

'Have Ironclad Pact With Laine, Won't Release Him,' Says Lutz

By CHARLES EMGE

Hollywood—'We haven't the faintest idea why Frankie should try to break off our relationship. All I can say is that our contract has two years and seven months to go and that our attorney says it is ironclad. Naturally we'll hold him to it.

We plan to take every possible legal step to enforce our rights." Sam Lutz, of the firm of Gabbe, Lutz, and Heller, had only that to say in confirming the news that his firm had been informed by Frankie Laine that its services were no longer needed.

Raised Salary

Under the aegis of GL & H, Laine rose from an occasional job here at \$75 a week to earnings estimated at somewhere around \$750,000 a year.

Frankie was in Florida when the breach became known and could not be reached for comment.

His wife, actress Nan Gray, contacted at the North Hollywood

Chubby Jackson Rejoins Herman

New York—Chubby Jackson left here in mid-February to join the Woody Herman band in California, replacing Red Kelly. This is his third time as a sideman with Woody.

Chubby's place on the Mel Torme TV show was taken by Kenny O'Brien.

antique shop recently opened by the couple, said that she felt all statements should come from her husband. "But you can be sure he had good and sufficient reasons," she declared.

Little Luck

Laine, the Cinderella boy of the postwar years in the music business, came here from Cleveland some time during the war. A bald, near-middle-aged man then, he was pushed from the doorstep of every booker, agent, and recording company in town. He was set by Dick Gabbe for a job at the Morocco in 1946. Shortly after came his *That's My Desire* disc that sent him on his way.

Al Jarvis, then a platter pitcher at KFVB, was the first to see any commercial possibilities in Laine. Jarvis not only pushed him but reportedly staked him to eating money and a place to sleep.

One Battle

One well-remembered incident from the Laine legend hereabouts is of a lively backstage word battle between Jarvis and Norman Granz in which Jarvis finally prevailed upon Granz to let Laine sing one song at one of the early JATP concerts.

Down Beat reviewer's comment on Laine at that concert was to effect that he was a remarkably good white blues singer.

Jo Stafford Set For Europe Tour

New York—Jo Stafford has been set for her first European visit. She opens for two weeks at the London Palladium April 7. Other overseas bookings, including one in Dublin, were under consideration at prestime.

Phil Napoleon Band Takes Over At Nick's

New York—Phil Napoleon took over Nick's bandstand on Feb. 17, replacing Pee Wee Erwin. His band lines up with Phil, trumpet; Andy Russo, trombone; Sal Pace, clarinet; Billy Maxted, piano; Jack Fay, bass, and Tony Spargo, drums and kazoo.

Stan And Jerri On The Cover

Stan Kenton doubles as make-up artist for his new vocalist, Jerri Winters, on the cover of this issue. Jerri, 22, is from Terre Haute, Ind., was a model and dancing teacher in Chicago before she was selected from 500 contestants for the singing spot with the Kenton band. The search was sponsored by disc jockey Gene Norman in Hollywood and the makeup being applied by her boss was for her appearance on Gene's television show over KNBH.

DOWN BEAT

TradeMark Registered U. S. Patent Office
VOL. 19—No. 6 CHICAGO, MARCH 21, 1952
(Copyright, 1952, Down Beat, Inc.)

Video Might Split Les Brown, Hope

Hollywood—Les Brown finishes up his current cycle on the Bob Hope radio series June 13 and following his usual summer tour, takes his band into the Palladium for a five-week stand starting Aug. 12.

Brown's dropping off the radio series for the summer ordinarily would mean little, since the bandsman's radio deal always has been on a seasonal basis. Might be significant this time because there is a strong possibility that Hope may skip radio next season in favor of TV.

Despite the close relationship between Hope and Brown, it's reported the latter doesn't care much for the "pit orchestra" status to which his band has been relegated on Hope's TV appearances to date.

Dee Gee Signs Manne, Pepper

San Francisco—Dave Usher, head of the Detroit wax firm, Dee Gee, revealed here that he had signed Shelly Manne and Art Pepper to disc contracts and was preparing a Shorty Rogers record session in L.A. late in February. There is a possibility Rogers will sign with the label, too, Usher said.

Ferguson Eyes Own Band

Hollywood—Maynard Ferguson, No. 1 trumpet man in *Down Beat* poll for 1951 and who was among the ace sidemen who recently left Stan Kenton, is talking band plans with Carlos Gastel, with whom he has an "informal" personal management pact.

New Harris Wax Gets Herd Spirit

New York—Using four trombones, saxes, and rhythm, Bill Harris cut a session for Mercury here last month that was reported to have brought back the spirit of the old Herman herd.

Many Herman alumni were on the date, including Chubby Jackson and Ralph Burns, the latter contributing the arrangements.

Krupa Trio May Make Club Tour

New York—After playing a trial date at Ventura's Open House in Lindenwood, N.J., the Gene Krupa Jazz trio broke up at least temporarily while Gene took a pickup big band into the Paramount theater for two weeks.

The trio consisted of Krupa, Charlie Ventura, and pianist Teddy Napoleon. Gene hopes to reassemble it and keep it together for a tour of night spots in several key cities.

the unjustly abused public a real choice in the quality of the music it hears. And someday perhaps those little white clouds can cry away on hillbilly records, which is where they belong.

Armstrong To Make Round-World Jaunt

New York—What will virtually become a round-the-world tour is now being set up for Louis Armstrong by the Associated Booking Corp here.

Shortly after playing the Paramount this fall, Louis will embark for Europe with Velma Middleton. It is expected that he will be able to play England, for the first time in almost two decades. Like Benny Goodman and Nat Cole, he will be booked in the British Isles as a vaudeville act, thereby circumventing the British union ruling against U.S. musicians.

Later, Armstrong is expected to go as far afield as Australia. He is also almost set for a deal to appear in a British movie to be shot early in 1953 in Africa.

Joe Glaser, ABC chief who has been Armstrong's mentor since the 1920s, will accompany him on part of the trip.

Ashby Joins Oscar Peterson

Hollywood—Irving Ashby, a guitarist who split with Nat Cole here last year when the latter decided to de-emphasize the instrumental aspects of his offerings, was selected by Oscar Peterson for the guitar spot in the trio which will become the pianist's standard working unit henceforth. Ray Brown continues on bass.

Ashby did his first recordings with the unit for Norman Granz (Mercury release) here prior to leaving for San Francisco, where the Peterson trio is playing its first date as such.

TD Reassembles

New York—After following his Brazilian visit with a southern vacation, Tommy Dorsey reassembled his band here and went out of town Feb. 29 to play his first dates, a series of bookings in New England.

Lee's Discs In Harvard Collection



Boston—During her engagement at Storyville here, singer Lee Wiley presented three albums of her recordings to the Harvard Theater Collection, a unique repository for theatrical objects of historical and artistic interest. Dr. William Van Lennep, curator of the collection, here receives Lee's Columbia albums of songs by Vincent Youmans, Irving Berlin, and *Night in Manhattan*.

Counterpoint

DJs Too Powerful?

By Nat Henoff

Our level of popular music has become abysmal, and the bottom appears to be fathomless. This is an era of the quick hit, the singer with a gimmick in place of a larynx, the dance band with a sensationally "fresh" approach that Benny Carter and Jimmie Lunceford were executing more creatively 10 and 15 years ago.

Let's forget for the moment such longterm memorials to our collective masochism as Vaughn Monroe and Guy Lombardo. Who is responsible for the musically unmerited success of more recent tonal gargoyles like Johnnie Ray and stale dance bands of the depressing caliber of Ralph Flanagan and Ray Anthony?

Easy Way Wrong Way

The easy way out is to blame the ever-loving public. That's the device most often employed by those men in the business who feel called on to massage their guilt feelings. But I refuse to go along with this cynical estimate of the general public's alleged inability to enjoy popular music of quality.

How often does the public get a chance to hear creatively conceived music? George Bernard Shaw said cogently that if you don't get what you like, you'll come to like what you get. But in the last few years, the average listener with no particular musical background hasn't even had the opportunity to choose between good and bad music.

The mass communications media are arrayed against him. His choice is between four echo chambers or 14, between one tired rehash of last month's "hit" or another.

Why?

Our level of popular music has become so pitiful not because of the public primarily, but because of the recording directors, the song publishers, and, especially, the disc jockeys.

With a few highly commendable exceptions, the contemporary disc jockey has reached a fantastic state of pompous musical ignorance and limitless arrogance in the use of that ignorance. These grotesques would be laughable except that they exercise tremendous power.

They Do Deciding

They decide what their listeners will hear, and don't let any of them tell you it works the other way around. Look at these shabby "hits" manufactured by incessant, relentless disc jockey plugging. Look at the disc jockeys who double as personal managers or share in a variety of quiet side deals, all aimed at milking the passive audience.

Why is the audience passive? Because it's been so benumbed by the disc jockey-induced drought of recent years that it often seems unaware that music of far better quality exists.

There's still one important way you can constructively battle this growing pop music paralysis. Disc jockeys are still sensitive to mail—though rebellious listeners forget how effective a few minority opinion cards to a radio station can be.

Needs Pressure

If Joe Heliumhead gets some requests for Stan Getz or Billie Holiday or Dave Brubeck, he'll wonder what's going on. He'll wonder what's happened to the usual docility of the audience. But he'll get the records and he'll play them.

If enough of you in enough towns and cities write in to the local oracles, an important beginning can be made toward finally giving

Keeping Up-To-Date, Bud Gathered Boppers Into His 1950 Crew



New York—Bud Freeman had his own band at the Press Row club in Chicago for a number of months during 1950. He had chosen top young modernists for his associates, but the out-of-the-way location of the spot kept many per-

sons from hearing the excellent music this well-integrated group put forth. Bandmen were: Ray Dahl, trumpet; Red Lionberg, drums; Gus Cole, bass; Bud, tenor; Gene Fried-

man, piano, and Ted Friedman, clarinet. The young lady seated at the left is singer Jeri Southern, who was working at the Hi-Note club at that time.

Freeman Big Influence On Saxists

(Ed. Note: Bud Freeman is the 26th musician to be profiled in Down Beat's *Bouquets to the Living* series.)

By George Hoefler

New York—Great jazz musicians are individualists, and Lawrence (Bud) Freeman is one of the most striking examples. Not only has he established himself as a creative stylist on the tenor saxophone through the years, but his music philosophy has been an inspiration to many musicians and writers. His individuality as a man has made him a unique personality in an artistic world noted for its unusual characters.

Bud Freeman has been 'the suave gentleman of hot music' from the time jazz came up the river from New Orleans and made itself heard in Chicago. There have been many frustrations, vacillations, and changes of mood in the Freeman makeup, but one thing has remained constant—the man lives music and loves his tenor saxophone. The other fancies in his life have come and gone.

Always Goes Back

There have been times when he figured he would like to be a tap dancer, drummer, Shakespearean actor, a leading man in a bedroom farce, a golf pro, card shark, or physical culture teacher. He always winds up realizing he was

born and reared into the playing of jazz music.

The man holds a very important place in the development of an instrumental style as well as in the progress of the music itself. His career has been balanced with influences on him and influences by him. His artistry has progressed from a one-note tenor playing *China Boy* all night to the high tribute paid him by Coleman Hawkins in 1941: "Bud is outstanding for the originality of his ideas. He phrases well, and puts a lot of thought into the phrasing. He also has an excellent sense of harmonic changes."

It is interesting at this point to listen to what Bud himself has to say about the musicians and styles that have influenced him through the years. The following is a discussion of this matter as told to me recently by Bud himself.

Refutes Old Story

When he was 14 years old he used to go to the Pantheon theater in Chicago to see William S. Hart silent blood and thunder movies. It so happened oldtime band maestro Paul Biese conducted the accompanying music to the film. Bud admits to a certain fascination coming over him when he saw Biese's diamond studded sax, but refutes the oft-told story that he learned fingering by watching Biese.

Three years later while attending Aus-

tin high on Chicago's far west side, he met Dave Tough. Bud and Dave became close friends and remained so until Tough's death a few years ago. Bud even went all the way to Europe, playing his way with ship bands, just to see Dave for a week.

Tough's marvelous beat and interesting knowledge of the great bands playing on the south side were a strong musical inspiration to Bud in the beginning. He toured the clubs with Davey, and when he heard the Oliver-Louis duets at the Lincoln Gardens he was swept into a jazz whirlpool.

Bud Got Sax

When the Austin gang selected instruments to play in their small group called the Blue Friars, Bud wound up with a C-melody sax. His saxophone mentor in these early days was Jack Pettis, who played with the Friars Society orchestra at Mike Fritzel's Friars inn. Bud got in to listen to his idol and followed Pettis' records with this band under the title of the New Orleans Rhythm Kings.

As the Blue Friars progressed musically, so did Bud. This band included besides Bud; Frank Teschemacher, violin and later clarinet; David North, piano; Jimmy McPartland, cornet; Jim Lanigan, bass, and Tough, drums. Husk O'Hare took the boys over and fronted them on the radio as the Red Dragons and later as The Wolverines.

While still a Blue Friar, Bud exchanged his C-melody for a tenor and gave his clarinet to Tesch because "he took to it like a duck to water." The climax for this group came when they made the famed McKenzie-Condon Chicagoan records in Okeh's old Washington Street studios in Chicago. The so-called Chicago style originated with the results of this record date in 1928. It featured an economy of notes played right on the head with the beat pushed like mad during both solos and ensemble passages.

How Much Influence?

The above brings us to the question relating to Tesch's influence on Freeman. It has frequently been said Freeman plays in the Teschemacher tradition. That may be true, but it's simply because Bud and Tesch played side by side for a good many years and were both being influenced by what they heard Louie, Bix Beiderbecke, Jimmie Noone, and Earl Hines put down. Bud feels they played differently under the same over-all influence.

Bud first heard Coleman Hawkins while playing a short engagement with Art Kassel's band at Detroit's Graystone ballroom. Fletcher Henderson's great band was on the opposite bandstand with the Hawk in high form. He was amazed at the power of the Hawkins

(Turn to Page 6)

Saxist Freeman Sparked Hamilton Hotel Jazz Session Of Decade Ago



New York—Almost a decade ago, Bud Freeman and a number of other Chicago jazz musicians were stars of a session at the Hamilton hotel there. Date was June, 1943,

and the members of this impromptu band, which included the *Beat's Bouquet* subject for this issue were: Preston Jackson, trombone; Robert Crum, piano; Barr Hodges,

trumpet; Freeman, tenor; Red Saunders, drums; John Levy, bass, and Stuff Smith, violin. The sessions were held regularly at the Hamilton.

Protests, Praise Pour In On Hentoff For Janis Criticism

(Ed. Note: Nat Hentoff's Counterpoint column in the Feb. 22 *Down Beat*, in which he severely criticized two jazz bands—Conrad Janis' and the Dixieland Rhythm Kings—engendered a stack of letters. Here are a few of them, the first by Rudi Blash.)

The McCarthy-Pegler sort of terror has now been unloosed in a new column in *Down Beat*. It was unveiled in a not-so-veiled attack on young musicians who play "Dixieland-New Orleans music." It is to be found in the second installment of a column called *Counterpoint*, contributed by a Bostonian by the name of Nat Hentoff.

In the column we have the professional assassination of musicians—in this case two popular young bands—and the implied threat against those who follow the Dixieland party line. This, I am convinced, needs prompt counteraction by all decent people, both musicians and music lovers.

Successful

After summarily brushing off the Dayton Rhythm Kings, Hentoff proceeds to an extended attack on the most phenomenally successful young band of recent years, the Tailgate Jazz band led by trombonist Conrad Janis.

I have been around jazz and its players for a long time—since 1917—and have been fairly active in writing, recording, broadcasting, etc. During all this time, I have kept my eyes and ears open. I can, therefore, give *Down Beat* readers what they will not find in the Hentoff classic—namely, facts.

First, what is the real source of this uncalled-for attack? Examine this quote from the column: "About every jazzman in the city came to hear [Janis] at least once, because they couldn't believe what they had heard from others . . . A leading trombonist . . . left in disgust one evening muttering, 'I can't understand it.'"

The 'Real Truth'

Now the real truth is that a situation exists among a disgruntled minority of eastern players that smells to high heaven. They just cannot take the success and the fair competition of a new and talented young player, so a vicious whispering campaign has been going on for months, which has

reached a level of professional defamation that would have put a lesser or an older star out in the cold long ago. These men—in place of a more accurate term—whisper to the pub-

lic, whisper to the nightclub owners, to anyone who will listen. And Petrillo might like to know that wherever possible they take jobs away from young players and young bands by playing under scale via the old "kickback" method. Over the past years this group has run a round dozen of the best young players coming up either into the sticks or out of music altogether.

'Here Are Facts' Now, as against this misma of (Turn to Page 10)

Kenton Collects Latest Poll Plaque



Hollywood—Stan Kenton, for the second consecutive year voted the favorite band of *Down Beat* readers, received his 1951 poll plaque in a modest ceremony performed on Paul Weston's CBS program. Weston is on the left above, while Stan's former band singer, June Christy, is at the right. Kenton's band has collected three top-rated awards in the *Beat* poll, having placed first in 1947 as well as in '50 and '51. In '48, however, Stan's crew finished second, and in '49, fifth!

Ferguson, Manne, Pepper, Others Exit Kenton Band

Hollywood—Stan Kenton left on a brief tour prior to his Feb. 25 opening at the Oasis with a band from which many of his erstwhile star sidemen were missing, but which contained in their places many Kentonites of other days and a flock of promising newcomers.

Most notable among the missing were Maynard Ferguson, trumpet; Art Pepper, alto; Bob Cooper, tenor; Dick Kenney, trombone, and Shelly Manne, drums.

Childers Back

Most notable among the returns was Buddy Childers, trumpet.

The two French horns Kenton said recently he was planning to add to his dance unit were not present.

Bob Gioga, the "old faithful" on baritone sax, the only musician who has been with Kenton continuously in every band since he formed his first here in 1941, is still with him.

Lineup

Complete lineup of the Kenton band as it left here on the short tour, and as it was expected to be at the Oasis, follows:

Trumpets—Jack Millman, Clyde Reasinger, Buddy Childers, Conte Candoli, and Reuben McFall; trombones—Bill Russo, Harold Branch, Bob Fitzpatrick, Gerald Finch, and George Roberts.

Saxes—Dick Meldonian and Leonard Niehaus, alts; Lee Elliot and Bill Holman, tenors; Bob Gioga, baritone.

Rhythm—Kenton, piano; Frankie Capp, drums; Don Bagley, bass, and Ralph Blaze, guitar.

Jerri Winters, Chicago girl signed by Kenton last month, is in the vocal spot.

Never Had Any Hassels With Louis, Says Hines

Chicago—Earl Hines isn't salty with Louis Armstrong for the remarks Armstrong made concerning Earl's departure from the All-Stars. Louis, you may remember, damned Hines' "ego" in a recent *Down Beat* interview, said further that "we don't need him. If he wanted to go, the hell with him."

"I don't have much comment to make," said Hines at the *Blue Note* here, where he opened with his own band. "When I left Pops, everything was happy and he wished me the best of luck with my new group. He seemed sorry to see me leave, but not angry."

Surprise

"I was as surprised as anyone when I saw the story."

Earl continued. "And I never had any hassels with him. I was always on time, attended rehearsals, and didn't give anyone any trouble. Maybe Louis didn't like it when I made a couple of suggestions about tunes."

Learned a Little

"But you've got to remember that I had a band of my own for a good many years—from 1928 to '47, and I think maybe I learned a little in that time."

Then the Hines grin flashed. "Maybe," he suggested, "Maybe Louis just ran out of handkerchiefs and had to have something to cry about." —jac

Hawaii Shouts For U.S. Talent

New York—A heavy increase is reported in the demand for mainland talent in the Hawaiian islands.

Louis Armstrong has already left for Honolulu for two weeks of concert and army dates.

The George Shearing quintet, on its first Hawaiian jaunt, opens in Honolulu March 18.

Patti Page and numerous other name singers have also been set for Hawaiian dates.

Willie Bryant Harlem 'Mayor'

New York—A former bandleader whose outfit once boasted such sidemen as Teddy Wilson, Ben Webster, and Cozy Cole has been elected Mayor of Harlem.

He is Willie Bryant, whose election to this unofficial honorary post (once held by Bojangles Robinson) was celebrated Feb. 28 at a testimonial dinner at the Capitol hotel here, with such notables as Noble Sissle and Judge Jonah Goldstein as toastmaster and co-chairman.

Bryant, still a Local 802 man, has been known principally in recent years for his nightly rhythm-and-blues disc jockey stint, broadcast over WHOM from the Baby Grand cafe in Harlem.

Birdland Buys Mucho Airtime

New York—Birdland has been on a heavy radio time-buying spree. Starting March 14, there will be a regular series of live broadcasts from the club, presenting such talent as Sarah Vaughan, Dinah Washington, Ella Fitzgerald, and the Bill Davis trio, with Al Collins as emcee, over WNEW.

In addition, to compensate for the defection of disc jockey Symphonic Sid, who departed for California, there will be a nightly studio broadcast from 8 to 6 a.m., EST, over WJZ, presented under the club's auspices and featuring records by the kind of talent identified with the spot.

On Friday nights, the first hour of this show will emanate live from Birdland, featuring the spot's entire show for that week.

Mundell Lowe Forms Quartet

New York—Turning down an offer to join the George Shearing quintet, guitarist Mundell Lowe opened Feb. 21 at the Embers with his own quartet, which had been in rehearsal here for three months.

Mundell's outfit, which may record for Mercury, includes a second guitarist, Sal Salvador, with Bob Carter on bass and Jackie Moffit, drums.

A protege of Mundell's, Richard Garcia, flew out to St. Louis to take the job with Shearing.

