

What Sense Criticism?

(Ed. Note: With the copy below a new columnist makes his bow to the readers of Down Beat. He is Nat Hentoff, selected on the basis of his recent news contributions from the Boston scene. Nat has been associated with jazz for years as a student, disc jockey, and writer and we believe that his opinions will prove interesting. His column will appear regularly. Watch for it!)

By Nat Hentoff

The beginning of a new column, particularly in a publication which is read as carefully and critically by its readers as the *Beat*, resembles the first set on the first night of a gig in one of those rare clubs where both the patrons and the boss know the score.

Pres was there the week before, and the Bird the week before that, so if you fake on the stand you'll be snowing only yourself. And when you hit a clinker, the customers will let you know—quickly and decisively.

May Bruise

I'm aware also that there are few other fields in which so many differing opinions are held so fiercely and combatively as in jazz. Since I've never been able to veil my own views—last year I was barred for several months from Boston's beneficent Savoy for saying what I thought about its operating policies on the air—this column will probably bruise some sensibilities and inflame others into indignation.

That isn't its aim, but after 13 years in jazz, I know by now that if you say, as I will at some documented length somewhere along the line, that Maynard Ferguson is the most tasteless, overrated trumpet player this side of Clyde McCoy, somebody is going to get mad.

Which is all to the good. There's an old but always valid theory that if all the opinions on a given subject, no matter how diverse, are allowed to combat each other in free discussion, eventually the one that is closest to the truth wins.

In Retrospect

Twenty-five years ago, for example, you could have found a number of fairly articulate supporters of Paul Whiteman as "King of Jazz." I doubt today if even Paul believes he ever had claim to the title.

So, though I will give reasons for my opinions—everyone has a ready stock of selected reasons—I realize that many if not all are open to serious disagreement. Part of this column, therefore, will be concerned with answering those of you who feel like taking issue with its contents.

One more matter of import and I'll wind up this chorus. A lot of musicians and not a few listeners often orate irately: why have criticism at all? Of what use is it except maybe to let a guy see his name in print?

Much Irresponsible Talk

It's painfully true that there is an egregious quantity of irresponsible criticism in jazz.

And it is also true that one solo by Lee Konitz or George Lewis will tell you more about jazz than

No Exit

New York—There's a sign of the times visible at 799 Seventh avenue here.

This is the building that houses Columbia records, where Mitch Miller has created and recorded some of his strange new sounds.

Visitors who are tired of waiting for the elevator down from the studios, when they make for the stairway, are greeted by a bold sign: SILENCE—DO NOT USE STAIRWAY. USED AS ECHO CHAMBERS.

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Papa Weds, Then Heads For Jazz



Chicago—Tony Papa, Indiana drummer and dance band leader, said he'd always dreamed of having Ellington band play his wedding march. Well, they didn't do so right on the spot, but Tony's satisfied. Papa, a longtime pal of Ellington manager Al Celley, invited the boys in the band out to his wedding Jan. 3 in East Chicago, then spent the evening down at the Blue Note where the Duke was working. In the photo above, taken at the Note, are (left to right) the new Mrs. Papa (formerly Phyllis Kile), Tony, Duke, Betty Jane Broyles, and Celley.

Jo Baker Sues Winchell For \$400,000; Charges Character Assassination

New York—Shortly after opening at the Apollo theater here, Josephine Baker slapped

a \$400,000 defamation of character suit against Walter Winchell, the Hearst Corp., the *New York Daily Mirror*, and King Features, which syndicates Winchell's column.

The singer charged that as an aftermath of the Stork club incident, reported in the Nov. 30 *Beat*, Winchell conducted a "concerted attack" upon her, implying that she was "a fascist, a Communist, or one who consorted with Communists, an anti-Semite, an anti-Negro, an enemy of her own race, intellectually dishonest, a fraud, and a person of low or doubtful character."

Miss Baker, who is represented by Arthur Garfield Hays, claims she had to cut short by several weeks her tour in this country, which featured Buddy Rich for some time and Harry Edison throughout.

Ed Sullivan, New York *News* syndicated columnist, appeared on Barry Gray's WMCA open forum program to deliver a blistering half-hour attack on Winchell and his methods, described as "character assassination."

Numerous other guests on the show testified to Miss Baker's war record as an anti-fascist underground fighter, which Winchell had belittled. It was also pointed out that Jo Bouillon, her French bandleader husband, is Jewish, though she has been accused of anti-Semitism.

New Trend

New York—What may be the beginning of a novel trend in Latin-American music was indicated by the appearance of a new orchestra that has been gigging around the New York area lately.

Billed as Milton Berle's protégé, the leader of this outfit calls himself Shlepito, the "Kosher King of the Rumba."

There is no truth to the report that Cuba will retaliate by sending us a new group from Havana under the direction of Shloimy Gonzales.

Huge Shakeup Of Kenton Personnel, Style Is Rumored

Los Angeles—Rumors hereabouts are hot and heavy that Stan Kenton is planning a drastic revision in the style and personnel of his 17-piece band when he hits the one-niter trail in March. Several of his star sidemen, including Art Pepper and Shelly Manne, have announced that they'll make no more road tours with the band, and some rumorists have it that the band's book will be almost completely revamped.

Stan, however, scoffs at the reports. "There'll undoubtedly be some changes in personnel which will be for the benefit of all concerned," he says, "but no basic change in style."

New Material

"I'm preparing a lot of new arrangements and figure to have the fresh material ready when we go into the Oasis on Feb. 25, just preceding the road tour. But no one can say it will be a 'new Kenton band.'"

Anent the reports that several of the standbys say they'll have no more of the road, Stan says:

"You know how musicians are—always undecided until the last minute. Sure, the road tours get tiresome—for me, too. But when the time comes to leave, most of the fellows find they are pretty well rested up and that there just isn't the kind of money to be made by staying home that can be made with our band on the road."

Jay to Try Movies

Reasonably certain at writing was that Jay Johnson, who took top position in the *Down Beat* band singer noll, will not be with the dance unit this year. Kenton's management concern, to whom Johnson is under contract, feels that the singer has a good chance of breaking into pictures if he remains here. He's up for screen tests at several studios.

Ina Ray Cleared In Fatal Accident

Hollywood—The hazards of after-hour driving faced by all musicians were pointed up again as bandleader Ina Ray Hutton, returning from a date at San Diego's Trianon ballroom on the night of Dec. 30, was involved in an accident that cost the life of a woman occupant of the other car in the crash.

Police gave the girl bandleader a sobriety test, which she passed, and no charges were filed against her. Although uninjured herself, she was badly shaken by the accident and was unable to appear on her KTLA TV show the same night. Her sister June subbed for her, taking over the baton and emcee stint with Ina's all-girl band and show.

Most Jazz Tours Will Go Broke, Says Granz

Hollywood — Norman Granz, who started his enterprise here some 10 years ago, has opened a new office at 451 Canon Drive, Beverly Hills, and plans to make his permanent headquarters on the west coast from now on.

Granz said he might stage some local concerts this spring but planned "nothing extensive" until he reactivates his touring unit next fall.

"By that time there will be dozens of so-called jazz packages playing auditoriums in attempts to cash in on the pattern I have established," the impresario stated, "But most of them will go broke."

Health Forces Louis Jordan Into Retirement

New York—The Louis Jordan orchestra, reviewed favorably in the Jan. 11 issue of the *Beat*, was forced to disband suddenly last month when the leader, on his doctor's advice, retired to his home in Phoenix, Ariz.

Jordan, who was married during his recent eastern tour, has been suffering severely from arthritis and will stay in retirement indefinitely.

Members of the outfit have dispersed. Drummer Christopher Columbus has joined another Jordan alumnus, organist Bill Davis.

Jacquet Tours With Big Crew

New York—Frantic tenor man Illinois Jacquet has taken off on a series of location stands with a big band that includes Jo Jones, Benny Green, and Earl Warren.

The crew closed at the Hotel Senator, Philadelphia, on Jan. 21, moves into Birdland for two weeks on Jan. 31, then plays another pair at Chicago's Blue Note starting Feb. 22.

Complete personnel: trumpets—Russell Jacquet, Lamar Wright Jr., Joe Newman, and Elmon Wright; trombones—Green and Henry Coker; saxes—Warren, Ernie Henry, Count Hastings, and Numa Moore; rhythm—John Malachi, piano; Al King, bass, and Jones, drums.

Eckstine, Basie Tour Together

New York—Billy Eckstine and Count Basie's orchestra are being set for a joint one-niter tour.

The package, which will feature Basie's full band, is scheduled to start Feb. 8 in Houston and to continue for at least a month.

Down Beat covers the music news around the world.

Les And Doris On The Cover

Les Brown, second place winner in the recent *Down Beat* band poll, visits his former vocalist, Doris Day, on a movie set in Hollywood to provide the cover photo for this issue. Since leaving the Brown band, Doris has made great strides as a recording artist and film actress. Her latest is the role of Mrs. Gus Kahn in the Warner Brothers picture, *I'll See You In My Dreams*.



Though Already A Legend, Earl Hines Is Still A Provocative, Influential Pianist

By RALPH J. GLEASON

(Ed. Note: Earl Hines is the 25th musician to be profiled in Down Beat's Bouquets to the Living series.)

San Francisco—Earl Hines has been a legend so long throughout the world that it's hard to believe he is just as alive as today and just as full of new ideas as tomorrow. Ever since he came up to Chicago in the early '20s, a long-legged, skinny youngster with an unusual keyboard style, the Father has been one of the great musicians of jazz.

For 25 years, at least, he has been the main inspiration of jazz pianists. There's hardly a pianist playing today who doesn't, to greater or lesser degree, have a heavy debt to Earl Hines.

All Ones

All the way from the pianists of his first days in Chicago like William Barlow and Casino Simpson, who were frankly imitators, through the Chicago school of Jess Stacy and Joe Sullivan—and you can still hear the Father ringing in their music—right up to Teddy Wilson, Nat Cole, and Erroll Garner, they all have some of Hines.

During the decade or more he was featured at the Grand Terrace in Chicago, his nightly broadcasts were as familiar to America as Coca-Cola, and lives there a music lover over 25 who never thrilled to that moody theme song *Deep Forest*, with its merger of jungle and spiritual and the flashing brilliance of

Hines' piano coming out of the loudspeaker while a voice shouted "Father Hines! Father Hines!"?

The younger musicians may put him down if they want to, but without him there wouldn't be the Bud Powells, the Oscar Petersons, and the other avant garde 88ers.

Same Way

He sits at the piano bench today and brings his own tone, his own touch out of every piano, cigar in his mouth (and get him to tell you the story of Ed Fox, the \$4,000 grand piano, and Hines' cigar!), just as he did in the days when he played the Apollo and the show opened with the spot on his right hand, ring sparkling in the light as he trilled.

We had a chance to spend an afternoon with Father recently in San Francisco, and for four of the most enjoyable hours we can remember, he sat in the easy chair in his hotel room, lit Optimo cigars, acted out the best stories, and in general proved to be as good a raconteur as a piano player.

"I was born in Duquesne, Pa., a suburb of Pittsburgh on Dec. 28, 1905," he began. His father played in the Eureka Brass band and his mother was an organist. "She says I used to spread a newspaper on a chair and imitate playing the piano. So they gave me lessons. We still have the piano I started on."

Musical Family

Earl's sister and brother are both musicians, the former an organist and teacher and the latter a pianist with small combos in and around Philadelphia.

"I was about 9 when I started on the piano," he recalls. His musical family background made him a good pupil and he learned rapidly. So rapidly in fact that his first teacher, Emma D. Young, when she found he knew all the lessons after a half-hour study, said, "I can't teach him any longer."

So the family brought him to another teacher, a German, who first introduced him to the Czerny books of piano exercises—the foundation of the Hines technique.

The German teacher was a strict disciplinarian and he had a problem with Earl. Baseball and music were the twin loves of young Hines. When he made a mistake the teacher would rap him across the knuckles with a pencil for not practicing. Just as soon as the teacher would leave, Earl would practice the lesson so he could get it fast and cut out to play baseball. He kept this interest in sports and played baseball, basketball, and football when he went to high school in Pittsburgh.

Fond Memories

Earl's father's band was featured at all the picnics the school kids had. And that band playing for the picnicking kids provides one of his happiest memories.

"We would get in the first street car next to the band on our way to the picnic," he remembers. "It was one of the highlights of the city, and they always put the kids up front near the band. Dad's band had a tune, number 78, that would upset the town. They'd call for it at all the corners and we'd hear it 10 times before we got to the park!"

In Pittsburgh, Earl attended Schenley high, lived with his aunt, Nellie Phillips, and "played music all night long. There was no union in those days, you set your own price and were paid according to your ability. Of course you would get popular in certain circles and get better pay," he recalls.

"But the usual way to hire a musician was to go down the street in the afternoon and pick the guy who was already dressed! Musicians were the only ones dressed up in the afternoon, everybody else would be in work clothes until the evening!"

Gave It Up

"Working nights made me sleep during the study periods in school and finally my French teacher said to me 'Hines, you're not as dumb as I thought you were.' And I said 'Thank you, sir.' 'You're dumber,' he said, and that did it. I figured French and botany and trigonometry weren't going to do me any good."

So he cut out of Schenley high. His first job was with Lois Deppe ("one of our great singers") with whom he later was to record his first numbers for Gennett. The spot was the Liederhouse. Deppe had to cut himself \$2 a week to take Hines and his drumming buddy, without whom Earl wouldn't work. "They put long pants on me, skin tight ones—I was always tall and skinny—and they told me to keep my mouth shut so my high voice wouldn't give me away." Earl got \$15 a week and meals.

Deppe did a lot of booking and on one-nights Earl ran into many



Chicago—Father Hines and Earl Hines engage in a keyboard duet in the photo at top left, taken about three years ago, when Garroway was still a midnight disc jockey in Chicago. At the right above, Earl is at the left of a group of musicians who played one of Harry Lim's Sunday afternoon sessions at the Sherman hotel in the fall of 1940. Standing, from left to right, are Hines, Rex Stewart, John Simmons, and Lawrence Brown. Those seated are Boyce Brown and Tubby Hall. A candid view of the Father is just above. Note the cigar, unconservative dress, and engaging nonchalance which is displayed.

men later to become famous—Benny Carter ("he drifted into a club called Collins inn"), Don Redman, and many others. They were one of the first large bands in Pittsburgh and were the first Negro band to broadcast over the radio—on KDKA, the pioneer station in the days of the crystal set.

Stayed Behind

Deppe went on to Chicago while Hines stayed behind in Pittsburgh, but finally sent for the flash young pianist. The job was at the Elite No. 2.

"I came through with an eastern style piano that was different. I had tried to learn the trumpet first, but I had no system and my father couldn't teach me. I didn't know those systems of breath control they have now, so I blew wrong and it used to hurt behind the ears. I'd get lumps back there and so I put the horn down.

"Then I decided to use the same ideas on piano—that was the reason for my 'trumpet style.' The ideas I had wanted heard through the band could only be done like that.

"My style was actually based on (Turn to Page 6)

Noble Trio Shown 12 Years Ago



Chicago—The Earl, the King of Swing, and the Count made a royal subject for the photographer in July of 1940 when this picture was taken in Chicago. Only a few months later, Hines was to receive a telegram from Goodman asking him to join the band. However, though Earl's previous big band had gotten into difficulties and he was then without an outfit and a job, he refused. He still had hopes of re-forming—in fact, tenorist Budd Johnson and manager Charlie Carpenter were then working to put together a band for Hines—and of succeeding under the new management of the William Morris office. Seen above are Earl Hines, Benny Goodman, and Count Basie.

Fred Robbins, Symphony Sid Sans Programs

New York—Two radio personalities who were among the first disc jockeys to be identified with jazz found themselves without a radio program as 1952 began.

Symphony Sid and Fred Robbins, both featured on WINS, went off the air a few weeks ago. Sid had been with the station only three months, Robbins since 1950.

Both were shopping around for a new station at pre-stime. Robbins has a weekly TV show.

Bill Williams, who replaced Robbins on WOV a couple of years ago, now has his own stint over WJZ from midnight to 4 a.m. from Howie's, a midtown restaurant.

Musso Waxes Fantasy Sides

San Francisco—Vido Musso, here on a four-week gig at the Black Hawk, cut four sides for Fantasy Jan. 6.

Two of the sides feature Musso's drummer, Bobby White, on *Gravions A'Running I* and *II*. Vido also cut his own classic, *Sorrento*, plus a blues, *Vido Jumps*.

Lineup was Don Dennis, trumpet; Gil Barrios, piano; Cal Tjader, vibes, and Jack Weeks, bass, plus Vido and White.

Krupa Re-Forms Trio; Ventura Joins

Barnet Band Has People Dancing In Portland Date

By TED HALLOCK

Portland, Ore.—The Mah's back and nobody's got him. Charlie Barnet has a new 17-piece band. It is neither *Cu-Ba nor Tappin' at the Tappa*. It's nothing like the Tiny Kahn-Buddy Stewart band and less like the Cliff Leeman-Bus Etri band. It isn't 1939 or 1949. It is definitely, however, more fish than fowl.

In a musical world of likening styles and artists to other styles and artists, one could best compare Charlie's new crew to the group which recorded for black label Decca in 1944, etching *West End Blues*, *Skyline*, and other gems. It is definitely a swinging swing band, playing for dancing (though only 750 showed up during Barnet's Jantzen Beach one-niter here).

Few New Tunes

The new band, formed 10 days before its December Portland date, smacked of the period during which its book (Charlie has his choice of so many) was introduced. Very few new tunes were played. Possibly Barnet hit the road only for loot, using pickup men; possibly to sample the new (alleged) trend to Goodman-type big band jazz.

The date was reminiscent of pre-bop dances; dancers made as much sense (as an audience) as the orchestra did musically. Whether you're pro or con-jitterbug, you must concede they were a manifestation of healthier times. Barnet's date saw plenty of them, engaged in active admiration of the obvious beat, surrounded by throngs of terpsichorean connoisseurs.

The kids, like old times, had a helluva fine evening. They didn't have to worry about intricate rhythms, a complex melodic line, dissonant extended and altered chords, and other aspects of atonal neurosis.

Few Soloists

The group doesn't over-spot individuals. Pianist Bob Harrington and trumpeter Vernon Smith grabbed most solos, Harrington playing a clean, imaginative line, Smith boppish on up-tempo things and wonderfully full on slow tunes. Barnet is unchanged, personally and musically.

Arranger Andy Gibson's scores comprise some of the book (*East Side*, *West Side*, *My Old Flame*, *Andy's Boogie*, *Blue Moon*), with a delightful salting of scores by stalwarts Neal Hefti, Paul Wil-

lepique, and Manny Albam. Charlie has introduced a sextet within the band (Barnet, Markham, Harrington, Smith, Sarmiento, and Eddie Bert) with which he may work in the near future, though the big band will one-night in L.A. and the southwest for a few months. The success of this venture tells the tale.

Charlie says, somewhat cryptically: "With business so uncertain now, I'll just coast along until something better comes along." With Barnet's record, the present band is the best thing to come along in a long while.

He adds, "People today don't know how to dance. There seems to be a barrier between bands and the people. The 'Golden Era' when Goodman was at his peak was a time when music and the dancing public were in perfect harmony. This is a subject I am going to write an article on . . . soon."

