

# 'My L.A.' A Turkey

Hollywood—*My L.A.*, the locally produced stage musical which went down in the books as one of the greatest of theatrical fiascos (it ran three nights after three years of preparation), closed with musicians who comprised the pit ork waiting for a total of almost \$6,000 due them in salaries.

Union officials, who moved in promptly with claims, said the musicians were protected by bonds put up by the producers and guarantees filed in advance by backers.

Much of the money that financed the flop came from sale of stock in small blocks and single shares (at \$112) to unwary citizens of Los Angeles, many of whom believed the show was backed by the Los Angeles Junior Chamber of Commerce.

The latter body permitted its name to be used but held only a very small financial interest. There was some hope that new interests would take over the show and reopen it, but most critics didn't think there was enough show there to reopen.

## Barnet Takes Out Big Band

Hollywood—Charlie Barnet, the "old unpredictable," who announced with considerable fanfare not so long ago that he was through with big bands once and for all, bobbed up here latter part of December and threw together a 16-piece band of local men for a string of one-niters starting with a Dec. 15 date at the Zenda ballroom.

Barnet explained it very simply: "A chance to clean up some of that money that's still available around holidays on the one-niter circuit. Then for location stands we go back to the little band."

## Future DeFranco Plans Indefinite

New York—As predicted in the Nov. 16 *Beat*, Buddy DeFranco has broken up his big band.

Ironically, in the same week that his poll victory was announced, the clarinetist returned to New York, disbanded, and played a week at the Embers. He worked first as a sideman with the Joe Bushkin combo, then with a quartet of his own.

His future plans were indefinite at presstime. Probability was that he would work with a combo, occasionally using a pickup big band if any dates became available.

## Kenton Bandsmen Join New Shorty Rogers Unit

Hollywood—Shorty Rogers has abandoned, at least for the present, his plans to head a big band and at deadline was readying a new seven-piece unit well studded with former Kentonites, including *Down Beat* poll winners Jay Johnson (as featured vocalist), Art Pepper, alto, and Shelly Manne, drums.

Others with Shorty are Jack Montrose, tenor; Hampton Hawes, piano; Don Bagley, bass (also from Kenton), and Bob Enevoldsen, valve trombone.

Combo was set for debut Christmas night with a one-niter at a ballroom in southwest L.A. at 54th and Broadway now managed by Billy Berg, to be followed with a string of single dates in southern California.

As most of the dates are weekend stands, Shorty and Shelly will continue as regulars with Howard Rumsey at the Lighthouse in Hermosa Beach, sending subs when working with the larger group.

# Mildred Bailey — A Tribute



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## Anti-Jim Crow Candidates Win In Local 767 Election

Hollywood—The campaign to bring about the amalgamation of Local 767, the AFM's Negro local here, with Local 47, the "white" local, took a significant turn at the recent Local 767 election of officers.

A ticket backed by Local 767 members who are committed to the amalgamation of the two union bodies won five offices, including four out of five places on the Local 767 board of directors.

### Named

Among those elected to board positions on the "amalgamation platform" were Benny Carter, Earl Young, John Anderson, and Russell McDavid.

Bill Douglas, "amalgamation" candidate who played drums with the sextet Benny Goodman organized last year for a short period, was elected vice president.

Re-elected to office were Leo Davis, president; Florence Cadrez, recording secretary, and Paul Howard, financial secretary.

### Next Move

The next important move in the campaign for the elimination of the AFM's Jim Crow setup here was scheduled for the Local 767 meeting of Jan. 13, at which a resolution will be introduced calling for the establishment of a committee to meet with officials of Local 47 and discuss the actual legal procedure by which the "amalgamation" can be accomplished.

Local 47 officials have made no public statements on the subject. However, it's understood there will be no official opposition to the plan to unify the two AFM locals once it has received the formal sanction of a majority of the Negro musicians.

## Gets NYC Office

Chicago—The self-styled "Robert Hall of theatrical agencies," the Al Dvorin office here, will open a modest branch in New York in mid-January, Dvorin has announced. Charlie Shean of Chicago will manage the office, concentrating upon cocktail outfits.

## Docs Study Laine Throat

Hollywood—Frankie Laine, at the conclusion of his work on the Columbia picture, *Rainbow 'Round My Shoulder*, canceled all forthcoming personal appearance dates pending the findings of doctors who are studying a throat ailment that has been giving the singer increasing difficulty for more than a year.

Preliminary treatment for what was said to be small growths on the vocals chords achieved "encouraging results" it was said, with indications that it would not be necessary to resort to surgery.

Frankie said he would take at least a couple of months off at his home here and figured he would be okay for a date at Miami's Clover Club starting Feb. 13.

## Sidney Bechet Faces Surgery

Boston—Taken ill midway through his Storyville engagement, Sidney Bechet canceled all his remaining American engagements and flew back to Paris for medication (including a possible operation) and rest.

From preliminary examinations, it appears that Sidney's chronic stomach trouble will take some time to remedy, and the date of his next appearance in the States is highly indefinite.

### Last Minute Work

Storyville's owner, George Wein, performed a series of last-minute prearrangements to insure his club a good bill for the rest of the month. Learning that Jimmy McPartland was finishing at the Savoy, George convinced Jimmy and his wife Marian, in town on a visit to James, to form a quartet.

Opposite the McPartlands, George set up his own increasingly well-received Storyville trio, with Marcus Foster, drums; John Field, bass, and George on piano. A week later, Tyree Glenn was imported to double on vibes and trombone with the Storyville group.

### Ella Next

Ella Fitzgerald opens at Storyville for a week on Jan. 7, to be followed by a fortnight with PeeWee Russell's new band, featuring Bostonian Ruby Braff on trumpet.

Red Allen took over the Savoy band with Vic Dickenson and Gene Sedric retaining their places in the front line. Slim Gaillard did so well at the Hi-Hat during December that he may, if other commitments permit, stay over another two weeks in January.

—Nat Hentoff

## June Hutton Home Looted

Hollywood—June Hutton and her husband, music director Alex Stordahl, were robbed of valuables amounting to some \$15,000 by burglars who broke into their home here one night during their absence.

Greater portion of the loss was in fur coats belonging to the singer, now featured regularly on the Frank Sinatra TV show. Among articles stolen were two mink coats, one valued at \$5,200, the other at \$2,500 according to police reports.

## Duke Set For L.A. Concert

Hollywood—Gene Norman, local concert impresario who turned down the Duke Ellington-Nat Cole-Sarah Vaughan package for a local showing on grounds that asked-for guarantee was too high, will present the Duke with his band in concert here at the Shrine auditorium Feb. 29.

The date will mark Ellington's first appearance here since he virtually rebuilt his band after Oasis stand here last year.

By Leonard Feather

New York — "Mildred wouldn't have wanted this organ music," said Eddie Sauter. "She'd have wanted a jazz band."

Perhaps it was true. But the organist was playing *Moon Country* and *Lazy Bones* and *Sleepy Time Down South* and somehow it seemed right. And we looked around and saw Lee Wiley and Sylvia Syms, and Jimmy Daniels from the Bon Soir and Jacoby from the Blue Angel where she worked.

And a scattering of the agents and music publishers who were her friends: Ralph Burns, George Wettling, Noble Sissle, and very few other musicians.

### Close Ones

Then the close ones filed in—Red Norvo, who was her husband during the great years and her friend until the end; and the sweet woman who is Red's wife today, and Willard Robison, whose songs were so completely Mildred's moods on so many wonderful records. And as they came in the organist played *Rockin' Chair*.

While the minister spoke, half-listening to the things we never needed to be told about Mildred, we reflected on how fleeting fame can be, and how many dozens of top girl singers, who happened to be in town, were not here; and we thought of the 11 votes Mildred salvaged out of this year's poll while June Christy earned close to 300.

And we wondered how many of the absentees realized what the term "Girl Singer—With Band" owed to Mildred, who virtually brought it into being, more than two decades ago with Whiteman.

### First Hearing

Mildred Bailey impinged on our consciousness when, as a schoolboy, we heard a record by Eddie Lang's orchestra called *What Kind O' Man Is You*. It was Mildred's first record, and for us there had never been a girl band vocalist with a jazz sound before, and there were precious few after. Then Mildred was on the air, coast-to-coast with Whiteman, earning her greatest national fame as the *Rockin' Chair Lady* through the Hoagy Carmichael song she made famous.

She was soon making records on her own, accompanied by Matty Malneck, by a Whiteman contingent, by the Casa Loma orchestra, and by the Dorsey Brothers. In 1935 we first met Red and Mildred at their Forest Hills home and learned how much woman this was—not merely in her physical bulk, but in her zest for living, in her robust combination of bar-rehouse vocabulary and sentimentality, of drinking and material pleasures and religious sincerity, and in the big heart that ultimately failed her.

From then on it was easy to follow Mildred's career via records. Whether working solo, or traveling and recording with the great Norvo band, she could be traced through the scores of fabulous sides she made for the Columbia-Vocalion group, right up to 1940; mostly with Red, but sometimes with the bands of Roy Eldridge or John Kirby, Mary Lou Williams or Teddy Wilson, the Charioteers, Benny Goodman's band.

The 1940s were less kind to Mildred. She moved from Decca to Crown to Majestic records, made two sides for Victor's *Singing the Blues* album, and finally, through Bing's influence, returned to Decca; she had another grand fling at radio glory in the mid-'40s with Red, Roy, and many of her friends on her own CBS show.

She sang *Squeeze Me* with the other Esquire award winners at the Metropolitan Opera House, and they put it on a V-Disc that is still being bootlegged. The sense of humor that was a warm part of her best performances shone brightly on the wartime number she and Teddy Wilson cut on another V-Disc, *Scrap Your Fat for Victory*.

Then, ironically, the famous Bailey poundage was indeed scraped, through a near-fatal illness that took her from semi-retirement on her upstate farm to a hospital in Paughkeepsie, and then out to California to recuperate, wasted down to half her 300 pounds.

### Worked Recently

She wasn't strong enough to work much after that, but just a few weeks ago she was in a Detroit club, with Ralph Burns as her accompanist. Over-exertion, they said, sent her home to the farm, and a heart attack took her to the hospital again.

If there is to be a memorial album for Mildred Bailey, Columbia is the company that should assemble it, for they own what is, for us, the greatest of all Mildred's great sides, *Washboard Blues*, and her spirituals, her most delightful novelties, her finest collaborations with Red.

But anyone who has been around the music business long enough will not need a memorial album for any personal ends. The original records are still treasured in many a collection, whose owners will not forget. And the memorial could be for those who never knew, who should still be given a chance to learn, what there is to remember about Mildred Bailey.

New York—Sol Yaged, clarinetist whose trio was almost a fixture at the 52nd St. Three Deuces until a few months ago, recently opened at the Cafe Metropole at W. 48th street and Seventh avenue. With Yaged are pianist Ray Rossi and drummer Gary Chester.

## Doc Rando Union Official, Hit For Local 47 Quota Violation

Hollywood—The controversial subject of Local 47's complicated system of "work-spreading" quota regulations was good for a chuckle here as Doc Rando, ace saxman and one-time member of the Bob Crosby band, and now a member of the union's board of directors, was caught in an over-quota violation.

Doc, while quoted on his radio shows, did a recording session, and as is customary, was fined the amount earned—\$42.15.

Violations of the union's quota laws are so general here that they ordinarily attract little attention. Most musicians accept over-quota engagements and, if the violation is spotted, they pay the "fine" (almost always the amount earned) with a shrug, figuring they really lost nothing and that it was worth it to maintain the "connection."

Violations by means of substituting the names of unquoted musicians on union reports is also not uncommon.

## Monica Lewis On The Cover

Posing with the lynx head, official insignia of the 14th Infantry regiment of the 25th Infantry division, on the cover of this issue is Monica Lewis, the lovely lark. Photo was made in Korea during her recent tour of the war zone with Danny Kaye. Presently Monica is completing her fourth picture at the MGM studios, a top role in the Marge and Gower Champion starrer, *Everything I Have Is Yours*.

# Traditionalists Riding High As 1952 Bows In Hollywood

Hollywood—The end of 1951 here found Dixie and its allied traditional jazz forms and established jazz music men seemingly still riding high as the strongest customer bait in local hotspots.

Passing of the year saw Ben Pollack putting the Beverly Cavern back on the map as a favorite hangout with the two-beat touters, and giving way there only for the return of the veteran Kid Ory and his New Orleans jazz combo. At deadline Cavern, op Rose Stanman was dickering with Pollack to return to the Cavern as an extra added attraction with Ory on weekends.

Two Bands at Sardi's  
At Sardi's, the Hollywood boulevard club where Nappy Lamare

has been a steady draw for months, manager Abe Bush got so excited that he knocked out a rear wall in order to enlarge his bandstand so he could feature two bands in a "Battle of Two-Beat."

Set for the other half of the double bill was Pete Daily, just back from a moderately successful road tour that took him and his lads to Denver and Chicago.

**Teagarden Big**  
Some of the extra efforts being put forth by nitery ops to boost their bands is undoubtedly due to the heavy business which has been attracted to the Royal room, also a Hollywood boulevard spot, by the recently-assembled band there headlined by Jack Teagarden. Particularly big are the Sunday afternoon sessions featuring

visiting musicians who sit in for the fun of it.

Local 47 authorities are more lenient on the matter of sitters-in than union bosses in other cities. The local permits sittin-in for free by musicians who feel so inclined providing the number of musicians on the stand at any one time does not exceed the number of musicians on the payroll.

The policy is paying off because many spots here have been able to build their jam session nights into healthy aids to the cash register, possibly even the difference between profit and loss on the weekly take.

**Top Men**  
Most of the guesting musicians at the sessions are toponotch men from radio and film studio orks who enjoy the opportunity to swing out with old friends from the days when they were associated with the jazz field.

Within strolling distance of Sardi's and the Royal room and still in the immediate Hollywood area are two other strong jazz attractions in the Red Nichols unit at Mike Lyman's and Jess Stacy, who heads a trio at the Hangover which is boosted to six or seven men on Friday and Saturday nights.

Teddy Bunn, currently heading

# How TV Paid Off For Coast's Chief Western Bandleader

Hollywood—Impact of TV on the dance business was pointed up as Spade Cooley, who pioneered remote telecasting from his Santa Monica ballroom stand, signed a new contract with his video outlet, station KTLA. It's reliably reported that the station has doubled its payment for the Cooley package, bringing it to \$4,000 a week for the weekly hour show. Interesting slant is that under the new pact Cooley, himself, for the first time will make a profit on the TV tie-up.

Heretofore he has lost as high

a trio at Billy Berg's 1841 Club, also close to the center of Hollywood proper, was pulling a good share of his business from the jazz following.

**Underground**  
In a sense, it might be said that in Hollywood, jazz, as predicted in *Down Beat* more than a year ago has "gone underground," or at least into smaller, unpretentious niteries.

And it might be that under these conditions, where the musicians are freed of the pressure of concert halls and unawed by the slickness of the fancy, high priced swankeries, they are playing a happier brand of jazz and winning back old fans who like the music better without all the nonsense.

as a \$1,000 on some of his shows by paying for guest acts out of his own pockets, but figured he was getting it back out of the business attracted to the ballroom.

And he seems to have figured right, as his income from the dancery, plus his one-niters elsewhere and records, is said to keep him in the \$50,000 a year bracket.

His band, comprised largely of studio and radio musicians, is now styled in the conventional swing manner, has little "western" flavor except in uniforms.

# Maria Grever, Composer, Dies

New York—Maria Grever, 57-year-old Mexican-born composer, died here Dec. 15 of a heart ailment.

Educated in Spain, she became a pianist, violinist, and concert singer, later turning to popular songs. Her biggest hits were *Ti-Pi-Tin* and *What a Difference a Day Made*.

In addition, she wrote motion picture scores, went on a number of concert tours and more recently had her own publishing house in New York. She had been a member of ASCAP since 1935.

# Latin Leaders Explain Origin Of The Mambo

Oakland—Just in case you're wondering what the mambo is, relax.

Merced Gallegos, Bay Area Latin bandleader known as El Rey del Mambo en California, says it's just a dance—like the big apple—with a strong beat on four, similar to the guaracha rhythm but with this important difference:

**Research**  
"Prado and others of us who studied solfeggio also did research in aboriginal music. We collect sounds and put them into the music. It's been a hobby for a long time. We have put onomatopoeic sounds—the sounds of nature—with Afro-cuban rhythms. The sounds of chickens, of birds, the squeak of a door—they're all there in the mambo."

Gallegos plays Sunday afternoon Latin tardenas (tea dances, silly!) at Sweet's ballroom and recently played opposite Perez Prado, El Rey Del Mambo en Mundo, when the latter made his Northern Cali-

fornia tour.

Prado, who says he introduced the mambo in Mexico City in 1948, claims it is merely Afro-cuban rhythm with a dash of American swing. The idea for the mambo came to Prado, he says, while he was pianist-arranger for the Casino de la Playa orchestra in Havana. Four, five, and sometimes six guitarists would play a sort of Cuban string instrument jam session and the resultant cross rhythms and syncopation gave him the idea for the mambo.

**Can Get Men**  
It's not necessary for Prado to bring up his own band from Mexico, he says. "I can get good American musicians who can play what I write."