Toasted Trudel



Kingsville, Texas—On the front burner at Kingsville jam sessions is Miss Billie Trudel, above, who sings with Jake Trussell and his Sophisticated seven. The seven play hot jazz, and Billie was such a hit at their Sunday afternoon sessions at the Javelina club that she has been working with the band steadily ever since.

Rolf Ericson To Return To U.S.

New York—Swedish trumpet ace Rolf Ericson will be back in the United States July 25, it was

learned here this week.

During a previous three-year stay here, Ericson played with Woody Herman, Charlie Barnet, and Charlie Ventura. His report on conditions in the band business here, published in *Estrad* and in the *Beat*, caused a minor furor in both countries.

Ericson says that despite the statements attributed to him, he hopes to stay permanently this time.

Hines' New Band Hits Blue Note In Chicago



Chicago—Earl Hines' brand-new band strutted its stuff in two weeks of swinging sessions at the *Blue Note* here—the outfit's first job. With the *Fatha's* are trombonist Benny Green, trumpeter Jonah Jones, singer Etta Jones, drummer Art Blakey, saxist Hal

Cook, and bassist Tommy Potter. Listeners found the Hines touch as entrancing as ever, and the band's work varied, spirited, and a return to the best in "hot" jazz by being unbounded by tradition.

(Photo by Kaye Sparks)

WHAT'S AHEAD?

Chronology Suggests '50s Will Bring New Jazz Form

By JOHN S. WILSON

New York—What's the jazz of the '50s going to be like? What musical style will dominate this decade to such an extent that 20 years from now we can look back and use one word which will typify the whole 10-year period? Can you dig it from '52?

This is not quite as impossible a proposition as it might seem. The actual word, the label which will be used on the music, is largely a matter of chance and publicity. But, if past history is any criterion, the music, the jazz form or style which will always be associated with the '50s, is now being played somewhere.

Is With Us Now

It exists and it can be heard and recognized by whoever is sufficiently astute, hip, and Nostradamian.

Today it may be only a strange sound coming haltingly from some bleak back room. Or it may be manifest in the odd musical manners of a ram-bunctious kid buried in the flageolet section of a big band. But a keen ear will hear it.

A keen ear, it might be noted, is an ear which, in 1942, could anticipate the phenomenal rise of "bop" and "progressive" sounds in the '40s. Could you have done it then? In 1932, could you have foreseen that swing would be the thing in the '30s?

Pattern Is Set

It's no easy matter, forecasting at this long range. But a few things can be foretold. For instance, the pattern of development of the jazz of the '50s can be charted. This is the way it will happen:

1. The germ of the jazz of the '50s exists right now. It is being played.

2. In 1953, the jazz of the '50s will have a very

small group of highly fanatic followers. It will be heard in one or two obscure spots in New York and possibly one in Chicago.

First Records

3. In 1954, the first records embodying the jazz of the '50s will appear. They will have a select sale.

4. In 1955, the new, young musicians will be enraptured by the jazz of the '50s, will be insisting that there is only one way to play and this is it.

5. In 1956, a big band using the general principles of the jazz of the '50s will be a great artistic success and a fair to excellent commercial success.

Will Arrive

6. In 1957 and 1958, the jazz of the '50s will be booming amidst a great splurge of publicity. The original big band success will have been succeeded by another band which will employ the principles of the jazz of the '50s in an even more general fashion. The weekly newsmagazines will carry knowing pieces about this new music which has sprung into being overnight. There will be great displays of public indignation against the lax moral habits of the musicians who play the jazz of the '50s and such staid old fogies as bop players and Dixieland and New Orleans men will look down their noses at the excesses of these youngsters.

7. In 1959, Guy Lombardo will celebrate his 30th year in the Roosevelt Grill and the most successful new band will be one which is primarily sweet and which has thrown out practically all the vestiges of the jazz of the '50s. Musicians will be denying that they ever played in that style, anyhow. They just played music, they will say.

Then Will Die

8. By 1960, the jazz of the '50s will be a dead issue. Somebody at MCA will find an old copy of Dizzy Gillespie's *Things to Come* and be struck with the idea that what 1960 needs is a big bop band that plays just the way Dizzy Gillespie's did.

For this purpose, a group of young musicians who have always looked on bop as being old hat will be assembled. They will sound like a hotel band in traumatosis. They will be a flop. The music business in general will sadly concede that the country is no longer interested in jazz.

Three days later, with the temperature at 36.5 below zero, Louis Armstrong will draw a crowd of 4,000 in Deadwood, S. D. (population, 4,100).

4,000 in Deadwood, S. D. (population, 4,100).

Patterns the Same

In case you feel that this forecast is simply a flip run-through of the jazz history of the '40s, you are wrong. But so wrong! We now have four decades behind us during which the general public has had some awareness of jazz. Each of those four decades is associated with a particular type of jazz. And the general pattern of development of the typical jazz of each decade has been very much the same. Why this should be, deponent knoweth not. But this is the way it keeps happening:

The dominant jazz form of each decade comes into full flower in the latter half of the period, usually around the seventh or eighth year. Invariably, it is a development of something that was in existence in the earliest years of the decade, always by the second year.

And the form dies out as a dominant form with the end of the decade. It doesn't disappear. It is simply diminished, settling into the general stream of jazz which then goes through a period of unsettled, inward churning while the dominant form of the next decade starts taking shape.

Look at '40s

Take the '40s as an immediate example. The thing then was to be "modern," whether by "bop" or "progressive" means. By 1942 Charlie Parker had had his session in the Harlem chili house with guitarist Biddy Fleet at which Bird says he played for the first time the things he had only been hearing subconsciously before.

Whether he actually did or not, the records he cut with Jay McShann's band in 1941 show him playing a crude, tentative form of what came to be known as a "bop." By this time, too, Stan Kenton's band had reached records and, though, at the moment, it sounded more like a throwback to the heyday of swing rather than a herald of things to come, the Kenton mind was burning with ideas while he tried to make a commercial living.

By 1944, the direction of the jazz of the '40s was beginning to be evident. Part of it had germinated

in the Earl Hines band of 1942—the band which included Bird, Dizzy, Billy Eckstine, and Sarah Vaughan. In 1944, Bird was cutting his first sides for Savoy, Boyd Raeburn was way out on a limb with his big band, the changeover in the Woody Herman personnel was almost completed, and small combos of the new Hermanites were waxing.

Things Were Swinging

In 1945 and 1946, the Herman Herd was hitting on all cylinders. Fifty-second St. was leaping with the new cool sound. The name and odd accoutrements of Dizzy Gillespie were seeping through to general public knowledge.

A year later, Kenton's ideas were coalescing and bop appeared to have become so commercial a product that it seemed feasible for Dizzy to form a big band. During that year and the next, the "modern" idea reached its high point of activity, interest and publicity. After that, things cooled off—in a refrigerated sense. The next thing the public heard about was Ralph Flanagan.

Or take the '30s, the "swing" decade. Fletcher Henderson, the prototype of the decade, was showing just how it was to be done as the '30s came into existence. Henderson, of course, had been at it for several years before that but, being a Negro band, was relatively obscure so far as the general public was concerned.

Paving the Way

It took a white band with a rather stiff, mechanical approach to the subject to lay the groundwork for the later public acceptance of swing. The white band, of course, was the Casa Loma band. And the records of Ray Noble's English band helped pave the way, too.

The cognoscenti, a limited group, (Turn to Page 5)

Music scholarships are available at the UNIVERSITY OF MIAMI Auditions now being held at the famous CHARLES COLIN STUDIOS by RICHARD MOORE (Metropolitan Opera) Call or write for details today! CHARLES COLIN STUDIOS 111 W. 40th St., New York 19, N. Y. JUDSON 6-7791

Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 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
- Be My Life's Companion
- Bermuda
- Blue Tango
- Charmaine
- Come What May*
- Cry
- Dance Me Loose
- It's No Sin
- I Wanna Love You
- I Wanna Say Hello*

- Jealousy
- Please, Mr. Sun
- Shrimp Boats
- Silly Dreamer*
- Slow Poke
- Tell Me Why
- The Little White Cloud That Cried
- Tiger Rag
- Tulips and Heather
- Undecided
- Unforgettable
- Wheel of Fortune*

The Rhythm Stick

USED IN PLACE OF PICKS

For striking single and multiple tones upon the strings of the guitar and other steel stringed instruments. Produces metallic-bell and soft mellow tones. Causes new resonance quality and percussion sound effects that synchronize with the harmony of the strings. Easy to use. Simple to master tremolos and lovely melodies. Also played to the effect of two instruments.

Constructed of finest quality metal and materials. Thirty day money back guarantee.

Complete with Instruction Guide.....\$5.95

RHYTHM STICK

La Tijera Station Box 19164 Los Angeles 43, Calif.

ALL STAR COMBO SERIES of

RHYTHM CLASSICS

- GOOD OLD DIXIELAND
- LAZY PIANO MAN
- TWO BEAT SAM
- THE JAZZ HAMMER
- DIXIE FLYER
- OPERATION JAZZ
- MOCKING BIRD RAG
- FEATHER BRAIN
- WE'LL HAVE SOME FUN
- MAGIC CARPET

Now being played by the top rhythm bands and combos throughout the world.

ORCHESTRATIONS 75 CENTS

Order direct or from your local music dealer

WALTER DELROSE

MUSIC COMPANY

34 W. Randolph St., Chicago, Ill. 20 years of DIXIELAND and SWING music.

Some say it's the good cane, Others say it's the tone grooves, Combine the two

- VIBRATOR REEDS -

The best buy for you!

CHIRON

REG. U.S. PAT. OFF.

Vibrator Reeds

for SAXOPHONE & CLARINET



ASK YOUR DEALER

H. CHIRON Co. Inc., 1650 Bway., N.Y. 19, N.Y.

A FRENCH MADE PRODUCT

10 DIFFERENT STRENGTH NUMBERS

"There is no finer reed made"

What's Ahead?

(Jumped from Page 4)
 was aware of the existence of such people as Benny Goodman and the brothers Dorsey, but these musicians were still under wraps so far as public recognition was concerned. And even the cognoscenti weren't particularly aware of Benny Moten's pianist, Bill Basie.

Then, in 1934, the Dorsey Brothers band replaced the fading Casa Lomans at Glen Island Casino, at that time the *ne plus ultra* of the east. They managed to kindle a spark of interest in what was to be "swing" in the brief interval before Tommy and Jimmy decided they'd rather not work in the same band.

Then the Deluge

The next year came Benny Goodman and, in 1936, the deluge. By 1937, Benny was getting in a repetitious rut, Count Basie had arrived, and Artie Shaw cut both *Begin the Beguine* and Goodman proceeded to get into an even rut.

When Glenn Miller hit it big in

1939 with a band which had few evidences of what would have been accepted as "swing" a few years before, the period was over and so was the decade. Even the swing bands hadn't been swinging for the last couple of years.

The pattern holds for the '20s and the 'teens, too. Because the public was much less aware of jazz in those days, the outline is simpler and the high points are more obvious and less complicated.

'20s, Too

The '20s, of course, was the Jazz Age. In the Jazz age, there was a King of Jazz and, whether you like it or not, that was about as far as the public got on jazz in those years. But the pattern holds. Maybe it's more apparent if we work backwards.

The great years of Paul Whiteman's orchestra were 1927 and 1928, both from a popularity point of view and from a consideration of the musical talent he had collected (Bix Beiderbecke, Tommy Dorsey, Eddie Lang, Bing Crosby, etc.). This was the high point of the jazz of the '20s, which was

(Turn to Page 12)

Jazz Ltd. Skeds New LP Release

Chicago—A nine-minute version of *Tin Roof Blues* is one of the four tunes included in a new LP album cut here recently by the band at Ruth and Bill Reinhardt's Jazz Ltd., and soon to be issued on the night club's own Jazz Ltd. label.

The aim of the album was to present a complete set just as it is played at the north side Dixie salon. Featured were trombonist Miff Mole, cornetist Paul (Doc) Evans, pianist Ralph Blank, clarinetist Bill Reinhardt, drummer Doc Cenardo, and, for recording purposes, bassist Sy Nelson, the only man not in the spot's regular crew.

Since the album was recorded, however, Evans has returned to Minneapolis for medical treatment of a stomach ailment, and has been replaced by trumpeter Nap Trotter.

Down Beat covers the music news from coast to coast.

Scanning Charlie Mariano

By NAT HENTOFF

Boston—There has long been a cadre of impressively original modern jazzmen in and around Boston. By general agreement, the area's greatest is altoist Charlie Mariano. Outside of Boston, Charlie is known only through his records on Motif and, more recently, Prestige.

Of the Motifs, Charlie is most satisfied—though never entirely with any of his recordings—with *Babylon* and *Sheba* under his own name and *It Might As Well Be Spring* with Nat Pierce. Prestige has just begun to release six Mariano sides, and those, Charlie feels, are his best yet.

Goodman

Born in Boston in 1923, Charlie was first propelled into jazz by hearing the Goodman band of 1938-39. When he listened to Pres on some Basie records, he decided the saxophone was to be his instrument.

Charlie began blowing in 1941, six months later had a summer gig and then began to work around

the city. On one job, a Hungarian refugee, pianist Pete Albrecht, started his investigations into theory by teaching him chords.

Charlie's proving ground for jazz was, as it has been for many other Boston musicians, Ort's Grille. There the patrons are only peripherally concerned with the music, so the musicians can pretty well play as they like. Charlie's break there was working with Charlie Hooks' band.

In His Glory

"It had been my sole ambition to play with a colored band, so when I made it, I was in my glory. At this time I was playing more or less in between Johnny Hodges and Louis Jordan. Hooks was my tutor. He really used to drive me. He used to make me stand up every time I hit a clam (I was standing most of the night).

"Then I went into the service. I heard the things Bird and Dix were doing and it scared me. Back in Boston, I returned to Ort's, where I heard some fine young musicians like Jackie Byard, Sam Rivers, Joe Gordon, Larry Winters, Gait Preddy, Nat Pierce, Joe McDonald, Gene Glennon, Dick Twardzik, Danny Kent, and others.

Overdid Bop

"When I look back at this period, I have to laugh. I overdid this bebop business far too much. I played too many notes that didn't mean a thing.

"Nat Pierce got me into Ray Borden's band, a band he later led. I owe a lot to Pierce. He taught me to write and continually urged me to blow.

Bird Still King

"Bird is still my man. In my opinion, he remains way ahead of everyone, although there are so many other fine musicians that are really swinging. I think my musical tastes are fairly moderate. I try not to put any particular style ahead of any others. If it's good music—classical, Dixieland, swing, bop or anything—that's all that's important to me."

Those of us in Boston who have followed Charlie's work here hope the new recordings on Prestige may give him a chance to leave Boston and make some of the jazz centers around the country. If he does, he's a jazzman you ought to hear—if you want to be scared.

"MR. DRUMS"



Shelly Manne . . . drummer of the year . . . artist original, master technician, creator of cool excitement . . . winner of first place in *Metronome* and *Downbeat* '51 polls. . . .

Shelly Manne . . . phenomenal young musician whose flashing sticks symbolize "greatness" . . .

Shelly Manne . . . worthy addition to the roster of famous names with whom he's been associated . . . his musician-dad Max Manne . . . his first drum teacher Billy Gladstone . . . then, Bob Astor, Joe Marsala, Coleman Hawkins, Roy Eldridge, Woody Herman, Stan Kenton. . . .

. . . and one other name we're proud to include—Gretsch—maker of Shelly's drums from the beginning.

In special tribute to Shelly Manne, we have prepared copies of his favorite four-bar drum solo, which you may have without charge. Included are detailed descriptions of Shelly's Gretsch Broadcaster outfit, his cymbal setup as well.

Write for your copy now.

THE FRED. GRETSCH MFG. CO.

Drum-makers to the Drum "Greats" Since 1883
 60 Broadway, Brooklyn 11, N.Y.

Two Breaks

San Francisco—Five years ago when Les Paul made his theater debut as a featured act with the show at the Golden Gate theater here, he got off to a good start. Opening show, as he was taking his bow, the guitar strap broke and the box fell into the orchestra pit.

Back in Frisco at the Paramount theater early in February for a four-day stand, his first date in the city since the Golden Gate, Les leaned over to take a bow at the first show and broke the guitar strap again. "Only broke two in my life," said Rhu-barb Red.

ORCHESTRATIONS

Band Music • Supplies
 Method Books

Our FREE Catalogs list thousands of Orcha. Be Bops. Books, Band Music, Dixielands and Supplies
EVERYTHING FOR THE MUSICIAN
 Need orchestrations in a hurry? Try our latest service—Send your order in, and we will make C.O.D. shipment same day.

TERMINAL MUSICAL SUPPLY, Inc.
 113A W. 48 Street, New York 19, N.Y.

Bouquet To Bud Freeman

(Jumped from Page 2)

horn and realized that there was the first real individual artist he had ever heard on the saxophone. The influence on Bud was constituted in the revelation of the possibilities of the tenor sax.

Several years ago the news spread around the music world that Bud Freeman, the Dixie cat, was studying with Lennie Tristano. When queried recently about this association, Bud was very irritated about the misunderstanding everyone seems to have about the Tristano school of jazz. He was not studying bop, because Lennie himself has very little use for the music that has been called bop the last decade.

Tristano Best Teacher

Bud feels Lennie's chief regard and thoughts are for a music that is beautiful and intelligently played. Freeman has no qualms in making the statement that Tristano is the best music teacher in the country today.

Lennie's whole method of teaching is legitimate. He begins at the bottom by teaching scales and progresses in the same manner as music teachers have always done. Bud thinks that his work with Lennie was very beneficial.

Lennie, he says, has thousands of combinations of scales and intervals that can't be found in books, and Tristano's is the best system of study, as everything you get from Lennie you keep in your head and don't find in written music.

Tristano offers a good basic course of study and there are no short cuts to the modern approach. Lennie did not give Bud jazz ideas, but he learned to use his own ideas to better musical advantage.

'Louis Greatest'

Whenever you talk influences with Bud he always reiterates Louis Armstrong is the greatest. The other night he was listening to Louis playing a modern pop tune. Bud says, "I don't listen for new phrases, but to the new creations he has on old phrases. Everytime he plays something he has a new approach."

Bud has always had one basic idea as to what jazz is all about. He states it thusly, "Jazz is a musical pulsation filled with creative ideas. When properly played these pulsations are transmitted to the listener who reacts by feeling the music." Bud feels the listening public should be taught to have respect for the different styles of jazz played, but no one style should be imposed upon them, as Dixieland is today.

Freeman, like many other musicians, resents the titles given to various styles of playing. Quoting Bud, "Listen man, jazz is jazz. A man can either play or he can't play. It makes no difference whether it is called Dixieland, New Orleans, swing, progressive, or bop." He's heard Louis turn to his band and say, "Hey, you cats, when we gonna get a new name for Dixieland?" when someone out in the audience shouts up a request for a good Dixieland number.

Many Interpretations

Good jazz depends only upon the creative ability of the individual artist and there are as many interpretations of jazz as there are artists playing it, he says. It is his opinion that a small group is more flexible and better suited to jazz than the large band playing arrangements. The one exception is the Ellington organization, which

Spruced-Up Bruce Men Are Prom-Trotters, Too



Champaign, Ill. — This well-disciplined-looking crew happens to be the Johnny Bruce band, a mid-western college "name" outfit headquartered here. Personnel, from left to right, is as follows: Ted Lange, piano; Bruce, sax; John Hess, bass; Frank

Ficarra, drums; Flip DeFilippis, tenor; Bob Summers, trombone; Jack Guse, alto; Hagin Harper, trombone; Bob Baile, trumpet; Bill Pierce, alto and baritone, and Harlan Stone, trumpet and arranger. Harper also handles the vocals.

he feels has had the greatest natural sound of any big band he has ever heard.

As for the music that has been called bop, Freeman thinks there were some highly creative musicians on the bop kick who were playing some interesting things. The finer musicians of the future will incorporate some of the bop ideas in their playing style, while a good deal of the experimental bop will be thrown out.

He likes to listen to Getz and Parker but none of their ideas appeal to him to such an extent he would want to use them in his own improvisations. The modern musician whom he acknowledges as a great inspiration is Lester Young.

Sax Important

Asked about the attitude taken by many pure New Orleans musicians and fans regarding the sax as a blight, he laughs indulgently, and adds, "I was brought up where the early Chicago jazz bands felt a sax to be a very important part of any jazz group. It resulted in a better and fuller sound." It might also be added that Freeman is one of the saxophonists who has firmly established the instrument as a worthwhile jazz solo horn.

His playing has always been characterized by simple phrases played intelligently. He obtains a true hot feeling in passages made up of a simple repetition of notes. The tone is full and brilliant, although at times in the heat of improvisation he has had a tendency to overuse his familiar honk tone to such an extent that it has become a trademark.

Lately he has been using this rough tone sparingly, concentrating more on the development of melodic ideas. His work carries an inherent beat and is especially effective in collective improvisation. His sense of ensemble playing

caused Tommy Dorsey to build his band around Bud's tenor.

Influenced By Bud

Now we come to the saxophonists who have been influenced by Bud. The list includes such men as Babe Russin, Eddie Miller, Peanuts Hucko, and Boomie Richman. These men were unmistakably impressed by the Freeman style and incorporated it into their playing.

The names of Ray McKinstry and Nick Ciazza also come to mind. Back in the early Chicago days there was another Bud who played sax in the Freeman manner. His name was Bud Hunter, and he now teaches saxophone in his own Chicago studio.

Freeman's influence on other saxophonists is most noteworthy in the case of Lester Young. Early in Lester's formative years he was intrigued by the music the late Bix Beiderbecke and Bud Freeman played on records. Pres was fascinated by the yearning quality inherent in the lightness of tone and the sensitivity of the white jazz tradition.

Pres Drew from Bud

Ross Russell in an article on Lester Young analyzing his style had this to say: "From Bud Freeman, an exponent of healthy Chicago jazz, Young draws clean technique, lightness of tone, and a sense of chromatics." He adds that Freeman's work sometimes suggests the flights of exuberance that we find so frequently in Lester's playing.