From the reaction of those dancers present, he can save his ink and sand.

Gypsy Miss



Hollywood—Now known only under the moniker "Miss Antonina," this attractive chick formerly sang as Charlene Bartley with the band of Al Donahue. However, Al is now in Bermuda, where he appeared New Year's Eve at the Bermudiana hotel, and Miss A. is out doing a single. She can be heard on Donahue's newest release, *Gypsy Magic*, from which the idea for her costume in this photo may have stemmed.

Don Elliott Rehearses Big Band

New York—Don Elliott, triple-threat soloist most recently heard with Teddy Wilson at the Embers, has been rehearsing a big band.

The outfit comprises six brass, five reeds, three rhythm, and a vocal group with Joan Cavanaugh. Elliott plays mellophone voiced with the reed section, trumpet with the brass, and vibes with a combo within the band. He also sings.

At presstime auditions were being conducted, using arrangements by Ralph Burns and Gil Evans. Organization on a permanent basis depended on the corraling of the necessary capital.

New York—The Gene Krupa trio has been revived.

Krupa, Charlie Ventura, and Teddy Napoleon, famed unit within a band of the late '40s, broke in with a three-day date at Ventura's Open House on Jan. 16, then opened at the State theater, Hartford.

A series of TV, radio, and theater dates has been set up for the group already, with plenty of jazz location stands available if Krupa wants to play them.

This puts to an end the rumors that Gene, following his *JATP* hegira, would (1) reorganize his big band or (2) join the Big Four.

Main incentive behind the reunion of the threesome after a five-year separation, says Krupa, is the great reception given the recent issuance of the trio's Mercury LP, cut at a *JATP* session in Los Angeles in 1946.

Contino Freed; Plans To Wed, Then Enlist

Hollywood—Dick Contino, young accordionist whose career as a high-salaried nitery and stage performer was interrupted by his conviction on a draft evasion charge, was released from the federal prison at McNeil Island after serving 4½ months.

The youngster, who was earning as high as \$4,000 a week, went AWOL from an induction center in what those close to him have always held to have been a state of emotional confusion. A few days later he gave himself up and pleaded guilty.

His original sentence of six months was reduced because of good behavior and his complete cooperation with prison authorities.

Contino spent Christmas with his parents at his home in Glendale, a Los Angeles suburb. He told friends he was going to get married and then apply for enlistment. He still faces a \$10,000 fine.

Arnold Ross 3 To Back Horne On Europe Trip

Hollywood—Pianist Arnold Ross headlines the new trio put together here which will accompany Lena Horne on her forthcoming tour, a jaunt starting at Miami, Fla., on Jan. 23 and including a six-month tour of Europe.

Bassist Joe Benjamin, who has worked with instrumental groups backing the singer at various times in the past, came out from New York to rejoin, and a Local 47 drummer, not set at deadline, was to be added here.

Miss Horne, her husband Lenie Hayton, who will conduct house orchestras on dates where they are available, and the trio will sail from New York March 5. The tour will cover all European countries this side of the Iron Curtain and two weeks in Israel starting around May 1.

Decca Signs Craig

New York—Francis Craig, whose *Near You* and *Beg Your Pardon* were big hits a few seasons ago, has been signed to a term recording pact by Decca.

Music People Named In Bankhead Episode

New York—Several jazz personalities were mentioned during the two weeks of testimony at the trial of Tallulah Bankhead's former secretary, Mrs. Evelyn Cronin, which ended here last month with the latter's conviction on check-kiting charges.

State Senator Fred Moritt, attorney for Mrs. Cronin, brought in the name of Sidney Bechet, the implication being that he was one of several people to whom Tallulah loaned money.

The late Dickie Wells, noted night club figure who ran several jazz spots including the Ebony on Broadway, was also mentioned at length as a close friend of Tallulah who had allegedly sold her

cocaine. None of this evidence was substantiated and Moritt wound up earning two citations for contempt of court for the way he handled the case.

Moritt, incidentally, has a music background himself as a singer and songwriter, one of his pop songs being *Sing, Everyone, Sing*.

Tallulah, who wrote an article on Louis Armstrong for the *Beat* in 1950, is well known for her personal interest in various jazz figures including Satchmo, Bechet, and Joe Bushkin.

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

Lombardo Booked For 75-Date Tour

New York—Guy Lombardo will embark on a 75-date tour starting Feb. 15 that will last until May. Though other big names are supposed to be added to the package, the entire tour was booked on Lombardo's name alone.

Guy's band closes at the Roosevelt hotel on Feb. 9, to be followed by Freddy Martin.

Barnet, Grown Big Again With Band, Spews Forth Sounds On Coast



Portland, Ore.—As reported in the last issue of the *Beat*, the unpredictable Charlie Barnet has again put together a big band and is doing one-niters on the west coast with it. Though the full-sized crew is probably only a temporary thing—"for location stands we go back to the little band" Barnet says—here are photos of the outfit in action.

At the left, Vernon Smith blows a few choruses on *Perdido* during the band's appearance at Jantzen Beach ballroom here. Stuart Williamson is hidden behind Smith, and O'Neil Dell is at the right. In the center photo are (left to right): reeds—Willis Hallman, Dick Paladino, Dick Meldonian, Otto Stampe, and Bob Dawes; trombones—Don Maddux.

Chuck Etter, and Karl DeKarske; trumpets—Hal Mal, Smith, Williamson, and Dell. Others are Bob Harrington, piano; Paul Sarmiento, bass; John Markham, drums, and Jerri Brock, vocals. Saxist Dawes doubles as road manager. In the final photo, Jerri and Bob Harrington talk over keys and things.

(Photos by Frank Barst)

Lux Video Theater Show Wallows In Fine Dixie



New York—The script called for some real Dixieland jazz, so the producers scattered out to the Village and other haunts and rounded up six top jazzmen for the Lux Video Theater presentation of

The Blues Street not long ago. Roped into this thing were trombonist Cutty Cutshall, bassist Al Hall, trumpeter Max Kaminsky, drummer Don Lamond (!), clarinetist Edmond Hall, and pianist Bernie Leighton.

Country Is Getting Too Much Music, Believes Skinnay Ennis

By RALPH J. GLEASON

San Francisco—"Music is like ice cream. It should be taken in small doses," says Skinnay Ennis. And trying to fight that rule, Skinnay believes, is one of the things wrong with the music business today. It used to be that the public

got about two hours a day of music from the radio. Now, Skinnay points out, radio and TV spurt music 24 hours a day.

And the competition to live music is pretty tough. Witness the steady dropping off of the band business.

What to Do?

What can you do about this? Well, Skinnay believes, the only thing to do is to keep struggling, to keep experimenting.

Skinnay's band just closed a very successful three-month stand at the St. Francis hotel here. "Working as a dance band today presents lots of problems," Ennis says. "For instance you can't play the same things for the older folks and the youngsters. The kids can't dance, so they get right off the floor when those up-tempo tunes come on."

And after all these years of singing the old tunes he made famous with Hal Kemp—like *Lamp-light*, *Heart of Stone*, *Date with an Angel*, and *Remember Me*—does Skinnay still like them? He certainly does.

Likes 'Em

"I like to do those tunes. It makes you feel good when people remember them. Anything you live with that long, you get pretty fond of. It's kind of like washing your teeth."

Skinnay's band got a lot of attention, music-wise, while in town as being one of the more musical and swinging hotel units to come

Manhattan Televiewpoint

By Rio A. Niccoli

INCIDENTAL INTELLIGENCE: Guitarist Anthony Sarnataro, who is also a vice president of Package Shows Inc., made his entry into television music in the following roundabout manner: Several weeks ago rehearsals were begun for NBC-TV's *It's in the Bag*. The Jesters are featured therein, but their regular guitarist fell ill. Since Anthony had played guitar in his college band, he prevailed upon the group to let him sit in for the ailing musician just for rehearsals. He and the others got along so well that when the missing guitarist notified leader Red Latham that he would be unable to return, Sarnataro was persuaded to join Local 802 and subsequently becoming the Jesters' regular guitarist. . . . Jan. 1, 1952 issued in more than just a new year: It also introduced a new music program, DuMont's *Battle of the Ages*. The show is exactly what its name implies—the talents of showbiz elders pitted against the young 'uns. Getting off to a swinging start, the first program featured W. C. Handy and his new tune, *Big Stick March Blues*, on the side of the elders, while in the other corner was the Blue Angel's lovely songstress,

this way in some time. "It's a congenial band," Skinnay says, and points out that such a band is the only kind to have.

Vocalist Gordon Polk, a natural clown on the stand, sparked the group nightly and added immeasurably to the unit's show value. Pianist Fred Otis was also a welcome relief from the usual hotel pianist's faking. It was very easy to listen to.

Peggy King. She was aided materially by any comedy-team, Kirkwood and Goodman. If all the future offerings live up to the initial promise, *Battle of the Ages* is here to stay.

MUSICAL TELETYPE: This week, Judy Lynn . . . and the next and the next, we hope. Long the singing light of *Sing It Again*, Judy more or less tumbled into show business by accident. Five years ago, after getting out of high school, she decided she'd like to be a lady lawyer, accordingly getting a job in a law office. During occasional lulls in the daily routine, she'd hum snatches of melody. One day, when she thought all her employers were out to lunch, she really let go and sang out loud. Since she was conscientiously working at the same time—it can be done—she didn't hear her bosses walk in. Just like they do in the technicolor musicals, they applauded when she finished.

When her confusion wore off, the harrietters decided she was wasted in a law office, and they decided to uproot her from the dry and dusty land of deeds and clauses and launch her on a singing career. A few days later they entered her in a radio con-

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Mindy To St. Louis

New York—Making the first appearance since the birth of her baby, Mindy Carson began a two-week date at the Chase hotel, St. Louis, on Jan. 18. Next stop is at the Baker hotel, Dallas, on Feb. 4.

test, which she almost muffed because she lost her voice when she arrived for her audition. An understanding director gave her another chance, she won, and from then on it was a steady climb upward.

Among her TV appearances leading up to the starring one on *Sing It Again* were guest spots which included *This Is Show Business* and a steady stint with pianists Cy Walter and Stan Freeman on *Thru's Company*.

Now Judy has the singing lead in the Broadway musical, *Top Banana*, where she shares musical honors with a dog named Sport Morgan who howl-jardons us, sings—a duet with comedian Phil Silvers. Judy is thrilled with her first legitimate musical, but her heart belongs to television. "You can reach so many people," says Judy, and adds ruefully, "The other day I met a woman on the street who wanted to know why I had retired from show business . . . and me starring on Broadway!" Judy's wider audience won't have to wait too long to have her back again, however, as a new show is being built around her already.

James Band Starts Coast TV Series

Hollywood—Harry James, who has been talking TV pro and con for months, was signed for a KNBH (NBC) sustaining series of 26 weekly shows to start Jan. 20. The show, released only locally at present, is in the 9:30-10 p.m. slot on Sunday evenings.

KNBH promised "something new" in TV formats, with a show that would feature the entire James band, its singers Patti O'Connor and Bobby Mack, instrumental soloists, etc., with Harry functioning as star and emcee.

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Bill Harris, Chubby Jackson Added To Torme TV Stanza

New York—With the departure of Red Norvo, Tal Farlow, and Clyde Lombardi from the Mel Torme show, several changes were due in the lineup of the Al Pellegrini combo.

Chubby Jackson and Bill Harris were due to start as regulars on the program last week, with the latter changing the instrumentation of the group by substituting his trombone for Farlow's guitar.

Another former Woody Herman star, Neal Hefti, has been playing regularly in the group for some weeks now. The show is seen five afternoons a week over CBS.

New York—Teacho Wiltshire, music director of Prestige records, is heading a group at the Parkville club in Brooklyn. With him are Lem Davis, alto; Leonard Gas-kin, bass, and Teddy Lee, drums. Wiltshire plays piano.

New Duo

New York—Rosita Davis, one time Duke Ellington vocalist, and Jerry Gray, wife of tenor ace Wardell Gray, are preparing a comedy-and-vocal act which Billy Eckstine is reported to be sponsoring.

GAC's Top Brass Glistens Here



New York—General Artists Corp.'s "brain trust"—if you are a trusting soul—showed up to cheer Ray Anthony on at his recent opening night at the Hotel Statler's Cafe Rouge. Shown with band-leader-trumpeter Anthony, billed alternately as a diminutive Cary Grant and the "Young Man with the Horn," are (left to right): Cy Donner, GAC treasurer; Art Weems, GAC vice-president; Anthony; Tom Martin, GAC vice-president; Howard Sinnott, GAC head one-night booker, and Thomas G. Rockwell, the agency's president.

Scanning

(Ed. Note: With this feature on bassist Teddy Kotick, Down Beat begins a regular series of articles intended to better acquaint you not only with some of the talented younger musicians on their way to prominence, but others whose names are familiar but whose backgrounds you may know little about.)

Boston—Stan Getz' recent fortnighter at Storyville marked the first return to this area of bassist Teddy Kotick as permanent member of the group. The 23-year-old modernist comes from Haverhill, a town near Boston, where he began to be mesmerized by music at the age of 6 via the guitar.

After Haverhill High, Teddy switched to bass, gigged around New England, and hit New York three years ago. He worked with Johnny Bothwell, Buddy Rich, Tony Pastor, and in 1949 with the brilliant but unfortunately short-lived Buddy DeFranco sextet.

To Shaw

In 1950 he spent four months with Artie Shaw, and for a large part of the rest of the year worked with pianist Hearn Lewis, a compatriot and friend of George Shearing, at New York's Headquarters

restaurant, where Lewis has been in residence for some years.

At the beginning of this year, Teddy went back with Buddy Rich until Charlie Parker called him. The Bird had heard Kotick at a session at Georgie Auld's now-defunct club in 1949. Parker was highly impressed and asked Teddy why he wasn't more widely known. Teddy began to be as he traveled with Bird, meanwhile absorbing invaluable experience.

In September, Teddy took Curly Russell's place with Stan Getz and was married at about the same time. The reticent bassist, whose devotion to music is of an intensity unusual even among the modernists, hopes to study symphony bass eventually but now is anxious to perfect his jazz technique.

More Aware

Teddy is very happy with the Getz group because the band is a perfect context for a modern bassist who, as Teddy underlines, has to be more aware harmonically than jazz bassists used to be.

The instrument now, Teddy points out, no longer works mainly with the drums, but pays equal mind to piano and horns, often changes harmonically with each beat, and occasionally—as in some of the Shearing quintet's work—becomes another melodic voice.

Kotick is an admirer of Ray Brown and Tommy Potter, while the late Jimmy Blanton was, and to a great extent remains, the major influence on his work. For solo work Teddy thinks no one has cut the work of ex-Hermanite Red Mitchell.

Teddy himself is reluctant to solo but the rest of the band declares emphatically that Teddy is one of the most inventive soloists on modern bass.

Invaluable

Getz regards Teddy as an invaluable addition to the band. "The guy can do so many things with his instrument," Stan told a listener recently, "and he's always working, always listening."

Teddy Kotick has accomplished an enormous amount in three years, but according to the quietly serious bassist, he's only begun to learn.

—Nat Hentoff

Off the record

George Barnes

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Redman Directs Bailey Records

New York—Don Redman, veteran arranger and reedman whose band was nationally prominent in the 1930s, returned to the recording studios last month as director of a 10-piece outfit that accompanied Pearl Bailey on her first Coral session.

Tyree Glenn, Budd Johnson, and Taft Jordan were among the front line on the date.

One of the first Redman compositions popularized by Don with his own band, *I Heard*, was revived by Pearl on the session.

Plans for her appearance in a revival of *Shuffle Along* having been temporarily shelved, Pearl was due to depart this week on a European USO tour to entertain GIs.

New York—Sammy Kaye, Elliot Lawrence, Kay Armen, and Guy Lombardo have waxed tunes and interviews for the March of Dimes campaign. The transcriptions are being serviced to 2,000 radio stations for play during the current fund raising campaigns.

Down Beat covers the music news from coast to coast.

Bouquet To Earl Hines

(Jumped from Page 2)

two pianists in Pittsburgh—Jim Fellman, who had a terrific left hand, and Johnny Watters, out of Toledo where Art Tatum's from, who had a terrific right hand.

"They both liked different types of drink and tobacco. Fellman liked chewing tobacco and beer, and Watters liked gin and Camel cigarettes. So out of my \$15 a week I had to buy for both of them. I'd get them up in a hotel room, one every other day, buy them what they liked, and have them show me how to do it!"

When Earl got to Chicago, Jelly Roll Morton and Teddy Weatherford were the top pianists. "They didn't have jam sessions in those days," he recalls, "they called them cuttin' contests. And I got invited to all the parties and the clubs, and everytime I looked around from the keyboard, there was Teddy Weatherford watching me!"

Met Satch

Then Earl went with Carroll Dickerson's orchestra into the Entertainer's club and toured the Pantages circuit with him for 42 weeks and came back to work at the Sunset cafe with Sammy Stewart. That's when he and Louis Armstrong started to run together. Louis worked across the street at the Plantation.

Finally Earl joined Louis' band as featured pianist. After two years they were out of work. "Louis and Zutty Singleton and me were the unholy three. We liked to starve to death because we wouldn't take separate jobs. Then I made a trip to New York and when I came back Louis and Zutty were at the Savoy ballroom and I was out in the rain. Then I went to work for Jimmie Noone at the Apex club."

Once again out of a job, Earl rehearsed a small group at his hotel. "We didn't have a job but they wanted to rehearse so we worked out 25 or 30 numbers. Then I went to New York to make those Q.E.S. piano solos and the owners of the Grand Terrace contacted me. I told them I had a band, though all I had was that rehearsal bunch and these 25 or 30 numbers. But we opened on my 23rd birthday—Dec. 28, 1925."

Trademark

For the next decade the Grand Terrace was a Chicago show place, and Hines' nightly broadcasts became a radio trademark. That was where he got his tag of "Father," too.

One night an announcer—let his name be forgotten, Earl says—was given a fatherly talking to by Hines. He'd been drinking too much on the job and Hines was asked to talk to him and did. Later that night he opened the show, sprawling on the table and leaning over the mike lushed to the gills. He said, "Here comes Father Hines through the deep forest with his

children." And the tag stuck, becoming the Hines trademark.

Hines and Reginald Forsythe, the British composer, wrote that theme song, *Deep Forest*, while the latter was staying with Earl in Chicago.

Top Help

During those years as a band leader, some great names worked for the father—Jimmy Mundy ("He was in Washington D.C. and I bought five arrangements from him for \$35"), Trummy Young ("I let him play those high notes"), and Walter Fuller, who sang Earl's tune, *Rosetta*.

Then there was Herb Jeffries ("I picked him up in Detroit"), Ida Jumea, and Arthur Lee Simpkins. "On Simpkins' first night," says Earl, "he was so nervous when I told him the 'Street Singer' was in the audience that he slipped on the floor and slid clean past the mike."

Earl got Billy Eckstine, and a new life for his band, when he heard him sing in the Club De-Lisa in Chicago. Some of the discs B made with him are still selling—*Jelly, Jelly* to name one, and their record of *Skylark* sold over a million for Victor and topped the Glenn Miller cutting of the same tune.