In his two appearances this year at Sweet's, both times opposite the Gallegos band, Prado has jammed the ballroom and business has been exceptionally good in the other California towns he has played.

—Ralph J. Gleason



San Francisco—El Rey del Mambo, Perez Prado, looks more pucky than kingly as he autographs fans' books during intermission at a recent appearance here. See accompanying story by Ralph Gleason for the details.

# Girls In Jazz

## A Bonnie Bassist, Mrs. Wetzel

By Leonard Feather

New York — Bonnie Wetzel's fingers are covered with rough, ugly calluses. Sometimes the calluses ache, and sometimes there is the additional discomfort of blisters—big, bleeding blisters that are the symbol of Bonnie's occupational ailment.

But the rest of Bonnie Wetzel, far from being blemished, is lovely to behold; for though she may not be the greatest bass player in the world, she is almost certainly the prettiest. And she's good enough to have worked with such leaders as Tommy Dorsey, and with the jazz combos of Red Rodney and Roy Eldridge.

### How Do You Do It?

How does anyone get to be a girl bass player? Just about the same way men become male bass players—in their senior year the high school band needs a bass, so they switch over from violin. That's the way it was with Bonnie, as recently as 1944.

Bonnie Jean Addleman, to give her the name she started out with in Vancouver, Wash., May, 1926, was the product of a broken home; but her father, an army man, and her mother, with whom she lived, were both expert non-professionals on violin and cello respectively.

"I studied violin for 16 years," says Bonnie with a wry grin, "and wound up playing bass, which I still haven't gotten around to studying."

### Learned Chords

"You remember the trumpet player you did the piece about, Norma Carson? She and I went to high school together; and Quen Anderson, who's playing trombone with Herbie Fields now, was in the school band and taught me a lot about chords."

"I'd never known anything about popular music—never even listened to the radio. I'd been too busy playing with the Portland Junior symphony, I guess. But later on I got around to Duke and Lunceford and spent a lot of time listening to records."

Soon after graduating, Bonnie joined the legion of young ladies throughout the land who have Left Home to Join Ada Leonard on the Road. "I played violin at first;



Bonnie Wetzel

then when Ada dropped the strings I moved over to bass. Spent two years with the band—it seems like 3,000 years ago."

### In a Trio

Later, Bonnie spent most of her time with a trio led by the original Ina Ray Hutton guitarist, Marion Gange, who today is program director on a TV station in Dayton, Ohio. Then one day Bonnie met a trumpet player who had left Stan Kenton and formed a combo of his own that was playing in Dayton. He was a plump, happy, and talented fellow named Ray Wetzel.

They were married in Ray's home town, Parkersburg, Va., Sept. 17, 1949. After the wedding they decided to come to New York for their 802 cards.

"I was pretty lucky. I didn't even own a bass when I started here, but wound up getting gigs with some girls out on Staten Island and in Jersey; even played some jobs on violin. I remember one time when I went to Miami with a band and appeared in the floor show at a hotel, playing *Holiday for Strings* as a bass solo specialty. I was miserable."

### Joined Dorsey

Ray, meanwhile, had been on the road most of the time, and their chances to be together were few and far between. Then, shortly after Ray had joined Tommy Dor-

sey, Tommy agreed to send for Bonnie to join the band. For the first time, Bonnie and Ray were working the same job.

It was a happy alliance, until the tragic day of Aug. 17, when Charlie Shavers' car sideswiped a truck and crashed into a bridge. Ray, only 26 years old, died on his way to the hospital.

The horror of the next few days is something we did not urge Bonnie to recall. After the funeral in Ray's home town, she returned to New York and to freelancing. The union insurance had been eaten up in expenses, and it became a matter of urgency to go back to work.

### First to Help

"Roy was the first one to offer me a job, but then he went right out of town on the JATP tour. But I started doing a few gigs, worked a few weeks with Red Rodney's little group, then went with Roy."

Bonnie says she's still a little awed at being able to work in modern jazz groups. It started accidentally when a bass player failed to show for a Saturday afternoon session with Stan Getz in the Bronx.

Her ambition now is to stay in the business, preferably with a girl jazz trio flexible enough to play any kind of job. She wants to use Lorraine Walsh, a fine pianist who has been jobbing with Miles Davis, and her old friend Norma Carson on trumpet.

### Big Boot

One of her biggest kicks to date was a jazz concert she played in Philadelphia with Charlie Parker. "I was suffering with my calluses, I had a blister that was bleeding, the piano was out of tune, and everything went wrong, but I had a ball anyway!"

Bonnie swears she's never had any real trouble being accepted by male musicians. She believes some girls are too sensitive about trying to make it, possibly have a chip on their shoulder.

"Personally," she says, "I'm very humble and very happy to have gotten as far as I have. Maybe some of the guys look on having a girl bass player as a sort of gimmick. That's all right with me. I won't ever mind being a gimmick; just give me a job and let me play!"

### 14th Army ALL-WAC Dance Crew Tours To Entice Recruits



Los Angeles—Under the direction of Warrant Officer Katharine V. Allen, this outfit, the 14th army all-WAC dance band, has been making a series of two-week tours of the First, Second, Fifth and Sixth army areas in order to stimulate women's army corps recruitment. The 15-piece band is composed of (first row, left to right): Sgt. Ruth Anderson; Sgt. Evelyn Beauchamp; Cpl. Ramona Meltz; Cpl. Donna Tan-

ner; Pfc. Laura Arnel; Cpl. Adeline Lewis, and Cpl. Jo Anne Wait. In the second row, same order, are Pfc. Kathryn Potts; Cpl. Esther Hittle; Pvt. Virginia Lee; Sgt. Rose Davis; Sgt. Isabel Hay; Cpl. Patricia Epp; Pvt. Lois Chapman; Pfc. Rosella Collins, and Cpl. Mary Silvia. The girls formed the dance group as an offshoot of the 38-member 14th army WAC musical crew.

## Benny Strong Violinist Dies In Auto Crash

Houston—(One man was killed and another badly injured in an automobile collision involving three members of the Benny Strong band near the Texas-Mexican border Dec. 17—a tragic parallel to the Perez Prado bus crash on another Texas highway only weeks before.

Fatally injured was first violinist Albert Blacker, 40, of Chicago, who was thrown from the car and received a skull fracture and multiple injuries. He died two hours later at the San Benito hospital near Harlingen, Texas.

Another violinist, Alfred Genazio, suffered a fracture of his right ankle, while the third member of the party, trumpeter Pat Baughman escaped with only minor injuries and—following orders of the doctor, who felt it would be good counter-shock therapy—played the job that night. Using a "walking" foot cast, Genazio was able to rejoin the band two days later in Dallas.

Blacker was the sole support of his widowed mother and the only insurance he is known to have carried is a small policy which came automatically with his membership in Local 10, Chicago.

—Mack McCormick

## 'Music Is Universal', Says English Anne Shelton

San Francisco—"Music is universal, like art. It's the same here as in Paris or South Africa. The hit tunes in England are the hit tunes from America, and they're the same tunes in South Africa, too. Songs go well all over." So says Anne Shelton, the buxom English gal and star of London records.

"Singing is more difficult than acting," Anne believes. "Think of it: in the space of three songs I'm supposed to be happy because I'm in love, sad because I've lost a lover, and then able to put over a novelty like *Tipperary Samba*.

### Must Believe

"And if I didn't believe in what I'm doing and understand it, people wouldn't believe in it, either. I can't sing anything I don't understand and can't believe in. I just sing a song the way I feel it. How could I make people believe it if I didn't?"

Anne, whose American tour has been so successful that she'll be back for more next year—her spring date at the Copacabana in New York has already been inked—says her biggest thrill came when she flew into Berlin to entertain the troops during the Berlin airlift days.

"There was just one big mass of khaki. The general told us later it was 60,000 troops. You could hear a pin drop. I'm a Roman Catholic and I sang *My Yiddishe Momme* to those soldiers. The first time anyone had sung a Jewish song in public in Berlin in many, many years. It makes you realize that freedom is a wonderful thing."

### One Ambition

Anne, who has been singing since she was 3 and who shot to prominence in England with a BBC record show and Bert Ambrose's band, has only one ambition. To keep on singing.

"Individuality is the biggest

## Earl Bostic Hurt In Crash

New York—Earl Bostic, noted alto man and bandleader, was rushed to New York for treatment at the Hospital for Joint Diseases after being seriously injured in a head-on automobile crash in Georgia.

Sustaining fractures of the hip, pelvis, and arm, Bostic at first was treated in a local hospital. It now appears that he may not fully recover for six months. His band, a consistent best seller in rhythm-and-blues circles, will continue under the leadership of former Basie altoist Burnie Peacock.

## Columbia Pacts Hadda Brooks

New York—Danny Kessler of Okeh records left for California last week to cut his first session with Hadda Brooks.

The pianist-singer has signed a term contract with the Columbia subsidiary.

"The public attaches itself to a style."

There've been some 5,000,000 Anne Shelton records sold that prove she's right. And the customers at the Mark Hopkins hotel here where she sang in the Peacock Court will go along on that one, too.

—Ralph J. Gleason

## Cathy In K. C.



Kansas City—Cathy Cordovan, chirp with Larry Fortine's band, is a New York girl and has been with Fortine for some time now. The band closes its engagement at the Muehlebach hotel here on Jan. 15.

## Norvo Leaves Garroway Seg

New York—Guitarist Johnny Smith's quintet replaced the Red Norvo trio on Dave Garroway's morning radio show.

Red's tripling problem was solved when he went off the Garroway program, retained the afternoon Mel Torme TV stint, and resumed his nightly chores at the Embers.

He has been at the latter spot since last July, and, according to bossess Morris Levy and Ralph Watkins, "can stay forever if he wants to."

However, with the conclusion of his 13 weeks with Torme this week, it was probable that the trio would make its long-delayed return to the west coast.

## Thiele Sells Signature

New York—After a short period of trying to reactivate it on several new labels of his own, Bob Thiele last month completed a deal to turn over the entire Signature catalog to Mercury records.

In addition, Ray Bloch, a close associate of Thiele's for several years, signed individually with Mercury as a recording artist.

Mercury's plans call for reissues on LP of such items as the Paul Whiteman *Rhapsody in Blue*, as well as many of the all-star jazz dates cut by Signature in the late 1940s.

## Ray McKinley Reorganizes

New York—Ray McKinley last month formed a new orchestra and opened Dec. 22 for a four-week run at Broadway's Roseland ballroom.

It was the first time since the summer of 1950 that Ray had formed an organized big band.

Personnel comprises: trumpets—Johnny Carisi, Jack Mootz, and Chuck Maderas; trombones—Vern Friley and Dave Pittman; saxes—Lenny Hambro and Charlie Kennedy, altos; Bunny Bardach and Jimmy Cooke, tenors; Wally Bettman, baritone; rhythm—Mickey Crane, piano; Jim Thorpe, bass, and Paul Kashian, drums. Vocals—McKinley and Terry Lane.

Willard Alexander is booking the outfit.

## Dixie Dead In Portland

Portland, Ore.—Dixieland isn't making it in the Rose city. Joe Ingram's Webfoot Jazz band (second prize winner in a contest sponsored by the *Record Changer* several years ago on a national scale) has been unemployed for months.

Monte Ballou, jazz banjoist and owner of the Diamond Horsehoe, has fired three of his men (drummer Bob Chester; trombonist Hi Gates, and cornetist Ned Dotson) for "financial reasons." This breaks up Ballou's Castle Jazz band. He is now working with a quartet—piano, tuba, clarinet, and banjo (on week-ends only).

And, as you may know, Castle band discs, on the Castle label, which always sold like cold cakes, are now defunct.

—Ted Hallock

## Eckstine Split Baffles Press

New York—News of Billy Eckstine's impending divorce brought the usual confused assortment of newspaper and radio commentator reactions.

Billy's wife, June, who married him almost a decade ago in St. Louis, is suing B. for divorce, alleging cruelty, and has asked for alimony and an order restraining him from removing assets, to protect herself under California's community property law.

According to an Associated Press story that hit the dailies, Billy is 34 years old and earns \$75,000 a year. According to better-informed sources, this report underestimated Billy's age by three years and his income by at least quarter of a million.

### On Visit

New York—Geraldo, a top British maestro and leading recording artist in England for many years, is in this country on a month's vacation.

## Una Mae, Roy, On Christmas Show



New York—Una Mae Carlisle's guest on a special Christmas Eve program over ABC network and via short wave to the armed forces was Roy Campanella, shown with her above. The Brooklyn Dodgers' catcher, chosen most valuable National League player this year, discussed baseball with Una Mae, who served as a band majorette at game, during her student days at Wilberforce university. She has had her own show on WJZ every Saturday from 6 to 6:15 p.m., during which she sings and plays piano.

## Singer Dean Visits Fellow Emigre



New York—Visiting backstage at Carnegie Hall during the engagement there of the George Shearing—Billy Eckstine concert group, Alan Dean and his wife, Muriel, bring fellow Britisher Shearing some news from the island. Dean, at the right in the photo above, opened Jan. 3 at the Capitol theater in Washington, and will sing on the Ed Sullivan TV show Jan. 13.

## Jack's Hillbillies In On TV Splash



Hollywood—The Beverly Hillbillies, a group of ace radio musicians who have made a number of personal appearance dates with Jack Benny, were expected to have a prominent part in Benny's TV plunge with his own show, currently a series of CBS shots from Hollywood. They did the act on his first show and will appear regularly. Left to right are Charlie Bagby, piano (accordion with the Hillbillies); Wayne Songer, clarinet; Frank Remley, guitar; Zeke Benny, fiddle; Don Rice, bass, and Sammy Weiss—well, you name it!

## Music Gets A Break On Faye TV Show

By RIA A. NICCOLI

New York—Amid slick settings, clever direction gimmicks, top budget coordination, and all the traditional trappings of a super-glamor production, Faye Emerson is very quietly and very determinedly educating the average televiewer to good music—from jazz to symphony.

### Promising



And since a good healthy chunk of the viewing public would rather watch Faye than anything, there's going to be an awful lot of modern music and musicianship being painlessly ingested by this rapt audience.

As any Emerson fan knows, even a program involving one camera, a dictionary, and Faye herself just sitting there reading it out loud, is more than enough. However, this show features much more than that, including Skitch Henderson as conductor, plus the pick of a dazzling crop of distinguished guest stars.

#### Chosen Sons

The format of the show, *Wonderful Town* (CBS-TV), concerns a particular city each week, and presents—in a more or less inter-related form—drama and music

## Mercury Cuts Webster Date

Hollywood—Bobby Shad, the new Mercury man who has been injecting heavy doses of jazz into the firm's catalog, waxed a flock of sides here featuring Ben Webster backed by the Johnny Otis band.

Most of the numbers featuring Ben, long listed as one of the "greats" on tenor but little heard during the last couple of years, are originals by Otis arranged by George Washington.

The band used by Otis on the sessions set up here was as follows:

Saxes—Lorenzo Holden, Curtis Lowe, and Floyd Turnham; trumpets—Gerald Wilson and Don Johnson; trombones—George Washington and John Pettigrew; rhythm—Dee Williams, piano; Pete Lewis, guitar; Mario DeLagarde, bass; L. Bell, drums, and Gaucho Vaharades, conga.

Otis, a drummer, played vibes and does vocals on some of the sides.

provided by famous sons and daughters of that chosen spot on the map.

For instance, Pittsburgh was represented by Erroll Garner, Detroit by Margaret Whiting, and Paris by Helene Francois. Through all this Faye drifts delightfully, emceeing, acting, and informally traveloguing.

#### From Jazz

Some of the performers from the jazz world have been Garner, Pearl Bailey, Art Tatum, Teddy Wilson, and Benny Goodman, while visitors from the realm of opera and symphony have been singer David Poleri and famous French pianist Jean Casadesu. Composers have been represented by excerpts from Bernstein's *On the Town*, Blitzstein's *Regina*, and Debussy. This is only a smattering of the great names and performances shown in a little more than six months of the program's existence.

Under the circumstances, it's fairly obvious that *Wonderful Town* is also a "wonderland" for the musician, and—final blessing of all—Faye and Skitch allow the guest artist to play what he likes, and not what the producer thinks is proper!

## TV At Dawn Brings Trio Fame



Dayton, Ohio—Television at 7:30 in the morning? Station WLW-D here tried it with the Arvie Recore trio and found it successful—and that fan mail piled in the photo above is the evidence. Trio members Recore and Jim Bolen (third member, not shown, is Dick Shafer) are seen above with pretty Betty Jo Hawkens, who appeared with them on the early morning show. The trio has since moved into an afternoon show five times a week, at an hour more in keeping with their outside playing schedule.

## I Remember Kenton When... Reminisces Gus Arnheim

San Diego — "Yes, I remember Stan Kenton—a big, gawky guy just a little different from everybody else," said Gus Arnheim, the old band-leader and composer.

"I'll tell you what I think about Stan and it's the same thing I told him when we had lunch together not too long ago. I hope Stan makes a million dollars and obtains the greatest possible satisfaction and happiness from his work. But—I still don't like the stuff he's doing."

Gus, of course, was Kenton's boss for a spell, roughly for 1½ years starting around 1938.

