

# Now Anthony Is Stealing Styles From The Living, Screams Gastel

By LEONARD FEATHER

New York—When a bandleader who has only been in the business three months acquires imitators, that's news. And that's what happened here last month, according to informed sources, with Billy May in the first role and Ray Anthony in the second.

Carlos Gastel, monumental manager of the mountainous May, let out a yell that could be heard from his Hollywood hilltop home clear to the Capitol offices in Manhattan when he learned that Ray Anthony had cut a date featuring some May-type arrangements, slurring sax and all, and for the same record company yet.

## From Living, Too?

"It isn't bad enough he had to steal styles from the dead," belated Carlos as he blew his magnificent top, "now he has to steal from the living!"

The offending sides were *Singin' in the Rain* and *I Let a Song Go Out of My Heart*. They may be released by the time you read this. Nobody at Capitol granted us permission to hear them, but earwitnesses confirmed that there was an unmistakable attempt to duplicate the reed sounds that, in the last couple of months, have become closely identified with Mr. May.

## By The Fox

Anthony's arrangements were written by George Williams, also known as The Fox. Asked what was the point of using the same style on the same label, The Fox replied: "That's what I couldn't understand. I was only following instructions—I just do what Ray wants."

"But frankly," he added quickly, "I wouldn't call it a Billy May style. I always did write that way—I was doing it 10 years ago, when I wrote for Lunceford and Sonny Dunham."

The Fox added that Anthony, who hitherto had been considered primarily as a Glenn Miller emulator, planned to record a session very shortly "in the Benny Goodman style."

## Puzzled

Checking with Ray himself at the Statler hotel, we were greeted with an indignant reaction to the suggestion that he might have been celebrating May Day. "Are those sides supposed to sound like Billy May?" he said, puzzled. "Those exaggerated slurs in the sax—is that what they call the Billy May style?"

"Why don't you go up to Capitol and listen to the sides? It's the Lunceford style. Who's so excited about all this? Do you think Capitol would let me do a thing like that? Anyway, I'm trying to build a hit, not take anybody's style."

The long distance wires are still buzzing, Billy is building his band for an imminent road tour, and several sides by both bands are

## Hines Lines Up All-Star Combo

New York—Earl Hines will have an all-star sextet with him when he opens tonight, Feb. 8, at the Blue Note in Chicago.

Hines was recently in New York lining up the group, which at present-time had Jonah Jones, trumpet; Benny Green, trombone; Sol Yaged, clarinet; Tommy Potter, bass, and Art Blakey on drums.

Etta Jones, who once sang with Barney Bigard's combo and also made a number of records for Victor, will also be featured with Hines.

## Grayco To Mercury

Hollywood—Helen Grayco (Mrs. Spike Jones) has signed to record for Mercury as a solo attraction. She was to cut her first sides under new pact (she was formerly with London) latter part of January.

now being scheduled for release. The public usually has the final word, and that's the way it will be in the foray of Ray vs. May.

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## Pettiford Is Sent Home From Korea After Brawl On Plane

By RALPH J. GLEASON

San Francisco—Oscar Pettiford, back in the United States after a 15,000-mile USO tour to Korea and Japan in which his bass was pierced by sniper fire while the band was performing behind the front lines, revealed a sad story of discipline.

In Okinawa on Jan. 7, at the conclusion of a six-day tour of that island during which the band played two shows a day, Pettiford was relieved of his leadership of the band, confined to the island while the rest of the unit went on to the Philippines, and ordered home to the States by Gen. Beichter, commanding general of the island.

## Oscar Got Hit

Cause of the incident was a fracas in the plane during a briefing prior to taking off for the Philippines. Clifford (Skeeter) Best slugged Pettiford in the eye when the leader told him to be quiet during the briefing. Best broke his own right hand and gave Pettiford a shiner that lasted some time.

Best had been drinking at the time, Pettiford said. "He's a great guitar player and a nice guy, but he had been influenced by the other guys in the group who wouldn't even set up the stands for their own mutes when we played jobs. Best told me he was sorry and he told the army authorities it was his fault."

"Nevertheless they took both of us off the plane and sent the other guys on to the Philippines. They confined me to quarters that night and the following day took copies

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## Cole Draws Film Spot

Hollywood—Nat Cole has been signed for a featured spot as singer-pianist in a nitery sequence in the MGM picture, *Small Town Girl*, starring Jane Powell.

## Wiley In Mixup As Booker Tries To Slug Couple Of Cops

New York—"Blonde Indian's Escort Victim Of Evil Spirits," howled a headline in one of the tabloids here the other day. A closer inspection revealed that the "blonde Indian" was Lee Wiley, singer whose story was told at some length in the Jan. 11 *Beat*, and the victim of evil spirits was Jack Whittemore, agent who recently departed from GAC.

Miss Wiley, it was reported, called Whittemore's wife out of bed at 6:30 in the morning to inform her that Jack was in jail, after allegedly "shouting, yelling, and using profane language" and attempting to slug two cops.

The fracas was an outcome of a farewell party held here for Tony Bennett. At the police station Whittemore, who admitted he had been drinking, is said to have tried to brain a cop with a chair. Miss Wiley, it was decided, was an innocent victim of circumstances and was released.

Whittemore said he "represented Perry Como and Tommy Dorsey." Como's office denied knowing Whittemore.

Anyway, Lee Wiley got something out of it all—a handsome

two-column picture in the New York Daily Mirror. —Jen

## Neal Hefti Readies Ork For Tour

New York—Neal Hefti will quit all his regular jobs here early in March in order to concentrate on building up a book for his band.

Hefti, who has signed with MCA, will take his orchestra out on tour starting May 1, with Mrs. Hefti (Frances Wayne) co-featured.

Among Neal's current activities are a daily job playing trumpet on the Mel Torme TV show, arranging assignments for Frank Sinatra, Ray Bloch, and others, and numerous Decca sessions accompanying various singers. Starting next month, the only recording he will do will be under his own Coral contract.

## Dexter, Wardell Head New Unit

Hollywood—Wardell Gray and Dexter Gordon, ace tenor men, are joint leaders of a new combo breaking in here with a series of Friday night dates at Music Town, a hall on Jefferson boulevard.

Opener drew some 600 admissions.

## Buddy D'Franco On The Cover

Winner for seven consecutive years of the clarinet chair in the mythical all-star band of *Down Beat's* annual poll, Buddy D'Franco, is the cover subject for this issue. After both good and bad experiences with his own dance bands and combos, Buddy has signed with MCA, is currently making guest appearances on TV and radio shows, and is being groomed by his managers for a European tour soon. (Photo by Herman Leonard.)

## Tiny Depreciator A Real Trouper



Hollywood—Spike Jones Jr., aged 2 years and some months, made his TV debut on his pop's NBC video show from here on Jan. 12, performing like a real trouper. Though the lad showed proper depreciation for his old man's musical shenanigans, he did it with enthusiasm and on cue.

## Counterpoint

### 2 Very Bad Jazz Units

By Nat Hentoff

A few months ago, I had the regrettable opportunity to hear what were probably the two worst jazz bands ever to play in New England. One was so bad I haven't enough interest to analyze its woeful weaknesses. So I'll leave the Dixieland Rhythm Kings (of Dayton, Ohio) to those of you with the requisite masochism to listen to their *Paradox* album.

I know it received a 6 rating in the *Beat*, and I respect George Hooper's knowledgeable record in jazz criticism, but his standards for evaluating this collection of well-intentioned musical vacuums so highly (I except clarinetist Bill Napier) escape me entirely.

## Undeserved Reputation

The other band is better known, has recorded more often, and is rapidly achieving a reputation in jazz it not only does not deserve but which is an insult to all the competent, creative musicians in jazz. I am referring with all the restraint of which I am capable to Conrad Janis and his crew.

When Janis was in Boston just about every jazzman in the city came to hear him at least once, because they couldn't believe what they'd heard from others. One, a leading jazz trombonist for over 30 years, a man who has appeared on scores of what used to be termed collectors' items, left in disgust one evening, muttering, "I can't understand it. I just can't understand it."

What he couldn't understand was the wide-eyed, closed-eyed enthusiasm of the sizable audience in the club. The man behind the bar looked after him and said, "Look, I'm running a business; if the people like it, I'll book it." But he didn't look too happy about it, either, because he liked jazz.

## Why?

Why has the band become so popular? First of all, it plays what is accepted these days as Dixieland-New Orleans music, and many lazy listeners like this kind of jazz exclusively, much as hundreds of thousands of auditors prefer Grieg or Tchaikovsky to Bach or Bartok.

The music is simple to follow, it requires passive rather than active listening, and in its present-day diluted state, even the counterpoint has been reduced to a cretin level.

There is a "Lo, the savage primitive!" aura to the music—insofar as its inhibited adherents find it there, because, let's face it, man, it isn't there. Ninety-nine percent of contemporary Dixieland is as artificial as Irving Berlin or, if you will forgive the major heresy, Rodgers and Hammerstein.

The Janis band is popular for a second reason. Its front line consists of three young men in their

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## Not Cool, HOT!

San Francisco—Louis Armstrong's opening night at the Hangover—attended by practically all the cafe societers in town—was enlivened by an unidentified but attractive brunette. She found the Armstrong music so far from cool that she took off, in quick succession, her overcoat (mink), her jacket, and then her sweater. Unfortunately they stopped her at that point.

# Marterie Gave Up 12 G's A Year To Form A Band

By JACK TRACY

Chicago—It takes a lot of confidence to give up a radio and TV studio job you've held for 14 years—one that pays a minimum of \$1,000 a month—to take a band on the road. Especially in these trying times. Yet Ralph Marterie has done just that.

And we wouldn't be one whit surprised if his action proves to be a highly rewarding venture—both financially and from the standpoint of personal satisfaction.

### Best in Years

For his is a crack band—a 17-piece group that's the best dance crew to come out of Chicago in many years. Its scorings are modern, clean, have a distinctly individual flavor, and Marterie's trumpet does a lovely job on ballads. The musicians are all capable, experienced, and willing to work. Trumpeter Corny Panico, for example, gave up a lucrative job in the Chicago theater band to go with Ralph.

But most important, Marterie has the full weight of a big record firm behind him. He is Mercury's baby, getting the consideration and promotion Flanagan did from Victor. Anthony did from Capitol.

The policy already has begun to pay off. His records have all been steady sellers, with the recently-released *Perdido* setting an especially good pace. He was voted, in *Billboard's* recent disc jockey poll, second place as the country's most promising new band.

### Top Money

And, most tell-tale, the one-niters he's been playing in this area recently have been garnering the band \$1,250 and up. That ain't alfalfa.

Marterie first started recording for Mercury a couple of years ago. The firm's head, Art Talmadge, was looking for a band to help build up his LP catalog. Marterie, then with ABC here, wandered in with some masters he'd cut with a studio group for his own amazement. They were mostly ballads, with a bank of strings cushioning the leader's trumpet.

Talmadge grabbed them and started pressing.

They sold splendidly, especially items like *Green Dolphin Street* and *Tenderly*. But when the band business showed signs of perking up about a year ago, Ralph was told to drop the strings, do some dance sides, and Mercury would push 'em hard.

### Had to Choose

The sides turned out so well deejays began asking for more of



Musical Miss

Hollywood — Talented little Joan Taylor, whose training for show business included extensive study of the violin, piano, singing, and dancing, has recently been signed to a long-term contract with Paramount and completed her first movie under it, *Warbonnet*. In the photo above, Joan may be demonstrating the seasonal scene in her native Lake Forest, Ill., where her father, Joseph Emma, operates the Deeppath theater.

them and colleges and ballroom operators began shouting for the band. The thing finally got so big Marterie had to make the choice of quitting his studio post or dropping the band. He didn't have enough time to take care of both.

We think you'll be hearing a lot more of the band come warmer weather. Spots like the Meadowbrook and Hotel Statler have shown more than passing interest, and an eastern one-niter tour is

a certainty.

### Will Sell

Thus Marterie is proving rather conclusively the old show business adage, "No matter how bad business is, give the people a good product and they'll buy it."

For which a tip of the hat brim is in order.

## Elliot Lawrence Now TV Music Director

New York—Elliot Lawrence has been signed as music director of the *Philip Morris Playhouse on Broadway*, heard over CBS Sunday evenings. This makes Lawrence, at 26, the youngest musician to hold a post of this caliber on any major network radio or TV series.

## King Cole Trio Isn't Dead, Beams Feather

Los Angeles—The King Cole trio, no matter what the publicity stories and the billing may tell you, is not dead. We were lucky enough to hear it, delightfully alive, a few weeks ago. The scene was an intimate L.A. bar, barely big enough to hold, say, the members of Stan Kenton's concert orchestra (without instruments).

Perhaps because he has a home in L.A. and regarded this as a semi-vacation, or perhaps just because he felt the need for a change of pace, Nat was his old wonderful self here—not that there is any objection to his other self, but it sure brought back memories of the setting and style that originally made him famous.

### Much Nostalgia

Waves of nostalgia, visions of the old days at Kelly's Stable and Nick's (where he worked for leader's scale, \$45 a week) overcame us as Nat played and sang, softly and superbly, aided by Johnny Collins' great guitar and Charlie Harris' able bass.

Whether it was a ballad or *Route 66* or an instrumental, it still reminded you that Nat was the first man to make it with a group of this kind, and today, more than a decade later, he still has the greatest group of them all.

We'd prefer to forget that Jack Constanzo was there. Jack played well on the numbers where his rhythms were called for, but on many items he seemed entirely superfluous, and enough aware of

## Tommy Praises Brother Jimmy Dorsey's Band; 'Beat' Reviewer Agrees

Trumpets: Shorty Sherock, Riley Norris, Charlie Frankhouser, and Bobby Styles. Trombones: Jim Henderson, Frank Rahal, and Glen Woodmanson. Reeds: Mos Koffman, Glenn Statler, Buzz Brauer, Carmen Carlo, and Vincent Ferrarero. Rhythm: Bob Carter, piano; Bill Lofatto, bass, and Karl Kiffe, drums. Jimmy Dorsey—leader, alto, and clarinet.

By HENRY F. WHISTON

Montreal—Immediately before flying to South America, the younger of the Dorsey brothers, trombonist Tommy, played at the Seville theater for a week. One of the things he said to me was, "Try to catch my brother's band as soon as you can. I hear he's going great guns."

Well, Jimmy recently finished a week at the same location and, though it is probable that several of the sidemen have altered since Tommy heard his brother's band, I have to agree with him that Jimmy is going great guns.

Vocalist Pat O'Connor is not a

newcomer to Montreal, having sung here a few years with Buddy Clarke's band (no relation to the singer) at the Mount Royal hotel. After Jimmy had opened the show with one of his more recent Columbia record arrangements, *Sweet Georgia Brown*, featuring himself on alto, Miss O'Connor stepped on stage for but two brief songs, surprising when one considers the following she has locally.

*Them There Eyes* was followed by *Kiss Me*, which she performed in the company of trumpeter Shorty Sherock.

Next, Jimmy Henderson took the trombone solo on Jimmy's arrangement of *Lover*, recorded for Decca all those years ago. Henderson has a wonderfully smooth lead tone and, although his ability to improvise was not shown to best advantage with the amount he was given to play, he took his solo work well.

### Dixieland Unit

The Dorseyland band was brought forth next, featuring Shorty Sherock, Glen Woodmanson, and the rhythm section with maestro Dorsey. *Muskrat Rambie* has been done better before, but seldom with as much enthusiasm.

Karl Kiffe was given a five-minute break during which he proceeded to indicate that he is one of the drummers to be reckoned with among the biggest of big names before not very long. Displaying a great deal more relaxation than most drummers, he nevertheless exhibited tremendous technique and gave forth one of the most pleasing drum solos I've ever heard.

Sandy Evans, Jimmy's male vocalist, was given more work than Pat O'Connor, singing *Taking a Chance on Love, Sin, and The Song Is You*. The Dorsey stage show finished with an instrumental *Manhattan*.

There were variety acts, of course, but the less said of them the better. What's important is that Jimmy, who celebrates his 12th birthday on Feb. 29, is currently leaping with an extremely competent aggregation.