Another similarity detectable in the playing of these two men is that they both use a contra of timbres, an interplay of roughness and sweetness. It has been said that Bud's first recording of *The Eel* impressed Young to such an extent that it was influential in the formulation of his style. Bob Maltz has said that Lester once came to his house on Long Island

Cornell To Coral

New York—Don Cornell, former Sammy Kaye vocalist who for the last two years has been working as a single, has signed a recording contract with Coral. His first sides were released here last week.

Dorseys, Goodman, Condon, etc. Fact is, it was at one of these baahes that the connection was made with Red McKenzie that resulted in the '28 Okeh record date. And it was Bud's playing on these sides that ultimately got him a job with Ben Pollack's orchestra and took him east.

The last couple of years of the '20s found Chicago's music scene in the doldrums for the boys who played jazz. It got so dull that one day at the union, Milt Mezzrow suggested they hop in his new \$3,000 car (\$28 down) and go out to Hollywood and enroll Freeman in the movies. This story has been told often by the members of the junket that finally fell apart in Lyman, Colo.

Bud loves to tell one part that Mezz left out of his book, *Really the Blues*. It happened in Menlo, Kan., after the Marmon had been repossessed and Freeman had hocked his horns for \$125 to buy a Ford.

They arrived in Menlo broke and gasless. Mezz wired for money and went around to Western Union to pick it up. When he arrived back at the spot where Bud, his brother Army and Josh Billings were waiting, he had \$250. Right behind Mezz came the W.U. clerk waving his hands frantically saying he had misread the order, it was for \$25 only.

Joined Pollack

When Ben Pollack opened at the Little club in New York, February, 1928, Bud was on the band with Jimmy McPartland, Benny Goodman, Glenn Miller, and Gil Rodin. Today Bud feels he should never have left this aggregation as he did after a few months, when

(Turn to Page 19)

now
P.M. pressure plate
ligatures



FOR BETTER TONE—LONGER REED LIFE
clarinet and alto sax \$1.25
tenor sax \$1.35

TRY ONE AT A
MUSIC STORE
REPAIR SHOP
OR WRITE

PATENTED THROUGHOUT THE WORLD PENZEL, MUELLER & CO., Inc. Long Island City 6, New York

Top Professionals Choose!



BUDDY
RICH

The World's Greatest
Drum Soloist!

WFL
Drums

The uncanny sense of rhythm, flawless technique and impeccable drumming taste being displayed by Buddy Rich on his current solo tour show more than ever why he is rated the world's top drum star.

Naturally, Buddy plays WFL Drums. . . . For superior performance, rugged durability and smart looks, he knows that WFL's are tops.

Buddy's drums, as all WFL's, were made under the personal supervision of Wm. F. Ludwig, the first with the finest in percussion for over fifty years.

Send for your copy of the NEW 1952 Accessory Folder today!

WFL DRUM CO.

1728 - 34 North Damen Avenue, Chicago 47, Ill.

SONGWRITERS — MUSICIANS

A Highly Endorsed System!
"SONGWRITERS (Music PROGRESSION SYSTEM)"
harmonica, correctly original melodies, basic and modern harmony systematized, songwriting, piano accompanying, keyboard harmony, transposition, composition, new ideas for arranging and many other techniques—complete course with text. \$18.00. Trial of 4 lessons \$3.00. Progress Music Co., 218 W. 88 Street, New York City, N.Y.—(Send check or m.o.)

Top Jazzmen In Army's Japan-Based Sunbursts



Sendai, Japan—From the Sunshine State of California to the Land of the Rising Sun is only part of the story of the 40th Infantry Division band, which, paradoxically, calls itself the Sunbursts. This outfit also boasts some bright lights of dancebanddom (pre-draft, of course). Men like Pfc. Dick Nash, former Tex Beneke trombonist, and Cpl. Don Prell, who played base with Alvino Rey. Group is under the supervision of Chief Warrant Officer Erwin M.

Gregor and is led by Sgt. Dave Alpert. Left to right in the front row are: Pfc. Joe Booth, Pfc. Jerry Coper, Pfc. Ralph Eliseo, Pfc. Bruce Gifford, and Sgt. Sam Mouradian, all saxists. In the same order in the second row: Pfc. Laurence Segen and Cpl. Hank Cockran, violin; Nash and Pfc. Tom Bailey, trombones. In the last row are trumpeters Pfc. Larry Feder, Sgt. Stanley Sefman, and M/Sgt. Charles McGill. Pfc. Tom McDermott, standing at the left, plays piano; Alpert plays drums, and Prell, bass.

The Hot Box

Chief Moore Now One Of Top Dixie Trombone Men

By GEORGE HOEFER

New York — Big Chief Moore, trombone playing full-blooded Indian of the Pima tribe, was born on a reservation near Sacaton, Ariz. There are other jazz musicians who are part Indian, but Moore is the only full-blooded one in big-time jazz. He used to tip the scales at 340 pounds, but recently decided to cut down.

When Chief was 12 he moved to Blue Island, Ill., just south of Chicago, where his uncle, William T. Moore, was a music instructor. Russell soon was playing French horn, trumpet, trombone, piano, and drums.

The main rub was, however, that uncle was intent on teaching classics, while Russell had gotten in the habit of sneaking off to Chi-



Russell Moore

cago to hear King Oliver and Louis Armstrong at the Royal Gardens, and also Dix Beiderbecke, who sat in there from time to time.

Took Up Jazz

These influences won out and Chief took up jazz trombone. Finally he left his uncle's home entirely to work for the railroad in the Windy City and be nearer the hot music.

Some more time-out came when he went west to Riverside, Calif., to attend Sherman institute. His main activity at school was playing football, and it almost finished his music career for him. He had an accident in a grid game hurting the nerves in his lip, thereby ruining his embouchure. He now has to blow out of the side of his mouth, where the lip nerves are alive and vibrating. The identical injury happened to Wild Bill Davison early in his Milwaukee period.

After school was out Chief returned to jazz, playing with Tony Corral's band in Tucson in 1935. This led to joining Lionel Hampton's group at Sebastian's Cotton club in Hollywood, and he also worked awhile on the west coast with Eddie Barefield's orchestra.

Joined Celestin

On a barnstorming tour with Rice they were stranded in Monroe, La. This was 1939 and Moore joined Papa Celestin's band in New Orleans. He soon got wandering feet again and went back west with Harlan Leonard's Kansas City unit. He had the chair that had been the late Freddie Beckett's.

Noble Sissle came along in 1941 and Moore stayed with him until late in 1943. In 1944 Chief got a call to join Louis Armstrong's big band at the Club Zanzibar in New York, and playing with Pops for the next three years furthered Chief's Dixieland education, although Louis' band during that period was not a Dixie band. It was the way Louis played that impressed the trombonist.

When Louis broke up the big band in 1947 to organize the All-Stars, Moore became closely acquainted with Sidney Bechet and worked dates with him around New York. This was the final influence that firmly established Big Chief on the Dixieland kick. These jobs were a period of development for the Big Chief. He had plenty of chances to play long solos, sometimes sounding great and other times very spotty.

Today Moore is a regular at the Central Plaza jam sessions and has become a first rate jazz solo star as well as a personable leader and MC. Tallu Bankhead has taken him in tow and frequently reads him poetry for the good of his artistic soul.

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

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

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

DALLAPE'S "HALL OF FAME"

*As CBS Staff
Accordianist, I need
the best...and
it's Dallape! For real
versatility and
richest tone, Dallape
is my choice.*
Don Orlando

CHICAGO MUSICAL INSTRUMENT COMPANY
30 E. Adams Street - Chicago 7, Ill.

Movie Music

1951 Music Awards Await Final Academy Balloting

By CHARLES EMGE

Hollywood—The music branch of the Motion Picture Academy of Arts and Sciences has come up with its nominations for "Best of 1951" and now those so inclined can amuse themselves by trying to outguess the Academy's entire membership as to its final selections.

Up for Consideration The nominations, with official music credit: David and Bathsheba (20th-Fox, Alfred Newman): A Place in the Sun (Paramount, Franz Waxman): Quo Vadis (MGM, Miklos Rozsa): Death of a Salesman (Kramer-Columbia, Alex North), and Streetcar Named Desire (Warner Brothers, Alex North).

Interesting point here is that Alex North, a newcomer to Hollywood, caught two entries. We'd give him our vote, if we had one, for his interesting use of jazz idiom elements in his Streetcar score, though we also liked Waxman's Place in the Sun music, which featured an unusual use of an alto sax (Billy Hamilton's).

Up for "Best-Scoring-of-a-Musical," the category in which Academy voters have never been sure just what they are voting for, are Alice in Wonderland (Disney, Oliver Wallace); An American in Paris (MGM, Johnny Green and Saul Chaplin); The Great Caruso (MGM, Peter Herman Adler and Johnny Green); On the Riviera (20th-Fox, Alfred Newman), and Show Boat (MGM, Adolph Deutsch and Conrad Salinger). The music credits are those given us by the Academy.

Close Race

It should be a neck-and-neck race here between An American in Paris and Show Boat, because, although the musician-members of the Academy nominate on the basis of "best musical presentation," the Academy membership as a whole is swayed mainly by songs and other factors.

This reporter thought that 1951's most skillfully produced film musical, the best from the standpoint of integration of music, if that means anything, was Warner Brothers' I'll See You in My Dreams—and it didn't even get nominated.

Nominated in the "Best Song" division were Cool, Cool, Cool of the Evening; A Kiss to Build a Dream On; Never; Wonder Why, and Too Late Now.

Prediction

We predict the Academy will pick the Hoagy Carmichael-Johnny Mercer Cool, Cool, Cool, mainly because it marked Jane Wyman's surprisingly successful transition from heavy drama to music comedy.

Also of interest here is the appearance of a song, Kiss to Build a Dream On, one of whose writers, Bert Kalmar, died in 1947. That means it was in someone's drawer for at least four years.

Movie Music Review

Meet Danny Wilson (Frank Sin-

tra, Shelley Winters, and Alex Nicol). Sinatra, as Danny Wilson, plays the role of a singer whose career is based loosely—very loosely—on Sinatra's own career.

It recounts Danny's rise from a potential juvenile delinquent to a position of wealth and eminence as the idol of "swooning" bobby soxers. It shows Danny Wilson becoming, in the process, a character almost as obnoxiously arrogant and cocky as most newspaper reporters (and many others) now regard Sinatra.

Wants Out

Danny Wilson, to get his start, readily agrees to split 50 percent of his earnings—against the advice of his manager-pianist (Alex Nicol)—with a night club owner. But when the money starts pouring in, he naturally wants out of the deal.

The night club operator, who is also an underworld operator, tried to collect with a gun. Danny realizes he has become a heel only after his friend and manager gets shot trying to protect him.

It even dawns on him, finally, that Shelley Winters, who had helped him get his first job, is not in love with him, but with his friend. Then all ends happily.

Picked Own Tunes

It's reported that Sinatra, refusing to sing any of that "corny junk used in most pictures," picked the songs, all standards, used in Meet Danny Wilson. Those who still like Sinatra will find him at his best in such things as Old Black Magic, When You're Smiling, and other good solid hits of other days.

Shelley Winters does some singing also, including a duet with

Novice Nicol Plays Sinatra's Aide



Hollywood—Alex Nicol, right, a newcomer to the film capitol, plays the role of Frank Sinatra's accompanist-manager in the movie Meet Danny Wilson, reviewed in this issue's Movie Music column. Sinatra is in the center above, while man on the left is arranger Ken Lane, a longtime Sinatra favorite.

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.

ANITA O'DAY with RALPH BURNS' ORCHESTRA (Mercury, 1/22/52). Ray Eldridge, trumpet; Bill Harris, trombone; Budd Johnson, tenor; Coel Fagan, baritone; Ralph Burns, piano; Al McKibbon, bass, and Don Lamond, drums.

RAY ANTHONY'S ORCHESTRA (Capitol, 1/26/52). Trumpets—Chris Griffin, Jack Lunbeck, Marty White, Bernie Brooker, Dean Henkel, and Ray Anthony; trombones—Tom Oblak, Dick Reynolds, Eddie Butterfield, and Kenny Trimble; sax—Ed Bergman, Jimmy Snyder, Bob Hardaway, Bill Usciotto, and Leo Anthony; rhythm—Bud Savarez, piano; Danny Greig, guitar; Bill Crank, bass, and Archie Friedson, drums.

FRANKIE ON A GOOD MAN IS HARD TO FIND, proving only that as a singer Shelley had best stick to acting.

COUNT BASIE'S ORCHESTRA (Mercury, 1/25/52). Trumpets—Joe Newman, Charlie Shavers, Paul Campbell, and Wendell Culley; trombones—Henry Coker, James Wilkinson, and Ben Powell; sax—Marshall Royal, Ernie Wilkinson, Floyd Johnson, Paul Quinichette, and Charlie Fowler; rhythm—Count Basie, piano; Freddie Green, guitar; Jimmy Lewis, bass, and Gus Johnson, drums.

JERRY GRAY'S ORCHESTRA (Decca, 1/14/52). Trumpets—Jimmy Cialli, Al Perrino, Ed Badgley, and Johnny Bellis; trombone—Al Espolito, Kai Winding, Harry DiVito, and Paul Saldan; sax—Ed Sautel, Jerry Santoro, Fred Hudson, Art Drullinger, and Kerwin Summerville; rhythm—Rocky Colusso and Irv Joseph, piano; Johnny Romano, guitar; Kenny O'Brien, bass, and Sid Bulkin, drums.

ROBBY WAYNE with JOE BEISHMAN'S ORCHESTRA (Mercury, 1/14/52). Bass—Tom Marovic, Charlie O'Keefe, Hank Bam, and Stan Webb; rhythm—Lou Stein, piano; Bill Duggert, organ, Danny Perri, guitar; Ed Sufanski, bass, and Terry Snyder, drums.

1/14/52, in Hollywood). Trumpets—Whitney Thomas, Carleton McEach, Conie Candell, and Tommy Pettan; trombones—Barbie Harper, Jerry Ross, John Halliburton, and George Arus; sax—John Rotella, Dale Brown, Jimmy Griffin, Riley Weston, and Ron Ferry; rhythm—Sid Horowitz, piano; Al Hendrickson, guitar; Tony Crisman, bass, and Shelly Mann, drums. Lynn Franklin and Tommy Traynor, vocals.

SONNY BURKE'S ORCHESTRA (Decca, 1/17/52, in Hollywood). Trumpets—Pete Candell, Conie Candell, Carleton McEach, and Ollie Mitchell; trombones—Milt Burnhart, Jim Preddy, John Halliburton, and Ray Heath; sax—Hugo Loewenstein, Clint Neagley, Dan Roffel, Hammond Busam, and Bob Levens; rhythm—Milt Bashe, piano; Louie DeAlmeida, guitar; Joe Henderson, bass, and Tom Rogers, drums. Joe Ann Greer, Don Burke, Don Ray, and Gene DePaul, vocals.

CV WALTER and STAN FREEMAN PIANO DUOS (Columbia, 1/21/52). Cy Walter and Stan Freeman, piano; Allen Bantson, guitar; Frank Carroll, bass, Bunny Shawker, drums.

HELEN HUMES with GERALD WIGGINS' COMBO (Decca, 1/14/52). John Anderson, trumpet; Maurice Simon, Hubert Myron, and Forest Hamilton, reeds; Gerald Wiggins, piano; Charlie Norris, guitar, and Charlie Drayton, bass.

ART MOONEY'S ORCHESTRA (MGM, 1/17/52). Trumpets—Jimmy Cialli, Al Perrino, Ed Badgley, and Johnny Bellis; trombone—Al Espolito, Kai Winding, Harry DiVito, and Paul Saldan; sax—Ed Sautel, Jerry Santoro, Fred Hudson, Art Drullinger, and Kerwin Summerville; rhythm—Rocky Colusso and Irv Joseph, piano; Johnny Romano, guitar; Kenny O'Brien, bass, and Sid Bulkin, drums.

ROBBY WAYNE with JOE BEISHMAN'S ORCHESTRA (Mercury, 1/14/52). Bass—Tom Marovic, Charlie O'Keefe, Hank Bam, and Stan Webb; rhythm—Lou Stein, piano; Bill Duggert, organ, Danny Perri, guitar; Ed Sufanski, bass, and Terry Snyder, drums.

BUM LIP? THEN THIS IS FOR YOU! THOUSANDS OF BRASS MEN HAVING EVERY ADVANTAGE, FAIL TO DEVELOP EMBOUCHURE STRENGTH— WHY? That's exactly what I want to tell you! Write for EMBOUCHURE and MOUTHPIECE information—it's free. HARRY L. JACOBS 3943 W. Washington Boulevard Chicago 12, Illinois

SLINGERLAND RADIO KINGS. Slingerland Drums advertisement featuring a photo of a drummer and a hand pointing to the drums. Text includes: 'Slingerland Drums have 38% more non-ferrous (non-casting) metals than most other makes, on all professional size drums and toms.' and 'Sonny has used SLINGERLAND Radio King Drums for his entire professional career. "They're tops with me", Sonny boasts; "I've played on other makes, but they just don't have the tone and response that my Radio Kings have."'

FOR DRUMMERS ONLY! Teach Yourself DRUM SOLOS BY RECORD COMPLETE WITH MUSIC INSTRUCTIONS Written and recorded by DICK SHANAHAN Formerly featured with LES BROWN and CHARLIE BARNET Record No. 1 includes the following: * Four 32 Measure Solos * 16 Eight Measure Solos * 32 Four Measure Solos "A good idea" "Sensation" "Harry James" "A definite help to the drummer" "Terrific" "Jack Sparling" "Les Brown only \$2.50 Get yours today from your local music store or direct. DRUM RECORDINGS 6278 Solms Ave., Hollywood 28, Calif.

PLEASE SEND ME LATEST CATALOG. Name _____ Address _____ City _____ State _____ Mail to SLINGERLAND DRUM CO. 1323 Belden Ave., Chicago, Ill. (14)

The Hollywood Beat

Gray, May, Et Al, Pulling 'Phony Act,' Says Leader

By HAL HOLLY

Hollywood—Bob Keene, the boy who has been trying hard and long, without much success, to establish his dance ork as a going business, and who was down to a trio (doing intermissions at the Palladium) at this typing, says he is "positively not giving up."

But meantime he is more than willing to unburden himself on his big beef with the music business, a beef which pertains particularly to one of the reasons he believes he and others like him have been getting nowhere trying to make it with new bands.

Main Difficulty

"Our main trouble hereabouts," says Bob, "is that so many of the good one-niters, so important to new bands, are being played by studio outfits under these fellows like Jerry Gray, Billy May, Frank DeVol, Sonny Burke, Buzz Adlam, and such."

"I wouldn't be kicking if they were making sincere efforts to launch the bona fide, new dance band attractions that the business needs so badly."

"But they're not. As I see it, it's just a phony act in which their real aims are just to sell more records, land television shows, or something. I don't think a single one of them is honestly interested in the dance business."

Cashed In

"Jerry Gray made a big splash by claiming he was going to pick up where Glenn Miller left off and carry on in the tradition. So he cashed in on a few dance engagements when it was convenient for him and didn't interfere with his radio work, and let it go at that."

"Last year Sonny Burke used the Palladium to experiment with new ideas and have the fun of appearing in front of the crowd."

"Frank DeVol's main interest has been in building a band for his television show. He doesn't give a hoot for the dance business."

May Snickering

"And now it's Billy May, a fine musician and arranger, who is laughing up his sleeve at the fiasco made over his rehash of the Jimmie Lunceford and other styles, topped off by silly amears in the sax section."

"Those fellows have no real interest in the dance band business. Why don't they stay out of it and give those of us who honestly believe in it a better chance?"

"Don't know, Bob. We'll try to have an answer for you from each one in our next issue."

DOTTED NOTES: The Down Beaters, trio set to do intermissions at the Palladium during Ralph Flanagan's stand (opening Feb. 19), is the erstwhile Joe Venuti quartet, minus Joe—Johnny Caleffe, guitar; Tito Guidotti, accordion; and Fred Westcott, bass.

Socks Wilson and Coot Grant (Mrs. Socks), legendary jazz figure (they wrote many of Bessie Smith's greatest songs), are among the recent arrivals in Hollywood. They hope to settle in California for the benefit of Socks' health...

Turk Bashes Into Italian Village



(Photo by Elsie Tomshide)

San Francisco—The Sunday afternoon bash the Turk Murphy group played at the Italian Village here was so successful that the band went to work at the spot. From left to right are clarinetist Bob Helm, guitarist Willy Thorp, trumpeter Don Kinch, banjoist Monte Ballou, and trombonist Murphy. Others in the band are Bob Short, tuba, and Wally Rose, piano. See story on page 16.

Ben Pollack wouldn't talk on those rumors that he was, at presstime, about to settle out of court for a chunk of dough in connection with *Shrimp Boats*, but he was dickering with his new landlord on deal to expand the size of his Sunset Blvd. eatery in preparation for turning it into a jazz spot.

ADDED NOTES: Tommy Guinta, the young accordionist brought to Hollywood from Milwaukee by Harry James for HJ's KNBH video series, has been signed by Columbia pictures... Ted Yerxa, during the war years one of the most colorful figures in local music circles (he operated the now defunct Lamplighter record label; did the nitery beat for the L.A. *Daily News*) and for the last couple of years seemingly on his last legs in New York, is back on the local scene with three nightly platter shows via KFI from the Ming room and a musicolum in a local trade paper. The comeback trail is one of the toughest. Here's good luck to a good guy who never blamed his troubles on anything

or anyone but his own mistakes... We predict Ella Mae Morse's biggest dislick since she launched her second career (many kids of today don't remember her first) will be *Okie Boogie*. Interesting sidelight is that she recorded it first with Nelson Riddle's studio ork. Riddle's backing didn't strike Capitol tops as having necessary rustic flavor. So they took the brass section from the Riddle ork, teamed it with Cliffie Stone's barnyard bounce crew—and that was it!