"That was the time when Goodman became famous," recalled Gus, a smooth, William Powell type of guy who has written a number of hits including *One More Chance*.

"I revamped my band from sweet to swing and for awhile Benny's band and mine sounded a lot alike. Well, I needed a piano player and I was looking around when some strong recommendations came in for Kenton. So I decided to try him. "Now, I had never heard Stan

play, you understand, but the minute he came in and I saw him, I knew he would be all right. There was just something about the guy. You had to believe in him just from looking at him.

"At first he seemed like a good, competent piano player—better than average. But then I realized he had something else to offer. That was when we made some records for Brunswick. Stan was part of a quartet that we called the Rhythm-Maniacs and they played some very modern stuff—probably collector's items now.

"That's when Stan first showed his flair for the unusual. And, naturally, I encouraged him because that's what he wanted to do."

Gus figures he helped Stan quite a bit, not necessarily while the big guy was his pianist, but later when Kenton wanted some advice.

"Stan and Vido Musso were good friends, and Stan asked me what I thought of them starting a band together. I told him, 'Go it alone, Stan, that's the way for you.' No reflection on Vido, I still say it was good advice." —Don Freeman

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### Oscar And Pals A Korean 'Godsend'



(Photo by Pfc. H. B. Eddy, Jr.)

Korea—Giving a performance for the 1st Marine Regiment here recently, the Oscar Pettiford jazz group played music which at least one listener called a "godsend." From left to right are Pettiford playing bass; J. J. Johnson, trombone; Rudy Williams, tenor; Charlie Rice, drums; Howard McGhee, trumpet, and behind McGhee, Skeeter Best on guitar. Approximately 2,500 marines hugged the hillside close to the platform to hear the Pettiford crew perform.

## Toni Harper Isn't A Little Girl Anymore

San Diego—Toni Harper's a big girl now. Well, almost. The kid singer, at any rate, is no more.

The little girl—so hip and so cute—is a memory, a kind of bitter-sweet, insistent reminder of your own years and how they add up when you're not looking.

Toni appeared here with Lou Holtz' *Merry-Go-Round*, a revue which he broke in at the Orpheum theater before an unveiling in Los Angeles. The show? Not too bad, and one of its good points was Miss Harper.

#### Not Spoiled

Toni is 14. She has been something of a star for six years. Because people do wonder about such things, let it be firmly stated that she is not a spoiled show business brat. Her parents, Mr. and Mrs. Henry Harper, are intelligent. They love their daughter much

more than any money she could ever earn.

It is this wise parental hand that guides Toni's career and that, of course, is as it should be. She is the property, so to speak, of the Nick Castle office in Hollywood, but has been directly managed from the start by Hugo Granata, also intelligent, also concerned primarily with Toni Harper, the human being.

Finally, Toni herself—she is a bit shy offstage and concerned, as any adolescent, with what she imagines is her monstrous awkwardness.

#### Keeps Growing

"I keep growing out of my clothes," she said. Then a little smile: "They tell me I'm going through the awkward age. But so is everybody else in school—Fo-

## Vaughan To Paramount

New York—Sarah Vaughan returns east next week for a Jan. 16 opening at the Paramount.

Plans were being completed at presstime for a revival of the European trip, originally planned for last summer. If the plans materialize this time, Sarah will make a 26-day concert tour of England, starting in early April.

shay Junior high in Los Angeles."

Music-wise, Toni is certain that Sarah Vaughan can't do anything wrong. Despite the fact she puts you in mind of Ella Fitzgerald's style, Toni rates Ella only second in her list of favorites.

"Sarah sings everything so pretty," she said. "That's the way I'd like to sing some day. I listen to all her records. No, I don't try to copy her, though. What I mean is, I'd like to be as good as she is when I grow up."

#### Not Jazz Singer

Curiously, Toni does not think of herself as a jazz performer. In fact, she prefers ballads over jump tunes. But she loves singing—anything, anytime. She is not ambitious in the conventional sense. Whatever singing brings her, she says, will be all that matters. Singing in the school glee club gives her as much satisfaction as making a record.

Her career, of course, presents problems. One has been solved and that is, her voice has matured. The physical instrument has developed and in that sense she is no longer a little girl.

On the other hand, she still is a youngster and most song lyrics are written for adults. The emotions in popular music, however shallow, are out of place sung by a 14-year-old. Or even 15 or 16.

#### Big Problem

"That's the big immediate problem," said her manager, Granata. "We can't have her singing about love and devotion. And the really good writers don't turn out songs for kids like her. Or if the lyrics are suitable, the tunes aren't."

Yet as vital as a career may seem, what really is important in the life of Toni Harper, 14, is that she is a child star who grew into a normal person. Properly her parents are the real stars.

—Don Freeman

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## Waikiki Visit



Honolulu, T. H. — Evelyn Knight, now at the Palmer House in icy Chicago, was basking here on Waikiki's shores about a month ago. Vacationing with her was her 10-year-old son, Andy, who was making his first visit to Hawaii. It was singer Knight's second.

Don't forget Down Beat's address, 2001 Calumet Ave., Chicago 16, Ill. Phone Victory 2-0311

# Meet The Man Responsible For Much Of The Success Of Les Brown Ork

By DICK BOCK

Hollywood—In Hollywood most arrangers of creative ability face a pretty dismal situation. Nowhere can they turn for the freedom of expression that is so necessary for self satisfaction. If he intends to eat, today's arranger has to resign his musical activity to the commercialism of the film studios, record companies, radio, and television.

Up to a few years ago he was able to turn to dance bands for expression of new ideas, but with the majority of today's bands trying to sound like the bands of the late '30s and early '40s, even this once-bright field no longer holds promise.

### One Exception

One notable exception to this situation exists in the relationship between arranger Frank Comstock and the very successful Les Brown band. Much credit should go to Frank, who has been writing for the band for the last nine years, for a large share of responsibility in this success.

His arrangements for the new best-selling Coral album, *Over the Rainbow*, are striking examples of a fresh, modern approach that makes the album an important musical event. He has managed to present modern music to the dancing public and make them, as well as the jazz fans, like it.

Frank, who now writes some 90 percent of the band's arrangements, is grateful to have an outlet for expression where he can write the way he wants to without the many reservations, commercially speaking, that so often hamper today's arranger.

Because of the high caliber musicianship in the band, he knows the men will play with full comprehension anything he might write for them. "In fact," says Frank, "the band has such fine musicians that it rehearses less than any I know of, yet always plays clean."

### Watched Development

"And it has been an exciting experience for me to watch the development of the men in the band. Take Dave Pell, for instance. Dave plays all the jazz tenor work and has been with the band for three years. Not content with just playing tenor, two years ago he asked me if he could bring an oboe on the job, as he had just begun the long hours of practice necessary to master this most difficult of instruments.

"Les encouraged him and asked me to write in some oboe parts. Today Dave's oboe is featured on many arrangements and as often as possible I write him an oboe solo, which he handles with full confidence.

"Guitarist Tony Rizzi is another member of the band who has developed, in my opinion, into one of the top soloists on his instru-

ment. I try to leave plenty of room for guitar. In fact, in the new album some arrangements use guitar as a lead instrument rather than just for rhythm or solo.

"Of course, the wonderful sound of the Ray Sims trombone gets plenty of attention, along with the muted trumpet of Wes Hensel and the piano work of Geoff Clarkson.

### Grownups

"One of the big reasons I have had a happy association with this band for so long a period is because the mental attitude of the guys is truly adult. This is one of the few bands I know of that doesn't have cliques. The guys respect each other as musicians and, most important, as individuals."

Frank's musical tastes are not surprising, but are most assuredly

## Winding Joins Pit Ork Of 'Pal Joey'

New York—After playing a week with Stan Getz at the Savoy, Kai Winding joined the Max Meth pit band for the revival of *Pal Joey*, which opened in Manhattan Jan. 3.

Also in the band are trumpeter Dick Vance and drummer Jimmy Crawford.

indicative of a thinking musician. The modern classical school of Ravel, Stravinsky, Bartok, and Hindemith hold more interest for him than the old masters do. He expressed a special like for the work of Ralph Burns and the Woody Herman band. Another arranger for whom he has much respect is Gil Evans, especially the things he did for Claude Thornhill.

A new album of Les Brown's, soon to be released, will again feature Comstock's arrangements. Watch for it. It promises to be another great album.

## Wetling Gives Friends The Bird



AVIARY MERRY CHRISTMAS

John and Geo. Wetling

New York—With this seasonal sample from his drawing pad, drummer George Wetling, who is also a respected artist, wished his friends "Aviary Merry Christmas." Apparently George has some skill as a punster, too.

## Gets Desire In Pedal Close-Up



Paris—Zutty Singleton, now on tour of Europe with a band which also features Mezz Mezzrow and Lee Collins, found that this French drummer (unidentified) from the Claude Luter band had had a long-unfulfilled desire to watch Zutty's foot. Here we are privileged to see the man get his wish.

## Lane Noodles Dixie Into Long Stay



(Photo by Ralph Jungheim)

Chicago—Johnny Lane, manipulator of a Noone-like clarinet, has had his band at the 1111 club on Bryn Mawr ave. here since Dec. 11, 1949. This photo was made on their second anniversary at the spot. From left to right are Hey-Hey Humphrey, drums; George Winn, trombone; Roy Wasson, piano; Dick Haas, trumpet, and Lane. Since leaving a bank teller's job in 1947 to join Wingy Manone, Lane has had his own band at such Chicago spots as Rupneck's, the Bee Hive, Silhouette, and Sky Club before opening at the 1111.



Frank Comstock

## AL MILLER Chooses

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Al Miller, prominent Long Island teacher, and drummer with Enric Madriguera Orchestra is shown here with his new Leedy & Ludwig "KNOB TENSION" drums. Al, a graduate of the Henry Adler School of New York City, says—"Leedy & Ludwig KNOB TENSION drums have all anyone can ask for in tone, response and appearance." LEEDY & LUDWIG, Department 119, Elkhart, Indiana.

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### Trio Says She's 'Just A Friend'



Greensboro, N. C.—The Al Raymond trio, now at the Embassy club in Greensboro, recently ended a date at Poor Richard's lounge on the fabulous "Gold Coast" of Biloxi, Miss. (before the lid was clamped on). This photo was taken there. Paul Wood is the bassist (here having abandoned it for a jug); Ray Wood plays guitar, and Al Richardson the accordion. They all double on other instruments, too. Unfortunately, the girl in the photo is identified only as "a friend of ours" by the trio.

### Notice

Chicago—In the Nov. 28 *Down Beat*, Charlie Henry was listed as replacing trombonist Lee Gifford in Ralph Flanagan's band. The report was in error. Gifford is still with the band.

## Krupa Scores Personally, Too, With 'JATP' Troupe

By Don Freeman

San Diego—"There's the guy," said Norman Granz. "I'll never be able to say enough for him or about him—Gene Krupa."

It was in the wings at Russ auditorium here where Granz' Jazz at the Philharmonic played its final concert of the tour. This town of 300,000 provided a gratifying windup for Granz. A sellout crowd of 2,400 jammed the hall and a hastily-scheduled mid-night show satisfied 600 more who were ready to pound down the doors for admission.

Krupa, a jaunty little figure in a stringy bow tie, had strode on stage and squatted behind his drums. His introduction concluded, Granz returned offstage.

**Worried**  
"Frankly, I was worried at first about him," said Granz. "Face it: Gene is a top cat 'o the public. He's like Louis and Benny—tops. So I figured maybe he'd be a great attraction, yes, but—you know, maybe a little temperamental?"  
"Well, I'd play ball, I said, 'Gene, you want to take a plane or travel alone or anything, go ahead.' He laughed and said, 'What for, Norm? I'm no better than anybody else.'"

"What happened all through the tour was that Gene did anything I wanted him to do. And the other cats are nuts about him. And I think, honestly, that they play better with his beat because they like the guy so much personally."

### Wanted Bellson

Granz admits it was kind of an accident that enabled him to land his prize. His first aim was to lure Louie Bellson from Ellington.

As for Buddy Rich—"Finally, I reached the end of my patience with that guy," said Granz. "He was through. Period. I wouldn't have him around, that's all."

"Bellson was my boy. So I went to Detroit where the Duke was playing a theater date. Well, as soon as Duke saw me, he said, 'Oh, my God—you want Bellson,' and the bags under his eyes flopped to the floor."

### All Worked Out

"I told him, 'Man, I need a drummer,' and almost apologized for saying it, the way he looked. Before anything happened, I heard about Gene. And it all worked out fine."

And how does Gene feel about his *JATP* sojourn?

"No headaches, no ulcers, fine people, just a ball all the time," said Gene. "I feel like a kid again."

## Breaks Come To Beryl Booker

New York—Beryl Booker, Philadelphia pianist hailed for years by musicians as a potential star, may be due for her long-awaited big break as a result of several recent developments.

Shortly after leaving the Austin Powell quintet, she came to New York, set a personal management deal with Morris Levy, worked with Terry Gibbs at the Embers and then opened as a single at Teddy's.

In addition, she was expected to sign a Mercury record deal to record some vocals as well as piano solo sides. Her last session was cut for *Sittin' In*, the catalog of which has been taken over by Mercury.

Keep informed on the music business by reading *Down Beat* regularly. It's interesting, informative, and profitable.

## 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*
- Anytime\**
- Because of You*
- Blue Velvet*
- Charmaine*
- Cold, Cold Heart*
- Cry\**
- Domino*
- Down Yonder*
- Hey, Good Lookin'*
- I Get Ideas*
- It's All in the Game*

- It's No Sin*
- Jealousy (Jalousie)\**
- Just One More Chance*
- Once\**
- Shrimp Boats\**
- Slow Poke*
- Solitaire\**
- The Little White Cloud That Cried\**
- Three Bells\**
- Turn Back the Hands of Time*
- Undecided*
- World Is Waiting for the Sunrise*



Krupa

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- Ponchartrain • Georgia Swing
- Doctor Jazz • Black Bottom Stamp

### BENNY GOODMAN TRIO

- Tiger Rag • Body and Soul
- After You've Gone
- Someday Sweetheart
- Nobody's Sweetheart Now
- Oh, Lady Be Good

### ARTIE SHAW

- Indian Love Call • Carioca
- Donkey Serenade • Rosalie
- Softly, as in a Morning Sunrise
- What is This Thing Called Love?

### SYDNEY BECHET

- Sweetie Dear • Strange Fruit
- I'm Coming Virginia • Rose Room
- The Mooche • Oh, Lady Be Good

### LIONEL HAMPTON

- On the Sunny Side of the Street
- Don't Be That Way
- Shoe Shiner's Drag
- Gin for Christmas
- Buzzin' Round With the Bee
- Jivin' the Vibes

### EARL HINES—BILLY ECKSTINE

- Stormy Monday Blues • Water Boy
- I Got It Bad and That Ain't Good
- Somehow • Jelly, Jelly • Skylark

### GREAT TRUMPET ARTISTS

- Basin Street • From Monday On
- When the Saints Go Marching In
- Swing Is Here • Anthropology
- Frankie and Johnny

### McKINNEY'S COTTON PICKERS

- Laughing At Life • Baby,
- Won't You Please Come Home
- Zonky • Rocky Road
- Trav'lin All Alone
- If I Could Be With
- You One Hour Tonight

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- Blue Lou • The Blues • Bugle Call Rag
- One O'Clock Jump • Metronome All Out
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### GREAT TENOR SAX ARTISTS

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Movie Music

Studio Staff Men In The Dark As Contracts Expire

By CHARLES EMGEE

Hollywood—As of this deadline the some 350 musicians under contract in the staff orchestras maintained by the major film studios at yearly guarantees ranging from around \$6,900 up to a reported \$18,000 (for one trumpet player) were wondering where they would be come Jan. 15.

That is the date on which the present over-all pact between the AFM and the producers, a temporary, informal agreement made when the last contract expired on Aug. 31 of last year, was due to expire.

In the Dark

Negotiations for a new contract were, presumably, going on in New York with the AFM's Jimmy Petrillo taking charge personally, but as usual, the musicians themselves were almost completely in the dark as to what was going on.

Hollywood studio musicians, the highest paid instrumentalists in the world, operate under a curious union setup. Shortly after the advent of sound pictures the motion picture studios were removed from the "jurisdiction" of the AFM's Los Angeles local, 47, and placed under direct control of the union's national authority (spoken of by officials as the "International").

At the same time, the AFM's national authority, at the request of Local 47, granted the local union the right to place a one-year restriction on studio employment for new members here. This was just in case the thousands of theater musicians all over the U. S. who were disemployed with the advent of sound pictures would get the idea they had as much right to jobs in the studios as those who were fortunate enough to be here ahead of them.

Taken Off

Last year, to the dire moaning of our local movie musicians, that restriction was knocked off as of Sept. 15.

J. W. Gillette, a former president of Local 47, was appointed "International Studio Representative" by the AFM's late president Joseph Weber in 1932 and since that time has ruled over the film studio musicians as a virtual czar.

For years Gillette personally negotiated every producer-AFM contract, made and unmade rulings, settled disputes between musicians and contractors (the men who hire and fire), and arbitrated even the private quarrels that come up between musicians competing in various ways for the much-sought studio employment.