## Trumpeter Marterie's Band Of Chicagoans To Tour Country Soon



Chicago—Ralph Marterie's brisk new dance band will soon be starting on a one-niter tour which will help publicize their Mercury recordings, and vice versa. In the photo at the left, Marterie and singer Lavon Carol share the foreground. Marterie's trumpet claims the spotlight in the second photo, while the sax section comes in for a glance in

the third. Saxa, left to right, are: Austin Little, Lennie Gagliardi, Jack Caylo, Stuart Genovese, and Ben Bailey. Other sidemen are trumpeters Corny Panico, Art Schindelbeck, and Jerry Dittman; trombonists Paul Severson, Paul Crumbaugh, James Georgopoulos, and Bobby Speer, pian-

ist Matt Alagna, bassist Henry Paostenbach, drummer Henry Riggs, and guitarist-vocalist Johnny Bibb. Charlie Spore, who has been working with Danny Alvin's Dixie band, is Marterie's band manager and plays clarinet and baritone on all of the Marterie discs. See story above.



# MCA Inks DeFranco To Pact; Will Re-Form Band

New York—Luck again seems to be on Buddy DeFranco's side. After a bad chain of breaks that resulted in the breakup of his dance band. The seven-time *Down Beat* poll-winner on clarinet has been signed by MCA to a full star contract deal that includes TV, radio, and motion pictures, also as a band-leader and recording star.

Already set are appearances on some top TV and radio shows, including a shot on Tallulah Bankhead's *Big Show* this month.

In March he'll again organize a band for a spring tour of colleges and military installations. Package will include a vocal group and several crack soloists. Pat Collins, singer on DeFranco's latest MGM releases, is set as vocalist.

There's a possibility that a three-week tour of London, Paris, and Sweden will precede the dance tour, with DeFranco going as a soloist.

Deal was set up by DeFranco's promotion manager, Milt Gray, formerly with Artie Shaw and also associated with Ralph Watkins at the Royal Roost and Bop City.

## 'Songs For Sale' Gets More Time

New York—*Songs for Sale*, the CBS panel show featuring Steve Allen and amateur song writers, has been expanded to 1½ hours.

Show is now heard from 9:30 to 11 Saturday evenings. Barry Gray, Morey Amsterdam, Bill Williams, and other "music experts" have been featured on the panel recently.

## New Reynolds Singer

New York—Vocalist Jeri Jordan has joined Tommy Reynolds' orchestra, replacing Eleanor Russell. Latter, also featured a while back with Charlie Barnet, has joined Jimmy Dorsey.

# We'll Get Along Without Hines' Ego, Says Armstrong

By Don Freeman

San Diego—It may have been a splash of temper—rare for Louis Armstrong—or perhaps the beginning of a feud between two giants of jazz. But—

The reporter, backstage at Eddie Wakelin's Trianon, asked how Satchmo felt about losing Earl Hines from his group. And Satch replied:

### Don't Need Him

"I don't give a damn. Hines and his ego, ego, ego! If he wanted to go, the hell with him. He's good, sure, but we don't need him. We have Joe Sullivan, now. Pops plays fine piano.

"Earl Hines and his big ideas," snapped Louis. "Well, we can get along without Mr. Earl Hines."

Louis never did explain this somewhat cryptic blast. But went on:

### Losing Jack Hurt

"What really bothers me, Pops, is losing Jack. That Teagarden, man, he's like my brother. We've worked together so fine these last few years."

It was suggested that Louis and Big T doing *Rockin' Chair* was one of the richest, most unforgettable moments in jazz and nothing—and nobody—could ever replace it.

"That's our classic," agreed Louis, with a mammoth smile. Then he shook his head glumly.

### Didn't Want To?

"I don't know. I think she wanted him to stay home more, Jack's wife. In Vernon, Tex., or something. That's Jack's home. Pops won't make any money that way, away from us. I don't think Jack really wanted to leave. It isn't like him to do that. Sometimes people don't do the things they really want to do."

Louis frowned. Then quickly, the big grin again. He reached into his case and presented a massive volume the size of a small city telephone book.

"My script," he explained proudly. "It's for *Glory Alley*, the movie with little Leslie Caron. Here, look. I got a nice part."

### First Page

He pointed to the first page of dialogue. His lines were circled in red.

"That's me—'Shadow'—right in the beginning."

Then he quickly flipped to the final page. "And that's me in the end, too. It's a real acting part, Pops."

### To Quit Playing?

This brought the obvious, facetious question. Did Louis plan to put away his horn and become a full-fledged actor?

Satch played along with the gag. "No, Pops," he said with mock airiness. "Clark Gable doesn't have to worry."

## Rewarded



(Photo by Anne)

Columbus, O.—Lucky little autograph hunter Patricia Anne Beech, 19, of Galion, Ohio, asked for singer Tony Bennett's signature and will soon make his name her own. She met him in Cleveland while collecting; their wedding day is Feb. 11.

# Wingy, Now A Booker, Warns All Other Agents To Look Out

Hollywood—"I'm going to blow the booking business wide open with talent, something these guys at MCA, GAC, Joe Glaser, and all the rest of them have failed on. And that's why the music business got into such a sad state. I figure I'm going to just naturally run those guys out of business."

"They might as well take for the hills right now, because when I get our office going here there'll be nothing left for them to book except auto camps and bowling alleys."

That was the way the new star-maker, Joseph Manone—usually referred to as Wingy—modestly announced his entry into the booking business. Wingy is now an associate in the Hollywood office of Encore (Howard King and Joe Dale) and says he will function as booker, talent scout, and organizer of new bands and small combos.

Meantime, he'll continue to hold forth with his Dixie combo at North Hollywood's Bamboo club.

## Lena Awaits Drummer

Hollywood—Drummer for trio headed by Arnold Ross which will tour Europe with Lena Horne will be secured in New York. Joe Benjamin holds bass spot. Ross auditioned a flock of drummers here but failed to land the right man.

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

## Pioneer Dies



New Orleans—Henry Allen Sr., leader of a brass band here for years, and who once had such musicians as Joe Oliver and Papa Celestin in the group, died in this city on Jan. 11 at the age of 75. Allen was the father of trumpeter Henry (Red) Allen, and the grandfather of trumpeter Henry Allen III, Red's son.

# French Jazz Poll Again Has Some Odd Results

Paris—Results of the latest annual poll conducted among French jazz fans by the magazine *Jazz Hot* were revealed here last month, disclosing the usual puzzling mixture of famous and obscure musicians, old and new styles.

Only *Down Beat* 1951 winner also to land first place in the French voting was Charlie Parker. Other winners were: trumpeter, Louis Armstrong; clarinet, Barney Bigard; tenor, Coleman Hawkins; piano, Erroll Garner; guitar, Irving Ashby; bass, Oscar Pettiford; drums, Max Roach; miscellaneous, Lionel Hampton; vocals, Louis Armstrong and Ella Fitzgerald; big bands, Duke Ellington; combos, Nat Cole.

Most surprising winner of all, to the average American fan, would be Dickie Wells, who placed first on trombone. Wells, a 42-year-old former Basieite, has been freelancing in comparative obscurity in New York for the last few years.

Bill Harris, the *Beat's* trombone winner, was not even among the 10 musicians listed in the final *Jazz Hot* tabulations. Neither were Red Norvo, Flip Phillips, Charlie Ventura, Serge Chaloff, Shelly Manne, or Billy Bauer.

# Laine, Page In Package

New York—With the clearing up of Frankie Laine's throat trouble, which had kept him inactive for several weeks, it was announced here by GAC that Laine and Patti Page would start work early in April at the head of an all-star unit to be booked into arenas and auditoriums along the lines of last fall's Ellington-Cole-Vaughan package.

The unit will be kept together for about a month, with an overhead in the neighborhood of \$25,000 a week, most of it split by the two singers.

## Digging Back

15 Years Ago

Musicians in Louisville, Cincinnati, and Pittsburgh were laid off as a result of the greatest flood in the history of the Ohio river valley. It made downtown sections of the three cities impassable.

10 Years Ago

Ray McKinley split with Will Bradley and began rehearsing a band of his own.

5 Years Ago

Billy Eckstine broke up his band for lack of work and decided to do a single.

## Cliffie Gives Freberg Calypso Suitable Backing



Hollywood—A new sound to end all such is the band assembled by Cliffie Stone to support Stan Freberg on a Capitol recording session in which Stan did his own calypso, something called *Tote-Vee-Shua*. The bandmen: Billie Liebert, accordion; Les Taylor (behind Liebert), piano; Stone, bass; Hal Hensley, violin; Freberg, singing; Herman the Hermit (Stone's

father), banjo; Manny Klein, trumpet; Vince Terri, guitar; Speedy West, maracas; Jack Costanzo, bongos, and Roy Harte, timbales. The balalaika and flugelhorn players couldn't make the date so their parts were taken over by one of the messenger boys on comb, and an itinerant kazooist.

## Harold Nicholas Signs Victor Recording Pact

New York—Harold Nicholas, of the dancing Nicholas Brothers, has signed a contract with RCA Victor as vocalist. His first two sides were released here last week.

The Nicholas Brothers have been appearing with Judy Garland at the Palace.

# Hadacol Tour Musicians Still Waiting To Get Their Money

Houston—Fourteen of this territory's players who comprised the band for last summer's Hadacol Caravan under local maestro Tony Martin are still awaiting the sum of \$450 apiece in conjunction with the mammoth medicine show which toured 26 states. It featured top artists such as Bob Hope, Jimmy Durante, and Dick Haymes.

The money hassle first became evident midway in the tour when Dudley LeBlanc, founder of the Hadacol Corp., announced his interests had been sold to a New York firm. The tour folded two weeks later in Dallas with 12 of the 51 scheduled cities unplayed.

Finding themselves besieged by federal tax liens and nearly 7,000

creditors, the firm's new owners rode their troubles into court on a barrage of bankruptcy petitions where the matter is still being sorted out.

Hadacol production has recently been resumed and the first of the labor claims, including leader Martin's bill for \$7,620.18, are expected to be paid off this year, possibly on a pro rata basis.

—Mack McCormick

### Hollywood Telenotes

# Harry James TV Series Lays Bomb On 1st Show

By MARY ENGLISH

Hollywood—We wish we could find something good to say about the new Harry James TV show, which was launched here Jan. 13 despite efforts to postpone the start a week for much needed preparation. After all, Harry is still our boy, and the show does represent his earnest conviction that there must be a place in television for dance bands and for performers like himself who did so much to make the dance band business something big and important.

Maybe it will help some to say that we saw the first show during its final rehearsal and that the production seen by the television audience was NOT the show they were trying to produce in the studio. If they had succeeded in getting that show on the air it might not have been quite so bad.

#### Might End

We wouldn't be taking the matter so seriously, what with the low caliber of television entertainment in general (the James show probably is better than most locally-produced shows despite its shortcomings) were it not for the fact that we have been plugging for the use of more bands in video—meaning interesting bands as such, not as pit orchestras—and if the Harry James show flops, it's apt to mean the end of the matter.

A detailed report on the first show is unnecessary, particularly in view of the fact that we're quite certain that the format is likely to have been completely revamped by the time this gets into print. It had better be.

#### Harry Effective

The band is on stage, well set up both for sound and visual effect. Harry, himself, was effective, both as master of ceremonies and as a personality. He was rushed on the first show and forced to work too fast, but only blew his lines once, a pretty good start for a chap who turned down thousands of dollars worth of theater dates during his top years because he disliked to appear on the stage before an audience.

The band opened the show with a good Jamesy treatment of a rather frail pop (*Sin*) and for a feature number, in the center of the show, did *Just a Gigolo*. Why not one of those standards that James made famous and vice versa? Corky Coronan and Polly Polifroni (tenors) slipped in neatly with solos and ditto for pianist Bruce MacDonald. James, of course, carried most of the solo work.

#### Trickster

A 79-year-old gent did some parlor tricks on homemade instruments. An audience participation stunt in which two couples from the audience tried to guess the identity of a "well-known sports figure," hidden behind a screen, ended dimly as neither couple guessed his name (it was supposed to be a race to see which one could get it first) and the guy turned out to be a professional football player hardly known except in his own field. He accepted a wrist watch and walked off sheepishly.

The sad fact is that if Harry is going to compete in TV with such local video favorites as Lawrence Welk, Spade Cooley, Harry Owens, and such—and even Ina Ray Hutton and Ada Leonard—he's going to have to improve this show, and very fast!

### Col. Gets Van Damme

Chicago—The Art Van Damme quintet, which has been recording for Capitol for several years, was signed recently to a Columbia wax pact that calls for two albums.

## Manhattan Televiewpoint

By Ric A. Niccoli

**NOT EVERYBODY KNOWS:** That 16-year-old Judy Tyler (also known as Princess Summerfall-Waterspring of NBC's *Howdy Doody*), is the daughter of trumpeter Julian Bess, who's played corno and hot for Paul Whitman and Benny Goodman . . . That video handleader Sammy Kaye is the new poetry editor of *Radio-TV Mirror*. So you want to write a poem? . . . That Al Finelli, who's music director of Duke's *Ballade of the Ages*, also does all the original music for Harvey Marlowe's *Trapped*, on WOR-TV . . . That easy-eyed Sandra Deel, singing secretary to Duke's Bob Haysman, can be caught acting on various spotlight scenes above as well as singing on same.

**AFTERNOON TELE-VIEWING:** Newest twist in interesting technique: *Forme Prade* appearing on DuMont's *Take the Break* accompanied by an interpreter! . . . When Gene Krupa guested recently on Earl Wilson's *Stage Entrance*, he was introduced by an old teacher of his—Old Goodman, the New York Philharmonic's head tympantist . . . Jan's most enthusiastic musical publicist, Marshall Stearns, went through his complicated hand-drumming routine for NITV's *Seeing is Believing* audience with his usual dexterity—literally! . . .

**HARDEST TASK OF THE WEEK:** Denise Lee—on the Garry Moore show—making her voice compelling enough to distract viewers' attention from a ridiculous French poetic costume she was apparently forced to wear . . . Evelyn Tynes' inspired *Piano Portraits* on Kate Smith's afternoon show more than compensated for the interminable minutes of commercials and free plugs that actually make up the program.

**INCIDENTAL IN-TELE-GENCE:** Looks like that across-the-board morning show of Hilltop's is off because the channel has been too long associated with swank New York nightlife to click in a morning spot . . . There's talk of a video future for ABC's *Radio Offering* which stars Marlene Dietrich, at *Cafe Istanbul* despite of the miserable story thread and camera itself more with the "Cafe" side and Marlene's sultry voice . . . Conrad Janis and his orchestra star in *Great Love*, a drama built around a jazz band, on CBS Television *Workshop's* second offering . . . Another musical figure debuting in drama—hot straight this time, with no music—was Ted Terms, who plays a dramatic role in DuMont's *Yes for Publication*.

### Langley AFB Band Active On Air



Hampton, Va.—One of the finest service bands now existent is this outfit at the Langley air force base in Virginia. Headed by T/Sgt. Al Tronti, the crew appears weekly on WTAR-TV in Norfolk, WGH in Newport News, and WVEC, Hampton. The band also does dance work. Complete personnel: saxes—T/Sgt. Tronti, Sgt. Richard McCue, Sgt. Russell House, S/Sgt. William Caron, and Cpl. Alex Costanza; trumpets—Sgt. Al Forte, S/Sgt. James Dooley, and Cpl. Vance Collins; trombone—Pfc. Norman Charpentier; French horn—Cpl. Larry Foster; rhythm—Sgt. Thomas G. Dakas (Tommy Decker), guitar and vocals; Cpl. Al Nowroski, piano; Sgt. Gene Pishing, bass, and Sgt. Vivian Lilly, drums.

### Ex-Boyd Heads San Diego Group

San Diego—Dick Ryan's first-rate group, including the equally first-rate singer Lois Chapman, has started its second year at Charlemagne's. Dick is the former Boyd Raeburn tenor man.

Plenty of changes at Top's. Ownership switched from Clyde Hall to Abe Kahn. Dick Pierce's band brought in, along with singer Ellen Sutton. Jack Nelson took over the piano from Betty Hall Jones in the Blackout bar.