In order to record Billy, Earl had to fool the recording director. "I want hot music, Earl, no ballads," he told us, but I wanted to squeeze Billy in on one, so I did. It was *My Heart Beats for You*.

Signed Sarah

Earl first heard Sarah Vaughan at the Apollo when she won an amateur contest and a week's engagement. He went in to the show with the trumpet player June Clark, now one of Sugar Ray's handlers, and halfway through her number Earl sat up.

"Is that child singing? I asked June. 'She's singing, Father,' he said, and she sure was. I went backstage later to meet her and offered her a job but she didn't seem interested. Later she told me so much of what had happened during that week that she just didn't believe anyone. She joined us on a one-niter at Manhattan Center."

Johnny Hartman, who is now getting a big Victor buildup, followed Billy with the band, and for a year or so the Hines orchestra was the refuge of most of the giants of modern music, including Dizzy, Charlie Parker, Wardell Gray, Benny Green, Budd Johnson, Kenny Clarke, and a batch of others. Ray Nance had left for Duke's band before all that, but he's a Hines alumnus, too, and so is Delores Parker, now a star on the Continent.

Then Earl had a big band, with strings, French horns, and everything, that did a concert version of *Showboat* at the Pittsburgh Courier's Night of Stars. Earl got a lot of pleasure out of that group, but the one band he had that he remembers with horror was the group that featured those eight girls—a whole string section.

"Man, those women like to run

The Fatha' Visits The Patriarch



Chicago—One of Earl Hines' top recorded numbers, and certainly his most-requested tune during his recent years with the Louis Armstrong All-Stars, was the Earl's own *Boogie on the St. Louis Blues*. In the photo above, Hines pays W. C. Handy, composer of the *St. Louis Blues*, a visit. Hines' own compositions include *Rosetta*, *Cavernism*, and *Father Steps Out*.

ne crazy! I don't know how Phil Spitalny makes it. They could take three hours deciding on something to wear. One of them wouldn't leave her violin alone to go to the ladies room!"

One of the legends about Earl Hines that was settled in our hotel room interview was the story that he had had the webbing between his fingers cut to enable him to make larger chords. That one is strictly a legend and was put out by a pianist who didn't like Earl, he says. "My normal reach is a tenth, though I can make elevenths and sometimes twelfths. But I really have to slip over them. The way I invert the chords makes them sound bigger," he says.

"Lucky Roberts is the guy with the big hands," Earl says. "Man, when he puts those big hands down on the keyboard, the notes jump up and fly all over the room!"

Favorite Sides

Of all the records he has made in his 20-odd years of recording, Earl likes the following: *Second Balcony Jump*—for the background arrangement; *I Got It Bad*, for the vocal, and *The Earl*, for the piano solo.

One Hines record, *Piano Man*, turned up some time later as *Drummer Man* by the Gene Krupa band and Earl sounded Gene on it one night. "I didn't make \$600 out of that record," Gene told him. "Man, one of us got robbed," Earl said.

But looking back over the years,

Whittemore Exits Chi GAC Office

Chicago—Jack Whittemore, one-night booker at General Artists Corp. here, has left to go into the personal management business in New York. He was replaced by Bob Ehler, formerly with Associated Booking Corp.

Whittemore came to Chicago in September in a GAC shakeup move designed to streamline operations here. He had been with the organization since July, 1948. Ehler handled jazz spot bookings in the Midwest for ABC, and was with Charlie Green's office and Music Corp. of America before that. His job with Associated has been taken over by Dick Lewis, a newcomer to the business.

Earl is happy and proud of the times he's had. Occasionally he wishes the "good old days were back—everything seemed nice then, somehow," but he's happy now and has less worries.

Will he lead a band again? He might, if the dancing starts. And he really believes it will.

Capsule Comments

Irving Fields Trio
The Embers, NYC

New York—During its year in business the Embers has built a unique reputation for good music, good food, drink, and comfort. By the time Irving Fields ended his engagement here it was a miracle that that reputation remained almost intact.

Mr. Fields plays the piano. At the Embers he played dinner music, turning over what was left of the bandstand to Red Norvo at 9 p.m.

At least, we assumed it was dinner music, for we saw people trying to eat dinner while it was going on. Mr. Fields is the kind of pianist who was just born to play the *Suber Dance*. If a louder and more melodramatic piece can be found, Mr. Fields' 10 magic fingers will perform it.

Since the trio is said to have a firm following among the cloak-and-suit crowd, it ill befits us to pour contempt upon it. Our objections are certainly not based on his remoteness from jazz; it is the distance from music, as we understand the term, that worries us.

There are a bassist and a drummer in this trio, but we couldn't catch the names because the trio was playing while somebody told us. The bassist, when the muse moves him, treats his strings as he would a fractious baby's bottom.

Perhaps it was unfortunate for the Fieldmen that on one occasion we dined later, to Red Norvo's music, and on another to that of Joe Bushkin, who, for his first set, had the same instrumentation as Mr. Fields, but kept it down to a pleasant mezzo-forte. Our instinctual verdict: Norvo and Bushkin made things edible, Mr. Fields was quite incredible.

—AJ Portch

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Former Dixieland Stalwart Bob Wilber Now A Pupil At Lennie Tristano School

By Nat Hentoff

Boston—One of Lee Konitz' most enthusiastic students at the Lennie Tristano school is a young clarinetist named Bob Wilber. Though not yet well known in modern circles, Bob retains an anachronistic international reputation as a Dixieland musician.

For this is the same Bob Wilber who for almost five years was recognized as Sidney Bechet's best known pupil and closest emulator. He recorded extensively from the New Orleans repertoire—both with his own band and with Bechet.

Along the east coast and in Boston especially, he was largely responsible for the conversion of scores of collegians to the Muskrat Ramble Marching, Tailgate, and Old Okeh Records Society.

Nothing Like It?

The story of Bob's career, which

seemed to career in midcourse, but which actually followed the inevitable evolution of a thinking, creative musician, is perhaps unparalleled in jazz history.

A native of suburban, unsyncopated Scarsdale, an upper class New York residential suburb, Bob started on clarinet at 13 and began to jam with older musicians a year later. He and his confreres listened to all styles of that period, but their own music was most influenced by the then Nicksieland idiom.

Wilber began to search further into the New Orleans sources of the music, and after his graduation from high school in 1945, followed by a summer at Juilliard together with a fall term at the Eastman School of Music, he had definitely decided to go into jazz rather than classical music.

Though Wilber and his friends

still listened to Parker and Gillespie, they were influenced most by Bechet, the old Hot Five records, and by the impact of the Bunk Johnson band, which hit New York in 1946. One Sunday afternoon at Jimmy Ryan's, Bob and others of the Scarsdale - Greenwich - Larchmont nucleus sat in.

Wilber, Johnny Glasel, Charlie Traeger, Eddie Hubble, Dick Wellstood, and Eddie Phyfe broke up the session. After more appearances and write ups in the *Beat*, *The New Yorker*, and *The New York Times*, Wilber and his band recorded four sides for Commodore in February, 1947.

In May of the year before, when he was 18, Wilber had begun to study with Sidney Bechet and for most of 1947, Bob lived with and learned from the New Orleans titan. Bob Mielke of San Francisco and Jerry Blumberg of Baltimore had meanwhile joined the group, and in August of 1947, there was another record date—for Columbia—with Sidney Bechet. Twelve more sides were cut for Rampart in December.

Boston's Savoy hired Bob to head a trio there with Dick Wellstood and the late Kaiser Marshall in November, 1947. His warm reception then later led him to launch his most famous band in Boston. Bob was married in February of 1948 and combined a honeymoon with a trip to France in Mezz Mezzrow's group for a week at the Nice International Jazz Festival. A six-week tour of France concluded his European hegira.

Big Decision

A couple of months after his return to New York, Bob formed the band which was to lead him to the most important decision in his musical life. To the nucleus of the Mezzrow unit—trumpeter Henry Goodwin, trombonist Jimmy Archey, and the imperishable Pops Foster—Bob added the Jelly Roll Morton alumnus, Tommy Benford, who had spent most of the intervening years in Europe, and Dick Wellstood, his only contemporary in the band.

The roaring success of this high voltage ensemble transformed Boston's Savoy from a swing center to its present status as a bastion of Dixieland. A Bob Wilber fan club was formed, there was a tailgate parade—with wagon—through the startled streets of uptown Boston, and the Savoy was jammed every night with a mass convocation of



Bob Wilber

Ivy Leaguers and consonant representatives from the girls' colleges in the area.

Two albums for Circle were successful, and it seemed certain that the Wilber band was securer employment-wise than almost any other small band in the country. Besides, the country as a whole was in the grasp of a frenetic Dixieland craze, and feelers about the band came from Chicago and San Francisco. In April, 1950, with all this and maybe MCA, too, Bob broke up the band.

Uncomfortable

For some time he had been becoming more and more uncomfortable because of the clash between his own evolving style and the tightly knit, enthusiastic, but essentially static quality of the band. The group played an unusual variety of resurrected compositions by Jelly Roll, Willie the Lion, and early Ellington, but was hardly alive to the organic changes which were occurring in jazz.

Bob was also disconcerted at the realization that the largest part of his fervent Dixieland audience was more fanatically cult-conscious than musical, that Dixieland "was becoming as commercial as Lombardo."

Free once again but with uncertain prospects, Bob giggered for the rest of the spring. During a two-weeker in Philadelphia, he learned a great deal about how to propel a more relaxed beat from pianist Ken Kersey. Through the summer, Bob worked on Cape Cod, practiced, and struggled to rid himself of the pronounced vibrato which

Turk Murphy Concert Draws Big In Frisco

San Francisco—A capacity crowd of more than 400 jammed the Italian Village Jan. 6 for the Dixie bash featuring Sacramento blues singer Claire Austin, Turk Murphy, and a detachment of musicians from Portland, headed by Monte Ballou.

Plane trouble held up the platoon from Portland almost an hour while promoter Charlie Campbell anxiously paced the street. Meanwhile, Miss Austin, a slim brunette who sings like Bessie Smith, but exactly, went on accompanied by Wally Rose.

After the boys arrived from Portland, Turk assembled a band consisting of Don Kinch, trumpet; Bob Helm, clarinet; Ballou, banjo; Bob Short, bass, and Rose, piano. They accompanied Miss Austin in several of her faithful reproductions of Bessie Smith and Ma Rainey tunes, and Ballou did a very funny brace of songs accompanying himself.

The affair was startlingly successful. It proves there is still a big audience for that sort of thing in the Bay area and Murphy turned out to be a very good emcee. Blues singer Austin is hard to evaluate as a singer since she copies Bessie so closely, but in that copying she succeeds to an almost unbelievable extent.

Tom Quinn, the Crown Prince of Moldy Figs, said the turnout was so good he saw people that hadn't been around since Kid Ory played the Green room five years ago.

—Ralph J. Gleason



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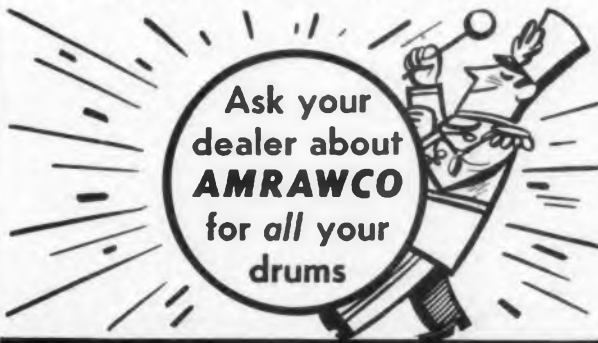


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had hitherto marked his work.

In October of 1950, Bob headed the first band at what was to be Boston's most advanced jazz club, George Wein's Storyville. With him were the deParis brothers, Wilbur and Sidney, bassist John Field, pianist Red Richards, and a man whose incredible rhythmic sense affected Wilber profoundly, the late Sid Catlett.

Breakup Again

A second Storyville date in January of 1950 saw Bob work with Tyree Glenn and Eddie Phyfe. Later Jo Jones, Johnny Windhurst, and Dick Lefave worked with the band, but the varying styles became too disunited to integrate, and Bob broke up a band a second time in May, 1951.

This past summer Wilber had a trio on Cape Cod, sat in occasionally with Serge Chaloff at Hyannis, and began to work intently on his rapidly evolving style while listening to Parker, Getz, Tristano, Bartok, and Hindemith.

During the fall, Bob worked in Toronto with Jimmy and Marian McPartland and in New York with Bud Freeman, Ruby Braff, and Cliff Leeman.

Most important was the fact that he had started to study at the Tristano school with Konitz.

Tristano Most Important

Wilber feels strongly that the (Turn to Page 18)

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Movie Music

UCLA Students Turn Out Good Jazz Documentary

By CHARLES EMGE

Hollywood—If you are one of those who have been waiting for many years for a good documentary film dealing with jazz music, you will be interested to know that one has finally been completed. It's called Introduction to Jazz, and it comes, as might be surmised, not from an elaborately equipped commercial movie lot but from the film division of UCLA's Department of Theater Arts.

There students, working with very limited budgets and 16 mm equipment, learn about movie making by making educational movies for sale or rental to schools, libraries, institutions, or anyone who happens to be interested.

Worth Attention

Introduction to Jazz is expected to have wide showings at other colleges, by most of the jazz societies, and might even make some theater and TV circuits. Therefore it seemed well worth attention here.

Denis Sanders, who wrote and directed Introduction to Jazz, took on quite a project—that of conveying, in the span of a 12-minute short, to the average U. S. citizen (who really isn't very interested) something of the history, origin, and significance of jazz music as an important American heritage.

The extent to which he and his associates succeeded is surprising. Familiar Story

The story as told here is the familiar version—the "arrival of the Negro in the United States" and the transfer of his talent for rhythmic and melodic expression from primitive instruments to the medium of instruments from European culture.

No one taught him to play them as they were played by "schooled" musicians—so he learned to play them his own way ("Jazz is the sound of the human voice") and the result was a new musical form about which the "experts and authorities" will, we hope, never cease to argue.

Writer-director Sanders and his technical advisor, Nesuhi Ertegun, were satisfied, and for good reason, to bring their story of jazz music no farther in time scope than the very early '20s, the period by which the New Orleans jazz influence had spread north and gained solid footholds in New York and Chicago.

Some Synchronization

The action in Introduction to Jazz is roughly synchronized with phonograph records dubbed into the soundtrack, clearance for which (legally required only on copyrighted musical material, if any) was granted by all parties concerned because the film is non-commercial. Profits from sale or rentals revert to UCLA's educational film department.

So we have a film score containing some notable samplings of jazz music—West End Blues by Louis Armstrong and his Hot five, 1919

Soundtrack Siftings

Lana Turner set for lead in MGM's interrupted Melody, in which she'll play role of peppy strident opera singer Marjorie Lawrence, who soundtracked the vocal sequences Lana will appear to sing on the screen.

Fats Page, in Hollywood for her date at L.A.'s Comant Grove starting Jan. 11, was due for screen test at Warner Brothers.

Tony Martin, back at RKO for his second full scale starring opus, A Song For You, is doing a role based to some extent on his own career. Pic at start finds Tony as sax player in Tom Geran's band in San Francisco nitery where he played his first job.

Walter Schanz (Two Tickets to Broadway) set as music director on Goldwyn's forthcoming Hans Christian Anderson story, Danny Kaye starer from which Morris Shester was forced to make sudden withdrawal due to unexpected stark news. Songs and ballet sequences are by Frank Loesser. Ballet music marks songwriter Loesser's first stab at such music. In Stafford's first starring picture, My Five Feathered Friend, originally scheduled for a January start, has been postponed. One reason was splitting of composer-lyricist team of Nicholas Brodsky and Sammy Cahn, who were slated to do the songs. Producer of Stafford pic, an independent, is still looking for new tune team.

Leda Cavan does her first vocal stint (her own voice) in MGM's Glory Alley (Dosen Beat, Dec. 28) singing St. Louis Blues and Jolie Jacqueline backed by a small combo headed by Jack Teagarden.

Alec Wilder, of Alec Wilder acter fame, who was signed recently by 20th Century-Fox, has been assigned to work with William Engvick on the songs for a forthcoming musical version of Dadda Long Legs to star Miss Gaynor. Wilder reported to 20th on Jan. 2.

Vernon (Can't Get Started) Duke at Warner Brothers to do songs with Sammy Cahn for forthcoming Daisie Day starer, April in Paris.

March by the Kid Ory band of 1945, Fidgety Feet by the original Yerba Buena Jazz band, and Shoe Shiner's Drag and Doctor Jazz by Jelly Roll Morton and his band of the Red Hot Peppers period.

We used the term "roughly synchronized" above not to imply any technical defect but because in only one sequence (with Louis' West End Blues) do the performers actually attempt to simulate the appearance of producing the music heard on the track.

Weakest

For us this was one of the weakest portions of the picture. To the practiced eye it takes a real singer or a real musician to properly simulate the appearance of such while acting. And while we're picking weak points we can point out that a couple of dancers who appear in one shot go about it in a manner

Thornhill And Sidemen Shortly Before Disbanding



(Photo by John Norman)

Jacksonville, Fla.—Claude Thornhill, left, enjoys an impromptu session among some of the members of his band. Others, from left to right, are bassist Red Kelly, trumpeters Bitzy Mullins and Harry Saunders, drummer Don Manning, clarinetist Med Flory,

French horn man Al Antonucci, and trombonist O. H. Masingill. Since this photo was taken, Thornhill has disbanded in order to rest and vacation on the west coast. The band broke up after New Year's Eve, and it is not known when it will be re-formed.

Public Does Want Swing, Claim Thornhill Sidemen

Portland, Ore.—According to a letter just received from my friend Don Manning, Claude Thornhill's band is "the most," in the eyes of Claude's sidemen at least. Manning, former Portland drummer (Freddy Keller, Ted Fio Rito),

Beryl Booker Does Duo Piano Session

New York—Beryl Booker played a piano duet with herself, via dubbing, as a feature on the first session under her new Mercury contract.

Two sides were cut featuring Beryl's piano work, the other two spotlighting her singing.

Personnel backing her comprised Don Elliott on mellophone and vibes; Budd Johnson on baritone and tenor; Charlie Smith, drums, and Slam Stewart, bass.

that is much too theatrical. Other than that, sequences employing dancers for the purpose of demonstrating the relationship between jazz rhythm and emotional reactions are very good.

We haven't space here to give full credits to all of the UCLA youngsters who contributed interesting efforts to the direction, photography, and technical aspects of Introduction to Jazz.

But we sincerely hope that some of our bigtime Hollywood movie men who are honestly trying to break away from the stale and stereotyped in order to get that "new look" into their firms will take a good long look at what these kids out at Westwood have been able to do—and with so little.

got to be laid down strong. We're proud of the band and its spirit, which is so imperative. Claude is a great guy to work for. You know how so many leaders want you to play the way they think drums should be played instead of the way that comes natural to you? Claude never heckles and starts that vicious circle of conflict so many bands go through.

"Red Kelly (bassist) and I figure that the drums and bass are really one rhythm instrument; the piano has a function all its own.

"We think that swing always was and always will be the chief ingredient of the music and perhaps it is the best name for it. There has been a lot harder and more beautiful swinging done since the so-called 'swing' era, in some respects. Wonder if you agree?"