Less a Leader

But with the accession of the all-powerful Jimmy Petrillo to the AFM's top spot, Gillette seems to have been moving more and more into the background, to become an emissary of the ever-aggressive Jimmy rather than the powerful labor leader that he was in the

sario Van Johnson, masquerades as a juvenile prodigy. The gag is an old one but never has it been exploited more entertainingly. Miss Allyson performs the visual portion of the piano solo sequences with great skill and only a few small slips in synchronization to soundtrack recorded by Jakob Gimpel, whose performance of Grieg and Chopin in this picture is an attraction in itself.

Two Tickets to Broadway (Tony Martin, Janet Leigh, Gloria DeHaven, Ann Miller, Eddie Bracken.) This RKO entry in the parade of big budget technicolor filmicals which are expected to lure stay-at-homes into theaters, is the kind that will do it. It's the sort of picture newspaper reviewers can rate as "gay, tuneful entertainment, certain to click at the boxoffice."

The story is the current version of the one about the small-town girl (Janet Leigh) who comes to New York with high hope of becoming a star and does just that after the usual lucky breaks followed by heartbreaking disillusionment and misunderstandings, all well ironed out at the finish.

Two Tickets is admittedly well above the general run of such pattern-pictures. One reason is a

Oscar's Wife, Kids Visit MGM Lot



Hollywood—A family visit was enjoyed by pianist Oscar Levant on the set of An American in Paris, and recorded in this photo. Mrs. Levant, former actress June Gale, shepherded Lorna, 8; Amanda, 5, and Marcia, 10, out to the MGM lot to watch papa at work. Levant was a good friend of the late George Gershwin and has interpreted his work on many recordings. It was natural, therefore, that he should be included in the filming of the movie named for one of the composer's most famous works.

old days. Now, recently recovered from the heart ailment, he's about ready to step out, according to those close to him.

The job is believed to pay between \$15,000 and \$20,000 a year, and who will get it was a subject of considerable speculation in studio circles. The man who gets it will be either a powerful labor boss, as some would say, or a high salaried errand boy for Jimmy Petrillo.

Movie Music Reviews

Too Young to Kiss (June Allyson, Van Johnson). June Allyson, an aspiring concert pianist, in order to get a hearing from impre-

June Uses Childish Wiles For 'Kiss'



Hollywood—June Allyson, in MGM's Too Young to Kiss (see Movie Music reviews), plays the old child prodigy racket for all it's worth and fingers Grieg and Chopin very neatly (to music recorded by Hollywood's Jacob Gimpel). Van Johnson, shown with June above, plays an impresario who found no time for Miss Allyson as a woman, but is properly (and even improperly) moved by June as a child.

set of songs by Jule Styne (music) and Leo Robin (lyrics) that have a Broadway flavor.

But what makes the picture newsworthy is that it marks the emergence, right here in one picture, of Tony Martin, whose previous film efforts have been but weak stabs at best, as a top rank film star.

Old boys who are still trying to make the grade can take heart from the fact that it's a near 20 years since Tony Martin was an obscure sax player with the Phil Harris dance band. You don't have to belong to a Martin fan club to appreciate, and even admire, the effective personality and vocal delivery he has developed by hard work and study.

And what those movie sound engineers can do to "build" a voice into something far beyond its natural scope is clearly demonstrated by the comparison of his version of the prologue to Pagliacci as he does it in this picture with his phonograph recording of the same.

The musical settings and underscoring (by conductor-arranger Walter Scharf) are all that any-

Sidemen Switches

Elliot Lawrence: Tiny Kahn, drums (from Stan Getz), for Phil Arabia. . . Stan Getz: Frank Inola, drums, for Kahn. . . Noro Morales: Ed Wasserman, tenor, for Joe Scarpie, and Herbie Berg, tenor, added.

Jimmy Dorsey: Carmen Carlo, alto, for Nino Pellotti; Mor Koffman, alto, for Doc Clifford; Buzz Brauner, tenor, for Phil Celicola, and Vinnie Ferrara, baritone, for Sol Schlinger. . . Freddy Martin: Mervin Gold, trombone, for Dick Arendt. . . Art Blakey: Horace Silver, piano, for Gillie Goggin.

Teddy Cohen: Bill Crow, bass, for Kenny O'Brien. . . Charlie Morrison: Dick Cohen, bass and vocals, for Dick Murphy (to army). . . Art Mooney: Len Gottschalk, trumpet (from Tommy Tucker), in. . . Russ Bothie: Claude Johnson, piano, for Sonny Sherman.

one could ask of this type of picture.

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### Sophie's Aim: Million For Charity



St. Louis—Sophie Tucker, a favorite at the Chase hotel here, made her umpteenth return engagement at the spot recently. Chuck Foster's work was playing at the hotel at the same time. Sophie explained to Chuck, at the left above, that all the profits from the personally autographed record albums she sells after each performance are turned over to various charities. She has contributed more than \$600,000 to date and her goal is a cool million by the time she celebrates her 50 years in show business.

### THE HOT BOX

## Missouri Group Honors Memory Of Scott Joplin

By GEORGE HOEFER

Chicago—The Sedalia, Mo., Men's Choral club has presented the city with a plaque in memory of Scott Joplin. It was in Sedalia that Joplin composed his famous *Maple Leaf Rag*. The famed writer of ragtime piano music turned out

by the dozen, including *Peach-erine* and *The Easy Winners*. In addition, he wrote two operas, *Treemonisha* and *A Guest of Honor*, plus a ballet named *Rag Time Dance*.

Jesse Crump, oldtime jazz pianist (Gennett records), is now living quietly in Muncie, Ind.

#### Smith Still Around

Warren Huddlestone, Indianapolis collector, writes that Russell Smith is still around, playing pi-

ano and composing rags. Smith was mentioned in Rudi Blesh's *They Called It Ragtime*.

George Barnes, Chicago's leading guitar exponent, is leaving ABC staff to go out on his own with a trio in New York City. Present plans call for the trio to include Paul Jordan on piano and Irv Kluger, drums.

Both Barnes and Jordan have done considerable composing and

### Teddy Bunn Trio Opens At Berg's

Hollywood—Teddy Bunn, guitarist who came into prominence with the once-famed Six Spirits of Rhythm but who has been in relative obscurity of late, is back in Hollywood music scene at the head of a newly-formed trio at Billy Berg's 1841 club. His mates are Rudy Eagan, piano, and Bill Harriman, drums. Singer Adele Francis is appearing at the niter as solo attraction.

arranging. The former had his own octet on Chicago radio and the latter will be remembered as one of Artie Shaw's arrangers during the Shaw-with-strings period a decade ago. Barnes records for Decca and will be booked by GAC.

#### Chuckle

The *Beat* staff got a laugh from a newspaper clipping Ilay Gardner forwarded from Wichita dated Sept. 30, 1951. The local paper had a write-up publicizing a Cab Calloway one-riter. It mentioned, "You'll hear the great Chu Berry on tenor sax, Jonah Jones playing trombone, and 20-year-old John Gillespie, the new trumpet sensation. Also featured will be Paul Whiteman All-American winner Cozy Cole on drums." Don't press releases get yellow with age?

Another Dixieland band made up of young musicians is playing around Chicago. They call themselves the Original College all-stars, having started out at Northwestern university several years ago. When the band started it was made up of N. U. students entirely, but with graduation and the draft, outsiders from Chicago have come into the organization.

It is a seven-piece Dixie band styled in the New Orleans tradition. Personnel includes Bill Price, trumpet; Paul Severson, trombone; Bill Page, drums; Carl Barth, tuba/bass; Jack Norman, banjo, and Don Gibson, piano. For a record they cut recently, oldtimer Jack Howe played clarinet.

Dick Shanahan, well-known drummer formerly with several name bands, has established his own drum shop and studio at 6275 Selma avenue, Hollywood. He plans to put out records of drum solos recorded by himself complete with music in an instruction package.

**COLLECTORS' CATALOG:** Joe Vastine, 515 W. Sixth street, Covington, Ky. Wishes to correspond with other teenage musicians or record collectors. Main interests are Bix, George Lewis, and good New Orleans music. He is a student of the trumpet and harmony.

Tpr. M. Robson, 19047656-3. Royal Tank Regt., Hong Kong, Asia. He would like a pen-pal to discuss via letter Tommy Turk, Buddy Rich, Howard McGhee, and Les Brown orchestra.

Jerry Beall, 1009 Montgomery avenue, Laurel, Md. He wants to obtain any Dixieland records by foreign jazz bands. Has about 300 records to trade.

Haren D. Matti, Austin, Minn. Calls himself one of the "Northfield Figs" and collects the older jazz records.

Palle Thun, Arbetargatar 33A4, Stockholm, Sweden. He has been collecting records since the mid-'30s and is interested in both the traditional and modern jazz. Would like to exchange discographical information as well as records.

Gerryld A. Morris, 30 Kintore street, Annerley, Brisbane, Queensland, Australia. He is looking for someone to write to about Dixieland jazz.

K. N. Hawk, AN 3269524, 1st Lt. Div., FASRON 110, NAS San Diego 35, Calif. He would like to correspond with a girl who shares his interest in Shearing, Kenton, and Charlie Parker.

Henry Henriksen, 431 Palace building, Minneapolis. Started out collecting great voices of the past on record and from there spread out to the classics and jazz. Has specialized on jazz on the Gennett label. Mr. Henriksen is making a catalog of the 6,000 series (Black label) between 1927-1931. He is an artist by profession.

Watch the ads. They keep you informed on what's new in instruments, accessories, and music.

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Our thanks, too, to *Downbeat* and *Metronome* for enabling us all to see, by their polls, the men and drums that so clearly lead the field.



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

## BUSINESS DEPARTMENT

ROY F. SCHUBERT, Circulation Manager JANET L. NAJJUM, Auditor  
ISABEL QUINN, Advertising

## EDITORIAL DEPARTMENT

New York Staff: LEONARD G. FEATHER 1775 Broadway, Rm. 816 New York 19, N. Y. Monument 6-4373  
Chicago Staff: JACK TRACY PAT HARRIS 2001 Calumet Ave. Chicago 16, Ill.  
Hollywood Staff: CHARLES EMGE 6110 Santa Monica Hollywood 38, Calif. ME. 6065—PL. 1-6946

Contributors: J. Lee Anderson, Phillip D. Broyles, Don Freeman, Ralph J. Gleason, Ted Hellock, George Hooper, Michael Levin, Elia A. Niccoli, Sharon Pease, Herman Rosenberg, Bill Russo

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# Another Look

To those who say that jazz has no place in TV and point to the lack thereof on most of the variety shows one sees night after night, we say, "Take another look."

Not at those variety shows, but at some of the occasional productions that use a jazz background sensibly and make it a natural part of the story.

We can think of several such shows we've seen recently, two of which struck us as quite good.

One was a *Danger* production called *Lady on the Rock*, a short story with much impact that was laid chiefly in a jazz spot. The background music was superb, with Tony Mottola's guitar providing properly feelingful background and pianist Lou Stein giving great account of himself.

The jazz was introduced casually and naturally and gave tremendous impact to the play.

One other instance was in a thing called *Blues Street*, on the *Lux Video Theater*, which, though having a rather implausible story, spotted a band made up of Max Kaminsky, Cutty Cutshall, Edmond Hall, Don Lamond, piano, and bass, that did a splendid job of providing proper atmosphere. The band was also used for background music to fine effect.

It is to be hoped that someday someone will come up with a regular and consistently good jazz show on television. Surely there is plenty of room and audience for one.

But until such a day comes to pass, letters written to sponsors of such shows as *Danger* can do a great deal toward insuring at least occasional first-rate programs with jazz used intelligently thereon.

# Not Worth It

You've probably already noted in this issue the reports of two more auto accidents that either killed or seriously injured bandsmen. Earl Bostic was involved in a car crack-up in Georgia that threatens to hospitalize him for months. A violinist in the Benny Strong band was killed and two others injured in Texas a couple of weeks ago.

These, combined with the recent tragic deaths of Ray Wetzel and a dancer in the Perez Prado troupe in accidents en route to jobs, plus the Ray Anthony bus accident that injured some of the sidemen, are somber notes.

Offices insisted that all jobs to which the men were traveling were within the 300-mile limit set up by the AFM. But even 300 miles is a long way to travel between dates when roads are clogged or made treacherous by weather conditions.

Road trips are gruelling enough and lonely enough and tough enough without the added hazard of accidents. Need we emphasize that drivers use caution? Sometimes, trying to save an hour isn't worth the risk involved.

**RAGTIME MARCHES ON**

NEW NUMBERS

BROWN—A son to Mr. and Mrs. Larry Brown, Dec. 14 in Philadelphia. Dad is WPEN disc jockey.

GOTTlieb—A son, Richard (7 lbs., 11 oz.), to Mr. and Mrs. Bill Gottlieb, recently in Hollis, L. I., N. Y. Dad, former *Down Beat* staffer, is now doing work for Visual Productions.

JERRETT—A daughter, Elissa (6 lbs., 11 oz.), to Mr. and Mrs. Nick Jerrett, Nov. 24 in Boston. Dad, brother of singer Frances Wayne, has his own band.

KOTICK—A son, Nelson, to Mr. and Mrs. Teddy Kotick, Sept. 22 in New York. Dad is bassist with Stan Getz.

MONAHAN—A daughter to Mr. and Mrs. Bill Monahan, Dec. 2 in New York. Mom is singer Teresa Brewer.

ORCHARD—A son, Jeffrey Francis (7 lbs., 8 oz.), to Mr. and Mrs. Frank Orchard, Dec. 12 in New York. Dad is trombonist in own Dixie group; mom, Virginia, sings with the band.

PALMER—A daughter to Mr. and Mrs.



### No Stripper

New York—Dixie Dugan is, of course, the heroine of a popular cartoon strip, but Dixie Dougan, the pixie above, is a singer now doing a single. This Dixie formerly sang with the bands of Lee Castle and George Towne, and appeared in the play *They Lived in Brooklyn*. At the present, according to personal manager Ray Barron, Miss Dougan is preparing for TV.

Don Palmer, Dec. 7 in Camden, N. J. Dad is manager of Charlie Ventura's band and Lindenwood, N. J., night club.

TROUTMAN—A son, Robert Warren (7 lbs.), to Mr. and Mrs. Morty Troutman, Nov. 24 in New York. Dad is trombonist with Boyd Raeburn.

### TIED NOTES

DERISE-EASTON—Joe Derise, singer with the Four Jacks and a Jill, and Pat Easton, with the same outfit, Dec. 21 in New York.

HUDRINS-NIGHT—Dave (Ace) Hudkins, onetime drummer and manager for Artie Shaw, now manager of the west coast's Argon ballroom, and Jeanine Night, writer, Dec. 12 in Las Vegas.

KRASNA-JOLSON—Norman Krasna, playwright and Hollywood producer and writer, and Erle Galbraith Jolson, widow of singer Al Jolson, Dec. 7 in Las Vegas.

LAIN-WEBS—Eddie Lain, trombonist with Paul Neighbors, and Jean Webb, singer, Dec. 29 in Houston, Texas.

TURK-BURETT—Al Turk, trumpet player and former leader, and Betty Burkett, of the Poodles-Hannaford show family, Dec. 20 in Chicago.

### FINAL BAR

BAILEY—Mildred Bailey, 45, one of the greatest vocal stylists in jazz, Dec. 12 in Longkeepsie, N. Y.

BLACKER—Albert Blacker, 40, violinist with Benny Strong, Dec. 19 of injuries sustained in an auto accident near Harlingen, Texas.

BOWEN—Frank A. Bowen, 74, musician, Dec. 6 in Zanesville, O.

FISCHER—Charles G. Fischer, Pittsburgh musician, Dec. 8 while on a hunting trip in Pennsylvania.

GREVER—Maria Grever, 57, singer, pianist, teacher, and songwriter (*What a Difference a Day Makes*, *Ti-Pi-Tin*, *Demaine*, etc.) and wife of music publisher Leo Grever, Dec. 15 in New York.

KIECA—Frank S. Kieca, 56, bass violist with the Indianapolis Symphony, Dec. 8 in Indianapolis.

KRAUS—Arthur M. Kraus, 81, pianist and booking agent, Dec. 1 in Lakewood, N. J.

MARLEY—John Marley, 67, trumpeter with various shows and circuses, Dec. 9 in Dallas.

MORROW—Constance Morrow, 28, step-daughter of trombonist Lou McGarity, Dec. 17 in Los Angeles. She was associated with the Associated Booking Corp. office there.

PALMGREN—Selim Palmgren, 73, Finnish composer, Dec. 13 in Helsinki.

PETERSON—Curt Peterson, 57, violinist and onetime leader, Dec. 9 in Salt Lake City.

SILVER—Jules Silver, violinist and former assistant conductor of the Radio City Music Hall orchestra, Dec. 9 in New York.

ZELAYA—Don Alfonso Zelaya, 57, pianist and actor, Dec. 14 in North Hollywood, Calif.

### LOST HARMONY

CLARKSON—Geoff Clarkson, pianist with Les Brown, and Bonnie Ayres Clarkson, Dec. 20 in Los Angeles.