Tip for agents and the like: a young sailor out of Scottbluff, Neb., named Bobby Lyons, is a good bet for bands as a singer. Lad's good looking, based at the San Diego naval air station, and expects to be out reasonably soon.

Don Howard, platter-spinner for KSDO, is getting a deserved big buildup around town. . . Juan Pannale, organist who appeared in the Ben Hecht movie, *Specter of the Rose*, now at the Top Hat. . . Drummer Jimmy Valentine has opened The Record Bar, a new record store geared for the hip set.

—Don Freeman

### Discovery Goes On Auction Block

Hollywood — Discovery records, the firm which first brought George Shearing to the U. S. record buying public, will close its doors for good after more than two years of tough going. The company's assets, almost wholly consisting of Discovery's masters, were in process of final liquidation at writing.

Ray Boardman, who has been acting as manager of the company since founder Albert Marx withdrew from activity in the firm, says the masters will be placed on public sale and sold to highest bidder. Among them are many items held to be of unusual interest to jazz (both traditional and modern forms) collectors.

They include work by Dizzy Gillespie (with concert ork under Johnny Richards), Red Norvo, Ben Pollack, George Au . . . Paul Smith, and Phil Moo; originals with concert ork). Also vocal sides by Helen Humes, Mary Ann McCall, Damita Jo, Martha Raye, and others.

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# Kenton Adds French Horns

Hollywood—Stan Kenton is adding two French horns to his dance band unit for his date at L. A.'s Oasis starting Feb. 25, and probably will carry the additional instruments when he embarks on his full-scale dance tour latter part of March.

Vine street continued to babble with reports that Stan would come

up with a wholesale reorganization of his dance unit, including a retreat to more marketable style. And Kenton continued to laugh at the idea when queried.

However, it's well established that at least some of the more important members of the band who are leaving feel that Kenton is no longer "sufficiently progressive"—or something.

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

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# Dies At 75

# They Done Frankie Wrong

By TED HALLOCK

Portland, Ore.—Frankie Baker, 75, died Jan. 8 at the state mental hospital in Pendleton, Ore. Life, which treated her as Frankie did Johnny in the song she wrote, left her bitter, senile, and insane. She made no money from authorship of the song. She lived by the credo: "I do for myself what I can do for myself as long as I can."

Exactly when her rights to *Frankie and Johnny* dissolved into the nebulous realm of public domain, we don't know. We do know that one of the tune's most recent recordings, by Lena Horne, bore writing credits for Phil Moore, its arranger, with no mention of Frankie.

### Claimed Authorship

To the end she claimed credit for being the heroine (or villainess, as you will) of her piece. It was she, Frankie steadfastly maintained, who had "plugged Albert Britt on Targee street in St. Louis in 1899." She was legally absolved of blame later. She sued motion picture studios who had woven cinematic fabric around the episode for false representation.

People done Frankie wrong, like her Johnny (who was named Albert in the original version), yet her

song made its way into such diverse repositories as the *Oxford Book of Light Verses*.

Mae West acted in a flicker based on its theme (and made a substantial pile of loot from same). Likewise Republic Pictures. The only honor Frankie ever received was a life membership in the Urban League (devoted to abolishing racial discrimination), in 1949.

### Taunts

Frankie drifted into Portland in 1915, where she ran a shoeshine parlor at N.W. Sixth avenue and Flanders street, switched to work as a chambermaid, and ended up on relief. She spent her declining years (hurried by bitterness) sitting in the gloomy front room of a house at 22 N. Clackamas street, gazing through the curtains on a quiet street. Occasionally, a gang of rowdy youngsters would gather on her lawn to chant, derisively, *Frankie and Johnny*.

In 1950, no longer able to "do for" herself, she entered the Multnomah county home. On April 27, Circuit Judge Ashby C. Dickson judged her insane and committed her to the hospital at Pendleton. She was docile while there, attendants say. She observed her 75th birthday last May 30.

They done her wrong. Requiescat in pace.

# New Art Pepper Combo Off To A Flying Start

Hollywood—After being surrounded for several years by the pseudo-progressive Kenton crew, Art Pepper has finally achieved a measure of freedom by heading a group that is more suitable to his loose, swinging horn. He is out in the open now, fulfilling the promise indicated by his few recorded efforts with Stan.

Art has put together a fine modern group, one that could easily wind up as a top jazz attraction. In Hampton Hawes (one of the top west coast jazzmen), one hears a strong Bud Powell influence combined with a more relaxed, articu-

late conception. His strong beat aided by Joe Mondragon's bass and Larry Bunker's drums unite to give Art the kind of swinging beat and orchestral freedom that carries him into wide areas of expression.

Bunker doubles on vibes, which lend an interesting sound to some of Art's originals. Larry is a re-

# Firm Sends Nolette Orchestra On Tour

New York—Henri Nolette, former lead trumpeter with Sammy Kaye and now a bandleader, is being sent on a tour by the Gould Battery Co. which will take his group west to Pittsburgh, Cleveland, Detroit, Chicago, St. Louis, and other cities.

freshing soloist, not in the least imitative.

All in all, this new group of Art's shows strong possibilities; judging by the packed houses he has been drawing at the Surf, he can well follow in the path of the Shearings, Brubecks, Getts, et al. —Dick Bock

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## The Hot Box

# You Like Riotous Jazz? Try NYC's Central Plaza

By GEORGE HOEFER

New York—Jazz Then and Now Dept.: Do you remember when Nick's tavern housed a cult of avid jazz students listening, learning, and applauding when something musically stirring happened? In those days, many musicians off their jobs stopped in, and either gave their

attention or sat in. We were in Chicago and had to travel out to the south side to obscure, beat-up, small traps full of stale smoke and gin fumes to hear anything resembling jazz music. That was the picture during the late '30s and early '40s in the so-called jazz renaissance.

Everybody who reads *Down Beat* knows Chicago has a Dixie jazz band on every corner today. Dixie-wise, New York has changed considerably. Nick's and Condon's are tourist havens catering to visiting advertising execs and crewcuts in the latest Ivy league style. Musicians shudder as they pass, and lone jazz students have a drink at the bar watching proceedings with an awesome look. The tipoff is that you no longer find Herman Rosenberg sitting in a chair by Nick's check room.

### History Repeats

Cultist jazz fans now make Birdland on Broadway. Here history repeats itself. Avid listeners are alert for something inspiring from the musicians and visiting instrumentalists come to study.

There's the Embers, where the overflow from El Morocco is making the spot prosperous, but bassist Clyde Lombardi laments, "Gee, I wish I could hear what Red and Tal Farlow are playing." The noise is upsetting to an instrumentalist trying to integrate himself into the closely knit Norvo trio.

Then there's Lou Terrasi's, where the night we dropped in a nondescript, half-regular, half-sitter-in outfit was blowing nothing. Unique feature of the three spots is that each one features a member of the old Basie power unit. Pres at Birdland, Jo Jones Embering with Bushkin, and Buck Clayton a one-man front line at Terrasi's.

### New Joint

This is all leading up to the discovery of a new jazz phenomenon called Jazz at the Plaza. It's not the famed old Plaza hotel, but a place named Central Plaza on lower Second avenue. These jazz sessions are held each Friday night and Sunday afternoon in an obscure ballroom on the fifth floor of the building housing Central Plaza Caterers.

The room was probably a grand ballroom right after World War I. Chandeliers hanging from the ceiling are no longer used, so the hall is lighted by a series of light blue and red neon tubes mounted on wall brackets all around the large square room. The high ceiling gives the hall resonant acoustics.

The activities during a session at Central Plaza are something to hear and see.

There's a wide aisle leading to the rear quarter of the hall from the center of the bandstand for dancing couples, otherwise the floor is covered with tables. Customers pay an admission fee of around a dollar and from then on further expense is optional.

### Things Swing

When the session gets really warmed-up, those that stay at their tables slouch and relax with coats off and ties loosened while the dancers wedded to jazz prance

down the aisle. Jitterbug dancing of the most frantic sort is practiced by gals in slacks and frequently a male character in a straw hat or derby, who occasionally breaks into solo performance probably hoping some night club owner will spot him.

It goes without saying that polite conversation is impossible. We sat in the blue haze of the smoke-logged hall and watched the reactions of our 5-year-old son. He played in pantomime along with all the solo instruments, using an all day sucker for trumpet and trombone and the table for piano and drums.

When it came time for the *When the Saints Go Marching In* ritual led by Big Chief Moore, his voice screamed out with everybody else's in community song, alternating with the musicians on the repetitive choruses. As the hour gets later and the hall is almost 100 per cent full, the band gets inspired beyond the stand and starts the marching up the aisle routine familiar to listeners of New Orleans bands.

### Brought House Down

This night they varied the usual by finishing the parade sitting on top of the two pianos on the stand. The well-dressed Fifth avenue customers (and there were quite a few) were highly amused, while the Second avenue clientele was inspired to shrieks.

Our moppet looked perturbed and said, "The music is going to my feet!" Upon this he left the table to jump up and down. Next came the inevitable drum solo and the little one went into a frantic fantasy of cowboys and Indians. He saw arrows in the sky during what he called "the Indian beat," and took off saying he was riding to

## Crystal Has Hand In Handy Fund



New York—Jack Crystal, promoter of the Central Plaza Dixiejams, had a big hand in pushing along the W. C. Handy fund, about which you can read in the current *Hot Box* column. At the benefit, attended by many famous jazzmen, were, from left to right above, Sol Yaged, Handy, Crystal, and Henry (Red) Allen. Sonny Greer is in the background.

the attack.

This highly successful jazz bash weekly is produced by Jack Crystal of the Commodore Record shop through the cooperation of Bernie Burns, who manages the Central Plaza. They both feel the chief motivations to be happy music for the entertainment of those interested, plus a means to give jazz musicians around New York a little extra work. Plaudits are due to both for their efforts.

### The Lion Roars

Willie (The Lion) Smith, the big man with the cigar, handles the band personnel and usually plays piano with the group and by himself. The night we were there he was working with Big Chief Moore, lately Bechet's trombone man, who is shaping up as a lively MC and band front.

One of the musically best of the night's cast was Sol Yaged on clarinet. Art Trappier handled the percussion, while two ex-Ellington men, Rex Stewart and Louis Metcalf vied with each other for trumpet honors.

Alternating with the above group were the Conrad Janis Tailgate Ramblers featuring Elmer Schoebel (once a New Orleans Rhythm King) on piano. This group made up in spirit what they lacked in experience.

When we get up the energy we're going to catch another similar session across the street at Stuyvesant Casino, also on Friday nights.

## Hodges To Cleveland

Cleveland—Johnny Hodges and his all-star combo open at Gleason's Casino here on Feb. 18 for a week.

## Anita, Eldridge To Cut Mercury Duos

New York—The stage was all set here for a reunion between Anita O'Day and Roy Eldridge via Mercury records recently.

Roy already has a contract with Norman Granz, and Anita signed with Granz for the label last month. Their first joint date since the famous sides they cut with Gene Krupa's band a decade ago, this was to be an all-star session with Cecil Payne, Benny Green, and Don Lamond among the sidemen.

Ralph Burns wrote the seven-piece arrangements for the date.

## Shaw Inks Ruth Brown

New York—Blues singer Ruth Brown has been signed by the Shaw Artists Corp. for a long-term contract. She opened for a week at Callaway's, Providence, on Feb. 4, goes to Peps club, Philadelphia, later in the month.



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# Top Tunes

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

- A Garden in the Rain\**
- A Kiss to Build a Dream On*
- Anytime*
- Because of You*
- Bermuda\**
- Blue Tango\**
- Charmaine*
- Cold, Cold Heart*
- Cry*
- Dance Me Loose\**
- Domino*
- Down Yonder*
- Green Sleeves\**
- I Got Ideas*
- It's No Sin*
- Jalousy*
- Never\**
- Shrimp Boats*
- Slow Poke*
- Tell Me Why\**
- The Little White Cloud That Cried*
- Three Bells\**
- Tiger Rag\**
- Undecided*
- Unforgettable\**

Down Beat covers the music news from coast to coast.

## Rio Promoter Sues T. Dorsey For \$27,500

Rio De Janeiro—Tommy Dorsey has been sued for \$27,500 by a local promoter Vincent Mangioni, who says Dorsey walked out on him two days before the end of his contract for a seven-week Brazilian tour.

Mangioni also claims he paid Dorsey \$2,800 in advance for the two days and wants that back, also.

Dorsey left here by plane, leaving musicians from the band behind still waiting passage back to the States. Dorsey's luggage and instruments were attached by local authorities.

# Portland Gives A Welcome To Home Town Hero Johnnie Ray

By TED HALLOCK



(Photo courtesy the Oregon Journal)

Portland, Ore.—Johnnie Ray, whose friends discuss his early life in the accompanying story, is shown here as he appeared in 1945 when he was one of the leading players in the Franklin high school senior class play, *Night of January 16th*. Johnnie's co-star was Miss Florence Seberg, pictured with him above.

Portland, Ore.—Johnnie's come marching home! The nasal sensation of the nation returned to the Rose city (historic in his mind for the mediocre reception it offered his vocal talents) late last month for a brief visit with the one man who can truly claim a share of Ray's success plaudits, "Uncle Nate" Cohn.

Cohn, local furniture salesman and radio impresario, first boosted Johnnie's stock by asking him to appear on the KGW amateur program, *Stars of Tomorrow*, sponsored by Uncle Nate's contour chair emporium.

### Another Alum

Ray, who now represents the eminently popular tortured-bellow school of shouting, co-starred at times on the *Saturday Stars* opus in 1941 with another Portland alum, Jane Powell.

There is no point in this mention except that it is a rather fascinating historical fact. Johnnie appeared for six years on the show. Cohn comments: "He has changed his style since the days when he served as master of ceremonies for me."

Concurrent with his mad radio routine, Ray worked in the "upholstered sewer" which he mentioned in a recent *Down Beat* interview. This kind description concerned a tavern at the junction of Portland's Third and Burnside streets, referred to by local journalists as the "point of no return." Johnnie's dash up the ladder of success belies this cagey bon mot.

### Not Sure

In our town, teenagers are not quite certain about their reactions to Ray's... singing? Many, at first hearing, assume they're listening to a Pearl Bailey record

or that Ray is "a new dame singer."

Their more experienced chums set them right: "He's the soprano Frankie Laine." Ray doesn't like to be compared to Laine. He claims Kay Starr and Billie Holiday influenced him the most.

Seven years ago Johnnie was a senior at Franklin high school in Portland. In 1945 he had the lead in his senior class play. His friends recall that he was an expert jitterbug, attracting attention on any dance floor, with the additional forte of playing the piano (and singing) wherever anybody would listen to him.

At 17, after working at the aforementioned sewer, Johnnie played various Portland clubs with a combo of his own.

### Switch in Style

During the war he belonged to the YWCA Starlight club for students, in Portland. Fellow students remember him as "a thin, intense fellow with a hearing aid."

During these wartime get-togethers Johnnie did little singing. Often he accompanied his (then) girl friend, Shirley (Jinx) Holmboe (now Mrs. David L. Andrews). She says their love of dancing and mutual ambitions in show business drew them together. Her ambition switched to family, his to... well, you know.

After high school, Ray worked as a fountain boy and bus boy, later in a Salem, Ore., mill, taking piano jobs where he could find them. In 1947 he headed for L.A., contacted an agent, began playing dives. He worked up to radio and TV shots and did some movie extra work. During the summer of 1950 he returned to Portland for a date at *The Tropics*, attracting almost no attention. Musicians say he was "a nice guy; easy to get along with; very kind."

### Discovery

Heading east, Johnnie got more bookings, was "discovered" by Danny Kessler, Columbia representative. His ex-fiance, Shirley, says Joe Louis heard Ray in a Detroit club and tipped record men to his talent.

His parents, Mr. and Mrs. Elmer Ray of Roseburg, Ore., are quite naturally thrilled over their son's reported weekly salary of \$1,750. They hope future royalties from the 143 songs he has composed will boost the kitty.