We do. And knowing that some fans must be interested in the everyday comments of a young sideman with a name orchestra; a man who holds music's future in each hand, we thought you'd like to read the foregoing.

—Ted Hallock

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Louis, Rhythmaires Join In Song



Los Angeles—Jud Conlon's Rhythmaires found a new voice in the blend during a rehearsal break recently. They were going over the routine for one of Bing Crosby's CBS shows at the time. Voice was the highly identifiable one belonging to Louis Armstrong, who also is well-known as a trumpeter. Conlon and Louis are down front, while the surrounding Rhythmaires are Mack McLean, Charlie Parlato, Loulie Jean Norman, and Gloria Wood.

Bill Davis Trio Scores Solidly In Birdland Date

New York—In a spirit of dubious experimentation, Birdland decided to try out the Bill Davis trio for a week right after Christmas. Only one night had elapsed before the cries of "What is an organist doing in Birdland?" subsided, and were replaced by pleas of "How soon can we get him back?"

Wild Bill had them rocking from the first beat. His own frantic left foot fills the role of a walking bass, so with Bill Jennings' guitar and Chris Columbus' drums he has a complete, and completely compelling, rhythm section.

Led Cheers

Miniature emcee PeeWee Marquette introduced Davis' instrument as a "John Hammond Or-

gan," and he wasn't far from right, for John, one of Bill's most ardent supporters, was in the club almost nightly as principal cheerleader.

Southpaw guitarist Jennings, who dresses and looks like a vaudeville comic, proves he's no joke when he takes a solo. His work makes up in guts and beat what it lacks in subtlety and tone. And Columbus, a jazz veteran, still generates some powerful percussion.

One Drawback

Only weakness of the trio, as it was on his recent Okeh records, is Davis' singing. He's an adequate vocalist but the act doesn't need it. Those Louis Jordan records proved, and the Davis trio in

The Hollywood Beat

DeVol Doing A New Book For Video-Tailored Band

By HAL HOLLY

Hollywood—This is the time of year we gaze into our slightly murky crystal ball in hope of divining the shape of things to come during the new year. But this time it doesn't call for a crystal ball, because hereabouts we know exactly what to expect from the entertainment business, the field with which music is bound hard and fast—though many musicians are prone to forget it.

To add to the excitement, Bill played some of the numbers on Ella Fitzgerald's wonderful sets. Reaction to Davis individually was so strong that he has already been given three return dates here, the first a three-week stint starting Jan. 31.

Los Angeles Band Briefs

Los Browns set for March of Dimes ball at Long Beach Civic auditorium Feb. 9.

Shelly Manne, drums, and Jimmy Giuffre, tenor, were loaned to Jerry Gray by Howard Rumsey (Lighthouse, Heratosa Beach) for Gray's three-week stand at Palladium Jan. 2-Jan. 20. Memo Belli subbed for Manne, Art Pepper, now a regular Sunday afternoon feature at Lighthouse sessions, took over Guiffre's chair.

Bob McCracken, recently of Chicago and now located in Hollywood, doing clarinet stint with Jess Stacey's augmented Friday-Saturday combo at Hangover. Other Stacy regulars at writing were Bart Johnson, trombone, and Bob Higgins, cornet. Masty Maulock, clarinet, and Dwight Towne, drums, currently doing Norma Teagarden's Tuesday night trio stint at Hangover.

Lorraine Cugat, her TV series off the air, opened New Year's Eve with dance unit at Long Beach's Wilton hotel for an indefinite stint.

Johnny Olin (drums and vibes), after short stand at Club Alabama, hitting road on national tour Feb. 1. Band lineup at Alabama: Ben Johnson, trumpet; George Washington, trombone; Rene Blach, alto and baritone; Lorenzo Holden, tenor; Duane Williams, piano; Leard Bell, drums; Marie Delgado, bass, and Pete Lewis, guitar. Mel Walker, Red Lytle, and Little Esther featured on vocals. Unit was expected to remain same for tour.

Eddie Smith (drums and vocals) trio started 1952 at Glendale's Brass Rail with another 12-week contract. Eddie has Leon Mason, piano, and Jimmie Miller, guitar. Lorenzo Flenny and Bob Strickland doing piano duo stint at Waikiki club. Followed Ray LaRue, who pulled out for San Diego spot.

Tune Tasters (Phil D'Andrea, guitar; Sammy D'Andrea, accordion, and Dick Fox, bass) took over intermission spot at Palladium with opening of Jerry Gray.

HOLLYWOOD TELETOPICS

Eddie Samuels, 16-year-old pianist who still attends high school, heads five-piece combo on KNEH's *Anna May Show* (Tuesday, 7:30 p.m., PST.). Has Gene Garf, accordion; Johnny Freese, sax; Roger Bacon, trumpet; Bob Gilman, drums, and Bill Nadell, bass. Headliner Anna May is 13-year-old singer.

Lud Glushkin hosts 12-piece background ork on new *My Friend Irma* CBS-TV series (KNXT, Tuesday, 8:30-9 p.m., PST.). Lloyd De Casullo (piano) heads six-piece ork added to *Art Baker Show*, when it was put on ABC-TV's nationally released schedule (Monday, 8-8:30 p.m., PST.). Has Ralph Hansell, drums; Bob Kimie, trumpet; Pete Bauman, trombone; Merwin Fischell, bass, and Vic Piemontel, piano.

Ada Leonard all-girl ork and show, sponsorless at writing, switched format from talent contest gimmick to standard variety pattern with guest stars. (RTTV, 8-9 p.m., PST.).

Liberae, nitery pianist, signed with KLAC-TV for weekly solo series announced to start Jan. 19 (Saturday, 7:30-8 p.m., PST.).

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sicians to study the medium—I even took a course in dramatics—and to develop musical products that are marketable in television. If they don't, they'll continue to be just so much background; there solely to accompany singers and acts.

Not Just Pit

"For me, as an arranger—I do all my own, you know—writing for the modern dance orchestra is a very interesting form of musical expression. That's why I want my dance band to be something important in television—not just a pit band."

So, at least one musician sees video as bringing better things, eventually, to the dance band business. We hope he's right, but sometimes our own unhappy feeling is that the only thing that will save the dance business will be to start all over again at the beginning—three saxes, three brass, with a banjo and tuba in the rhythm section.

HOTSPOTTING: Wingy Manone back on our beat with a New Year's Eve opening at North Hollywood's Bamboo club, where he holds forth with Bill Woods, clarinet; Jake Flores, trombone; Bill Campbell, piano; Charlie Lodie, drums; and Vince Muccillo, bass. A real happy feeling there—at least in the music . . . Johnny White, with his vibes and trio, certainly one of the pleasant sounds hereabouts, took over the stand at the Surf club. And wouldn't it be better if some of these club ops gave their attractions, particularly the lesser known ones, at least a month's run to work up a following, instead of these two-week stands. It can be noted that the spots doing business, such as the Royal Room (Teagarden), Sardi's (Nappy Lamare), Hangover (Jess Stacy), Lighthouse (Howard Rumsey), Beverly Cavern (Kid Ory), keep their combos for long runs . . . Jerry Horn, Oasis co-owner (with Les Shear), in hospital with serious ailment at writing, but hoped to be back on the job in time for Woody Herman's opening there Jan. 29.

DOTTED NOTES: Stuart Allen, former Britisher (London *Melody Maker*, please copy) who has been press agenting for the local MCA office here and was recently appointed to head MCA's London office, was tagged by Uncle Sam for military service just as he was ready to leave here for New York . . . Geordie Hormel, whose cock-eyed-but-clever one-man-band recordings enlivened the music scene recently, will be seen in a bit part with his wife, Leslie Caron, in MGM's *Glory Alley* (cue for someone to wisecrack, "With all that ham in the family he was bound to become an actor").

BEHIND THE BANDSTAND: *Valley Times*, North Hollywood newspaper, is preparing an expose of "the disc jockey racket" to break within the next few weeks. Will give the names of, and actual amounts (they range from \$70 to \$100 a week) paid by recording companies to some of the top names among radio platter pitchmen in return for plugging their discs on their shows . . . Rescoring of films for TV release, a form producers bound by the 1946 AFM contract go through to secure union clearance, hit a mark of some kind as two features were "rescored" in the total time of six minutes. Drummer on the date arrived a little late and barely got set up just in time to hit a cymbal—but he collected his full check, close to \$100.



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Chords And Discords

Rolf Ericson Denies Responsibility For Damning Interview

Stockholm, Sweden

To the Editors:

I'm not responsible for the so-called "interview" under- signed "as told to Nils Hellstrom" (*Down Beat*, Nov. 30). Here's the real story: When I got back from the States, everybody was my friend—so I thought. I was under the impression everything was cool. I met Nils Hellstrom, a friend of mine since many years back.

We went out and had a few drinks, but at no time did I know I was being interviewed.

I was just shooting my mouth off. He was asking questions and I was answering, all in good faith. Boom! Next thing I know, I'm digging this sensation-seeking story and believe me, I flipped! And now, when I dug it got as far as the *Beat*—translated, etc.—that's the reason for this letter. Well, now you know the real story. I think the whole rotten mess is a natural drag—believe me.

Despite the article, I have the biggest eyes to return to the States and my real friends. The sooner the better, and this time for good!

Rolf Ericson

(Ed. Note: Rolf's admission that he "answered in good faith" proves that regardless of how many drinks he had, or whether he knew he was being interviewed, the story published in *Entire* and later in the *Beat* accurately reflected his views. Rolf does not point out that in the translation *Down Beat* protected him by censoring his remarks about narcotics and completely eliminating his comments on Pettiford.)

Oscar's Boys Blew

APO, San Francisco

To the Editors:

Last week, here in Seoul, I had the opportunity to dig Oscar Pettiford and his USO group: J. J. Johnson, Howard McGhee, etc.

They really blew the greatest with the latest. The SAC theater was jammed and the audience was the most appreciative any musician could have asked for. Many thanks to Oscar and the boys from the jazz-starved GIs of Korea.

Pfc. Julius S. Buccieri

Discovers Henke

Uniondale, N. Y.

To the Editors:

From where did Mel Henke descend, and when? He's tremendous! Gold-plated praises are justly due for the genius heard on his Tempo sides.

I'd like to see a story on the group. It's encouraging for a young group to get a little recognition now and then.

Carolyn Rocchio

(Ed. Note: Mel Henke has received due attention, from time to time, in the *Beat's* columns. In the Feb. 7, 1950, issue he was the subject of a Sharon Pease piece study.)

Those Boston Chicks

New York

To the Editors:

In Nat Hentoff's article in the Jan. 11 issue of *Down Beat* he says Teddy King is the best girl singer to come out of Boston.

Has he, by any chance, heard of Frances Wayne, who also comes from Boston?

Bert Lewis

Alaska Lacks Jazz

Fairbanks, Alaska

To the Editors:

This letter is dedicated in a way to all the critics in your *Chords* column in the Dec. 14 issue of the *Beat*. It seems that a lot of people can't stand any kind of comment on a musical aggregation, so they flip their wigs to the editors. They should be where Joe Blow's band would be as welcome as Marilyn Monroe—like Korea, Europe, or Alaska. Then maybe they would change their tune. Getting a chance to see a band with a modern kick out here would be heaven, but trying to explain that to some cats is pretty difficult.

I was and still am a Woody Herman follower, even though he doesn't have the great Herd or the Four Brothers, and I am a *JATP* sympathizer with about 2,000 other GIs up in the Last (or should I say Lost) Outpost. Quite a few of us wonder why groups like Oscar Pettiford's go on tours to Europe and Korea, but never here.

Pvt. Aurel V. Voineag

Three Gripes

New York

To the Editors:

I have three gripes which I sincerely hope you pay attention to, because I speak for a lot of people. First of all, let me reiterate that your magazine is tops. I don't even think of buying any other mag. But nevertheless, I have my gripes.

1) American music, as you know, is subdivided since this country is a cauldron of humanity. Your coverage of jazz, bop, and otherwise innovated music is the complete

RAGTIME MARCHES ON

NEW NUMBERS

KUTCH—A son, Gary Eugene, to Mr. and Mrs. Gene Kutch, Jan. 4 in Wilmington, Del. Dad is pianist.

LEWIS—A son, Ernest Jr. (6 lbs., 2 oz.), to Mr. and Mrs. Ernie Lewis, Dec. 29 in Oakland, Calif. Dad is pianist and leader.

LEUNITZ—A daughter, Denise Jo (7 lbs., 7 oz.), to Mr. and Mrs. Buddy Lubitz (Lowell), Dec. 6 in Bay City, Mich. Dad is drummer.

MASON—A daughter, Mary Kathryn, to Mr. and Mrs. Paul Mason, Dec. 28 in Asheville, N. C. Dad is disc jockey on WISE there.

RUBINSTEIN—A son, Mark Frederick (3 lbs., 12 oz.), to Mr. and Mrs. Marty Rubinstein, Dec. 26 in Chicago. Dad is pianist.

ZELNICK—A daughter, Jody (6 lbs.), to Mr. and Mrs. Mel Zelnick, Dec. 27 in New York. Dad is drummer, now freelancing.

TIED NOTES

BUTTERFIELD-SMITH—Billy Butterfield, trumpet player and leader, and Dorothy Smith who sings with his band under the name of Dottie Dave, Dec. 29 in Carrolltown, Va.

FREDERICK-RILEY—Louis M. Frederick, of ABC-TV's production staff, and Thelma Irene Riley, singer, Dec. 28 in New York.

GOLD-RABINOWITZ—Milt Gold, trombonist last with Claude Thornhill, and Selma Rabinowitz, Dec. 24 in Washington, D. C.

HOVER-EALY—Herman Hover, owner of Ciro's night club in Hollywood, and Yvonne Ealy, Dec. 25 in Las Vegas.

MACDONALD-CEFALO—Joseph MacDonal- d, drummer last with the Bill Harris-Flip Phillips combo, and Gloria Cefalo, Nov. 29 in Melrose, Mass.

MONTAND-SIGNORET—Yves Montand, one of France's most popular singers, and Simone Signoret, actress, Dec. 21 in Venice, France.

NOGA-CRAVEN—Teddy Noga, of the Eastmen trio, and Sharon Craven, dancer, Jan. 1 in San Francisco.

PAPA-RILE—Tony Papa, drummer and leader, and Phyllis Kile, Jan. 3 in East Chicago, Ind.

RUPE-MIKKELSON—Art Rupe, head of Specialty records, and Lee Mikkelsen, secretary there, Dec. 25 in Las Vegas.

SITZ-LANCASTER—Sonny Sitz, saxist with Gene Ammons, and Barbara Lancaster, chorus girl at the Philadelphia's Club Ebony, Dec. 23 in Rockville, Md.

WESCHER-ANDREWS—Walter Wescher, music director for the Andrews Sisters, and Patti Andrews, of the singing trio, Dec. 25 in Hollywood.

FINAL BAR

ANTON—Lina Anton, 55, violinist, Dec. 16 in St. Louis.

BOHM—George A. Bohm, onetime Sousa clarinetist and later theater owner in Albion, Mich., Dec. 26 there.

CONNELL—Robert Connell, 50, former Tommy Dorsey bandleader and more recently with Fox theater orchestra, Dec. 21 in Detroit.

DITTLER—Herbert Dittler, 62, violinist and associate professor of music at Columbia university, recently in Old Lyme, Conn.

ELKINS—Dr. Harry D. Elkins, 64, onetime bandmaster and snare drum manufacturer, recently in Muncie, Ind.

HYDE—Mrs. Rose Hyde, 89, mother of Alex Hyde, of MGM's music department, and of the late John Hyde, agent, Dec. 19 in Santa Monica, Calif.

SCHENCK—Mrs. Margaret Schenk, 79, vaudevillian and mother of the late Joe Schenck of the Van and Schenk team, Dec. 19 in New York.

SEILER—Edward Seiler, 46, briefer (*I Don't Want to Set the World on Fire, Till Then*, etc.), Jan. 1 in Linden, N. J.

WEAVER—Powell Weaver, 41, composer, Dec. 25 in Kansas City.



"Man, I thought that was an awful long Saturday!"

Anybody Agree?

(The following, written by Ed Mulford, appeared in the house organ of the Central YMCA in Cleveland. Because it reflects *Down Beat's* previously-stated opinions concerning the status of dance bands today, we are reprinting it here as a guest editorial.)

This article is not an attempt to change your musical tastes. It is merely an attempt to bring about a different way of the presentation of our musical favorites.

Ten years ago almost everyone interested in music could name you close to 50 dance bands which he liked. Today it's only the singers who have the fame. Individual crooners are reaping all the financial benefits and the glory. We feel that this is not a healthy situation.

Many musicians are out of work today because of this. Also it stands to reason that the combined efforts of 16 musicians, several arrangers, plus your vocalists, are going to be more worthwhile than that of a single crooner backed by a group of disinterested recording studio musicians.

We would like to see the return to fame of units like the old Glenn Miller organization, in which you had good arrangements, good vocalists, and musicians who steadily played under one leader with a true interest in the results.

Such groups are no longer money makers because we have allowed disc jockeys and the bobby soxers to hoist these singers in the limelight at the expense of the orchestra. You could still have your singing if you want it with these bands, but you're also able to hear instrumental arrangements of value.

Although our own choices are such as Stan Kenton, Woody Herman, and Duke Ellington, we realize that there are many fans who do not go for progressive forms of jazz. We therefore are plugging for the middle of the road orchestras who play all sorts of melodies. Such excellent crews as Ray Anthony, Jerry Gray, Ralph Flanagan, the wonderful Les Brown, Tex Beneke, and Harry James.

We would even be willing to see the return to acclaim of the more corny groups such as Sammy Kaye, Blue Barron, and Guy Lombardo.

No matter what the form of music, we urge you to request it be presented by orchestras instead of individuals so that musicians will be back at work and our over-all music scene will improve.

A step toward this improvement has been the recognition of excellent small units like the George Shearing quintet, the return of the Benny Goodman sextet, and the Erroll Garner trio. Now let's complete the renaissance and bring back the full orchestra. Anybody agree?

Alvin For Brunis

Chicago—Danny Alvin's band has replaced that of Georg Brunis at Helsing's theater lounge here. It is the third Dixie band to have played there in recent months. The elaborate northside spot started its jazz policy off with Art Hodes.

mad. Let's see some coverage on him, please.

3) You don't have a separate section for the favorite Latin band in your annual band poll.

There isn't a mag, an English speaking one, that gives a real good coverage of Latin music. You have a great chance to pioneer in something.

Michael A. Sosa

WHERE IS?

MEL ARVIN, pianist, last heard of in Jacksonville, Miss.

JOE FLANNERY, pianist

HYMAN FRANK, drummer

JACK HAWTHORNE, trumpet player, last seen in Omaha in March, 1924, at which time he was working with the Paramount orchestra.

EVERETT HOAGLAND, leader, last seen at Ciro's in Mexico City several years ago.

ROBERT LORD, trombone player, last with Art Mooney

JOHN O'DONNELL, former trumpet and brass embouchure teacher of Chicago.

ROBERT SCOTT, also known as Abdul Hameed, trombonist, last heard of around Milwaukee about a year ago.

HERBERT SISSON, concert pianist and organist, formerly of Providence, R. I.