PEARL—Ray Pearl, leader, and Gloria Chevin Pearl, who once sang with his band as Gloria Lynn, Dec. 10 in Chicago.

### Scalped

San Francisco—Bandleader Al Wallace sank into a barber chair recently, closed his eyes contentedly, and ordered the works. He was set to open here and wanted to look his best. The barber started clipping happily away, but suddenly Al leaped out of the chair with a scream. He'd forgotten to remove his new toupee!



# Chords And Discords

## Why No Mel Arvin Trio Discs, Wonders Reader

Jackson, Miss. To the Editors:

The Mel Arvin quartet, individually and as a group, is the greatest yet. Why such an outfit remains unrecorded is a big mystery to me.

Here is the most versatile combo you could expect to hear. How fine it is to listen and hear something new and unexpected with almost each number. Yet it doesn't stop with these great instrumentalists. Vocalist Gypsy Edwards, who incidentally puts down a wonderful beat with the brushes, can sell any tune. Larry Noble, bass man, also sings a fine song. In fact, they all sing!

Guitarist Herb Erickson was performing wonders at the Capitol lounge in Chicago a couple of years ago. He's even more sensational now, with a seemingly limitless store of fresh and original ideas to draw from.

Pianist Arvin has a group which can keep both musicians and the general public happy, and at the same time. So, where are those records?

Skeets McWilliams  
Canton, Ohio

### Thanks Don Cornell

To the Editors:

I would like to apologize for the "raw deal" that a wonderful guy got from our local newspaper the other day. After appearing at the Casablanca club in Canton last Friday evening (Dec. 7), and with only two hours' sleep, Don Cornell came to our station and literally knocked himself out in a 4½-hour fund-raising drive for Christmas shopping money for 400 orphans in the Canton area.

The drive was started on our *Nick and Naek* show at 9 a.m. for one hour, and then resumed at 1:30 p.m. until 5 on my *Tip Top Tunes*, during which time \$1,000 was raised. All through the day Don answered phone calls, read pledges on the air—even sang *White Christmas* twice for a \$125 pledge.

The local paper, because of a grudge against the Casablanca, omitted Don's name entirely, even though a picture of the drive in action (without Don) was published two days after he left town. Since he appeared on my shows, and since I believe he had much to do with the success of the drive, I apologize for the local paper and say—hats off to a wonderful guy and a fine singer.

Nick Barry, WCMW

### As Who Knew What?

Chicago

To the Editors:

Read the great profile of Bechet in the Dec. 14 issue and congratulations to Hoefler on this one. It brings to mind a question I've always been tempted to ask: What's happening to the Dixieland jazz as we once knew it? There have been some jumping outfits around (Spanier, Armstrong, Brunis, etc.) but none to compare with those of 14 or 15 years ago.

As long as swing is attempting a comeback, why don't more Dixie crews follow the lead? There are too many Dixieland groups circulating that are given to comical inclinations. I contend that good jazz and comedy just don't mix.

During Bechet's long stint at Jazz Ltd. a few years back I remember Sid blowing the best of his career. Of course you can't help give your all with a crew the caliber of Sid's. He had Art Hodes, Fred Moore, Sid Catlett, Frank Cale, Frank Newton, and Pops Foster to give him just the beat he needed.

Robert Perlongo

(Ed. Note: According to reader Perlongo's subscription renewal card, his age is 17. Since Jazz Ltd. admits no one under 21, it is understandable that he is in error in the list of musicians who worked with Bechet at that spot. Only Catlett appeared with Sidney there, or perhaps Perlongo is speaking figuratively?)

### TV In Ballrooms

Francis E. Warren AFB, Wyo. To the Editors:

In the Dec. 28 edition of the *Beat* you have an article in which Ray Anthony says "Let others have video."

I'd like to change that a little to "Let the ballrooms have video." By this I mean if they can show the big fights and other big sports events at movie houses, why can't they show the big bands to the ballrooms? Let's say they set up big TV screens in the ballrooms around the big towns where big bands are showing. Then the people can dance and see the big bands right on a big TV screen.

If Anthony's band is playing at one of the big ballrooms in New York, Chicago, or somewhere on the coast, television fans in those areas can dance to his band in out-of-the-way towns and cities. There are people in cities with TV who are still hundreds of miles away from places where the big bands play.

Cpl. Robert Lasch  
Hastings, Nebr.

### Meeting Of Souls

To the Editors:

Art is the expression of the artist's soul. Through the medium of art, the artist communicates with other souls. We have said many times about some work of art, "That's nice, I like it." And then someone asks us why we like it, to which we reply, "I don't know, I just like it."

It's simply because the artist's soul is in communication with our soul. He is telling us things with which we agree and sympathize.

Jazz is an art form, and the jazzman is an artist. But why isn't jazz accepted by the layman? It's because the layman hasn't a soul capable of what the jazz artist is expressing. It's the same with Stravinsky, Bartok, Milhaud, and many other impressionistic artists.

There are a group of people today who are running about the country endeavoring to educate the people to jazz, but by the time this is accomplished, your soul and

(Turn to Page 11)

### Musicians? Leeds Staffers Say So



New York—Here's one way to get plug tune plugged. Number is the Leeds publication of *The Musicians*, recently recorded on Victor by Betty Hutton, Tony Martin, and Phil Harris. Taking their place at the moment are the progeny of the Leeds staff. From left to right: Merrill Preskell, 1, daughter of Leeds production head M. Preskell; Paul Stillman, 3, son of educational division director M. Stillman; Erica Freeman, 1, daughter of sales manager Guy Freeman; Elliott Levy, 3, son of Moe Levy of the sales staff, and Jeff Preskell, 6, Merrill's brother. How did they sound? Well, this one wasn't recorded.

### Chords, Discords

(Jumped from Page 10)  
mine will have ended two complete cycles, and started on a third.  
The artist's soul is predominant in his existence; the layman's mind is master of his, and the two shall never harmonize. Pat Hall

### Panassie Refutes

Montauban, France

To the Editors:  
In the Oct. 5 issue of *Down Beat* Mr. Leonard Feather wrote an article about Paris, where he says as follows: "The membership of Panassie's Hot Club de France is down to less than 100 because he expels everyone who disagrees with his opinion."

I would like to point out that the HCF is made up of a directional staff of 10 people who are being elected by all the members, and I don't have any power for "expelling" anybody without the agreement of my nine colleagues. We all together decided not to admit any more bop fans in the Hot Club of France because we don't consider this music as jazz music, and we don't want fights and arguments inside our clubs all the time.

To say that the Hot Club of France has less than 100 members is simply laughable and does not even need a refutation. We have no less than 40 clubs all over France, and the smallest of those clubs counts 25 members.

Hugues Panassie

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

### Dome Houses Two At Piano-Bar



Chicago—The Dome cocktail lounge of the Sherman hotel becomes an adjunct of Tin Pan Alley when brunette Ginny Torcom and blonde Barbara Sims take over every evening. Both girls accompany their vocals at the piano-bar, though usually not simultaneously, as shown above.

### Soft Winds Shed Their Manager MGM Inks Heywood To Cut Piano Album

New York—The Soft Winds, vocal and instrumental trio now at La Vie en Rose here, have shed the managerial bonds of Chubby Goldfarb. The trio, guitarist Herb Ellis, bassist Johnny Frigo, and pianist Lou Carter, had been guided by Goldfarb since their exit from the Jimmy Dorsey band in 1947. They are still booked by MCA, and ended a six-month re-

turn date at the Darbury room in Boston before opening on E. 54th street.

New York — MGM records has signed Eddie Heywood to record an album as part of its "Keyboard Series." Interesting thing about the situation is that Heywood also has an album in Columbia's "Piano Moods" series.

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New York—The Dominoes, whose *Sixty-Minute Man* on the Federal label hit hard in rhythm and blues ranks, have signed with the Gale agency, which bought out their contract from Universal Attractions.

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### Evolution Of Jazz

by J. Lee Anderson



... one of the most widely-traveled of the New Orleans trumpeters ...



... his first overseas assignment ...



... a noble but ill-fated experiment ...

Tommy Ladnier was a jazzman with little regard for the tomorrows that might have worried a lesser mortal. He crammed a maximum of living into his 39 years, made a lot of music, and left behind an ample proof of his vast capabilities with well over 100 recordings to his credit. His recording career began in 1923 with a session for Paramount that produced *Play That Thing/Jazzbo Jenkins*. During much of '23 and early 1924, Ladnier made approximately 70 sides with Lovie Austin's Serenaders. Several of these recordings, originally issued on Paramount, have appeared in recent years on various of the reissue labels and in the *Alley Blues/Merry Maker's Twine*, one of the few Serenaders pressings to include Johnny Dodds, was released in the late '40s on American Music. Ladnier was one of the more widely-traveled of the

New Orleans trumpeters, touring the European continent twice, and in one instance invading the now impregnable border of Russia. While on his first overseas assignment, Ladnier, then with Sam Wooding, recorded four sides in Berlin, Germany, in 1924. His next trip to the waxworks was with the Fletcher Henderson band. Tommy joined Smack and Co. in 1926 and recorded extensively with this group during the next couple of years. While with Lovie Austin, Ladnier provided the backing for such blues chanters as Ida Cox, Edmonia Henderson, and Priscilla Stewart. In October of 1927, Tommy, Fletcher Henderson, and June Coles accompanied the queen of them all, Bessie Smith, on *Dyin' By the Hour/Foolish Man Blues*. He made several sides in London with Noble Sissle in late 1930 and back in the U.S. he waxed once more with the same crew in January of the following year. The New Orleans

feetwarmers, remembered by a plethora of jazz heads as one of the brighter spots in an otherwise dismal picture, put down six sides in September of '32 covering *I Want You Tonight/Lay Your Racket, Sweetie Dear/Maple Leaf Rag, and I Found A New Baby/Shag*. This band, a noble but ill-fated experiment, soon went on the rocks and Ladnier did not record again until the Panassie-sponsored sessions that materialized in 1938. A dozen sides was the end result of the several scuffles distinguished by the lack of compatibility among the varied contestants. The good fun is discussed at length by Mezz Mezzrow in his opus, *Really the Blues*. Tommy's last recordings were made on Feb. 1, 1939, with Mezzrow, Teddy Bunn, James P. Johnson, Elmer James, Zutty Singleton, and vocalist Rosetta Crawford in attendance. Four months later, Tommy Ladnier, one of New Orleans' finest, passed away in New York.

### The Blindfold Test

# Peterson Takes Tough Test

By LEONARD FEATHER

I tried to make things pretty tough for Oscar Peterson. Played him a couple of things where somebody sounds like somebody else, and at least one item for which even a blindfoldee with the best will in the world couldn't find a high rating.

Luckily, Oscar didn't turn out to be one of those "I-like-everything" characters; he wasn't scared to answer honestly. Following is a transcript of the tape-recorded session with *Down Beat's* award-winning pianist, mostly dealing with records featuring some of his keyboard contemporaries.

#### The Records

1. It sounds like Fats to me. Commercially it's wonderful, I think . . . The accompaniment was recorded well; bass player has a very nice sound. Musically I'd say it was a good record. If it's Fats I wouldn't be surprised. I don't think that type of piano has or ever will go out of style. More or less an amiable style. Three.

2. Musically it's a fine record. Commercially I don't think it holds much value; the public isn't up to that standard in music . . . Tristano and Konitz, isn't it? Both favorites of mine . . . Everything was well executed. I'd give it three stars.

3. Sounded like Milt Buckner . . . A very droll tune. The group didn't sound too well coordinated; however, for the opening I'd give it two stars. I don't think it has much musical value.

4. Wow! That's horrible. Whoever it is, there's just nothing there. No stars, no bells, nothing!

5. I call that a good example of how Art Tatum has ruined so many piano players unconsciously. I didn't like that record at all; the first chorus is too spasmodic . . . he was trying to imitate Tatum too much; second chorus shows it was that way, because he more or less settles down into his own style, and without the Tatum ideas he was lost. Give it one and a half.



Oscar Peterson

6. It's harpsichord, isn't it? I like it; don't know who it could be, but he has a wonderful technique. The tune is pretty much worn out . . . it's been done so many times. But on the whole this is technically a good record; whoever was playing the instrument didn't have a chance to express all his ideas, but you can find smatterings of talent throughout. Two and a half.

7. Commercially I think it's a good record. I always do one thing, in buying records for myself: if there's a record with even just four bars that I like, I'll buy it, and I think that first chorus, the piano chorus, is actually too delicate for the tenor solo that followed, or the vocal itself. But on the whole I liked the record. The tenor solo fitted the type of vocal. Three stars.

8. I'm not too familiar with Dixieland, because it's a type of music I don't necessarily dislike, but it doesn't intrigue me that much . . . not classifying myself as a judge of

#### Records Reviewed by Oscar Peterson

Oscar was given no information whatever, either before or during the *Blindfold Test*, about the records played for him.

1. Ralph Sutton. *Keepin' Out of Mischief Now* (Columbia). Piano solo, with Bob Casey, bass. (From *Ralph Sutton Plays Music of Fats Waller LP.*)
2. Lennie Tristano. *Progression* (New Jazz). Leo Kottke, alto.
3. George Shearing. *Baccarat's Bouquet* (Savoy). With Gene Ramey, bass; Donzil Best, drums.
4. Lynn Hope. *Too Young* (Aladdin).
5. Red Powell. *Over the Rainbow* (Blue Note).
6. Stan Freeman. *Perdida* (Columbia). Harpsichord solo.
7. Sy Oliver. *Ain't No Chick Gonna Fool Me* (Decca). Billy Kyle, piano; Sy Oliver, vocal; Joe Thomas, tenor.
8. Art Hodes. *Hot Five. Way Down Yonder in New Orleans* (Blue Note). Wild Bill Davison, cornet.
9. Benny Goodman. *Liza* (Columbia LP). Mel Powell, piano; Red Norvo, vibes.
10. Duke Ellington. *The Tattooed Bride* (Columbia LP). Ellington, piano; Lawrence Brown, trombone.

Dixieland, I'll just give it two and a half. From what I've heard of Dixieland, I'd say it would be good Dixieland. I liked the trumpet solo.

9. Well, before we go any further, you can give this one four stars. If you don't mind, all the remarks I have to make about this record are about the piano solo, even though I know it was the Benny Goodman group. The record on the whole is fine; piano solo is more than outstanding. In fact, I've never heard Teddy turn out a bad record as yet . . . it is Teddy Wilson, isn't it? The clean technique, the taste, the touch—there isn't anything you can say wrong about the piano; Teddy is to me a genius. The clarinet solo by Benny moved me; I think it's one of his more subtle things. I've heard him swing a little more, but on the whole it was wonderful. Vibes—Red Norvo, I believe—didn't play very well there; however, the other solos made up for it.

10. Sounds like Duke. The piano solo, from what I heard, could be Billy Strayhorn. In part it doesn't sound like the Ellington band, but it's Lawrence Brown on trombone, so . . . The record impressed me as a very weak Ellington; I've heard better things by Duke . . . lacks the usual Ellington continuity. Three stars.

## Altoist Charlie Mariano Cuts Sides For Prestige

Boston—The major recording event of the Boston jazz year took place a few weeks ago when altoist Charlie Mariano assembled 10 of the section's best modernists for an eight-side date

on the Prestige label. Joe Gordon was on trumpet; Sonny Truitt, trombone; Jim Clark, tenor; George Myers, baritone; Roy Frazee and Dick Twardzik alternated on piano; Jack Lawler, bass, and Gene Glennon

and Carl Goodman shared the drum assignments.

#### Varied

An eight-piece sound was used on three of the sides; Charlie did one with rhythm; another utilized three horns, and the remaining three were variations on that instrumentation. Among the tunes acetated were an as-yet-untitled original by Truitt and Mariano creation called *Chaldee*.

Mariano, meanwhile, heads a band at the Melody lounge in Lynn, the only consistent local bastion for local modern jazzmen. Sonny is on trombone; Danny Kent, piano; Jimmy Felton, drums, and Ray Oliveri, bass. Charlie, who is in the not unusual state of having achieved national recognition in the music press with little of the attendant loot, hopes the records may help remedy that inadequacy.

—Nat Hentoff

Every issue of *Down Beat* contains from 20 to 30 interesting articles, features and departments.

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## Eldridge Cuts With Strings

New York—The first Roy Eldridge-with-Strings records will be released shortly on Mercury.

Little Jazz, in his initial experiment heading a group of this kind, cut four sides featuring six strings, flute, French horn, and rhythm.

Titles were *Basin Street Blues*, *Easter Parade*, *I Remember Harlem*, and *I See Everybody's Baby*. Latter pair are originals, penned with Bob Aator of the Billy Shaw office.

George (Fox) Williams conducted and arranged on the date.

## Band Bids Toodle-oo To Terrace



East St. Louis, Ill.—This is what drummer Kenny John and bassist Irv Manning found when they followed the firemen into the Terrace club here on the second last day of their late November engagement at the spot with PeeWee Russell's band. Defective wiring was blamed as the cause of the fire, which Terrace op Tony DiMartino estimated caused \$18,000 damage. Kenny had to get a new set of drums, but Irv managed to have his bass (made in 1695) repaired in time for the band's opening at the Capitol lounge in Chicago. Manning had to fly with his fiddle to New York for first aid, however. DiMartino, pleased with the crowds Russell had drawn, was shopping in Chicago for another Dixie crew at presstime. He hoped to reopen the redecorated Terrace for the holiday season.