BEHIND THE BANDSTAND: Jack Teagarden signed to do a series of telefilms for Lou (Tele-criptions) Snader at the head of a band of his own choosing (he'll probably use the Royal room crew) for the highest price ever paid any bandsman by the Snader firm. Could the deal have been something of a settlement under which Jack, and some others, agreed not to go to court with their claims growing out of the part they played in helping Snader get his firm started a couple of years ago?

Los Angeles Band Briefs

Frankie Carlo, reuniting at North Hollywood home for past several months, was reorganizing band here for tour opening around March 1 in San Diego. Will have five brass (formerly carried six), five saxes, and four rhythm (with second piano). Only positions set at writing were singer *Joan Moore* and *Barbara Lobo*, latter making first professional appearance.

Marvey Brooks, pianist-songwriter (*Little Bird Told Me*), joined *Eld Gray* New Orleans jazz band at Beverly Carver, replacing *Lloyd Glenn*. Linup otherwise intact, with *Teddy Bushner*, trumpet; *Joe Brantberry*, clarinet; *Miser Hall*, drums, and *Ed Garland*, bass.

Freddy Martin returning to his old stand at L.A.'s Coconut Grove for 16-week run starting July 8. *Eddie Bergman*, who heads Grove's house ork, figures on taking crew out on tour during layoff.

Red Herve set for return date at Encore room starting April 18. Follows *Betty Belle* (piano) trio, Encore's current attraction.

Reddie Slack, *Cow Cow Boogie* pianist who seems to be well on way to comeback with his trio, was set for cross-country tour opening in Oklahoma City Feb. 22. Will play midwest keyspots and go as far as New York and other east coast cities.

Buddy Pitts (trumpet), whose quartet now holds stand at Billy Berg's 1841 club, features *Leslie Rogers*, singer and gal drummer. Others are *Calvin Lucas*, tenor, and *Bob Weford*, piano. Singer *Adole French* continues in solo spot.

Harry James inaugurated new Thursday night name band policy at Riverside Ranch with date Feb. 29. (Tex Williams' ranchband combo is regular Wed., Fri., Sat. and Sun. attraction.) *Jessie Miller*, drums, who has been heading his own combo at Malabar, dropped venture and has returned to the HJ lineup.

Armstrong All-Stars announced for two-weeks date at Tiffany opening April 29. *George Shearing* quintet is Tiffany's current attraction, with *Billie Holiday* (March 18) and *Johnny Hodges* unit (April 9) in line to follow. *Devo Brubeck* quartet at the Surf, Tiffany's companion club, also operated by Chuck Landis.

Corles Mellie band followed *Larrence Coppe*-fronted ork at Jiffy room of Long Beach Wilton hotel.

Dick Taylor (trombone, doubling on bass trumpet) heads interesting new combo at Larry Potter's. Has *Bob Jacobs*, piano; *Bob Ossley*, baritone and alto; *Bobby Clark*, trumpet; and *Paul Vallejos*, drums and vocals.

Bernie Billage (tenor and clarinet) into new spot, North Hollywood's Lido club, with his trio. *Bernie* has *Merwin Streber*, drums and vibas, and *Bob Thorpe*, piano. *Mad Monk* trio followed *Dave Gilbert* (Goldberg) trio at Glendale's Mayfair room.

Billy May is on the way!

the most exciting dance band of the decade

Already Booked

Frankie Laine, Patti Page, Concert tour • Paramount Theater, New York
Thunderbird Hotel, Las Vegas, and all the TOP SUMMER DANCERIES!



THE FRESH APPROACH OF...

BILLY MAY

 and his orch.

RECORDING EXCLUSIVELY FOR



GENERAL ARTISTS CORP.

NEW YORK • CHICAGO • CINCINNATI • DALLAS • HOLLYWOOD

PERSONAL MANAGEMENT: CARLOS CASTEL

EXPLOITATION:

GENE HOWARD
MILTON KARLE
DICK LA PALM

DOWN BEAT

(Trademark Registered U. S. Patent Office)

2001 CALUMET AVE., CHICAGO 16, ILL.—Victory 2-0310

TOM L. HERRICK, Publisher

NED E. WILLIAMS, Editor

BUSINESS DEPARTMENT

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

EDITORIAL DEPARTMENT

New York Staff: LEONARD G. FEATHER
340 Riverside Drive
New York 25, N. Y.
MOument 4-6373

Chicago Staff: JACK TRACY
PAT STRANDT
2001 Calumet Ave.
Chicago 16, Ill.

Hollywood Staff: CHARLES EMGE
6110 Santa Monica
Hollywood 38, Calif.
ME. 6005—PL. 1-6946

Contributors: J. Lee Anderson, Phillip D. Broyles, Don Freeman, Ralph J. Gleason, Ted Malloch, Nat Hentoff, George Hooper, Michael Levin, Rio A. Niccoli, Sharon Poase, Herman Rosenberg, Bill Russ

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

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

Chords And Discords

Readers Deplore, Hail Hentoff's Janis Article

(Jumped from Page 3)

malice, here are the facts. In 1949 trombonist Conrad Janis—then 21—and his band won the first *Record Changer* contest for amateur bands. Twenty-six bands—including groups from Switzerland, England, and Sweden—entered, via records that bore no names or personnel. Among the judges were George Avakian, Art Hodes, Sidney Finkelstein, Bucklin Moon, Marshall Stearns, and others. Janis' band won on the first ballot, seven votes to one.

Janis then turned professional and organized the Tailgate Jazz band, an immediate click. He has played and replayed spots like the Tip Toe in Bridgeport, the Savoy in Boston, the Rendezvous in Philly, the Stuyvesant Casino, and Jimmy Ryan's in New York, setting an all-time attendance record at the latter spot. He has built up a solid and numerous personal following for himself and his band, and except for TV commitments which keep him in New York, would doubtless have been on national tour long since.

'We Record Him'

Conrad's recording has been done for a company operated by Conrad's mother, jazz author Harriet Janis, and myself. No defense is needed here—we have recorded good jazz wherever we could find it. Among the more than 100 noted artists on our records, Janis' platters sell consistently among the best, all over the country. One of his disks, in fact, was among George Hooper's best for 1951 in *Down Beat*; another landed with the 10 best of last year, according to the *New York Times*.

Most important of all, the Janis records are a complete rebuttal of Hentoff's play-down of his music as "simple" and "diluted." It has, on the contrary, integrity, creative complexity, and drive—three qualities that apparently enrage the worshippers of mediocrity.

I strongly urge all jazz lovers not to dismiss the facts I am bringing to light. It all simmers down to these simple but grave issues: is Dixieland and its large public forever to be at the mercy of the violent antis? Are young, earnest, and creative musicians to be ruthlessly knifed by older players and irresponsibly labelled "charlatans" by upstart journalists? Let's give these newcomers a fair chance and make the future of jazz safe.

—Rudi Blech
Jazz Writer,
Recording Head

We at the *Record Changer* were most distressed and angered by Nat Hentoff's unfair, unsubstantiated, and generally hysterical defamation of two young bands: the

Dixieland Rhythm Kings and the Conrad Janis outfit (under the headline: "2 Very Bad Jazz Units"). In a word: disgraceful.

It's not merely a matter of a difference of critical opinion; we wouldn't gripe if it were just that. But Hentoff's entire approach, and all his tactics, are so biased, so needlessly nasty, so snobbish, and so obviously factually distorted and unreasoned (even including a quite gratuitous slap at your own highly respected staff member, George Hooper), that we were—to say the least—astounded.

Bill Grauer
Orrin Keepnews
Editors, *Record Changer*

Noting Nat Hentoff's admirable beginning, I wished to drop him a few lines, complimenting him and wishing him well.

To be sure, Nat and I may wind up poles apart at some future date . . . but what of it? Does every mother's son have to agree with every other? The J-a-s-s world, or so I've long believed, has suffered from its present plethora of me-too's, back-scratchers, and the like. Further "independent" criticism, please!

—Kay C. Thompson
Jazz and Ragtime
Historian

Would you kindly ask Mr. Hentoff to do me a favor and do all the Dixieland fans a favor by walking eastward until his hat floats? Thank you for your courtesy.

—Joe Vastine
Covington, Ky.

I have disgustedly followed the dubious careers of both the Janis band and the D.R.K. since they organized—not from choice, but simply because unfortunately they always seemed to be booked opposite some band I wanted to hear, such as Sidney Bechet, Wild Bill Davison, Red Allen, and others.

I can definitely say they were the worst I've ever had the misfortune to hear.

It was indeed a shame that respected musicians such as Elmer Schoebel, Freddy Moore, and Danny Barker had to lower themselves to Janis' level in order to eat.

Please keep up the *Counterpoint* column.

A Musician
(Name Withheld By
Request)

Mr. Hentoff: If you can take time off from ducking the dead cats and bricks which are undoubtedly flying your way, I'd like to hand you a bouquet. I agree with what you had to say about the Dixieland Rhythm

Equestrienne



New York—Singer Ann Hathaway is using no costumer's props to create the attractive effect above. Ann is an accomplished horsewoman, and even owns her own mount, an animal named Highball who has taken prizes in several shows.

Kings album and . . . Conrad Janis.

So keep up the good work. I don't suppose I'll see eye to eye with you all the time, but two clean hits out of two times at bat is good in any league. More power to you.

D. F. Southgate
Phelps, N.Y.

Recalls Ray Vividly

Fairbanks, Alaska

To the Editors: Congratulations on your Dec. 28 article on Johnnie Ray! I can vividly recall the nights we watched Johnnie perform (with hearing aid) over two years ago at Burgoyne's in Medford, Ore. Several members of our staff at KWIN, Ashland, Ore., were very impressed with Johnnie's style, especially with his rendition of *Tell the Lady I Said Goodbye*. In those days, Johnnie played piano and worked with one sideman.

He came to our studios at KWIN and we had an informal, after-hours session, which we cut on tape. Even with an out-of-tune piano, far from soundproof studios, and a haphazard mike setup, Johnnie sounded better on that tape than on his Okeh version of *Tell the Lady*. Don't get me wrong—I'm not knocking the boy. Hope Johnnie will have an opportunity to recut the side with a different background.

Don Berg

Cat Praises Jeri

Johnson City, Tenn.

To the Editors: About two weeks ago I had the pleasure of working with Jeri Southern at the Esquire Real room in Dayton, Ohio, and believe me, it was a great experience.

All of the guys in Gene Corber's band, including myself, sat with our mouths hanging open, because of her soft and well-trained voice. Not only does she sing, and in tune, but she plays the most piano.

Why can't we hear more about her and her recordings?

Gene Young

Crosby, Too

Reno

To the Editors: Why doesn't "The Sound," Billy May, and his flack, Carlos Gastel, fly up and smack Bob Crosby in the eye, too? Have they heard his disc (also Capitol label) of *Cryin' Shame*? The middle instrumental portion has the unison sax "whine" that May and Gastel seem to think is private property (*Down Beat*, Feb. 22). Of course, maybe it's May's band in the background, but there's no credit on the label



Sidemen Switches

George Shearing: Richard Garcia, guitar, for Chuck Wayne (to form own trio) . . . Woody Herman: Chubby Jackson, bass, for Red Kelly . . . Bernie Cummins: Hal Tennyson, alto, for Joe Bruskin: Blaise Turi, trombone, for Gil Falco; Joe Lapore, tenor, for Bob Lane, and Lou Gentile, trumpet, for Al Hoel.

Illinois Jacquet: Matthew Gee, trombone, for Malcolm Taylor, and George Brown, drums, for Jo Jones . . . Jimmy Dorsey: Roy Ray, trumpet, for Charlie Frankhouser, and Bobby Styles, trumpet, out . . . Bruce Becker: Truman Blount, bass, for Joe Pauline.

Tommy Dorsey: Jimmy Chapin, drums, for Eddie Grady . . . Bob Cawley: Buddy Carroll, alto, out (to marines).

as such. It says, plain as day, Bob Crosby and his ork! Maybe we can keep this thing going until nobody knows who started it! Anyway, I think May's, Anthony's, and Gray's bands are strictly o.k., and give them all plenty of spins.

C. W. (Bill) Ruff, KOLO

Moody News Missed

Denver

To the Editors: Although I must admit I've missed around six copies of *Down Beat* during the last two years, I've never seen a writeup on a great guy named James Moody. I think he deserves more credit than he has been given.

Richard L. Clark

Likes Comstock Story

Fort Jackson, S.C.

To the Editors: I've been waiting for some time to see Frank Comstock get some recognition for the tremendous job he does as arranger for the "out of this world" Lea Brown band. Your article in the Jan. 25 issue is really appreciated.

After all, a name band isn't worth much unless they have a good man who can put the sounds on paper . . . right? I'm sure a lot of us would like to see a few more stories on the various top orchestrators in the country.

Bob Eberhart

May Swings

Camp Roberts, Calif.

To the Editors: It's about time a new sound came along to give the much needed kick in dance bands today. I'm talking about the versatile Billy May and his swinging group, and I mean swinging, not bopping. He has the preciseness of Miller, the kick of Lunceford, and the guts of Kenton all wrapped up in one band. May he achieve his well-deserved recognition.

Pvt. Kirk De Grazia

RAGTIME MARCHES ON

NEW NUMBERS

BAROWS—A daughter, Karen Susanne, to Mr. and Mrs. Buddy Barows, Jan. 26 in Chicago. Dad heads the ork at Talk of the Town there.

MUNTZ—A daughter, Tee Vee, to Mr. and Mrs. Earl (Edman) Muntz, Feb. 7 in Chicago. Dad is president of the TV corporation; mom is former singer Joan Barton.

STOKOWSKI—A son to Mr. and Mrs. Leopold Stokowski, Jan. 31 in New York. Dad is conductor.

TIED NOTES

BALLINGER-TITUS—J. S. Ballinger, teacher of stringed instruments in Hays, Kans., and Ethel Lee Titus, violinist, Jan. 26 in Wellington, Kans.

BECKER-MOLZ—Edward L. Becker and Bonnie Molz, singer, Jan. 27 in Wichita, Kans.

BROCKMAN-CRANE—Jerry Brockman, saxist with such bands as Tommy Tucker and Garwood Van, and Ruth (Rusty) Crane, singer known as Eve Harrington, Dec. 30 in New York.

CARISI-FORESTIER—Johnny Carisi, trumpeter and arranger, and Jeanne Forestier, Feb. 8 in New York.

HARRISON-BERKELEY—Arnold Harrison and Jeanne Berkeley, singer, recently in Oak Park, Ill.

HORNE-REGENSTRAFF—Elliot Horne, who handles pop disc publicity for Columbia, and Joan Regenstraff, Feb. 2 in Brooklyn, N.Y.

JACOB-COLLINS—Billy Jacob, pianist with Buddy DeFranco, and Pat Collins, singer with the band, Feb. 19 in New York.

MORTON-O'CONNOR—Gene Norton, trombonist with Harry James, and Patti O'Connor, singer with the same band, Feb. 6 in Las Vegas.

RANSBY-YOUNGHUSBAND—George Ransby, WBBM staff singer, and Mary Louise Youngusband, Feb. 2 in Chicago.

SHAUGHNESSY-BOOM—Ed Shaughnessy, drummer on the Steve Allen show, and Tina Rome, Feb. 16 in West New York, N.J.

FINAL BAR

DANDERS—Bobby Danders, 71, singer at Coliseum in Chicago for many years, Feb. 1 in Denver.

FAZIO—Paolo Fazio, mandolin player, Feb. 8 in New York.

FREY—Hugo Frey, 78, composer, arranger, and a founder of ASCAP, Feb. 18 in New York.

GRAMAM—George Gramam, 27, drummer and former leader, Feb. 1 in Lake Charles, La.

JOSEPH—Charles Joseph, 86, trumpeter and Local 1 official, Feb. 10 in Cincinnati.

MENDELSSOHN—Felix Mendelssohn, 46, dance band leader and great-grandson of the composer, Feb. 4 in London.

MUSCHAMP—Stanley Muschamp, 78, pianist and voice teacher, Feb. 2 in Philadelphia.

PIERSON—George E. Pierson, 25, piano accompanist for singer Etta Moten for the last 10 years, Feb. 5 in Copenhagen while touring Europe with Miss Moten.

SHANNON—Raymond Shannon, teacher of music at Long Island university, Feb. 7 in Valley Stream, N.Y.

TERRILL—Willie Lee Terrill, 31, only girl guitarist in Local 767 and a member of the Four Vs combo at Riverside's Somerset House, Feb. 13 in Hollywood.

VENUTI—Giacomo Venuti, 88, father of jazz violinist and leader Joe Venuti, Feb. 10 in Philadelphia.

WITT—J. F. (Doc) Witt, 68, cornetist and bandmaster, recently in Tyler, Texas.

Be sure to send *Down Beat* your change of address if you move. List your old address, too. The postoffice will not forward second class mail.



Charming chirp at the left is singer Milly Coury, who recently left her longtime employer, bandleader Chuck Foster, to join the staff of WBBM, CBS outlet in Chicago. Milly sings on the programs *Music for You* and *The Chicagoans*. Photo at the right, of actress Joan Crawford and singer Fran Warren, was made at Fran's opening night at the Hollywood Mocambo. Miss Crawford not long ago adopted thrush Marion Morgan as her protegee, but whether that relationship is still in effect is not known. Miss Warren, of course, is ably managed by Barbara Belle, and has been for quite some time.



Photos directly above and below were taken at a special broadcast from the Tiffany club in Hollywood during which Art Pepper, Oscar Peterson, Maynard Ferguson, Shelly Manne, and Pete Rugolo (by proxy) received their *Down Beat* poll plaques. West coast *Beat* staffer Charles Enge did the honors, and is shown above with Pepper, below with Peterson. Oscar won first place among the pianists, while Art followed top man Charlie Parker as alto saxist.



Shelley Winters, above, plays the role of a night club entertainer in the movie *Meet Danny Wilson*, which also stars singer Frank Sinatra and newcomer Alex Nicol. Read about it in the *Movie Music* column.

Newest member of Local 47 is Beau Stafford, Jo's piano-playing poodle. Here John te Groen, president of the local, presents the pooch with a "Bona Fido" card in the union after auditioning the puppy.

Suzanna, an. 25 in
 k of the
 to Mr.
 Feb. 7
 the TV
 er Joan
 and Mrs.
 w York.
 Ballinger,
 in Hays,
 ist. Jan.
 ker and
 Wichita.
 rockman,
 y Tucker
 (Rusty)
 rrington,
 al, trum-
 'orestier.
 Harrison
 early in
 Home,
 Colum-
 a. 2 in
 pianist
 Collins,
 in New
 Norton,
 and Patti
 and. Feb.
 George
 and Mary
 Chicago.
 gnessy,
 ow, and
 w York,
 singer at
 ars, Feb.
 player,
 er, ar-
 Feb. 11
 runner
 Charles,
 umpeter
 cinnati.
 hn, 46,
 e-grand-
 ondon.
 73, pi-
 a Phila-
 piano
 les for
 enhacon
 cotten.
 teacher
 y, Feb.
 i, only
 member
 's Som-
 ther of
 tl, Feb.
 cornetist
 Texas.
 your
 move.
 The
 second

The Blindfold Test

Ralph Burns At Sy, Sighs At Shorty

By LEONARD FEATHER

Although for the last couple of years he has been living quietly in New York, emerging from his Greenwich Village apartment only occasionally for a public appearance, Ralph Burns is still well remembered by his Beat-reading fans.

The fact was pointed up when the pint-sized Herman arranging wizard (he still contributes two scores a week to Woody's library) won second place in this year's poll.

The records played for the *Summer-Sequence-Early Autumn* creator were largely items reflecting present-day trends in orchestral styles. Ralph's tape-recorded reactions follow.

The Records

1. I don't know the band, but I know the whole arrangement—it's the exact same old Lunceford arrangement. *Sy Oliver*—only played like, ah, Frankie Trumbauer's orchestra or something. The alto was terrible. I remember the wonderful alto solo on the original—Buckner . . . this whole thing is just second-hand, a bad copy of what used to be one of my favorite records. It's cleanly played, but that's about all. One star.

2. The arrangement was split in half. One of Gordon Jenkins' staff must have done it . . . it's a very pretty sound, all those violins—the usual formula . . . then it's so wonderful when Louis Armstrong comes in . . . they decided they'd have a "awing" background there; but it's great because he sings and I think he's wonderful. Any record is good as soon as Louis comes in; as far as the rest, it's just another stylized record with a lot of strings. Two stars, just because of Louis' vocal; and the strings sound beautiful anyway.

3. I don't know that record well, but I love it. That's another good example of Neal's ability always to make an arrangement that will swing . . . like *The Good Earth* and all those things. They have that happy, wonderful feel about them. It isn't a very original thing, just a very good, happy, swinging arrangement, and you hardly even hear those now-days. What's nice, there's no screaming brass either. I don't know whether to give it two or three stars. Make it two and a half.

4. Well, they got through with the Glenn Miller style, and now they're on the Lunceford thing. That was probably Billy May's orchestra, it sounds like the rest of the things he's done—probably on orders from Capitol or something. Billy is a very talented writer, but I think these things were written because somebody told him this is to be the next up-and-coming style; if Billy were to write the way he wanted to write, he'd probably write differently. It's just another imitation, another gimmick record. You notice how on most of these things he leaves room in the second chorus for the drummer to fill in those two triplets, you know, *ba-da-da-ra-da-da-dum*. It's a pattern, the whole thing. Fine musicians, good studio, good technicians. It's much better



Ralph Burns

than the first record you played, but if I give it two stars that'd put it almost in a class with Neal's record, and it isn't at all. Make it one and a half.