### Where?

Oregon *Journal* reporter Art Chenoweth asked Shirley Holmboe where Johnnie got his "sorrowful" style. His deafness may have been one cause. She said: "He had an awful inferiority complex because of his hearing aid. He tried to cover up with an air of bravado. However, his present agonized style is quite new."

Ray told a scribe he was saving his money to get married. "I've never been in love. I'd like to be. I'd like to be very much."

To which his former girl-friend (now the mother of four) responded with a shrug, "Never in love? I had a ring."

### Cobb In East

New York—Arnett Cobb and his combo, currently in the east, play Washington's Howard theater for a week on Feb. 15, then go to the Celebrity club in Providence on Feb. 22.

### Joya A Single

Pittsburgh—Former Duke Ellington vocalist Joya Sherrill, now doing a single, began a two-week date at the Copa here on Feb. 1.

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### Tinkler Joins Lane

Chicago—Bill Tinkler, trumpeter for months at Jazz Ltd. here until Doc Evans took over the chair, has joined Johnny Lane's Dixie crew at the 1111 club, where Lane's band has been playing for more than two years.

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# Music Business In Europe Booming, Says Jim McHugh

By Charles Emgo

Hollywood—Songwriter Jimmy McHugh, recently returned from a tour of Europe as part of an all-star troupe which staged benefits and shows for the armed forces, says that the music business in England, France, Italy, and even Germany (western sector) is booming, despite the bad economic conditions.

"Interest in music seems to have been on the upgrade ever since the end of the war. Cafes featuring live music, dance bands, or small combinations—even during luncheon periods—are the general rule rather than the exception," he says.

### All Have Music

"Almost every little cafe or bar you might drop in for a bite to eat or a drink during the daytime has some kind of small instrumental combination—or at least an accordion player. They play all kinds of music—everything from American jazz to their own popular music.

"In France, beguine bands are the rage, though the Latin-American influence is strong everywhere and getting stronger. Almost all of the larger bands are mixed—whites, Negroes, Latin-Americans, Cubans, everything.

### Deejays? Sure

"Disc jockeys? Sure, they have record shows there on most of the radio stations. But the disc jockey isn't an important figure in the music world there. Maybe it's because the people are accustomed to more live music. Music comes from those cafes, concert halls, and theaters morning, noon, and night."

Jimmy avoided a direct answer when asked if the seemingly healthier state of music in supposedly badly depressed Europe and England might not be due to the fact that the music business is NOT dominated there by the platter blatter boys, as it is in the U. S. "I don't know the reason," he replied. "I only know that over there the music business, all branches of it, is really jumping."

### Denies Sinatra Stories

Jimmy says that contrary to reports relayed to this country, Frank Sinatra and Ava Gardner were extremely well received by troops and public. Frankie and Ava were members of the party with which Jimmy and others presented a benefit show (for a British youth fund for athletics) and also some shows at troop centers.

"Frankie came up so fast that he never learned how to get along with the newspaper boys," said Jimmy. "He's a good guy, and he worked his head off to tremendous applause every place he appeared. Ava was just too shy and nervous to appear at the command performance.

"I was nervous myself. After the show Princess Elizabeth walked up to me, shook hands, and told me she was happy to meet the writer of



Hollywood—Songwriter Jimmy McHugh, who returned recently from a tour of England and the European countries, reports that live music is to be found everywhere, overseas. Even the majority of small cafes, such as Alfredo's in Rome where the above photo was taken, employ instrumental groups. See the accompanying story, in which Jimmy delineates more of his observations.

## Scanning

By Jack Tracy

Chicago—It's hard to comprehend why, but even though the guitar is becoming a forgotten instrument where big bands are concerned, and though

some of her favorite songs. I thought, 'Well, that's pretty nice of her,' but didn't realize what it meant over there until I picked up the next day's papers and discovered I was in all the headlines on that incident."

### Saw Pope

After his visit to England and France, McHugh went to Rome, where he was received by the Pope. "A wonderful man," said Jimmy, "Speaks perfect English and is right up to date on everything, including American jazz. He placed his blessing on me and my work as a songwriter. It made me feel good. I was worn out when I got to there. Those camp show tours are really arduous—no wonder Jolson gave out—and after my visit and our talk I felt like a new man."

it's also being seen far less frequently in combos these days, some of our most original contemporary jazzmen are guitarists.

In these pages you've undoubtedly read a great deal about some of them—Tal Farlow, Chuck Wayne, Billy Bauer, and a couple of others. But far less has been said about Jimmy Raney. Which is a shame.

### Now Ready

Because here is one of the brilliant, inventive, and intelligent musicians in jazz. The kind of guy who is thoroughly schooled, has gone through the jazz mill for a number of years gaining experience and a personal style, and is now ready to take his place beside the greats on his instrument.

At present you'll hear him with Stan Getz' quintet. It's a great union, for Raney has ample opportunity to express himself both in his playing and composing. His writing, like his blowing, is fluid, provocative, and contains more than a whisper of Lennie Tristano's influence. Listen, when you

get a chance, to *Cherokee Canyon*, as an example.

His experience has been gained through his association with some pretty substantial jazz names. After leaving his home town of Louisville in 1944 with Jerry Wald, he ended up in Chicago, where he stayed until 1948. Just 17, he worked numerous club dates in the Windy city, including a six-month stretch with Max Miller at Elmer's.

### To Woody

Woody Herman called in January of '48, and he stayed for eight months, leaving only when Woody decided to drop the guitar and add Terry Gibbs.

He stayed in New York after that, where he played with Buddy DeFranco's ill-fated combo in 1949, then joined Shaw when Artie reorganized his dance band for a few months. Also included was a short term with a combo Terry Gibbs had last year.

Then he joined Getz.

### Little on Wax

He isn't too well represented on

records yet, though his solos on Herbie Steward's *Medicine Man* and The Sound's earlier *Stan Getz Along* are fairly good examples of his work. He's also appeared on some Shaw sides and soloed on Buddy DeFranco's *Rumpus Room* on MGM.

Raney feels his best recorded efforts to date were played on a recent Getz session from which just two sides have been released thus far. Raney is heard rather briefly on one of them, *Yvette*.

He's a rarity among jazzmen in that he holds no ambitions to get studio work. His sole interest is in becoming the best jazz musician he can. "If I can't play what I want," he says, "then I don't want to play at all. Working in studios would be like leaving the business."

About 1½ years ago we wrote of Tal Farlow: "If you ever have a chance to hear the guy, please do. We think you'll agree that here is a jazzman playing superbly—one who has all the qualifications for greatness."

May we repeat that suggestion with regard to Jimmy Raney?

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George Auld (Photo by Bill Gottlieb)

# The Hollywood Beat Even Record Click Can't Lure Auld Back To Music

By HAL HOLLY

Hollywood—George Auld, who quit the music business over six months ago and went into the house painting business as a salesman (he's now with the local branch of a big construction company) shows the surprising success of his recent Coral records, featuring his tenor solo backed by the Jud Conlon vocal unit, is not going to lure him back, either as band leader or a sideman.

His recently-released *Manhattan*, the leader among his Conlon-accompanied sides for the Decca subsidiary, had sold close to 100,000 at this deadline, and looked like it might be just getting under way. *Manhattan* already has sold more copies than all the rest of Auld's records, those made with his own small units, put together.

### Won't Come Back

George, a dynamic little guy whose tenor and personality sparked such bands as Benny Goodman's and Artie Shaw's in the days when they were competing for top honors, is pleased about it, but says it

won't change his determination to give up music as a livelihood.

He puts his feelings about like this:

"That quintet I had last year when I decided to quit was my idea of real great. All wonderful guys to play with and fine musicians. And we were happy together because we all played and felt the same way. But we were just scrambling around from one little spot to another with none of us making any money out of it.

"The fellows wanted to stick it out. They felt we'd make it sooner or later—but I could see what was coming. One night—it was our last date, at a place in Cleveland—I stood up to play a solo and my horn actually fell apart in my hands.

### Trying Too Hard

"I think I was trying so hard to make something come out of that horn that would bring on that excitement like the old days that the horn just wouldn't take it.

"Anyway, the keys started to fall off, and I said to myself, 'George, this is it. Time to quit.'

"I went into this house painting business and came to Los Angeles because it can be carried on here all year around. Garson Kanin, who used me as an actor in a stage play in New York, called me for a small part in a picture (Columbia's soon-to-be-released Judy Holiday starrer, *The Marrying Kind*) but I don't expect to become a movie actor.

"As I see the music situation today, there's no chance of making a decent living playing my kind of music—so I'm happier in the house painting business. The dance music business has been ruined by guys who've been groping blindly for a commercial trick or formula that will 'sell.' They'd be better off if they quit—as I did."

George says he'll be glad to

## Massey-Tilton Show Gets Europe Outlet

Hollywood—CBS Show *Curt Massey Time*, which also features Martha Tilton and ork under Country Washburne, was scheduled to go on the air in England and Europe twice weekly (transcribed) via Radio Luxembourg starting first week in February. It's said to be the first time that a commercially-sponsored show has been released internationally.

## Los Angeles Band Briefs

Joe Stacy, who has been heading a trio at the Hangover club, dropped back to solo, but heads combo on Friday and Saturday nights as formerly. Regulars on these stints now include Bob Higgins, cornet; Matty Matlock, clarinet; Burt Johnson, trombone, and Smokey Stever, drums.

Bob Garden, baritone sax, added to lineup of Howard Rumsey's all-star jazz concert unit at Lighthouse (Hermosa beach).

June Lynn, accordion, heads trio set as intermission unit at Palladium starting with opening of Dick Jargess (1/22). June has Lew Paris, clarinet, and Hal Clifford, bass.

Joe Rotondi, piano, took over Larry Barker's spot with Dave Gilbert (Goldberg) trio at Glendale's Mayfair club. Bunker, drums and vibes, joined Art Pappas' new quartet at Surf club.

Chico Hamilton, drummer, formerly with trio that backed Lena Horne, and Red Callender joined Teddy Buaa trio at Billy Berg's.

Lawrence Welk, whose original six-month contract at Aragon ballroom expires this month, was dickering for new pact at deadline, with indication he would sign up on another long term. Welk has topped all recent boxoffice marks at beach danceery and has two sponsors for his TV (KTLA) show originating there.

## Petrillo Freezes Music Staffs At Hollywood Studios

Hollywood—Personnels of staff orchestras now under contract at major studios have been frozen for a year under a new contract signed between James Petrillo and the film producers.

This means musicians now under contract must be retained (unless they leave voluntarily) until Jan. 14, 1953.

An increase in scale for studio recording musicians also will boost their pay for a three-hour session (minimum call) from \$39.90 to around \$46.

keep on making records for Coral "as long as there is any demand." But he added, "I don't intend to get trapped into striving for a commercially successful pattern of some kind. Anyway the band business as we knew it in its 'days of glory' is all over. And it's not coming back.

"I can't understand why musicians like Billy May, Frank DeVol, and Sonny Burke, who have been lucky enough to get out of it, keep fooling around with dance bands. They're only going to get hurt!"

**DOTTED NOTES:** Ben Pollack is bandhopping for a combo for the Sunset Strip eatery. Expects to have most of his original Beverly Cavern gang and will bring in gueststars as special attractions for runs of two to four weeks... Local music circles deeply shocked by death (a suicide) of pianist Jack Peoples, who was with Nappy Lamare's *Dixie Showboat* gang when TV series started and later appeared as a single at now-defunct Club 47... Fred MacMurray, who hasn't blown his sax in public since he left Allan White's Collegians in 1934 to become a movie actor, is running scales and exercises. Plans to organize and front a band for an overseas camp show tour this summer... Anyone else notice the resemblance between Bobby Maxwell's multi-harp recording of *Chinatown* on Mercury and Georgie Hormel's "one-man-band" waxing of same tune on the MacGregor label? Georgie says he is "honored by the imitation."

**BEHIND THE BANDSTAND:** Looks like Phil Fischer, Local 47 vice president in charge of radio and TV affairs, may get the job as AFM's international studio representative here when J. W. Gillette's resignation, which has already been turned in, is accepted by Petrillo... Irving Aronson, MGM music advisor and coach, has bobbed up as top man on the Mario Lanza NBC show. It was MGM maneuvered because studio tops feared their investment was jeopardized by Mario's poor performances on the airers. Mario wouldn't accept advice from his radio colleagues—but when the word comes from his studio bosses it's something else... Josephine Baker, on her recent appearance at L. A.'s Paramount theater, demanded and got a pit ork containing several members of L. A.'s Local 767 (colored).

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## Blueprint For The Future

We didn't make any New Year's resolutions. Because for weeks before the old calendars were torn from the walls and others began breaking their resolutions, the editors of *Down Beat* were making plans for 1952 accomplishments. None of this corny stuff about a bigger and better newspaper for our readers, but definite blueprints for specific improvements.

Some of these plans already have come into evidence, others still are in the production stage for various reasons. As a regular reader, perhaps you have noticed the pepping up and brightening of the material presented in our columns. There will be more of this, plus some gradual changes in typographical treatment and format that we hope will make the sheet more readable, more interesting.

Readers constantly write to us, requesting more and more photographs. Just glance at the opposite page, note the second of our series of full page spreads of candid photos, which we have decided to call the *Music Scene in Focus*. It will be a regular feature of *Down Beat* hereafter, with pictures of bands and singers in action, of rehearsals, record sessions, special events, and other happenings that make up the music scene.

As noted in the last issue, we have introduced a new columnist to our readers, Nat Hentoff, whose controversial comment on music of today and on those who make it may serve to stimulate a renewed general interest in musical matters that is sorely needed. We have added and are adding new features and departments, notably the *Scanning* column for the encouragement of worthwhile but comparatively unrecognized talent. There will be other similar additions.

Meanwhile, we are neither neglecting nor abandoning the dozens of previously-established regular features and departments, technical and otherwise, that our readers have found so absorbing. We are continuing our coast to coast coverage of music news and our always generous display of interesting news and action pictures.

We need your support and your enthusiasm. Write to us, give us your criticism, your suggestions, and your opinions. All of these, favorable or unfavorable, help us to plan more intelligently for your benefit.

## RAGTIME MARCHES ON

### NEW NUMBERS

CAFARO—Twin son, Eddy Matthew Jr. (5 lbs., 14 oz.), and daughter, Dora Ann (5 lbs., 8 oz.), to Mr. and Mrs. Eddy Cafaro, Jan. 8 in Rockville Center, N. Y. Dad is longtime Herbie Fields guitarist.

COOPER—A son, Ross (8 lbs., 14 oz.), to Mr. and Mrs. Moe Cooper, recently in New York. Dad is trumpeter with Vincent Lopez.

GORDON—A daughter, Robin Lannes (7 lbs., 8 oz.), to Mr. and Mrs. Dexter Gordon, Jan. 1 in Los Angeles, Calif. Dad is tenor saxist and leader.

HALL—A son, Richard (8 lbs.), to Mr. and Mrs. Larry Hall, recently in Westbury, L. I., N. Y. Dad is former trombonist and mother is former dancer at Billy Rose's Diamond Horseshoe.

MOSES—A daughter, Margaret Carol (8 lbs., 11 oz.), to Mr. and Mrs. Art Moses, Dec. 27 in Chicago. Dad is pianist and leader.

SHIMNEY—A son, Glen (9 lbs., 12 oz.), to Mr. and Mrs. Charlie Kennedy, recently in New York. Dad is altoist with Ray McKinley.

MANSION—A son to Mr. and Mrs. Eddy Manson, Jan. 6 in New York. Dad and mother, Marjory Weiss, have harmonica act.

## Gets Her Kicks



New York—Getting a big bang out of a miniature conga drum, June MacLean, drummer Don's 10½-month-old daughter, gets in a few licks of practice between sessions. June has already mastered the ma-ma, da-da roll, and is advancing to paradiddles. Don, incidentally, is now playing with Bob Chester's band.

NANNI—A daughter to Mr. and Mrs. Joe Nanni, Jan. 4 in Philadelphia. Dad is Capitol records' regional manager.

PRIMAVERA—A son to Mr. and Mrs. Joseph Primavera, Jan. 12 in Philadelphia. Dad is violist with the Philadelphia symphony.