## MGM Signs Alan Dean

New York—Alan Dean, British poll-winning singer who came over here three months ago on what was originally planned as a vacation, has signed with MGM records.

He was set to make his first session here on Dec. 26 with a studio orchestra assembled by Leroy Holmes.

In addition, he has been signed for an appearance on the Ed Sullivan TV show next Sunday evening, Jan. 13.

Because of these developments, Dean has decided to stay in this country indefinitely.

## Stuff Smith Plays Frisco's Say When

San Francisco—Stuff Smith flew out here in mid-December to open at the Say When as the star of the show working with the house trio. Stuff replaced Harry the Hipster, who left for Miami under doctor's orders after contracting pneumonia. The Hipster had been at the club most of 1951.

This is Stuff's first San Francisco appearance in the memory of mortal man.

## Soundtrack Sittings

Vaughn Monroe reports to Republic shortly for his second starring role (first was last year's *Singing Guns*), the lead in a wild and woolly western tagged *Toughest Man in Tombstone*.

Deany Thomas will do role originally played by Al Jolson in Warner Brothers' remake of *The Jazz Singer*, picture that ushered in the era of sound pictures some 25 years ago.

Frankie Laine and Billy Daniels again share top billing in their next picture at Columbia. Rainbow *'Round My Shoulder*, which was to go into production Dec. 10.

Charlene Austin, daughter of oldtimer Gene (My Blue Heaven) Austin will make her film debut in same film in a top supporting role.

Ferns Prado and band turned out a music short for Will Cowan's dance band series at Universal-International.

Jacqueline Fontaine, singer seen and heard with Nappy Lamare's crew on KTLA's TV show, *Disc Showboat*, drew her first movie stint, doing a cowgirl in *Outlaw Women*, a horseopera produced by an independent for Lipert release.

Marie Laane will repeat *Be My Love*, the Nicholas Brodsky-Sammy Laha song which was figured to get the Academy movie song award for 1950 but didn't, in his forthcoming MGM movie, *Because You're Mine*.

Edite Cantor and the late Grass Moore have been added to list of personalities slated for biographical treatments at Warner Brothers. Cantor will soundtrack his songs but will not appear in *The Cantor Story*. Bill Sharkey signed for lead in *Song of Youth*, the Stephen Foster picture (it will be but faintly biographical) which goes before cameras soon at Republic. Ray Bludwin, N.Y. stage singer-actor, who had no luck on his last attempt at movie work some years ago, returns for a principal role in same picture.

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### Strother Gals Hit With First Disc



Hollywood—They're only 16 and 11, but Cynthia and Kay Strother may have a major hit record on their hands. Not only did the kids sing *June Night*, with Henri Rene's studio ark, on their first RCA Victor recording, but the other side of the disc carries a song called *Bermuda*, written by Cynthia. That's Peter Potter, on whose *Search for a Song* video show they got their break, with them. Hal Holly tells their story on this page.

## Parting With Duke Was Amicable, Says Hibbler

By DON FREEMAN

San Diego—Although the split appeared to carry some unexplained undertones, Al Hibbler insists there was nothing personal in his decision to leave Duke Ellington. "The time had come for me to see what I could do alone," said Al.

He led a band for dancing here, but he explained that was only for certain jobs, that mainly his intention is to be a single; that he by no means plans to be a leader.

#### Owes a Debt

"I have the greatest respect in the world for Duke," said Al. "Not only as a musician, but as a man—a gentleman. I also owe the Duke a debt that I'll never be able to repay for all the little things he taught me. He was far more than just a boss to me.

"And if anything ever came up, I mean if he needed me or something—I'd be right there for him at any time. But right now it's different. Duke gave me practically every break in the world—except the one thing I could never have with him, and that is recognition as an individual artist instead

## Cugat Switches Record Labels

New York—Xavier Cugat, the king of the nonmambo, signed a five-year contract with Mercury and immediately cut his first eight sides here.

Cugat, who had been with Columbia for 10 years, will co-star with some of Mercury's name singers for a series of sides.

Mercury has also signed Eddy Howard to a new three-year deal.

*Down Beat* covers the music news from coast to coast.

## Los Angeles Band Briefs

Jackie Mills, drummer recently with Harry James, introduced new quintet at Muller, West L.A., spot. Has Bob Cooper, tenor; Dave Robbins, trombone; Morris Bell, piano, and Joe Comfort, bass. Betty Perry (Mrs. Mills) spotlighted on vocals.

Woody Herman, with 17-piece ark and three singers, takes over stand at Oasis starting Jan. 23.

Louis Armstrong unit, following stand at Oasis (closed New Year's Eve), off for series of one-nights through northwest territory.

Jackie Glenn (piano), formerly with the Sweethearts of Rhythm, now heading trio at Surf club, sharing stand with singer Helen Humes and pianist Betty Belle.

Martha Davis, piano, with husband Calvia Ponder, bass, holding forth as a duo at Dante's in Pasadena.

Gladys Bentley doing solo piano stint at Turban room, recently opened annex to Central Avenue's Club Alabam.

of a singer with a band."

Hibbler insists, too, that he is making more money on his own.

Not to doubt his word, but the two spots he played here—the Creole Palace and Carpenter's hall—do not exactly have the bankroll of the Copacabana. Besides, Duke often has been quoted that "nobody makes loot like my boys." But Al, of course, must know.

#### First Heard

As jazz fans know, Hibbler has a distinctive manner and interprets in a modified version of the old blues tradition. He sang around Little Rock, Ark., for a number of years. Ellington first heard him in 1938, but figured he wasn't quite ready.

By 1943 Duke hired the young singer, who became extremely popular for the deep feeling he put into lyrics, particularly Joyce Kilmer's *Trees*.

In all the years Al was with Duke there never was any hint of discord. Then vague whispers were

## The Hollywood Beat

# Two Coast Kids, 16 And 11, May Click On 1st Record

By HAL HOLLY

Hollywood—How many thousands of people are there around this town—or any town—who have been trying for years without success to hear themselves sing on a major record label, or any label? How many have been trying for

years without a nibble to see one of their songs published and hear it sung on a major record label—or any label?

We don't know either; we only know it's news when a couple of kids, one 16 and one 11, have both of those things happen to them simultaneously, so step up and meet the Bell Sisters, whom you very likely will have heard by now on Victor's *Bermuda* and *June Night*, backed by a studio ark under RCA-Victor's Hollywood headman, conductor-arranger Henri Rene.

#### Real Name

It can be noted on the label of *Bermuda* that the songwriter credit goes to Cynthia Strother. Strother is the real name of the Bell Sisters; Cynthia is the 16-year-old member of the duo.

Anyone who has sat through one of these amateur songwriter shows on TV or radio and wondered whether anything ever happened to the aspiring amateurs will be interested to know that what happened to the Strother kids happened on Peter Potter's KNXT show, *Search for a Song*.

Cynthia, who plays piano by ear, says she put together *Bermuda*, with some help from mother, "just for fun." She and her sisters Kay, 11, and Sharon, 14, entertain themselves by performing as a trio. Someone suggested they submit the song to Potter for presentation on his show.

#### Too Busy

But the night they were to appear, Sharon was too busy with other matters ("All she can think of is boyfriends," volunteers 11-year-old Kay), so the Strother Sisters, soon to become the Bell Sisters, went on the show as a duo instead of a trio.

Then things happened fast. The representative of a publishing company, who was one of the judges that night, spotted *Bermuda* immediately as a potential hit. He also spotted the Strother Sisters as a couple of unusually personable youngsters with some

heard that the "Big Show"—Duke's road show extravaganza with Nat Cole and Sarah Vaughan—would not include Hibbler because of some ill feelings. These were just rumors in the trade, however, and never confirmed. Al says they were not true.

thing very marketable in the way of vocal styling.

He took them to Victor, and Rene put them and their song on wax as fast as he could turn out an arrangement and assemble a band.

#### Contribution

Rene, whose instrumental backing undoubtedly contributed greatly to the early success of the Bell Sisters first record, says:

"I tried not to influence their natural style in any way. I told them to sing just the way they sing for fun around the house. If they go over as big as we think they will, it will be due to the freshness and simplicity of their manner."

And all we have to say is that if the Bell Sisters first record sells a million copies and these kids turn out to be the new music stars of 1952, it's okay with us.

**HOTSPOTTINGS:** We caught John Kirby and Ben Webster sitting in with Benny Carter at Astor's (Benny with his trio has been held over indefinitely at the Valley spot). Kirby, who has been recuperating here from illness, is reorganizing his sextet here with a new book by Gene Roland, who plans to go east with John as a member of the unit, which will be booked by Joe Glaser. Ben said he was here "on vacation" . . . Billie Holiday added to list of music names set for 1952 dates at Tiffany club here, coming up March 18 to April 7 . . . Rose Murphy, who attracted little attention when she worked in a modest spot on La Cienega Boulevard some 15 years ago, set for a date at Mocambo starting Jan. 23.

**BEHIND THE BANDSTAND:** Top-ranking electronic engineers here say that if Bing Crosby postpones his TV debut until that airtight and sound magnetic tape method is perfected, as a trade mag has it, it won't be for at least 10 years . . . There's a swankpot in Colorado Springs so "restricted" that bands playing there are screened for musicians with Jewish names . . . Reported here that during his recent date at the Oasis the ordinarily even-tempered Louis Armstrong tossed from his dressing room a Hollywood hotshot agent who approached him on a deal to star in movie musical version of *Uncle Tom's Cabin*.

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# WHAT'S ON WAX

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## Ray Anthony

- 6 *The Honeydripper*
- 7 *Busman's Holiday*

Jack: Two of the best Anthony releases to date, as both instrumentals get played crisply and incisively. *Honeydripper's* tempo is a little too tense and clipped for comfort, but the band's performance is good. Ray's trumpet, too, is above par.

*Holiday* is a George Williams opus that spots Leo Anthony's bary most of the way, with 16 bars of Ray's straight-muted horn. (Capitol 1884.)

## Dixieland Rhythm Kings

- Mama Don't Low*
- Sidewalk Blues*
- Riverside Blues*
- Buddy's Habits*
- Over in the Gloryland*
- Dirty Bottom Stomp*
- Nobody Knows You When You're Down and Out*
- When the Saints Go Marching In*

Album Rating: 6

George: This group is fast becoming the leading Dixieland aggregation on the east coast. Originally from Dayton, Ohio, they invaded New York last summer. The big city was ripe for a change from the Condon-Nick's school and the DRK have had some success with their tradition-styled jazz.

This LP set was supervised by Baby Dodds, according to the notes, and we must admit some of his infectious spirit and humor comes through. Interesting sidelights regarding personnel are the addition of ex-Polecat Dick Oxtot's cornet to regular Carl Halen's horn to give the two-cornet sound identified with Oliver-Armstrong.

Eph Resnick is on piano, and is the same accomplished musician who played trombone on the Mort Gross Jolly Roger sides. Individually, we were more fascinated by Bill Napier's clarinet on these sides than the work of any other soloist. The balance of the group

## 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.

includes banjo, tuba, and trombonist Charles Sonnanstine (ex-LU Watters). We will watch developments of this band with interest. (Paradox LP 6002.)

## Stan Getz

- And the Angels Swing*
- Slow*
- Fast*
- Running Water*
- Stan Gets Along*
- Opus de Bop*

Jack: To all but the most ardent of the Getz fans, a re-listen to his earlier efforts, as represented on this Savoy reissue LP, doesn't show too much. His tone was far rougher, his conception not nearly so melodic, and his over-all style far coarser and more boppish.

His sidekicks include Hank Jones, Curly Russell, Earl Swope, and others, though you'll never find out from the label. (Savoy LP MG 9004.)

## Coleman Hawkins

- 5 *Sin*
- 4 *And So to Sleep Again*

Jack: Routine goings-over of pop hits for those who like to hear such tunes played breathily on a tenor sax.

The Bean evinces little interest in the whole proceedings, sounding more like a hollow imitation of himself. There's a little action on *Sin*, but nothing to get excited about.

These two sides make rather a succinct picture of what's happening in jazz today; a man of

## Video Wit Doubles As Piano Soloist



New York—Columbia records, in sharing the soloist to keep its piano album series going, reached out and pulled in Steve Allen. TV wit, Comedian Allen was accompanied by bassist Frank Carroll, guitarist Mundell Lowe, and drummer Ed Shaughnessy (hidden) on the date. None of Steve's band except Shaughnessy was available at the time. Besides his own weekday television stanza, Allen also has the *Songs for Sale* show on Saturday evenings.

Hawk's acknowledged reputation and caliber has to play pap like this! (Decca 27853.)

## Jack Jenney

- Cuban Boogie-Woogie*
- Stardust*
- City Night*
- What Is There to Say?*
- Stardust*
- I Walk Alone*
- The Night Is Blue*
- Mom Ray*

Jack: One more Golden Era LP from Columbia, this one containing Jack Jenney reissues and noted chiefly for the two versions of his famed *Stardust*. One is the well-known side that came out on Vocalion, then was bootlegged recently, the other is a different take from the same recording session. Both show his personal, mellow tone and pretty conception.

The band is workmanlike and pleasant, but nothing outstanding happens either in the playing or scoring. (Columbia LP GL 100.)

## Banjo Kings

- 6 *Hello, My Baby*
- 6 *That Banjo Rag*

George: The first side is a pre-1920 melody performed in a medium tempo full of nostalgic atmosphere. The rag is an original by tenor banjoist Dick Roberts rendered in a sprightly mode by Roberts and Red Roundtree playing plectrum banjo. The two banjoists are accompanied on these sides by piano, bass, and drums. A kick on *Baby* is George Brunst's solo on bass horn. (Good Time Jazz 47.)

## Frankie Lane

- Tomorrow Mountain*
- Song of the Islands*
- She Reminds Me of You*
- To Be Worthy of You*
- When It's Sleepy Time Down South*
- Love Is Such a Cheat*
- Necessary Evil*
- One for My Baby*

Album Rating: 6

Jack: Quite a good and well-rounded selection of tunes was handed Frankie for his first Columbia album, and he handles each with ease.

Warmest and most relaxed performance is on *She Reminds Me*,

on which Paul Weston contributes especially good backing. It's the best side of the lot.

*Tomorrow Mountain* is an Ellington work from *Beggar's Opera* and gives us another slight peek at Utopia. *Sleepy Time* is also well-done. *Cheat*, however, sounds out of place, as a bank of guitars clangs away behind the vocal. *Baby*, the title tune of the set, is a little too mournful for these ears, sounding too dirgelike for a "she's gone so let's have a drink" tune. (Columbia LP CL 6200.)

## Lawson-Haggart Jazz Band

- King Porter Stomp*
- Dead Man Blues*
- Wolverine Blues*
- Jelly Roll Blues*
- Milenberg Joys*
- Sidewalk Blues*
- Cannon Ball Blues*
- Kansas City Stomp*

Album Rating: 6

Jack: Though these tunes were all written by Jelly Roll Morton, and the set is entitled *Jelly Roll's Jazz*, don't let appearances fool you. It ain't Jelly Roll's music.

It's good, punching, slick Dixieland, but hardly in the Morton style. Yank Lawson and Bob Haggart head the group, and you'll also find clarinetist Bill Stegmeyer and Lou McGarity and Cliff Leeman, and—hold your hat—that old, stomping Dixielander on piano, Lou Stein.

Lou's all over the keyboard in his *Porter* and *Milenberg* solos, playing some pretty up-to-date piano, and contents himself on the other sides with playing chord punctuations in highly un-Dixielike fashion.

Lawson's horn is strong and driving, McGarity is excellent, and they all get together on *Cannon Ball* to produce some good jazz.

But for Decca to assemble a band like this to play in Jelly Roll

Morton style makes about as much sense as their hiring Lionel Hampton to make that be-bop album a few years back. (Decca LP DL 5368.)

## Noro Morales

- 3 *St. Louis Blues Mambo*
- 5 *Glorita*

George: These are piano solos in mambo time, with Morales accompanied by a rhythm sextet made up of bongos, maracas, and conga drums. Handy's classic feels like a duck out of water in this setting. The *Glorita* is a Morales composition and may interest his fans as well as those who go for all the different interpretations of Latin-American music. (Columbia 39601.)

## Turk Murphy's Jazz Band

- 5 *Little John Rag*
- 4 *He's Just a Cousin of Mine*

George: The now-extinct Murphy band doesn't brew up any excitement on these two twirls. *Rag* is a rather undefined composition by Turk himself, which doesn't get in motion. The *Cousin* is practically three minutes of Turk's vocalizing. (Good Time Jazz 45.)

## Charlie Parker

- Now is the Time*
- Donna Lee*
- Chasing the Bird*
- Red Cross*
- Ko-Ko*
- Warming Up a Riff*
- Half Nelson*
- Sipping at Bell's*

- Billie's Bounce*
- Cheryl*
- Milestones*
- Another Hair-Do*
- Thriving on a Riff*
- Buzzy*
- Little Willie Leaps*
- Klaunstance*

Jack: Two volumes of Charlie Parker reissues on Savoy that offer an immense amount of Birdlore. Some of Parker's greatest sides, most of which have become well-nigh unavailable on 78 rpm, are now here on LP. Though we're late getting to them, they're well worth mentioning.

There are incalculable riches here. And the great session with Dizzy, Curly Russell, and Max (Turn to Page 15)

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## Loss Gains With Irish Discovery



London—One of Britain's top touring dance and show bands is that headed by violinist Joe Loss, shown above with vocalist Rose Brennan, whom he discovered two years ago in Dublin. Veteran leader Loss (21 years on the job) is credited with the discovery of singer Anne Shelton and believes that Miss Brennan, his newest vocal find, will be as popular.

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# Things To Come

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

**ELLA FITZGERALD and LOUIS ARMSTRONG** (Decca, 11/23/51, in Hollywood). Larry Nell, trumpet; Frank Howard, trombone; Jack Dumont, Helme Bass, and Chuck Gentry, reed; Hank Jones, piano; Ray Brown, bass, and Alvin Stoller, drums. *Yesterday's Echo; Would You Like to Take a Walk, and Who Walks in Who's Walk Out.*

**LOUIS ARMSTRONG with GORDON JENKINS' ORCHESTRA** (Decca, in Hollywood). Trumpet—Charles Griffard, George Thow, and Bruce Hudson; tenor—Eddie Miller and Don Eckels; a string section; rhythm—Charlie LeYer, piano; Allan Boss, guitar; Phil Stephens, bass, and Nick Fatool, drum. *It's All in the Game; Sleepy Time Down South; Joannina, I Dream of Lilac Time, and Indian Love Call.*

**DUKE ELLINGTON'S ORCHESTRA** (Columbia, 12/7/51). Trumpet—Clark Terry, Harold Baker, Willie Cook, Dick Vance, and Francis Williams; trombone—Britt Woodman, Quentin Jackson, and Juan Tizol; sax—Wills Smith, Russell Procope, Paul Gonzales, Jimmy Hamilton, and Harry Carney; rhythm—Duke Ellington, piano; Wendell Marshall, bass, and Louis Bellson, drums. *The Band; Tone Parallel to Harlem, and Al-Arenita* (all Ellington compositions). Same personnel, 12/11/51. *Quiddo (Title); Duet (Ellington); Something to Live For, and 4 Blues.*

**LOUIS JORDAN'S ORCHESTRA** (Decca, 11/28/51). Trumpet—Ernest Perry, Aaron Leashall, Bob Mitchell, and Harold Johnson; trombone—Bob Burgess and Al Cobb; sax—Louis Jordan, Oliver Nelson, Josh Jackson, Irving Brown, and Numa Moore; rhythm—John Malachi and Bill Doreget, piano; Bill Jennings, guitar; Bob Bushnell, bass, and Chris Columbus, drums. *Louis Jordan, vocals.* *Come and Get It; Slow Down; Work, Baby, Work; Never Trust a Woman; All of Me; There Goes My Heart, and Lay Something on the Bar.*

**JIMMY DORSEY'S ORCHESTRA** (Columbia, 12/10/51). Trumpet—Riley Norris, Sherry Shoreck, Bobby Siller, and Charlie Freshhouse; trombone—Jimmy Henderson, Frank Rehak, and Glenn Woodman; sax—Doc Clifford, Nino Polliti, Glenn Steiner, Phil Gencello, and Sol Schlinger; rhythm—Bob Carter, piano; Bill Laloff, bass; Art Hyserson, guitar, and Terry Snyder, drums. *Betty Cox, vocals.* *The Night Is Filled with Echoes; Confetti, and I'll Always Be Following You.*

**RICHARD HAYES with JOE REISMAN'S ORCHESTRA** (Mercury, 12-5/51). Trumpet—Chris Griffin, Hank Lawson, and Jimmy Maxwell; trombone—Will Bradley and Jack Lacey; reed—Sam Marowitz, Charlie O'Kane, Hank Ross, and Stan Webb; rhythm—Arnie Holop, piano; Al Galala,

guitar; Ed Safranek, bass, and Terry Snyder, drums. *River, Stay 'Way from My Door; The Lady Drinks Champagne, and two others.*

**REINHOLD SWENSSON'S QUINTET** (Prestate, from Swedish Metronome, 11/23/51). Reinhold Swenson, piano; Bo Kallstrom, vibes; Rolf Berg, guitar; Gunnar Almstedt, bass, and Andrew Burman, drums. *The Song Is Ended; Flying Home; Jupiter Creepers, and I Wishad on the Moon.* Same personnel, 11/29/51. *Stars, Fall on Autumn; Just a Gigolo, Undecided, and an untitled original.*

**ANDREW BURMAN'S SEXTET** (Prestate, from Swedish Metronome, 7/20/51). Ovo Lind, clarinet; Charles Newman, piano; Rolf Berg, guitar; Gunnar Almstedt, bass, and Andrew Burman, drums. *Three Little Words and an untitled original.*

**MURIEL GAINES with CHARLES NORMAN'S QUINTET** (Prestate, from Swedish Metronome, 7/20/51). Ovo Lind, clarinet; Charles Norman, piano; Gunnar Almstedt, bass, and Andrew Burman, drums. *Holdin' the Jack and What Every Young Girl Should Know.*

**BOBBY LUCAS with JIMMY MUNDY'S ORCHESTRA** (Apop, 11/30/51). Dick Vance, trumpet; George Matthews, trombone; Jerry Rankin, alto; George Berg, tenor; Dave McKee, baritone; Ram Stamps, piano; Aaron Bell, bass, and Jimmy Crawford, drums. *Bobby Lucas, vocals.* *But Beautiful; Night Wind; You'll Never Know, and an untitled original.*

**GEORGE WALLINGTON TRIO** (Progressive, 11/21/51). George Wallington, piano; Carly Russell, bass, and Max Roach, drums. *Travis; Palka Dots; I'll Remember April; High Seas; Hyacinth; Joyboon; I Didn't Know What Time It Was, and Fine and Dandy.*

**AMES BROTHERS** (Coral, 17/17/51). Bill Kyla, piano; Everett Barkdale, guitar; Haysi Alvin, bass, and Jimmy Crawford, drums. *By Oliver, arranger.* *Joshua Fit De Battle of Jericho; Old Blind Barnabas, and Dry Bones.*

**PEGGY LEE with SID FELLER'S ORCHESTRA** (Capitol, 17/17/51). Trumpet—Bernie Frivin; reed—Hymie Schwartz, Al Klink, Art Desinger, and Louis Blamonte; guitar—Art Hyserson, Johnny Smith, Don Arons, and Allen Hanlon; rhythm—Lou Stein, piano; Tiny Bertram, bass, and Bunny Shawker, drums. *Would You Dance with a Stranger?; Shome on, You, and I Love the Way You're Breaking My Heart.*

**GEORGE SHEARING'S QUINTET** (MGM, 12/18/51). George Shearing, piano; Chuck Wayne, guitar; Joe Roland, vibes; Al McKibbon, bass, and Donell Best, drums. *Ghost of a Chance; I Hear Music; The Christmas Song (vocal by Chuck Wayne); Swedish Pastry, and an untitled original.*

## 20 Million Platters For That Cake!



New York—Helping Freddy Martin to celebrate his 13th anniversary as an RCA Victor recording artist, Dorothy Loudon, Victor's newest pop singing find, lends a hand with the cake and exclaims prettily over the fact that persons have bought 20,000,000 Victor platters bearing the Martin name. Freddy and band are now at the Edgewater Beach hotel in Chicago.

# Canadians Still Wait For Video

By MARKE PAISE

Toronto—TV troubles still plague Canada. The long-awaited appearance of Canadian TV is meeting more delays. Construction of two TV stations in Canada, at Montreal and Toronto, now is slowed due to the defense demand for steel. Opening of the network is set for the summer of 1952.

Video plans are well advanced, but they remain in the planning stage. First plans now underway call for building of two TV transmitter stations at Montreal and Toronto. Programs will be produced at these stations, then filmed and sent to other stations at Winnipeg, and Vancouver—when these stations are built.

### CBC in Control

As in England, the CBC has control over all radio in Canada. So, according to latest word from the Board of Governors, the CBC will not allow private stations to have TV until the CBC national network is completed. And when private stations are able to operate, they must use CBC programs along with their own.

Present plans for formation of the first section of the CBC national network will have the Montreal-Toronto stations linked to Buffalo for a U. S. hookup. To complete the first part of the network, Ottawa will be included in this four-city connection.

The second section of the network will establish stations at Windsor and Quebec. The final section will be in construction of million-dollar stations at Winnipeg and Vancouver—to handle filmed broadcasts only.

### Another Year

But, the first section connect-

# Record Reviews

(Jumped from Page 14)

Roach that resulted in *Warmin' Up a Riff* and *Ko-Ko*, the two wonderful flights on *Cherokee's* changes, rates right at the top.

Though most of these don't have the polish and ensemble ease of later Bird records, many contain the fire and inventiveness of Parker at his best, which is more than enough reason to see that you own them. (Savoy LPs MG 9000 and 9001.)

### Key Starr

**6 Two Brothers**  
*7 On a Honky Tonk Hardwood Floor*

George: Capitol is apparently taking a hint from the genius of Columbia's Mitch Miller in this attempt for the unusual. Key singing the story of two brothers, one in blue, the other in gray, is in line with the current pseudo interest in civil war things. She is accompanied in interesting style.

The reverse is one of our favorite jazz vocalists back in her gummy sounding voice, although the tune is nowhere, singing to jumping accompaniment from Billy May's orchestra. A kick comes from a muted trombone chorus by Lou McGarity. He also does some nice backing while Key is in song flight. (Capitol 1856.)

### The Woodchoppers

*Blue Serge*  
*On the Town*  
*Prezology*  
*Woodchopper's Holiday*  
*Harris Tweed*  
*Flippin' the Wig*  
*Moon Burns*

Jack: Hardly fair to term this reissue long-play a "Woodchoppers" album, as only the last four sides are results of the labors of the Woody Herman small group that waxed for Dial a few years back.

*Serge* is *Serge's* run-through of *Cherokee*; *On the Town* is Dexter Gordon's *Talk of the Town*, and *Prezology* a Charlie Parker side.

Since it came out on 78, *Somebody Loves Me* has become *Harris Tweed*, just about as flagrant example as you'll find of saving on paying royalties. The melody hasn't been changed even slightly. There's some good Sonny Ber- man on *Flippin'*. (Dial LP 210.)

### U. S. Shows, Too

Programs? Yes, there'll be programs. Canadian shows will take up about 60 percent of the broadcast time, with U. S. shows taking the remaining part. Some commercial shows will be used, but they will be limited.

It is reported that a talent search show by John Adaskin will be one of the first to hit the TV screens in Canada. It is in the same style as the Horace Heidt-Major Bowes series.

This, then, is the present situation of television north of the 49th parallel. It is coming!

# T D Booked In Palladium

Hollywood—Tommy Dorsey has been set for his first Palladium date in more than 10 years. He has signed for a five-week booking at the dancery starting on May 13.

Dorsey first played the ballroom shortly after it opened, but became embroiled in a hassle with the management and refused to play there after that. It was because of the feud that he purchased the Casino Gardens ballroom in Ocean Park, which he still owns.

### Flanagan Shops Fast

New York—Ralph Flanagan has done his '52 Christmas shopping early. He's already landed a Dec. 16 through 30 date at the Meadowbrook on a percentage deal.

# Vic Berton Dies At 55

Hollywood—Vic Berton, 55, noted chiefly for his recording work with Red Nichols' Five Pennies and more recently a 20th Century-Fox staffer here, died of cancer Dec. 26.

Born in Chicago, he also has played with the Milwaukee and Chicago symphonies.

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Swingin' The Golden Gate

Barnet's New Big Band Just Temporary Venture

By RALPH J. GLEASON

San Francisco—Charlie Barnet slipped behind the iron curtain into Sweet's in mid-December for a one-niter that drew a little less than 1,000 people and afforded a glimpse of his new big band. He was on his way up through the Pacific Northwest on a two-week string of dates which would end in Lewiston, Idaho, in time for the group to get back to L.A. for the holidays.

Despite his venture once again into the realm of big bands, Charlie intends to operate mainly with his sextet and scrap the big group after these dates. "You keep thinking and saying business can't get any worse," he said, "but it does."

TV No Answer

And television is no solution, Charlie says. "It's just like the movies. How many different ways are there to photograph a band? How long will an audience look at a sax section without getting the fidgets? In the movies they were always cutting your hit tune down to less than three minutes. Three minutes? That was a long time on the screen. It's worse with TV."

But Charlie isn't dodging the issue. He's planning a TV deal of his own. He's got a gimmick, just what it is he isn't saying, but it just might be the solution. "So if the band has to be a throwaway, maybe that's the way it has to be," he says.

Lineup

Personnel of the Barnet group for this trek, aside from Chas. was: trumpets: Vern Smith, Hal Moe, O'Neill Dell, and Stuart Williamson; trombones: Tex Satterwhite, Dan Maddox, and Karl DeKarski; saxophones: Dick Meldonian and Dick Paladino, altos: Bill Holmes and Otto Stampe, tenors; Bob Dawes, baritone; rhythm: Bob Harrington, piano; Johnny Markham, drums, and Paul Sarmiento, bass. Jeri Brock, vocals.

BAY AREA FOG: Dock Dougherty is resigned to a sad fate. He says the agency swore on a stack of hotel room Bibles that Earl Hines would be with Armstrong when the latter arrived at the Hangover club for a week's engagement starting Jan. 7, but it turned out not so. Setup following the Armstrong date called for the return of Marty Marsala with Johnny Wittwer on piano, possibly Georg Brunis on trombone, and the rest of the Marsala gang. Meade Lux Lewis was slated to return as intermission pianist.

As the old year drew to a close, San Francisco Dixie circles were buzzing with plans for a gigantic bash on the afternoon of Jan. 6 at the Italian Village. Turk Murphy's band (reassembled for the occasion) and Sacramento blues singer Clara Austin were to be featured. Bob Helm, Don Kinch,

Paris Hot Club Sponsors Jazz Festival Again

Paris—The Paris branch of the Hot Club of France is again sponsoring a Paris Jazz Festival this year, the second in succession. To run a week, it opens on March 28.

Included in the program will be exhibitions of jazz records, music, and instruments; a series of jazz movies, concerts, and lectures; competition for amateur jazzmen; exhibitions of photography, paintings, and sculpture that are based on jazz, and a jazz convention of musicians and record and instrument manufacturers.

Down Beat covers the music news from coast to coast and is read around the world.

Monte Ballou and Bob Short were set to fly down from Portland for the affair. Wally Rose was to be on piano.

Musso, Then June

Vido Musso's group held down the Black Hawk bandstand during most of December with June Christy set to open in January, thus providing the obvious pun. (June in January. Get it?) . . . Pat Henry, KWBR disc jockey, is gaining quite a reputation as a discophile, springing unusual records, difficult titles, and odd bits of recording data on all and sundry. Pat's show, by the way, is unique around here for its paucity of talk and constant high level of music. . . . Cal Tjader working the Sunday afternoon gigs at the Black Hawk while the Vernon Alley quartet is in Oakland at the Mardi Gras. Jerome Richardson, incidentally, gives the group an interesting effect with his flute solos.

Galaxy will have some more Cal Tjader sides out soon, with Vince Guaraldi on piano. They include *Three Little Words*, *Mambo Chop Sticks* and *Lullaby of the Leaves*.

Duke Ellington will appear in his only Bay Area concert this trip on Sunday afternoon, March 2, at the Berkeley High school Community theater. Duke will play a dance that night at the Richmond auditorium and a dance on March 3 at Sweet's ballroom in Oakland. Ben Watkins has the dates. . . . Ernie Lewis running Sunday afternoon sessions at the Clef Club in Oakland featuring Teddy Edwards, Dexter Gordon, Roy Porter, Skippy Warner, bass, and the young soldier from Detroit who's been stopping everyone on tenor. His name is Frank Foster. The Peter Rabbit trio holds forth in the spot nites.

On The Town

LOS ANGELES

HOTSPOTS

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

BEVERLY CAVERN (1283 Beverly Blvd., with Fishhouse Five on Monday). Kid Ory's New Orleans Jazz band, with Ory, trombone; Teddy Buckner, trumpet; Joe Dornsborg, clarinet; Lloyd Glenn, piano; Minor Hall, drums, and Ed Garland, bass. BILLY BERG'S (1841 N. Cahuenga; nightly). Teddy Bunn trio, with songs by Adele Francis.

ASTOR'S (12047 Ventura Boulevard, North Hollywood. No music Sunday). Benny Carter trio, with Jerry Wingina, piano, and George Jenkins, drums. CLUB ALABAMA (4215 S. Central; nightly; \$1.25 cover). Floor show and dancing with music by Calvin Bone band. Red Mack (trumpet) and combo headline Monday night sit-in sessions.

ENCORE ROOM (806 N. La Cienega; dark Sunday). Freddie Slack trio. HANGOVER CLUB (1456 Vine; nightly with Norma Teagarden trio on Tuesdays). Jay Stacy trio, with sit-in sessions on Monday nights. Stacy trio is augmented with ace sidemen on Friday and Saturday nights.

