

# DOWN BEAT

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## N.O. Jazz Club Session Lets Everyone Into Act



New Orleans—Members of the New Orleans jazz club got down to business after an election meeting at the St. Charles hotel, business being a jam session. Lineup, left to right, is Arthur Pons, guitar; Sherwood Mangiapani, bass; Frank Bonasinga (partly hidden by the bassist) and Armand Hug, pianist; Sal Franchella and Raymond Burke, clarinets; Johnny Bayersdorffer, Johnny Wigga, and

Frank Assunto, trumpet; Fred Assunto Sr. and Fred Assunto Jr., trombones; Fred King, drums, and Dr. Edmond Souchon, guitar, and president of the club. Leaning on the piano in the background are several non-playing club members, while pianist Stan Mendelson, awaiting his turn to play, peeks over the top of the piano in the foreground.

## Broadway Theaters, 802 Compromise On Ork Ban

New York—Managements of the Broadway movie houses and Local 802 have settled their differences which have hampered the use of name bands in the theaters for the past three years. The union has agreed to lift its ban on non-802 crews playing the theaters in return for an agreement that the theaters will use 802 bands 50 percent of the time.

Union also accepted \$60,000 as settlement on its back pay claim for \$240,000 against the theaters.

### Since T-H Law

Theaters affected are the Capitol, Strand, and Paramount. They had been operating without an 802 agreement since they stopped standby payments in 1947 following the passage of the Taft-Hartley act which outlawed featherbedding.

Last year, 802 started suit to collect back pay for standbys, but the local withheld pushing the action while attempts were made to work out some kind of settlement. Current agreement eliminates standbys entirely.

### Some Special Permits

During the last couple of years, a few traveling bands have gotten special permission to play the theaters, such as Les Brown with the Bob Hope show at the Paramount recently, but for the most part theaters have been using 802 crews fronted by leaders who were without bands at the moment.

Probability is that the theaters will continue to use this gimmick on a smaller scale, since they have to use 802 groups half of the time.

## Clothes Horse

New York—Sammy Kaye, recently selected by the Custom Tailors' Guild of America as one of the nation's 10 best-dressed men, has been tabbed by the Bowery Social Register as America's best-dressed hobo for 1950.

Latter honor was bestowed on him after he was caught in a Chicago freight yard having publicity pictures taken for his platter of "Wanderin'". Kaye's press agent is on the verge of being selected as the Most Clothes Conscious Flack of 1950.

## Burrs Retires; 'Beat' Founder

Chicago—Glenn Burrs, founder of *Down Beat* in 1934 and its publisher for 16 years, has disposed of his interests in this newspaper and retired May 15 to his lodge in northern Michigan to pursue his hobby of colored movie photography.

Tom Herrick took over the executive management of *Down Beat* with appointment as publisher and advertising manager. Herrick, a one-time musician and commentator on the modern music scene, originally came to the *Beat* shortly after its inception and was the paper's advertising manager from 1936 to 1943.

Ned E. Williams will continue as editor and managing editor, and Roy F. Schubert as circulation manager. No other staff changes are contemplated.

## Flanagan Gets Summer Airing

New York—Ralph Flanagan has snagged a network spot for his band for the summer. He'll be on a new show, *ABC Club*, which will replace Bing Crosby, May 31, on CBS, Wednesdays at 9:30 p.m. (EST). Show will run for 10 weeks.

Sharing billing with Flanagan will be Robert Q. Lewis. Program will feature a guest musical personality each week and will also bring in three disc jockeys from various parts of the country to report on the pop music situation in their section.

Notable switch in Flanagan being spotted on a CBS show is that his band was created and nurtured by RCA Victor which, of course, has rather close relationships with CBS' rival network, NBC.

## Csida Leaves Victor, Returns To 'Billboard'

New York—Joe Csida, who resigned his post as editor of *Billboard* a year ago to join RCA Victor records, left Victor in May to return to his *Billboard* editorship. His place as head of Victor's pop a. and r. department has been taken by Charlie Green, who had been a member of the a. and r. staff under Csida. For the time being, Victor is contemplating no addition to the staff, which now consists of Hugo Winterhalter, Henri Rene, and Dewey Bergman.

Csida's parting with Victor was amicable. He had originally started in the company's promotion department and later assumed the top post in the pop a. and r. division.

"Victor has been terrific to me," he said. "I never asked for anything that I didn't get. But when you've been working for 15 years for a little organization like *Billboard*, and then move to a big corporation, it's a little hard to adjust to the new atmosphere. I just think I'll be happier at *Billboard*."

## Glen Island Casino May Close Up Shop

New York—Glen Island Casino, long one of the country's leading incubators of name bands, may not be operating this season. Michael DeZutto and Howard Gill, who operated the spot for 17 years, dropped it after last season and Westchester county officials haven't been able to set another lease.

However, DeZutto and Gill have said that if county officials were unable to negotiate a lease, they might consider renegotiating for the spot, supposition being that they would get a much better deal under these circumstances than they had before.

## Deep To England

New York—The Deep River Boys start their second tour of England on June 17 with two weeks at the Palladium, London. Vocal group went to Britain last spring and stretched a month of booking into six months.

## 'JATP' To Make European Jaunt

New York—Jazz at the Philharmonic will make its first trip to Europe next winter. Impresario Norman Granz has returned from a Continental trip during which he lined up a six-week concert tour scheduled to open March 2, 1951, in Copenhagen. Tour will cover Denmark, Sweden, France, Italy, Switzerland, Belgium, Germany, and, possibly, England.

English deal, of course, depends on the British musicians union. The executive board of the British union told Granz that no American groups would be allowed in the country until a reciprocal deal was set up with the AFM whereby English groups could come to this country.

Granz was told by the board that musical groups could come to England from any country with which they have a reciprocal arrangement.

### Would Do Benefit

In an attempt to get around this, Granz proposed to the board that the JATP group play a benefit concert in England for nothing. His reason for suggesting this, he told the board, was merely to reap the publicity that might be expected to accrue to the first American combo to play in England. The union's executive board has asked him to submit this offer in writing before making a final decision on it.

In all the countries except Sweden and Denmark, Granz will promote his own concerts. In the Scandinavian countries, the concerts will be sponsored by local outfits.

Group Granz will take on the trip will be the same as the one with which he toured this country last season, with the possible exception of Roy Eldridge, depending on his other commitments, and with the addition of pianist Oscar Peterson. Group includes Ella Fitzgerald, Flip Phillips, and Coleman Hawkins.

### Thinks They'll Like

Granz figures European audiences will take to his particular brand of jazz as have American audiences.

"In any European country, an American group can get an audience simply out of curiosity," he said. "I think Flip Phillips will tear it up over there. Europeans have never heard a Flip or a Jacquet. They've heard our cool cats and our smart cats, but they've never heard my in-between type."

During his flying trip to the Continent, Granz found that Sweden was the most advanced country in terms of acceptance of jazz in the modern idiom.

### Sweden Hops

"Sweden is completely on a bop kick," he reported. "Because there are no night clubs there, jazz musicians do most of their work in concerts, on the radio, and on records. And disc jockeys in Sweden don't talk," he added. "They just pick the records and play them."

On the other hand, he reports that England is on a solid Dixie kick, with Sidney Bechet riding high. France, he says, is still split between the bop and New Orleans schools. In Paris, he heard James Moody and Don Byas on a jam session, estimates that Moody is playing much better than when he left here and Byas much worse.

### Complete Italian Apathy

In Italy, he found a complete apathy toward jazz. While he was in Rome, he tried to locate some jazz records in a record shop and after much hunting was given some sides by an Italian group playing bop.

"They were playing all the right cliches," he reported. "They imitated the Bird just as accurately as the American boppers do."

## RCA Signs Vallee

New York—Rudy Vallee, now working night spots as a nostalgic single, has been signed by RCA Victor records. It was for Victor that he cut all of his wax when his band was at the height of its success in the early '30s. Victor has also signed singer Jack Berch.

## 802 Calls On FCC To Settle Station Dispute

New York—Following the dropping of its eight-man orchestral staff by station WINS, Local 802 has called on the federal communications commission to require the station "to show cause why its license should not be suspended or revoked for its irresponsible attitude in its refusal to guarantee the continuance of live music" on the station.

In an affidavit filed with the FCC and signed by Richard McCann, president of the local, the union said that the FCC should "require a standard broadcasting stations which have unlimited broadcasting privileges to provide the public with live and effective entertainment."

"Unless the commission takes some affirmative action in this case," McCann's affidavit stated, "it will permit a condition to crystallize which will result in the loss of live talent programs on practically every station in the United States."

## Gray In Line For Date At Palladium

Hollywood—Contract was practically set at prestime for Jerry Gray, the west coast's entry in the Glenn Miller revivals derby, to move into the Hollywood Palladium for a location stand starting July 25.

Palladium has been buying all bands on what amounts to just about scale, plus a 50 percent cut of the gross (on admissions), for the last year. So it's a safe bet a similar deal prevails for Gray, who will first take the band on a tour of short stands and one-nights as break-in dates when the *Club 15* CBS show goes off the air (June 30) for a summer layoff of eight weeks.

As *Club 15*, a Monday-through-Friday stint, is one of the few airers definitely set for a return in the fall, and Gray has a long contract as conductor-arranger, he's not likely to have much trouble keeping his crew intact.

## Feather Completes Glenn Miller Biog

New York—Leonard Feather has just completed a 60,000 word biography of Glenn Miller, to be called *The Life of Glenn Miller*. Book is being placed for publication by Harry Fromkes. Feather has been working on the tome for the last year.

## Previn And BG On The Cover

In celebration of Andre Previn's 21st birthday (April 6), the young pianist and MGM music director got together with Benny Goodman for a jam session at the latter's Santa Monica home. The cover shot for this issue is the result. Here are Andre at the piano and BG with his famous clarinet playing Aaron Copland's new concerto, while Benny's pet pooch, Suzie, listens with approval. Goodman since has sailed for a tour of Europe.

## Danny's Dixie Five Give The Customers A Show For Their Dough



Chicago—Here's Danny Alvin's Dixie five, which has been packing 'em in at the local Normandy. The veteran drummer has put together a crew with a flair for comedy, as well as music, for the date. First shot shows the group



all set to take off on a march around the club. Tune being played, naturally, is *High Society*. From left to right; Alvin, Jimmy James (the chin foliage is a recent acquisition), Jack Ivett, Duff McConnell, and Jack Condon. In the



second pic, the boys get down to the more serious aspects of the art, while Danny goes to work on his impersonation of Mr. Is Everybody Happy on the far right. Group recently set a record contract with Rondo which calls for six sides.

## Shaw And Hudkins Battle Over Library

Hollywood—That "friendly feud" started by Artie Shaw and his onetime drummer and right hand man, Dave Hudkins, as a publicity stunt from which both profited for a while, has developed into a real quarrel, with ramifications that may have to be settled by the AFM or the courts.

Shaw has filed complaints with the AFM's national office requesting union action to force Hudkins to "delete the name of Artie Shaw from all publicity" (which Hudkins did months ago).

And he wants the return of the Shaw library Hudkins has been using since he acquired it from his old boss in 1948. The library contains practically all of the original Jerry Gray arrangements of the *Begin the Beguine* period that saw Artie flash to overnight fame and fortune.

### Here's Story

The story goes something like this: Hudkins acquired the library originally (he says he can produce a bill of sale) for the use of youngsters he was then training in a project he called the "Ace Hudkins Musicians Finishing School."

Then into the picture came a young clarinet player named Bob Keene, a Hudkins "discovery," and Hudkins launched "The Artie Shaw Orchestra under the Direction of Bob Keene." Next came the "Draft Artie Shaw" (out of retirement) movement, primed by the ever-enterprising Hudkins and

given a big play in the music mags and trade press.

### Shaw in Favor

Shaw, himself, was so taken by the idea that he came out to the coast to hear the band and decided forthwith to sponsor and appear with the orchestra on a theater tour, introducing Keene as his protegee and official successor—or something.

Then Artie, who can change his mind as often as anyone else, suddenly announced he was through with the band business once and for all. That was about October, 1948.

A while back, Artie decided it was time to go back to work; and about the same time, Hudkins, who has dropped the Shaw name completely in all billings but features the original Shaw library (with Heinie Beau playing the clarinet parts) started to attract real attention here with the band, now billed as the Californians.

### Says Ace . . .

Says Hudkins, who used to call himself "Ace," but now prefers Dave:

"For the last three months, I have been getting letters from Pe-

trillo's office ordering me to send Artie Shaw's library back to him. They just ignore my letters offering to produce my bill of sale. For eight years I practically begged Artie to go back to this so-called 'dated library.'

### 'No,' Said Shaw

"No, too old. The public doesn't want it," he kept saying. Now I find he's using the same arrangements, the same instrumentation, and the same style that brought him fame in '39.

"He's trying to eliminate me because he thinks I'm competing with him. If he continues, I'll file suit against him—and it won't be with the union. This is a personal matter. If there can be 40 Glenn Miller bands, the public can surely stand two Artie Shaw bands."

—gem

## Philadelphia Round-Up

Philadelphia—The musicians union and the Philadelphia orchestra, who usually get together only in time for the first concert of a new season, have already set up a trade agreement for next season's contract. Local union officials also turned in a mighty good deed in presenting \$500 checks to the families of the four musicians injured (one died) when their car overturned on the way to a USO benefit at the veterans hospital in upstate Coatesville, Pa.

The Atlantic City hotels continue to attract the local bands, with Joey Singer the latest to get the nod for a pitch at the resort's Chelsea hotel.

Ross Raphael, the Two-Four club's Steinwaying maestro, cut his own compo, *Rhumba Impromptu*, for Regent records.

Georgie Auld, Buddy DeFranco, and Chubby Jackson in the all-star combo slated to open May 15 at the 421 club.

Four-alarm fire demolishing the Met Opera house, which served as ballroom, roller skating rink, and sports arena, means finish for the last of the big floor spaces that would allow promoters to bring in big bands for dances or concerts.

### Astor Adds TD

New York—Astor hotel roof has completed its summer band lineup with the addition of Tommy Dorsey to its roster. Roof opens May 22 with Harry James, who is in for three weeks. He'll be followed by Carmen Cavallaro for four weeks, TD for three weeks, and Xavier Cugat for five weeks.

### By JACK TRACY

Chicago—Many folks will tell you that the big Dixie revival now in full sway in the country was started right here in Chicago by Bill and Ruth Reinhardt when they opened Jazz Ltd. in 1947. When it started, it was the lone club in

town with a set Dixieland policy. And it's done excellent business since the day it opened, clinging to that policy all the while.

Now, naturally, there are a lot of two-beat spots in town. One of the most recent to join the parade is the Normandy, which decided to add entertainment of the Dixie variety and has been doing sensational business since. The band they brought in is Danny Alvin's, the young old-timer who's been playing drums professionally since 1918.

### Eight-Week Option

So well has Alvin been drawing that the new contract drawn up between the op and Danny calls for an eight-week reciprocal option. Both parties must give that much notice before a change can be made.

Alvin works on an "entertain 'em as well as play good music" policy. Walk in about midnight and you'll see the band marching around the club wearing the old-type brass band hats, playing the traditional *High Society*. Or hang around awhile and watch for cornetist Jack Ivett and tramist Jimmy James playing a duet into an old beer bucket. The cornet Ivett blows, by the way, was made in 1886. He picked it up from a collector.

Pianist Jack Condon (no rela-

tion) and clarinetist Duff McConnell round out the group.

### Long Stay

Alvin, who's been with everyone from Sophie Tucker to Wayne King, and was one of the original members of the Original Memphis five, just finished a nine-month stand at nearby Rupneck's before moving into the Normandy. Much of the college gang which practically idolizes the drummer came right along with him.

Although Danny's been playing Dixie most of his musical life, his tastes run the complete jazz gamut. He doesn't hold with those who insist Dixie has to be two-beat. "We just play as we feel," he says.

### Bird, Too

He was pretty pleased the night Charlie Parker stopped in to say hello and said, "Danny, wish I had my horn along. I'd like to blow some with you."

But he still gets the biggest boost from the woman who came in one night, listened awhile, then sent up a note which said: "I've only liked classical music before, but Danny, you are greater than Beethoven."

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

## And This Is Way It's Gonna Be



Hollywood—This is a composite photo, but as regards feelings between Artie Shaw and his former aide, Dave Hudkins, it is as accurate as can be. Dave, who has dropped the "Ace" from his trademark, snipped and pasted photos to let Artie know just how things will be between the two onetime pals the next time they meet. What started as a friendly feud, built up as a publicity stunt, has now burgeoned into a real scrap, which may have to be settled by the AFM or a court suit.

## Mary Anne Checks Up On Chuck



New York—Guitarist Chuck Wayne, with George Shearing's prize-laden quintet, finds admiring audiences everywhere. A special one, however, is daughter Mary Anne, shown holding papa's music above.



# Make Jazz Respectable, Asks Rodney

By JACK TRACY

Chicago—"You know, I sure would like to see a lot more respectability attached to jazz and jazz musicians. And I'd also like to see artists like Dizzy, Charlie Parker, Lennie Tristano, and Miles Davis playing only in concert halls, where they'd get a chance to blow their greatest and not have to make any concessions."

It was a calm, intelligent, thoughtful Red Rodney speaking, not "the cocky kid I guess I was for a while until I decided the way to make it was to study and learn, and not be the stereotype the public wants a jazz musician to be."

## Have to Improve

Says Red: "We're all going to have to be better musicians from day to day, as the years go by, because there are a lot of young musicians coming up that'll push us right out if we don't."

To hear a 22-year-old worrying about "young" musicians may sound unusual at first, until you remember that Robert the Red went on the road with Jerry Wald when he was 16. And, within the next year, played with Jimmy Dorsey, Tony Pastor, Gray Gordon, Glen Gray, and others.

## Started at 13

He started playing trumpet at 13, in his native south Philadelphia. That's the same neighborhood Buddy DeFranco, Bill Harris, Charlie Ventura, Chick Keeney, Gerry Mulligan, and many other top names came from—verily, a hotbed of jazz.

When he was 14, Red was playing on the Horn and Hardart amateur hour with the Elliot Lawrence kid crew, called the Band Busters. Elliot then played tenor and drums.

Later came the previously-noted year with several bands. He then returned home to start school at Maestbaum Music college. In conjunction was a steady studio job with the Elliot Lawrence crew that played the network show from WCAU. Show brought the band to the attention of the country and made possible Lawrence's opening splash a few years ago.

## Worked at Beat

And Red worked nights at Nat Segall's Downbeat room, the fabulous spot around the corner from the Earle theater where just about everybody in jazz sat in at one time or another.

"Just before this," he says, "I met Howard McGhee. He hipped me onto Bird and Diz. I'd played like Harry James before that. Sure was a hard change to make!"

"But I still wasn't too aware of what was happening. It took a lot of listening for me to hear what I was supposed to hear from Diz and Charlie."

"I thought I was really making it, though: 18 years old, making over \$100 a week, and having a

lot of people telling me I was great."

## Joined Gene

In the spring of '46 came an offer from Gene Krupa. He stayed with Krupa for 1½ years, then went to New York to join George Auld's combo, which included Serge Chaloff, George Wallington, and drummer Tiny Kahn.

"Tiny was one of the greatest musical influences I've ever had," he says. "He showed me what to listen to. And he had to be patient because I was so dumb. He was the musical wig of that band. He did everything for it."

That was in 1947. He then joined Claude Thornhill. "It was the greatest band I've ever played with," he says flatly. "Lee Konitz was on, too," he adds. "But he confused some of the older guys. They were just starting to dig what Bird was doing when Lee came along. He was too much for them to understand."

## New Combo

After a half-year of Thornhill came a new combo. It was made up of the late Buddy Stewart, Kai Winding, bassist Curley Russell, Gerry Mulligan, and Kahn. Leader was unsettled. Whoever could get a job for the group was the head man.

Red then joined Woody Herman for a year. This was followed by eight months with Charlie Parker. "That was the most wonderful," says Red. "For eight months I heard Bird almost every night. Even when he played bad—for Bird—he was great. I felt ashamed to be playing with him, like I didn't belong there."

"Leaving him to join Ventura was one of the biggest decisions I ever had to make. But I had to get steady work—I've got a wife to support—and I also felt that Bird had taught me as much as I could then absorb."

## Miles Apart

"Now it's up to me to make use of what he taught me. It's different with Miles Davis, for example. He always had the ideas and just had to build up his technique to execute them."

"I had the technique all along, but I had to learn the other thing. I'm just starting to learn how to play."

"Ventura's band is great to work with. I think he's got the right idea for commercial success. And the whole band loves him—he's just like one of the sidemen. I sure have



Red Rodney

## Settle Starr-Adams Suit Out Of Court

Hollywood—Berle Adams, formerly personal manager to Kay Starr, has settled his breach-of-contract suit against the singer out of court. He'll receive 5 percent of her earnings for the next three years. The contract he charged the singer with breaking had some five years to run and would have brought him the usual 10 percent. Miss Starr's manager is now her husband, ex-nitery operator Harold Stanley.

## Reissue Ted Lewis Discs On Big Scale

New York—Sudden rush of Ted Lewis platters is on the way, with both Decca and Columbia scheduling Lewis reissues. Decca is putting out an album, tabbed *Ted Lewis' All-Time Greats*, made up of discs cut several years ago but never before put on the market. Columbia's Lewis material will date back to the late '20s and early '30s when his band sported such jazzmen as Muggsy Spanier, Georg Brunis, Jimmy Dorsey, and Benny Goodman.

faith in Charlie, really hope he makes it."

Red's favorites are many. They include:

"Miles—because he always plays a beautiful melody, the thing jazz needs the most. He's changed the sound of the trumpet."

"Gerry Mulligan—he's capable of going on to bigger fields. Everything he touches is beautiful."

"Al Cohn—his writing and playing is great."

"Lennie Tristano—I don't think his group is playing jazz, but it's wonderful modern chamber music. I studied with him for a while, would like to do so again."

"Parker and Gillespie—because they're still the greatest. Did you hear how Diz played at Birdland with Bird's group at Buddy Stewart's benefit?"

## Not Happy

Although his recorded solos are many, including sides by Krupa, Ventura's combo on Black and White, Keynotes with Stewart and Lambert, and *Lemon Drop*, among others, by Woody Herman, he isn't at all happy with them. "Only thing I've done that I like is *The Most*, with Al Cohn."

Future ambitions? "I've often thought that I'd like to get out of music altogether and get into a steady business. But I know I'd be the most unhappy. I'll settle for owning a club where I could have a combo that could play modern music, yet be commercial enough to draw people. Even if we had to arrange and play hit parade tunes."

"I don't know. Maybe I should have stuck to baseball. I had a chance to join a Class D club once. And I still dig watching the Yankees even more than I do hearing Bird."

But he grinned as he said it.

## Byrne Takes Band To Arcadia Dancery

New York—Bobby Byrne, who has been doing one-niters and college proms for several months, took his band into the Arcadia ballroom at the end of April for four weeks with options.

Band consists of: trumpets—Jimmy Chris, Johnny Bova, and Jimmy Allen; trombones—David Jett, Johnny Richardson, Walt Malzahn, and Bobby Byrne (doubles harp); saxes—Larry Elgart, Hal Tennyson, Bill Petro, Charlie Albright, and Don Byrne; rhythm—Irving Joseph, piano and Bob Gluckman, drums, Scottee Marsh, vocals.

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## Hild, Cincinnati AFM Top, Dies

Cincinnati—Oscar Hild, president of the Cincinnati local of the AFM since 1931, died here on April 24 following a paralytic stroke. He was 49. He had often been mentioned as a possible successor to James C. Petrillo as president of the AFM.

Since 1934 he had been managing director of the Cincinnati Summer Opera association, and for 10 years was on the executive board of the AFM. Last fall President Truman appointed him labor advisor to the United States commission of the United Nations Education, Scientific, and Cultural organization at Unesco's second international conference in Paris. In the mid-'20s he played in the Chicago Opera company orchestra and the Cincinnati Symphony orchestra.

## Sell Detroit Club; Names Moving Into Motor City

Detroit—The Bali, swank supper club on McNichols road, was picked up off the sale block by two prominent local businessmen and the club's manager (who stays on in that capacity), Johnny Maher. The new owners will continue to spotlight Leonard Stanley and his trio, who toasted their second anniversary at the spot May 18.

Stanley's group is also featured on a 30-minute TV show, *Songs for Your Supper*, which has rapidly become one of the most popular of the local video offerings.

## Personnel

In addition to Leonard's distinctive pianistics, the unit features Bob Dickerson (ex-Billy Butterfield, Miff Mole), drums; Jimmy Zecon, guitar, and Eddie Graver, bass.

The Paradise theater swung open its doors for two weeks in April with Buddy Johnson's big band; Sammy Davis Jr., with the Will Mastin trio, and comedian Timmie Rogers. Erskine Hawkins' aggregation plus Wynonie Harris followed, but after their date the management was forced to suspend because of booking difficulties. The Paradise reopens today (19) with Louis Jordan.

The Three Suns packed 'em in at the Elmwood, across the river in Windsor . . . Sonny Stitt and Gene Ammons played a one-niter at the Forest club here, followed a couple of days later by Charlie Ventura . . . Jan August had the registers ringing at Ted Lipsitz' during a brief stay.

## Ballroom Opens

The New Casino ballroom at

Walled Lake opened May 5 for weekend dancing. Tex Beneke started it off May 5-7; Frankie Carle followed 12-14, and Eddy Howard is in 19-21. They hope to continue the name policy through the summer.

Falcon Theater lounge op, Freddy Sobczak, has temporarily dropped his name policy (he threw in the towel when Doc Evans didn't draw). They've now installed a dance floor and are experimenting with Dixieland, square dancing, rhumbas, polkas, etc. on alternate nights. Top local names in their respective fields are used.

George Benson, young alto man with King Porter at the Royal Blue bar, blows some of the nicest bop-flavored horn in these parts . . . Wardell Gray still the attraction at the Tropical Show bar Monday night sessions . . . Dixieland in Detroit album by Frank Gillis and the Dixie five on a new local label, United, has lots of people scratching their heads and wondering why this band hasn't been heard of before.

—Marv Jacobs

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## One Time To Let George Do It



(Acme photo)

Tempe, Ariz.—"Not fair," scowls tiny Betty Blythe, bass saxist with the Arizona state college band, when she watches George Rayno toot his soprano sax. George, more blithe than Betty, outweighs the gal more than three to one, but maybe he could be cornered into carrying her instrument case.

## Stan Getz 'Beat' Poll Prize



New York—With an aplomb hard to match, Stan Getz coolly received his *Down Beat* plaque for placing second in the tenor sax division of the 1949 poll. Presentation was made by singer Dana Leslie, who was making her debut at Birdland, where Getz' quartet was also featured.

## TV Music Of Note

Following are listings of shows emanating from the three top TV cities, New York, Chicago, and Los Angeles. Shows selected usually carry music that is of interest to readers of *Down Beat*. This list is brought up to date in each issue.

### NEW YORK TV PROGRAMS

**WCBS-TV (CBS)**

Monday 7:45-8 p.m.—*Ted Steele Show*. (Monday through Friday.)

8:45-9 p.m.—*Bob Howard* (Monday through Friday.)

7:15-8 p.m.—*Strictly For Laughs*. Kirby Stone quartet. (Monday through Friday.)

7:45-9 p.m.—*At Home Show*. Earl Wrightson. (Monday, Wednesday, Friday.)

8:30-9 p.m.—*Arthur Godfrey's Talent Scouts* (sat.)

Tuesday 7:45-8 p.m.—*Arthur Godfrey* (sat.)

9:10 p.m.—*Ed Wynn Show* (sat.)

Wednesday 8-9 p.m.—*Arthur Godfrey and His Friends* (sat.)

9-9:30 p.m.—*Toni Twins Time*. Henry Dreamers, Ray Bloch's orchestra.

9:30-10 p.m.—*Carol Faye Show*. Marilyn Day, Harry Sonick's orchestra.

Thursday 7:45-8 p.m.—*Arthur Godfrey* (sat.)

8-9 p.m.—*The Show Goes On*. Ray Bloch's orchestra.

9-9:30 p.m.—*Alan Young Show*. Folly Bergin, Laila Gluskin's orchestra (sat.)

10:45-11 p.m.—*Blues by Bergy*. Jeanne Bergy.

Friday 11-11:30 p.m.—*Bambino*. Ray Bloch's orchestra.

Saturday 7:15-7:30 p.m.—*Blues by Bergy*. Jeanne Bergy.

Sunday 7:30-8 p.m.—*This Is Show Business* (sat.)

8-9 p.m.—*Talent of the Town* (sat.)

9-10 p.m.—*Fred Waring show* (sat.)

10-11 p.m.—*Celebrity Time*.

**WNBT (CBS)**

Monday 6:30-7 p.m.—*Easy Does It*. Johnny Andrews. (Monday through Friday.)

7:30-7:45 p.m.—*Roberta Quinlan*. (Monday, Wednesday, Friday.)

Tuesday 8-9 p.m.—*Star Theater*. Milton Berle (sat.)

Thursday 9-10 p.m.—*Ray Kiser Show* (sat.)

Friday 9-9:30 p.m.—*Benny Maid Versatile Varieties*.

Saturday 8-11 p.m.—*Saturday Night Revue* (sat.)

Sunday 8-9:30 p.m.—*Supper Club*. Perry Como (sat.)

**WABD (ABC)**

Monday 12:30-1 p.m.—*Johnny Olson's Rampas Room*. Penny Olson. (Monday through Friday.)

2-2:30 p.m.—*Mattino Time*. Ben Wein, Phil Hanna. (Monday through Friday.)

6-6:30 p.m.—*Small Fry Club*. Bob Emery. (Monday through Friday.)

7:45-8 p.m.—*Vincent Lopez*. (Monday and Wednesday.)

Tuesday 7:30-7:45 p.m.—*Elsie Salutes the Stars*.

7:45-8 p.m.—*Vincent Lopez*.

9-10 p.m.—*Cavalcade of Bands*. Name bands.

Wednesday 10-10:30 p.m.—*Manhattan Spotlight*.

Thursday 7:30-7:45 p.m.—*Manhattan Spotlight*.

7:45-8 p.m.—*Vincent Lopez*.

9-9:30 p.m.—*Mercy Amsterdam Show*.

Friday 7:45-8 p.m.—*Head Scott*.

Saturday 7:30-7:45 p.m.—*Dinner Date*. Vincent Lopez.

9-10 p.m.—*Cavalcade of Stars*.

Sunday 6-7 p.m.—*Welcome Mat*.

7-8 p.m.—*Phil Hanna Sings*.

**WJZ-TV**

Wednesday 2-4 p.m.—*Market Melodies*. (Thursday through Saturday.)

Thursday 2-4 p.m.—*Stop the Music* (sat.)

9:30-10 p.m.—*Holiday Hotel*. Bill Harrington, Betty Brewer, and Bernice Green's orchestra.

Saturday 7:30-8 p.m.—*Hollywood Screen Test*.

8-9 p.m.—*Paul Whiteman's TV Teen Club*.

Sunday 7-7:30 p.m.—*Paul Whiteman Revue*.

**WOR-TV**

Tuesday 7:30-8 p.m.—*Old Knick Music Hall*. Phil Eddy Bernard.

Wednesday 8-9 p.m.—*Talent Parade*.

Friday 7:30-8 p.m.—*Al Sledge's Music Shop*. The Southstones, Judy Tyler, Jimmy Dolan, and Howard Mann.

**WPIX**

Monday 7:15-7:30 p.m.—*Gail and Bill*. (Monday through Friday.)

8-8:30 p.m.—*Glenn's House*. (Monday and Wednesday.)

Friday 10-11 p.m.—*Art Ford Show*.

**WATV, Newark**

Saturday 6:30-7 p.m.—*Teen Topper Revue*.

## Sammy Kaye To Make TV Bow

New York—Sammy Kaye's "So You Want to Lead a Band" gimmick is set to make its television bow on NBC in June. Network is also considering Kaye's "Disc Jockey Discoveries" for either radio or video. "Discoveries" is a talent hunt show with various disc jockeys sponsoring talent. Meanwhile, Kaye's *Sunday Serenade* radio show is continuing through the summer, possibly with a sponsor.

Kaye recently signed Frank Cooper Associates to handle him for radio and television. GAC will continue to book his personal appearances.

### CHICAGO TV PROGRAMS

**WBKB**

Wednesday 8-8:30 p.m.—*Follow the Fun*. Dave Pritchard's Korny Klowns.

8:30-9 p.m.—*Admiral Talent Hunt*.

Saturday 9:30-10:30 p.m.—*El Benson Talent Spotlight*.

**WENB-TV**

Sunday 12:30-1:30 p.m.—*Sucks Amateur Hour*.

4-5 p.m.—*Supper Circus* (sat.)

6:30-6:45 p.m.—*Carolyn Gilbert* (sat.)

Monday 7-7:30 p.m.—*Parade Amateur Hour*.

Friday 8:30-9 p.m.—*Tin Pan Alley*. Rex Mangia's ark, Johnny Desmond, Chet Roblin, and Gloria Van (sat.)

9-10 p.m.—*Our Gal Toni*. Toni Gilman.

10-11 p.m.—*Courtesy Hour*.

**WNBQ**

Sunday 9-9:30 p.m.—*Garroway at Large* (sat.)

Monday 5:30-5:55 p.m.—*Eddie Hubbard*. (Monday, Wednesday, Friday.)

10:45-11 p.m.—*Horrie Wins*. (Monday through Friday.)

Thursday 9:30-10 p.m.—*Wayne King Show* (partial sat.)

Saturday 7-8 p.m.—*Saturday Night Revue* (sat.)

**WGN-TV**

Sunday 6-6:30 p.m.—*Request Performance*.

8-9 p.m.—*Windy City Jamboree* (sat.)

9-9:30 p.m.—*Stars of Tomorrow*.

Monday 7:30-8 p.m.—*Al Morgan Show* (sat.)

8:15-8:30 p.m.—*Band for Alabama*.

9-9:30 p.m.—*McCarthy Gang*.

Tuesday 6:30-6:45 p.m.—*Art Jarrett Show*.

Wednesday 6:15-6:45 p.m.—*Art Jarrett Show*.

7-7:30 p.m.—*Templeton's Temptations* quartet, Nancy Wright.

9-9:30 p.m.—*Holland's Happiness House*.

Thursday 5:30-5:45 p.m.—*Whitney Carson's Carvel*.

10-10:30 a.m.—*Shopping is Fun*.

4:15-4:30 p.m.—*Elsie's Showhouse*. Art Jarrett.

5:30 p.m.—*Fair Teen Club*.

7-8 p.m.—*Cartoon-O*. Templeton's quartet.

### LOS ANGELES TV PROGRAMS

**KECA-TV (ABC)**

Tuesday 9-10 p.m.—*Talent Hour*. Bill Wardle, piano.

10-10:30 p.m.—*Hel Sawyer Show*. Dave Coleman trio.

Wednesday 8:30-9 p.m.—*In the Morgan Manor*. Russ Morgan orchestra. (Guest bands during Morgan's tour.)

Thursday 8-8:30 p.m.—*Sancho Telecasts*. Dale Evans and Cass Canby Boys.

Friday 7:30 p.m.—*Chef Milan's*. Ruth Denala trio, Bob Franklin, vocals.

Saturday 7-7:30 p.m.—*Squeakin' Deacon's Store*. Carl Moore's ark.

7:30-8 p.m.—*The Felos Show*. Bob Carleton trio.

Sunday 6-6:30 p.m.—*The Ruggles*. Russ Adams staff orchestra.

9-9:30 p.m.—*Hollywood Palladium*. Les Brown ark.

**KFI-TV**

Monday 8-8:30 p.m.—*Manny Marcellino*. Variety show with orchestra.

8-8:30 p.m.—*Frank Webb Show*. George Goodling, organ, and Valerie London, vocals. (Monday through Friday.)

Tuesday-Thursday 2-3 p.m.—*Bert Wheeler Show*. Robert Mitchell Boychals.

Saturday 8-8:30 p.m.—*Made for Two*. Sybil Chalm, organ, and Les Berry, vocals.

7:45-9 p.m.—*Avon Community Talent Show*. Music subject to change.

**KLAC-TV**

Monday 6:30-7 p.m.—*Kemper's Kapers*. Bonnie Kemper, piano and vocals. (Monday through Saturday.)

Tuesday 7:30-8 p.m.—*Don Otis Show*. Rex Hillman staff ark.

9:30-10 p.m.—*Jazz Session*. Guest bands.

**Saturday** 7:15-8:15 p.m.—*Home Town Jamboree*. Billy Leibert ark from El Monte ballroom.

**KNBH (NBC)**

Tuesday 7:45-8 p.m.—*Harmony by the Yard*. Edie Oliver, piano, and Harry Bobbitt, vocals.

9-9:30 p.m.—*Ten Williams Caravan*. Ten Williams band.

Thursday 8-8:30 p.m.—*Premier Theater*. Al Lapin ark, Finky Lee, smooch.

**KTLA**

Monday 7:30-8 p.m.—*Discie Showboat*. Nappy Lamare ark.

Wednesday 8-8:30 p.m.—*Discie Showboat*. Nappy Lamare ark.

8-9 p.m.—*Latin Cruise*. Bobby Ramos ark.

Friday 8-9 p.m.—*From the Aragon*. Les Ray Hutton ark.

Saturday 8:30-9:30 p.m.—*Spade Cooley Western Favorites*. Spade Cooley ark from Santa Monica ballroom.

Sunday 5:30-6 p.m.—*Bandstand Revue*. Variety show from Aragon with Nappy Lamare and Clyde McCoy arks.

**KTTV (CBS)**

Monday 7:45-8 p.m.—*Music Shop*. Walter Gross, piano.

8:30-9 p.m.—*Pickard Family*. Instrumental vocal group. Folk songs.

Tuesday 9-9:30 p.m.—*Alan Young Show*. Laila Gluskin, conductor.

Wednesday 9-9:30 p.m.—*McMahon's Minstrels*. Hugh Hudson, music director.

Thursday 7:45-8 p.m.—*Lucille Norman Sings*. Ray Henderson ark, Kayastore vocal group.

Friday 6:30-6:45 p.m.—*The Mockins*. Jack McKinnis, piano.

6:45-7 p.m.—*We'll Play Your Song*. Claude Kennedy trio, Audrie Davina, vocals.

Saturday 7-8 p.m.—*Burn Dance*. Andy Parker's Plainamen; Ken Carson, guitar and vocals.

9-9:30 p.m.—*Stars of Tomorrow*. Marvin Ash trio.

**KTSL (MBS)**

Monday 7:30 p.m.—*Lee's Lair*. Matt Donnell, piano and vocals.

Thursday 8:30-9 p.m.—*What's the Name of That Song?* Lou Maury & Frank Leithner, piano duo.

## Cooley Lauds TV

Hollywood—Spade (King of Western Swing) Cooley, who has pyramided his rustic rhythm combo into a combination dance band and show unit so successful that he now maintains his own, specially chartered, four-engine plane in order to keep up with out-of-town engagements, credits his KTLA television show as the major factor in the steadily increasing popularity of his type of presentation.

But he's beginning to wonder if he's not competing with himself by producing his TV show from Santa Monica ballroom, where the Cooley troupe appears regularly on Saturday nights.

### TV Boomed Us

"We were only moderately successful at the ballroom until the television show caught on," Cooley told *Down Beat*, when asked for his opinion of the effect of TV broadcasts on the dance business. "The big upsurge in business there unquestionably started with and has kept pace with the growth of interest in our TV show."

"But here's something I'm beginning to wonder about. A lot of people tell me they stay home every Saturday night just so they won't miss our show. How many of those people might be at the Santa Monica ballroom as cash customers if they didn't stay home to see and hear us on television?"

"Sometimes I think we ought to do our KTLA show at some other time in order that we wouldn't be competing with ourselves. But things are going so good this way, I just hesitate to make any change in the setup."

### Informality Helps

Cooley thinks that the air of informality that prevails at the Santa Monica ballroom is one reason why

his business has been booming while the dance business in general has been in a slump elsewhere.

"That stuff like refusing to admit a fellow because he's not wearing a tie is something I don't get," he said. "A dance is a place to relax and have fun. Anyone who is dressed decently and acts decently is welcome where we play."

—gem

## Omaha Dance Biz Gets Name Hypo

Omaha—Vaughn Monroe band, on one-niter at Peony park here, stood 'em on their heads. Vaughn was busy all evening. When he wasn't at the mike singing to the huge crowd, he was back in the tram section—playing. Both he and his band sold like a million.

Lawrence Welk, who turned away hundreds on his last two-niter at Peony park, promised he'd return this summer for a full week. Welk got his start in this territory.

Town got its first glimpse of Al Trace, who worked a week at the Music Box ballroom. Unusual instrumentation of five sax and one brass was cause for comment. Band unusually entertaining.

Dance business, from this reporter's observations, seems on up-beat, with names, especially, doing okay.

—Art Oleson

## Thornhill Cold To Video Programs From Ballrooms

By CHARLES EMGE

Hollywood—"This television thing has me puzzled, and, frankly, I'm not enthusiastic about the idea of these TV broadcasts of bands from ballrooms, such as we encountered—walked into, you might say, when we came into the Palladium." That's the feeling of Claude Thornhill, who spent years building what is generally regarded as one of the best all-around musical organizations in the dance band field.

And, like many others, he's not sure that the video audience (as of now, at any rate) appreciates what he has to offer.

### Tough Problem

His problem is one that is almost certain to become a tough one for other successful dance band leaders if the "remote control" telecast supplants the radio broadcast.

The Palladium's television show was Thornhill's first experience with the new medium. And it was his bad luck that, not only did he find himself and his band on television without previous experience or preparation, he followed the redoubtable Freddy Martin, who had registered a smashing hit with televiewers and videographers.

### One Handicap

One of Thornhill's handicaps was the fact that, unlike Martin, who can move around in front of his band playing an occasional solo, Claude is pretty well tied to the piano.

Martin was able to function as emcee, and admittedly did a great job of developing an informal presentation in which the dancers participated. It had the production

values necessary for success in television.

To "live" the Thornhill telecasts, the KTTV production department brought in a disc jockey (who didn't, in our opinion) and tried adding imported comedy acts before the show was discontinued.

### Not Claude's Fault

KTTV's production department was quick to say that the Palladium's TV tieup was discontinued not because of dissatisfaction with Thornhill's part of it, but because portable transmitting equipment was required elsewhere.

However, no one, including Claude, is pretending that the Thornhill band, excellent as it is from the musician's viewpoint, was a sensation in television. The question obviously posed is this:

### Need Funny Hats?

Will the band of tomorrow have to be the kind of band in which musical values are sacrificed in favor of funny hat routines? The kind of band in which musicians will be employed only if they can do turns as singers, comedians, or maybe jugglers?

This reporter isn't ready to admit it. We watched people grow tired of that type of entertainment 25 years ago. We've seen theaters packed with audiences that preferred good music to acrobats, magicians, and puppet shows. TV men, take note.



Los Angeles—Spade Cooley, King of Western Swing, plans to do some of his swinging by chartered plane during the next year. Cooley, who does his KTLA television show from the Santa Monica ballroom where he plays on Saturday nights, has leased the plane for a year to keep out-of-town engagements. First trip was to San Francisco's Palace hotel, where they played for a Sears Roebuck convention. Reading clockwise from the top of the stairs are Jimmy Wyble, guitar; Lon Doty, tenor and violin; Delores Morrell, dancer; Lee Jolly, trumpet and violin; Bob Redel, alto; Beverly Morrell, dancer; F. X. MacDonald, guitar and vocals; Muddy Berry, drums; Stanley Pula, bass; Fred Haines, piano; Fred Thompson, trumpet; Joe Cifelli, trumpet and arranger; Ginny Jackson, vocals; Bill Wright, trombone and violin; Cooley, leader and violin; Wally Ruth, tenor; John Schmidt, clarinet and bass sax. Missing: vocalist Les Anderson, who also plays guitar, and band manager Gus Ehrman, who doubles on alto sax.



## Kenton To Play Hollywood Bowl

Los Angeles—Stan Kenton and his "Innovations" will play their final concert at Hollywood bowl on June 3.

Tour was scheduled to end tonight (19) with a Shrine auditorium concert here, but a last-minute deal brought the bowl date, two weeks later, instead.

The time in between will be spent recording more sides for Capitol. Band will break up immediately after the bowl bash.

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

## Offer James, Grable As Theater Package

New York—Roxy theater is angling for a stage combo of Harry James and his wife, Betty Grable. Pair are being offered for theater dates at \$35,000, plus percentages, a price which has been topped in theaters only by Bob Hope and Jack Benny. Neither James nor his leggy frau have worked theaters in some time.

## Connie Boswell Rejoins Wm. Morris

Chicago—Connie Boswell is back in the William Morris fold after several years with GAC and MCA. She left MCA six months ago. Her first Morris-booked job was a week early in May at the Tropicador club in Henderson, Ky.

## Stop Phil Harris Record; Protest 'Darkies' Term

Hollywood—The first master of a Phil Harris recording of an old Dixie-style song, *On the Mississippi*, waxed by Harris with backing of Red Nichols unit (labeled under name of trombonist King Jackson because Nichols is under contract to Capitol) was shelved by RCA Victor due to protests regarding use of term "darkies" in the lyrics.

Harris re-recorded the number with the expression deleted, but because the Nichols crew was busy elsewhere, the backing for the second rendition was supplied by a group of studio musicians headed by Walter Scharf.

The Nichols group, under Jackson's name, also did *Walk with a*

## Roy Stevens To Roseland

New York—Roy Stevens, the *Down Beat* laboratory band, opens May 26 at the Roseland ballroom on Broadway for four weeks with options. One of the oldest ballrooms in the country, Roseland has been the starting point of many of the name bands, differing in its operation from Dailey's Meadowbrook in that it is an urban dance spot with hostesses, whereas the latter is a suburban dine and dance location catering to a younger class of patrons.

Wiggle and Muskrat Ramble with Harris.



Roy Stevens and his laboratory band played a one-nighter cold on April 21 at the Cascade ballroom in Brooklyn and pleased a huge crowd so well that the operator grabbed it immediately for a repeat on April 29. Linda Keene is warbling at the Chi Chi in Palm Springs and soaking up the sunshine. Slash of manufacturers' excise tax on musical instruments from 10 to 5 percent was recommended by a committee in congress.

After playing for Buddy Baer in Sacramento for a couple of weeks, 3 Bees & a Honey took off for engagements in Alaska. Cab Calloway took five men with him for his date at the Club Rialto in Panama. Nancy Reed, former Hal McIntyre and Skitch Henderson chirp, flew to Europe with Benny Goodman. Frankie Schenk, Tiny Hill pianist, reorganized his own combo June 1. Johnny Moore's Three Blazers have moved from GAC to Billy Shaw.

Frankie Newton, after a period of inactivity, took a band into the Savoy cafe in Boston. The John Heftis (he's arranger for Thornhill) are layette shopping for October, and the Warren Covingtons are expecting, too. He's singing and playing tram on the CBS staff in Manhattan. Elliot Lawrence, Frankie Laine, and Patti Page joined forces May 17 at the Paramount on Broadway.

Frank Sinatra and his current accompanist, Skitch Henderson, are being offered to sponsors as a half-hour radio team for next season. Doris Day wants a release from her Columbia records contract, which has two years to run. Teresa Brewer's platter of Music, Music on London label has passed the million sales mark. Ranny Weeks, band leader, will run for secretary of state in Massachusetts this fall.

At presstime, Baby Dodds was critically ill with a cerebral hemorrhage at the Lincoln hospital in the Bronx and needed loot. Jackie Russin, Morton Downey's pianist, and Peggy Farrell, of New Rochelle, are twining-up at Charlie's, while George Arus, trombone on the Sinatra show, and Judy Walsh will see the preacher about this time next year. Hal McIntyre has signed with Columbia records and cut his first sides on May 15.

Vet song writer Mitchell Parish (*Star Dust, Deep Purple*), who suddenly decided to go to college four years ago, is being graduated from NYU in June and has written a new school song, *Violet of NYU*. Julie Wilson is all excited about her trip to London, where she opens May 29 at the Astor club and the Colony. She took her mother with her, and her own accompanist, Lester Croasley. New Jazz records signed Wardell Gray for a year.

Jerry Wiggins has replaced Luther Henderson on piano with Lena Horne, who left for Europe on May 15. Percy Faith and a 45-piece orchestra replaces the Edgar Bergen show on CBS starting June 4. Ken Hanna, former Kenton trumpet, returned to Stan in place of Shorty Rogers, who stayed in NYC to write scores. Al Wolohn, former Jimmy Dorsey pianist, is arranging for Claire Hogan, who used to sing for JD.

Ray Anthony follows Art Moonsey into Frank Dailey's Meadowbrook on June 1 for three weeks, then into the Paramount (NYC). Illinois Jacquet's Victor pact has been extended for two years. Estelle Loring has left her singing spot on the TV *Stop the Music* to understudy Janet Blair in the road company of *South Pacific*. High rating for Connie Haines' disc for Coral of *Tossin'*, and her trim figure really does!

*Celebrating 75 Years of Progress...*

# Jazz On LP, 45

ARTIST	ALBUM TITLE	TUNES	LABEL	LP 33 1/2 ALB. NO.	SINGLE NO.	45 ALB. NO.	SINGLE NO.
Anthony Orsch, Ray		Autumn Nocturne Tenderly	Capitol			F-968	
Anthony Orsch, Ray		Darktown Strutters Ball Count Every Star	Capitol			F-979	
Bailey, Pearl		Notkin' for Notkin' There Must Be Something Better Than Love	Columbia		1-548		
Barbour Orsch, Dave		Dave's Boogie The Nambu	Capitol			F-973	
Barker, Blue Lu		Blue-Logged Daddy Love That Man	Capitol			F-807	
Barker, Blue Lu		At the Animal Fair Round and Round the Valley	Capitol			F-977	
Barnes Orsch, Charlie		Ill Wind All the Things You Are	Capitol			F-843	
Bearns, Tenor (Dixie All-Stars)		Copenhagen Music, Music, Music	London			30023	
Bearns, Tenor (J. Lyall-D.A.S.)		Hebby Tenbin' Choo'n Gum	London			30100	
Bearns, Walter		I'm Gonna Get Married You'd Better Leave My Gal Alone	Capitol			F-937	
Berklin, Joe	I Love a Piano	I Love a Piano But Not for Me One for the Road It Never Entered My Mind Dancing on the Ceiling I Can't Get Started Four-Hand Boogie Woogie on Stompin' at the Savoy So in Love If I Knew You Were There Oh, Look at Me Now	Atlantic	109			
Benton Gold Orsch, Billy		Jalisco Star Dust	Capitol			F-694	
Benton Gold Orsch, Billy		More Than You Know How Am I to Know?	Capitol			F-815	
Benton Gold Orsch, Billy		Singin' the Blues Baby, Won't You Say You Love Me?	London			30073	
Calloway Orsch, Cab	Cab Calloway	Minnie the Moother Kickin' the Gong Around St. Louis Blues Baggie Call Rag You Rascal, You Some of These Days St. James Infirmary Nobody's Sweetheart	Brunswick	BL 50010			
Carlisle, Van Mar		Clanton Oh-Ohie Boogie	Columbia		1-559		
Carr, Joe (Flieger)		Ivory Rag Sam's Song	Capitol			F-962	
Carmichael Trio, Faye		We're from Afer Daisies Won't Tell	Victor			47-2910	
Cole Trio, King		I Almost Lost My Mind Baby, Won't You Say You Love Me?	Capitol			F-889	
		Troubled Starlings Calypso Blues	Capitol			F-915	
Columbia Orsch.		Jazz Legends-Jazz Pioneers Fiddle-Fiddle	Columbia		1-515		
Candon, Eddie	George Candon Jazz Concert	"Soundful" Somebody Loves Me My One and Only Oh, Lady Be Good Someone to Watch over Me Hum I Love I'll Build a Stairway to Paradise Swanee		DL 5137			
Crosby Orsch., Bob	Swinging at the Sage Bowl	Panama Little Rock Getaway Swinging at the Sage Bowl Washington & Lee Swing Parade High Society Mashrat Rumble	Coral	CHL 36000			
Cross St., Gay		Pollack's Stamp Saturday Night Fish Fry	Victor			10-0033	
Cross St., Gay		Sundown Ballad It Ain't Gonna Be That Way	Victor			10-0030	
Crosby, Arthur		After Hours That's All Right	Victor			10-0000	
Crosby, Arthur		Boy Friend Blues Katie May	Victor			10-0081	
Crosby, Arthur		Vicksburg Blues Shout, Sister, Shout	Victor			10-0013	
Crosby, Arthur		Hoodoo Lady Tired of Worry	Victor			10-0033	
Crosby, Arthur		Come Back, Baby Merry Blues	Victor			10-0046	
Crosby, Arthur		Don't My Dream You Know That I Love You	Victor			10-0074	
Dally's Band, Pete	Disland Band	Original Disland One-Stop Swamin Carolina Love As a Georgia Camp Meeting Disland Shuffle When the Saints Go Marching In What's Your Story? I Want to Linger	Capitol	H-183		OCF-185	
Dally's Band, Pete		Daddy Rag Big Bad Nora Blues	Capitol			F-805	
Dally's Band, Pete		Don't Wacha Do Ooh McGloob	Capitol			F-943	
Davidson, Wild Bill	Disland Jazz Jamboree	That's a Plenty Clarinet Marmalade At the Jazz Band Ball Mashrat Rumble Panama Original Disland One-Stop Baby, Won't You Please Come Home? Riverboat Shuffle	Commo- dore	FL 20000			
Davis, Sammy Jr.		Fagin W'head You're in My Heart Alone	Capitol			F-822	
Davis, Sammy Jr.		Laura I Ain't Doin' No	Capitol			F-943	
Dixie Rhythm Boys		One O'Clock Jump If You Are Not a Dream	Victor			47-3029	
Dorsey, Jimmy	Dixie By Dorsey	Mashrat Rumble High Society Swing Stampart Street Parade Yin Boj Boj Swatin' with Some Barbones Chorus Blues	Columbia	CL 6095			

## Sidemen Switches

Rolf Ericson, trumpet, to Woody Herman, for Bernie Glow . . . Harvey Cousins, alto, to Hal McIntyre, for Max Perkins (to Glen Gray) . . . Ralph Flanagan changes: Charlie Frankhouser, trumpet, for Art Depew, and Steve Benario, tenor, for Phil Walsh.

Johnny Saltan, trombone, and Joe Bruskin, alto, joined Johnny Long. Saltan replaced Eddie Stewart . . . Phil Sillman (from Teddy Powell), drums, to Jack Palmer, for Mario Tancarelli (to Vic Damone).

Sammy Kaye switches: Eddie Lucas, oboe, English horn, and baritone, for Johnny Haluko, and Jack Medoff, piano, for Jerry Carr . . . Art Mooney changes: David Allen, vocals, for Johnny Martin; Paul O'Hare, tenor, for Buzz Brown; Joe Belk, trombone, for Jimmy Dell; Bill Gransow, trombone, for Bob Hackman; Johnny Romano, guitar, for Eddie Collins, and Lenny Esposito, drums, for Frank Ippolito.

Kenny John (from Ray Anthony), drums, to Tommy Dorsey, for Buddy Rich . . . Bill Lange, drums, joined Bill Bardo . . . Trombonist Billy Byers out of Charlie Ventura band for staff arranger job at WMGM, New York.

Ray Anthony: Dick Reynolds, trombone, for Kenny Trimble (to study at Milwaukee State Teachers college), and Woody Faneler, trumpet, added . . . Gene Krupa:

## Release Big Band Sides By McGhee

New York—Four sides by Howard McGhee and an 18-piece crew mark the return to activity of Emanon records, Detroit outfit. Firm has done no pressing in the past year. McGhee's sides are *The Man I Love*, *Hot House*, *Blues*, and *Fat Girl*.

## Mercury Signs Video Star, Roberta Quinlan

New York—Roberta Quinlan, singer who has a TV show three days a week on NBC, has been signed by Mercury records. Wax firm has also inked another video luminary Bette Chapel.

Ray Davidson, baritone, for Dale Kever, and Bobby Scott, vocals, for Bill Black . . . Babe Feldman, alto, to Larry Green, for Eddie Lucas (to Sammy Kaye).

Sid Brown, baritone, for Harvey Lavine in Luis Del Campo band . . . Duff McConnell left Danny Alvin, Jug Berger replaced . . . Frank DeVito, drums, to Glen Gray, for Frank Perrone.

Jack Lopes switches: Fred Lambert, trumpet (from Larry Green), for Red Schwartz (to pit band of *The Consul*), and Johnny Haluko, baritone, for Tony Castellano.

Louis Conn, drums, replaced Buddy Lowell in Johnny Bond crew. Lowell went to Teddy Powell, replacing, Phil Sillman . . . John Killiam, tenor and violin, in for Hank Harris with Johnny Aladdin.

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☐ Hit Parade Songs 75c  
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# Capsule Comments

JOE BUSHKIN TRIO  
Blue Note, Chicago

Chicago—Add another name to the list of top cocktail pianists in the country. Joe Bushkin.

His recent date at the Blue Note here found Joe, backed by two adept sidemen (drummer Eddie Phyfe and bassist Charlie Traeger), playing much light, tasteful, and engaging piano. And also pointed out that he is some shucks as a singer-entertainer.

Bushkin's pianistic are of a happy nature. He employs the best of what he produced in the swing era days, embellishes it with a few modern fillips, and ends up with a highly-pleasing mixture. His choice of material is excellent, ranging from seldom-played, lovely oldies like *Dancing on the Ceiling* to top show tunes of the day, stopping en route to toss in some originals.

His singing style is another

that is founded less on a voice than on delivery. Joe combines a boyish appeal with Armstrong-like phrasing to sell well in this department.

Sidemen Traeger and Phyfe got their start with the Scarsdale high school Dixie band in New York, have since drifted to the other side of fence and think now in terms of Parker and Getz. They're developing a subdued, swinging beat that belies former connections.

## Louis Panico Forms Dixie Band Again

Chicago—Trumpeter Louis Panico, on the WBBM (CBS) staff here for the last nine years, left the station early in May to form a Dixie combo. He had his own band for 15 years before joining CBS.

Panico opened May 10 at the Glass Rail club in Bradley, Ill., with Charlie Spero, clarinet; Ralph Hutchinson, trombone; Ross Morrison, drums; Bill Bice, guitar, and George Hanus, piano.

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

## CHICAGO BAND BRIEFS

# Nominates Herb Lance As 'Hard Luck Kid Of Week'

By PAT HARRIS

Chicago—Latest nomination for the "hard luck kid" title, though he might be the last to pin it on himself, is a 24-year-old South Carolinian named Herb Lance. For our money, Lance could outsing all but perhaps two or three of the top

pop or jazz singers in the country today. He was in Chicago for the first time recently, spotted at the bottom of a Regal theater bill starring Josh White and family, singer Ruth Brown, and Cootie Williams' band.

Lance, in addition to a powerful but well-controlled baritone and a subtle concept of phrasing, has the one thing pop singers seem to be losing as fast as they pile up hit tunes. You might call it "heart," but at any name, it's a warmth and sincerity we haven't heard in a long time.

Lacks Some Things

Unfortunately, as far as his climb to the top goes, Lance lacks

some important things. First, he seems to expect his voice to do a complete selling job. Theater audiences want to see something, as well as hear it.

Second, though booked by Universal Attractions and with Jack Klotz as personal manager, he seems to be making it on his own. The B&K management got a couple of stills of Lance before he came to the Regal, but not one line of promotional copy.

Third, the records he's made, on the Sittin' In label, are marred by bad backing and distorted by poor surfaces. In spite of these handicaps, his first disc, *Close Your Eyes*, achieved some popularity

when it was released in 1948. Though he's a ballad singer, some of the tunes he's cut for Sittin' In belong in no current artist's repertoire.

Lance puts Billy Eckstine at the top of his list of singers, with Perry Como and Buddy Greco also favored. But he copies none of them. He's worked at the Baby Grand, Smalls' Paradise, Club Harlem, and various other New York spots. First job, at Smalls', was obtained by just walking in and asking if he could sing. He stayed there six months. With a little polishing and promotion, he could probably find as warm a welcome in any club in the country.

Shearing Coming

George Shearing stops off on his way west for two weeks at the Blue Note, starting May 29. This is on a Monday, so the Note will have Shearing's quintet, the Soft Winds trio, and Tiny Davis' band through Thursday of that week, when the Soft Winds pull out.

Red Allen's unit, with new altoist Bill Adkins playing some pretty things, alternated with the Three Flames earlier in May at the Blue Note. The Flames followed the Joe Bushkin three.

Current group backing Anita O'Day at the Hi-Note includes Gene Friedman, piano; Denny Roche, trumpet; Guy Viveroux, drums, and Bob Peterson, bass. Stan Seltzer still there in the intermission spot. Max Miller filled in for Friedman in Bud Freeman's unit.

Battle of Axes

Coleman Hawkins, Stan Getz, and local tenorist Claude McLin gave that instrument a thorough workout at a recent Pershing ballroom bash. Hawkins was on his way to the Tropical lounge in Des Moines for six weeks work with a combo there.

Sonny Stitt and Gene Ammons were scheduled for a May 14 appearance at the Pershing, while the Orioles get there on May 21, Charles Brown on June 4, and Little Esther, Johnny Otis, and the Robins on June 22.

George Davis' combo back to Danny's Airport Pub on Thursday nights, though still keeping Mondays open at the Bee Hive. Frank Cope's group at the King of Clubs at Broadway and Diversey.

Singing Guitarists

The two Alexander brothers, singing guitarists, at the Bismarck's Swiss Chalet until June 6, while the Gene Pringle combo has replaced Charlie Agnew's unit at the LaSalle hotel.

Tex Beneke's band opens June 9 at the Edgewater Beach, with Xavier Cugat following on July 7 for two weeks. Max Liebman's TV revue into the Palmer House on June 8, while Carl Brisson opens at the Blackstone's Mayfair room on May 26. Guy Lombardo's one-nighter at the Aragon ballroom in on May 25.

Columbus—Trumpeter Johnny Windhurst's new combo ended four weeks at the Grandview inn here May 18, and headed back to New York, where the unit may go into the St. Regis Roof. Semi-Dixie-lander Windhurst has Eddie Hubble on trombone; Dick Wellstood, piano; Joe Barufaldi, clarinet, and Johnny Vine, drums. Group in under Ernie Anderson's personal management.

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## MOVIE MUSIC

# 'Wabash Avenue' Brings Out Nostalgia in Emge

By CHARLES EMGE

Hollywood—With this "remember when?" thing the prevailing mood of the day, we old-timers hereabouts like to mumble over our beer with such as, "Remember when Lew Ayres was playing banjo at the Cafe de Paree? When Fred MacMurray was playing sax with Allen White's Collegians? When Tony Martin was playing sax with the Lofner-Harris (Phil) orchestra? When Betty Grable was singing with Jimmie Grier at the Biltmore hotel?"

In putting together a few notes on Betty's latest picture, *Wabash Avenue*, we were going to skip the fact that Betty first came to our attention as a band singer 'long about 1933 for fear it might have appeared to be a bit of unnecessary digging up of dates (though we're sure it wouldn't worry Betty).

### Makes No Bones

Then we discovered that in the official biography put out by 20th Century-Fox, they make no bones of the fact she did her first small parts in pictures at RKO in 1930, and not as a child star, either!

So we'll call her about 35 (they don't give her age in the bio) and let it go with that and the well-known fact that she regularly makes that list put out each year of the highest salaried (\$300,000 up) tax-payers in the U. S. Scram, teenagers, your day is over!

What is it? Betty's not anything special as a singer, though she never (like Rita Hayworth and others) had to use a vocal double; she dances just well enough (technically) to get by. No one, particularly she, herself, would brag about her ability as an actress.

### More Than That

But it's more than the most beautiful legs, a pretty face, the best all-around female figure to be found, and an understandable willingness to make the most of them; it's an indefinable quality you'll find as the basis of all authentic artistry and the only term for it might be sincerity.

Start looking and listening for that same factor in music and it will help you to stop worrying over whether it's Dixie, pop, or a Brandenburg concerto.

We went into this thing with the idea of reporting on the musical interest, if any, in *Wabash Avenue*, but found there wasn't much more to be said of the picture than what we have said about Betty Grable. And that it is a good movie as filmsicals go; also that it finds ex-drummer Phil Harris (like-wise, no teenager) terrific in his first major film role. He could drop everything else and embark on a new career for himself on the strength of the job he does in *Wabash Avenue*.

### Red, Too

The musical highlight of the picture is the presence of an old-timer who has been working his way back into the musical limelight, Red Nichols. He, with the current version of his Five Pennies, gets a featured spot backing Betty in *I Wish I Could Shimmy Like My Sister Kate*, and also can be heard, if you'll keep your ears perked up, in a number of soundtrack sequences.

And for those who like to rail at the movie makers with "Why, oh, why, must they do those things?" here's a beauty: For *Sister Kate* someone decided that Dixie with-

## Soundtrack Siftings

Vincente Gomes, Spanish concert guitarist, did one-man scoring assignment on MGM's forthcoming Cary Grant starrer, *Crisis*, after manner of solo either job featured in underscoring of *The 3rd Man* (Down Beat, March 18). *Crisis* music was composed by Miles Mame, adapted by Gomes.

Merry Owens' work will be featured in background score (no visual work) of animated short recently completed by Disney. Owens also did songs for the picture.

Charles Koff composed and conducted music for *Report from Israel*, documentary feature produced in Israel but scored in

Hollywood. Violinist Israel Beter recorded violin solo work heard in many portions of the score.

Oscar Levant set for top role in MGM's *An American in Paris*, to be produced in France this summer with Gene Kelly in role of George Germain. Picture will deal with supposed episodes in Germain's life suggested by composition used as title.

Perle (Grand Canyon Suite) wrote doing background score for Lippert Productions' *Rocket Ship X.M.* for recording by 45-piece orchestra under Albert Glasner.

Mokey Carmichael and Johnny Mercer signed as team to do songs for Paramount's *Madcap Mabel*, Betty Hutton starrer in which Betty will play role of Mabel Normand, silent screen star of Mack Bennett two-reelers. Carmichael's first movie song assignment in several years.

Benny Carter arranged and played alto in unusual recording group assembled by

Alfred Newman for background sequences to be used in *Paris in the Streets* (20th-Fox). Handpicked group, some from 20th-Fox staff, was comprised of Ziggy Elman, trumpet; Britt Woodman, trombone; Mel Schorrer, piano; Leo Yano, drums; Myraa Livingston, guitar; Charlie Drayton, bass; Eddie Miller, tenor sax; Russ Chesser, clarinet; Bill Hibel, bass sax, and Sammy Myers, tenor sax.

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## Barbour A Menace In Movie



Hollywood—A scene from the RKO movie *The Secret Fury* (formerly *Blind Spot*) shows actors Dave Barbour, Robert Ryan, and Claudette Colbert, above. Guitarist Barbour plays the part of a black-mailing musician who creates a mysterious problem for Ryan and Colbert, nearly wrecking their happiness. Unlike a number of other musicians, such as Bobby Sherwood, who have long worked occasionally as actors, Barbour here makes his thespian debut.

## Order Agent To Pay Commissions Back To Lund

Hollywood—Freddie Goodman, whose contract as personal manager of singer Art Lund was invalidated recently by court action brought by Lund, has been ordered to repay \$9,548 to Lund. The

amount represents commissions which Goodman received on Lund's earnings over a two-year period. Goodman's pact with Lund was voided by the court on grounds that he did not hold a California personal manager's license. The same point of law served as basis for another court decision here of similar nature, when agent Ed Fishman lost his \$75,000 breach-of-contract suit against Billie Holiday.

The decisions have created much interest here where many managers operate without the license. All such contend that the securing of employment for their clients is only incidental to their over-all activities as general business managers.

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## This, Too, Is A Hollywood Family



Hollywood—The James clan, one reason band leader Harry isn't especially interested in long road tours. In the family portrait are six-year-old Vickie, mother Betty Grable, Jessica, who is almost three, and James.

## THE HOLLYWOOD BEAT

# Firehouse Chief Kimball Scorns Pollack Hassel

By HAL HOLLY

Hollywood—Ward Kimball, "firechief" of the Firehouse Five Plus Two, declines to be drawn into a verbal battle with Ben Pollack, exponent of "modern early-American jazz," who in an interview published in a recent issue of *Down Beat* (May 5), branded the FHFPT as a "cornball crew." Asked for his reply to Pollack's blast, Kimball said:

"The Firehouse Five ain't mad at nobody. The fun we have playing New Orleans Dixieland jazz has proven infectious to the thousands of people in society drawing rooms, schools, and dancehalls who are now bouncing to our music."

### Public Starved

"The dancing public is starved for a good, obvious beat. They want to hear the tune and want to dance to an easy-to-get-with tempo. We are proud we have done so much toward taking Dixieland jazz out of the beer and ashtray joints

and putting it back in the dance halls where it all started and rightfully belongs!"

Whether the FHFPT will be gone when the wind that blew up this Dixie doings dies down remains to be seen. The one thing sure is that they are the biggest thing from the standpoint of impact and headlines that the dance business has seen.

### Still Sellout

After several months, their Monday nights' sessions at the Mocambo are still strictly sellouts, with tables available by advance reservation only.

And the FHFPT refuse to work

more than an average of two nights a week on top of their radio, picture, and recording dates!

A fake story, you say. No, we checked up and learned that most of them wouldn't be interested in a steady musical job. Kimball has been an animation supervisor at Disney since 1934. Ed Penner, who plays bass sax, tuba, and soprano sax, is a "story man" at Disney. Clark Mallery, clarinet, and Frank Thomas, piano, are also Disney animators, and have been for years. With them, as with Kimball, music never has been anything but a hobby.

### Wills Refugees

Danny Algire, cornet, and Monte Mountjoy, drums, are the only members of the outfit who ever made a full-time profession of music. Disparagers of the Firehouse Five like to point out that Algire and Mountjoy are fugitives from Bob Wills. They don't mind. With their FHFPT engagements and casual work in radio and studios, they don't have to.

So now you know about the Firehouse Five Plus Two. Except that (and maybe we shouldn't print this) one of the most devoted fans of Dizzy Gillespie is Ward Kimball, chief fireman of the Firehouse Five Plus Two.

**DOTTED NOTES:** Stadium club, a southside spot, launched Monday night series of "All-star Dixieland jazz sessions" with ad campaign in local dailies headlining Nappy Lamare, Rico Vallese, Eddie Miller, Roy Harte, Stan Wrightsman, Bill Williams, and Howard Billingskoff on opener.

Instrumental combination used by Jeff Alexander on his new airshow, *Hollywood Star Playhouse* (CBS, Mondays, 9 p.m., PST): trumpet, trombone, two French horns, four woodwinds, bass, nova-chord, and drums, illustrates trend in radio orchestras. Smaller, with accent on interesting tone colors.

So this is TV item: Bernie Billings' boys, called in to do a jazz show stint, reported at studio, got into makeup, and were all ready to kick off when jazz show was called off in favor of telecasting girls' softball game. They got paid full rate, however, for the show that didn't have to go on.

## Los Angeles Band Briefs

**Vic Apple**, whose name will be spotted by discographers as the drummer on many "Jazz Age" items (check file on Red Nichols, et al), leading new Dixie unit at Sarnes, Beverly Hills awanaport. With Vic: Johnny Silva, trumpet; Bill Northcott, trombone; Joe Catelino, clarinet; Shelden Smith, piano, and Elmer Beeshler, bass sax.

**Jerry Wald** has new band in rehearsal here with book by arranger Al Cole. Five brass, five saxes, and three rhythm. **Sammy Lee Welch**, ex-BG, in vocal spot.

**Roger Spiker** (Mocambo) and **Vic Vaseet** (Roosevelt hotel) both broke out Dixie combos formed within their "society" orks.

**Miguelito Valdes**, fronting 13-piece ork, was set for Cocomat Grove opening May 16, following **Benny Street**.

**Clerence Bose** combo set for dance chore at Oasis during stand there of the Ravens (May 12-25), with **Lee Vaseet** due for return following fence attraction.

**Dave Marbles** was readying new edition of his Keystone Kops, Dixiecomedy crew, to take over Monday (off-night) sessions at Beverly Cavern.

**Lionel Hampton**, heading for coam for outdoor jazz concert at Wrigley Field, set for date at Balboa's Rendezvous ballroom June 23. Others set for Rendezvous dates: **Peggy Lee** and **Dave Barbour** and **Dick Pierce**.

**Nappy Lamare** and **Clyde McCoy** crews were set for joint stand at Aragon, four weeks each starting April 24. **Joe Ray Hatton** gals were set at same spot for four weeks (with options) run starting May 12.

**Doc Rende** again fronting house combo at Club 47 with departure of Nappy and Straw Hat Strutters.

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## DJs One Reason Men Are Jobless

Half a loaf is better than no bread, they say, so maybe we should be thankful that a committee in congress has agreed that a cut in the cabaret tax from 20 to 10 percent should be made. We still think it should be eliminated entirely, because the dance music industry needs more than halfway measures to stimulate it into some semblance of life.

We pointed out in a previous editorial that by forcing clubs to close, or cancel music and entertainment because of the excessive tax, the government not only fails to collect its theoretical tax from these spots, but also loses the income tax which gainfully employed musicians and performers would pay if they were working.

Kelly Shugart, public relations man for Local 47 of Los Angeles, calls our attention to the fact that not only does the government fail to collect taxes from these two sources, but that money paid in by other taxpayers actually must be disbursed in the form of unemployment insurance, due to these conditions.

Meanwhile, the disc jockeys still continue to crowd musicians out of employment. