly Cavern, which became one of the city's leading hotspots during the Dixie revival and which got itself in the news again recently when co-owner Sam Rittenberg dropped all music with the announcement that "Dixie is dead!" has made the music headlines again.

Rittenberg and his partner Rose Stanman who had fallen out over the Dixie issue, have patched up their differences and have hired themselves a band—for three nights a week anyway.

Who? None other than Ben Pollack, now a restaurateur. The veteran jazzman says that he has sold off all of what was left of his interests in the Jewel recording company, used the money to buy out his partners in his Sunset Strip eatery, the Streetcombers, and now

for those arrangers whose work is just as creative in every sense as that of composers—some of whom we know are just fast-talking phonies with good agents, and an arranger in the background who does all of the really important work."

Brubeck Finally Set At Birdland

New York—After many delays, Dave Brubeck was finally signed, sealed, and as good as delivered for a Birdland opening Dec. 13.

Brubeck will be in the club three weeks. The James Moody and Dizzy Gillespie combos will share the birdstand with him for the first week, and Ella Fitzgerald will be the star attraction during the third week.

Soundtrack Sittings

Harold Heastwick, the former Russ Morgan pianist (also Bob Chester, Leo Reisman, et al) who has been breaking into pits as an actor, completed biggest role to date with top part in Universal-International's Hear No Evil (Tony Curtis, Jan Sterling, Mona Freeman). Hal holds forth nightly as a singer at Beverly Hills' Talb Ho room.

Nicholas Brodsky, Hollywood's No. 1 songwriter, signed new contract with MGM under which studio will get set of songs for two pictures a year for two years, but Brodsky is permitted unlimited outside activity. Meantime Sammy Cahn, lyricist with whom composer turned out his biggest movie hit, Be My Love, joined list of songwriters who have been accorded contracts as producers, Cahn getting his producer's ticket with Warner Brothers, where he started preparation on April in Paris.

Robert Armstrong, till now active largely in radio, signed with Republic to handle music direction on Song of Youth, purportedly based on life of Stephen Foster.

Alas Wilder, renowned among musicians for his woodwind work, reportedly signed in New York to do score for 20th-Fox pic set for early 1952 production. Inquiries at studio's California plant drew blanks.

Oscar Levant, who has pianist's role in 20th's The I Don't Care Girl, Eva Tangany biographical soundtrack Robinette's Concerto in D Minor for his major solo sequence in pic. Mitsai Gaynor has role of Eva Tangany.

Frank Loesser, in addition to the 10 songs (words and music) to be used in Goldwyn's Hans Christian Anderson (Danny Kaye, Moira Shearer top cast) is also doing the music for ballet sequences, an assignment on which gossip has it he edged out Vanessa Duke, originally slated for the stint.

Rosemary Clooney, recently signed to contract by Paramount will make screen debut in The Golden Circle, heralded as "showcase for Paramount's golden circle of talented young players."

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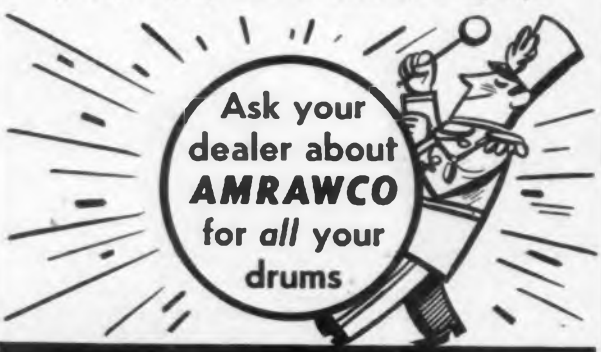


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Yma Sumac To Sing At Grove

Hollywood — Yma Sumac has been signed for a three-week stand as floorshow headliner at the Coconut Grove starting Dec. 6, Eddie Bergman's house ork will be augmented during her stand with a Latin rhythm unit headed by Yma's husband, composer-guitarist Moises Vivanco.

It will mark Yma's first personal appearance here since she appeared with a trio attached to the Xavier Cugat band during a run at a Sunset Strip spot four years ago.

Mildred Bailey Signs Burns As Accompanist

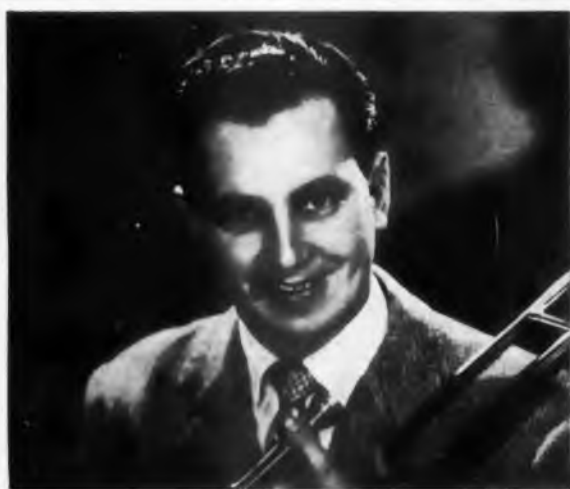
New York—Ralph Burns, who has been freelancing around New York and writing for Woody Herman, left town recently with Mildred Bailey to act as pianist and music director on her new series of club and theater dates.

Down Beat covers the music news from coast to coast.



Dave Goldberg

(Advertisement)



A favorite with the disc jockeys these days is Buddy Morrow and his band. Their style is somewhat reminiscent of the Jimmy Dorsey school back in the days when Buddy was first trombonist and assistant director for the group . . . real danceable music.

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THE HOLLYWOOD BEAT

Great English Guitar Man Can't Get A Break In U.S.

By HAL HOLLY

Hollywood — A bow to Chicago colleague Jack Tracy for discovering an outstanding guitarist right here in our own front yard. The guitarist is Dave Goldberg, spotlighted by JT in his review of the Robert Farnon ork's recording of *Don't Blame Me* and *Blus Skies* (*Down Beat*, Nov. 16), a disc cut by the English bandman some two years ago.

When Dave, who has been living here in Hollywood for around 1 1/2 years, called our local office to say that he appreciated the good words we awoke to the fact that he was none other than the Dave "Gilbert" we have been hearing about, but had never heard, except on records.

Sorry Now

He adopted "Gilbert" as a professional name when he came here and now he wishes he hadn't. Those who know Dave Gilbert never heard of Dave Goldberg—and vice versa.

One reason we hadn't heard him is because he has been heard very little hereabouts. He's appeared on a few sit-in sessions from time to time, and on such occasions attracted plenty of attention from those lucky enough to be there. But when it came to jobs on which he might have worked up a reputation similar to that he enjoyed in England, well—let him tell about it:

"When I get a call for a job here," he says, "They generally ask, 'Do you sing or do any comedy routines?' I answer 'No, I just play guitar,' and that's usually the end of it. I've had a few jobs with bands, but they were mostly out of town deals, and every time I left town on one I missed a call from someone who had something worthwhile—like the call from Joe Venuti. I would have enjoyed working with Joe's quartet."

First Notice

In England Dave first attracted attention in a band especially assembled there by our own Toots Camarata to do the music for a British movie called *London Town*. The nucleus of the *London Town* band became the Ted Heath band, probably England's top band of the day.

Dave was with the Heath band when it recorded some of the music heard in the soundtrack of *The Red Shoes* (that's Dave's guitar solo in the balcony scene).

Dave made his first try at the

U.S. in 1948 (he had taken a liking to the U.S. when he was stationed here as an RAF flight instructor during World War II) but returned at Heath's request to do a "Command Performance" show, remained to work with Lena Horne and Ella Fitzgerald on their London Palladium dates, and was with the sextet organized in London for Benny Goodman's European tour.

He was one of the musicians picked by Benny (in a *Down Beat* interview on his return) as one of the greatest European jazz (and all-around) musicians of the day. And now, after all the scuffling around for work in this great cultural center, Dave says, with more bewilderment than bitterness:

"I'm just wondering how long I can hold out before putting on a cowboy suit and learning to yodel. It looks like Hollywood is for hillbillies."

HOTSPOTTING: Joe Cozzo, the blind boy who can make an accordion sound so good that it doesn't sound like an accordion, is now heading his own trio on Monday and Tuesday nights at the Hermosa Beach Lighthouse. Joe is assisted by Bill Carson, alto, clarinet, and snare drum, and Jerry Geller, bass. A great little outfit with a fresh, modern flavor . . . Jack T.'s sister Norma, who has been soloing the Tuesday night (Jess Stacy's off-night) stints at the Hangover, has added Art Lyons, clarinet, and Jud DeNaut, bass, to form a unit of her own.

Trenier Twins, with the Gene Gilbeaux combo; Nellie Lutcher trio, and the Woody Herman band are announced for bi-weekly stands at the Oasis in that order starting Jan. 1. Louis Armstrong will reassemble his All-Stars for his stand at the Oasis when he completes his movie job at MGM, where he was to report Nov. 11 . . . Emilio Caceres, whose fiddling has won him quite a following, now heading a trio at the Club Continental on N. Vermont avenue. Well worth hearing.

DOTTED NOTES: Irving Ashby, late of the late King Cole trio (we copped that from the L.A.

Los Angeles Band Briefs

Casa (Just Jam) Norman sponsoring Sunday afternoon jazz sessions at Tiffany club. Regulars include Hans Hayes, piano; Wardell Gray, tenor, and Harry Babasin, bass, plus guests. Ella Fitzgerald date at Tiffany moved up to start Nov. 30.

Jerry Gray at Palladium for three weeks following *Los Brown's* Christmas week stand Dec. 25 through Dec. 31. Bands to follow Gray are Dick Jurgens on Jan. 22; Ralph Flanagan, Feb. 19; Buddy Morrow, March 15, and Jimmy Dorsey, April 15. New Morgan is current.

Red Nichols returning to Mike Lyman's Playroom Dec. 7. Joe Yuki (trombone) combo has been holding spot. Joe has George Thow, trumpet; Alan Stevenson, piano; Paul Madison, bass; Don Bonace, clarinet, and Tommy Homers, drums. Stevenson and Madison are newcomers to Hollywood.

Page Cavemash trio announced for Surf club starting Nov. 29. Preceded there by Joe Vesell quartet, with Bill Cooper, bass; Byron Long, piano, and Bob Gibbons, guitar.

Billy Messer (guitar) trio, formerly of the Jesters, now at Gormet, Beverly Hills deluxa eatery, where Billy's wife, Marina, holds forth as hostess. Billy has Syd Kemmer, bass, and Arnold Koppeish, piano.

Sherry Rogers, who launches his new band (see story this issue) with break-in dates on weekends this month, remains as regular (sending sub when necessary) with Howard Rumsey's Lighthouse keepsers until band hits pace.

Basists Red Callender heading band of all-stars in series of Friday night dance and jazz sessions at Western Knights hall (Normandy and Jefferson).

Alvin Rey, guitarist-bandleader in first local stand with his new combo will date at Oasis Dec. 8 through Dec. 17. Reassembled Armstrong All-Stars to hold Oasis Dec. 28 through Dec. 31.

Benny Carter, with his new trio (*Down Beat*, Nov. 30) off to good start at Astor's North Hollywood sipping spot. Looked like long holdover.

Tribune has set up an arranging-copying-coaching service here with partner C. A. Thomas . . . Lorraine Cugat won an important round in her litigation with husband Xavier—\$2,000 a month for support, and \$20,000 for her attorneys . . . Al Woodbury signed to do ork arrangements for *My L.A.*, stage musical opening soon at L.A.'s Forum theater, which has been practically rebuilt to house the extravaganza . . . Larry Finley, who has done everything else from running ballrooms to broadcasting systems, is now doing a platter blatter show on KFWB from the King's club nightly from midnight to 4 a.m. . . . Carol Ann Beery, daughter of the late movie man Wally Beery, in debut as singer with a date at Charley Foy's valley spot.

BEHIND THE BANDSTAND: Recording of the Frank Skinner-Jack Brooks song, *My Buick, My Love, and I*, by Gordon MacRae and Gisels MacKenzie, backed by the Billy May band, was underwritten by the motor car firm (to the tune of several thousand bucks) with all rights, including ownership of the master, remaining property of the Skinner Music Co., but Capitol, whose studio and pressing facilities were used for production of the platter, declined to include it in its releases.

Skinner company has been planning to release it on its own label, but meantime word of the platter and the song got to Buick dealers all over the U.S., who, seeing the promotional possibilities, started to deluge retail outlets with requests. Retailers in turn started passing the requests back to Capitol distributors.

Distributors passed the demands back to Capitol tops, who, sensing that they might have passed up a money-maker, were at this deadline dickering with Skinner to buy back the master they let slip through their fingers.

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Subscription Rates: \$5 a year in advance. Add \$1 per year for foreign subscriptions. Back issues (up to three years): 50¢ each. Write for prices on older issues. Special library and school rates, \$4 a year.

Printed in U.S.A. by John Maher Printing Co.

Freddy Martin Has Logical Plea

Freddy Martin, the ork leader, has launched a one-man campaign that we'd like to buy into. He has written Manly Fleischmann, administrator of the national production authority, a strongly voiced protest against the attitude of the NPA toward the role of music in the defense effort.

Musical instruments are listed as "miscellaneous items" in a recent NPA bulletin, which indicates to Martin that there is an intent shortly to again reduce to manufacturers the amounts of brass, nickel, and other metals necessary to the manufacture of musical instruments.

Freddy wants instruments reclassified as essential to the defense effort. He points out that very little metal, comparatively, is needed to fill the needs of all instrument manufacturers, but that this small amount of metal does a tremendous job, far out of proportion to its weight.

He reminds the administrator that morale is a must among army and navy servicemen, and that music is a necessary part of the every day lives of our citizens as well. Martin cites the instance during the last war when England experimented with discontinuing 100 service bands because of metal shortages.

"Within one year all of the suspended bands had been reinstated because morale among troops and the public had sagged alarmingly, and music was needed to pep up both the troops and the home front," Freddy states.

The bandleader adds that music is important to the cultural growth of our nation, that 80 percent of all musical instruments manufactured go to our public schools to help enrich the lives of millions of youngsters who will be the adults of tomorrow.

Also, musicians are needed for vital recruiting tasks, as well as for sustaining morale in the armed forces, and the army and navy does not have the time nor the facilities for training musicians with no previous experience. Depriving the youngsters of opportunity to learn how to play an instrument will eventually create a shortage of available personnel that will be needed critically.

Freddy makes one other vital point. Plastic has proven to be a totally unsatisfactory substitute for metals in the manufacture of band instruments.

RAGTIME MARCHES ON

NEW NUMBERS

APPLEBAUM—A daughter, Sherri Pearl, to Mr. and Mrs. Dave Applebaum, Oct. 23 in Brooklyn, N. Y. Dad is trustee of the Palace theater pit band.
BAYNE—A son, Daniel Martin (7 lbs., 11 oz.), to Mr. and Mrs. Eddie Baxter,

Oct. 9 in Hollywood. Dad, former pianist-arranger with Glen Gray and Frankie Masters, is now pianist-organist on KNBB; mom, Martha, wrote vocal arrangements and sang in the vocal quartet with Masters' band.
BROWN—A son to Mr. and Mrs. Art Brown, Oct. 23 in Pittsburgh. Dad, now WDTV announcer, was formerly with Claude Thornhill; mom was with the same band.
COPELAND—A son, Michael, to Mr. and Mrs. Allan Copeland, Nov. 7 in Los Angeles. Dad is member of the Modernaires vocal group.
CROSBY—A daughter to Mr. and Mrs. Bob Crosby, Oct. 29 in Hollywood. Dad is singer and bandleader.
MAEY—A daughter to Mr. and Mrs. Albert Marx, Nov. 9 in Los Angeles. Dad is president of Discovery records; mom, Harriet Clark, once sang with Charlie Barnet.
SUGER—A son, Peter Dale (7 lbs.), to

Hitting It



Chicago—Pianist-vocalist Chet Robble, who can sing more like Jelly Roll than most anyone else, has had his quota of scuffling. However, the good things have been happening pretty steadily recently. One, of course, is his steady job on Studs Terkel's ABC-TV show; another is a nightly stint at the piano in the bar of the Hotel Sherman's Porterhouse, where the above photo was taken. The latest, though, is a variety show called *Challenge*, which will appear from 9:30 to 10 p.m. on Fridays, starting Nov. 23, on station WBKB. Program, sponsored by a beer company, will have resident jazz by Chet, drummer Wally Gordon, and clarinetist Charlie Spero. Jacqueline James will handle the vocals, and there will be guests with musical and dramatic talents.

Mr. and Mrs. Chuck Suber, Nov. 8 in Chicago. Dad, son of Local 802's Sam Suber, is with GAC; mom, former Grace Mary Dain, was secretary to booker Howard Simon.

TAGG—A daughter to Mr. and Mrs. Nick Tagg, Oct. 23 in New York. Dad is organist on ABC's *Jack Barch Show*.

ZIGUN—A daughter, Jane Ruth, to Mr. and Mrs. Harry Zigun, Oct. 23 in New Haven, Conn. Dad is violinist and mom is pianist.

TIED NOTES

ROTUNDO-NAPPA—John Rotundo, leader, and Louisa Nappa, Oct. 20 in Bridgeport, Conn.

ROUNDS-DOUGLAS—Olyde Rounds, former sideman with TD, EG, Brigan, Hazel, etc., and Bob Douglas, singer, Aug. 30 in Nashville, Tenn.

SCHOEN-STARV—Vic Schoen, arranger long associated with the Andrews Sisters, and Kay Starr, singer, Nov. 2 in New York.

SINATRA-GARDNER—Frank Sinatra, singer, and Ava Gardner, actress, Nov. 7 in Germantown, Pa.

SUGARMAN-SCHWARTZ—Dave Sugarmann, singer, and Judith Schwartz, also a singer, Nov. 11 in Boston.

FINAL BAR

BANNIER—Richard W. Bannier, 53, violinist and librarian and supervisor of music rights for the American Broadcasting Co., Oct. 24 in New York.

BARDO—Hose C. Bardo, 79, former singer and mother of ork leader Bill Bardo, recently in Beaver Falls, N. Y.

BRUSILOFF—Nat Brusiloff, 47, violinist and theater and radio orchestra leader, Nov. 3 in Larchmont, N. Y.

CREATH—Charles Creath, 60, trumpet player and St. Louis and riverboat jazzman, Oct. 22 in Chicago.

FINK—Harry Fink, 62, saxophonist, clarinetist, and triple-tongue expert on sornet and trumpet, Nov. 1 in Newark, N. J. He was with Vincent Lopez' ork from 1930 to '45.

GILL—John Gill, 30, former bandmaster with Ringling Bros., Oct. 31 in Columbus, Ohio.

KIMMONS—La Wanna Kimmons, 23, singer, Nov. 8 in Los Angeles.

MANDELL—Peter Mandell, 61, onetime leader and later a business associate of Rudy Vallee, Oct. 30 in Danbury, Conn.

MANNING—Charles F. Manning, 79, composer and formerly chief editor for Oliver Ditson Co., Boston music publisher, Oct. 31 in New York.

MOORE—J. Baras Moore, 79, former drummer and drum teacher, Nov. 2 in New Haven, Conn.

NEIL—Kenneth E. Neil, 42, former Dixie clarinetist and tenor saxist, Oct. 6 while with the army in Frankfurt, Germany.

ROMBERG—Sigmund Romberg, 64, composer of operettas (*Blossom Time*, *The Student Prince*, *The Desert Song*, etc.), musicals (*Up in Central Park*), and songs (*Love, Come Back to Me*, *When I Grow Too Old to Dream*, *Stout-Hearted Men*, etc.), Nov. 9 in New York.

ROMERO—Della Romero, 19, singer and dancer with Pava Prado's touring troupe, in a bus accident Oct. 27 near Kaufman, Texas.

WILLIAMS—James Cordy Williams, 56, violinist featured with Jim Europe's orchestra around 1919, and leader of a unit backing Ethel Waters on many Black Swan records, Nov. 6 in Brooklyn, N. Y. Williams led a group called the Jazz Masters in New York in 1914.



"Is this anything like the Blindfold Test?"

CHORDS AND DISCORDS

Op Lauds Anthony

Klamath Falls, Ore.
To the Editors:
This letter is to protest an article in the Nov. 16 issue of *Down Beat*. I believe it was very unfair to the organization involved, namely, Ray Anthony and his orchestra. This article was a critical review of a date that Ray played in Oakland, Calif.

During the last 22 years I have been sponsoring "name bands" in to our city and they include nearly all of the top "names" in the nation—such bands as Harry James, Paul Whiteman, Woody Herman, Jimmie Lunceford, Duke Ellington, Les Brown, Charlie Barnet, Lawrence Welk, and probably 150 or 200 others.

Last night (Nov. 8) I had Ray Anthony play for me. In all of the years I have been in this business I have never had a finer band. His group is young, they play everything from fine concert-type arrangements (which are for show only) to the best of two-beat Dixie. His music is ideal for dancing, and the band presents a fine appearance.

The musicians are top performers and, contrary to your article, seem to get a big kick out of playing. Anthony's vocalists were both fine. The audience reaction to his band was excellent.

I believe you owe an apology to Ray for the article you ran, as it will do him a great deal of harm. In these days when it is extremely hard to make name band promotions pay their way, I don't think it is a very smart move for your magazine to let some irresponsible person write articles which are not true.

After having Ray here last night, I also agree with the nation's disc jockeys that he has the No. 1 band in America.

W. R. Evans

Why So Harsh?

Lakewood, Ohio

To the Editors:
What's eatin' Gleason? Although he's entitled to his own opinion, why be so harsh on Anthony? After all, does he know how the band felt, or under what conditions the boys played? Maybe he did see a poor performance, but any band can do this. One performance shouldn't decide that the band just isn't what it's supposed to be.

I suggest that Ralph dig some of Anthony's records, and try to catch a few more one-ners. In these parts, Anthony is rated tops. I've seen Anthony several times, and he's a great musician, in my esti-

LOST HARMONY

CATHCART—Jimmy Cathcart, violinist, and Lyla Wilde Cathcart, actress, Nov. 5 in Hollywood.
SINATRA—Frank Sinatra, singer, and Nancy Sinatra, Oct. 30 in Santa Monica, Calif.

mation. Lets not give northern California such a bad impression on a one-date review.
Howard Hamfeldt

'In Those Days...'

Roselle, N. J.

To the Editors:
As a "consumer" of dance music I'd like to offer my views as to why the bands don't have the drawing power they used to have.

Back around 1932-1934 when a kid in high school, I used to know pretty near every band on the air. In those days every band had a style, practically all of them played sweet music, the music was intelligible to the listener, the men wore conservative clothes, and the bands were glamorous. Examples of the type of orchestra I refer to are such as Jack Denny, George Hall, George Olsen, Orville Knapp, Enrico Madriguera, Louis Panico, Harold Stern, Hal Kemp, Nat Brandwynne, Eddy Duchin, Vincent Travers, and many others.

As far as I'm concerned, the orchestras today to a great extent lack these qualities that used to interest me. The present day orchestras (not all of them, of course) fail to play proper dance tempos. Harry James played at the Asbury Park Convention Hall two summers ago. He spent a good part of the time showing how fast he could play his trumpet—something impossible or at the least uncomfortable to dance to. This spot, incidentally, is a ballroom where, supposedly, dancers go.

Shep Fields was on the hour-long TV *Cavalcade of Bands* program last winter. I always liked his music—a sweet styled orchestra with beautiful arrangements. But what happened? The musicians wore flashy big-plaid jackets like a bunch of zoot-suiters and I don't recall one number by which one hearing but not seeing could say "Oh, there's Shep Fields' orchestra."

Roseland ballroom in New York is perhaps the center of good dancing in the east. Lee Castle has his ork there at the present time—very good music for dancers. I reminded him the other night that the band he had about six or seven years ago was N.G. for dancing. He said "We've learned a lot playing in ballrooms."

As Ralph Gleason said in the Sept. 7 issue, the kids don't dance. But they don't know how to dance, and the orchestras don't encourage good dancing. Many fox trots are played entirely too slow; there is a lack of variety in tempos, also a lack of variety in kinds of music.

I'd suggest that orchestras and ballroom operators try to encourage people to learn to dance properly, rather than to leave them to shuffle or walk around the floor just clattering it up and getting in others' way.

Before you worry about "promotion" you've got to have something the customer wants. As to what other "consumer" tastes are, I leave that to you. The fact remains that back in the early '30s when bands like Henry King's reigned, the crowds came out and liked them. Take note, too, that Guy Lombardo has consistently stayed at the top and that he has consistently played danceable, melodious music. Elmont H. Tunison

On The Town

NEW YORK

BOTSPOTS

THE ALBERT (189 E. 66th) 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. Semi-organized jam sessions Sunday.

CAFÉ SOCIETY (3 Sheridan Square) Claude Hopkins quartet plays for dancing. Dec. 18 ushers in Evrell Gomez plus Teddy Hall.

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

BLUE ANGEL (182 E. 85th) minimum. Singers Barbara Cook and Kaye Ballard; Stuart Rose at piano, and Ellis Larkins' trio. Radio and Jack and their twin pianos back in the lounge.

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

BON SOIR (40 W. 8th; minimum; closed Mondays). Moe Barnea, Narone Tata, Jimmy Dandale, and the Three Flames.

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

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

CONDONS (47 W. Third; closed Sundays). Wild Bill Davison, Catty Cutshall, Buzzy Drottin, Edmund Hall, Bob Casey Gene Schroeder and, as the mood takes him, Eddie Condon. Jam sessions Tuesday nights.

THE EMBERS (161 E. 84th) closed Sundays. Red Nervo trio and Teddy Wilson's combo. Bobby Mesnick in solo charge of jam sessions.

CALE'S CELEBRITY CLUB (47 W. 57th; minimum). Singer Napoleon Reed, Teddy King's orchestra, and the Mellina trio. Dancing.

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

OLD KNICK MUSIC HALL (Second avenue and 54th). Real oldtime stuff, with singing, waltzes, malletdrum, Curley Green at the piano, and the rather amazed band of Eddie Bernard.

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

JIMMY BYAN'S (53 W. 52nd; closed Sundays). Wilbur de Paris takes over, accompanied by Danny Barker, Sidney de Paris, Freddie Moore and Omar Simons. 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 Lon McGearty, Frank Signorilli, Omar Simons, Claude Hopkins, Sandy Williams, Tony Spargo, and George Weidling; pretty often you'll find Bud Freeman or Trico Glenn or Will Bradley.

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

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

VIE EN ROSE (123 E. 54th). Pearl Bailey, Harry Resenthal's trio, and Ernie Warren's ditto.

VILLAGE VANGUARD (178 Seventh avenue; closed Mondays). Ernie Wilkins hop singer Harry Belafonte to a new folk-singing pitch, aided by guitarist Craig Work. Dancer Boyce Wallace makes with the vocals too. Clarence Williams trio.

RUBAN BLEU (4 E. 56th; minimum; closed Sundays). Singer Ellen Hoxley, and comedienne cum songstress Pat Carroll, comedy trio Three Riffs, Julius Monk emceeing and at the piano, and Norman Paris

trio—Frank Corchia on guitar, Norman on piano, and Justin Arends on bass.

LITTLE CLUB (170 E. 55th). Sonny Kendall trio, with Lionel Math soloing at piano.

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

COGI'S LA RUE (45 E. 88th; closed Mondays). Ted Stranter's band; Pancho's rhumba.

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

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

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

PIERRE (Fifth avenue at 61st). Stanley Melba's band; Chico Belli's rhumba crew. Place requires a hotfoot with advent of jazz harpist Robert Maxwell.

PLAZA (Fifth avenue at 88th). In the Persian room, Singer Carl Brisson; Dick LaSalle's and Mark Monte'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 58th; closed Sundays). Vocalist Margaret Phelps, plus the bands of Milt Shaw and Horace Dix.

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

SHERRY-NETHERLAND (Fifth avenue at 59th; closed Sundays). Carnival room—Helen Evans' songs and the music of Hugo Fedell and Jan Brunner.

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

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

VERSAILLES (181 E. 80th; minimum). Pochet's musical features Connie Towers, Arthur Maxwell and Beverley Dennis, and stars Carmen Torres. Also Bill Norvas and Uptaris. Emile Pettit and Pancho play for dancing.

WALDORF-ASTORIA (Park avenue at 49th). Empire room—Emil Coleman and Misha Boroy play for dancing. French singing banjoist Marcel Lohen on hand, too. In the Panchito lounge, Don Redney's orchestra does the same.

FOR DANCERS
PALLADIUM (1698 Broadway; admission varies with attractions). All top Latin-American bands. Open Wednesday, Friday, Saturday, and Sunday.

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

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

CHICAGO
HOTSPOTS
AIRLINER (State and Division; no cover or minimum). Eddie South's trio nightly, and the Dark Angel has Johanna Pate on bass and Claude Jones, piano. Buddy Charles' (Gric) 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 (1803 E. 55th; no cover or minimum). Boscher Washington's Dixie band, with Don Ewell playing his fine ragtime piano.

BLUE NOTE (56 W. Madison; \$2 minimum, closed Tuesdays). Current bill has Flip Phillips' combo and Oscar Peterson's trio opening tonight (Nov. 30) for two weeks.

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

(Advertisement)

Spotlight on DON LAMOND



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SWINGIN' THE GOLDEN GATE

Number Of Jazz Clubs In Frisco Dwindles To Two

By RALPH J. GLEASON

San Francisco—The small jazz combos may be all over the place in the rest of the country, but here by the Golden Gate it ain't like that at all. With the sole exception of the Black Hawk, the Hangover, and the Say When, jazz joints are a thing of the past in this town and no one seems to know why.

There are plenty of sailors and soldiers with spending money in town on weekends. The bar business is far from bad, and the movies aren't crying as much here as in other cities, but jazz is nowhere. And strangely enough, there have been times in the last two years when there were more jazz names in San Francisco than there were on Broadway.

for dancing. Vocalist Yolo O'Byrne is featured. Chat Noble plays piano in the Parlorhouse bar.

STEVENS HOTEL (BOULEVARD ROOM) (720 S. Michigan) \$1.05 cover weekdays, \$1.55 Saturdays, and a \$3.50 minimum Saturdays only. Another edition of the now-noticed tea shows featuring Gertrude Tucker's band with vocalist Scottee Marsh.

FOR DANCERS
ARAGON (1100 W. Lawrence) admission \$1.05 Tuesdays and Thursdays, \$1.30 Fridays, Saturdays, Sundays. Closed other days. Ray Pearl's band is back on the stand.

MELODY MILL (½ mile west of Harlem avenue, two blocks south of Genesee road) admission \$1.00. Friday, Saturday, and Sunday. Jimmy Palmer's dance crew now in residence.

TRIANON (6201 S. Cottage Grove) admission \$1.00. Tuesday, Wednesday, Thursday, Friday, Saturday, and Sunday. Jimmie Palmer's dance crew now in residence.

LOS ANGELES

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

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

BEVERLY CAVERN (4883 Beverly Blvd., music Friday, Saturday, Sunday only). Ben Pollack, drums; with Ray Sherman, piano; Harold Miller, bass; Freddy Gonzalez, trumpet; Moe Schneider, trombone, and Matty Mallock, clarinet.

BOULEVARD ROOM (2424 Wilshire Blvd., no music Monday). Johnny White (trumpet and piano) trio with Milt Norman, guitar, and Bobby Whitlock, bass.

CLUB 331 (3361 W. Eighth) dark Sunday. Kid Ory's New Orleans jazz band, currently comprising Art Ory, trombone; Teddy Buckner, trumpet; Joe Daroneburg, clarinet; Lloyd Glass, piano; Miner Hall, drums, and Ed Garland, bass.

ENCORE ROOM (830 N. La Cienega; dark Sunday). Freddie Slack trio.

HANGOVER CLUB (1456 Vine; nightly with Norma Teagarden trio on Tuesdays). Jess Stacy trio, with sit-in sessions on Monday nights.

LIGHTHOUSE CAFE (30 Pier avenue, Hermosa Beach—45 minutes from Hollywood). Nately with Joe Cozzo trio on Mondays and Tuesdays. 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 Patchen, piano, and Bill Miller, bass.

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

ROYAL ROOM (4700 Hollywood; nightly, 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 Beck's band opened Nov. 30 and will stay until Dec. 27.

LA SALLE HOTEL (THE LOTUS ROOM) (Madison and LaSalle; no cover or minimum). Lucie Garcia's folk favorites make for dancers.

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

FALMER HOUSE (EMPIRE ROOM) (18 E. Monroe) \$1.50 cover, \$2 minimum. A sort of outdoor rave spotting singer Jody Miller, the Sevenguitars, comedians Cliff Norton and Louise Hoff, and Tommy Wonder and Margaret Banks, who dance. Eddie O'Neal's orchestra takes them all and plays for dancing.

SHERMAN HOTEL (THE PORTERHOUSE) (Randolph and Clark; no minimum or cover). Frank York's strings play

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Earl Hodges Unit Plays Town Crest

New York—The Earl Hodges combo opened Nov. 12 at the Town Crest on W. 47th street. With Hodges, who plays vibes, is a girl trio consisting of his wife Sally on piano; Elaine Leighton (bassist Kenny O'Brien's wife), drums, and Patsy Tennyson, bass, recommended by Eddie Safraniski.

All girls and Earl also do vocals. Crew is in on an indefinite engagement.

Poll Results

(Jumped from Page 12)

Bill Raymond
(None Under 5 Listed)

GIRL SINGER-WITH BAND

Lucy Ann Peck	350
Revelind Periton	86
Pat O'Connor	29
Dolly Houston	25
Barbara Benson	23
Velma Middleton	22
Frances Irvin	21
Ella Johnson	20
Henry Reed	18
Shelby Davis	15
Frances Wayne	14
Pat Collins	12
Eydie Gorme	10
Dodie O'Neill	10
Jo Ann Green	10
Fegge King	10
Keely Smith	10

(None Under 5 Listed)

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Sidemen Switches

Hal McIntyre: Larry Valentino, trombone, for Jimmy Henderson (to Jimmy Dorsey replacing Dick Bellerose) . . . Jimmy Dorsey: Glenn Stainer, tenor, for Art Lyons . . . Tommy Reynolds: Marty Holmes, tenor, for Sonny Muscan, and Leo Ballandyke, alto, for George Criss.

Ralph Flanagan: Joe Lenza, clarinet, for Willie Hitz; Al Francis, baritone, for Irv Hafter; Al Lorraine, trombone, for Sonny Russo, and Charlie Henry, trombone, for Leo Gifford . . . Vincent Lopez: Adele Castle, vocals, for Ann Warren . . . Sammy Kaye: Bob Kasha, piano, for Jerry Caretta.

Xavier Cugat: Bob Ellis, marimba, added; James Migliore, trumpet, for Frank Berardi; Fred Rosco, tenor, for Luis Castellano, and Jack Rosenmerkel, bass, for Julio Cordero . . . Johnny Long: Al Melisi, trombone, for Leo Gifford (to Flanagan) . . . Dave Brubeck: Bill Ruth, bass, for Gene Englund.

Lee Vincent: Lenny Seras, clarinet, for Leo Kaminsky; Ronnie Cloosky, alto, for Joe Lenza; Buddy Carlin, drums, for Jimmy Campbell, and Marie Johnson, vocalist, added . . . Al Lombardy: Don Leight, trumpet, for Jimmy Roma; Art Wagner, piano, for Paul Raymond; Knobby Lee, trumpet and valve trombone, added; Paul Selden, trombone, for Danny Repole; Ed Aulino, trombone, for Ed Anderson, and Ted Paskert, drums, for Frank Perry.

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

THE HOT BOX

Ex-Durante Clarinetist Is Mainstay Of Hodes Unit

By GEORGE HOEFER

Chicago—Jimmy Granato, now playing Dixieland clarinet with the Art Hodes aggregation, is Jimmy Durante's playmate whenever the Schnozzola stops in Chicago. Truth is, Granato has a playing and working acquaintanceship with a high percentage of the big name talent in show business. There isn't a Dixieland musician today who possesses the wide variety of musical experience and success that Granato has had during the last thirty years.

Granato is one of the many jazzmen who was not born in New Orleans, was not brought up in Chicago, nor did he even start out around New York City. He originated far, far away from jazz in Sault Ste. Marie, Canada. While his proud parents witnessed his youthful virtuosity in a recital for the then Prince of Wales (1913), Jimmy was secretly fighting an inner battle as to whether he should be a musician or an electrical engineer.

Engineering School

His father loved the classics and made violins as a profession, and after hearing Jimmy work out a few jazz phrases on the clarinet, Father Granato selected the engineering field for his son.

The family had moved to Rochester, New York in 1915, and it seemed natural for Jimmy to obtain an electrical engineering degree from one of the country's finest technical schools located in Rochester. Soon after attainment the degree was hung on the wall and Jimmy went full blast into a musical career.

It was way back around 1922 when young Granato was playing sax and clarinet in the band of Fred Damon, a Rochester society unit. The reputation made with this band led to a chair with Austin Wylie's orchestra of Cleveland, with which band he recorded for Columbia and Vocalion and played the Golden Pheasant for two years. Spare moments found Jimmy studying the records of Johnny Dodds and Jimmie Noone.

Costello Protege

He liked jazz clarinet and was partial to those jobs that gave him the most opportunity to play Dixieland. His career soon got him to New York where he became one of Johnny Costello's proteges. Costello (currently with Red Nichols' Five Pennies) sort of looked after both Jimmy Granato and Jimmy



Jimmy Granato

Lytell in the early days because they played the way he liked to play clarinet.

He was instrumental in getting Jimmy set with the Indiana five in 1927. With the five, Granato toured the middle west and absorbed as much jazz technique as he could. But the time soon arrived in the early '30s when Dixieland jazz became non-existent, and Jimmy returned to New York to resume playing music he didn't particularly care for but music he could cut with the best.

Economically, the depression didn't bother Granato, for he carried on a successful career in big-time music. He alternated between lucrative jobs at the Paramount theater with Paul Ash and Rubinoff, Radio City Music Hall with the late Erno Kapee, and the Long Island movie studios.

Worked with Stars

The latter jobs gave him an opportunity to work with Helen Morgan, Jimmy Durante (he had once played clarinet under Durante's direction during the Clayton, Jackson, and Durante days), Ken Murray, Ann Dvorak, Charles Ruggles, Leo Carrillo, and many others. He worked in as many as 25 or more moving pictures.

Among other jobs, he played with Red Nichols in the pit of

the show *Girl Crazy*, starring Ethel Merman. Jimmy also took on cowboy garb and played the Rodeo at the New York World's Fair of 1939. There were Meyer Davis society jobbing dates to fill in when the other jobs petered out.

One interesting odd job he had was the making of the Paramount soundtrack for the new reel. This same track is still being used after 15 years.

The moving picture job that Granato remembers with the most pleasure was the filming of *Roadhouse Nights* with Durante, Helen Morgan, and Charlie Ruggles. The show depicted episodes taking place during the 1928 prohibition period. The late Miss Morgan kept gin in quantities in her dressing room and the cast felt called upon to realistically act out the scenes of the story.

Jimmy got so into the feel of the atmosphere that he keeled over on the bandstand under the lights. The script didn't call for this incident so the whole shebang had to wait for Granato's recovery and put in two hours' overtime to finish the scene. The main reason a substitute wasn't rushed in was the fact that Helen liked Jimmy's low register clarinet behind her vocals.

Granato made some sides under his own name back during the New York days when he was playing in the band that worked with Clayton, Jackson, and Durante. One side was released under the title Jimmy Granato and His Orchestra playing *My Heart Belongs to You* on Grey Gull 1806. The personnel included Jack Roth, drums (once with the Original Memphis Five); J. Donnelly, piano (co-author with Durante of *Inka Dinka Doo*); Mat London, bass; Norman Moran, trumpet; Herman Drew, trumpet; Bill Drew, trombone; Larry Hart, tenor; Al Atkins, alto, and Granato, alto and clarinet.

Other Dates

He also recorded with Vic Bernton on Vocalion, Ted Bartell on Velvetone and Harmony, Frank Winegar on Edison, Durante on Columbia, and Milt Shaw's Detroiters on Melotone.

Jimmy has written several works for the clarinet, including *Clarinet Carols*, *Clarinet Concerto*, and *Clarinet Carousal*.

It was in 1943 when Granato moved to Chicago and started his own band. He wanted to play Dixieland exclusively so he got together a small group to play on the S.S. City of Grand Rapids, a Lake Michigan excursion boat. They ultimately moved into Rita's Show lounge on Chicago's Argyle street, where the group was made up of Ernie Kolstad, trombone; Al Reed, cornet; Paul Benzedian, piano; Joe Pepp, drums, and Jimmy.

When the opportunity came to work steady with Art Hodes' Dixie combo at Rupneck's in Chicago, he took it and has been a mainstay of this band ever since. He likes to play jazz concerts, especially at schools where he feels they are keeping alive a musical tradition by giving the young listeners a good Dixieland appreciation, and he has also been a regular on all the Gaffers sessions sponsored by John Schenck.

COLLECTOR'S CATALOG: S. C. Clough, 419 Marcy street, Portsmouth, N. H. He lost interest in collecting records after Glenn Miller was lost in action. Has many records dating from the late '20s to 1945 that he would like to see that some Glenn Miller collector got, as there is a complete Miller library included.

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WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOEFER

Horace Bailey

- 5 *I Can't Go On Without You*
- 5 *Wish You Were Waiting for Me*

Pat: Bailey is right up there at the top of the mound of Eckstine impersonators. Though he has neither Billy's own depth and fullness, nor the sincerity that Herb Lance can put across, he does a remarkably pleasing job of copying the style. Then, too, on occasion you'll find phrases of Hibbler and Jeffries spicing the stew. (Coral 60590.)

Teresa Brewer

- 4 *Sing, Sing, Sing*
- 5 *I Don't Care*

George: Young Teresa Brewer is on a new label and gets a different accompanying style, although Jack Pleis, the orchestra director, is carried over from her London days.

Her la-de-dos sound like Cab Calloway on her version of *Sing*. A passable novelty, but the lack of visual appreciation detracts a great deal from the success of this sort of thing.

She does the reverse with an assist from the Cavaliers and it's the more enjoyable of the two sides. Jack Pleis gives her a swing accompaniment in place of the Dixieland treatment she has had since a splash was made with her *Music Music Music*. (Coral 60591.)

Chicago Nighthawks

- 5 *When the Saints Go Marching In*
- 2 *Sunday*

George: This group is a revised edition of the youthful Royal Garden seven written up in the *Hot Box* last Sept. 7. Cornetist Jim Cunningham and bassist Jim Gordon remain from the Seven.

Saints is a lively interpretation of the New Orleans anthem in the Chicago tradition, with solos by cornet, trombone, clarinet, and piano. A novel opening with an organ introduction is used. Cunningham, a Wild Bill Davison stylist, shows considerable promise.

The kids are still in a hurry tempo-wise. *Sunday* never gets started due to errors by everybody. Sides were produced by Bill Wyler of Chicago. (Old Tiger 8501.)

Rosemary Clooney

- 7 *Find Me*
- 6 *I Only Saw Him Once*

Jack: Stan Freeman's harpichord backing is quite out of place on *Find Me*, though Rosemary manages to sing awfully well despite it—easily, confidently, and with great feeling.

She gets a little more breathy and confidential on the pretty ballad backer, but it's still good singing. More like these, please, Miss Clooney. (Columbia 39591.)

Nat Cole-Billy May

- 8 *I'm Hurtin'*
- 7 *Walkin'*

Jack: Nat's best sides in many a moon as far as we're concerned. No fiddles, no choirs, just Billy May's driving big band affording crack backing and Nat singing like he used to with the trio—ally, handsomely, beatfully.

He does his best work on *Hurtin'*, comes close to it on *Mary Lou Wil-*

Rating System

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

liams' *Walkin'*. Maybe this signifies the end of Nat's *Nature Boy* period. (Capitol 1863.)

Julian Dash

- 5 *Blue Velvet*
- 3 *Can't Understand It*

George: First title is a tenor sax solo by Julian (Creamin) Dash himself. The man has a deep, whining tone and performs in a slow *Body and Soul* tempo on *Velvet* with little defined melody.

Reverse features a vocal blues duet by Texas Bob and Carmen Taylor that is a little different but not inspiring so. The deep-voiced Bob sings in a manner similar to Dash's tenor. (Mercury 8255.)

Tiny Davis

- 3 *Laura*
- 3 *How About That Jive*

Jack: This is the all-girl group we've seen around Chicago a few times. The alto player on *Laura* blows like Don Stovall, and Tiny sings on *Jive*, on which the group tries to sound like Louis Jordan's.

Wish we could be kind enough to say that the sides are pretty good considering the musicians are girls, but that's an impossibility. (Decca 4246.)

Doris Day

- 5 *If That Doesn't Do It!*
- 4 *Domino*

Pat: Doris does a fine job on *Doesn't*, but the lyrics contain an overdose of the word "got" which is a utilitarian expression at best and hardly the thing to pepper even an up-tempo number like this.

Domino is not sprinkled with gutturals, but there's little else to recommend it as a tune. Doris' version is one of the least objectionable we've heard. (Columbia 39596.)

Ziggy Elman

- 5 *Birth of the Blues*
- 6 *Sunny Disposition*

Jack: Ziggy's big studio band is back again with two more standards. *Birth* is highly unawing, especially if you compare it to the job Billy May did on the tune in backing Nellie Lutcher. It's mostly ensemble work, except for Zig's trumpet and a few bars of piano.

Sunny finds Elman muted and sounding much better. And guess who's the singer? None other than ex-Goodman vocalist and ex-Mrs. James, Louise Tobin. She sounds just like she did 10 years ago. The band is crisper, cleaner, gives a better performance. (MGM 11089.)

Woody Herman

- 4 *Brother Pat*
- 4 *The Glory of Love*

George: Initial tune above is a novelty ditty written as a tribute with you-know-who in mind. As performed here it is a doubtful honor to the late great piano

Teresa Brewer In Coral Cauldron



New York—Coral records' artist and repertoire chief, Jimmy Hilliard, supervised Teresa Brewer's first cutting session under her new Coral contract. Photo above was taken at the recording studio. Initial Brewer sides under the Coral banner are *I Don't Care* (shades of Eva Tangany?) and *Sing, Sing, Sing*. Teresa formerly recorded for London.

pounder. Woody sings most of the way through in his personality style accompanied by the latest Woodchopper contingent featuring some uninspiring piano by Dave McKenna. The maestro does a straight vocal on the revived tune *Glory*, accompanied by full orchestra. Musicians will find nothing to study. (MGM 11088.)

Harry James

- 8 *Don't Be That Way*
- 8 *How Dry I Am Blues*

George: If we have to revive the swing style of '30s, why can't they all be like this record? The band has life, vitality, and verve, as does the arrangement and the individual solos. The sections are perfectly integrated and the solos inspiring.

Ray Conniff, trombone, and Harry himself are the solo stars. Harry and Ray worked out the arrangement around the old drinking ballad. This band makes all the so-called Miller-styled aggregations sound like Wayne King. (Columbia 39582.)

Jazz at Storyville

- Struttin' with Some Barbecue*
- Sweet and Lovely*
- 'S Wonderful*
- Sister Kate*
- Ad Lib Blues*

Album Rating: 6

Jack: This is a live session recorded at Boston's Storyville club.

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ing hits. *Jealousy* should also be familiar, though Frankie surges along his suggestive path with more restraint. (Columbia 39585.)