SEELY—A daughter, Victoria (6 lbs., 8 oz.), to Mr. and Mrs. Connie Selby, Jan. 15 in New York. Dad is pianist for Kay Thompson.

TEJUCIOS—A daughter to Mr. and Mrs. Joe Tejucios, Jan. 2 in Philadelphia. Dad manages Charlie Ventura's Open House club in Lindenwood, N. J.

VENTURA—A son to Mr. and Mrs. Charlie Ventura, Jan. 8 in Camden, N. J. Dad is tenorist and club operator.

### TIED NOTES

BARNARD-MARTINE—George Barnard and Mary Martine, TV and music personality, Dec. 27 in Chicago.

BLECA-BENNETT—Jon Bleca and Lillian Bennett, accordionist and pianist, Jan. 1 in Gulfport, Miss.

DOBSON-REED—Charles Dobson, singer, and Carol Reed, singer, Dec. 31 in New York.

KOTICK-NELSON—Teddy Kotick, bassist with Stan Getz, and Peggy Nelson, Sept. 22 in Yonkers, N. Y. (This was, incorrectly, listed as a New Number in the Jan. 22 *Down Beat*.)

FRING-TAYLOR—Bob Fring, trombonist with Les Brown, and Patti Taylor, Jan. 11 in Hollywood.

RUSO-EDWARDS—Andy Ruso, trombonist with Pee-Wee Erwin at Nick's, and May Edwards, Jan. 7 in Newark, N. J.

STANLEY-MICHELIS—Jack Stanley, KFWB disc jockey, and Pat Michelis, singer formerly with Ike Carpenter, Dec. 9 in Hollywood.

### FINAL BAR

ALLEN—Henry Allen Sr., 75, leader of a brass band for many years and father of trumpeter Henry (Red) Allen, Jan. 11 in New Orleans.

ANDERSON—Frank H. Anderson Jr., 56, pianist and composer (*I Wish I Knew: Baby, What Are You Going to Do?*, etc.), Jan. 4 in Oakland, Calif.

BARDASCINO—Joseph Bardascino Sr., 64, manager of the Philadelphia Italian band, Jan. 14 in Philadelphia.

BLUM—Herman Blum, 51, violinist who had worked with various dance bands, Jan. 6 in New York.

CLAYPOOLE—Edward B. Claypoole, 68, pianist and composer, Jan. 16 in Baltimore.

D'AMELO—Benjamin A. D'Amelo, 68, violinist and band director, Jan. 14 in Philadelphia.

FERGUSON—Kenneth Wilfred Ferguson, 61, onetime trumpeter with Guy Lombardo and Glen Gray, Jan. 8 in London, Ontario.

GILMAN—Carl A. Gilman, 53, bandmaster, composer, and teacher, recently in Racine, Wis.

HELLIG—Russell P. Hellig, 55, pianist and teacher, Jan. 3 in Reading, Pa.

KUHN—Eddie Kuhn, 68, composer and leader, Dec. 27 in St. Louis.

LEWIS—Charles Lewis, 70, former member of the Chicago symphony, Jan. 13 in Chicago.

MALCOLM—Robert D. Malcolm, 85, music dealer, Jan. 9 in Flint, Mich.

MARTIN—Cletus Martin, 67, organist, Jan. 13 in Milwaukee.

MOORE—Edward N. Moore, 67, financial secretary of Local 1 of the AFM for the last 25 years, Jan. 15 in Philadelphia, Pa.

WAKELAM—Frank Wakelam, 60, drummer and former president of Local 553, Dec. 19 in Saskatoon, Sask.

WHITTAM—Benjamin Whittam, 75, pianist and conductor, Dec. 29 in New Port Richey, Fla.

If your *Down Beat* subscription expires with this issue, send your renewal today and avoid running the risk of missing a copy.



## Chords And Discords

# DeFranco No Clarinetist To Win Poll, Says Canuck

To the Editors: Capreol, Ontario

I cannot understand how the music lovers of the States could possibly pick Buddy DeFranco as best clarinetist in your recent poll. How could these simple-minded Americans (and I express myself with contempt) dethrone BG, the king of jazz?

As far as tone quality, DeFranco is still in kindergarten. If a person like DeFranco can go up and down the scale a few times and then rake in the shekels, well, it's about time that I started to make recordings. Father Time may be running out on Benny, but I will always consider BG as No. 1 Swinger in any league.

Eddie Drago

(Ed. Note: Reader Drago is a little slow with his protest, as DeFranco has been winning the top spot on his instrument in the Beat poll for the last seven years. Too, this may be the right time to thank Canada, generally, for sending us its top trumpet player, who also won the *Down Beat* poll.)

## Reports Success

Jackson, Mich.

To the Editors: Jazz can be taught to be appreciated. I've done it here. But it takes more than spinning the records or a prima donna disc jockey. It takes presentation and thorough explanation of all types of jazz—of the artists and of the true meaning of jazz—Stan Getz is as well known here as Patti Page or Red Foley.

Jack Garrett

## Wondered!

Chanute AFB, Ill.

To the Editors: Ted Hallock's description of Eddie Lawrence and his quartet (*Down Beat*, Jan. 25) is very deserved.

I have had the opportunity of enjoying his music and blowing with him out on the coast. Since then, I have often wondered what has happened to Eddie Lawrence. I think he has what it takes to be a complete leader and musician. He is very much a modernist and yet compromises magnificently with the public demands.

Wasn't there a girl vocalist by the name of Jeanie Hackett singing with him at one time? If so, what happened to her?

Pvt. Lorry Anderson

## From A Rock

e/o FPO, San Francisco

To the Editors: I just wanted to drop you a line to let you know how good the *Down Beat* goes out here. Things are really bad out here. We've even heard rumors that the Eskimos are starting to hold sessions in Alaska, not too cool, but a few sounds that really put their regular patrons on ice. Whoever starts these rumors is really a bringdown artist from the word go, because this is

about the only spot in the world today where there is absolutely nothing happening whatsoever. It is almost the end.

We're out here on a tiny rock in the Pacific that is about ¼ of a mile wide and about 2¼ miles long. We have our own radio station, but it is overrun with western music fanatics. There are about 70 real cool platters on the whole rock—by Getz, Shearing, and Miles Davis—and that is it. When I get my copy of the *Beat* through the mail I am immediately swarmed over by all the cats out here. I just don't think we could get along without the *Beat*.

We really think your 1951 band poll came out fine. Also the write-up on Oscar Peterson in the Jan. 11 issue of the *Beat* really hit it off with us. If more musicians felt the way Oscar does about things there would be a lot of them respected more than they are today. Keep up the good work.

Thomas G. Roberts USN

## Re Ron Crotty

Suffolk, England

To the Editors: I noticed in the Dec. 14 issue of *Down Beat* that Ron Crotty, former bass player with the Dave Brubeck trio, received some votes in your poll. To me this was surprising as Ron has been in the army the whole past year and was not able to be active as a musician in the U.S. Having been a close friend of his for the last seven months, I thought I might pass on to the *Beat* and his fans some information as to his musical activities since coming to England.

I met Ron on the ship shortly after leaving New York and we played together in a GI combo coming across the Atlantic. It was a pretty good combo, including the former drummer of Roy Porter's band and an alto man who had gigged with Jack Teagarden's band.

Since coming to England, the combo, with a few changes, has played together when we can get off duty and have played a few times for officers' parties. However, Ron's job as a crewman on an anti-aircraft gun gives him little chance to play and no time to practice, so the chances to blow are few and far between. Occasionally when he gets a weekend off he goes to London where he is recognized as the good musician he is and there he sits in on sessions with the best jazz men in England. He says he is learning new ideas from jazz players over here and no doubt will put them to use when he returns to civilian status.

Pfc. David M. Robertson





KAs

# Artist Lucky

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**Los Angeles**—Lovely Lisa Wilson, 28-year-old platinum blonde, spent a week believing she was legally wedded to Clifford Smith Jr. before she found out that he was still married to singer Helen O'Connell. Smith, heir to a Boston investment fortune, will not be maritally free for 11 months. Lisa is suing for \$35,000. (Photo by Acme)



**Hollywood** — Leslie Caron, whose husband, Geordie Hornel, recently startled the music world with his one-man-band recordings of *Chinatown* and *Sheik of Araby* (*Down Beat*, Dec. 28) is serenaded by Jack Teagarden as she leaves her dressing room on the *Glory Alley* set at MGM. Teagarden shares the jazz stints in the movie with Louis Armstrong.



**Hollywood**—A trio of photos from the Billy May recording session that produced *Charmaine* and *When I Take My Sugar to Tea* shows, at the top above, May (the big guy in the shirt) listening to the Maytimers, who sing on *Sugar*. Responsible for the band's unique saxophone sound are, left to right in the lower photo, Willie Schwartz, Skeets Hurfurt, and Ted Nash. May is standing in the group. At the right, May and Buddy Cole discuss a point in one of the scores used on the session. Buddy played piano on both *Charmaine* and *Sugar*.



### The Blindfold Test

# Safranски Calls May 'Most Exciting'

By LEONARD FEATHER

Ed Safranски left Charlie Barnet's band to join NBC in New York on Oct. 15, 1949. Since then, with the exception of occasional sabbings, he has not appeared in public.

Amazingly, after more than two years of confinement to the radio studios, he finds a legion of loyal fans still hung over from an earlier Kenton era who still elect Safranски, every year, to the No. 1 bass spot in the poll.

Ed is surprised and grateful that his fans still remember him. That he has not lost touch with the outside world in his musical thinking is fairly clear from his comments on the records played for him.

### The Records

1. This is definitely a very Millerish-type band; I'd say probably Flanagan or Jerry Gray . . . it doesn't leave me with anything in particular. Very good bass, by the way; I thought I detected a few spots where he played double stops. Excellent band musically, as an organization; three stars for that, but from the standpoint of inspiration, I'd say two.

2. This leaves me pretty cold. Sounded very Raymond Scottish; I don't care for that type of thing, though the rhythm is good and it has good time. The solos are not in keeping with what I'd like to hear. This might be Kirby, more than likely; Scott sounds a little more eccentric than this, Kirby is slightly more subtle. But neither of them impresses me today. One and a half.

3. Right off the bat I'll give this three and a half . . . A wonderful beat! Sounds like Diz to me—I like the trumpet, anyway; piano is excellent, and I dug the bass very much. I figured perhaps Ray Brown . . . The theme is good, too; I recognize it, but not by title; who can remember all those titles? This moves very well all the way through. I like this kind of music—I'd say a third of my whole record collection (I have about 4,000 records) is small band jazz, a third big bands, and a third symphony music.

4. Probably Kai Winding and Brew Moore, just playing some blues in B flat . . . I liked the piano best of all the soloists, but I like the drummer—and the bass player—very much—and I'm not just trying to be amiable. Tenor was just so-so; I liked the trombone better. You know, I could have been fooled; there were moments when it didn't sound quite like Kai. Two and a half.

5. This is a very unusual record . . . I don't recognize the pianist. A nondescript style, but very good . . . probably a record I wouldn't buy, however. The bongos are all right, I don't object to that—I'm used to it. I heard very little bass—wasn't even sure whether there was a bass. Two stars.

6. This is probably the most exciting new band around today. I knew right from the first bar who it was, with those unison saxes—Billy



(Photo by Robert Parent)  
Eddie Safranски

May, of course. He's got a very good thing there. Commercially it's got appeal, and musically they can express themselves, too, which is a good opportunity for the guys. Fine orchestration—Billy was always talented. He deserves a lot of credit and success; the band could be a good mine if Billy can front it well. Give it three.

7. I don't recognize any of the instrumentalists, but it's a good sound—a Hodges-like alto and a Duke-like tune. This bass solo on the release is almost the same solo Red Callender played on the Erroll Garner record of the same tune—including the double-stops at the end of the solo. I like it. Three stars.

8. Well, I like all kinds of music—I judge everything by what it's supposed to be—but that's not a good example of Dixieland. They grated on me a little with the whistling, I can't make that . . . I know the tune, in fact I've probably played it. There could have been more presence on the bass; he was doing a lot of fill-ins there that were lost because of the balance. One and a half.

9. I've never heard this before. It's very Kentonesque in presentation . . . could be Kenton, but it isn't as good as some of the things I did with him—I'm speaking of the

### Records Reviewed by Safranски

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

1. Jerry Gray. *Shine on Harvest Moon* (Decca). Ed Safranски, bass.
2. John Kirby. *Opus 8* (Columbia).
3. Chubby Jackson. *Boogie* (Rainbow). Conte Candoli, trumpet; Frankie Seelow, tenor; Lou Levy, piano; Chubby Jackson, bass; Donzil Best, drums.
4. L. Feather's *Swingin' Swedes*. Swedish Music This Side of Heaven (Fronting). Anka Persson, trombone; Carl-Henrik Norin, tenor; Ernst Hallberg, piano; Simon Bråhm, bass; Jack Noron, drums.
5. Dave Brubeck trio. *You Stopped out of a Dream* (Fantasy). Brubeck, piano; Cal Tjader, bongos; Ron Grotty, bass.
6. Billy May. *Chermaine* (Capitol).
7. Red Callender sextet. *Fatol* (Victor). Callender, bass.
8. Bob Crosby and the Bobcats. *Savoy Blues* (Capitol). Bob Haggart, bass and whistling.
9. Bill Russo. *Ensal* (Dea Gee). Russo, trombone, comp., and arr.
10. Stan Kenton. *Street of Dreams* (Capitol). Art Pepper, alto; Stan Kenton, arr.

composition. Trombone is very Windingish; when he was on the band he was doing that sort of thing, but Milt Bernhart also played in the same idiom . . . it's hard to put your finger on it, because he's following the composer rather than his heart, expressing the writer's ideas whereas in a jazz solo you express your own. Compositionwise I'd give it two or two and a half, but on the whole, three.

10. When did Kenton make this? It's very much in the style of the band back in the days when I'd just joined it, in 1945 or so. The voicing sounds like one of Stan's own arrangements. Very good bass; needed more presence, but he played nice things. Art Pepper's solo was the only jazz feeling on the record. If I were to do a record like that I might try to add a little more jazz feel here and there, with bass fills for instance. It's a good record, though—three stars, and Art's solo is worth four.

A thing like this means a lot to Stan as far as the public is concerned. The versatility of the men shows up in the concert things, then they can turn around and play the jazz things, too. But things like this are the kind that gave me a chance to express myself. Sometimes Stan and I would just start playing piano and bass with no particular pattern in mind, and we'd wind up having a record. A lot of our things were born that way, right on the bandstand.

### Afterthoughts by Safranски

My all-time favorites? Duke, when Blanton was on the band. Blanton, of course, the superb supreme. Basie's band around that time killed me, too. Mingus knocks me out; I've known him several years. Oscar Pettiford and Ray Brown; and another bass player who kills me is George DuVivier, who works with Nellie Lutcher.

Oh! I've just thought of something. You know I think the bass player on that Jerry Gray record was me! If it was Jerry Gray, and if it was the date he made in New York, I'm sure it was—but I make so many sessions I can't always remember every tune. Anyway, I sure didn't know it when I reviewed the record!



Cab Calloway is off to the West Indies with his Cab Jivers (small combo) . . . Bill Russo, columnist-trombonist-arranger, recovered nicely from a facial operation that turned out to be more serious than even the doctors anticipated . . . Marian McPartland is okay, too, after minor surgery in Boston, and opened with her trio at the Hickory House (NYC) on Feb. 5 for an indefinite stay.

Andy Fitzgerald, former Joe Mooney clarinetist, is happily settled in the Vaughn Monroe sax section, while Joe, his former boss, is killing the Miami Beach cat with his Hammond organ work and vocals . . . Instead of the usual gold-plated platter, Capitol gave Les Paul and Mary Ford a gold guitar in recognition of their 6,000,000 disc sales in 1951 . . . Collier's had a feature on Mitch Miller.

Mike Levin, former *Beat* staffer, following stints in the Kudner and Ward Wheelock advertising agencies, is director of creative production for radio-TV with Erwin Wasey agency in Manhattan . . . Cliff Aaronson pulled out of Joe Glaser's ABC coast office to enter a reciprocal booking deal with Billy Shaw of New York . . . Van Smith, pianist-leader, and Gracey Spence, vocalist, are caring.