5. Well, that's the same thing; that's Ray Anthony, probably . . . listen, give the Billy May record two stars, because this is a one and a half! There's everything in there, Glenn Miller, Lunceford, anything that went on a few years ago. It's played cleanly, with spirit; they were happy making it. That's the one thing I've liked about Ray Anthony, they've made so many terrible records but they sound happy and spirited playing them.

6. Sounds like Lennie Tristano on a bad day, when he didn't have too many ideas . . . it's original, though there are a lot of things I don't agree with—sometimes he keeps going on the same chord or the same idea, in a whole-tone thing; but I like it, because it's something to make you pick up your ears and listen. It's a change from listening to things that you've heard so many people do every day. Three stars.

7. Hmmm! I'd love to know what that's an extract from. It can't be a whole complete piece. Must be Schoenberg or Alban Berg or one of their disciples. I can't pretend to understand the 12-tone scale, I've never gotten that far. You have to hear something like this about 10 times before you even know what's going on. But it sure is wonderful to hear music that can make your mind whirl in a spin. The performance is excellent, I'm sure, as little as I know about the music. According to what I've heard so far I'd rate it four, but I'd better rate it three, because . . . why should I give it a perfect rating when I can't pretend to even understand it?

Records Reviewed by Ralph

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

1. *Sy Oliver, Ain't She Sweet* (Decca). Recorded 1950. Alto not credited.
2. *Louis Armstrong—Gordon Jenkins, It's All in the Game* (Decca).
3. *Neal Hefti, Coral Reef* (Coral).
4. *Billy May, My Silent Love* (Capitol).
5. *Ray Anthony, Husman's Holiday* (Capitol).
6. *Lennie Tristano, Ghost of a Chance* (Victor).
7. *Stan Kenton, House of Strings* (Capitol). Comp. & arr. Art Pepper, alto, and Hamp Raven, piano.
8. *Janzen Symphony orchestra of Los Angeles, Genesis Suite* (Capitol). (The Darius Milhaud excerpt was played).
9. *Shorty Rogers, Pops* (Capitol). Rogers, trumpet & arr. Art Pepper, alto, and Hamp Raven, piano.
10. *Benny Goodman, King Porter Stomp* (Columbia). Recorded 1951. Arr. Fletcher Henderson.

8. I think that's the same thing I heard in California some time ago . . . it's Milhaud's part of that suite that all the different composers wrote, using the Biblical text. Everything that Milhaud writes I think is wonderful. This is another example of his wonderful clear orchestration, his zest, and everything. I loved it. Four stars.

9. I give that four stars, too; I haven't heard it before, it must be another Miles Davis record. Gerry Mulligan arrangement—he understands Miles so well—and Miles is such a wonderful lead man besides being a wonderful jazz man . . . Charlie Parker—it must be him, I hope, or one of his imitators—he plays wonderful, too. Miles is his usual wonderful self. I don't know who the pianist is, but he's very good. I liked the whole record. Everybody was happy on that date. Definitely four stars.

10. I don't know how long ago it was that I first heard that arrangement. A typically great Fletcher Henderson arrangement which has lasted at least 15 years. That's one of the best he ever did. I loved the whole thing. That's probably a new Benny record, I heard that he'd made some new sides with the same arrangements. I love Benny's sound, which is all his own, the whole orchestra, and everything. And this rhythm section has that same wonderful sound that he had with the old guys, Artie Bernstein, Big Sid, and everybody. Give it three—I like it, I don't care!

Afterthoughts by Ralph

Tell you who I think writes wonderful jazz arrangements—Tiny Kahn. And Gerry Mulligan. Bands—I like Les Brown's band. I'd probably like Woody's band, but I haven't heard it for so long, even though I'm still writing for it. I'd probably still like Duke, too.

I have some music of my own coming out that's entirely different—some things I wrote and recorded for Norman Granz. I don't know whether they're commercial or not. Sort of like chamber music. The stuff I've been writing for Woody, I've been keeping it simple and trying to keep the same Woody Herman sound without doing anything to startle people. That's the way Woody wants it, and I think he's got the right idea.

pretty good that it will go right along repeating through the '50s.

This Is the Year

That's why 1952 is a very interesting year. The arrival of 1952 means, according to the pattern, that the jazz of the '50s is here with us somewhere. It may be vague, rough, and unformed. It may be something quite polished, something which has been with us for awhile but hasn't attracted

Manhattan Televiewpoint

By Ria A. Niccoll

VESTPOCKET VIEWINGS: Shitk Henderson stepping out of his usual role of music director for Faya Emerson's *Wonderful Town* to be piano soloist and conductor during WQXR's *Art Music Concert* . . . Perry Como's magnificent song-froid on a recent *Royal Showcase* appearance; a stage hand started to fly a piece of scenery ahead of schedule, scaring everybody but Perry, who went ahead and finished his song . . . The television columnist's delight, Russ Conans sing-talking *It Seems Only a Dream* ago on CBS-TV and reading incoherent ladies' temperatures up higher than New York in August. (Incidentally, Capitol has had him do three sides for them and the deluge is on!)

INCIDENTAL INTELEGENCE: Carolyn Carpenter, who used to be on WFIX's *Let's Go to Papa*, has semi-retired career and is singing at the Lighthouse . . . Cliff Steward, of the Coral hit recording, *Ag-Sag-Saggy Moon*, is also Rudy Vallee's TV packaging partner . . . WJZ-TV commentator Tammy Hoarich spends his evenings playing hot piano at Eddie Condon's . . . Two TV music directors have a rather odd honor in common; Bill and Cora Baird have fashioned two musical line puppets after them, named respectively Shitk and Mitch . . . Minister-man George Price apparently had enough time left over from his frequent TV appearances to write a book, *School Days and Broadway Nights*, which should be out shortly.

VERSATILE VARIETY ON TV: NBC-TV quiz show, *It's in the Bag*, boasts a new recruit from all fields of singing. For instance, only a short time ago host Bob Russell was a leading member of the Philadelphia Grand Opera company, singer Arlene James was one of the country's top dancers before she switched to vocalizing, and Wamp Carlota, one of the Jesters who furnish background music for the show, is a Swedish star jockey, broadcasting every Sunday over WHAY.

Sinatra Heads East For Three Telecasts

New York—Frank Sinatra heads east again for three of his weekly TV shows—March 25, April 1, and 8—and a two-week date at the Paramount opening March 26. The theater appearance will coincide with the premiere of his picture, *Meet Danny Wilson*.

Rarity

New York—June Ward, whose singing of *Goodnight Sweetheart*, made in Pittsburgh with Leo Barrett's local orchestra, has become a sudden hit on Abbey records, has a chance to become a big star but was still resisting it as the *Beat* went to press. Her husband allegedly does not want her to work, despite the offers with which she has been besieged.

Freak aspect of the recording is the fact that June only cut the side because a girl friend who was supposed to make it had laryngitis and called her in to sub at the last minute.

What's Ahead For Jazz?

(Jumped from Page 5)

called with singular simplicity, "jazz."

Whiteman had acquired the nucleus of this band from Jean Goldkette who showed Whiteman what could be done with a big band. The Goldkette band was a midwestern outfit which had been built out of veterans of combos centering around Chicago in 1923 and 1924. And these Chicago combos were playing their own versions of what they had heard King Oliver's band and the New Orleans Rhythm Kings playing in 1921 and 1922.

Public Unaware

Needless to say, these two latter groups were as completely unknown to the public of that day

as penicillin. And, equally needless to say, by the time the jazz of King Oliver reached Paul Whiteman, it had been watered down considerably. The decade ended with the emergence of Guy Lombardo and Rudy Vallee.

In the 'teens, only one thing actually happened. The public heard about jazz for the first time. And darned if it wasn't 1917 and 1918 when it hit home, when the Original Dixieland Jazz band took over Riesenweber's in New York and set the public on its tin ear with their wild cacophony. The lineage there is direct and simple, for the ODJB

was simply playing a hoked-up version of the music they had heard in New Orleans in the earlier years of the decade. The ODJB gave way to a sweet band, too—Art Hickman.

It's been happening like that for four decades, repeating the pattern step by step. And now we're entering the fifth decade in our usually deflated state, jazzwise. To that extent, the pattern has already started to repeat and the odds are

public interest. Whatever it is, wherever it is, can you hear it yet? Do you dig that first, feeble sound?

This is the year to keep your auditory senses alert. Glue your ear to the ground. If you think you're hearing something that will be the dominant jazz form of the '50s, drop the *Beat* a note and tell us all about it. Maybe we can help it through its labor pains.

BASS VIOLIN Music Scholarships are available at the UNIVERSITY OF MIAMI. Auditions now being held at the famous CHARLES COLIN STUDIOS By ROBERT BRINWAND (N. Y. Philharmonic) Call or write for details today! CHARLES COLIN STUDIOS 111 W. 48th St., New York 19, N. Y. JUDSON 6-7791

FINEST QUALITY HARD RUBBER Most careful workmanship. Accuracy of intonation. Great variety of facings and chambers, add up to THE WORLD'S FINEST **MEYER** 1902. Ask your dealer to show you these fine mouthpieces for clarinet and saxophone. For free circulars write to: BOX 145 QUEENS VILLAGE, N.Y.

for Perfection of Tonal Quality **Blessing** CORNETS TRUMPETS TROMBONES *Fashioned by Hand* **Blessing** E. K. BLESSING CO. • Elkhart, Indiana

MUSIC PRINTING Estimates for engraving and printing gladly furnished - Any publisher our reference - Highest rated in the United States **Rayner** 8006 WEST 47TH STREET • CHICAGO 22, ILLINOIS

How Alcohol Ended Beiderbecke Career

(Ed. Note: This is the second of two articles on Bix Beiderbecke by Alicia Armstrong.)

By ALICIA ARMSTRONG

Davenport, Iowa—Bix' collection of records included many works of modern composers, and his brother Charles maintains that although Bix enjoyed hearing other jazzmen, of course, he actually preferred to listen to classical music.

While Bix was playing an engagement in Chicago with Whiteman's orchestra, Charles visited him for two weeks, and one afternoon the brothers attended a concert. Bix was so impressed by the tone and style of one of the trumpet players in the symphony orchestra that when the concert ended, he hurried Charles out of the auditorium in search of the man.

They caught up with the trumpeter on the street, about two blocks from the concert hall. Bix rushed up to him, introduced himself, told the man how much he admired his playing, and asked him if he wouldn't be interested in joining a jazz band. He was very disappointed when the man refused.

His Turn

Later, Bix had his turn. He declined an offer to play with the St. Louis symphony, for although he had a genuine appreciation of classical music and might have preferred listening to it, there is no doubt he preferred playing jazz.

"It is my opinion, and of course

I make the statement in the belief it is in no way a singular opinion, that he was the most musically-gifted man of his generation," Bing Crosby said.

"He of course, is known mostly nowadays for his work on the cornet, but I know from my association with him that he had a profound knowledge of Ravel, Debussy, Scott, and all contemporary American composers who demonstrated advanced ideas and styles.

"Personally, I used to get a great deal of pleasure out of listening to Bix play the piano. In fact, I would just as soon have heard him play the piano as the horn."

Didn't Dig Him

It may come as a shock to jazz fans that there was a time in Davenport when musicians dreaded hearing Bix play anything.

While he was in high school, he possessed more enthusiasm for music than he did technique, and although he knew what he wanted to do, he couldn't seem to get the notes out of his horn.

Carlyle Evans was one of the targets of Bix's enthusiasm at that time. Evans had a good jazz band and played long engagements at the Coliseum, which still is a dance hall in Davenport. Bix didn't have a cornet of his own then, but Evans had an extra horn which usually was somewhere on the bandstand.

Wanted to Sit In

Unfortunately, Bix wasn't content to just listen to the Evans band. He wanted to play. Evans, however, didn't want him to play. The band worked hard on arrangements. The musicians were good, and they weren't particularly anxious

DO YOU "NEED COMEDY?"

JIMMIE MUIR'S LAUGH LINES
21-234-548 7, \$1.00 each
Introductions, M.C., Bits, Comedy Song
Titles, Patter, Gags, Stunts and Stuff.
Snappy That Is! Mail Money Today to
JIMMIE MUIR
6185 Beava Vista Ave., Dept. DB,
Oakland 18, Calif.

Parker And Marlowe Warming Up



New York—Although singer Marion Marlowe has been a regular on Arthur Godfrey's Wednesday evening CBS-TV show for about a year, she's just a newcomer compared to Frank Parker, veteran tenor who shares duets with her on the show. Frank and Marion were snapped while becoming acclimated to one of the sets used on the program.

ious to have Bix, who wasn't good, sit in with them.

Sometimes, when Bix slipped into the hall and found the extra horn before he was noticed, they let him play. But when they saw him first, the warning was sounded, "Here comes that Beiderbecke pest. Hide the horn!"

Only a few years later Bix had many opportunities to sit in on the sort of jam sessions that were denied him in his home town.

After Hour

"When Bix would finish up at the Chicago theater at night, he would haul it out to the Sunset where I was playing and stay right there with us until the last show was over and the customers would go home," Louis Armstrong recalls.

"Then we would lock the doors. Now you talking about jam sessions . . . huh . . . those were the things . . . with everyone feeling each other's note or chord, etc. . . and blend with each other instead of trying to cut each other . . . nay, nay, we did not even think of such a mess . . . we tried to see how good we could make music sound which was an inspiration within itself.

"After a while we would sort of rest up and Bix would get on the piano and play some of the sweetest things . . . real touching . . . that's when he was getting ready to record his immortal *In a Mist* . . . the tune is still fresh today, as it was then . . . you couldn't

find a musician nowhere in the whole world that doesn't still love Bix' *In a Mist*.

Have to Sleep

"As much as we would hate to see Bix leave us at the Sunset, he would have to cut out, so he could get his proper amount of shut eye, before the first show . . . He and I had a big laugh concerning the same subject . . . we both agreed that if you don't get a certain amount of sleep while playing one of the theaters and when you do hit that stage, those footlights look like they are going to come up and slap you right square in the face . . . ha ha . . . oh, he and I had many laughs together . . . my man."

There were many times, however, when Bix didn't "cut out" to get enough sleep, but instead, kept himself going night and day by drinking. The story of Bix's alcoholism is well known. It caused him to have a serious physical breakdown in the fall of 1930, and Whiteman sent him back to Davenport. For several weeks, he was confined to his bed, but as his health improved, he accepted invitations to sit in with local bands.

When he left the Whiteman orchestra, he was earning about \$300 a week plus record royalties. Yet in Davenport he insisted he be given no more pay than the musicians with whom he played received. This amounted to about \$10 a night.

A Kind Man

"Bix was a kind man," Bing Crosby said. "In the years that I was with him or knew him, I never heard him say or do anything unkind to anyone. He had no enemies in the whole world, and of course, his friends were myriad. He never

Davison Readies Band For Tour

New York—Wild Bill Davison is rehearsing a six-piece jazz band to tour the nation, playing locations, concerts, and one-niters.

Dick Cary will write the arrangements as well as hold down the piano chair. Rest of the band includes Johnny Vine, drums; Eph Reanick, trombone; Joe Barry, clarinet and alto, and Irv Manning, bass.

could remember them all, who they were, or where they came from, and when they busted up to him with greetings on some of our tours, he had a stock query which covered the situation pretty well.

"Bix would shake their hands enthusiastically and say 'Are you still down there?' The fellow would either say 'Yes, I'm still there,' or 'No, I moved to such-and-such a place,' and the conversation was under way. Sometime later, of course, the fellow would tip off his identity and Bix would be all set.

A Tragedy

"Bix's passing was a great tragedy, and the cause of popular American music sustained a great loss in his death. I know just being around him the short time I was taught me to appreciate the good things in American music and whetted my appetite for things such as he played and such as he advocated.

"He has been gone a good many years now, but there's never a week passes but I hear something musically that reminds me of him or that recalls something he played or wrote. (Bix composed four impressionistic piano selections, *In a Mist*, *In the Dark*, *Candlelight*, and *Flashes*, and he wrote the jazz classic, *Davenport Blues*.)

"If he were alive now, I venture to say he would be the most prominent figure in contemporary American music. He had the real feel of it, coupled with impeccable taste and incisive humor."

Death

In the spring of 1931, Bix left Davenport and returned to New York. He was drinking heavily again, and his health remained poor. That summer he was to play for a Princeton prom. He was ill, but the hand wasn't wanted without him, so he got out of bed to play the date. He contracted pneumonia and died that Aug. 6.

Louis Armstrong says, "Although he is gone his heart and soul in music still live with us . . . and with me he will always be the great young fellow, with a heart as big as a whale, and a great artist, that I met years and years ago before he got famous . . . long live the great Bix . . . and God bless him!"

Just Published!
Jimmie Webster's
REVOLUTIONARY NEW
ILLUSTRATED
"TOUCH SYSTEM"
ELECTRIC and AMPLIFIED
SPANISH GUITARS

PICTURES and DIAGRAMS SHOW YOU HOW!

WHAT IT IS
"TOUCH SYSTEM" means playing the guitar with both hands, much in the same manner as you would a piano. No pick is used but the guitar is held in its normal playing position.

ELECTRONIC WONDER
"TOUCH SYSTEM" can only be applied to electric or amplified Spanish Guitars, because electronics are the secret of its success. Only through amplification and after proper pickup adjustment has been made, will the guitar respond to the PRESSURE of the fingers alone.

LEFT HAND PLAYS RHYTHM
Just by PRESSING the Left Hand fingers down on a chord, you create a fine RHYTHM BACKGROUND for right hand Solo work.

RIGHT HAND PLAYS SOLO
THE SOLO PART is played with the RIGHT HAND, by striking the strings at the higher frets with the finger-tips, similar to striking a piano key.

2 & 3 GUITARS IN 1
By combining the left and right hands, you obtain the results of TWO and THREE guitars Playing Together.

SMALL COMBO EFFECT
"TOUCH SYSTEM" is a small combo in itself. A complete string trio can be obtained with bass fiddle effects added. No other accompanying instrument is needed.

FOR THE GREATEST PLAYING TRILL YOU HAVE EVER EXPERIENCED!
"BE MODERN - GO TOUCH"
COMPLETE COURSE ONLY \$3.98 Postpaid
SORRY NO C.O.D.'s
W. E. SELMER CO. INC.

designed to use more lip!

CAUFFMAN HYPERBOLIC
CORNET AND TRUMPET MOUTHPIECE

With the Cauffman, the complete playing range of the horn is made much easier. Pressure is distributed over a greater area because you lay more lip on the rim. You owe it to yourself to try it. You'll be amazed at the difference a Cauffman Hyperbolic can make in your playing!

- Richer, Fuller Tone with less effort!
- Adds at least 3 Notes to the High Range!
- The Most Flexible Mouthpiece You Ever Played!

Try the Cauffman Hyperbolic at Your Dealer's Today!
H. & A. Selmer Inc., Elkhart, Ind.

GIVE YOUR INSTRUMENT A New Look!

USE CONN SELF-SPRAYING LACQUER

NEW... EASY TO USE— and it's economical! Handy spray-container holds enough lacquer for many touch-up jobs on your metal instrument, or on articles in the home. No extensive preparation necessary; no cleaning up to do after using. Just follow directions on the can . . . press the button, and spray. Available in clear or gold lacquer. See your local dealer. Only \$1.98 per can.

C. G. CONN LTD., ACCESSORY AND SERVICE DIVISION
DEPT. 376, ELKHART, INDIANA

YOUR DEALER HAS THIS GENUINE CONN LACQUER

What's On Wax

Ray Anthony

- 5 For Dancers Only
- 4 I Hear a Rhapsody

Hear in a dance side which can and should be dismissed without comment. *Dancers*, however, demands comparison with the model version of the Sy Oliver tune, that recorded by Jimmie Lunceford's band. Where the Lunceford crew treated it lightly, and with that infectious bounce, Ray's men are heavy and leaden, and the saxes come through in smears, to emphasize the difference. (Capitol.)

Pearl Bailey

- 6 8th Street Association
- 5 Nothing
- 6 Birth of the Blues
- 4 I Heard

Pearl's 110-volt personality isn't too well served on her first four Coral sides. First lyric has *Darlington Strutters Ball* overtones, but Pearl delivers it in lusty style. *Nothing*, a Morey Amsterdam opus, has a couple of funny lines but never really sparkles.

Blues is the only side on which Pearl becomes a singer rather than a comedienne; a good singer, in case you'd forgotten. Don Redman, bandleader on the date and vocal duettist with Pearl on the last side, also penned the flimsy lyrics and melody that make *I Heard* the weakest of the four numbers. Pearl can and will do better than this on wax. (Coral.)

George Barnes

- 7 State Street Boogie
- 6 Tiger Rag

Multitape again, with the label clearly marked "guitar solo" in case you have trouble believing it. Of course, Barnes came in late on this track, and will undoubtedly finish far behind Les Paul, but he is showing beautiful form. That *State Street*, for all its technical brilliance, seems mechanical and contrived, and the sounds following each other like slugs from a typesetting machine, is hardly of importance in this competition. (Decca.)

Sidney Bechet

- Original Dixieland One-Step
- Blues My Naughty Sweetie Gives to Me
- That's a Plenty
- Ballin' the Jack
- There'll Be Some Changes Made
- Avdon

Album Rating: B

Last November while Bechet was playing a short tour in this country, he paused in the New York Blue Note studios long enough to make these six sides to commemorate 12 years of recording for Alfred Lion. The results are a marvelous balance between relaxed jazz playing and the driving, impelling manner of Dixieland performance. Each man takes individual melod-

Rating System

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.

ic solos, easy and lyrical, yet infused with the firm Bechet beat and power. Jimmy Archey is on trombone; Sidney de Paris, trumpet; Pops Foster, bass; Manzie Johnson, drums, and a comparatively unknown on piano, Don Kirkpatrick.

For those who want Sidney's latest, along with equally good music from his cohorts, this set is highly recommended. (Blue Note.)