Bernie Leighton

- 4 *Smooth Sailing*
- 7 *Whispering*
- 5 *Sixty Minute Man*
- 6 *The World Is Waiting for the Sunrise*

Jack: Leighton leads a group called the Swing Seven here, and it's made up of Buck Clayton, Kai Winding, Peanutz Hucko, Sid Weiss, Morey Feld, and the leader on piano. Some guy named Johnny Davis sings on all but *Whispering*.

The band sounds good on *Whispering*, as Buck shows the way with a lovely muted chorus that will remind you of his work on the Commodore Kansas City six sides. Winding is below par on all his solos.

Davis, the vocalist, sings quite well on *World*, amateurishly on *Sailing*, and acceptably on *Man*. (Mello-Roll 5004, 5005.)

Johnnie Ray

- 7 *The Little White Cloud That Cried*
- 6 *Cry*

George: Here is something new and unique in individual stylized singing. Johnnie, a blues artist, sings with spirit, sureness, and emotion in a high-pitched voice. Most of the tunes he has recorded thus far are of his own composition. *White Cloud* is one and shows originality and talent as a song alone, without taking into consideration the way it is a natural for his style of vocalizing. He has a style with the same departure from tradition that Frankie Laine possesses.

Cry isn't a Ray composition, but it is the type of song he does well. He is aided on both sides by a quartet known as The Four Lads and orchestral accompaniment. (Okeh 6840.)

(Turn to Page 15)

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- IN A LITTLE SPANISH TOWN
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- DO YOU EVER THINK OF ME
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Ostrich Walk
High Society
Tiger Rag
Sweet Georgia Brown
Ballin' the Jack
Darktown Strutters' Ball
Trombonesum

Album Rating: S

George: New Orleans jazz has expanded into Dixieland as played in Chicago, New York, and slambang western style from the Pacific seaboard.

The best Dixie musician in the group is Tony Parenti and he only plays on four sides, while Ernie Goodson is featured in the clarinet spot on Tiger Rag...

Frank Sinatra

3 London by Night
4 April in Paris

Pat: By even ordinary non-Sinatra standards these are poorly sung. Frank sounds tired, bored, and in poor voice, to boot.

Fran Warren

6 Never Before
4 It's All Over But the Memories

Pat: Fran treats Never, good material for her dramatic style, with delicacy. She sounds less like herself and more like any random sampling of girl band vocalists...

Harry Finds His Place In Vanguard



New York—Making his debut as a folksinger at the Village Vanguard here a month ago, Harry Belafonte drew the critics' praise for his showmanship, originality, and dramatic impact...

and their execution of them are disappointing. (MGM 11095.)

Paul Weston

5 And So to Sleep Again
5 The Glory of Love

Pat: The Norman Luboff choir sings both of these, but more as a standard dance band vocal group rather than a choral unit.

Mary Lou Williams

6 Handy Eyes
5 S'Posin'

Pat: Eyes is a Mary Lou arrangement of the St. Louis Blues in which Mary Lou plays a lot of up-to-date piano, accompanied by Billy Taylor's bass and Willie Correa's bongos.

But Eyes really swings, which is more than can be said of S'Posin'. Latter, a normal-length cutting, just gives the impression of going on and on right up to the spindle hole.

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

REISSUES

Boogie-Woogie — Kings and Queens

- Honky Tonk Train Blues—Meade Lux Lewis
Yancey Special—Meade Lux Lewis
Blues on the Down Beat—Pete Johnson
Keycos on My Mind—Pete Johnson
Boogie-Woogie Stomp—Albert Ammons' Rhythm Kings
Pinetop's Boogie-Woogie—Cleo Brown
Boogie-Woogie—Honey Hill
Texas Stomp—Dot Rice and Frankie Black

George: This set makes available to LP owners an accumulation of boogie-woogie examples (originally recorded and released as singles between 1935 and 1940) gotten together as one of a series of Decca jazz album packages in 1941.

For those who can take 25 minutes of straight boogie this should be a welcome set, due to the fact there is variety among the different artists. Boogie albums by one artist playing all the numbers are too much, but here you have some singing by Cleo and a very good

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.

small jump band of circa 1936—the Ammons Rhythm Kings of Chicago. (Decca DL 5249.)

Corky Corcoran—Coleman Hawkins

It's the Talk of the Town
How Deep Is the Ocean?

Pat: These were originally issued, separately, on Signature some time ago. Corcoran plays Talk, labeled the A side, while Hawkins solos through Ocean.

Corky doesn't get Coleman's little buzzing sound, but the breathiness, phrasing, ideas, and general intonation are startlingly similar. Another difference: Corcoran's legato approach, which makes his effort less exciting than the Hawkins sample.

Art Tatum Trio

Man I Love
I Know that You Know
Body and Soul
Flying Home
Sunny Side of the Street
Dark Eyes

Pat: Cut in 1944 for Comet and first issued on 12-inch discs, this Dial reissue LP shows Tatum at his best. Art demonstrates that he is not only a fabulous soloist but, on these sides especially, a swingin' man to have in the ensemble.

John Kirby

Antra's Dance
Serenade
Opus 5
Nocturns
Front and Center
Impromptu
Milumbu
Double Talk
Blues Petite
Beethoven Riffs On
Andiology
Zooming at the Zombie

Jack: Still mighty welcome sounds are these. Kirby's tight, impeccable, provocative little crew of 1938-'41 is generously represented on this LP in Columbia's reissues series.

As the album notes (by George Avakian?) point out: "Kirby dared to play softly when almost everyone else was playing loudly. Subtlety was his keynote. The arrangements, although written out in their entirety, were first conceived from improvisations during rehearsals, then executed with the brilliant precision and ensemble work heard in these numbers."

One other interesting point is brought out by the issuance of the album. Lloyd Lifton, the pianist and former Jazz off the Record co-writer now studying in New York,

MAL OTTIS' TRIO (Decca, 11/22/51, in Detroit). Mal Otis, violin and piano; Earle Warsh, accordion, and Barney O'Hanrahan, bass.

Santa Claus Is Coming to Town: White Christmas; Perdido; Squacco Mo' Jumpin' with Symphony Sid; Lady of Spain; Don's Blues; May '5 Wonderful, and Sunny Side of the Street.

COLEMAN HAWKINS' COMBO (Decca, 10/19/51). Benny Harris and Andrew Sullivan, trumpet; Matthew Cox, trombone; Coleman Hawkins, tenor; Cecil Payne, baritone; Duke Jordan, piano; Conrad Hanon, bass, and Art Taylor, drums.

TUTU CAMARATA'S ORCHESTRA (Decca, 10/19/51). Trumpets—Chris Griffin, Billy Butterfield, and Johnny Owens; trombones—Bill Bradley, Frank Searose, and Abe Faurstain; woodwinds—Bernie Kaufman, Harold Feldman, and Russ Sussner; clarinets—Hymie Schwartz and Art Drelinger; rhythm—Lou Stein, piano; Carmen Mariani, guitar; Frank Carroll, bass, and Johnny Blowers, drums.

BILLY TAYLOR'S QUINTET (Rout, 11/1/51). Billy Taylor, piano; Mundell Lewis, guitar; Earl May, bass; Earl Sims, drums; Frank Colon, conga, and Jo Jones, drums.

LENNIE TRISTANO PIANO SOLOS (Jazz Records, 10/30/51). Lennie Tristano, piano; Peter Ind, bass, and Roy Haynes, drums.

BETTIE CLOONEY with ELLIOT LAWRENCE'S ENSEMBLE (King, 11/8/51). Paul Signala, piano; Sam Herman, guitar; Mort Oliver, bass; John Call, mandolin; Billy Gussak, percussion, and an eight-voice chorus.

DICK BROWN with ELLIOT LAWRENCE'S ENSEMBLE (Same date and personnel as above).

MAX MILLER'S QUINTET (Life, 10/25/51, in Chicago). Max Miller, vibes; Paul Jordan, piano; Parks Hill, guitar; Ernie Sheppard, bass, and Terry Nolan, drums.

MAX MILLER'S TRIO (Same date and label). Miller, vibes; Hill, guitar, and Sheppard, bass.

pointed out to me not too ago that Billy Kyle has been too-long ignored as an influence on the modern school of pianists.

Kyle was the first piano man, he says, to use his left hand for chord punctuations during both solo and ensemble work instead of playing two-to-the-bar, as was the prevailing style. You'll hear ample evidence of this here.

You'll get kicks, too, from Charlie Shavers' concise muted work and Buster Bailey's clarinetting. Just for the record, that's Russ Procope on alto sax and O'Neil Spencer, drums. (Columbia GL 502.)

Anita O'Day

Ac in the Hole
I Ain't Gettin' Any Younger
Hi Ho Trailus Boot Whip
I Told Ya I Love Ya Now Get Out
What Is This Thing Called Love?
How High the Moon
Sometimes I'm Happy
Malaguena

Jack: Anita's Signature sides, all still quite familiar, are now on an LP under a new label—Advance. Some of the leaders on the dates include Benny Carter, Ralph Burns, and Sy Oliver. (Advance LSP 8.)

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6003 How Deep Is the Ocean Coleman Hawkins
It's the Talk of the Town Corky Corcoran
6004 Whispering Smooth Sailing Bernie Leighton, Kai Winding Buck Clayton, Morey Feld
6005 Sixty Minute Man World Is Waiting For Sunrise R. Leighton, Winding, Clayton
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76104 Crazy Rhythm Get Happy Coleman Hawkins
76112 I'll Remember April Street of Dreams Johnny Bothwell
76114 Sweet Lorraine Yesterday Erroll Garner
76116 Loo! to Boat Gosligh Erroll Garner
76117 Stompin' At The Savoy A Melody From The Sky Flip Phillips
78 rpm (12") \$1.06
65101 Bob's Belief Sweet and Lovely Flip Phillips
65102 The Man I Love Sweet Lorraine Coleman Hawkins
65106 Stompin' At The Savoy—previously unissued
Lover Come Back To Me—previously unissued
Flip Phillips, R. Burns, Tough
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Video Provides Martin Pianist Chance To Star

By Sharon A. Pease

Chicago — Murray Arnold, talented pianist-vocalist-comedian with Freddy Martin's orchestra, broke into the business through his competent work at the keyboard. Now, with the advent of television and the important part the Martin organization is taking in that field, more emphasis is being placed on Murray's ability as a vocalist and his natural flair for dramatics.

It seems that the younger Arnold is following in the footsteps of his illustrious father, George Arnold, who enjoyed a long and successful career as a singer and actor in vaudeville and musical shows. Young Arnold says, "This is what I've always wanted to do. . . . I love real show business and this is the greatest break of my life."

Cleveland-Born

Murray who is 30, is a native of Cleveland. He began the study of music when he was 7 and continued his schooling until he received a teacher's certificate and B.A. degree from the Cleveland Conservatory. He was a serious student from the outset and often devoted as much as eight hours a day to practice. While in grammar school he frequently took part in recitals and concerts.

"I became interested in dance music when I was about 14," he



Murray Arnold

recalls, "and Art Tatum was my chief early influence." Murray began his professional career when 17 as a staff musician at radio station WGAR, the CBS outlet in Cleveland. In addition to his work as a pianist he played organ, accordion, and vibraharp. He also did vocals and some arranging. Later he was on staff at WPK, the MBS outlet.

Army Duty

Arnold spent four years in the army (1942-46). He was first assigned to the radio engineering school but was later transferred to special service and took a band on a one-year tour of South Pacific outposts. After being discharged from service he intended to return to Cleveland but made

a stopover in Hollywood. While running over some songs at Music City, the music shop at Sunset and Vine, he was heard by songwriter Dave Franklin who told him that Freddy Martin was looking for a replacement for his veteran pianist, Jack Fina.

Murray auditioned and got the job. He was with Freddy for a year. "Then," he explains, "I had an opportunity to form a band of my own and, feeling my oats, had visions of taking the country by storm. . . . Two years later I was back with Freddy—sadder and wiser and with a much lighter bank roll."

As previously mentioned, Martin's organization is taking an important part in television with Arnold's work a big feature. "As a consequence of more stress being put on the visual side of things," Murray states, "the individual's personality is as valuable as his musicianship. Now the vocalists and actors have a greater opportunity and I find my singing and dramatic training and experience a great asset."

Original Work

The accompanying musical example is part one of Murray's original novelty, *Toy Piano Boogie*, which he recorded with Martin (Victor 20-4300). This selection is an entertaining melody especially arranged to imitate the characteristic "tinkling" sound of a little toy piano. The melodious tune follows a syncopated march formula which when combined with its standard, invigorating, boogie bass pattern, presents a simple, refreshing, and amusing novelty with an enticing dance pulse.

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

Orchestration Reviews

By Phil Broyles

THE BIG TEN COLLEGE SONGS

Published by Melrose

Arr. by Johnny Warrington

This set is designed to provide a representative group of college songs which will meet the needs of the smaller dance combinations. There are three books, which provide the necessary transposed parts, that may be played by any two, three, or more instrumental combinations. The songs are arranged in such a way that they can be played singly or in medley form.

Each selection is complete in itself, while a modulation at the end of each song enables the particular combination playing to continue on to the next song. It is, therefore, possible to start and stop at any point in the book, playing a medley of two, three, four, or any other successive number of songs. Although barren of any counter-melodies, these books should be of great interest to those for whom they were designed.

NOCHE BUENA

Published by Antobal

Arr. by Chico O'Farrill

To our ever-growing treasury of Christmas songs comes another contribution, but this time from south of the border. It is a combination of the beguine and the bolero. The split choruses are scored in the usual manner with the brass playing the melody first. An eight-measure modulation, melodically felt as a minor tonality, serves as an adequate introduction to a vocal in E flat.

In absence of a vocal, a trombone solo is favored through most

Hi-Note Drops Jazz

Chicago—The Hi-Note club, for several years a top jazz spot here and often the only one for modernists, discontinued its music policy at presstime. Owners Marty Denenberg and George Leviton hoped to continue with a girl show.

of the special. The finale is scored for ensemble except for a short but effectively placed piano solo. As a whole the arrangement exemplifies the best of O'Farrill's scoring.

A KISS TO BUILD A DREAM ON

Published by Miller

Arr. by Johnny Warrington

Kiss is from the MGM picture, *The Strip*. It first came out in the late '30s, but seemed to have little popular appeal. Nevertheless, it is a cute number and deserves the attention it is receiving. There is nothing of particular interest in the arrangement, though it does present an adequate setting.

NEVER

Published by Robbins

Arr. by Johnny Warrington

This tune is from the score written for the 20th Century-Fox picture, *Golden Girl*, and, in my opinion, is one of the best ballads of the year. It is scored for three saxes, three brass, and the usual rhythm. The split choruses, considering the number of instruments for which it is written, produce a fairly full sound. The special, however, possesses more delicate qualities.

The trombone plays lead under two saxophones while a clarinet and muted trumpets furnish color. The finale, of course, is scored as fully as possible. Nice arrangement.

Fast

8va loco

8va loco

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L.H.

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Albert, Abbey (Stork) NYC, no Anthony, Ray (Stalter) NYC, 12/17-1/27, no Austin, Johnny (Wagner's) NYC, Philadelphia, b Averre, Dick (McCurdy) Evansville, Ind., no Bell, Benny (Southern Dinner) Houston, no Bell, Curt (Cipango) Dallas, no Benedict, Gardner (Beverly Hills) Newport, Ky., cc Bergman, Eddie (Ambassador) L.A., h Bishop, Billy (Muehlebach) Kansas City, h Both, Russ (Paradise) Chicago, r Brandon, Henry (Blackhawk) Chicago, r Broadway, Nat (Flamingo) Las Vegas, h Breekin, Barnee (Shorham) Washington, D.C., h Brown, Les (Palladium) Hwd., 12/25-1/1, h Buse, Henry (On Tour) McC Calloway, Cab (Birdland) NYC, In 11/27, no Carpenter, Ike (Sherman's) San Diego, no Cole, Bill (Pelham House) NYC, h Coleman, Emil (Waldorf-Astoria) NYC, h Conn, Irving (Savoy-Plaza) NYC, h Das, Arnie (Split Rock Lodge) Wilkes-Barre, Pa., h Davidson, Cec (Ches Parer) Chicago, no Denny, Earl (Benjamin Franklin) Philadelphia, h Derwin, Hal (Biltmore) L.A., h Deutsch, Emery (Carlton House) NYC, h DiPardo, Tony (Eddy's) Kansas City, r Dorsey, Jimmy (Stalter) NYC, h Drake, Charles (Officer's) Mustin Beach, Pensacola, Fla., h Duke, Johnny (Sheppard AFB) Wichita Falls, Texas; (Roosevelt) Waco, Texas, 12/18-31, h; (Monteleone) New Orleans, In 1/2, h Duro, Oscar (Sunset Beach) Almondson, N.J., h Duro, Mike (Copacabana) NYC, no Elliott, Duke (Blue Note) Chicago, 12/21-1/2, no; (Kiviera) St. Louis, 1/12-15, no Elliott, Baron (Carlton) Washington, D.C., h Ennis, Skinnay (St. Francis) San Francisco, h Farley, Dick (Blue) Oklahoma City, h Featherstone, Jimmy (Martiique) Chicago, r Ferguson, Danny (Washington - Youree) Shreveport, La., h Flanagan, Ralph (Meadowbrook) Cedar Grove, N.J., 12/18-31, h Foster, Chuck (Royal Steak House) Jackson, Miss., Out 12/3, no Fotine, Larry (Meadowbrook) Cedar Grove, N.J., Out 12/13, h; (Muehlebach) Kansas City, 12/19-1/15, h Foy, Dick (Mapes) Reno, h Garber, Jan (Roosevelt) New Orleans, Out 1/9, no Gollub, Cecil (Nicollet) Minneapolis, h Grant, Bob (Mayflower) Washington, D.C., h Gray, Chauncey (El Morocco) NYC, no Hampton, Lionel (Earle) Philadelphia, 12/20-26, h Harpa, Daryl (Wardman Park) Washington, D.C., h Harris, Ken (Purple Crackle) McClure, Ill., no Harrison, Cass (Claridge) Memphis, h Hayes, Carlton (Desert Inn) Las Vegas, h Hayes, Sherman (Blackstone) Chicago, h Herbeck, Ray (Edgewater Beach) Chicago, h Herman, Woody (Seville) Montreal, Out 12/4, t; (Casino) Toronto, 12/5-11, t Hill, Ting (Rainbow) Denver, 12/19-25, h Horton, Bob (Covered Wagon) Stratford, Pa., h Hugo, Victor (Shagwre) Camden, N.J., no Jabns, Al (Thunderbird) Las Vegas, h

Jerome, Henry (Edison) NYC, h Jurgens, Dick (Claremont) Berkeley, Calif., Out 1/18, h; (Palladium) Hwd., In 1/25, h Kenton, Stan (On Tour) GAC Kerns, Jack (Stork) Shreveport, La., Out 12/15, no; (Governor) Jefferson City, Mo., 12/31-1/23, h King, Henry (Shamrock) Houston, h Lande, Jules (Ambassador) NYC, h Lawrence, Elliot (On Tour) ABC Lee, Norman (Oh Henry) Chicago, b Lester, Dave (Lutie Quarter) Boston, no LeWinter, Dave (Ambassador) Chicago, h Lewis, Ted (Schroeder) Milwaukee, Out 12/8, h Lombardo, Guy (Roosevelt) NYC, h Lopez, Vincent (Taf) NYC, h Matthey, Nicolas (Plaza) NYC, h Mauburn, Jerry (Pavilion) Myrtle Beach, S.C., b McGree, Bob (Broadmoor) Colorado Springs, h McLean, Jack (Hilton Manor) San Diego, h Millar, Bob (Last Frontier) Las Vegas, h Morgan, Russ (Palladium) Hwd., Out 12/23, h Morris, Skeets (Paddock) Richmond, Va., no Neighbors, Paul (Shamrock) Houston, 12/4-1/4, h Nye, Jack (Roosevelt) L.A., h Oliver, Eddie (Mocambo) Hwd., no O'Neal, Eddie (Palmer House) Chicago, h Overend, Al (Flame) Phoenix, no Palmer, Jimmy (Melody Hill) Chicago, Out 12/18, h Pearl, Ray (Aragon) Chicago, b Petrus, Dick (Thunderbird) Las Vegas, h Perrault, Claire (Southern Dinner) Hot Springs, Ark., r Pettit, Emily (Verailles) NYC, no Phillips, Teddy (Peabody) Memphis, In 12/31, h Pletcher, Leo (Tranon) Chicago, Out 12/23, h; (Sheppan AFB) Wichita Falls, Texas, 1/2-15, h Reed, Tommy (Syracuse) Syracuse, N.Y., Out 12/1, h; (Oh Henry) Chicago, In 12/6, h Reichman, Joe (Mark Hopkins) San Francisco, Out 12/2, h Reid, Don (Peabody) Memphis, 12/18-20, h Reynolds, Tommy (New Yorker) NYC, h Sands, Carl (Red Lion) Minneapolis, h Saunders, Red (DeLia) Chicago, no Selby, Chuck (Valley Dale) Columbus, O., r Stable, Dick (Ciro's) Hwd., no Staudcup, Jack (Commodore Perry) Toledo, O., Out 12/3, h Still, Jack (Gladiator) Bridgeport, Conn., no Strong, Benny (Palladium) Hwd., Out 12/24, h Sundry, Will (Stuyvesant) Buffalo, h Thornhill, Claude (On Tour) MCA Tucker, Orrin (Stevens) Chicago, h Tyler, Jimmy (Sugar Hill) NYC, no Van, Arthur (Colonial) L.A., h Van, Garwood (Stalter) Washington, D.C., h Wanles, Buddy (The Club) Birmingham, Ala., no Weems, Ted (Schroeder) Milwaukee, 12/4-18, h

Compos

Abbey, Leon (Crown Propeller) Chicago, no Agnew, Charlie (Hank's) Waukegan, Ill., h Airline Trio (Dixie) NYC, Out 6/23, h Albani, Pedro (Mayflower) Atlantic City, h Allen, Red (Silhouette) Chicago, Out 12/2, no Alvey, Vernon (Black Hawk) San Francisco, no Alvarez, Fernando (Copacabana) NYC, no Alvin, Danny (Isbell's) Chicago, r Ammons, Gene (Harlem) Philadelphia, 12/17-23, no Arches, Jimmy (Savoy) Boston, no Arden Quartet, Ben (Clover) Peoria, Ill., h Armstrong, Louis (Oasis) L.A., 12/18-31, no Archia, Tom (63 Club) Chicago, no Asuntio, Frank (Famous Door) New Orleans, no Bal Blue Two (Horizon) Great Falls, Mont., no Balladiers (Schroeder) Milwaukee, h Bari Trio, Gene (Biltmore) L.A., h Barnett, Charlie (Storyville) Boston, 11/27-12/3, no; (Harlem) Philadelphia, 12/24-29, no Bartoneis (Glass Bar) Hoboken, N.J., cl Basin St. 6 (Lafant's) New Orleans, no Bennett Trio, Bill (Blackstone) Chicago, h Big Four (Ventura's Open House) Lindenwald, N.J., r Big Three (Berita) Chicago, cl Buildings Trio, Bernie (Knotty Pine) Lancaster, Calif., no Blue Note Trio (Delmar) Sault Ste. Marie, Mich., h Brand Trio, Ray (Chestfield) Sioux City, Ia., cl Brisick Trio, Joe (Feiling's) Elizabeth, N.J., no Abby (Charley Foy's) L.A., no Brown, Hillard (Bagdad) Chicago, no Butler Trio, Billy (Zanzibar) Philadelphia, no Bynak, George (Zebra) Scranton, Pa., no Cannavagh, Page (Surf) L.A., no Cannon, Don (Trading Post) Houston, no Carter Trio, Benny (Astor's) N. Hwd., cl Cawley, Bob (Bachelor) Dallas, no Celestia, Papa (Paddock) New Orleans, no Cheista, Don (Ches Parer) Chicago, no Clayton, Buck (Lou Terrace's) NYC, no Clippetons (Foote) Sheboygan, Wis., Out 12/2, h Cobb, Arnet (Midtown) St. Louis, 12/21-31, h Coos & Combo (Orchid) Springfield, Ill., no Cohen, Teddy (Teddy's) NYC, no Cole, Mel (Vine Gardens) Chicago, no Conley (Leland) Aurora, Ill., h Cool, Harry (Town Casino) Chicago, no Cooper Trio, Prine (Avenue) Chicago, no Cosmopolitans (Mickey's Pit) Chicago, no Cozzo Trio, Joe (Lighthouse) Hermosa Beach, Calif., no Crabbe, Buster (Iceland) NYC, 12/6-1/2, r Daelto (China Pessant) Seattle, no Daily, Pete (Preview) Chicago, 12/8-16, no Damone Trio, Frank (Hickory House) NYC, no Davenport Trio, Bob (Woodland) Havana, Ill., no Davis, Tiny (Musical Bar) Philadelphia, 1/7-20, no Davison, Wild Bill (Condon's) NYC, no Dee Trio, Johnny (Big Top) Elizabeth, N. J., no DeForest Trio, Charlie (Arnie's) Winona, Minn., cl DeMarco Sisters (Chicago) Chicago, Out 12/6, t Dennis, Mort (Statler) St. Louis, l DeParis, Wilbur (Jimmy Ryan's) NYC, no Deuces Wild (Midway) Pittsburgh, cl Devaney, Art (Bellerive) Kansas City, h Dial, Harry (Small's) NYC, h Diaz, Horace (St. Regis) NYC, h Downs Trio, Evelyn (Vanity Fair) Brooklyn, N.Y., no Dreyer, Flo (Capitol) Chicago, no Duches & Her Men of Notis (Martin) Moorhead, Minn., h Duffy, George (Skyway) Cleveland, cl Duke Trio, Sammy (Meyers) Dearborn, Mich., cl Eadie & Rack (Blue Angel) NYC, no Eaton, Johnny (Claudia) Cheshire, Conn., no Eldridge, Roy (Storyville) Boston, 12/3-9, no; (Colonial) Toronto, 12/10-16, no Esposito, Nick (Ciro's) San Francisco, no Evans, Doc (Point) Minneapolis, no Fay's Krazy Kats, (Southport) Sacramento, Calif., no Fidler, Lou (Larry Potter's) L.A., no Fields Trio, Eugene (Bon Soir) NYC, no Four Gigolos (Ciro's) Philadelphia, no Four Shades of Rhythm (Bar O'Music) Chicago, cl Garcia, Lucio (LaSalle) Chicago, h Garner, Errol (Celebrity) Providence, R.I., Out 12/2; (Rendezvous) Philadelphia, 12/19-9, no; (Cafe Society) NYC, In 12/18, no Georgians (Twilight & Monaco Hill) Richmond, Va., no Gibson's Red Caps, Steve (Copa City) Miami Beach, In 12/17, no Gifford Trio, Dave (Chapel Inn) Pittsburgh, no Gilbert, Jerry (Elms) Excelsior Springs, Mo., h Gillespie, Dicky (Birdland) NYC, In 11/27, no Gordon, Dexter (180 Club) San Francisco, no Gordon, Stomp (Sunset) Mt. Vernon, O., Out 12/23, no Grove Trio, Gene (Three Deuces) NYC, no Gudyce, Harold (Avenue Terrace) Grand Rapids, Mich., no Harlan Trio, Lee (Ti-Pi-Tun) Waterloo, Ia., Out 12/31, r; (Biltmore) Fort Meyers, Fla., In 1/4, h Harmonists (Park Inn) Roselle Park, N.J., cl Henderson, Horace (Strand) Chicago, h Herman, Lenny (Sexex) Newark, 1/4-2/28, h Hoady, Norm (Showboat) Seattle, no Hodges, Johnny (Flame) St. Paul, In 11/29, no; (Harlem) Philadelphia, In 12/17, no Hoffman Four (Florence) Misoula, Mont., h Holmes, Alan (Astor) NYC, h Hopkins, Claude (Cafe Society) NYC, no Hunt, PeeWee (Preview) Chicago, Out 12/2, no; (Zanzabar) Denver, 12/10-16, no Hunter, Ivory Joe (Frolie) Detroit, 12/7-20, no Ile, Jimmy (Rupneck's) Chicago, r Jansen Trio, Stan (Hoffer's) Bakersfield, Calif., Out 12/4, no; (Eddie's) San Diego, 12/7-1/17, no Jones Trio, Frita (113 Club) Chicago, no Kral, Roy & Cain, Jackie (Copa) Chicago, no Keeler, Ford (Claire de Lune) Wichita Falls, Texas, r Kelly, Claude (Greenpoint) Muncie, Ind., no Lamare, Nappy (Sardi's) L.A., no Lane, Johnny (1111 Club) Chicago, no Larkins, Trio, Ellis (Blue Angel) NYC, no Latainaires (Morambo) Hwd., no Lewis, George (El Morocco) New Orleans, no

Mahon Quartet, Jack (Cana Loma) Pittsburgh, no Mallard, Sax (Crown Propeller) Chicago, no Marino, Johnny (Carousel) Pittsburgh, no Mar-Lowe Duo (Colony) Omaha, cl Marsala, Marty (Hangover) San Francisco, no Martin, Jack (Thunderbird) Las Vegas, h Martino Trio (Patio) Brooklyn, N.Y., cl Masters' Dream-Alros, Vick (Sundown) Phoenix, no Mastin Trio, Will (Chicago) Chicago, 12/7-20, t Meade Fournome, Mitai (Elks) Walla Walla, Wash., no Meia Trio, Jose (Park Sheraton) NYC, h Merry Macs (Chase) St. Louis, In 12/8, h Metrotones (Park Forest) St. Louis, h Mieux Quartet, Marve (Shell House) Island Park, N.Y., no Millett Trio, Dick (Northland) Green Bay, Wis., h Mole, Miff (Jazz Ltd.) Chicago, no Monte, Mark (Plaza) NYC, h Morgan, Louemel (Snookie's) NYC, no Morrison Quintet, Charlie (Ringside) Mansfield, O., no Munro, Hal (Flame) Duluth, Minn., no Norvas' Upstarts, Bill (Verailles) NYC, no Norvo, Red (Embarras) NYC, no Novelaires (Nocturne) Nashville, Out 12/3, no O'Brien & Evans (Gayety) Cheboygan, Mich., cl Orr, Kid (Club 331) Hwd., no Pagna Quintet, Sonny (Fort Pitt) Pittsburgh, h Palmer Quartet, Jack (Iceland) NYC, r Paris Trio, Norman (Ruban Bleu) NYC, no Penthouse Four (Commando) Henderson, Ky., no Perkins, Ike (Harry's) Chicago, no Perry, Ron (Beverly Hills) Beverly Hills, Calif., h Peterson Trio, Oscar (Blue Note) Chicago, 11/30-12/13, no; (Tiffany) L.A., 1/18-2/16, no Phillips, Flip (Blue Note) Chicago, 11/30-12/13, no Pinkard, Bill (Jimmie's Palm Garden) Chicago, no Pollock, Ben (Beverly Cavern) Hwd., no Pope Trio, Meba (St. Sterns) Anchorage, Alaska, no Powell, Chris (Celebrity) Providence, R.I., 12/5-9, no Powell Trio, Henry (Flamingo) Wichita, Kan., no Powers, Pete (Iona) Hubbard, N.S., Out 12/1, no; (Melville) Melville Cove, N.S., no Prima, Leon (600 Club) New Orleans, no Pringle, Gene (Deloth) Duluth, Minn., h Ragon, Don (Warren APB) Cheyenne, Wyo., 11/30-12/6, no Rain, Buck (Tall Spin) Hwd., no Ramos, Bobby (Ciro's) L.A., no Ranch, Harry (Rice) Houston, 1/10-2/6, h Ra, Payton (Stork) NYC, no Binn's Blonde Tones, Gene (The Inn) Valparaiso, Ind., h Rist, Bros. Trio (Cabin) Helena, Mont., no Rizzo, Bill (Gumie's Kentucky) Chicago, no Robbins, Tico (Roosevelt) L.A., h Rodney, Don (Waldorf-Astoria) NYC, h Rollins, Adrian (New Yorker) NYC, h Ronalds Bros. (Spa) Baltimore, Out 12/2, no; (Legion) Philadelphia, Pa., 12/3-31 Rogers, Ralph (Ambassador) Chicago, h Roth Trio, Don (President) Kansas City, h Runney, Howard (Lighthouse) Hermosa Beach, Calif., no Russell, PeeWee (Silhouetta) Chicago, 11/27-12/16, no Samuels, Bill (125 Club) Chicago, no Sandler, Harold (Warwick) Philadelphia, Out 1/6, h Saunders, Milt (Tavern-on-the-Green) NYC, r Schenk, Frankie (Paramount) Albany, Ga., no Scobey, Bob (Victor & Roxie's) San Francisco, no Shard Trio, Jerry (Piccadilly) NYC, h Shearing, George (Harlem) Philadelphia, 12/3-9, no; (Celebrity) Providence, R.I., 12/10-16, no Shevak, Izzy & Rom, Arnold (Sunny's Rancho) Hwd., no Silhouette (Grange) Hamilton, Ont., Out 12/1, no; (Le C. q D'O) Toronto, 12/3-23, no Slack Trio, Freddie (Encore) Hwd., no Smith Trio, Johnny (Albert) NYC, h South, Eddie (Airliner) Chicago, no South Sea Islanders (Piccadilly) Green Bay, Wis., no Spasier, Muggsy (Silhouette) Chicago, 12/21-1/6, no Sparr, Patu (Drake) Chicago, h Stacy, Jess (Hangover) L.A., no Stanton, Bill (Kennwick) Kennewick, Wash., no Stylata (Eddie's) San Diego, Calif., no Tatum, Art (Cafe Society) NYC, Out 12/12, no Teagarden, Jack (Royal Room) Hwd., no Teter Trio, Jack (White Pub) Milwaukee, no Three Flames (Bon Soir) NYC, no Three of Us (Heinie's) St. Paul, no Three Sharps (Flamingo) Silvia, Ill., no Three Steps of Jive (Ranch) Lyons, Ill., no Three Sweets (Coronet) Baltimore, no (Turn to Page 18)

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Philly's Academy Shook With Jazz That Night



Chicago—Several years ago, not long after Sidney Bechet's return to this country from Europe, he was one of a group of jazzmen gathered together by pianist-promoter Sammy Price for a fame-studded

lineup on the stage of the Academy of Music in Philadelphia. From left to right are George Lugg, Bechet, Price, Baby Dodds, Mezz Mezzrow, Paul Edward Miller, and Papa Foster.

Bechet Gets 'Beat' Bouquet

(Jumped from Page 7)
 ter he refused to have the X-rays taken. So far no additional treatment has been necessary.
 The return home has not all been pleasant. A couple of years ago he left AWOL from Jazz Ltd. in the midst of an engagement. He later returned to talk things over and agreed to play there again before playing any other Chicago spot. A law suit was entered against him when he opened at the Blue Note.
 He is finding world fame has its drawbacks. A strange girl knocked on his hotel room door in Chicago and thrust a baby in his arms, saying "It's yours," and

started to cut out. After he got this straightened out, one of his ex-wives sent word she had some unpleasant things to discuss.

Most Sincere

Bechet has had an exciting and colorful career and throughout the years he has been probably the most sincere jazzman of all. His goal is to express himself in his playing and feels that the old feeling of music is nothing but life, and through New Orleans music he wishes to bring back an expression of life, his life.
 He feels that no artist can do more than that.

On The Town

(Jumped from Page 11)

attention). See L.A. Band Briefs.
TOM-TOM (806 E. Colorado Blvd., Glendale, music Friday and Saturday only). Ted Veady (trombone) heads all-star Dixie units.