Ever wonder what happened to Boyd Senter, clarinet playing leader of the hot '20s? He's operating *Boyd's Sport Senter* in Mio, Mich., has qualified as an expert fly tier, but has eyes for some television work, since he plays other instruments besides the clarinet . . . John S. Wilson, former *NY scribe* for the *Beat*, and his Susan expect the stark early in June.

Sam Donahue, when he returns from his Latin American tour with TD, hopes to start his own band again . . . Roy Eldridge enlarged to 12 men for his week at the Apollo in Harlem, starting Feb. 8 . . . Jerry Wald's band, featuring two altos, one tenor, and two baritone, goes into Roseland ballroom (NYC) on Feb. 22 . . . Vicki Vola reports that a booking agent submitted Blue Barron for a deep south date and got this reply: "Can't use Blue. How about Jerry Gray?"

If your *Down Beat* subscription expires with this issue, send your renewal today and avoid running the risk of missing a copy.

## This Washington Mink Is On The Up And Up

San Diego—Here's one Washington quite unconcerned over being linked with mink—Dinah Washington, that is. Accepting costly fur coats may be a capital offense in the land of filibuster, but Dinah is delighted with her gift. For, it seems, Mercury records has presented her a natural ranch coat (the most desirable type, according to such people as wives).

The mink was a bonus, Mercury's way of telling Dinah how the company's brass feels about her singing. And, it should be noted, a rather pleasant device for keeping the former Chicago choir girl in the fold.

### Didn't Know

"My contract was up," explained Dinah, here for a one-night appearance at Mission Beach ballroom. "And a few pretty good offers were coming in. Some of the big companies and even the smaller ones were offering more money. I wasn't sure what to do."

At least, Dinah admits, she wasn't certain until Mercury came up with a fat contract, promise of expanded promotion—and, of course, the mink.

"With Frankie Laine gone to

Columbia, I guess Mercury was afraid of losing me, too," said Dinah. "But now it looks better than ever for me at Mercury—you know, maybe an even better break on songs and publicity. Not that I've ever had any complaints since I've been there—six years now."

Dinah, in fact, insists she has hardly a complaint to register. Her career is progressing. All her records, but *Cold, Cold Heart*, in particular, are selling well. Her nightclub and theater dates are successful.

But the main reason for Dinah's bright outlook is her impending marriage to Jimmy Cobb, due to take place in June or July. Jimmy is a drummer out of Washington, D. C., formerly with Earl Bostic's band.

### In the Tradition

Following a kind of tradition set by the Treadwell-Vaughan com-



Dinah Washington

bine, current plans call for Cobb to set aside his drums and become road manager for his future wife. They figure it'll be a good setup for both.

Personally, declares Dinah, she hasn't a thing to sing the blues about. —Don Freeman

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DB-2-22



# One-Niters Can't Keep Us Alive, Says V. Monroe

Chicago—The reason so few new bands start out these days, believes Vaughn Monroe, is because it takes too much money to get one in operation and keep it going.

"When we started out about 12 years ago," he was saying at an impromptu, dressing room-type interview recently, "we could afford to play for \$200 or \$300 a date, working six or seven nights a week on the road. There were only 12 fellows in the band and we could

all pile into one bus—equipment and everything.

**Did Well**

"And, my gosh," he added, "we never figured to pay more than \$1.25 for a room and maybe \$2.50 a day for meals. On a salary of \$100 a week, a fellow did pretty well then.

"But look at the cost of living on the road now! A leader has to pay considerably more than \$100

a week to get good men. They can't live on less and try to send money to their families, too.

"And transportation costs for a leader are awfully high. We used to pay 40 cents a mile for a bus. Now it costs us 71 cents, plus another 45 cents for our equipment truck—more than \$1 a mile to travel between dates."

### Band Slump Permanent

Someone then asked the affable New Englander if he thought the band slump might not be a permanent thing—if the era of dance bands as we once knew them might not be a relic of the past, like the Model T.

"That's very possible," he mused. "Television has had a vast effect on this country in just a few years. You know, kids just don't know how to dance anymore. In ballrooms where we play, at least, they either simply shuffle morosely around the floor or mass around the bandstand and watch.

"And instead of buying phonograph records and learning to dance at home, they sit in front of a TV set."

### Can't Get By

He paused a moment, then added: "We've found that we simply can't exist on the road by playing dance one-niters. There aren't enough to go around. On this current tour, which will end in March, we're playing all-one niters, to be sure. But more than half of those dates are concerts.

"We're equipped to put on a four-hour show if we have to. That's what's keeping us going on the road."

"Do you think, then, that the average band, in order to make money on road tours, is going to have to expand and become more a package show, with a vocal group, comedian, etc.?" someone wondered.

"I wouldn't be a bit surprised."

—juc

### Decca Inks New Singer

New York—Martha Lou Harp, southern belle who has been broadcasting regularly over ABC, signed a Decca contract last month.

Martha Lou is the wife of Tim Gale of the Gale agency.

Down Beat covers the music news from coast to coast.

# Swingin' The Golden Gate Frisco's Newest Big Band Determined To 'Make It'

By RALPH J. GLEASON

San Francisco—"There are no cool cats in this band. We're gonna make it. You can't stop the enthusiasm of youth and we've got it. It's a swinging, shouting band that plays good music to dance to, to listen to, and to play! We're stressing entertainment and showmanship and we're still making it musically interesting."

That's the credo of the Bay area's latest big band, a 15-piece unit formed by Chuck Travis and Johnny Coppola. Chuck, onetime tenor sax with Jimmy Dorsey, and Coppola, trumpeter with Barnet and lately with Stan Kenton, are working their heads off whipping the band into shape.

### Good Book

"We've been at it two full weeks and have had two full-band rehearsals each week and at least one section rehearsal," Chuck says. "We've got about 35 numbers in the book by guys like Bill Holman, Joe Lippman, Bill Russo, Manny Albam, and Danny Hurd. *Somebody Loves Me*, a thing by Bill Holman, is wonderful—a crowd pleaser.

"We're out to make people like us. All kinds of people, not just hipsters and musicians. We got entertainers in this band. Andy Peel, one of our trumpets, does comic routines. I do a Mortimer Snerd act, and Johnny Coppola is a great straight man!"

### Causing Chatter

Right now the band is causing a lot of talk in the Bay area. There is a possibility of a short club date to break them in sometime in February and there is a good possibility that they will get on wax. There is certainly more enthusiasm about this group than any similar attempt in recent years. Whether or not they can make it is, of course, problematical. That they are on the right track with their emphasis on enthusiasms, showmanship, and crowd pleasing is indisputable. They're out hustling and it's like a breath of fresh air to have it going on.

Lineup of the groups is as follows: trumpets—Johnny Coppola, Andy Peel, Dick Collins, and Clive Hawthorne; trombones—Bob Collins, Bob Lowry, and Royce Stefani; saxophones—Rudy Luciani and Jack Reece, altos; Chuck Travis and Jack Spires, tenors; Harold Wiley, baritone; rhythm—Ralph

# Basie To Wax For Granz On Mercury Label

New York—Count Basie has signed a three-years-with-options deal to record for Norman Granz on the Mercury label.

First two sessions, featuring Basie with a big band playing a series of instrumentals, were recorded in New York three weeks ago.

Granz says he also plans to record the Count with small groups including members of the JATP troupe.

Pina, bass; Johnny Marabuto, piano, and Dick Saltzman, drums.

**BAY AREA FOG:** Johnny Markham, Oakland drummer last with Charlie Barnet, is now rehearsing with the Stan Kenton crew . . . There's a Dave Brubeck Fantasy LP coming out soon . . . The French sailors in town in January cleaned the record stores out of Sidney Bechet discs.

Cathy Furniss and the group that featured Buddy Motesinger, piano, and Joe Dodge, drums, out of the Bal Tabarin in the Olympic hotel and possibly into the Bellvue. . . . Dick Oxtot is back from a long stint in New York with the Dixie Rhythm Kings and gigging round town . . . One of the reasons so many wires were pulled to get Billie Holiday back to San Francisco is that she still owes lawyer Jack Ehrlich loot for beating that dope rap a few years back . . . The Emanon trio looks like a permanent fixture at Fack's . . . Stella Brooks, back in town from Hollywood, now at the Chi Chi and billed as "Direct from New York!"

Louis Armstrong's week at the Hangover was nothing short of sensational: There were lines outside the club every night three feet deep and half a block long. Hundreds were turned away. Pops' concert, under the sponsorship of the University of California's folk music division, at Berkeley, however, was indifferently attended, mostly due to haphazard publicity and promotion and the Great Storm. . . . The Patti Page—Tennessee Ernie four-day stand at the Paramount theater did only fair business because of The Rain.

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# What's On Wax

Jack Tracy Pat Harris George Hoefler

Louis Armstrong  
Gordon Jenkins

6 *When It's Sleepy Time Down South*

5 *It's All in the Game*

Pat: Louis doesn't play anywhere on either of these sides; just sings. *Sleepy Time*, one of the tunes Louis has used from time to time as a theme, is given his standard rendition, albeit rather like another completion of an old chore. And is that final "Yes, Lord," the usual tag line?

*Game* is a tune written by the late Charles G. Dawes, once vice-president of the United States, with lyrics by Carl Sigman. Jenkins' violins sweep into the number, and then the thing is jazzed up by bringing in muted brass and Louis. Quite suitable for playing in tea-rooms at lunchtime. (Decca 27899.)

Emile Barnes

*Tout de Moi*  
*De De and Billie's Blues*  
*EA, La Ben*  
*Lonesome Road*  
*Careless Love Blues*

Album Rating: 7

George: Bill Russell, whose American Music label has become the voice for contemporary New Orleans musicians playing the pure traditional jazz of their early years, here introduces another fine Crescent city clarinetist, Emile Barnes, with a group of heretofore-unrecorded players.

The full sound and feeling evidenced in *Tout de Moi (All of Me)* proves a point that is becoming more and more apparent. Jazz musicians sometimes do their best work on popular dance tunes.

This set also features singing, both creole songs and blues, by a man and wife team. Trumpeter De De Pierce and his piano playing wife Billie render the vocals individually. Billie reminds one of Mama Yancey, while De De sings the creole lyrics in the Kid Ory manner.

To some this music sounds ancient and a little rough technically, but the important consideration is the fact that here are exemplified the basic beginnings of jazz and an inherent musical charm that is only heard in New Orleans from native born musicians. (American Music LP 641.)

Sidney Bechet  
Wild Bill Davison

*I've Found a New Baby*  
*None of My Jelly Roll*  
*Tailgate Ramble*  
*Ce Mousieu Qui Parle*  
*Ramin' Wild*  
*Joshua Fit de Battle of Jericho*  
*Mandy*  
*Bechet's Creole Blues*

Album Rating: 7

George: Sidney and Wild Bill make a virile jazz combination, as they both have a tendency to dominate any ensemble and overplay their solos. Here everything is under control and the merging of the

## 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.

Two musical powers makes for a strong, unified performance.

Two of the sides, *Ce Mousieu* and *Bechet's Creole Blues*, were cut in Paris by Sidney with the Claude Luter band. The other takes are alternately Sidney and Wild Bill with either Art Hodes or Joe Sullivan playing a short piano interlude. These are all new issues that haven't come out on 78 and worth the attention of all Bechet-Davison fans. (Blue Note LP 7014.)

Tony Bennett

4 *Since My Love Has Gone*  
5 *Silly Dreamer*

Pat: *Since* is not only based on a Verdi melody, but, surprisingly enough, this fact is noted on the label. Bennett has trouble reaching the high notes, and the strain is the most prominent effect of the total effort. Sounds like a burlesque of a Verdi aria, or at least too free a reading.

The flip side doesn't make the demands of *Since*, though Tony still has trouble with his range. However, with all his faults, he is still a singer, and it shows clearly here. (Columbia 39635.)

Jackie Brenston

4 *Hi, Ho Baby*  
5 *Leo the Louie*

Pat: Jackie Brenston, who plays baritone sax and sings, does a rather attractive job on these two. The band plays brightly and cleanly, and, of course, with a pronounced shuffle beat. The tune *Leo* was written by onetime *Down Beat* scribe ("the sage of the Ritz hotel") Onah Spencer, in collaboration with Zilner T. Randolph. Jackie and his Delta Cats do it justice. (Chess 1496.)

Ella Fitzgerald

6 *Lady Bug*  
6 *Baby Doll*

Pat: Sonny Burke's ork is bright and fresh in its backing of Ella here, and in *Doll*, especially, gets a nice swing. Neither of these tunes means much as far as content, musical and lyricwise, goes, but Ella milks them for all they're worth. (Decca 27900.)

Ella Fitzgerald  
Louis Armstrong

6 *Necessary Evil*  
5 *Oops!*

Pat: There surely must be better tunes on which this talent could be

## Hawkins Sounds Out New Studio



New York—Coleman Hawkins' first record date for Decca was made with Eddie Kissack as supervisor and Paul Cohen as supervisory kibitzer. Kissack, on the left, is a former Decca engineer who has taken over the job of artists and repertoire director of Decca's rhythm and blues division. Cohen, at the right, has a similar position in the hill-billy and western sector of the recording company. Photo was taken in Decca's new studios at Pythian temple.

utilized, or is the novelty barrel really at this deplorable level? At any rate, though Ella sings it coolly, and Louis shows his wonderful understanding of the ludicrous aspect of it all, these two wind up as generally uninspired and uninspiring work. Louis' trumpet is heard for a total of not more than eight bars in *Oops!*, and not at all on *Evil*. Dave Barbour directs the accompaniment. (Decca 27901.)

Dizzy Gillespie

8 *The Blues Blues*  
6 *I'm in a Mess*

Jack: You may recall an article in our last issue in which Leonard Feather cited Dizzy for "striking as happy compromise as one could wish between musical and commercial considerations."

*The Blues Blues* is a perfect example of what he was talking about. Joe Carroll sings ingratiatingly while a rollicking, romping rhythm section (Milt Jackson, piano; Percy Heath, bass, and Al Jones, drums) kicks along behind him. Diz follows with a wailing, bluesy solo that fairly crackles, then it's Bill Graham's baritone.

The side really gets a great feeling.

Joe is restrained and breathy on *Mess*, shows dubious intonation. Diz is heard briefly. Not up to the performance on *Bluest*. (Dee Gee 3608.)

Jerry Gray

*St. Louis Blues*  
*Jeep Jockey Jump*  
*The Dipsy Doodle*  
*Who's Sorry Now?*  
*Shine on Harvest Moon*  
*Flag Waver*  
*Introduction to a Waltz*  
*V Hop*

Album Rating: 6

Jack: This album's called *A Tribute to Glenn Miller*, is made up of eight Gray scores that were performed by the Miller band, it says on the album cover.

There certainly are some varying styles here. *Flag Waver* is strictly in the '45-'46 Herman idiom, as the band plays an up-tempo riff that could just as easily have been written by Neal Hefti, followed by a tenor solo, then a trom-

bone bursting out of the section as Bill Harris used to do.

The spontaneity isn't there, however, nor did the recording director give the brass section enough crispness and volume to further the Herman effect. There's even a Don Lamond drum solo to complete the resemblance.

*Harvest Moon* is Millerish and pretty, *Introduction to a Waltz* a clever bit of swinging stuff, and *V Hop* sports a good trumpeter.

*St. Louis Blues* is moody, with a tenor roaming about unhindered, while *Jeep Jockey* sounds much like the Krupa band circa 1947.

All sides were cut while Gray was in the east last summer, thus it isn't the Hollywood studio band that recorded most of his other releases.

Interesting to note that while just about every other band is recording instrumentals at easy-to-dance-to tempos, Gray opens up with power stuff on two or three of these. (Decca DL 5375.)

Coleman Hawkins

8 *Talk of the Town*  
7 *The Man I Love*

Jack: Cut in concert in Copenhagen in 1950, these are far and away Hawk's best recorded efforts in years. His tone is lovely and full with none of the tortured wailings that have marked his more recent in-person performances. He sounds relaxed and happy before a sympathetic audience that isn't urging him on with screams.