Connee Boswell

- 7 Begin the Beguine
- 5 Believe It, Beloved

Connee's first record in a long time, and her best in even longer than that, as she takes *Beguine* for a swinging ride and gives it distinctive treatment in the process. This has "hit" written all over it, though it has one glaring fault that may keep it from that status—it's done tastefully, musically, and by someone with a good voice who knows what singing is all about. (Decca.)

Pud Brown

- 5 Jersey Bounce
- 6 Lovin' to Be Done

This is the guy Charlie Emge wrote about, telling how he broke up the house at a recent Les Brown-Louis Armstrong concert and got the biggest hand of the night.

Bounce is all in good fun, with Pud growling, stomping, and bleating through it all in the best pseudo-jazz tradition. Jack and Charlie Teagarden, Ray Bauduc, and Jess Stacy go along for the ride.

Jack sings the turnover, and solos well, as Pud and Charlie are also heard from. (West Craft.)

Dave Brubeck

- 5 A Foggy Day
- 4 Lyons Busy

In an attempt to give *Foggy Day* "form," the Brubeck quartet dresses it up in a little arrangement replete with tempo changes and Bachian sounds that appear to be used for effect's sake only and afford little of interest in a jazz sense. Sound without substance.

Paul Desmond's alto enters in a downright silly vein, as he repeats a senseless trill first stated by Dave. Brubeck follows with a solo that doesn't arrive at any place in particular, then it's back to half-time and a Bach organ-effect ending that, while changed slightly

Second Year At Inn For Grier



Los Angeles—Leader Jimmie Grier, right, was host to Knight Recording Co. exec Guy Knight and model Pat LaBrie not long ago at the Paris Inn. Grier and his band are in their second year at the L.A. dine and dance spot.

from its usual use, is still shop-worn.

The flip, a tribute to the coast deejay who has labored mightily in behalf of the group, is horrendously balanced. Dave's first few bars sound startlingly like Stan Kenton, as you half expect to hear 20 trumpet blast in. He plays some hardy rhythm piano before the group riffs out. (Fantasy.)

"Lil" Miss Cornshucks

- 5 'Cause I Lost My Helping Hand
- 3 So Long

This is the chick who is said to have influenced Johnnie Ray, Ruth Brown, and others. Strangely, she sounds like a fair imitation of Ruth, especially on *So Long*, which lacks the passionate warmth of the Brown version. (Coral.)

June Davis

- 3 J.D. Blues
- 5 Gentle Lover

The publishers could have a field day with Miss Davis if they listen to her "original" blues composition. Starting out with two whole choruses of *Jelly Jelly*, she then proceeds to Billie Holiday's *Billie's Blues*. To wrap things up, the trumpeter quotes from *Jumping with Symphony Sid*.

June's fair voice gets a less trite, more melodic workout on the simple, not unattractive ballad *Overleaf*. Red Saunders' group accompanies. (Okeh.)

Buddy DeFranco

- 7 Swing Low, Sweet Clarinet
- 5 Will You Still Be Mine?

Swing Low has the Dave Lambert singers and Pat Collins vocalizing, with Buddy playing quite delightfully behind them. The band's performance is polished to a shining degree, as the sax section plays beautifully in tune and impressively at the start of the second chorus.

Someone in charge evidently wanted the melody played throughout on *Mine*, however, and the ar-

range gets too involved trying to do that and yet sound interesting. The result is a tense, quite empty performance. (MGM.)

Tommy Dorsey

- 6 Marcheta
- 5 Don't Take Your Love From Me

Marcheta is a remake of the old favorite, with Jack Leonard and the band collaborating on the vocals and Tommy's limberly graceful trombone heard in great globs of sweetness. Leonard does an attractive job of it, while the band chorus, spitting out a word on the third beat like a rhythm-conscious cheering section, is certainly different sounding, if you're not old enough to remember the style. The other side has more of Tommy's melodic trombone, trumpets in mutes, and swooping union sax passages. (Decca.)

Bob Eberly

- 6 These Precious Things Are Mine
- 5 With You

Eberly's strong voice, a rough-edged intimation of masculinity, is the only good point on these sides, as he comes through without much support from the orchestra. He sounds a trifle incongruous displayed against those soupy liquid strings—playing an orchestration the average pit band would find inane. (Capitol.)

Roy Eldridge

- 7 I Remember Harlem
- 4 Basin Street

The first release from the recent Roy-with-strings Mercury session, with George Williams doing the scoring and conducting.

Roy gives one of his more provocative ballad performances on *Harlem*, as he plays adventurously

and appealingly, with the slightly raw edge in his tone piercing through the subdued string background in lovely fashion. A fine side.

But *Basin Street* is another story. Roy is too often unsteady and clumsy, and an abrupt transition from mute to open horn is jarring and ineffective. An awkward ending winds it up. Wonder if someone goofed and released the wrong take? (Mercury.)

Ella Fitzgerald

- 5 Rough Ridin'
- 7 I Don't Want to Take a Chance

Rough, as was its counterpart which Ella waxed not long ago (*Smooth Sailing*), is a scat vocal with organ accompaniment by Bill Doggett and vocal aid by the Ray Charles singers. It might sell as calculated, seeing the way they lapped up *Sailing*. We much prefer Miss Fitzgerald on the reverse, a good ballad which she treats with all her great stores of soulful sensitivity. (Decca.)

The Four Lads

- 2 Turn Back
- 3 Tired of Loving You

These lads, who earned a little vicarious fame through Johnnie Ray, now bring into sharper focus the mystery of their success. They give *Turn Back*, a ballad that resembles *Farewell to Arms* and 4,567,890 other songs, the treatment it deserves by singing out of tune and fresh out of ideas.

On *Tired*, a mildly spiritual-type number, the accompanying trio led by organist Bill Davis at least gets a slight chance to be heard. Commercially, this disc may be a sleeper. Musically, it should never wake up. (Okeh.)

Johnny Hodges

- 7 A Pound of Blues
- 7 Sideways

Two Leroy Lovett compositions, a blues and a bouncing jump tune, are done up crisply by a group composed of Hodges on alto; Lawrence Brown, trombone; Al Sears, tenor; Emmett Berry, trumpet; Lloyd Trotman, bass; Joe Marshall, drums, and Leroy Lovett, piano. (Mercury.)

(Turn to Page 15)

(Advertisement)

WANTA PLAY POSTOFFICE?

Miss Loma Cooper wants to sell YOU repairs, Berg Larsen Mouthpieces BY MAIL! Write for free list of bargain band instruments. LOMA COOPER Music Store 63 E. Grand Ave., Chicago 11 Telephone Superior 7-1065

ROY C. KNAPP SCHOOL OF PERCUSSION

"The Cradle of Celebrated Drummers"

SCHOOL STUDENTS AND PROFESSIONALS

First chair in a high school band or orchestra, or a well salaried position in a top flight dance, radio, television, theatre or concert orchestra—no matter which you choose—the Knapp School can help you attain your goal in the shortest length of time.

The finest professional teaching staff in the country, coupled with over twenty years of instruction using the most modern, practical methods, assures you of the training necessary to reach your goal. The Knapp School specializes in all branches of percussion, piano, voice, theory, and all orchestral instruments.

APPROVED FOR VETERAN'S TRAINING ACT NOW!

ROY C. KNAPP SCHOOL OF PERCUSSION
Kimball Hall, 306 S. Wabash, Chicago 4, Ill.

I am interested in:

<input type="checkbox"/> GI Training	<input type="checkbox"/> Accordion	<input type="checkbox"/> Bass	<input type="checkbox"/> Guitar
<input type="checkbox"/> Private Lessons	<input type="checkbox"/> Piano	<input type="checkbox"/> Snare	<input type="checkbox"/> Theory
<input type="checkbox"/> Percussion	<input type="checkbox"/> Voice	<input type="checkbox"/> Brass	<input type="checkbox"/> Arranging

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

PLEASE CHECK! DR-3-21

Change your own

WITH

Fidelitone

PHONOGRAPH NEEDLES

PACKAGED WITH INSTALLATION TOOL AND INSTRUCTIONS

at your record shop

PERMO

IT'S GIBSON STRINGS

Record Reviews

(Jumped from Page 14)

Ahmed Jamal's Three Strings

7 *Surrey with the Fringe on Top*
6 *Rica Pulpa*
Surprising to find some light, relaxed bop on this rhythm-and-blues label, and to find friend Fritz Jones bobbing up as Ahmed Jamal. In mood and instrumentation, *Surrey* has the agreeable feeling of the old King Cole trio sides.

Rica, on the other hand, sounds like a later King Cole and his trio—from somewhere a Costanzo has been added. Both sides will appeal to people who'd rather spend 89 cents than a nickel for their music. (Okeh.)

Harry James—Toni Harper

5 *Blacksmith Blues*
6 *Don't Send Me Home*
Toni sounds for all the world like Ella Fitzgerald's daughter on *Blacksmith*, while Harry blows like Muggsy Spanier's half-brother.

Band sounds especially virile on *Home*, an agreeable melody. Toni's intonation isn't improving with age, but once her mentors are willing to forget the cutie-pie angles she can still make an outstanding adult singer. (Columbia.)

Louis Jordan

6 *Louisville Lodge Meeting*
5 *Work, Baby, Work*
Lodge is another of those breathless eight-words-to-the-bar narrative lyrics that only Louis could carry off with such complete aplomb. The big band, its rhythm section all ashuffe, backs him up briskly.

Jack Adrian's *Work* contains no narrative, but its lyrical lines are cleverly knit. Jordan blows a booting solo. (Decca.)

FAKE—COMBO ORCHS
Less than 5c an arrangement on TUNES YOU MUST have for every purpose.
Write for sensational list.
DAVID GORNSTON
117 W. 48TH ST., N.Y.C.

Wynton Kelly

6 *Born to Be Blue*
7 *Where or When*
7 *Cherokee*
7 *Moonglow*

Blue Note here presents its new piano discovery in the modern vein. Like Garner, he works with bass and drums. Oscar Pettiford is the bassist on three of the sides, while Franklin Skeeete works on *Cherokee*. Lee Abrams is the drummer.

Performance is pleasing and in good taste, but hard to define. We are told he is only 20 years old and spent a couple of years playing accompaniments for singer Dinah Washington. This boy is an accomplished musician and will be heard from in the future. (Blue Note.)

Leadbelly

Pigmeat
Black Snake Moan
Roberta Parts I & II
Fort Worth and Dallas Blues
See See Rider
Daddy, I'm Coming Back to You
Driving Song

Album Rating: 7
The first two above listed tunes were issued by the Melotone company, subsidiary of the old Brunswick firm, but it is possible these are alternate masters. The other sides were recorded at the same time in 1935, but never released.

This issue is a worthwhile legacy from the greatest folk singer of our times. Included with the folder is a complete and informatively written booklet by Frederic Ramsey Jr. The records give you the feeling of being in a room on an all night session with Leadbelly while he strums his 12-string guitar and improvises blues lyrics. (Folkways.)

Noro Morales

5 *C Jam Blues*
5 *Wimoweh*

The Ellington opus, adapted to the key of *Tortilla Flat*, makes an amusing Latin-piano interpretation of up-tempo blues. The full band is used on *Wimoweh*, labeled as "rhumbop." Pleasantly played, but nary a beep did we hear. (Okeh.)

Oscar Peterson

6 *Until the Real Thing Comes Along*
6 *Love for Sale*
Oscar's first record with a trio

(Ray Brown and Barney Kessel assist) and also his first as a vocalist (*Real Thing*). It's strictly in the gone-but-not-forgotten King Cole idiom and the group does a near-perfect imitation. Peterson's singing even contains much of the Nat's timbre and quiet whimsy.

Love for Sale is played, surprisingly, as an up-tempo. Oscar's time isn't the greatest during his solo, though the side moves rather nicely and Barney gets in a good solo shot. Brown, of course, is his usual splendid self. (Mercury.)

Flip Phillips

5 *Broadway*
4 *Apple Honey*

Phillips, Bill Harris, Lou Levy, bassist Jimmy Wood, and drummer Joe MacDonald duplicate quite nicely in ensemble passages the sound Georgie Auld got with his quintet before it broke up, but solowise there's no comparison. Auld's group, man for man (Lou Levy was with him then), was quite superior.

The din set up on *Honey* is, to say the least, unnerving, and it's capped by a ridiculous *Sound off* tag ending.

Broadway is more restrained and both Flip and Bill blow better than on *Honey*. It's a shame that Levy doesn't get a solo in either side. (Mercury.)

Andre Previn

Body and Soul
Variations on a Theme
How High the Moon
Minor Blues

Album Rating: 6
Piano solos, recorded some years ago by Sunset before the then teenaged Previn joined Victor. *Body and Soul* are inexplicably divided into two parts on this LP.

Most of the music here is closer to jazz than Andre's more recent slicings. The *Variations*, however, are just neutral and pleasantly pretty mood music. (Monarch.)

Red Saunders

1 *Hambone*
4 *Boot 'Em Up*

Clapping and numerous percussive effects are the backbone of *Hambone*. Melodically, the want-Cantor-I-got-rhythm mish-mosh means nothing. Four singers get label credit, yet none is heard singly. Absolutely nothing happens—sounds as if the introduction ran 2½ minutes, so they never got to the first chorus.

Boot is based on a riff that, according to historians we consulted, is 176 years old. It's a jump instrumental, written and played with no thought at all but lots of drive. (Okeh.)

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

Hal Singer

6 *Miss Me*
6 *A Weaver of Dreams*

Yet another addition to the mounting heap of tenor sax men who are making instrumental solos out of current ballads for major labels. Hal handles both adequately, with discreet vibes in the background. A junior league Coleman Hawkins. (Coral.)

Cal Tjader Trio

6 *Fibra-Thaps*
4 *Chopsticks-Mambo*

The trio—Tjader on vibes and bongos, Vince Guaraldi on piano, and Jack Weeks, bass—work rather pointlessly over the *Chopsticks*, which doesn't turn out to be the thematic material some "serious" composers recently took it to be. Tjader's bongos are displayed for technique alone. The brisk-tempoed work on the flip finds piano and vibes in a fugue-like opening, with various trys at contrapuntal by-play throughout. It is much the more pleasant side. (Galaxy.)

Frances Wayne—Neal Hefti

7 *Regular Man*
6 *You're the Only One I Love*

Frances' enunciation on *Man* is the end! It's a novelty ditty and the precision she brings to it is wonderful and not without warmth. The brass in husband Hefti's band is brightly spotted, while the guitar and bass chord strongly and with enough impact to make this prime jukebox material, too. *You're* is tastefully done, but it is a very slow ballad and Frances has time to bring "style" to the fore with a bit too much exaggeration for our pleasure. (Coral.)

Ben Webster Sextet

7 *Randle's Island*
8 *You're My Thrill*

Safe in the knowledge that he will be disguised on the label as "Tiger Brown," Maynard Ferguson actually blows some good bop horn on *Randle's*, even creeps within the staff a couple of times. But it's Ben's slide, and the old tenor warrior still packs that potent punch. Theme is a simple up-tempo blues.

Ferguson almost louses up *Thrill* by setting a screaming mood in the intro, but Ben immediately takes over and all is forgiven. The man who made history on the Duke discs of a decade ago still has a beautiful warmth, plus, here, a beautiful tune to work with. (Mercury.)

Lester Young

7 *Thou Swell*
5 *Let's Fall in Love*
The same group that made the *Undercover Girl Blues* session with

Singer Survives Plane Disaster

New York — Mildred Joanne Smith, well known actress (seen recently in the picture *No Way Out*), who recently became a pop singer under the tutelage of Luther Henderson, was among the survivors of the third tragic plane crash which took a heavy toll in lives recently in Elizabeth, N.J.

Seated near the rear of the plane, she escaped miraculously when it crashed a few minutes after taking off from Newark airport. She was on her way to a singing engagement in Cuba.

Reports from St. Elizabeth's Hospital a week after the accident listed her condition as fair. She sustained a skull fracture, broken ribs, and severe burns, but was expected to live.

Venuti's Father Dead

Philadelphia—The body of Giacomo Venuti, 88-year-old father of veteran jazz violinist Joe Venuti, was found in an underpass of the Delaware river bridge, it was reported recently. His chest was crushed but the cause of death was not ascertained.

Pres backs him here (John Lewis, piano; Gene Ramey, bass, and Jo Jones, drums) and provides light, persuasive background for Pres' expert meanderings.

He starts his *Swell* solo with a characteristically simple-but-swinging phrase, then opens up to ramble coolly through some impressive changes. John Lewis solos neatly, then Pres returns. A swinging side.

Lester's tone is coarser, less contained on *Louis*, and an unnecessary drum solo from Jo mars proceedings. (Mercury.)

Jimmy and Mama Yancey

How Long Blues
Make Me a Pallet on the Floor
Monkey Woman Blues
Four (Clock) Blues
Santa Fe Blues
Yancey Special

Album Rating: 7
This date was made about two months before the passing of Jimmy Yancey. It is fitting that Mama sang on all of the above sides, with the exception of *Yancey Special*. These two blues artists were an inseparable team and anyone listening to these sides can't help but be touched deeply by these two singing and playing the blues for the last time. Mama's singing here has a more professional veneer than at any other time we've heard her. Another very fine jazz legacy. (Atlantic.)

Stan Kenton—Glen Gray

Gambler's Blues (Kenton)
I May Be Wrong (Gray)

A reissue of the Kenton version of *St. James Infirmary* (circa 1943) and the excellent Casa Loma dance side, both previously out on a 12-inch disc, will now probably appeal to buyers primarily on the strength of the Gray effort. (Decca.)

NEW "BIG" EDITION NOW AVAILABLE

MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

* A classified and alphabetical list of the best and most popular standard dances, waltzes, slowfoxtrots, rumbas, etc., with Original Keys & Starting Notes • Over 5,000 Titles, 100 Classifications, 300 Shows, 84 Pages.
* A list of over 300 Top Shows with their Hit Tunes, Years, Composers, Keys and Starting Notes, including — "The Song Histories of Favorite Composers".
* "Some Hits through the Years" ... The outstanding songs of each year, from the Gay-Nineties to the present day.
SEND FOR YOUR \$1.00 COPY TODAY
9c. Edition Also Available

RAY DE VITA

BOB GIOGA
ANCHOR MAN IN
STAN KENTON'S
OUTSTANDING
SAX SECTION
PLAYS CONN
12M BARITONE
CONN USER
29 YEARS
For FREE folder, address CONN, Dept. 371, Elkhart, Indiana

THE ACE AND HIS KING
HARRY JAMES
SYMPHONY TRUMPET
The H.N. WHITE Co. CLEVELAND, OHIO

Offers Tempting, But Weston Won't Take Out Dance Ork

Swingin' The Golden Gate

Jazz Gets Lift In Frisco As Flip Phillips Swings In

By RALPH J. GLEASON

San Francisco—For most of the months of January and February, the Black Hawk had the swingin'est little group to come along in some time. Flip Phillips was featured (and drew customers like a junior JATP) with the Vernon Alley group and believe me, it was worth listening to.

Flip, who turns out to be something of a mastermind at digging the audience, kept building throughout his engagement. He played pretty, sweet, stomping, and swinging. In fact, he played the whole gamut of music on his tenor and with the Alley rhythm section (Vernon, bass; Richard Wyanda, piano, and Earl Watkins, drums) behind him, he really provided the best jazz this town has heard in a club in some time.

Standouts

Three members of the Alley unit stood out during Flip's stay and proved their right to blow with anyone. They were Vernon, of course, one of the better bass players, Wyanda, and Allen Smith, the trumpet player who was added for the Phillips engagement.

Allen, who has been working with a Latin band recently, is a wailer who really surprised San Francisco's music fans, who haven't had too much of a chance to hear him recently.

All in all the group was so good it's a pity it couldn't stay together longer. However, there is a good chance Flip will record with them for Mercury and that their talents will get a wider audience.

BAY AREA FOG. Dave Usher in town with the Kenton band plugging his Dee Gee records and setting up a distributor here. . . . Woody Herman and Stan Kenton played dance dates in Oakland in mid-February without a single window card or any promotion other than an ad in the Saturday paper. What promotion Stan received was due to flack Gene Howard plugging the first of the Kenton dance dates a week earlier in San Francisco. . . . The Chuck Travis-Johnny Coppola band is pretty close to getting a record contract. Circle records, the operators of Fantasy label here, are interested in the group and so is a major company. . . . Ben Webster showed up at the Empress room of the Booker T. Washington hotel (formerly the Edison) with a group consisting of Carl Coff, piano; Wesley Prince, bass, and Tiny Webb, guitar.

Lady in Town

Billie Holiday opened at the Say When in mid-February after doing a week in Sacramento at the Clayton club. . . . Tommy Kahn, local pianist, thought he was hired for the piano spot with the Armstrong band. He says the deal was set and he was to join the group in Seattle, but the expense money never came. Armstrong played the Clay-

Hollywood—Paul Weston, CBS (and Columbia records) conductor-arranger has been quietly declining all offers—and he's had plenty—to head a dance band.

Weston, who arranged for Tommy Dorsey and other big name leaders when the dance band business was at its peak, has been eyeing with friendly interest the efforts of his fellow arrangers like Billy May, Frank DeVol, Sonny Burke, Jerry Gray, and Buzz Adlam to launch dance units that will arouse interest and excitement comparable to that which the dancing and listening public accorded its idols of pre-World War II period.

'Won't Make It'

He wishes them luck, and he hopes they make it—but he doesn't think they will. Not in the manner of the old days.

We chatted with Paul as he took time out from rehearsal of his CBS radio show on which he was presenting a Beat poll winner's plaque to Stan Kenton (the previous week he had done the same for Lea Paul).

"I would love to see those days come back again," he mused, "and I can understand very well the attraction that the dance band idea has for musicians like Billy, Frank, Sonny, and all the rest. It's very tempting. That's a great feeling, you know, to stand up there on the stand in front of a great band.

Different Public

"But we just don't have the same kind of public we had in those days. I don't think it's possible to play the kind of music we—that is, musicians—want to play and

ANOTHER FOX CREATION
SLIM REPP STRIPE TIE
extra long—extra narrow
\$2.50 Value Our Price \$1.00
Send a buck—We pay postage

SPECIAL: A new initiated tie clip created by FOX for narrow ties. Only 75¢! Send for yours today.

FOX BROS. TAILORS
712 W. ROOSEVELT RD.
CHICAGO, ILL.
We Still Make the Slim Kilt Tie
● 2 for \$1.00

Jo Heralds The Shrimp Fleet Again



Los Angeles—"Let's talk it over and then you sing," Paul Weston instructs Jo Stafford as Jo guest stars on Paul's CBS show. A few minutes later Jo gave her inimitable rendition of the Weston-Mason classic, *Shrimp Boats*, which is on Columbia records via Miss Stafford's vocalizing, and on most other labels as sung by sundry other artists.

have a band that will pay its own way. At best there will be room for not more than a handful of top bands as things are.

"As for me, I'd want to do something like Kenton, and there's no room for another Stan Kenton, so I'll stick to this." The last with a wave around the studio. —gem

New York—Publication was announced here last month by Viking Press of *A History Of Jazz In America*, by Barry Ulanov.

The book, believed to be the first comprehensive work of its kind by a modern jazz student, will be reviewed fully in the next *Beat*.

New! Balanced Strings

The Only Guitar Strings Balanced for

- Easy Action!
- Even Response!
- Clear Tone!

Amazing new Duo-Tron Electric Alloy strings for Electric guitar give your instrument big tone and power.

Bronze new medium gauge strings for carved and flat top guitars.



Your guitar tone will get a big lift with a set of these new strings.

Ask your Dealer today for VEGAPHONE, the only Balanced strings.

VEGAPHONE STRINGS, 155 Columbus Avenue, Boston 16, Mass.



HUMBERTO MORALES Chooses

Leedy & Ludwig

Humberto Morales, "King of the Rhumba Drummers," now leads his own band. Humberto, formerly the featured star with brother Noro Morales' band, collaborated with Henry Adler in designing the popular Leedy & Ludwig timbales, which he is shown using at the left. A Leedy & Ludwig user for many years.

★ ★ ★

See these "Morales Model" timbales as well as the latest in drums and accessories by visiting your favorite Leedy & Ludwig dealer. Ask for free catalog or write LEEDY & LUDWIG, Elkhart, Indiana. Department 319.



WORLD'S FINEST DRUMMERS' INSTRUMENTS

HIGHEST CASH PAID
For Musical Instruments

Need cash? Want to sell your used Musical Instrument? Get a better deal from **TERMINAL**. Send Make, Model, Serial No., Condition of Instrument and Price Wanted.

TERMINAL MUSICAL SUPPLY, INC.
112A W. 48 Street, New York 14, N.Y.



EXPLANATION OF SYMBOLS: b—bedroom; h—hotel; ac—night club; cl—cocktail lounge; r—restaurant; t—theater; co—country club; th—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood, L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glass); 145 Fifth Avenue, NYC; AP—All-Pro-Pumpkin, Richmond, Va.; SAC—General Artists Corp., 214 W. Cass St., Beverly Hills, Calif.; M-C—McCormack Artists, 1789 Broadway, NYC; MCA—Music Corp. of America, 370 Madison Ave., NYC; MG—Moo Gals, 48 West 49th St., NYC; RMA—Rag Marshall Agency, 4671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 345 19th Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 39 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1748 Broadway, NYC.

Albert, Abby (Stork) NYC, no
Anthony, Ray (Syracuse) Syracuse, N.J., 4/4-8, h; (Chase) St. Louis, 5/14-27, h; (Aragon) Chicago, in 4/12, h
Austin, Johnny (Wagner's) Philadelphia, h
Averre, Dick (McCurdy) Evansville, Ind., h
Barron, Blue (Statler) NYC, Out 4/4, h
Buell, Louis (Chicago) Chicago, t
Curt, Curt (Chicago) Dallas, no
Benedict, Gardner (Beverly Hills) Newport, Ky., no
Bergman, Eddie (Ambassador) L.A., h
Buhle, Russ (Paradise) Chicago, h
Bwandymaa, Nat (Waldorf-Astoria) NYC, h; (Shamrock) Houston, 5/27-6/8, h
Breakin, Barnes (Shorham) Washington, D.C., h
Brewer, Gage (Mambo) Wichita, no
Buase, Henry (On Tour) McC

Hampton, Lionel (On Tour) ABC
Harpa, Daryl (Wardman Park) Wash-
ington, D.C., h
Harrison, Cass (St. Paul) St. Paul, Out
3/6, h
Hayes, Carlton (Desert Inn) Las Vegas, h
Herman, Wendy (Statler) NYC, 4/7-5/4, h
Hill, Tiny (Muehlebach) Kansas City, Out
3/11, h
Houston, Ted (Astor) NYC, h
Jahns, Al (Thunderbird) Las Vegas, h
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Aragon) Chicago, 4/29-
5/12, h
Kelly, Claude (Army Base) Puerto Rico
Kenton, Stan (Oasis) L.A., Out 3/9, no
Kerr, Jack (Governor) Jefferson City,
Mo., Out 3/15, h
King, Henry (Shamrock) Houston, Out
4/13, h
Krueger, Art (Tio-Toc) Milwaukee, no
Lands, Jules (Ambassador) NYC, h
Lawrence, Elliot (On Tour) ABC
Lee, Norman (Aragon) Chicago, Out 4/9,
h
Lester, Dave (Latin Quarter) Boston, no
Lewinter, Dave (Ambassador) Chicago, h
Long, Johnny (Peabody) Memphis, h
Lopez, Vincent (Taft) NYC, h
Machito (Palladium) NYC, h
Marterie, Ralph (Casa Loma) St. Louis,
In 3/11, b; (Melody Mill) Chicago, 4/13-
26, b
Martin, Bob (Bill & Harry's) Augusta,
Ga., Out 3/7, no
Martin, Freddy (Roosevelt) NYC, h;
(Shamrock) Houston, 5/13-25, h
Math, Lou (Broadmoor) Colorado Springs,
h
Mathey, Nicolas (Plaza) NYC, h
Mayburn, Jerry (El Morocco) Charlotte,
N.C., no
McGrane, Don (Statler) Boston, h
McGrew, Bob (Casa Marina) Key West,
Fla., h
McLean, Jack (Hilton Manor) San Diego,
h
Molina, Carlos (Wilton) Long Beach, Calif.
h
Morris, Skeets (Paddock) Richmond, Va.,
h
Neighbors, Paul (Claremont) Berkeley,
Calif., Out 3/2, h; (Statler) NYC, 5/6-
81, h
Nye, Jack (Roosevelt) L.A., h

Oliver, Eddie (Mocambo) Hwd., no
O'Neal, Eddie (Palmer House) Chicago, h
Overend, Al (Flame) Phoenix, no
Palmer, Jimmy (Melody Mill) Chicago, In
3/5, h
Pearl, Ray (Rice) Houston, In 4/3, h
Selme, Dick (Top's) San Diego, no
Perrault, Clair (Washington-Yorser)
Shreveport, La., h
Petti, Emile (Versailles) NYC, no
Phillips, Teddy (Statler) Buffalo, h
Pieper, Leo (Schroeder) Milwaukee, 4/1-
14, h; (Trianon) Chicago, In 4/15, h
Prado, Peres (Rustic Cabin) Englewood,
N.J., h
Pringle, Gene (Van Cleve) Dayton, O., h
Pruden, Hal (Baker) Dallas, h
Puente, Tito (Casablanca) Miami Beach,
Fla., h
Ranch, Harry (Duffy's) Cleveland, 3/6-19,
no
Reed, Tommy (Oh Henry) Chicago, h
Reynolds, Tommy (Balinese) Galveston,
Out 3/13, no
Riley, Jimmy (Duluth) Duluth, h
Ruhl, Warren (St. Anthony) San Antonio,
Out 3/19, h
Saunders, Red (Delia) Chicago, no
Snowden, Elmer (Colonial) Philadelphia,
h
Snyder, Leonard (Pamper) Wichita, no
Sable, Dick (Ciro's) Hwd., no
Stanley, Sid (Ciro's) Miami Beach, no
Still, Jack (Glorieta) Bridgeport, Conn.,
no
Stuart, Nick (Sherman's) San Diego, b
Sullivan, John (Town) Houston, no
Sundy, Will (Van Orman) Ft. Wayne,
Ind., h
Tueker, Orrin (Conrad Hill) Chicago, h
Van, Arthur (Colonial) L.A., h
Vincent, Lee (Sana Souci) Wilkes-Barre,
Pa., h
Wald, Jerry (Rosedale) NYC, h
Waples, Buddy (The Club) Birmingham,
Ala., no
Welk, Lawrence (Aragon) Ocean Park,
Fla., h
Williams, Griff (Martinique) Chicago, r
Williams, Keith (Golden) Reno, h
Worth, Stanley (Pierre) NYC, h
Young, Sterling (El Rancho) Sacramento,
Calif., h

Bonasa, Sharkey (Roosevelt) New Orleans,
h
Brown, Abbey (Charley Foy's) L.A., no
Brown, Hillard (Sagado) Chicago, no
Brubeck, Dave (Surf) L.A., In 3/7, no
Bunn Trio, Teddy (Billy Berg's) L.A., no
Butler Trio, Billy (Zanzibar) Philadelphia,
no
Bynak, Georg (Zebra) Scranton, Pa., no
Caceres, Emilio (Continental) Hwd., no
Calloway, Cab (Zanzibar) Denver, 4/21-
28, no
Cannon Don (Trading Post) Houston, no
Caren, Harold (Oasis) Wichita, no
Carson Trio, Don (Rodgers') Minneapolis,
h
Chaff, Bob (Town House) Tulsa, r
Crawley, Serge (Terrace) E. St. Louis, 3/11-
24, no
Chieta, Don (Chra Parra) Chicago, no
Chipertone, (Del Mar) Sault Ste. Marie,
Mich., h
Conleys (Elks) Walla-Walla, Wash., Out
3/23, no
Cook, Bonnie (Flamingo) Wichita, no
Cool, Harry (Lullaby of Broadway) Chi-
cago, cl
Cordeman (Golden Nugget) Las Vegas, no
Daelto (China Pheasant) Seattle, no
Dale, Mack (Catalina) Houston, no
Davensport Trio, Bob (Woodland) Havana,
Ill., no
Davis, Bill (Birdland) NYC, 3/13-28, no
Davis, Pluma (El Dorado) Houston, b
Davison, Wild Bill (Condons) NYC, no
DeParis, Wilbur (Savoy) Boston, no
Dee Trio, Johnny (Nick's & Veta) Moun-
tain View, N.J., r
Dennis, Mort (Statler) St. Louis, h
Deuce Wild (Midway) Pittsburgh, cl
Devaney, Art (Bellevue) Kansas City, h
Deveroe, Billy (Eddie's) San Diego, no
Dobbs, Danny (Gusie's) Chicago, no
Downs Trio, Evelyn (Vanity Fair) Brook-
lyn, N.Y., no
Duffy, George (Skyway) Cleveland, cl
Eddie & Rack (Blue Angel) NYC, no
Eaton, Johnny (Claudia) Cheshire, Conn.,
no
Eddy, Val (Cairo) Chicago, no
Faye, Norman (Log Cabin) Houston, no
Fidler, Lou (Larry Potter's) L.A., no
Fields Trio, Eugene (Bon Soir) NYC, no
Fields, Herbie (Zanzibar) Denver, Out
3/9, no; (Silhouette) Chicago, In 3/14,
no
Four Bills (Jack O'Lantern) Birmingham,
Ala., no
Four Brothers (Plewachi Post) Buffalo, no
Franklin, Marty (Airport) Brooklyn, N.Y.,
no
Gaillard, Blim (Hi-Hat) Boston, no
Garner, Erroll (Embers) NYC, Out 3/24,
no
Garrett, Duke (Sportsmen's) Newport,
Ky., no
Gertrude-Neil Duo (Lampighter) Danville,
Ill., no
Gibson's Red Caps, Steve (Copa City) Mi-
ami Beach, no
Gifford Trio, Dave (Chapel Inn) Pitta-
burgh, no
Gillespie, Dixie (Pep) Philly, Out 3/9, no
Grauso Trio, Joe (Three Deuces) NYC, no
Harding & Moss Trio (Ringling) Sarasota,
Fla., h
Harlan Trio, Leo (Biltmore) Ft. Meyers,
Fla., h
Harris, Sammy (Matinee) Houston, no
Henderson, Horace (Strand) Chicago, h
Herrington, Bob (Clermont) Atlanta, Ga.,
Out 6/1, h
Hines, Earl (Blue Mirror) Washington,
D.C., Out 3/7, no
Hodes, Art (Silhouette) Chicago, Out 3/13,
no
Hodges, Earl (Town Crest) NYC, no
Hodges, Johnny (Black Hawk) San Fran-
cisco, 3/4-24, no; (Tiffany) L.A., 4/3-22,
no
Hoffman Four, Ray (Frontier) Missoula,
Mont., cl
Holmes, Alan (Astor) NYC, h
Hopkins, Claude (Cafe Society) NYC, no
Hucksters (Frolics) Omaha, no
Hunter, Ivory Joe (Birdland) NYC, Out
3/12, no

Jackson, Willis (Birdland) NYC, 3/23-
1/12, no
Jacet Trio, Stan (Candle) Merced, Calif.,
Out 3/23, no; (El Morocco) Toronto,
In 3/31, no
Jordan, Jo Ann (Mario's) Windsor, Ont.,
Out 3/29, no
Kaye Trio, Mary (Copa City) Miami
Beach, no
Kaye Trio, George (Dimlit) Richmond
Hill, Ill., cl
Kelly, Jack (St. Regis) NYC, h
Kendia, Sonny (Little Club) NYC, no
Kent, Michael (Biltmore) NYC, h
Lamare, Nappy (Sardi's) L.A., no
Lane, Johnny (1111 Club) Chicago, no
Larkin Trio, Ella (Blue Angel) NYC, no
Lee, Vicky (Dixie) Wilson, N.C., h
Lewis, George (El Morocco) New Orleans,
no
Los Nortenos (Colony) Omaha, no
Mahon Quartet, Jack (Casa Loma) Pitts-
burgh, no
Mallard, Sax (Green Point) Muncie, Ind.,
no
Marsons, Winky (Mambo) Hwd., no
Marston, Marry (Hangover) San Fran-
cisco, no
Martin, Jack (Thunderbird) Las Vegas, h
Masters' Dream-Aires, Vick (Bundown)
Phoenix, no
McCauley Trio, Pat (William Penn) Pitts-
burgh, h
McPartland, Marian (Hickory Home)
NYC, no
Meade Fourtoms, Mimi (Seven Seas)
Anchorage, Alaska, Out 7/23, no
Men of Note (Oasis) Oelwein, Ia., no
Metrolones (Boise) Boise, Idaho, 3/7-29, h
Middleman, Herman (Carousal) Pittsburgh,
h
Mills Bros. (Zanzibar) Denver, 4/14-29,
no; (Home Show) Sioux City, Ia., 4/23-
27, no
Milton, Roy (Royal Pheasant) Atlanta, Ga.,
no
Moderate (Playbow) Calumet City, Ill.,
no
Mole, Miff (Jazz Ltd.) Chicago, no
Monte, Mark (Plaza) NYC, h
Morrisson Quintet, Charlie (Melody) Har-
rington, Pa., no
Munro, Hal (Omar) Chicago, h
Napoleon, Phil (Nick's) NYC, no
Nelson, Gene (Ohio) Youngstown, h
New Sounds (Circle) Albany, N.Y., cl
Nichols, Red (Mike Lyman's) L.A., no
Nida & Jerry (Officer's) Bowling Field,
D.C., no
Norvay Upstart, Bill (Versailles) NYC,
no
Novelairs (Lotus) Birmingham, Ala., no
O'Brien & Evans (Glen Schmidt's) New-
port, Ky., r
Orz, Kid (Beverly Cavern) Hwd., no
Pace, Joe (Open Door) N. Arlington, N.J.,
no
Pagma Quartet, Sonny (Fort Pitt) Pitts-
burgh, h
Palmer Quartet, Jack (Iceand) NYC, r
Palmer, Singleton (Centerfield) E. St.
Louis, cl
Panalle, Juan (Top Hat) San Diego, no
Paris Trio, Norman (Ruban Bleu) NYC,
no
Pepper Quartet, Art (Surf) L.A., Out 3/4,
no
Perry, Ron (Beverly Hills) Beverly Hills,
Calif., h
Peterson Trio, Oscar (Rhythm) Portland,
Ore., 3/6-12, no
Picou, Alphonse (Paddock) New Orleans,
no
Pinsard, Bill (Jimmy's Palm Garden)
Chicago, no
Pope Trio, Melba (Fl. Stars) Anchorage,
Alaska, no
Powell Trio, Henry (Flamingo) Wichita,
Kan., no
Powers, Pete (Melville) Melville Cove,
N.S., no
R4, Payson (Stork) NYC, no
Rico Serenaders (Key) Ft. Lauderdale,
Fla., no
Rinn's Blonde Tonsa, Gene (The Inn)
Valparaiso, Fla., h
Rist Bros. Trio (Desert Inn) Las Vegas,
h
Rizzo, Bill (Gusie's) Chicago, no
Rocco Trio, Buddy (Lincoln Woods) York,
Pa., no
Rohlin, Adrian (New Yorker) NYC, h
Ronalds Bros. (VFW) Chambersburg, Pa.,
3/10-22, no
Rutgers, Ralph (Ambassador) Chicago, h
Roth Trio, Don (President) Kansas City,
h
Rumsey, Howard (Lighthouse) Hermosa
Beach, Calif., no
Ryan, Dick (Charlemagne's) San Diego,
no
Ryan, Eddie (Moe's Main St.) Cleveland,
no
Schenk, Frankie (Piccadilly) Pensacola,
Fla., no
Scobey, Bob (Victor & Roxie's) San Fran-
cisco, no
Shearing, George (Tiffany) L.A., Out 3/19,
no; (El Rancho) Las Vegas, 4/2-15, h;
(Black Hawk) San Francisco, 4/17-30,
no; (Rhythm) Portland, Ore., 5/5-11, no
Skylarkers (Chamberlin) Old Point Com-
fort, Va., h
Slack Trio, Freddie (California) L.A., no
Smith, Joe (Windsor) St. Louis, cl
Smith Trio, Johnny (Aiber) NYC, no
Soft Winds (Teddy's Cateau) NYC, no
South, Eddie (Theatrical Grill) Cleveland,
Out 3/16, no

Combos



Regular Subscribers To



are sure of their copies . . .

- they don't miss issues
• they don't run all over town looking for a dealer who hasn't sold out
• they save \$1.50 over the regular single copy price (greater savings on 2 & 3 year orders)

Subscribe today

DOWN BEAT INC.
2001 Calumet Ave.
Chicago 16, Ill.

Please enter my DOWN BEAT subscription
1 year (26 issues) \$5
2 years (52 issues) \$8
3 years (78 issues) \$11

Name
Street & No.
City & Zone
State
Remittance Enclosed
Send Bill
3-21-52

CHARLIE VENTURA
CURRENTLY VENTURA'S OPEN HOUSE
White Horse Pike, Lindenwood, N. J.

ATTRACTIVE DANCE ORCHESTRA Posters AND CARDS
AN IDEA FOR YOUR NEW CARD
100 reproductions of billing created by us for America's leading bands, including Vaughn Monroe, Tommy Dorsey, etc.—MAILED FREE—Positive proof no other copy-owners. Get in this class by sending CHECKED or MONEY ORDER for data book, price list, samples.

Exclusive Photos BANDS IN ACTION
Action pictures of all name bands, musicians, vocalists. Exclusive candid Glamour 8x10. Unobtainable elsewhere. Guaranteed to please or money refunded. 25c each: \$5 for 25.
ARSENÉ STUDIOS
1845-D BROADWAY, N. Y., N. Y.

The Croydon Hotel
500 Rooms & Kitchenette Apts. at Special Rates to the Profession
616 N. Rush Street, on Chicago's near north side

(Turn to Page 18)

Scramble On To Find Suitable U.S. Jazzmen To Play Paris Festival

New York—Who will represent American jazz at the second International Jazz Salon in Paris next month? This is the \$32 question among bookers, musicians, and fans, who know that four leading jazzmen are due to be flown over for Charles Delaunay's big French fiesta on March 29.

Norman Granz has been dicker-ing to send over Lester Young and a combo. Dizzy Gillespie and Roy Eldridge have been under consideration. Everybody wants to get into the act. It's not a high-priced act, but it carries prestige and a free two-way ticket.

Big Question

But the \$64 question is, will anyone be able to conquer the racial prejudice of the French jazz fans and slip in one white musician among the ambassadors?

Insiders are skeptical. Chances of getting a white jazzman accepted by the Gallic racists are about as good as the chances for a Negro musician to get a network house-band job in this country (maybe one in a thousand on a clear day).

Buddy DeFranco's manager has submitted his name and is anxious to send him over. "to prove a point," he says. Marcel Fleiss, a young French jazz fan in New York who resents his countrymen's

Crow Jim attitude, has been in correspondence with Delaunay, trying to set up a deal for DeFranco or Getz or any of a number of other cats who, except for their skin coloration, he feels might be accepted.

Two Barriers

If DeFranco makes the trip, as seemed possible at prestime, he will have to break down two barriers of prejudice. As reported by Leonard Feather in his survey of the French jazz scene a few months ago, French fans not only don't dig ofays; they don't like clarinetists of any color. And they still can't believe any jazz is completely authentic unless it's played by a Negro.

"The only reason Al Haig made it in 1949," commented one observer, "was that Charlie Parker isn't prejudiced and Al went across

Band Routes

(Jumped from Page 17)

Spanier, Muggsy (Lindsay's) Cleveland, 8/2-9, nc
 Sparr, Paul (Drake) Chicago, h
 Stacy, Jim (Hangover) L.A., nc
 Stanton, Bill (Ranch Inn) Elko, Nev., h
 Stone, Kirby (Eddy's) Kansas City, 4/11-24, r; (Park Lane) Denver, 4/26-3/9, h
 Stylista (VFW) Chambersburg, Pa., nc

Teagarden, Jack (Royal Room) Hwd., nc
 Three Fiammas (Bon Soir) NYC, nc
 Three of Us (Congress) Chicago, h
 Three Sharps (Bognert's) Rock Island, Ill., nc
 Three Strings (Blue Note) Chicago, nc
 Three Twins (Seven Seas) Omaha, nc
 Troup Trio, Bobby (Cafe Gala) Hwd., nc
 Tunemixers (Buddy Baer's) Sacramento, Calif., 3/2-30, nc
 Turner, Thomas (Wagon Wheel) Wichita, nc
 Twin Tones (Dundee Dells) Omaha, Neb., nc
 Two Beaux & a Peep (Chi-Chi) Oakland, Calif., nc

Velvetones (Chicagoans) Chicago, h
 Victor Trio, Bob (Post Time) Chicago, nc
 Vincent, Bob (Legion) Clinton, Ia., Out 3/16, nc
 Vesely, Ted (Tom-Tom) L.A., nc

Washington, Booker (Bee Hive) Chicago, nc
 Weavers (Blue Note) Chicago, 3/21-4/3, nc
 Wiggins, Eddie (Band Box) Chicago, nc
 Williams, Clarence (Village Vanguard) NYC, nc

as an employe of Bird. But I've seen dozens of pictures of Americans on the cover page of *Jazz Hot* through the years and I haven't seen the first ofay yet."

Mardi Gras Barbarin's Bailiwick



New Orleans—Paul Barbarin's band, making merry at the Mardi Gras club here, has some real oldtimers in the lineup. From left to right above are Waldren Joseph, trombone; Albert Burbank, clarinet; Ernie Cagnolotti, trumpet; Barbarin, drums; Richard McLean, bass, and Lester Santiago, trombone. Barbarin, of course, is the man who replaced Baby Dodds in Joe (King) Oliver's band in the middle '20s.

Wink Trio, Bill (Nocturne) NYC, nc
 Wood Trio, Mary (Music Box) Palm Beach, Fla., nc
 York, Frank (Sberman) Chicago, h
 Zany-acks (Brown Derby) Toronto, Ont 2/3, nc
 Yaged, Sol (Aquarium) NYC, nc

Wm. S. Haynes Co.
 MAKERS OF HIGH GRADE BOEHM FLUTES
 108 MASSACHUSETTS AVE. BOSTON, MASS.
 THE Tone Heard 'Round the World

Ownership of an Excelsior identifies you with America's finest accordionists

HOLTON STAR ALBUM
 JOE PERRIN with JOE REICHMAN'S orchestra
 AT ROOSEVELT HOTEL NEW ORLEANS
 THE SWING IS TO HOLTON!
 Makers of Quality Band Instruments for Over Half a Century
 Frank HOLTON & Co.
 324 Church Street
 Elkhorn, Wisconsin

Free
 ELECTRIC GUITAR CATALOG
 Write Today!
 SUPRO & NATIONAL GUITARS
 VALCO MFG CO

TROMBONE Music Scholarships are available at the UNIVERSITY OF MIAMI
 Auditions now being held by WAYNE LEWIS
 (Assisted by Bert Vorsekoo)
 Call or write for details today!
 CHARLES COLIN STUDIOS
 111 W. 49th St., New York 19, N. Y.
 Judson 6-9791

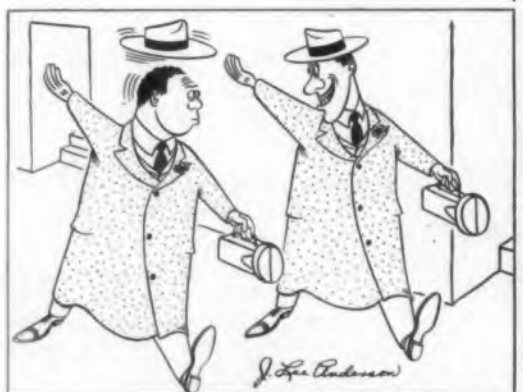
Evolution Of Jazz by J. Lee Anderson



... other instrumentalists have absorbed much of the Armstrong styling ...



... the source of the instrumental fireworks ...



... the supreme tribute was Copyin' Louis ...

For more than a quarter of a century the golden trumpet of Louis Armstrong has been the biggest—and most widely copied—sound in jazz history. The Armstrong influence dates back to the early 1920s, when the team of King Joe and Prince Louis was *The Noise on Chicago's* south side. Today, despite the large following accorded the modernist school, Louis continues to inspire a wide group. Nor has this influence been confined merely to trumpet men; other instrumentalists have absorbed much of the Armstrong styling. Armstrong's work, first with Oliver and later with Henderson, Tate, Dickerson, and his own groups, produced an electrifying effect upon critics and musicians alike. Louis was accused of employing a "trick horn," he was offered "fabulous sums" to disclose his "secret," and when Melrose published Louis Armstrong's *50 Hot Choruses for Cornet* and later Louis Armstrong's

125 Jazz Breaks for Cornet, many an eager musician worked his way from cover to cover to ferret out the source of the instrumental fireworks. Musicologists have divided the Armstrong career in various distinct phases: (1) 1916-1921, the formative years in New Orleans and on the riverboats *Capitol* and *Dixie Belle*; (2) 1922-1925, played and recorded with Oliver and Fletcher Henderson, recorded with blues singers Bessie Smith, Ma Rainey, et al., Clarence Williams Blue Five, Red Onion Jazz Babies; (3) 1926-1929, featured with Erskine Tate, Carroll Dickerson, recorded with own Hot Five and seven, switched from cornet to trumpet; (4) 1930-1934, the triumphal years on the high Ca, fronted bands of Luis Russell, Les Hite, made several tours of U.S., given wide acclaim on two trips to Europe; (5) 1935-1941, abandoned much of pyrotechnics, "discovered" by Hollywood, appeared in four

motion pictures, concert tour of Europe in '35; (6) 1942-1952, sincerity, simplicity, restraint, broke up big band in 1947 to form Louis Armstrong's All-Stars. Each phase of Armstrong's career, excepting the early, unrecorded years, has produced a substantial crop of disciples. Yet despite the thoroughness with which various of his followers have absorbed the Armstrong sound, none has attempted to master the content of more than one specific period. Red Allen, Bunny Berigan, Billy Butterfield, Leo Collins, Wild Bill Davison, Roy Eldridge, Jonah Jones, Yank Lawson, Oran Page, Jabbo Smith, Muggsy Spanier, Joe Thomas, Lu Watters, Bob Scobey, and Cootie Williams are a few of the many who have carried on the Armstrong style in varying degrees. Perhaps the supreme tribute was *Copyin' Louis*, a rhapsodic copy of Armstrong, perpetrated by Jack Purvin.

CLASSIFIED

Twenty-five Cents per Word—Minimum 10 Words

Remittance Must Accompany Copy (Count Name, Address, City and State)

Classified Deadline—One Month Prior to Date of Publication

ARRANGEMENTS

SPECIALS: Any style for any else combination. Original manuscript. Write for information. Don Stalvey, 2862 Auburn Ave., Cincinnati 19, Ohio.

PIANO-VOCAL arranged from your melody, sent "on approval" \$6.00 if satisfied. Malcolm Lee, 344 Primrose, Syracuse 5, N.Y.

SPECIAL ARRANGEMENTS Individually orchestrated. Original manuscript. Professional quality. Professional fee. Box 481, Down Beat, Chicago 1.

COMBO SPECIALS Written in order for any 2, 3 or 4 front line. Reasonable. Arranging Service, 334 Monroe Ave., Rochester, N.Y.

TENOR BAND STANDARDS. Free list. Phoenix Arranging, Route 5, Box 72, Phoenix, Arizona.

YOU'RE MISSING PLENTY if you don't have our Jumbo catalog of orchestrations, books, supplies. Write today and receive a free chord chart also. Red Seal Music Center, 1619C Broadway, New York 19.

HELP WANTED

MALE OR FEMALE: Commercial organized two-beat bands equipped for one-nighters with some 2-3 day locations. To start May 1 or 18. Leaders must be good showmen and financially sound, otherwise don't write. Prefer bands with doubles and entertainment. Box A 661, Down Beat.

REPLACEMENTS: All Chairs, 2 beat Mickey, sleeper-bus; guaranteed weekly salary. Orchestra Leader, 2197 N. 18th, Omaha, Neb.

ALL MUSICIANS: Steady salary, home nights, give references. Louis Kinman, Iola, Kansas.

MUSICIANS—for territory band starting April 1st. Guaranteed salaries. Cliff Kyes Orchestra, Box 611, Mankato, Minn.

SINGERS, COMBOS AND ORKS wanted to record for new label. Write: Tin Pan Alley, Inc., 1650 Broadway, New York 19, N.Y.

PHONOGRAPH RECORDS

THOUSANDS of used records, all varieties, send-wants, Ferry's, 3914 Van Buren, Culver City, Calif.

IF IT'S BEEN RECORDED, We have it!! Lewin Record Paradise, 5600 Hollywood Blvd., Los Angeles 28, Calif. We buy entire collections.

NOW! the new **EMCEE** magazine

Contains original material. Musicians, Parodies, Beat Novelties, Skits, Dialogues, Songs, Parter, Caps, Jokes. Subscriptions, \$2. Add \$1 for 4 packaged back issues. **EMCEE**—Desk 2 P.O. Box 983 Chicago 90, Ill.



INSTRUCTIONS IN SAXOPHONE CLARINET & BASS CLARINET

by **Brooklyn**

Send for 40-418 books 1 & 2 Price \$2.00

NAME BAND SCHOOL OF MUSIC

Enroll now

Address inquiries to **NAME BAND SCHOOL OF MUSIC** P. O. Box 511, Tucson, Arizona

PIANO-BREAKS!

Adaptable to Violin, Clarinet, Sax, etc. Our monthly Break Bulletin is full of hot breaks, figures and boogie effects so you can improvise extra choruses of Hit-parade tunes. Send \$3 for a copy or \$2 for 12 months. Mention if teacher.

"THE AXEL CHRISTENSEN METHOD"

Studio D P.O. Box 427 Ojal, Cal.

LEARN HOT PLAYING

Quick course to players of all instruments—make your own arrangements of "Hot" breaks, choruses, obbligato, embellishments, etc. Duets, trios, quartets and ensemble—special choruses—modulations to other keys—improvisation—saxophone—organ—piano—solo effects.

ELMER E. FUCHS

355 E. 12th St. Brooklyn 35, N. Y.

DR. MAURY DEUTSCH

PRESENTS HIS LATEST WORK ENTITLED **"DEUTSCH SYSTEM OF MUSICAL COMPOSITION"**

At A Special Introductory Price of \$3.00

Obtainable at: **DR. MAURY DEUTSCH, 183 W. 57th St., N. Y. 19, N. Y.**

ALL CURRENT JAZZ records on every label. Large stock of rare jazz. Send your want list. Jazz Man Record Shop, 6420 Santa Monica Blvd., Hollywood 58, California.

MAIL ORDER—Catalogs, bulletins, information on request. Larchmont Radio, 189N Larchmont, Los Angeles, Calif.

FOR SALE

BACH STRADIVARIUS TRUMPET: Like new. Best offer takes. L. Amico, 334 Littleton, Newark, N.J.

MUSICAL INSTRUMENTS BARGAINS, new and rebuilt, including vibraphones, calinas, accordions, guitars, sildjian cymbals, musical accessories, Conn, Selmer, Buffet instruments. 10-day trial. Free Bargain List. Meyers, 454-R Michigan, Detroit 26, Mich.

MISCELLANEOUS

NOW: Visual Aid in Harmony of the MASON MUSIC-MASTER. A new and revolutionary musical slide rule which shows at a glance all chords and their relationships in all keys. Endorsed by leading musicologists everywhere. \$3.00 by mail only. Pikea Peak Publishers, Inc., Dept. D., Box 1515, Colorado Springs, Colorado.

ENTERTAINER'S COMEDY material collection. \$1.00. Sebastian, 5188-P Cahuenga, North Hollywood, Calif.

PIANISTS! MUSICIANS! Transposing Chart (changing music) to all keys \$1.00. Chart of Modern Chords (204 9th, 11, 13th chords) \$1.00. Harmonization Chart (872 ways to harmonize melody notes) \$1.00. Chord Chart (abstract music chords) \$0.50. Modern Piano Introductions (all popular keys) \$1.00. Modern Piano Runs (8 volumes) \$5.75. Piano Breaks and Endings (18 volumes) \$8.75. Piano Improvisation (2 volumes) \$2.50. 168 Modulations (piano and orchestra score) \$1.75. Modern Harmony Course (up-to-date text, hundreds of illustrations, exercises) \$6.00. Hammond Organ Course (15 lessons including dictionary of organ stops) \$5.00. Advanced Orchestration (thorough text) \$0.50. Money back guarantee on everything. Walter Stewart Music Studio, Box 442-D Union, N.J.

WRITE SONGS? Read "Songwriter's Review Magazine, 1650-DE Broadway, New York 19. 25c copy; \$2 year.

ORCHESTRA STATIONERY: Cards, Adcards, samples. Jerry's, P.O. Box 444, Posttown, Pa.

DRUMMERS

Learn to Play Progressively!

DRUMS VIBRAHARP TYMPANI
Private lessons and ensemble work. Send for "Street Beats & Tom Riffs"

CLARENCE CARLSON
Cosmopolitan School of Music
1625 Kimball Building, Chicago 4
HArlison 7-4866

TRUMPET

Mac-Prezera System

Practical for building breath control, embouchure, tone, range and flexibility, clean fingering, etc. Book contains selected compositions. \$2.00. For further information without obligation write: **ARTHUR W. MCCOY** P. O. Box 484 Chicago 90, Illinois

REHARMONIZATION DIAL

FOR ARRANGERS and COMPOSERS

A twist of the dial automatically selects all possible substitute high tension chords for any given portions of melody. Thousands of possibilities for rich, modern harmonic treatment.

Developed at **SCHELLINGER HOUSE** School of Music \$1.00 POSTPAID Money Back Guarantee

BURROWS MUSIC CO., INC.

STUDIO D
65 GLOUCESTER ST., BOSTON, MASS.

TRUMPET

Music Scholarships are available at the **UNIVERSITY OF MIAMI**

Auditions now being held by **CHARLES COLIN** (Assisted by **SHORTY ROGERS**)

Call or write for details today! **CHARLES COLIN STUDIOS**
111 W. 49th St., New York 19, N. Y.
JUdson 6-7791

Prima, Pals Perform For Patients



(Official USMC Photo)

Camp Lejeune, N. C.—Louis Prima stands by as his torchy vocalist, Keely Smith, gives a light to Marine Sergeant Henry R. Smith, one of the patients who couldn't make it to the auditorium for Prima's show at the naval hospital in the camp. Prima's crew spent six nights playing for various audiences at the huge marine base here for the camp's March of Dimes drive. They played afternoon shows for the hospital patients, and then Louis took a five-man combo through the wards. Prima's personnel: trumpets—Don Joseph, Bud Wilson. Bob Weeks; reeds—Bob Nelson, Dick Sanito, Bill Teeley, and Toby Tenhet; trombones—Jimmie Knapp and Bob Carr; rhythm—Ralph West, piano; Vic Pierce, bass, and Phil Arabia, drums.

Bouquet To Bud Freeman

(Jumped from Page 6)

Eddie Condon talked him into the Bee Palmer fiasco. But the Chicagoans (Tesch, Bud, Eddie, Krupa, McKenzie) were together again in a small band that got "rave" notices when they backed a dance team at the Palace. *Variety* said: "The worst band ever assembled." *Billboard* said: "The dancers didn't even bow to their accompaniment."

Bud left on the *Ile de France* after reading the reviews in the middle of the week and never did receive his loot. He decided to pay Dave Tough a visit in Paris. Freeman and Babe Rusin played their way over on the big French ship. Among the listeners to the band were Strangler Lewis, Marion Davies, with her eight Hearst bodyguards, and the Ted Lewis band, including Brunis and Don Murray.

Modern—Convenient HOME STUDY ARRANGING COURSE!!!

- Duet, trio, and four-way writing thoroughly explained.
 - How to orchestrate passing tones.
 - How to write for the ensemble.
 - How to organize, lay out, and "routine" an arrangement.
 - How to write Shuffle, Rhumba, Tango, and many other rhythms.
 - How to voice unusual effects.
 - How to determine chords in sheet music.
 - How to put your musical ideas on paper.
- All this and many other tricks of modern arranging which combine the experience of the biggest "name" arrangers in the country are now yours at small cost. And you can study at home in your spare time.
- It's quick, easy, and inexpensive. So if you want to start on the road to becoming a high paid arranger, fill out the coupon and mail it in—TODAY!

University Extension Conservatory
Dept. E-353, 29 E. Jackson Blvd. Chicago 4, Ill.

Name _____
Address _____
City and State _____
Experience _____ Age _____

Vocalist Jailed On Dope Count

New York—Singer Rose Reynolds had her picture on the front pages here last month, but it wasn't her singing that got her there.

Under the name of Rose Richards, she was picked up along with a city detective and three other men on suspicion that her apartment was being used as a "drop" in a big league burglary ring. Described in various newspaper reports as 30, 36, 38, and 42 years old, the former 52nd St. night club vocalist was held on narcotics charges when 16 grains of morphine were found at her home. She was revealed to have a record of numerous arrests since 1934, including a jail sentence for a dope conviction.

Come Loud" band, as Eddie called it, played a Chicago engagement and a New England tour before breaking up. They also made some fine jazz records for Bluebird that Victor would do well to reissue.

In 1940 Bud made a set of records called *Comes Jazz*, now available on Columbia LP, that he feels was his best work on wax. This set includes a tune called *After Awhile* that Bud wrote with Benny Goodman.

Jobbing

Since 1941 Freeman has been working between Chicago and New York playing locations with his own small groups, many concert dates where he was featured, and general jobbing dates. He has been very popular with the college and country club set, both east and middle west, and has played many dance dates for them.

There was one interruption, foreseen by a seeress, who told him in Chicago, "You are upon the threshold of a cold reception." This was in 1943, and Freeman found himself in the Aleutian Islands as a member of the U.S. army, for a period of two years.

Freeman's sense of humor has remained intact through the years. He uses it frequently while fronting a band. A year or so ago he was leading a group of young modern musicians at Chicago's Press Row. The tune *Sunday* was introduced as follows: "I want to play a request, a tune called *Sunday*. My boys are too young to know it, and I'm too old to remember it, but we'll try."

New Group

Today Freeman is organizing a seven-piece band to take on a cross-country tour. It is to be a flexible unit made up of creative musicians who'll work up skeleton arrangements of some 100 tunes. Bud feels the public has had enough of *Saints* and *Jazz Me Blues* and is trying to get a wide spread of tune types.

Personally he is very fond of show tunes. His first record made under his own name for Okeh in 1928 was *Can't Help Lovin' Dat Man* and he made the *Lee Wiley* show albums for Liberty and Rabson's some years ago. The great harmonic possibilities of show tunes fascinates him. His work on *I Got Rhythm* and *You Took Advantage of Me* is well known.

Bud is a natural born warrior and cross rhythm thoughts keep running through his mind when he isn't playing. "Do you think people will actually remember my playing?" "Will there be a war?" "How long can we play jazz and eat at the same time?" "Will we make a lot of money playing jazz?"

The war question we can't answer but we are inclined to give him favorable answers on the other queries due to his stature as one of America's jazz immortals.

DeArmond
MICROPHONES FOR STRINGED INSTRUMENTS

INCREASED ENJOYMENT



ROHM Industries

Box Glasses \$2.25 Pair

Clear or Tinted Lenses (Men & Ladies)

Case Free

Brown or Black Frames

Buy Yours... \$1.00 ea.

SEITON SALES CO. Dept. D
1148 E. 14th St. Brooklyn 35, N. Y.
C.O.D.'s accepted



Roy J. Maier REEDS HAVE

more **SPRINGGGG!**
in the tip!

THAT'S WHY THEY
PLAY BETTER, LAST LONGER!

The best that's in you is brought out by these superb reeds! Their extra *springiness* gives your sax or clarinet snappier response, livelier tone color, and sustained brilliance. But you be the judge!



HERE'S THE SECRET OF ROY J. MAIER
REEDS' EXTRA SPRINGGGG!

Roy J. Maier Reeds start out as the finest French cane money can buy. They are cut to a special design that allows the greatest possible volume of heartwood in each strength. It is this extra heartwood in the blade toward the tip that gives them extra strength and flexibility.

Special Machines cut Roy J. Maier Reeds with diamond-like precision, preventing the

fibers from crushing, and assuring the closest approach to uniform strength, time after time, that has ever been achieved in the history of reed-cutting.

Roy J. Maier Reeds are sold only through established music dealers who handle quality merchandise. Give them a fair trial, and you'll never go back to reeds of ordinary quality! See your dealer today!

"You'll like the 'spring-back' quality of my signature reeds. They'll punch up the response of any sax or clarinet."

Roy J. Maier



Sold exclusively through finer music stores by **Selmer** Elkhart, Indiana, Dept. B-32

Laine Off Base, Says Mgr.

WAR 10'52

THE NEW YORK

ERA

DOWN BEAT



**Not Mad
At Louis,
Says Hines**

(See Page 3)

* * *

**Most Of
Kenton Men
Leave Fold**

(See Page 3)

* * *

**Bouquet To
Bud Freeman**

(See Page 2)

* * *

**On The Cover
Kenton,
New Singer**