LIGHTHOUSE CAFE (30 Pier avenue, Hermosa Beach—45 minutes from Hollywood. Nitesly with Joe Conso 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: Sherry Rogers, trumpet; Jimmy Giuffre, tenor; Frank Patchen, piano, and Shelly Manne, drums.

MALIBAR (10663 Pico Boulevard. No music Monday and Friday). Jackie Mills (drums) quintet with Bob Cooper, tenor; Dave Robbins, trombone; Morrie Dell, piano, and Joe Comfort, bass. Vocals by Betty Perry.

MIKE LYMAN'S (1623 Vine; dark Sundays). Red Nichols, cornet, with his modern version of the Five Pennies, comprised of King Jackson, trombone; Red Dorris, alto and clarinet; Ernie Sturgis, piano; Rellie Culver, drums, and Joe Ruckton, bass.

MAYFAIR SIPPER CLUB (222 W. Broadway, Glendale). Modern intimate style jazz trio comprised of Dave Gilbert (Goldberg), guitar; Iggy Shevak, bass, and Larry Buckner, vibes.

OASIS (3801 S. Western; nightly; door charge varies with attractions). Nellie Lutcher trio 1/15—1/28.

ROYAL ROOM (6700 Hollywood; dark Mondays). Jack Teagarden's Dixieland all-stars, composed of Jack on trombone; Charlie Teagarden, trumpet; Pud Brown, tenor and clarinet; Marvin Ash, piano; Ray Leatherwood, bass, and Ray Bando, drums. Sit-in sessions on Sunday afternoons.

SARDIS'S (6351 Hollywood; nightly). Two lively Dixie combos. Nappy Lamare's Stravinsky Strutters and Pete Daly's Chicagoans, alternate in a battle of two-beat. Nappy (banjo) has Joe Graves, trumpet; Warren Smith, trombone; Phil Comes, clarinet; Don Owens, piano, and Red Cooper, drums. Pete (cornet) has Rolly Furman, trombone; Willie Martinez, clarinet; Hugh Allison, drums; Skippy Anderson, piano, and Lennie Esterdahl, banjo.

SIRF CLUB (3991 W. Sixth; dark Monday; door charge varies with attractions). Helen Humeo backed by pianist Betty Belle.

TIFFANY CLUB (3260 W. Eighth St., nightly; door charge varies according to attractions). Nat Cole 12/27—1/14. Oscar Peterson 1/15—2/19.

DINE AND DANCE

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

(Turn to Page 18)

Jan And Matt Duet His Originals



Los Angeles—Jan Clayton, star of the *Guys and Dolls* western road unit, and singer-songwriter-pianist Matt Dennis duetted on two of Dennis' new tunes for Lou Snader's TV series of telecriptions. They were rehearsing the numbers, *We Belong Together* and *Junior and Julie*, when this picture was taken. Gentleman on the left is conductor Harry Zimmerman of Mutual's KJH and music director for Snader.



Berle Just One Of Five To Cole



(Photo by Popple)

New York—Ben Makshik's Roadside club in Brooklyn may not have been easily accessible to all of New York's millions, but a good percentage of them, and others all over the country, were aware of Nat Cole's presence in town. While he was doing a four-day date at Makshik's, Cole also made five top TV shows as a guest star. Photo above was made at the rehearsal for one of them. Milton Berle is at the left; musical comedy star Anne Jeffreys is in the center, and Cole is at right. Nat managed to get back home to Hollywood for the holidays, however.



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# Discovered! A Genuine Jam Session

By LEONARD FEATHER

## On The Town

(Jumped from Page 16)

**CRO'S** (1833 Sunset; \$1.50 cover, \$2 standard). Dick Stabile ork. Bobby Ramos samba band.

**COCONUT GROVE** (3400 Wilshire; 1.50 cover, \$2 Tuesday and Saturday, \$2k Sunday). Flourish; backed by Eddie Bergan house orchestra, which also plays for dining.

**MOCAMBO** (6558 Sunset; nitey. Cover \$). Eddie Oliver orchestra and the Latinaires.

**ROOSEVELT CINEGRILL** (7000 Hollywood) nitey. 50-cent cover, diners from \$1. Sterling Young ork alternates with salsa rhythm by Marco Riso's unit. Danny Stewart's Hawaiians hold forth in the new stand room.

### FOR DANCERS

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

**COLONIAL BALLROOM** (1601 S. Flower) nitey. Admission 50 cents; 75 cents Saturday. Arthur Van orchestra; Hackley sax orchestra Thursday nights for oldtime dancing (Oxford, minstrel, Trilby two-step, Spanish waltz etc.).

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

**PALLADIUM** (6215 Sunset; dark Monday, Admission \$1.10; \$1.40 Saturday and Sunday. Diners \$1.50 up). Les Brown 2/25-1/1; Jerry Gray 1/2-1/20. Informal music by the Topnotchers. Dick Morgan opens 1/22.

**RIVERSIDE RANCHO** (3215 Riverside) nitey; dark Monday, Tuesday and Thursday, Admission \$1 Wednesday and Sunday; 1.50 Friday and Saturday). Tex Williams western swing" (no beer, no cover) orchestra.

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

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

New York—Having heard that a jam session was about to be conducted in a spirit of anachronistic altruism (we accepted long ago the new concept of the jam session as either a highly formalized scene of informality for a motion picture

sequence or a group of businessmen finding out how many high-priced musicians they could find to work for scale or less), we repaired the other night to a midtown hall on the east side of New York.

This being a territory not commonly recognized as a stalking ground for either Birdlanders or Dixielanders, we were a little less than astonished, on entering the well-filled, ill-ventilated hall, to observe a bandstand packed with businessmen, mostly in their 40s, tearing into *Tin Roof Blues*. (We were not surprised, either, not to hear *Anthropology*.)

### Once a Month

The participants were members of various arts, sciences, and professions who, having made music their hobby, hold a session once a month for the receptive ears and dancing feet of their friends and relatives, who on this occasion numbered close to 200.

"We don't want any publicity—this is strictly a private, non-profit affair," said our host, a lawyer who, with the help of his wife, organizes these monthly meetings, and, without connubial aid, plays trombone and piano. "Max Lerne" comes here often. John K. Jessup, who's high up in the Luce empire, has been here too. Everyone knows everyone; you can see that from the table cards."

Each table card bore the name

of a well-known summer resort: the guests were seated according to their vacation locations. One or two tables had other special designations, such as the one marked "Psychiatrists," whose occupants looked a little worried, and another tagged "Critics," to which we were shepherded.

### Identifications

As *Sweet Georgia Brown* started on its fortissimo course, our host, taking time out from his ad lib chores, identified the long row of hornmen who were helping to make the music less stuffy than the atmosphere. "That's Walker Field, the architect, playing that very sensitive trombone. Denny Bement is a box manufacturer—doubles on cornet and triples on clarinet. George Morley, the alto man, is with the (excuse the expression) Corn Exchange bank. The banjoist, Walter Benedict, will gladly sell you some insurance after the set, and Bill Scherman, the bass man, is a staff writer on *Time*."

The drummer, we were further informed, is an electronic engineer, and the gentleman who monthly extracts reedy sounds from a soprano sax can be found daily extracting unsound molars from mouths.

The only member of the ensemble

ble contributed by the demi-monde of non-professional occupations, it seemed, was the trumpet player. However, his contact with lawyers and engineers is frequent and close; he runs an elevator in the Empire State building.

### Pretty Good

The results of this combined labor of love did not sound substantially inferior to an evening at Eddie Condon's; the beat was steady enough, the ardor unmistakable. As musicians these might not be advanced scholars, but at least they were diligent, happy students in what Stan Kenton once described as "Dixieland, the first grade in the grammar school of music."

After a few dozen choruses of *Sunny Side of the Street*, the men put down their horns, pulled out their handkerchiefs, and clambered down to join their particular group of cheerleaders and well-wishers

while another, no less determined bunch replaced them. One of the latter carried a piece of chalk, with which he inscribed on a blackboard at the back of the stage the words *Wilder Hobson and His 15 Elastic Supporters*. Writer Hobson is a tailgate tram man who just won't stop.

"I'd like you to meet Mrs. Hobson," someone said. "You know, she is an expert performer on the tuba."

### When in Doubt . . .

"I figured the best means of defense was attack," explained Verma Hobson, "and I didn't want to be an orchestra wife. So I took up the tuba. Guess I'll play the next set."

Urgent business at Birdland compelled us to miss the next set. In any case, we prefer to remain Mrs. Hobson's admirer solely on the basis of her fervor, and will always retain in our imagination the picture she conjured up for us: a writer-trombonist's wife, busily doing her bit for the feminist movement, lipstick removed and em-bouchure prepared, picking out the bass parts of *Basin Street Blues*.

## Lighthouse Gang Illumines Lecture



Los Angeles—For his lecture on progressive jazz in his Survey of jazz course at UCLA, Nesuhi Ertegün brought a sample of the real thing for his students' edification. Group was Howard Humsey's, from the Lighthouse cafe at Hermosa Beach, and included trombonist Milt Bernhart; trumpeter Shorty Rogers, tenorist Jimmy Giuffrè; pianist Frank Patchen (not shown); bassist Rumsey, and drummer Shelly Manne. Lady at the left is Mrs. Giuffrè, better known to record collectors as Vivian Garry. She assisted with some examples of vocal stylings.



San Diego—The end of the Red Nichols band's recent tour was two-day date at the Trianon ballroom here late in November. In the afternoon of the second day the band was feted by jazzfan Pat Rogers at her parents' home in nearby Bostonia. The boys dug into Pat's collection of over 2,000 jazz records to find some choice numbers, including an early Stan Kenton disc on which Red Dorris, now on clarinet with the Pennies, did a vocal. From left to right above are trombonist King Jackson; pianist Earl Sturges; drummer Willie Culver; Miss Rogers; Dorris; Nichols; and bass saxist Joe Jackson, who has just swallowed something.

## Where Bands Are Playing

(Jumped from Page 17)

- Bergen, Polly (St. Regis) NYC, h
- Bold, Dave (Leo's) Chicago, cl
- Bowman, Dave (Harms) Rock Island, Ill., h
- Brown, Louise (Copa) Chicago, ne
- Cole, Nat (Tiffany) L.A., Out 1/14, ne
- (Harlem) Philadelphia, 1/28-2/2, ne
- Dierker, Tilli (Bill Bertolotti's) NYC, r
- Early, Gene (Melody Manor) Chicago, cl
- Eekstine, Billy (Copacabana) NYC, ne
- Fay, Romelle (Waldorf) Reno, ne
- Fitzgerald, Ella (Birdland) NYC, ne
- Flowers, Pat (Baker's) Detroit, ne
- Frances, Louise (Belden) Canton, O., cl
- Frye, Don (Jimmy Ryan's) NYC, ne
- Gomes, Vicente (La Zambora) NYC, ne
- Greco, Buddy (Dechler-Wallick) Columbus, O., 1/10-23, h
- Gries, Buddy (Airliner) Chicago, cl
- Hahn, Bob (Dubonnet) Chicago, cl
- Hamilton, Sam (Byline) NYC, ne
- Harper, Ernie (Streamliner) Chicago, ne
- Holiday, Billie (Say When) San Francisco, In 2/18, ne
- Hux, Armand (Wohl) New Orleans, h
- Hunter, Lurlean (Streamliner) Chicago, ne
- Jackson, Cliff (Le Jazz) NYC, ne
- Kineaid, Mary Frances (Hyde Park) Chicago, h
- Knight, Evelyn (Palmer House) Chicago, h
- LaFell, Cappy (Esquire) Joliet, Ill., ne
- Lynne, Frances (Clayton) Sacramento, Calif., ne
- MacRae, Gordon (Ambassador) L.A., In 1/31, h
- Mariette (Leland) Aurora, Ill., h
- Maxwell, Robert (Palmer House) Chicago, h
- Meegan, John (Drake) NYC, h
- Mercer, Mabel (Byline) NYC, ne
- Miles, Denny (La Delta) Mount Morris, N. Y., h
- Miller, Olivette (Riviera) St. Louis, 1/12-18, ne
- Mills, Sinclair (Plantation) Moline, Ill., ne
- Morse, Ella Mae (Gay Haven) Detroit, In 1/31, ne
- Mossman, Ted (Desert Inn) Las Vegas, h
- Page, Patti (Ambassador) L.A., In 1/10, h
- Raeburn, Betty (Feiling's) Elizabeth, N.J., ne
- Reed, Lucille (Streamliner) Chicago, ne
- Richard, George (Kay-El) Chicago, cl
- Rio, Ray (Harry's) New Bedford, Mass., cl
- Rolie, Chet (Sherman) Chicago, h
- Sacco, Tony (Southern) Columbus, O., h
- Snyder, Bill (Seven Seas) Omaha, ne
- Soper, Tut (Stairway to the Stars) Chicago, ne
- Southern, Jeri (Dechler-Wallick) Columbus, O., Out 1/20, h; (Esquire) Dayton, O., In 1/21, ne; (Prince George) Toronto, In 2/7, h
- Stevens, April (Capitol) Washington, D. C., 1/10-17, h
- Strand, Leo (Streamliner) Chicago, ne
- Strand, George (Showboat) Rock Island, Ill., ne
- Sutton, Ralph (Condon's) NYC, ne
- Tobin, Shirley (Seneca) Rochester, N.Y., h
- Tucker, Sophie (Baker) Dallas, 1/21-27, h
- Vaughan, Sarah (Paramount) NYC, In 1/18, h
- Walter, Cy (Albert) NYC, h
- Wayne, Bobby (Towne) Milwaukee, h
- Williams, Joe (DeLina) Chicago, ne
- Winters, Jeri (Dubonnet) Chicago, cl

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Portland Comes Up With Versatile New Foursome

By TED HALLOCK

Portland, Ore.—Eddie Lawrence wants to sound "like everything," not like everybody. He is convinced that four pieces can yield sounds yet unfathomed. The Lawrence quartet has yet to prove completely his belief, but is more versatile than any tenor-led foursome we've heard.

Eddie's group, Portland-bred, will soon take the big step. Its manager recently returned from San Francisco with a five-year MCA pact in his pocket. By now the group will probably be encoined in an S.F. bistro.

Not Too Unique

Lawrence's combo isn't tremendously unique, nor are the leader's theories a sure-fire panacea for what ails the Shearing imitators. His is an interesting experiment; a parallel to Roy Stevens' effect (we like to think) on big band business. Not that Eddie wants to sound like the Benny Goodman quartet circa 1938.

He says: "It's a matter of salesmanship. I'll be selling my blowing. The others won't. I'm like a Fuller brush man. I want to handle the crowd. I've got the sound I have because it's the biggest you can get out of four pieces, but we'll never stop trying for more. The only thing that is really important is the beat."

"After three Shearing tunes you've heard everything he can do. After three of our tunes we've

only begun playing the different things we've worked out. This is the sound we're starting with, but probably not ending up with."

Some Variations

The unit does lean more to the vibe-piano school than anything else at present, but with some interesting variations. Lawrence doubles tenor and bass. Drummer Frank Sommers also plays vibes. Jim Pearson, scat singer basically, switches to drums, bongos, and conga drum, and pianist Eddie Wied also plays accordion.

Lawrence has been thinking about TV for a long time, even though this city is the only metropolitan area in the nation without television. He has recognized a challenge which will face all combos from here on in: styling themselves for both audio and video appeal.

When MCA's Dick Reinhart signed Lawrence, he asked: "Can they do comedy, too? You can't sell straight blowing." They are very funny, yet not self-conscious about acting like zanias. Most of their gimmicks involve pantomime to records—the Andrews Sisters'

Beer Barrel Polka, Figaro, and a fine satire around Sinatra (done by bean-pole Sommers, who is thinner than the mike stand).

Quietness

Their music is quiet. It's hard to build a picture in writing without comparisons, even though that's what these guys are avoiding. Sommers' drums sound like Specs Powell, Lawrence blows in the Flip school (the dulcet class, not the whistling class). Wied is still probing, pianistically. Pearson's singing is confined to things like Pretty Eyd Baby, What Ever Happened to Ol' Jack, and Char-treuse. Lawrence handles ballads.

There are some rough edges. There is a tendency prevalent among young musicians, to over-embellish. Lawrence's Perdido is too much arrangement and too little Perdido. Then, too, when not performing, Pearson and Sommers have almost no stage presence. Lawrence relies on sheet music for ballad singing, which is distracting, and resembles a zombie, factually.

Fun to Watch

But, assuming these things can be overcome, it should be interesting to watch Eddie Lawrence's progress. Here is a group of schooled musicians, all serious young men, married, with families, who intend to earn a good living entertaining. Maybe they have the answer to the problem of jazz vs. gags.

As a footnote, S.F. disc jockey Jimmy Lyons is already plugging Lawrence's advance acetates, and Victor and Capitol are mulling a disc contract.

Eddie Lawrence Four At The Jax



Portland, Ore.—The Eddie Lawrence quartet, reviewed in the accompanying story by Ted Hallock, is shown above on the job at the Jax club here, where they have been for more than four months. Frank Sommers plays drums; Jim Pearson, bongos; Lawrence, bass, and Eddie Wied, piano.

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