GENE YUNNEY, drummer, formerly with several name bands and last known to be working with combos in Florida.

James Boys (And Girls) Have Christmas Party At Pollack's Place



Hollywood — The traditional Harry James band Christmas party, held this year at Ben Pollack's Sunset Strip restaurant, found bandman Musky Ruffo, singers Bobby Mack and Patti O'Connor, and host Harry making merry in the photo at the left. Bugle, Harry's inseparable companion, is in the foreground. At right, James' parents and wife, Betty Grable, join the picture. The senior Jameses haven't missed a Christmas party in 10 years. They always come from Texas, where Pop teaches music, to spend Christmas in Beverly Hills.



In the photo above, James does a Santa with gifts for band manager Frank (Pee Wee) Monte and his bride, the former Viola Paulich, longtime James secretary. At the right, Ben Pollack is also about to get a gift from Harry.

It was just 17 years ago that drummer Pollack, one of the deans of Dixieland and big band jazz, discovered Harry down in Texas and added the young trumpet player to his band. Ben's restaurant, scene of the festivities, was for-

merly owned and operated as a spaghetti and lasagne hut by Frank Monte, who sold the business to Pollack. Ben himself sits astride the cash register from midnight until 6 a.m., greeting the patrons to his informal latespot.



(Photos by Lee Green)

Musicians, managers, and assorted associates (including wives and girl friends) crammed the Strip for what was destined to be a rollicking affair. Left to right above are Nick Buono, Phil Cook, Polly Poli-

froni, Lou McCreary, Musky Ruffo, James, Patti O'Connor, and Bobby Mack. At the right, Joanne Douglas looks on while Betty and Harry present pianist Bruce MacDonald, with his gift.

Jazz Off The Record

(Ed. Note: Lee Konitz' solo on *Move* is the 17th in *Down Beat's Jazz off the Record* series.)

By BILL RUSSO

Chicago—In a much earlier column, readers of *Jazz off the Record* were requested to send in letters. There were two purposes for this request: first, to find out how the solos and commentaries in these columns were being used; and second, to find out what particular soloists or solos readers most wanted reprinted. Since this request was made I have received many informative and helpful letters.

A problem has arisen, however. Among the letters sent in there has been an alarming proportion like this, which was sent in by a California reader.

Dear Sirs:

Have been following your columns in *Down Beat* quite regularly and would like you to know that they are very interesting and enjoyable.

I know that the following request may involve some difficulties on your part, but your services would be greatly appreciated.

Kindly send me the piano scores on *George Shearing's*: *Conception*; *East of the Sun*; *How's Trix*; *I Didn't Know What Time It Was*; *Carnegie Horizons*; *When Your Lover Has Gone*; *For You*; *Little White Lies*, and *Don't Blame Me*. Thanks for everything and a Happy New Year.

From the number and similar content of this type of letter, I think that it would be wise to clear up this matter in the column prop-

er, rather than through personal correspondence. Perhaps future requests of this nature can be anticipated and discouraged.

Letters from readers were solicited as an aid to the better functioning of this series. It is impossible to hear all the records issued, and it is difficult to determine in which soloists and solos there is

the most interest. Also, knowing how the columns are being used is invaluable to me in planning what type of solos to use and how to present them.

Somewhere along the line, though, the impression was created or gathered that *Jazz off the Record* was operating a solo transcription service for individual readers—at no charge.

First of all, I don't feel that transcribed solos without comment are particularly valuable, especially if they don't possess too much aesthetic significance to begin with. Second, one of the basic ideas behind this series is to encourage readers to transcribe solos themselves. Third, the time involved in operating this type of service is overwhelming and not at my disposal.

The solo transcribed below was played by Lee Konitz on the Miles Davis recording of *Move*. Miles' own chorus on this record was transcribed in an earlier column (*Jazz off the Record*, Sept. 21, 1951).

The most interesting thing about this solo—in itself and in comparison with other of Konitz' work (*Subconscious-Lee*, *Jazz off the Record*, June 29, 1951)—is its predominantly diatonic nature. Except for the bridge (bars 17-24), almost all the notes used are in the G major scale.

This may be construed as a criticism of the solo, but I mean it as a commendation. The fact that Lee was able to create a solo with so much interest and excitement with such an economy of melodic means

Key To Solo

- Alto and baritone saxophones play as is.
- Tenor saxophone transpose down a perfect fifth except for passages enclosed in parentheses, which are to be transposed up a perfect fourth.
- Trumpet and clarinet transpose down a perfect fifth.
- Trombone transpose down an octave and a major sixth.
- Concert pitch instruments transpose a major sixth down or a minor third up.
- M. M.: ♩ = 272.
- Records available: Capitol 15404.

Lee Konitz' Solo On 'Move'

The musical score is written in G major and 4/4 time. It consists of 32 measures. The notation includes various chords and melodic lines. Chords indicated include G, E7, (4) Am7, D7, G, E7, Am7, D7, G, E7, (12) Am7, D7, G, G7, C, A7, Am7, D7, G, E7, Am7, G, and Am7. Measure numbers 4, 8, 12, 16, 20, 24, 28, and 32 are marked at the end of their respective lines.

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Things To Come

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

RAY ANTHONY'S ORCHESTRA (Capitol, 1/2/52). Trumpets—Chris Griffin, Jack Leubach, Merv White, Bernie Brookhara, Dean Henkel, and Ray Anthony; trombone—Tom O'Brien, Dick Reynolds, Eddie Bortfeld, and Kenny Trimble; sax—Earl Bergman, Jimmy Snyder, Bob Hardaway, Bill Ulanston, and Leo Anthony; rhythm—Bud Savarone, piano; Danny Gregg, guitar; Bill Crank, bass, and Archie Friedman, drums. Tommy Mercer and Merv Miller, vocals.

Singin' in the Rain; I Let a Song Go Out of My Heart, and For Dancers Only.

JACK TEAGARDEN'S BAND (Omega, 12/3/51). Clarinet—Teagarden; trumpet—Jack Teagarden, trombone—Heinie Beau, Bud Brown, and Dan Bonnes, reeds—Mervin Ash, piano; Ray Leatherwood, bass, and Ray Hudson, drums. Jud Conlon, singer, Bob Albert, and Helen Hutchinson, vocals.

Mama and Daddy Land; Soft Lights; You Wonderful Guy, and Paradox.

CONNIE BOSWELL (Decca, 12/19/51). Trumpets—Carlo Foclo, Bernie Frivin, and Telf Jordan; trombone—Frank Sarason; reeds—Dick Jacobs, Myra Schorror, Art Drillingier, Bill McComb, and Artie Bakari; rhythm—Billy Taylor, piano; Everett Barbados, guitar; Sandy Black, bass, and Jimmy Crawford, drums.

Believe It, Believe It; You're Somebody Else's Darling; Begin the Beguine, and I'm Lonesome.

PATTI PAGE with JOE REISMAN'S ORCHESTRA (Mercury, 12/13/51). Reeds—Sam Marovitz, Charlie O'Keefe, Hank Ross, and Stan Wahi; a string section; rhythm—Joe Caserta, piano; Al Calola, guitar; Ed Sufrenski, bass, and Sol Gubik, drums.

Retreat; Come What May; Whispering Winds, and Love, Where Are You Now.

OSCAR PETERSON TRIO (Mercury, 11/24/51). Oscar Peterson, piano and vocal; Ray Brown, bass, and Barney Kessel, guitar.

Deeper, Tardisoch, and two pages.

SHELLY MANN'S SEPTET (Decca, 11/12/51, in Chicago). Cones—Candell, trumpet; Bill Russo, trombone; Bob Cooper, tenor; Art Pepper, alto; Gene Epstein, piano; Don Bagley, bass, and Shelly Mann, drums. Shelly Davis and Shelly Mann, vocals.

All of Me (Mann vocal); Back in Your Own Backyard (Davis vocal); Pooch Me-Goach, and The Count on Rush Street.

for Joe Lomino.

Roy Eldridge: Phil Brown, drums, for Kansas Fields, and Harry Johnson, tenor, for Zoot Sims . . . Ralph Flanagan: Jimmy Campbell, drums, for Sonny Mann. . . Bernie Cummins: Bob Lane, tenor, for Bill Camm; Gil Falco, trombone, for Herb Wise, and Al Hoel, trumpet, added.

Dean Hudson: Vince Tano, trumpet, added; Roy Olsen and Leo Harrison, trombones, out; Al Phillips, tenor, for Toby Tenhet; Lennie Hochman, baritone, for Ruy Mengatto, and Dave Townsend, piano, for Ralph Wert.

Sidemen Switches

Woody Herman: Arno Marsh, tenor, for Kenny Pinson; Carl Fontana, trombone, for Fred Lewis; Red Wooten, bass, and Doug Mettome and Johnny Macomb, trumpets, out . . . Jerry Wald: Buddy Arnold, tenor, for Eddie Wasserman . . . Tommy Reynolds: Dick Arendt, trombone, for Mervin Gold.

Buddy Morrow: Paul Gilmore, trombone, for Sonny Russo; Rudy Peach, tenor, for Buz Bruener; Harry Wuest, tenor, for Moe Koffman, and Shelly Gold, alto, for Artie Friedman . . . Duke Garrette: Lamar Wright Jr., trumpet, added, and Les Erskine, drums, for Sticks Evans (to Buddy Walker) . . . Barry Norman: Bob Cunningham, bass, for Steve Albrecht.

Elliot Lawrence: Johnny Mandel, trumpet, for John Carisi; Charlie Walp, trumpet, for John Kelly, and Bobby Jones, bass, for Bill Goodall . . . PeeWee Hunt: Mickey Steinke, drums, for Glen Waller . . . Garwood Van: Phil Rosen, bass.

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Doeppingen, Germany—This shot was taken aboard the USS Butner as the 28th Infantry Division sailed for Europe. Action herein, says Cpl. Bill Geeting, took place during one of the daily noontime sessions on the poop deck. From left to right are Cpl. Al Alverca, clarinet, of the Bronx, N. Y.; Cpl. Gene Korst, trumpet, of Joliet, Ill.; Cpl. John Jacobs, drums, of Dayton Ohio; Cpl. Joe Caron, trombone, of Biddeford, Me., and Cpl. Orv Johnson, alto, of Milwaukee.

The Hot Box

Minneapolis Discophile Recalls Riverboat Days

By GEORGE HOEFER

New York—Every now and then *Hot Box* salutes collectors around the country who are written up in their local newspapers. Some time ago the Minneapolis *Star* ran a feature on artist-collector Henry Henriksen. Jay Edgerton, *Star* editorial writer, gives some interesting facts about discophile Henriksen.

When the old era of river steamboating was drawing to a close, only a few boats still came up to the levee at the foot of Jackson street in St. Paul, but these boats carried small New Orleans jazz bands. Henriksen, now 50 years old, was a youngster working during his school vacation at a warehouse alongside the river, and used to eat his lunch on the levee.

Dug the Music

The river boats fascinated him and he began to hang around them at night to hear the music played aboard the boats. One piano player, in particular, used to catch his ear; he played music with a rhythm all its own. It was Fate Marable. With this beginning, it is no wonder Henriksen wound up many years later collecting jazz records.

Today, Henriksen, a commercial artist, thinks jazz music is still the most fascinating thing in life and listens to jazz records while he is working.

For the last 15 years he estimates he has examined over 15,000 jazz records, kept a considerable quantity of them, and has wax piles crammed into his studio.

Only Originals

He buys nothing but original issues and a great many of his sides date back to the days of acoustical recording. There are many Beiderbecke, Armstrongs, Olivers, and Jelly Roll Morton numbers piled high on shelves and on the floor. Once in awhile, when he has a visitor who shares his enthusiasm for jazz, he will give away an Armstrong or a Beiderbecke.

Henriksen is also interested in the research aspects of jazz recording and has helped Orin Blackstone in compiling information on little-known discs. The Minneapolis researcher-collector spent a great deal of his spare time looking for old records in attics, at auctions, rummage sales, and in junk heaps.

He has become particularly interested in a record he located at

a rummage sale several years ago. He paid a dime for Gennett 6300 issued in July, 1929, and featuring Jonny Burns and his orchestra playing *So Comfy* backed by *I'll Never Forget*.

Blackstone says Gene Gifford of the old Casa Loma crew arranged *So Comfy*, and the personnel of the band was made up of men from the Goldkette-Casa Loma band before the days of the well-known incorporated Casa Loma outfit.

Henriksen is also proud of an Emul Seidel band on Gennett 6295, featuring *Friday Night*. It's played by a band that includes Hoagy Carmichael on cornet.

JAZZ MISCELLANY: Ernie Edwards Jr., of 718 Keenan avenue, Los Angeles, is working on an Elliot Lawrence discography and wants personnels on the Columbia sides made by this orchestra. Also desires info on Woody Herman V-Discs.

Maria Callanta, Chicago jazz lover and singing pianist who used to listen to Jelly Roll outside the window of Storyville pleasure mansions, is featuring some new songs published by Larry Granato of Dayton, Ohio. Included among others is *Juicy Fruit Song* and *When I Get Back to Dayton*.

New Jazz Club

The St. Louis Jazz club is really underway, according to Vivian Oswald, secretary of same. Aim of club is to afford a common meeting ground for all persons interested in jazz. They anticipate sponsoring radio programs, jazz band balls, battles of bands, dances, and other functions. Membership is now 100.

Alfred James of Madison wishes to plug a Dixie band playing weekends at the French Villa outside Madison. They are known as the Riverboat Rascals, feature cornet, clarinet, banjo, trombone, piano, and drums.

Nestor R. Ortiz Oderigo of Buenos Aires, Argentina, announces a new jazz book entitled *Estetica del Jazz* written by himself and published by Ricordi Americana, Buenos Aires.

JAZZ ON THE RADIO: WFOV-FM (104.9 Mc.), Madison, features a program of New Orleans jazz every Tuesday evening at 7:30. It is called *The Collector's Corner*. KWDM (1150 KC), Des Moines,

Chicago Digs Chaloff Group

Chicago—In his first job away from the Boston area in two years, baritone saxist Serge Chaloff found a warm and enduring welcome at the Preview lounge. Chaloff's top-notch quartet, in which the leader's horn is spotted along with Dick Twardzik's piano, will be at the club indefinitely. Serge had Ralph Maisel on bass and Joe Lacascia on drums when he opened, but was negotiating with Max Wayne and Art Margidan for those spots at present.

The Preview also opened a room for dancing just above the bar where Chaloff works. Hal Munro's unit, which includes reedman Ken Black, accordionist Jerry Shelton, drummer Steve Varela, and Munro on piano works in the spot, which was named the Omar room.

Three Strings To Blue Note

Chicago—The Fritz Jones trio, now at the Blue Note here on an indefinite engagement, has changed its name to The Three Strings. As leader and pianist Jones is no longer really Jones, but Ahmad Jamal, it seemed a logical move.

The group, which in addition to Jones includes bassist Eddie Calhoun and guitarist Ray Crawford, opened opposite Muggsy Spanier's Dixie crew on Jan. 11, currently is appearing there with George Shearing's quintet.

features Bob Lawrence in a Dixieland jazz show called *Here's Jazz*.

COLLECTOR'S CATALOGUE: Burton Fredericksen, 1928 Pasadena avenue, Long Beach 6, Calif. Would like to correspond and meet someone in the southern California area interested in Keness, Tristano, Konitz, Peterson, Getz, Shearing, and Shelly Manne. He also has a copy of the rare Nordskog 3003—Kid Ory's *Society Blues* and *Ory's Creole Trombone* that he would like to sell.

Barney Hughes, 504 Tremont street, Boston, Mass. Collects Tiny Hill recordings and has been having a hard time finding some of them. Can anyone help?

William Collins, A.A., N.A.S., Supply, Quonset Point, R.I. A navy collector who would like to spend idle hours corresponding with someone interested in Dixie, Bird, Kenton, and George Shearing.

Don Read, 35 Odaal road, Bradford, Yorkshire, England. Wishes to correspond with American followers of the music of Kenton, Konitz, and Bird with the view of exchanging discs and tape recordings. Bob Haugsted, 2679 N. Hoyt avenue, El Monte, Calif. A guitar enthusiast who would like to exchange guitar records and ideas with someone also studying the same instrument.

Modernist

Bernard Cohen, P.O. Box 7681, Johannesburg, South Africa. Wishes to obtain American recordings by Bud Powell, Lennie Tristano, Al Haig, and other modern sides in exchange for English pressings of Ellington, Armstrong, Berigan, Hodges, and Jack Teagarden. Lists some very good sides.

Robert Lewis Stanley, 12 Alice street, Sydney, Australia. He wants to get in touch with some Swedish collectors interested in trading.

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What's On Wax

Jack Tracy Pat Harris George Hoefler

Basin Street Six

Farewell Blues
When It's Sleepy Time Down South
Basin Street Stomp
Margie
Tin Roof Blues
Lazy River
That's a Plenty
Maskralt Rumble

Album Rating: 7

George: Here is jazz from New Orleans played by contemporary Crescent city musicians in the tradition of the New Orleans Rhythm Kings of 30 years ago. The two young stars of this group, George Girard, trumpet, and Pete Fountain, clarinet, are showcased on all the sides with additional kicks coming from the piano work of Roy Zimmerman.

Pete's virtuosity is well illustrated on *Tin Roof*, while Girard impresses with his versions of *Sleepy Time* and *Lazy River*, both done in slow, lyrical style. Everybody drives in on *Basin Street Stomp*, an original by bassist Bunny Franks, who also opens the side with a novelty bass solo in a modern mode.

Joe Rotis, trombonist, adds drive to the ensembles and takes his share of solos. Charlie Duke's drums are heard in typical New Orleans two-beat including the cow bell, and wood blocks. The set is well balanced between fast numbers and several more melodic tunes. (Mercury LP MG 25111.)

Buddy Charles

7 *An Rerov*
6 *When It's Sleepy Time Down South*

Jack: Another in the current crop of young and upcoming singers, Charles has a fine rhythmic sense, a light but full voice, and a personable, compelling delivery. Though he's Muggsy Spanier's step-son, he doesn't need any family introduction to get work. He stands firmly on his own, vocally and show-wise.

Rerov is a Ray Bloch tune that is sung persuasively, gets bold support from Horace Henderson's band. That's Porter Kilbert on alto. This could easily catch on and be a big record for Mercury's new find. (Mercury 5766.)

Nat Cole

6 *A Weaver of Dreams*
6 *Wine, Women, and Song*

Pat: Though *Weaver*, a Jack Elliott-Victor Young tune, is right in the style of Nat's best ballads, we rather like the up-tempo side more. *Wine, etc.*, in praise of various Saturday night preoccupations, may hit as a novelty. It has no harpsichord, but the hi-hat pulses loudly and constantly, and gives it the sort of push that sends things straight over the record counters. Fine band arrangements on both sides, with *Weaver* being conducted by Les Baxter, and *Wine* by Harry Geller. (Capitol 1925.)

Sidney de Paris

Weary Blues
Moose March
A Good Man Is Hard to Find
Penama
When You Wore a Tulip
Please Don't Talk About Me

Album Rating: 8

Pat: This is a bit subdued compared to most of the Dixie being recorded and played at the mo-

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.

ment, but that happens to be one of its attractions. Though the boys (de Paris, trumpet; Jimmy Archey, trombone; Omer Simeon, clarinet; Robert Greene, piano; Pops Foster, bass, and Joseph Smith, drums) take it gently, each of these has a light, swinging quality which is most pleasant, and yet they make it strut, too.