DINE AND DANCE

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

GIRO'S (8433 Sunset), \$1.50 cover, \$3 Saturday; Dick Stabile ork, Bobby Ramos rumba band.

COCOANUT GROVE (3400 Wilshire), \$1.50 cover, \$2 Tuesday and Saturday, dark Monday; Floorshow, backed by Eddie Bergman honco orchestra, which also plays for dancing.

MOCAMBO (8588 Sunset; nitely, cover \$2), Eddie Oliver orchestra and the Latinaires.
ROOSEVELT CINEGRILL (7000 Hollywood; nitely, 50-cent cover, diners from \$2), Jack Nye ork, Tico Robbins rumba band.

FOR DANCERS

ARAGON (Lick Pier, Ocean Park, Calif.), dark Monday and Tuesday, Admission \$1, \$1.50 Saturday; Lawrence Wolf orchestra will be here for months to come.

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

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

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

PALLADIUM (6515 Sunset; dark Monday, Admission \$1.10; \$1.40 Saturday and Sunday, Diners \$1.50 up). Russ Morgan Nov. 27 through Dec. 24.

RIVERSIDE RANCHO (9218 Riverside Drive; dark Monday, Tuesday and Thursday, Admission \$1 Wednesday and Sunday; \$1.20 Friday and Saturday). Tex Williams

Ex-Pipers Puzzled By AGVA Putting Them On 'Unfair List'

Hollywood—The Pied Pipers, vocal group which won the annual *Down Beat* poll in its division more times than any other but which disbanded more than a year ago, has been placed on the "unfair list" by the American Guild of Variety Artists.

Difficulty which caused the action goes back to a booking set by GAC for the unit in San Jose, Calif., more than two years ago and which the Pipers declined to fulfill.

On List

The case was submitted to arbitration and apparently settled, but AGVA, according to local information, has placed all of the former members on its "unfair list" because they failed to pay their share of the "cost of arbitration," said to have been around \$485.

Clark Yokum, one of the original members, now active here as a freelance singer (and also doing band work from time to time as a guitarist), strongly denies that the Pipers backed out of the booking at the spot, the Melody club, because of the large percentage of Negro patrons there. He told *Down Beat*:

"We took the booking by phone without having seen the place. When we got there we discovered that the amount of floor space on which we were to work was not large enough to do the choreography we had added to our routines about that time.

Backing Insufficient

"The band that was to back us was a good little jazz combo but could not play our music satisfactorily without a lot of rehearsals. June (Hutton), who was still with the group then, found the dressing room facilities very unsatisfactory.

"I thought the whole thing was settled and this move by AGVA has left me puzzled."

How to Affect June?

Effect of the AGVA action on activities of Miss Hutton, who

has been working in the east as a single, was not known here.

The Pipers, at the time of the incident, were a cooperative organization in which each member held joint ownership in the name, but when they disbanded, the rights, said Yokum, passed to him and Chuck Lowery. Despite their inactivity for more than a year, the Pied Pipers have been getting votes in the current *Down Beat* poll.

(Advertisement)

Spotlight on Shadow Wilson



"Gretsch Broadcasters, Greatest Drums I Ever Owned," says Shadow Wilson, now with the Erroll Garner Trio. In addition to that unmistakable Broadcaster tone, great drummers like Shadow Wilson look for these other Gretsch features. *The Perfect Round Shell *Shell Mount Tom Tom Holders *Separate Tensioning Throughout. See them at your Gretsch dealer. And write today for your FREE Latin-American Rhythm Chart—the free chart that gives you (in score form) the basic, authentic beats for the most important and widely played Latin-American rhythms of today. Just send a penny postcard to The Fred. Gretsch Mfg. Co., Dept. DW 12, 60 Broadway, Brooklyn 11, N. Y.

Bechet Discography

The following records are good examples of Bechet's work on clarinet and soprano saxophone. The list is confined to records that can be obtained if an effort is made. Labels and record numbers pertain to releases where the originals are out of print. Compiled by George Hoefler.

- 1924
 Red Onion Jazz Babies—*Cake Walkin' Babies*—Folkways LP FP 57
- 1932
 New Orleans Feetwarmers—*Maple Leaf Rag*—10" Jazz Panorama LP 801, Hot Jazz Club of America 93
- 1934
 Sidney Bechet's band—*When the Sun Sets Down South*—Br. 80143
- 1939
 Jelly Roll Morton Jazzmen—*Winin' Boy Blues*—HJCA 95, Emm Eas 109
 Sidney Bechet quintet—*Summertime*—12" Blue Note 6, 10" Blue Note LP 7002
- 1940
 Sidney Bechet's Blue Note quartet—*Lonesome Blues* (clarinet)—12" Blue Note 13
 Bechet-Spanier Big four—*China Boy*—12" HRS 2001
- 1941
 Sidney Bechet and New Orleans Feetwarmers—*Egyptian Fantasy*—10" Jazz Panorama LP 1809
 Sidney Bechet One Man band—*Blues of Bechet*—10" Emm Eas 113
- 1944
 Sidney Bechet Blue Note Jazzmen—*Jazz Me Blues*—10" Blue Note LP 7003, 12" Blue Note 44
- 1945
 Sidney Bechet Blue Note Jazzmen—*High Society*—10" Blue Note LP 7003, 12" B N 50
- 1946
 Bechet-Nichols Blue five—*Quincy Street Stomp*—10" Blue Note 517
- 1947
 Sidney Bechet quartet—*Love for Sale*—10" Columbia 38321, in Alb. C 173
- 1949
 Sidney Bechet's BN Jazzmen—*When the Saints Go Marching In*—10" BN 563, Side in BN alb. 105, 10" Blue Note LP 7009
 Sidney Bechet's Circle seven—*I Got Rhythm*—Side in Circle Alb. 25
 Sidney Bechet with Claude Luter's Band—*See See Rider*—10" Blue Note 566

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

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

ZENDA BALLROOM (928 1/2 W. Seventh; Saturday and Sunday afternoon and evening, Admission \$1.25). Name bands on Saturdays, Latin rhythm bands on Sunday afternoons and evenings, with Sammy Mendez and Tito Rivers bands, in that order, the regular attractions.

Where Bands Are Playing

(Jumped from Page 17)

- Tierney Trio, Wilma (Green Frog) Lake Charles, La., nc
- Tiny Trio (Ohio) Youngstown, h
- Tobin, Bill (Colony) Waterloo, Ia., nc
- Trace, Al (On Tour) McC
- Trimerick, Dom (Roosevelt) Pittsburgh, h
- Troup Trio, Bobby (Cafe Gala) Hwd., nc
- Tucker, Jimmy (Broadmoor) Colorado Springs, h
- Tunemixers (Theater) Oakland, Calif., Out 1/28, nc
- Van Trio, Bob (Red Barn) Medford, Ore., nc
- Vetretones (Chicagoan) Chicago, h
- Ventura, Ben (Emil) Mt. Ephraim, N.J., nc
- Vincent, Bob (Alexandria) Newport, Ky., nc
- Veady, Ted (Tom-Tom) L.A., nc
- Washington, Booker (Bee Hive) Chicago, nc
- Watson, Dudley (48 Club) Sunnyside, L.I., N.Y., nc
- Williams, Billy (Town Casino) Buffalo, nc
- Williams, Clarence (Village Vanguard) NYC, nc
- Williams, Nelson (Baby Grand) NYC, nc
- Willis Trio, Dave (Palomino) Cheyenne, Wyo., nc
- Wilson, Teddy (Embers) NYC, nc
- Wink Trio, Bill (Nocturne) NYC, nc
- Wood Trio, Mary (Music Box) Palm Beach, Fla., nc
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Capsule Comments

Stan Freeman, Kaye Ballard Blue Angel, NYC

New York—This Stan Freeman thing is becoming confusing. After thinking of him as a fine classical pianist and a pop piano duettist, you find he can play pop, too (Bird's Just Friends); then you see him soar with Clooney as a harpsichord hit-maker (Come On-A My House); and suddenly, belatedly, you find out he's a brilliant comedian.

This was Stan's third season at the Blue Angel, and we are sore as hell with ourselves for having missed the first two. The guy is just plain funny. Writes his own material and delivers it with typical chi-chi night club nonchalance. Samples of Stan's comedy act: *Dinah* as it might have been written by Cole Porter (*Dinah, when I see your fair face I am seized with pectoris angina, etc.*). A beautiful ballad called *The Alaska Waltz* (You touched your nose with mine...). A weird impression of those songs that describe imaginary dance crazes, *The Agony Twist*.

Finally, a complete bucolic satire on South Pacific, including *There Is Nothing Like a Dame* done as a Handel oratorio, and something called *Younger Than Springtime, Softer Than Horseshoe Are You*. Pretty funny guy.

Also peddling satire, that un-



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New Shorty Rogers Ork Bows With 3 One-Niters

commercial commodity, is a good looking girl singer named Kaye Ballard (He's just my Bill, he's just a millionaire, he lights a cigarette and throws the Konson out...)

The Blue Angel is also offering Sunday afternoon piano sessions, with Eddie and Rack, Stan Freeman, Ellis Larkins, Bart Howard, and visitors. But if you're in town and dig high-class humor, drop in on the evening show.

Warning: the show also includes two of those young men who dress up as a boy-and-girl team and mime out phonograph records. On the show caught they played at least eight records, all geared up to an unnatural speed, and acted out every one of them. Don't fail to miss this.

Teddy Wilson The Embers, NYC

New York—It's good to see Teddy Wilson back on any bandstand, but particularly on the bandstand of the Embers, which happens to be just about the finest club New York has ever offered to jazz lovers.

Teddy's style has changed very little. In the 18 years since he first crashed the Manhattan jazz scene, we have seen many phenomena come and go—and through it all, through 52nd St. and Hitler and be-bop and Mussolini and Stan Kenton and Stalin, this imperturbable pianist has been one of the few constants. All that's changed is his technique, which is 18 years better.

Teddy's present setup is fortified by the presence of Don Elliott, who speaks his trilingual musical thoughts with equal dexterity on mellophone, vibes, and trumpet, lending the quartet a protean tonal quality. With Don Lamond and Aaron Bell supplying his rhythm, Teddy keeps the Embers glowing as warmly as Red Norvo's trio, which burns in the intervening half-hours. In other words, there's satisfaction in this calefaction.

Hollywood—The new Shorty Rogers band, which has been in rehearsal here for the last several weeks, was set for its first dates with three one-niters for promoter Van Tonkins Nov. 22, 23, and 24 in Santa Maria, Pomona, and another California town.

Jay Johnson, formerly with Stan Kenton's dance band and leading the male-vocalist-with-band division in the current *Down Beat* poll, was set to take over the singer's spot. Kay Brown, MGM starlet who plans to do some dates with the band, was tied up by studio commitments.

In addition to string bass, Shorty is using tuba, the latter instrument as a voice in the brass section with the trombones.

Lineup of band in rehearsal: trumpets—Chico Alvarez, Tommy Reeves, Clyde Reasinger, Carleton McHeath, and Rogers; trombones—Milt Bernhart, Herbie Harper, and Roh Enevoldsen; tuba—Gene England; rhythm—Hamp Hawea, piano; Jimmy Pratt, drums, and Joe Mondragon, bass.

Reynolds Held Over At Hotel New Yorker

New York—Tommy Reynolds, whose "strictly commercial" band has been a hit with dancers at the Hotel New Yorker, has been held over there for an indefinite period.

Reynolds' present band, started last year, has a book written mainly by Bud Estes and features vocalist Eleanor Russell.

Stroke!

San Francisco—One of the wildest settings for music in the country is the Tonga room in the Fairmont hotel. Spot used to be a swimming pool. They put tables around the side, left the water in the pool, and the Hawaiian band play on a raft in the middle of the pool. One of the crew is an ex-Olympic swimmer named Pua Kealoha, who was on the Olympic team with Duke Kahanamoku. Pounding the bass fiddle through a couple of fast choruses of *Hawaiian War Chant* on a raft was too much for him recently. He got seasick.

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