On *Talk*, almost as closely associated with him as *Body and Soul*, he drifts gracefully through some intricate harmonic patterns with broader conception and approach than on his Capitol record of same. It's Hawkins performing at top level.

*Man* is up-tempo, Coleman rolls right along at a good pace. Funny how much like Flip Phillips he sounds in a couple of spots.

The backing is by Leo Mathisen's Danish band. (Circle 3010.) (Turn to Page 15)

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# Things To Come

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

**LES BROWNS' ORCHESTRA** (Coral, 1/15/52). Trumpets—Don Paladino, Bob Fowler, Wes Hamel, and Bob Higgins; trombones—Bob Fring, Dick Neal, Ray Sims, and Stumpy Brown; sax—Sal Libero, Abe Amos, Dave Pell, Harry Barman, and Butch Stone; rhythm—Gus Clarkon; piano; Billy Bandoak, bass; Tony Rind, guitar; and Jack Sperring, drums. Butch Stone, vocal. You're a Scoundrel; You Are My Sunshine; You're an Old Smoothie, and You're My Everything.

**ELLA FITZGERALD** (Decca, 1/4/52). Hank Jones, piano; Bill Doggett, organ; Dick Jacobs, bells; Stan Ray Brown, bass; and Rudy Taylor, drums. Air Mail Special and Rough Ridin'.

**ELLA FITZGERALD with SONNY BURKE'S ORCHESTRA** (Decca, 12/26/51, in Hollywood). Trumpet—Pete Candell, Carlton McBeak, Mickey Mangano, and Oliver Mitchell; trombone—Paul Tanner, Jim Friddy, John Halburton, and Bill Barshert; sax—Clat Neagley, Hugo Lowenstern, Don Baffal, Hammond Rousem, and Chuck Gentry; rhythm—Hank Jones, piano; Laurindo Almeida, guitar; Joe Mondragon, bass; and Tommy Hannon, drums. Baby Doll; Lady Bug; What Does It Take?; and Lazy Day.

**ELLIS LARKINS PIANO SOLOS** (Decca, 1/9/52). Over the Rainbow; Stormy Weather; Ill Wind, and Come Rain or Come Shine.

**BILL HARRIS' BAND** (Claf, 1/15/52). Bill Harris, Ollie Wilson, Eddie Dert, and Bart Varsolona, trombones; Pete Mondello, Josh Greenberg, and Sam Marowitz, reeds; Ralph Burns, piano and arranger; Chubby Jackson, bass; and Don Lamond, drums. Baby Doll; Lady Bug; What Does It Take?; and an original untitled rhumba.

**COLEMAN HAWKINS** (Circlo, from concert in Copenhagen, fall of 1950). Coleman Hawkins, tenor; plus Leo Mathison's band. Talk of the Town and Man I Love.

**FRANCIS WAYNE with NEAL HEFTI'S ORCHESTRA** (Coral, 12/27/51). Trumpet—Chris Griffin, Andy Ferretti, Yank Lawson, and Mickey McNickle; trombone—Will Bradley and Kai Winding; reeds—Toots Mondello, Hal McKusick, Stan Cox, and George Berg; rhythm—Al Pellegrini; piano; Ted Farrow, guitar; Ed Sufzanski, bass; and Don Lamond, drums. You're the Only One I Love and Don't Be That Way.

**ROBERT BAILEY with LOU STEIN'S COMBO** (Coral, 12/4/51). Chris Griffin, trumpet; Hymie Scherzer, Al Klink, and Boney Bank, reeds; Lew Solo, piano; Al Cole, guitar; Bob Haggart, bass; and Terry Snyder, drums. Tell Me Why and I Want You.

**ALAN DALE with GEORGE BARNES' COMBO** (Decca, 1/10/52). George Barnes and Everett Barkadale, guitars; Paul Jimmy, piano; Sandy Block, bass; and Jimmy Crawford, drums. Brokenhearted and Silver and Gold.

**JOHNNIE RAY with JIMMY CARROLL'S COMBO** (Columbia, 11/29/51). Len Stein, piano; Wendell Lewis, rhythm; Frank Carroll, bass; Jimmy Crawford, drums; Harry Bauer, xylophone; and Myron Cohen, harp.

**Johnnie Ray and the Four Lads**, vocals. Broken Hearted and Mountains in the Moonlight.

**BUDDY GRECO with DICK MALTBY'S ORCHESTRA** (Coral, 12/1/51). Red Solomon, trumpet; Will Beasley, Mike Antoni, Roland Dupont, and Frank Rahak, trombones; a string section; Bill Rowland, piano; Danny Fort, guitar; Bob Haggart, bass; and George Gabe, drums. Buddy Greco and the Heathertones, vocals. It's a Sin to Tell a Lie; Till All the Stars Fall in the Ocean; Take Me Back, and Never Leave Your Sugar (Out in the Rain).

**BUDDY JOHNSON'S ORCHESTRA** (Decca, 12/20/51). Trumpets—Andy Ford, Willie Nelson, Calvin Strickland, and Frank Royals; trombone—Julius Watson, Steve Pallister, and Leo Conroy; sax—Harold Minarco, Joe O'Loughlin, Dave Van Dyke, and Cherokee Collins; rhythm—Buddy Johnson, piano; Lord Westbrook, guitar; Leo Span, bass; and Phillip Paul, drums. Tell My Baby Comes Back; My Aching Heart; Bootman Blues, and I'm Gonna Jump in the River.

**ARTHUR FRYSOCK with SY OLIVER'S ORCHESTRA** (Decca, 1/16/52). Trumpet—Carl Poole, Boris Feiva, Paul Webster, and Tati Jordan; trombone—Frank Saracco and Henderson Chambers; reeds—Hyvie Scherzer, Dick Jacobs, Milt Yano, Al Klink, and Bill Holcomb; rhythm—Don Abney, piano; Everett Barkadale, guitar; Hayes Alvia, bass; and Rudy Taylor, drums. Wheels of Fortune; I Hear a Rhapsody; Am I to Blame? and Till the Stars Fall from Heaven.

**JERI SOUTHERN with SY OLIVER'S ORCHESTRA** (Decca, 1/3, 4/52). Hymie Scherzer, Dick Jacobs, Bill Holcomb, Harold Feldman, and Murray Williams; a string section; rhythm—Jeri Southern, and Sal Gide, piano; George Barano, guitar; George Duvivier, bass; and Rudy Taylor, drums. Jeri Southern, vocals. Give Me Time; I Thought About You Last Night; What Good Am I Without You?; and Something I Dreamed Last Night.

**GEORGIE AULD** (Coral, 1/10/52, in Los Angeles). Georgie Auld, tenor; Arnold Ross, piano; Meyer Rubin, bass; Lou Singer, vibes; and Sammy Watson, drums. Vassal backing by the Jud Coleon Rhythmaires. Please, Mr. Sun; If You Go Tenderly; and The Touch of Your Lips.

**NEAL HEFTI'S ORCHESTRA** (Coral, 10/22/52). Trumpet—Chris Griffin, Johnny Owens, Stan Fishelson, and Mickey McNickle; trombone—Cliff Heather and Kai Winding; reeds—Hymie Scherzer, Al Klink, George Berg, and Art Dellinger; rhythm—Teddy Napelson, piano; Art Hyerson, guitar; Ed Sufzanski, bass; and Don Lamond, drums. Charmaine; Uncle Jim, and Regular Man (Frances Wayne vocal).

**PEARL BAILEY with BEN REDMAN'S ORCHESTRA** (Coral, 12/20/51). Tati Jordan, trumpet; Tyne Glenn, trombone; George Dorsey, Bill Holcomb, and Budd Johnson, reeds; Lloyd Phillips, piano; Tom Moore, guitar; Bob Elden, bass; and Mack Wickham, drums. Eight Street Association; I Heard; Birth of the Blues, and Nothin'.

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

# What's On Wax

(Jumped from page 14)

## Peggy Lee

- 6 *Shame on You*
- 5 *Would You Dance with a Stranger?*

Jack: *Shame* is a rustic thing whipped up by Spade Cooley. Peggy gives it a good ride, singing in breathless, beautiful fashion.

*Would You* is much like *You Belong to My Heart* and quite routine. (Capitol 1926.)

## Bobby Maxwell

- 3 *Chinatown, My Chinatown*
- 4 *Shuffle Off to Buffalo*

Pat: *Chinatown* will probably be a hit, to be played on all the jukeboxes by the hour and by the jocks likewise, which is one reason we don't listen to the radio. Granted that it takes both skill and imagination to be a swing harpist, which Mr. Maxwell (usually under the name of Robert) essays to be, still, the stabs at wide commercial success are apt to be painful.

On these two sides Bobby runs his tunes through the tape machine 11 times each, and comes up with what sounds like a collection of rattles on the first side, and alternately, a well-ordered rhythm band or a disorganized harpsichord on the second. (Mercury 5773.)

## Clyde McCoy

- 3 *Sugar Blues Boogie*
- 3 *I Just Love Affection*

Jack: Don't look now, but Clyde McCoy is back. And with another version of *Sugar Blues*. This time it's in boogie tempo, which doesn't help it one whit. (Capitol 1937.)

## Patti Page

- 3 *Retreat*
- 6 *Come What May*

Pat: First tune is the Page trio on a hillbilly of the yipho variety, with a refrain that is annoying enough to take it right to the top in the hit parade. We shuddered involuntarily just remembering the sound. The other side is better, as Patti sings singly and with admirable power and sureness. Only objection here is to the organ interlude. Had almost forgotten the instrument could sound that bad. (Mercury 5772.)

## Oscar Peterson

- Fine and Dandy*
- I Only Have Eyes for You*
- Carnegie Blues*

Album Rating: 6  
Jack: This LP was recorded the

night that *JATP* started its 1950 tour at Carnegie and Oscar Peterson made his U.S. bow, eliciting tremendous raves from various and sundry.

His ability to get around on a piano is indeed prodigious and his attack clean and powerful, but our objection, as we've stated before, is his lack of continuity and originality. The over-all impressions is: "Wow! Fabulous!" But the absence of individuality makes him more a pianistic phenomenon than a creative jazzman.

*Dandy* and *Eyes* are on one side of the LP, the *Blues* takes up the other. Oscar has the place in an uproar on the latter, as Ray Brown is quite wonderful in support. (Mercury C 107.)

## Johnnie Ray

- 5 *Please, Mr. Sun*
- 5 *Broken Hearted*

Jack: What can you say? Undoubtedly by the time this reaches print, this record will be well on the way toward a million in sales. Both of these are fine tunes, with *Sun* having an especially original lyrical twist. Ray moans, groans, sweats, and swoops as agony drips all over the place.

We're only worried about one thing—that the poor guy might die of a broken heart before he gets a chance to spend any of that royalty money. (Columbia 39636.)

## Shorty Rogers

- Popo*
- Didi*
- Apropos*
- Four Mothers*
- Over the Rainbow*
- Sam and the Lady*

Album Rating: 7  
Jack: I'd been looking forward to hearing this album with considerable anticipation, yet the results left me a bit chilled.

Combo is made up of Shorty, Art Pepper, Jimmy Giuffre, Gene Englund, tuba; John Grass, French horn; Hamp Hawes, piano; Don Bagley, bass; and Shelly Manne.

The spirit of the band is great, there's some excellent solo work—especially from Shorty and Art—but the total effect is that of a watered-down Miles Davis group with little evidence of originality in composition and conception.

*Sam and the Lady* (an Alec Wilder-type title if we ever heard one) has some fragile, fligree counterpoint between Rogers and Pepper preceding good solos by both. The abrupt tuba bloop at the end is highly humorous.

*Mothers* (more a Freudian cognomen) was written by Jimmy Giuffre, gets a good, swinging feeling as Shelly shows the way. His

# Birdland Books 3 Top Singers

New York — Sarah Vaughan, Dinah Washington, and Ella Fitzgerald have been booked for successive shows at Birdland.

Sarah opens March 13 for two weeks, followed March 27 by Dinah and April 3 by Ella.

Organist Wild Bill Davis, a hit at Birdland during the last Fitzgerald stint, will be co-starred on all three shows.

playing throughout the album is of high caliber, by the way, though you probably won't be pleased by the too-loud drum mike.

The only ballad side is *Rainbow*, and it's all Pepper's. He has some provocative moments, also some wherein his efforts seem too concerned with playing a whole flock of notes for technique's sake alone.

*Apropos* is happy and jumpin'. You'll probably enjoy a great deal of the album. It's a welcome relief after hearing some of the things that are released in all seriousness as "jazz records." Interesting, too, to see that Capitol hasn't entirely given up on jazz. (Capitol DCN 294.)

## Sarah Vaughan Billy Eckstine

- 6 *I Love You*
- 6 *Ev'ry Day*

Pat: As with the Ella-Louis pairing also reviewed in this issue, there is really not much interaction between the two singers featured here. Sarah sings a chorus, Billy sings the next, and at the end, they harmonize on a phrase or two. And as far as innovations or musical ideas go, nothing happens. Competent, workmanlike production from two top singers. (MGM 11144.)

## Ted Straeter

- Have You Met Miss Jones?*
- Easy to Love*
- You Couldn't Be Cuter*
- The Way You Look Tonight*
- Wait Till You See Her*
- I Could Write a Book*
- All the Things You Are*
- The Song Is You*

Album Rating: 3  
Pat: Normally there'd be little point in reviewing an album such as this, except for two highly deceptive factors which may influence some innocents regarding its purchase. There's an extremely attractive miss (unidentified) on the cover, and the tunes inside, as you can see, are well chosen examples of the really classy "class ballad."

They are given, alternately, treatments involving either Mr. Straeter's tuneless vocal posturings (in the boyish manner of Skinnay Ennis, who compared to this guy appears to be an immortal great singer) or someone's (Straeter again?) piano, which is hotel style and of no better quality than the singing. (MGM E116.)

## Sidney Bechet

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

Pat: One of Victor's "Immortal Performances" albums, this collection is really not far from the promise of the series. Bechet blows up a storm, and has some thermal aid from a handful of excellent and too-little-heard jazzmen. Although the photo of Sidney on the album cover shows him playing tenor, he sticks to the soprano sax in all except *Sweetie*, on which he plays clarinet.

That side, too, is the only one not cut in 1941—the date of its recording being 1932. Notable sounds include Everett Barkadale's guitar on *Rose Room*, Vic Dickenson's trombone on *The Mooche*, Tommy Ladnier's trumpet on *Sweetie*, and the work of Charlie Shavers and Willie (The Lion) Smith on several sides. Bechet is consistently wonderful, both solo and in the ensemble. (Victor WPT 31.)

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# Earl Hines

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### Laine Shows Up At Houston Campus Station



## Houston Keeps Gerlach's College Crew In Jobs

By MACK McCORMICK

Houston—Now that Ed Gerlach has established his huge (24 pieces) University of Houston instructive-experimental orchestra as the local outlet for ventures in big band arranging and playing, he's turned to the dance band field using members of the lab unit in a regular size group which is proving both a successful and musically mature entry.

The band has been busy working private parties, the officer's club at Ellington AFB, and the Plantation, where they hold forth whenever names aren't available for that club's regular Tuesday "pop nights."

#### Can Support Band

These showings plus the gratifying response received from their Campus Showcase over KTRH and frequent appearance in TV productions, are helping Gerlach, a leader with an eye to the future, prove his belief in the ability of the Texas coast area to support a big band.

And the coming months look just as rosy: they have one or more bookings in every week through June and there is a strong possibility the band will take over a local podium on a one-night-a-week basis regularly.

#### Own Scores

Gerlach, a top bracket musician who has made the name band circuit both as tenor saxist and arranger with Hal McIntyre, Tex Beneke, and others, furnishes a wholesome sound with his clean, imaginative scores.

Other contributions to the book come from sidemen Bill Knight, Joe Nerren, Gay Brinson, and Bill Thresto, the ex-Buddy Ryland drummer who has the rare attribute of being capable of holding up the rhythm end of a 16-piece band with taste and precision. Also there are the benevolent loans from various leaders, including Woody Herman's gift of eight Ralph Burns scores.

TEXAS ROUNDUP: Alto saxist Jimmy Ford is home again after a brief bit with Red Rodney's quartet, including some sides for the Prestige label. . . Dixie band at the Catalina has Mack Dale, trumpet; Jack Knaus, trombone; Glenn Gould, clarinet; Jimmy Mathison, piano, and Wright Watson, drums. . . The swinging Norman Faye quintet, now in its fifth month at the Log Cabin inn, is likely to be held over unless the club switches to private operations.

Vocalist Joan Hovis off to join Benny Strong as the result of an audition when the band played the Rice hotel recently. . . Coming attractions: Jimmy Dorsey, March 4 at the Plantation. Carmen Mir-

Houston, Texas — The experimental dance band of the University of Houston (*Down Beat*, Sept. 7, 1951) now has a radio show every week from the campus and just recently did a network broadcast for the March of Dimes, along with an hour-long television program. The top photo to show, from left to right, band

director Ed Gerlach, singer Frankie Laine who did a guest appearance on the radio stanza during his engagement in Houston at the Shamrock hotel, and Patsy Turrentine, student commentator on the show. Single photo is of Tish McCarley, one of the singers with the university band. Tish is a student, of course, a model for a bathing suit company, and was voted Miss Television of Houston. She wants to be a school teacher.

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## Strippers Taking Over In Minneapolis Niteries

Minneapolis—In a land rapidly becoming more verdant with barroom strippers and less so with good music, one bright spot for the latter in the Twin Cities probably is the Minneapolis Flame night club, with its new "jam session" Sunday evenings.

Started in mid-January with a first-Sunday crowd of some 350, a packed house, the core of the rehearsed two-hour session is Percy Hughes' house band and his regular vocalists, Judy Perkins and Dick Mayes. For the session, other local men sit in with the regular band but only after rehearsals.

As a change of pace, Harry Blons' Dixielanders have been added for a couple of appearances, and other Twin City singers and combos also have shown.

#### Only Dixie in Town

With Doc Evans in Chicago at this writing, Blons' men, with Bob Gruenfelder, trumpet; Hal Runyan, trombone, and Blons, clarinet, plus a changing rhythm section, constitute about the only full-band Dixie in the area. However, Blons has left the Whitehouse niterie and now backs up a stripper at Vic's in downtown Minneapolis between sets of bona fide jazz.

When Evans left the Point in suburban Golden Valley, he left the four pieces who were with him—Don Thompson, trombone, Tommy McGovern, piano; Warren Thewis, drums, and a clarinet. They're still there, but there's no trumpet.

#### St. Paul, too

The St. Paul Flame, one of the very few jazz spots in that city, has fallen off the jazz wagon and into step with the times, at least

### Sidemen Switches

Tony Pastor: Ralph Aldrich, tenor, for Vito Pizzo (Price) (to marines); Bobby Funk, trumpet, for Lon Oberg; Rocky Cuccio, baritone, for Milt Ostrow, and Ted Steele, trombone, for Frank Sharp. . . Xavier Cugat: Luis Barriero, bass, for Billy Richico. . . Johnny Lane: Bill Tinkler, trumpet, for Dick Haase.

Dean Hudson: Vinnie Tano, trumpet, and Lenny Hochman, baritone and tenor, in. . . Orrin Tucker: Marty Rubinstein, piano, for Buddy Ankerson. . . Joe Reichman: Joe Ferrin, trumpet, for Charlie Fisk (reorganizing own band).

Tommy Reynolds: Arthur Anton, drums, for Howie Mann; Al Haig, piano, for John Smith, and Frank Marcy, bass, for Johnny Chance (to Teddy Powell). . . Adrian Rollini: Paul Jordan, piano, subbing for Rollini for three weeks at New Yorker's Manhattan room. . . Freddie Masters: Bill Farrell, tenor, for Jimmy Conte, and Al Saxon, drums, for Frank Frisaura.

Vicky Lee: Irving Fornecker, bass, added. . . Lily Renee: Ron Whitson, bass, and Joe Fornaro, piano, added.

partially. It has a stripper. But it also has Frankie Yankovic, the polka king, thereby supplying entertainment for all age groups.

Duke Ellington played a one-nighter dance in the Labor temple, Minneapolis, Jan. 23.

—Chuck Sweningen

## SPOTLIGHT ON MAX ROACH



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# Band Routes

(Jumped from Page 17)

Velvets (Chicagoans) Chicago, h  
Victor Trio, Bob (Post Time) Chicago, nc  
Vincent, Bob (Fullman) Omaha, h  
Vesely, Ted (Tom-Tom) L.A., nc

W

Washington, Booker (Bee Hive) Chicago, nc  
Weavers (Yankee Inn) Akron, O. Out  
2/10, nc; (Rendezvous) Philadelphia,  
2/20-28, nc; (Blue Note) Chicago, 2/21-  
2/7, nc

Wiggins, Eddie (Band Box) Chicago, nc  
White Trio, Hal (Mt. Royal) Montreal, h  
Williams, Clarence (Village Vanguard)  
NYC, nc  
Wilson, Teddy (Embers) NYC, nc  
Wiltshire, Teacho (Parkville) Brooklyn,  
N.Y., nc  
Wink Trio, Bill (Nocturne) NYC, nc  
Wood Trio, Mary (Music Box) Palm Beach,  
Fla., nc

Y

York, Frank (Sherman) Chicago, h

## Singles

Barnes, Bill (Dubonnet) Chicago, Out 2/2,  
cl  
Barron, Leigh (Steak House) Chicago, r  
Bekafonte, Harry (Village Vanguard)  
NYC, nc  
Bowman, Dave (Airliner) Chicago, cl  
Brown, Louise (Copa) Chicago, nc  
Brown, Ruth (Callaway's) Providence,  
R. I., Out 2/18, nc  
Carrull, Barbara (Embers) NYC, nc  
Carson, Mandy (Baker) Dallas, Out 2/10, h  
Clooney, Bettie (Town Casino) Buffalo,  
Out 2/10, nc  
Coke, Hal (Regal) Chicago, 2/8-14, t;  
(Fox) Detroit, 2/15-21, t  
Dieterle, Tilli (Miramar) W. Palm Beach,  
Fla., Out 2/27, r  
Early, Gene (Melody Manor) Chicago, cl  
Flowers, Pat (Baker's) Detroit, nc  
Francis, Louise (Belle's) Canton, O., cl  
Frye, Don (Jimmy Ryan's) NYC, nc  
Gomez, Vicente (La Zambra) NYC, nc  
Greco, Buddy (Casino) Toronto, 2/28-3/5, t  
Griffin, Ken (Washington-Yorke) Shreve-  
port, La., 2/11-24, h; (Four Dutes)  
Detroit, 2/28-3/12, nc  
Hahn, Bob (Randolph Square) Chicago, cl  
Hamilton, Sam (Byline) NYC, nc  
Harper, Ernie (Streamliner) Chicago, nc  
Holiday, Billie (Say When) San Francisco,  
2/18-3/18, nc; (Tiffany) L.A., 3/18-4/7,  
nc  
Hug, Armand (Wohl) New Orleans, h  
Hunter, Lorraine (Streamliner) Chicago, nc  
Kincaid, Mary Frances (Hyde Park) Chi-  
cago, h  
LaFell, Cappy (Cairo) Chicago, nc  
Lavalles, Jean (Clyde's Caravan) Lawton,  
Okla., nc  
Lutcher, Nellie (Zanzibar) Denver, Out  
2/17, nc  
Lynne, Frances (Clayton) Sacramento,  
Calif., nc  
MacRae, Gordon (Ambassador) L. A., h  
Marricette (Leland) Aurora, h  
Maxwell, Robert (Congress) St. Louis,  
2/19-25, h

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h; (Casino) Toronto, 2/28-3/5, nc  
McKnight, Pearl (Riviera) Chicago, cl  
McKegan, John (Drake) NYC, h  
Mercer, Mabel (Byline) NYC, nc  
Miles, Denny (Davis Island) Tampa, Fla.,  
h  
Mills, Sinclair (Plantation) Mobile, Ill., nc  
Morse, Ella Mae (Rendezvous) Philadel-  
phia, 2/18-19, nc  
Mossman, Ted (Desert Inn) Las Vegas, h  
Page, Patti (Clover) Miami Beach, 2/3-16,  
nc  
Pheasant, Margaret (Palmer House) Chicago,  
h  
Raeburn, Betty (Felling's) Elizabeth, N. J.,  
nc  
Reed, Lucille (Streamliner) Chicago, nc  
Richard, George (Kay-El) Chicago, cl  
Rio, Ray (Harry's) New Bedford, Mass.,  
cl  
Roble, Chet (Sherman) Chicago, h  
Sacco, Tony (Southern) Columbus, O., h  
Sherrill, Joya (Copa) Pittsburgh, Out 2/14,  
nc  
Soper, Tut (Stairway to the Stars) Chi-  
cago, nc  
Southern, Jeri (Prince George) Toronto,  
2/7-18, h; (Town Casino) Buffalo, 3/10-  
14, nc; (Chubby's) W. Collingwood,  
N. J., 3/17-23, nc  
Strand, Les (Streamliner) Chicago, nc  
Strand, George (Showboat) Rock Island,  
Ill., nc  
Sutton, Ralph (Condon's) NYC, nc  
Tobin, Shirley (Seneca) Rochester, N.Y., h  
Torrent, Shay (Ye Olde Cellar) Chicago, r  
Tucker, Sophie (Tic-Toe) Milwaukee, In  
5/6, h  
Vaughan, Sarah (Rendezvous) Philadel-  
phia, In 2/28, nc

## L.A. Locals Nearer Union

Hollywood—The move to abolish the AFM's Jim Crow policy here has passed another important milestone.

Members of Local 767 (Negro), at their regular January meeting, approved a resolution calling for immediate action on the plan to amalgamate with Local 47 (white).

A committee was elected to meet with Local 47 representatives to discuss legal methods of bringing about the amalgamation. Members include directors Benny Carter and Marl Young, president Len Davis, financial secretary Paul Howard, and members Harvey Brooks, Estelle Edson, and Buddy Collette.

## Teddy Wilson Back To Embers

New York—Teddy Wilson's com-  
began sharing the bandstand with the Red Norvo trio at the Embers on Jan. 21, following the departure of Joe Bushkin.

Red, who has been a fixture at the club since last July, is expected to make his oft-postponed return to the west coast around Feb. 21. He will probably be replaced by Erroll Garner.

Barbara Carroll still plays the early evening dinner music sets.

## Yaged Heads First Of Norfolk Sessions

Norfolk, Va.—Sol Yaged, clarinetist now with Earl Hines, was special guest star recently at the first of a series of jam sessions here called "Jazz at the Boat Club."

He was backed by Ray Kipper's local group. Jenks Simon, former Lucky Millinder trombonist, also sat in for a couple of sets.

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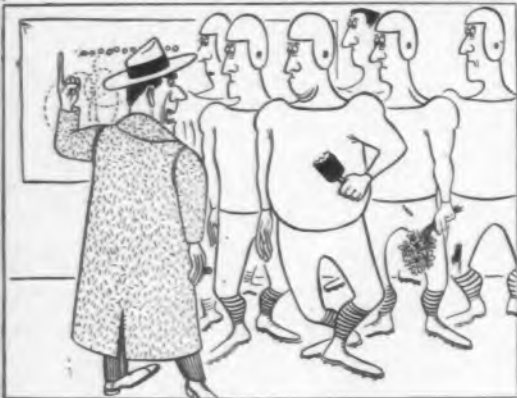
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## Evolution Of Jazz

by J. Lee Anderson



"... the 'get yourself a lead' school ..."

"You get yourself a lead and you stick to it" is a bit of solid advice that has been heartily endorsed by many jazzmen during the past half-century. But no musician, past or present, has adhered more closely to that Golden Rule than Daniel Louis Armstrong. Louis has kept the faith with the old and great names of the "get yourself a lead" school through nearly four decades of amazing productivity. King Oliver was one of the boy's early idols, and Louis still gives King Joe the credit for keeping him on the straight and narrow. "He made me stop playing all them variations," states the man who has been king of the trumpet since the mid-'20s. Three men played a large part in shaping the destiny of the boy from Jane alley: King Oliver, Bunk Johnson, and Prof. Peter Davis. Long before Louis had a cornet of his own, he was a frequent visitor to "the district" where Oliver held forth at Pete Lala's. "I was just a youngster who loved that horn of



"... the instruction and advice that he received from Oliver ..."

King Oliver's," says Louis of those days. Oliver left New Orleans in 1918 and in 1922 wired Armstrong to join him in Chicago as second cornetist. When he got the news, Louis jumped "skyhigh with joy." The month that he spent with King Joe undoubtedly made a firm impression on the "green boy from New Orleans" and he has never ceased to acknowledge the instruction and advice that he received from Oliver. Bunk Johnson once stated that he gave 11-year-old Louis lessons on the cornet and taught him his first tune, but Louis in later years contradicted this contribution to jazz lore. He did admire Bunk and listened to him frequently, but regarding the teaching: "I was just a little old kid and Bunk didn't know me." There is little doubt, however, that Bunk's influence on Armstrong's style was considerable. The Armstrong solo on Put 'Em Down Blues (Hot Five-Columbia 37537) proves that much of



"... the type of man you'd want to please at all times ..."

Bunk's playing was absorbed by his "pupil." Prof. Peter Davis was another guiding force in young Armstrong's life. Davis was in charge of the band at the Colored Waif's home where Louis was sent after shooting off his stepfather's old .38 and it was he, not Bunk Johnson, who started Louis on the long road. Davis was a stern but understanding teacher and Louis says, "He was the type of man you'd want to please at all times." Little Louis' first instrument was bugle and after several weeks he was punching out Home Sweet Home on a battered cornet. Davis also taught the boy how to read music, but Louis continued to study for years after he had "arrived" in order to improve his ability. Throughout his long career, Armstrong has retained this seriousness of purpose, never content to rest on his laurel. (Ed. Note: This is strip No. 1 of a series on Louis Armstrong.)



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Counterpoint

(Jumped from Page 1)
20s. That these young men play consistently out of tune and have only the remotest knowledge of the potentialities of their instruments is of no interest at all to their followers.

Wishful

The college kids who avidly sip their beer while tapping their crepe-soled shoes to Muskrat Rumble are engaged in vicarious imaginings. "Why, I could be up there, playing that lowdown gutbucket stuff."

Apparently this is of some consolation when the same students are studying the mores of 18th century England or trying to convince a Radcliffe girl that they are so worldly wise they once bought Pops Foster a drink.

The band, let us be as fair as possible, does have one point of accreditation. It has a remarkable book, containing many New Orleans marches and hymns never heard outside of New Orleans or Chicago in the '20s. That these marches and hymns are drawn and eighted before the third bar makes this a limited recommendation.

One Pro Quit

The one professional musician in the band—professional not by virtue of his union card or the number of years he has trampled grapes in his particular vineyard, but because of his ability—quit the group because of its musical elephantiasis. He needed the job but so many of his friends asked him incredulously, "What are you doing with this?" that he couldn't take it any more. I've written about the Janis band at length because it illustrates all too pointedly what has become a major trend. Dixieland is now the promised land for many of this

country's musical charlatans. A few musicians of integrity remain—Teagarden, Hall, Bechet, Davison, and some others—but most of the rest are no different than the Sammy Kaye and Guy Lombardo and Vaughn Monroe. They're using music solely as a means, a means to more loot, not as a medium they have to be part of to express themselves, to be themselves fully.

Will Resist

Fortunately, jazz has more than enough vitality to resist the parasitic activities of the When-the-Saints-Go-Marching-In-every-set boys. Young musicians like Bob Wilber, Jimmy Raney, Billy Taylor, Johnny Windhurst, and Teddy Kotick, who contribute to the growth of jazz, cancel out the Janis blight which, to modulate into T. S. Eliot, is simply: "Shape without form, shade without color, "Paralyzed force, gesture without motion."

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(Jumped from Page 1) of all my orders.

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Pettiford, after a layover in San Francisco, was off to New York to make his report to USO

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