Archey is the star of the band, in our estimation, and shines most brightly on *Good and Please*. He has a conception much like that of Chicago's Floyd O'Brien, and an execution that makes the sound crackle with a rare jazz heat and simmer in its implications. (Blue Note LP 7016.)

Al Donahue

7 *And Two Is Eight*
6 *Gypsy Magic*

Jack: *Eight* is a crisp though none-too-original jumper using the one, one-two, one-two-three gimmick that gains distinction from a swinging rhythm section, an excellent pianist who's heard at length, and a commendable muted trumpet solo. They take it out of the ordinary class and make it well worth a listen. The recording job is tops.

Gypsy Magic is a good ballad (for which the band adds strings) that's sung by a Miss Antonia. It's awfully well done. (Richtone 312.)

Helen Forrest

6 *Swingin' Down the Lane*
7 *Snowman*

Jack: I guess someone figured that with the success of a couple of Forrest imitators (Fran Warren and Toni Arden), they might as well bring back the genuine article and see what happens.

Something should, if Helen is singing this well these days. *Snowman* is tender and full and gets adventuresome support from Earle Hagen's orchestra, while *Swingin'* is up-tempo and maintains a good mood for the whole three minutes.

That "orchestral accompaniment" mentioned on the *Lane* side, incidentally, consists of a rhythm section. (MGM 11128.)

Stan Getz

8 *Potters Luck*
8 *Yvette*

Jack: Easily the best sides this reviewer has heard for some time, as Stan and confreres move feelingly and sometimes capriciously through two fresh and well-written lines.

Potters Luck, written by Horace Silver, pianist on the date, gets jumping immediately with some adroit work by drummer Roy Haynes, well-integrated ensemble, then Stan playing in quite wonderful fashion. He enters simply, al-

Piano Runs 'Remarkable Gamut'



New York—For the first time, an RCA Victor press release tells us, the multiple recording process is being applied to the piano. Not only to one piano, however, but to two! Pioneers in this venture are duo pianists Arthur Whittemore and Jack Lowe, above, whose recording of *Begin the Beguine* and *Third Street Rhumba* is reported (by the same release) to reproduce a "remarkable gamut of sounds."

most humorously, then ventures into some explorations which give you an idea of how competent and moving a saxist this guy really is.

Yvette, an up-tempo, also, whose changes are much like those of *Deep Purple*, has more first-rate Getz, a good Jimmy Raney guitar solo, though not up to his usually brilliant level, and a Silver piano contribution.

Thoroughly enjoyable fare. (Roost 538.)

LeRoy Holmes

3 *I'll See You in My Dreams*
3 *In a Persian Market*

Pat: This is a good record to contrast with the Billy May disc also reviewed in this issue. Though both Holmes and May are using skilled studio musicians and are playing music suitable for dancing, the approach—at least in these examples, is very different. These arrangements are lacking even the littlest part of life and originality. (MGM 11126.)

Lena Horne

The Lady Is a Tramp
Where or When
Love of My Life
I've Got the World on a String
'Deed I Do
Can't Help Lovin' That Man
Is It Always Like This?
Sometimes I'm Happy

Pat: Though Lena is, frankly, not as effective on records as she is in person, there are several things worth noting in this album. One is her similarity, and all to the good, to both Mildred Bailey and Billie Holiday, particularly on *World and Always*.

Sometimes is a really great piece of work, both as far as the accompanying trio (in one section, Lena has only the bass behind her) is concerned, and in Miss Horne's own singing. Luther Henderson plays piano on that number and is, presumably, also on the other small combo sides, *World* and *'Deed*. Lennie Hayton directs the full orchestra on the other numbers. *Lady, Where*, and *Can't* were taken from movie soundtracks, while the others were recorded in the more common manner. (MGM 72.)

Art Lund

4 *Be My Life's Companion*
6 *Business in Missouri*

Jack: No competition for Miss Clooney on *Companion*. Art's ro-

backward enough to sicken the musician.

Someone has drawn a delicate line and in hewing to it has come upon what should be a highly successful formula.

There's an unobtrusive vocal group called the Maytimers on *Sugar*, and a teasing smidgeon of modern tenor on both sides. (Capitol 1919.)

Buddy Morrow

6 *That Old Black Magic*
6 *The Way I Feel*

Jack: *Magic* is another cleanly-handled instrumental dance side from the Morrow crew, and though nothing startling occurs, Morrow's full-bodied, pretty trombone work falls easily on the ears.

Frankie Lester's frankly Sinatra style packs an intimate punch on the ballad backer. (Victor 47-4451.)

Ella Mae Morse

6 *The Blacksmith Blues*
6 *Love Me or Leave Me*

Jack: *Blacksmith* is a lively blues about a hip smithy who even has "the horses talking bo down the avenue." It's ingratiatingly done by Ella Mae, gets great band support from the studio group led by Nelson Riddle.

Love Me is also well done and the band again splendid, although the crack recording job is blemished by the over-loud pickup on the drummer. (Capitol 1922.)

Les Paul and Mary Ford

4 *Tiger Rag*
6 *Lonesome Old Town*

Pat: Les' guitar sounds, in its accustomed multiple state, like a calliope on *Tiger*. Sorry, but we just can't make that sort of thing. What he and Mary do on *Lonesome* is another story. It's also a memorable item, but the memory is a gentle one. (Capitol 1920.)

(Turn to Page 15)

Ralph Marterie

6 *Perdido*
6 *Tell Me Why*

Jack: *Perdido*, a workmanlike arrangement designed for dancing, gets impetus from a crackling trumpet section that provides some kicks. It's mostly ensemble, except for a few bars of the leader's trumpet, some alto, and piano.

The too-echoey recording job doesn't help.

Tell Me Why has a rich vocal from Chicagoan Bill Snary and some pretty Marterie trumpet. With the band just about set to go on the road as a steady thing, records like this can't possibly hurt it. (Mercury 5767.)

Billy May

6 *When I Take My Sugar to Tea*
6 *Charmaine*

Pat: May's band, with its solid two-beat rhythm and modernish section voicings is one of the best dance crews around. Here the arrangements allow for simply-phrased brass and reeds with an identifying sound which is not far enough from the standard dance band to startle the people, yet

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GUITAR CATALOG

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Bob Chester and his chief aide and detail assistant, trombonist Herb Winfield, have split in a huff . . . Charlie Shavers is going around asking pals to kick him. He was one of the writers of the big revival hit, *Undecided*, but sold out his rights several years ago . . . Rudy Cafarro, guitarist for Herbie Fields, is the daddy of twins.

George Hoefler has moved to New York, where his Colleen is press agenting Dave Garroway. They live at 30 Fifth avenue . . . George Auld, who made his recent Coral session with a borrowed horn (didn't take his own west with him), will be seen in the new Judy Holliday movie, *The Marrying Kind*. He has a bit part as a post-office worker . . . June Valli, the thrush, has signed with the Willard Alexander office.

Frankie Carle is getting itchy feet on the west coast to go on the road again with a new band . . . Dodie O'Neill's fifth grade youngster flunked his geography exam on New York state when he wrote that Yonkers is famous as the birthplace of Gene Krupa, who was born in Chicago . . . Joan Beller of Hollywood has said yes to Dick Gersh, Manhattan publicist.

Jay Cooper, alto, and Mort Kier, trumpet, of the Henry Busse orchestra are both lawyers, graduates of DePaul university and members of the Illinois bar. One band has solved its legal problems! . . . The Sandy Blocks, he's the bass player, expect their second heir later this year . . . Al Morgan has signed with Ray Muscarella, Tony Bennett's manager.

Bob Poole, NYC disc jockey, introduced Guy Mitchell and Tony Bennett as the top Leap Year eligibles of the music world. Tony won't be very eligible after his marriage early in February to Patricia Anne Beech of Mansfield, Ohio . . . Maro and Anahid Ajemian, sister piano and violin team, used jazzman Eddie Safranaki on bass for their Carnegie Hall recital a couple of weeks ago. Anahid is Mrs. George Avakian.

Zippers must be catching on!

Ray'll Have To Mush Along Alone



Chicago—Even 175-pound El Torro, Chicago's largest Great Dane, had to give up when confronted by the record-breaking 33-inch snowfall here. The dog, called El for short, didn't do much for band-leader Ray Pearl, above, in the matter of mushing along to the Aragon ballroom, where Pearl's band was then working. However, Ray's car is again on the move, and has taken him to the Muehlebach hotel in Kansas City, where he will be until Feb. 14. Then down to some Texas air bases, where he'll really escape that snow.

Larry Burns, a band leader until three years ago, has quit his pajama's button business to form his own trio . . . Ray Barron will manage Patti (Tennyson) Miles, pretty bass player, who has Arthur Anton, drums, and Ralph Martin, piano, in her newly formed trio . . . Bob Swan, WORL platter spinner in Boston, is building himself a 16-piece band.

Those Who Care Dept.—Bob Carter, JD pianist, and Frances Bent, secretary; Rudy Pesch, Buddy Morrow tenor, and Honey Nestor; Eddie Masters, Thornhill pianist, and Dorothy Ellis, who plays piano, too . . . George Wallington cut eight sides for a new label, Progressive, using Curly Russell and Max Roach . . . Roost has waxed Bobb Lucas, a Jimmy Daniels-type singer, backed by Jimmy Mundy and eight men.

His hit record, *Because Of You*, has made Tab Smith, veteran alto star, a hot property again. He played the Apollo in Harlem late in January . . . Since the Artie Shaw and Doris Dowling romance collapsed, the wags are predicting that Artie will turn his attention to the organization of an all-wife band!

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What's On Wax

(Jumped from Page 14)

Perez Prado

- 6 *Go, Go Mambo*
- 5 *Wild*

Jack: *Go, Go* isn't as fiercely communicative as some of the earlier Prado sides, but it does have some highlights, including a good tenor soloist and brilliant brass. Prado's in good grunting form, too.

Wild is a routine treatment of a fair ballad that's sung by big-voiced Johnny Hartman. He can't quite save it. (Victor 47-4433.)

Bob Savage

- 2 *My Downfall*
- 2 *Jungle*

Pat: In the introductory material which accompanies this first Savage disc, we learn that Bob is 6' 3" tall, weighs 180, has brown hair, hazel eyes and a contract with Eagle-Lion pictures. Nice as all this is, he still doesn't sing.

A baritone, he overrides his low notes, takes higher ones at top volume, performs various types of slurs (Sarah, Hibbler, Eckstine) in between. Is this Cap's answer to Johnnie Ray? (Capitol 1918.)

Billy Taylor

- 7 *Cu-Blu*
- 4 *Squeeze Me*

Pat: Taylor's tots work up a swinging little beat on *Cu-Blu*; Billy plays a few well-chosen notes in the right hand, and guitarist Mundell Lowe comes in for a spirited and satisfyingly full solo.

Squeeze was not as fortunate. After a Shearingesque opening, Taylor takes off after some already-garnered figures in the upper octaves. And the sample of Lowe is meager.

Others on these sides are bassist Earl May, drummer Jo Jones, and bongoiist Frank Colon, who is heard only on the first. (Roost 537.)

Jack Teagarden

- 1 *Mama and Daddy Land*
- 3 *Soft Lights*

Jack: It seems to us that when you can get Jack Teagarden to make a record date heading a band as potentially good as this (brother Charlie, Ray Bauduc, Marvin Ash, and Heinie Beau, among others), then have the group play background music for a couple of amateurish singers, you're doing a lot of persons a great injustice. Especially those that have to listen to the result.

Mama and Daddy Land is one of those sickeningly lachrymose tunes like *Daddy's Little Boy*. There's one especially interesting line about "sticky little fingers that tug at your heart."

To Helen Hutchinson falls the signal honor of rendering this gem. She has only one fault. She can't carry a tune.

For the record, Charlie T. gets a short solo on *Lights*, Jack is heard briefly on both sides. Wonder who roped him into this? (Omega 111.)

Jimmy Yancey Special

- The Yancey Special*
- Jimmy's Good Night Blues*
- Keep a Knockin'*
- Asenibly Call Boogie*
- Everlasting Blues*
- Barber Shop Rag*

Album Rating: 8

George: The above Yancey concert record was previously discussed in the *Beat* in the *Hot Box* column (Nov. 2, '51). The session was made a year ago in Chicago expressly for LP release by Frank and Julie Rose. It is now available through the services of John Steiner and Paramount records.

Sides are pressed on pure red vinyl and the reproduction is well nigh perfect. The titles of the sides as listed in the above column have all been revised, but those who heard Jimmy in his home will recall familiar melodies and musical creations so exclusively belonging to Yancey that mere titles mean little.

As stated before, this session was probably the best Yancey ever cut from a technical standpoint as well as from the artistic side. Notes with the LP were written by a young pupil of Jimmy's named Tom Harris in a well-done, unique manner. (Paramount LP CJS 101.)

REISSUES

Benny Goodman Trio

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

Jack: It's interesting to speculate what a major uproar, especially among musicians, these sides must have caused when they were first issued, some 16 and 17 years ago. The flashing technical skill of all three men, the warmth and humor and personality in their work, and the delicate intimacy they achieved must have had huge appeal. And probably disgruntled some of their elder brethren almost as much as the Tristanos and Parkers do today.

After nearly two decades, the sides still make grand listening, still make you realize what good musicians Goodman, Wilson, and Krupa are. They were then the young moderns of the day—all in their early 20s, all hungry, all possessing a great desire to play freshly and imaginatively and inventively.

You're probably quite familiar with most of the sides. Suffice it to say that they provide some

happy listening moments. (Victor WPT 26.)

Great Trumpet Artists

- Basin Street Blues* (Louis Armstrong)
- Frankie and Johnny* (Bunny Berigan)
- When the Saints Go Marching In* (Bunk Johnson)
- From Monday On* (Bix Beiderbecke)
- Swing Is Here* (Roy Eldridge)
- Anthropology* (Dizzy Gillespie)

Jack: Quite a heterogeneous collection of sides in this Victor Treasury series album.

Though none may be regarded as the best recorded solos of these six trumpet men, they're worthy examples of their styles.

The one side which has been unavailable for years, Krupa's *Swing Is Here* with Eldridge featured, also has Benny Goodman, Chu Berry, and others on it and proves quite interesting. Roy, despite the fact his style hadn't yet become completely defined (record was cut in 1936), shows a dynamic roughness that even then must have had other trumpet men running for cover.

That hot, jazzy tenor player on Berigan's *Frankie* is one George Auld, 18 years old at the time. Louis' famed chorus and scat vocal on *Basin Street* is here, too, as is Beiderbecke's inventive *From Monday On* solo.

And a most startling effect can be obtained, by the way, if you'll play Bunk Johnson's side first, immediately followed by *Anthropology*. As concise an explanation as we can suggest as to why such angry, vociferous arguments split jazz when the boppers first began gaining eminence. (Victor WPT 35.)

Jelly Roll Morton

- Original Jelly Roll Blues*
- Black Bottom Stomp*
- Ponchartrain Blues*
- Doctor Jazz*
- The Chant*
- Georgia Swing*

Pat: Although there are some nice moments in this collection of Jelly's Red Hot Peppers, we've heard far better elsewhere. As "Immortal Performances," these don't quite make the grade. For one reason, Morton takes solos of length and audibility only on *Bottom* and *Chant*, if you don't count the vocal on *Doctor*.

This last is the best selection in the album—a strutting, swaggering affair, with a great deal of charm. *Bottom* jumps, *Ponchartrain* spots some fine Bubber Miley trumpet, and *Georgia* gives Omer Simeon a chance to play great low register clarinet.

Others heard on these sides, which were recorded between 1926 and 1930, include George Mitchell, Kid Ory, Wilbur de Paris, and Eddie Barefield. (Victor WPT 32.)

Jam Sessions At Commodore

- Carnegie Drag*
- Carnegie Jump*
- Basin Street Blues*
- Oh, Katharine*
- A Good Man Is Hard to Find* (Four Parts)

George: The first two of the above sides were made at the first Commodore recording date in January, 1938. The next two were made in December, 1943, and the four sides of *Good Man* were cut in March, 1940. They all were (Turn to Page 18)

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Pease Praises Schooled Work Of Buddy Weed

By Sharon A. Pease

Chicago—America is still the land of opportunity where, notwithstanding our hardboiled commercialism, talent and ambition still receive recognition and acclaim. The popularity of Buddy Weed, prominent New York pianist-arranger-director-vocalist is an example of the eagerness of the American public to applaud genuine talent when it is backed by adequate schooling and persistent ambition.

Buddy is a staff pianist and conductor for the ABC network. His work is heard regularly on national radio and television programs emanating from New York. Weed's trio, featuring Buddy's unique arrangements, records regularly for MGM, and his solo stylings have been spotlighted in an album of the Columbia *Piano Moods* series.

N. Y. Study

Weed, a native of Ossining, N. Y., received his first musical instruction from his older sister. After two years under her tutelage, he continued with other local teachers. "Following graduation from high school I went to New York and spent two years studying harmony, theory, and arranging with Otto Cesana," Buddy recalls. "I



Buddy Weed

continued my studies with Herman Wasserman, who taught such well-known composers as George Gershwin, Johnny Green, and Ferde Grofe."

In the meantime Buddy met Jack Teagarden and began working in the Teagarden orchestra. Next came engagements with Teddy Powell and Charlie Spivak. In 1940 Weed began a two-year association with Paul Whiteman as pianist-arranger. During this period his piano solos were featured in the Gershwin numbers that characterize the Whiteman repertoire.

Buddy's professional career was

interrupted during the three years he spent with the army. Throughout this time he played with and arranged for various service groups.

Since returning to civilian status he has been associated with the American Broadcasting company and, as previously mentioned, is featured in many of their radio and television productions.

From Record

The accompanying style example is part of Buddy's modern solo arrangement of the perennial Edward B. Claypoole composition, *Ragging the Scale*. It was taken from the published arrangement based on Buddy's recorded solo rendition in the previously-mentioned Columbia album LP (CL 6160).

The melody is a fine piano solo adaptation of Claypoole's original. The fingering as marked has been well planned and will be helpful for those having difficulty with problems of this nature. The harmonic structure is an orchestral arranger's deduction with appealing instrumental voicing. The predominating balance starts as a treble factor, and where the trombone counter scale melody enters (measure nine of the chorus) a duo balance is obtained.

Buddy is a sparkling, well-schooled performer with a faultless technique. His performances are always inspiring and his work has placed him with America's contemporary musical leaders.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studios, Suite 619, Lyon & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

Capsule Comments

Dave Brubeck Quartet
Birdland, NYC

New York—After six postponements, the Brubeck bunch finally made it to New York. But it wasn't the particular team we'd hoped to hear. It lacked the compactness of the trio, and it didn't come within Miles (capital M) of the octet, both of which had led us, via Fantasy records, to look for something a little more exciting.

The Brubeckers at Birdland comprised alto and three rhythm—an almost impossible basis on which to found any truly noble sounds. Although it was obvious that here were four schooled, ambitious musicians, it was also implicit that the musicians had said "Well, here we are with an awkward instrumentation; let's see how many odd effects we can get out of it."

As a result, what were supposed to be effects merely sounded affected, and when the group tried a number like *Crazy Chris*, the record of which owed so much of its charm to the now-absent bassoon, we felt let down.

Regarding the quartet objectively (i.e. as if we had never heard the records) we find it one of the pleasanter things heard around Manhattan lately. Brubeck's piano, at times, built up cleverly and had the audience applauding. There were some lightly fuguesque ideas that reached their objective without straining too hard, and Paul Desmond's alto had some excellent moments.

Bull Ruther's bass and Herb Barman's drums kept the group swinging. In fact, although the group has neither the intellectual appeal of Tristano's nor the outright commerciality of Shearing's, there are moments when it swings more than either. And, *mirabile dictu*, the cats look as though they're enjoying their work! —len

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

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Herb group... the lectual... ne out- aring's... awings... irabile... though... -len

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Albert, Abby (Stork) NYC, ne Anthony, Ray (Stalder) NYC, Out 1/27, b; (Chase) St. Louis, 3/14-27, h Austin, Johnny (Wagner's) Philadelphia, b Averte, Dick (McCurdy) Evansville, Ind., h

Basil, Louis (Chicago) Chicago, t Ball, Curt (Cipango) Dallas, ne Benedict, Gardner (Beverly Hills) New- port, Ky., ne Benke, Tex (Chase) St. Louis, Out 1/28, h

Bergman, Eddie (Ambassador) L. A., h Broth, Ruma (Paradise) Chicago, b Bradshaw, Tiny (Celebrity) Providence, R. I., In 1/28, ne Brandon, Henry (Blackhawk) Chicago, r Brandwynne, Nat (Waldorf-Astoria) NYC, h

Breakin, Barnee (Shorham) Washington, D. C., h Busse, Henry (On Tour) Mc C

Carle, Frankie (On Tour) ABC Carpenter, Ike (On Tour) Mc C Castle, Lee (Roseland) NYC, h Cayler, Joy (Sherman's) San Diego, Out 1/29, ne; (NCO) Rapid City, S. D., 2/3-25, ne Cole, Bill (Pelham Heath) NYC, rh Conn, Irving (Savoy-Plaza) NYC, h Courtney, Del (St. Francis) San Fran- cisco, h

Dae, Arnie (Split Rock Lodge) Wilkes- Barre, Pa., h D'Amico, Nick (Roosevelt) NYC, h Davidson, Brian (Oriental) Chicago, ne Dawson, Len (6 O'Clock) Miami Beach, ne Denny, Earl (Benjamin Franklin) Phila- delphia, h Derwin, Hal (Biltmore) L. A., h Dierdorf, Emery (Carlton House) NYC, h DiPardo, Tony (Eddy's) Kansas City, r Donahue, Al (Adams) Phoenix, Out 2/6, h Drake, Charles (Officer's) Mustin Beach, Pensacola, Fla. Duke, Johnny (Monteleone) New Orleans, h Dumont, Oscar (Sunset Beach) Almones- seh, N. J., b Durso, Mike (Copacabana) NYC, ne

Ellington, Duke (Oasis) L. A., 3/7-18, ne Elliott, Baron (Carlton) Washington, D. C., h

Faith, Larry (Melody Hill) Chicago, b Farley, Dick (Black) Oklahoma City, h Farnon, Brian (Oriental) Chicago, t Ferguson, Danny (Washington-Youree) Shreveport, La., h Flo Rito, Ted (El Rancho) Las Vegas, h Foster, Chuck (Trion) Chicago, h Foy, Dick (Mapes) Reno, h

Golly, Cecil (Nicollet) Minneapolis, h Grant, Bob (Mayflower) Washington, D.C., h Gray, Chaucney (El Morocco) NYC, ne Guion, King (Rustic Cabin) Englewood, N. J., rh

Hampton, Lionel (On Tour) ABC Harps, Daryl (Wardman Park) Washing- ton, D. C., h Harrison, Casa (St. Paul) St. Paul, h Hayes, Carlton (Desert Inn) Las Vegas, h Hayes, Sherman (Blackstone) Chicago, h Herman, Woody (Oasis) L.A., In 1/29, ne Horton, Bob (Covered Wagon) Stratford, Pa., h Hugo, Victor (Shagure) Camden, N.J., ne Huston, Ted (Astor) NYC, h

Jacquet, Illinois (Birdland) NYC, 1/31-2/13, ne; (Blue Note) Chicago, 2/22-3/6, ne Jahna, Al (Thunderbird) Las Vegas, h Jerome, Henry (Edison) NYC, h Jurgens, Dick (Palladium) Hwd., b

Kelly, Claude (Drake) Canton, O., Out 1/30, ne; (Army Base) Puerto Rico, In 2/5 Kenton, Stan (Oasis) L.A., 2/25-3/9, ne Kerns, Jack (Governor) Jefferson City, Mo., Out 2/9, h

Lande, Jules (Ambassador) NYC, h Lawrence, Elliot (On Tour) ABC Lester, Dave (Latin Quarter) Boston, ne LeWinter, Dave (Ambassador) Chicago, h Lombardo, Guy (Roosevelt) NYC, Out 2/9, h Long, Johnny (Casa Loma) St. Louis, 1/29-2/9, b; (Peabody) Memphis, 2/11-24, h Lopez, Vincent (Taft) NYC, h

Martin, Bob (Bill & Harry's) Augusta, Ga., Out 3/7, ne Martin, Freddy (Edgewater Beach) Chi- cago, h; (Roosevelt) NYC, In 2/11, h McGray, Nicolas (Plaza) NYC, h McGrane, Don (Stalder) Boston, h McGrew, Bob (Casa Marina) Key West, Fla., h McLean, Jack (Hilton Manor) San Diego, h Morris, Skeets (Paddock) Richmond, Va., r

Nye, Jack (Roosevelt) L.A., h

Palmer, Jimmy (Lake) Springfield, Ill., ne Penrl, Roy (Muehlebach) Kansas City, Out 2/14, h; (Sheppard AFB) Wichita Falls, Texas, 2/19-25 Peirce, Dick (Thunderbird) Las Vegas, h Perrault, Claire (Southern Dinner) Hot Springs, Ark, r Petti, Emile (Versailles) NYC, ne Phillips, Teddy (Peabody) Memphis, h Pieper, Leo (Rice) Houston, In 2/1, h Pruden, Hal (Baker) Dallas, h

Reed, Tommy (Oh Henry) Chicago, h Reichman, Joe (Texas) Ft. Worth, h Reynolds, Tommy (New Yorker) NYC, h Riley, Jimmy (Grove) Vinton, La., ne Ruhl, Warney (Rice) Houston, Out 1/31, h

Sands, Carl (St. Anthony) San Antonio, h Saunders, Red (DeLisa) Chicago, ne Smith, Tab (Apollo) NYC, Out 1/31, t Snowden, Elmer (Colonial) Philadelphia, h Steele, Dick (Ciro's) Hwd., ne Still, Jack (Gloria's) Bridgeport, Conn., ne Sundy, Will (Van Orman) Ft. Wayne, Ind., h

Thornhill, Claude (On Tour) MCA Tucker, Orrin (Conrad Hilton) Chicago, h

Valdes, Miguelito (Saxony) Miami Beach, h Van, Arthur (Colonial) L.A., b Van, Garwood (Statler) Washington, D.C., h Vincent, Lee (Sans Souci) Wilkes-Barre, Pa., b

Waples, Budds (The Club) Birmingham, Ala., ne Welk, Lawrence (Aragon) Ocean Park, Calif., b Williams, Billy (Southern Mansion) Kansas City, ne Williams, Griff (Martini) Chicago, r Worth, Stanley (Pierre) NYC, h

Young, Sterling (El Rancho) Sacramento, Calif., b



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp.; (Joe Besser); 748 Fifth Avenue, NYC; AP—Allbrook-Pumprey, Richmond, Va.; SAC—General Artists Corp., 300 Bldg., NYC; JKA—Jack Kurtza Agency, 214 N. Gower Dr., Beverly Hills, Calif.; McC—McCormack Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 590 Madison Ave., NYC; MG—Moe Gale, 4 West 5th St., NYC; HFO—Harold F. Oley, 8841 Sunset Blvd., Hwd.; RMA—Reg Marshall Agency, 4471 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 10 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Oliver, Eddie (Mocambo) Hwd., ne O'Neal, Eddie (Palmer House) Chicago, h

Palmer, Jimmy (Lake) Springfield, Ill., ne Penrl, Roy (Muehlebach) Kansas City, Out 2/14, h; (Sheppard AFB) Wichita Falls, Texas, 2/19-25 Peirce, Dick (Thunderbird) Las Vegas, h Perrault, Claire (Southern Dinner) Hot Springs, Ark, r Petti, Emile (Versailles) NYC, ne Phillips, Teddy (Peabody) Memphis, h Pieper, Leo (Rice) Houston, In 2/1, h Pruden, Hal (Baker) Dallas, h

Reed, Tommy (Oh Henry) Chicago, h Reichman, Joe (Texas) Ft. Worth, h Reynolds, Tommy (New Yorker) NYC, h Riley, Jimmy (Grove) Vinton, La., ne Ruhl, Warney (Rice) Houston, Out 1/31, h

Sands, Carl (St. Anthony) San Antonio, h Saunders, Red (DeLisa) Chicago, ne Smith, Tab (Apollo) NYC, Out 1/31, t Snowden, Elmer (Colonial) Philadelphia, h Steele, Dick (Ciro's) Hwd., ne Still, Jack (Gloria's) Bridgeport, Conn., ne Sundy, Will (Van Orman) Ft. Wayne, Ind., h

Thornhill, Claude (On Tour) MCA Tucker, Orrin (Conrad Hilton) Chicago, h

Valdes, Miguelito (Saxony) Miami Beach, h Van, Arthur (Colonial) L.A., b Van, Garwood (Statler) Washington, D.C., h Vincent, Lee (Sans Souci) Wilkes-Barre, Pa., b

Waples, Budds (The Club) Birmingham, Ala., ne Welk, Lawrence (Aragon) Ocean Park, Calif., b Williams, Billy (Southern Mansion) Kansas City, ne Williams, Griff (Martini) Chicago, r Worth, Stanley (Pierre) NYC, h

Young, Sterling (El Rancho) Sacramento, Calif., b

Beneke And His Cohorts Confer



New York—If something goes wrong with the Tex Beneke band, quite likely someone shown above will have had a finger in the muddling. However, if, as seems more likely, the band continues happily on its pleasant way, plaudits to all are in order. From left to right are: John O'Leary, once Glenn Miller's road manager and then the same for Tex, now in charge of the Beneke band's New York office; Jack Katz, attorney for Beneke; Marguerite Beneke, Tex' wife; the saxophonist himself; Dick Gabbe and Sam Lutz, of Gabbe, Lutz, and Heller, who recently took over management chores for the band. Photo was snapped at the Rustic Cabin in Englewood Cliffs, N. J.

Coco & Combo (Orchid) Springfield, Ill., ne Cooper, Prince (Avenue) Chicago, ne Comopolians (Mickey's Pit) Chicago, ne Cozzo Trio, Joe (Lighthouse) Hermosa Beach, Calif., ne

Daeto (China Pheasant) Seattle, ne Damone Trio, Frank (Hickory House) NYC, ne Davenport Trio, Bob (Woodland) Havana, Ill., ne Davis, Bill (Birdland) NYC, 1/31-2/20, ne Davis, Tiny (Casino) Albany, N. Y., Out 2/8, ne Dawler, Wild Bill (Condor's) NYC, ne Deo, Trio, Johnny (Big Top) Elizabeth, N. J., ne Dennis, Mort (Statler) St. Louis, h Deuces Wild (Midway) Pittsburgh, cl Deverette, Art (Bellver) Kansas City, h Dial, Harry (Small's) NYC, h Dobbs, Danny (Gussie's) Chicago, ne Downs Trio, Evelyn (Vanity Fair) Brook- lyn, N. Y., ne Dossier Boys (Beritz) Chicago, cl Duffy, George (Skyway) Cleveland, cl Duka Trio, Sammy (Meyers) Dearborn, Mich., cl

Eddie & Rack (Blue Angel) NYC, ne Eaton, Johnny (Claudia) Chebire, Conn., ne Erwin, PeeWee (Nick's) NYC, ne Evans, Doc (Jazz Lid) Chicago, ne

Fay's Krazy Kats, Rick (Red Barn) Sac- ramento, Calif., ne Fidler, Lou (Larry Potter's) L. A., ne Fields Trio, Eugene (Bon Soir) NYC, ne Fields, Herbie (Silhouette) Chicago, ne Four Brothers (Plewacki Post) Buffalo, ne Franklin, Marty (Airport) Brooklyn, N. Y., ne

Gallard, Slim (Blue Note) Chicago, 3/7-4/3, ne Garrett, Duke (Sportsman's) Newport, Ky., ne Gertrude-Neil Duo (Lampighter) Danville, Ill., ne Gibson's Red Caps, Steve (Copa City) Miami Beach, ne Gifford Trio, Dave (Chapel Inn) Pitts- burgh, ne Gilbert, Jerry (Elma) Excelsior Springs, Mo., h Gold, Sanford (Teddy's) NYC, ne Gordon, Dexter (150 Club) San Francisco, ne Grauso Trio, Joe (Three Deuces) NYC, ne

Harding & Moss Trio (Ringling) Sarasota, Fla., h Harlan Trio, Lea (Biltmore) Ft. Meyers, Fla., h Harmonaires (Park Inn) Roselle Park, N. J., cl Henderson, Horace (Strand) Chicago, h Herman, Lenny (Essex) Newark, Out 2/28, h Hines, Earl (Blue Note) Chicago, In 2/8, ne Hodges, Earl (Town Crest) NYC, ne Holmes, Alan (Astor) NYC, h Hopkins, Claude (Cafe Society) NYC, ne Hucksters (Frolics) Omaha, ne Hunt, PeeWee (Angelo's) Omaha, Out 1/28, ne; (Chase) St. Louis, In 2/1, h

Ingle, Red (Zanzabar) Denver, 1/28-2/3, ne Kaminsky, Max (Le Jazz) NYC, ne

Kaye Trio, Mary (Copa City) Miami Beach, ne Kaye Trio, Georgie (Dimit) Richmond Hill, L. I., cl Kral, Roy & Cain, Jackie (Copa) Chicago, Out 2/3, ne Kelly, Jack (St. Regis) NYC, b Kendis, Sonny (Little Club) NYC, ne Kent, Michael (Biltmore) NYC, h

Lamare, Nappy (Sardi's) L. A., ne Lane, Johnny (1111 Club) Chicago, ne Larkins Trio, Ellis (Blue Angel) NYC, ne Latinaires (Mocambo) Hwd., ne Lee, Vieky (Dixie) Wilson, N. G., b Lewis, George (El Morocco) New Orleans, ne Los Nortenos (Colony) Omaha, ne

Mahon Quartet, Jack (Casa Loma) Pitts- burgh, ne Mallard, Sax (Crown Propeller) Chicago, ne Manone, Winky (Bamboo) Hwd., ne Marsala, Marty (Hangover) San Fran- cisco, ne Martin, Jack (Thunderbird) Las Vegas, h Masters' Dream-Aires, Viek (Sundown) Phoenix, ne McCauley Trio, Pat (William Penn) Pitts- burgh, h McCune, Bill (Village Barn) NYC ne Meade Foursome, Miti (Seven Seas) An- chorage, Alaska, Out 7/28, ne Melis Trio, Joe (Park Sheraton) NYC, h Middleman, Herman (Carousel) Pitts- burgh, ne Mole, Miff (Jazz Ltd.) Chicago, ne Monte, Mark (Plaza) NYC, h Morrison Quintet, Charlie (Melody) Har- riarsburg, Pa., ne Munro, Hal (Omar) Chicago, b

Nichols, Red (Mike Lyman's) L. A., ne Nilda and Jerry (Palumbo's) Philadelphia, 1/31-2/18, ne; (Officer's) Bolling Field, D. C., In 2/18, ne Norvas' Upstarts, Bill (Versailles) NYC, ne

Norvo, Red (Embers) NYC, ne Novelaires (Lotus) Birmingham, Ala., ne O'Brien & Evans (Glen Schmidt's) New- port, Ky., r Ory, Kid (Beverly Cavern) Hwd., ne

Pagna Quintet, Sonny (Fort Pitt) Pitts- burgh, h Palmer Quartet, Jack (Iceland) NYC, r Paris Trio, Norman (Ruban Bleu) NYC, ne Pastels (Cain's Surf) Boston, ne Perry, Ron (Beverly Hills) Beverly Hills, Calif., h Peterson Trio, Oscar (Black Hawk) San Francisco, 2/19-3/3, ne Pinkard, Bill (Jimmie's Palm Garden) Chicago, ne Pope Trio, Melba (Pt. Starns) Anchorage, Alaska, ne Powell Trio, Henry (Flamingo) Wichita, Kan., ne Prima, Leon (500 Club) New Orleans, ne Pringle, Gene (Duluth) Duluth, h

Rainbeaux Trio (Maridor) Framingham, Mass., ne Ram, Buck (Tail Spin) Hwd., ne Ramos, Bobby (Ciro's) L. A., ne Ranch, Harry (Rice) Houston, Out 2/6, h Reo, Payson (Stork) NYC, ne Rico Serenaders (Key) Ft. Lauderdale, Fla., Out 2/9, ne

Rian's Blonde Tones (The Inn) Valpe- rano, Fla., h Rist Bros. Trio (Desert Inn) Las Vegas, h Rizzo, Bill (Gussie's Kentucky) Chicago, ne

Rollins, Tico (Roosevelt) L. A., h Rollini, Adrian (New Yorker) NYC, h Ronalds Bros. (Wayside) Springfield, Mass., Out 2/2, ne; (Wayne) Washing- ton, D. C., 2/4-8/2, ne Roters, Ralph (Ambassador) Chicago, h Roth Trio, Don (President) Kansas City, h Runsey, Howard (Lighthouse) Hermosa Beach, Calif., ne Ryan, Eddie (Moe's Main St.) Cleveland, ne

Schenk, Frankie (Club 26) Atlanta, Ga., ne Sobey, Bob (Victor & Roxie's) San Fran- cisco, ne Shearing, George (Blue Note) Chicago, 1/25-2/7, ne; (El Rancho) Las Vegas, 4/25, h; (Black Hawk) San Francisco, 4/17-30, ne Silhouettes (Esquire) Dayton, O., Out 2/4, cl Slack Trio, Freddie (Encore) Hwd., ne Smith Trio, Johnny (Albert) NYC, ne Smith, Stuff (Booker T. Washington) San Francisco, h Soft Winds (La Vie en Rose) NYC, ne South, Eddie (Airliner) Chicago, ne Spanier, Muggsy (Blue Note) Chicago, Out 1/24; (Colonial) Toronto, 2/4-17, ne Sparr, Paul (Drake) Chicago, h Stacy, Jess (Hangover) L. A., ne Stylata (Otto's) Troy, N. Y., ne

Teagarden, Jack (Royal Room) Hwd., ne Three Flames (Bon Soir) NYC, ne Three Strings (Blue Note) Chicago, ne Tierney Trio, Wilma (Green Frog) Lake Charles, La., ne Tobin, Bill (Colonial) Pittsburgh, h Trimmick, Don (Roosevelt) Pittsburgh, h Trio Clor (Vic's) Minneapolis, ne Troup Trio, Bobby (Cafema) Hwd., ne Tucker, Jimmy (Broadway) Colorado Springs, h Turnmizers (Theater) Oakland, Calif., Out 1/29, ne Two Beaux and a Peep (Chi-Chi) Oak- land, Calif., ne

Van Trio, Bob (Red Barn) Medford, Ore., ne Velvetones (Chicagoan) Chicago, h Ventura, Ben (Emil) Mt. Ephraim, N. J., ne Venuti, Joe (Surf) L. A., ne Victor Trio, Bob (Post Time) Chicago, ne Vincent, Bob (Stage) Chicago, cl Vesely, Ted (Tom-Tom) L. A., ne

Weavers (Stardust) Cleveland, 1/24-2/8, ne; (Rendezvous) Philadelphia, 2/20-28, ne; (Blue Note) Chicago, 3/21-4/3, ne Washington, Booker (Bos Hive) Chicago, ne Wiggins, Eddie (Band Box) Chicago, ne White Trio, Hal (Mc Royale) Montreal, h White, Johnny (Surf) L. A., ne Williams, Clarence (Village Vanguard) NYC, ne Willis Trio, Dave (Palomino) Cheyenne, Wyo., ne Wilshire, Teacho (Parkville) Brooklyn, N. Y., ne Wink Trio, Bill (Nouveau) NYC, ne Wood Trio, Mary (Music Box) Palm Beach, Fla., ne

Yared, Sol (Metropole) NYC, ne Yankovic, Frankie (Showboat) Lorain, Ohio, 1/25-2/4, ne York, Frank (Sherman) Chicago, h

Combos

Airline Trio (Dixie) NYC, Out 6/23, h Alibia (Flame) Duluth, ne Allen's Interludes, Johnny (Stardust) Phila- delphia, cl Alley, Vernon (Black Hawk) San Fran- cisco, ne Alvin, Danny (Helsing's) Chicago, ne Arvey, Jimmy (Jimmy Ryan's) NYC, ne Arcen Quartet, Ben (Leland) Aurora, Ill., h Armstrong, Louis (Palomar) Seattle, Out 1/27, cl; (Palomar) Vancouver, B. C., 1/28-2/10, ne Asunto, Frank (Famous Door) New Or- leans, ne

Bachelors of Note (Buchhorn) Rockford, Ill., cl Blue Two (Horizon) Great Falls, Mont., ne Barbarin, Paul (Mardi Gras) New Or- leans, ne Bari Trio, Gene (Biltmore) L. A., h Barry, Norman (Phil-Mar) Baltimore, cl Bari of Music (Brass Rail) Chicago, cl Bartones (Glass Bar) Hoboken, N. J., cl Basin St. @ (Lenfant's) New Orleans, ne Bennett Trio, Bill (Blackstone) Chicago, h Big Three Trio (Brass Rail) Chicago, cl Billings Trio, Bernie (Knotty Pine) Lank- ership, Calif., ne Bliss, Nicky (Ye Olde Cellar) Chicago, r Blue Note Trio (Wyoming) Detroit, cl Bonano, Sharkey (Roosevelt) New Orleans, h Bristol Trio, Joe (Felling's) Elizabeth, N. J., ne Browne, Abbey (Charley Foy's) L. A., ne Browne, Hillard (Bagdad) Chicago, ne Brubeck, Dave (Lindsay's) Cleveland, Out 1/27, ne Bushkin, Joe (Embers) NYC, ne Butler Trio, Billy (Zanzibar) Philadelphia, ne Bynak, Georg (Zebra) Scranton, Pa., ne

Caceres, Emilio (Continental) Hwd., ne Cannon, Don (Trading Post) Houston, pc Cardillo, Bobby (Monza Carlo) Pittsburgh, ne Cawley, Bob (Bachelor) Dallas, ne Celesta, Papa (Paddock) New Orleans, ne Chaloff, Serge (Previews) Chicago, ne Chandler, Billy (Helsing's) Chicago, ne Chieta, Don (Ches Paree) Chicago, ne Clayton, Buck (Lou Terras's) NYC, ne Clipperton (Del Mar) Sault Ste. Marie, Mich., h Cobb, Arnett (Birdland) NYC, Out 1/30, ne

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Diz Strikes Happy Compromise Between Jazz, Commercialism

New York—Dizzy Gillespie has become a standard favorite at Birdland. This is not remarkable, since the same thing might just as easily happen to Les Paul or, perish forbid, Maynard Ferguson. What is remarkable is that Diz has achieved

this modest but consistent success by striking as happy a compromise as one could wish between musical and commercial considerations.

Dizzy's band is musical. In its best moments, playing charming riff tunes like *Birks Works*, it swings beautifully, lightly, and Diz has been blowing some of the finest horn we've heard from him in years. Milt Jackson's vibrant solo work and Bill Graham's baritone sax are potent assets, too.

Economy

Dizzy's band is economical. He gets so much out of this setup that you do a double-take when you're reminded it's only a quintet. There is no regular pianist, Jackson, Graham, and Diz himself all double on piano, and of course Diz adds many Cuban percussion sounds when required.

Dizzy's band is funny. Since jazz does not live in a vacuum but is part of the great field known as entertainment, we find nothing offensive about the fact that bop vocalist Joe Carroll is a great laugh-getter. While his singing seldom achieves the stature of Leo Watson, who was obviously his early idol, Joe's sense of humor blends perfectly with that of the leader.

Fun, Too

If you don't hear them too many times, Dizzy's announcements are funny, too. He dedicates *The Nearness of You* to the Lifebuoy com-

pany and sometimes opens a set by apologizing for being late—"the Ku Klux Klan was giving a benefit for the Jewish Welfare Society at the Harlem YMCA, so we're lucky to be here at all."

After all the headaches Dizzy went through with his big bands, it's nice to see him making it with this combo in several ways: he's making pretty good music and pretty good money, and making a lot of customers happy too.

Bob Wilber

(Jumped from Page 7)

Tristano school is the most important force in present day jazz. "It's the best place," he says, "for a musician to develop his ability to improvise, to develop his potentialities for originality. There's a continually fertile exchange of ideas

Mettome Leaves Herd For Fields

Chicago—Doug Mettome, lead trumpeter in Woody Herman's band for more than a year, has left the Herd to rejoin Herbie Field's combo at the Silhouette club here. In addition to this change in the Fields personnel, it is rumored that Frank Rosolino will replace Bob Burgess on trombone. Guitarist Ronnie Singer has taken over for veteran Fieldsman Rudy Cafaro, who left to stay around New York with his wife and a new set of twins.

Remaining in the group are drummer Guy Viveros, pianist Joe Black, and bassist Jimmy Aton. The outfit will stay at the Silhouette indefinitely.

Band Routes

(Jumped from Page 17)

- Mossman, Ted (Desert Inn) Las Vegas, h
- Page, Patti (Ambassador) L. A., h
- Raeburn, Betty (Feeling's) Elizabeth, N.J., h
- Reed, Lucille (Streamliner) Chicago, h
- Richard, George (Kay-El) Chicago, cl
- Rio, Ray (Harry's) New Bedford, Mass., cl
- Robie, Chet (Sherman) Chicago, h
- Sacco, Tony (Southern) Columbus, Ohio, h
- Smith, Eugene (Hi-Hat) Boston, h
- Soper, Tut (Stairway to the Stars) Chicago, h
- Southern, Jeri (Esquire) Dayton, Ohio, h
- Strand, Les (Streamliner) Chicago, h
- Strand, George (Showboat) Rock Island, Ill., h
- Sutton, Ralph (Condon's) NYC, h
- Tucker, Sophie (Baker) Dallas, Oct 1/27, h
- Tubin, Shirley (Seneen) Rochester, N.Y., h
- Vaughan, Sarah (Rendezvous) Philadel-
phia, In 2-29, h
- Walter, Cy (Albert) NYC, h
- Williams, Joe (DeLisa) Chicago, h
- Winters, Jeri (Dubonnet) Chicago, cl
- Wittwer, Johnny (Hangover) San Fran-
cisco, h

among the musicians in a friendly, non-competitive atmosphere.

"The guiding principle of teaching is the development of the ear, because finger technique, tone, and similar essentials are useless in improvisation if the ear is dormant.

"Through analysis and practice, the Tristano student becomes familiar with an infinite number of rhythmic, harmonic, and melodic possibilities so that he has the greatest variety of material to draw from when improvising."

Other Studies

Aside from his hours at the Tristano school, Bob is also studying with Peanuts Hucko to perfect his tone and embouchure and almost every afternoon will find him alone at Eddie Condon's with his horn and a metronome.

In the midst of this constantly stimulating activity, Wilber is unimpressed with the critiques from former admirers who accuse him of abandoning Dixieland for the "intellectualized aridity" of modern jazz. His answer is a classic statement on the subject:

"Listeners of this kind are confusing the feeling the music evokes in the listener with the emotions expressed by the performer through his playing. The easier it is for the listener to comprehend the melodic, rhythmic, harmonic, and tonal aspects of any music, the easier it will be for him to get an emotional impact from it. (E.g. *Tennessee Waltz* as opposed to a Bartok quartet.)"

More to Hear

"Modern jazz requires much more listening to 'get with it' for the average listener than Dixieland, because he is not as familiar with the techniques employed. He has heard the harmonics and melodies used in Dixieland in popular music for the last 30 years or more, so naturally he is well acquainted with them.

"There is plenty of emotional impact to be gotten from Parker, Tristano, etc., if the listener will allow himself to become as familiar with the techniques employed as he is with the techniques of Dixieland."

Wilber, while answering his

critics, is, however, concerned that his emphasis on modern jazz in his own work not be misconstrued as any lessening of his respect for authentic, non-imitative New Orleans music.

They Were Moderns

"Those musicians," he points out, "who were the pioneers and important contributors during the height of New Orleans jazz—Bechet, Ory, Foster, Simeon, etc.—were 'the modern jazz' musicians in their youth. They experimented with new ideas and techniques; they did not imitate what had been done before them.

"These musicians and others still have this approach. Therefore, their music is as vital and 'modern' as ever. The same holds true for any jazz style.

"For example, the continued vitality of Hackett, Freeman, Clayton, Ellington. Whether a musician plays in contemporary or older idioms is unimportant compared to his creative approach and originality. Parker and Tristano imitators are no more valid than Beiderbecke or Dodds imitators. But, of course, imitation is not the same as influence."

Honest

Wilber is practical and honest about his own goals in music. "I'd like to develop sufficient technique to be able to play radio, TV, commercial jobs if necessary in order to make a living. In this position, when I play jazz, I won't be compelled to make commercial compromises.

"I have no plans about forming a band. Uncle Sam will probably have something to say about me in the near future. In any case, I have no way of telling how long I'll want to study at the Tristano school.

"As to the type of group I would like to have or play in, I prefer small bands because there is more chance for improvisation. I've thought some about the advisability of adding to the instruments generally used in jazz.

Far to Go

"Though the instruments which up to now have been considered apposite to jazz do seem more flexible and better suited for projecting individuality than flutes, bassoons, oboes, violins and the like, who knows? There is still a tremendous lot of territory to be explored in jazz."

And there is no doubt that one of the most creatively original and uncompromising explorers will be Bob Wilber, who will never be accused of preferring financial security to musical sterility.

Record Reviews

(Jumped from Page 15)

originally released on 12-inch Commodore discs.

This set brings together for about an hour's uninterrupted listening a jam session featuring most of the stars who built Commodore's fine jazz catalog. They were made when Milt Gabler and Eddie Condon were pioneering an all-jazz label.

The *Carnegie* tunes are credited to Jess Stacy, Bud Freeman, and Eddie Condon, but are strictly on-the-spot improvisations. *Katharina* is one of the best sides in the Commodore lists, featuring some fine Max Kaminsky, Joe Bushkin, and one of the rare instances where Big Sid Catlett takes off.

The 20 minutes or so of working over *Good Man* is the kind of thing it was hard to handle on 78 but together in one playing it bears close listening as some fine jazz happens, with Muggsy, Maxie, PeeWee, Freeman, Mole, and Stacy all involved. (Commodore LP DL 30006.)

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Evolution Of Jazz

by J. Lee Anderson

... men of greater historical importance ...

... the Petit ability to turn up missing ...

... "you couldn't tell them apart" ...

The name of cornetist Buddy Petit is still circulated by numerous of the New Orleans veterans, but little of the resultant evaluation of this musician has been recorded. Since Petit's career was relatively brief and most of his activities were centered in or around the city of his birth, his name has been forgotten in favor of men of greater historical importance. Trumpeter Lee Collins thinks that Buddy was "about the age of Sidney Bechet or Jimmy Noone," which would establish the date of his birth somewhere between 1895 and 1898. Buddy, whose real name was Crawford, was raised by the family of Joseph Petit, sometime valve trombonist and leader of the celebrated Olympia band. From 1910 to 1914 Petit was employed by the Empire rice mill and also studied cornet with one of the titans of New Orleans music, Bunk Johnson. In the years that followed, Petit played with the brass bands and also led his own small dance orchestra. By all accounts, he was undoubtedly one of the most unreliable characters ever to pick up a horn. In addition to supporting several grog shops, Buddy had the rather annoying habit of accepting deposits for several jobs on the same evening, a failing that won him few friends among dance hall proprietors. Upon at least one occasion, an irate promoter, obviously familiar with the Petit ability to turn up missing, had the cornetist arrested and delivered to his place of employment only in time to play the dance. Petit and Frankie Dusen arrived in Los Angeles in 1917 to join Jelly Roll Morton. The boys must have really added the New Orleans flavor to the band for Dink Johnson recalls a dance at an L.A. auditorium when Jelly's gung was so hot that the boys sent the other bands home. The boys from the Crescent city didn't linger in California, however. Their quaint habit of eating on the stand plus other "back home" customs brought about a good deal of razzing and was one of the factors that strengthened Petit's decision to return south. During the early 1920s Buddy worked in Texas with a band that included a pianist known as Lazy Daddy, but was later replaced by Bunk Johnson while the band was working in Galveston. Although he never recorded and died relatively young, a number of legends yet survive Buddy Petit. According to the oldtimers, Buddy once carved Louis Armstrong "down to the bricks" and was certainly a musician of superior ability. Clarinetist George Lewis once stated that Petit's similarity to Bunk Johnson was such that "you couldn't tell them apart," as high a recommendation as could be passed along. Petit died in mid-1931. His funeral was one of the more distinguished New Orleans functions with his old friend and admirer, Louis Armstrong, in attendance as one of the pall bearers.

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Swingin' The Golden Gate Country's Minor League Orks Stink, Says Gleason

By RALPH J. GLEASON

San Francisco—This is being written while the memory of New Year's Eve is still etched sharply in the mind. I don't know what you did New Year's Eve, but what I did was to stay home and listen to the radio. Remember back in the '30s and even way into the '40s when that used to be a big boom? Pick up the bands all over the country. Big thing. Sounded great. That was then. This New Year's Eve I listened to bands in New York, two cities in Canada, St. Louis, Chicago, Denver, and a couple of other places I'd rather forget.

Reached Conclusion

And you know what? I came to the conclusion that one of the big things wrong with the music business is the minor league bands. They stink.

Not all of them, I know, but you would think a network could put together a few hours of decent music, wouldn't you?

Little Inspiration

Yet all I heard was a string of sad hotel bands of the worst type, leaders who should be arrested for singing, featured vocalists who couldn't win an amateur contest, and a batch of gags that gagged.

One band (let's be kind and not say which one, for once) was trying. Or at least some of its men were trying. But, brother, I guarantee you can pick up 11 kids around any major campus who could out drum them.

Granted there wasn't a Woody Herman, Tex Beneke, or Benny

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Patti Andrews Marries Pianist

Hollywood—Wally Weascher, pianist for the Andrews Sisters for many years, was married here on Christmas day to sister Patti. Ceremony was performed at sister La Verne's home in West Los Angeles.

Patti was formerly married to agent Marty Melcher, now the husband of Doris Day.

ade) materializes and interferes. Chuck Travis and Johnny Capola working out plans for a big band, one of the first to start around here since the short-lived Billy Shuart venture of a couple of years ago... Stuff Smith cut out of the Say When after a couple of weeks and is now leading his own trio at the Booker T. Washington hotel. Connie Jordan, Blinky Allen, and Leomine Gray remain at the club which, oddly enough, still features a great big pic of Harry the (long gone) Hipster outside... When Doc Dougherty brought back Marty Marsala's band to the Hangover after Louis Armstrong's one-week gig, the group had Al Jenkins on trombone; Nick Pellica, drums, and Lee Countryman, piano. Johnny Wittwer took over the intermission riffs from Wally Rose, who went back to teaching.

The Vernon Alley group switched from the Mardi Gras to the Black Hawk in January following Vido Musso... At prestimate at least two local spots, the Black Hawk and Fack's, were trying to induce Betty Bennett to return to San Francisco for another engagement. Fack's has the Emanon trio there now, with Travis Warren on piano... The Firehouse Five Plus Two loaded the Palo Alto High school gym when it played there in December. Part of the group was delayed by transportation difficulties and the show got off late. Their one-acter at the Hangover Club was nothing short of sensational. Door tab alone brought in over a grand, and there were lines outside in both directions most of the night. Incidentally, there may be a personnel change upcoming in the group which would be rather startling news in Dixieland.

Louis Armstrong played a one-acter in Richmond in front of his Hangover gig and another right after it. Later was a concert at the Berkeley High school auditorium sponsored by the University's folk music committee... Gisèle MacKenzie, Capitol thrush, made a tour of deejays here... There's a possibility the Eddie Lawrence group may go into Fack's.

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New Film Covers Jazz History In 12 Full Minutes



Los Angeles—"Jazz," says the narrator when this shot is seen in a UCLA-student-made film on the subject, "is the sound of the human voice."



The movie was written and directed by Denis Sanders, above. Technical advisor Nesuhi Ertegun helped choose the discs dubbed in as backgrounds and film underscore.



After the Civil War, the film points out, the originators of jazz were able to pick up various instruments which, lacking formal instruction, they played as they sang, thus developing the "jazz sound." Clarinet would probably not have been the modern style used by student actor here.



The 16-mm documentary, *Introduction to Jazz*, was produced by the film division of UCLA's Department of Theater Arts. Students served as actors as well as in technical capaci-

ties connected with the project. As the development of jazz had to be covered in a 12-minute span, the story ends in the mid-'20s, when jazz started to spread out over the coun-

try. Read more on this unusual film in Charles Erge's *Movie Music* column in this issue. Photo above was taken "on location" for the filming of a brass band sequence.

WINCHELL IN DENVER
Winchell A Liar: Jo Bake

DOWN BEAT



TV ✓
**Kenton Men
Threaten
Walkout**

(See Page 1)



**Krupa
Re-Forms
His Trio**

(See Page 3)



**Bouquet To
Earl Hines**

(See Page 2)



On The Cover
**Les Brown,
Doris Day**

The 16-mm documentary, *Introduction to Jazz*, was produced by the film division of UCLA's Department of Theater Arts. Students served as actors as well as its technical capaci-

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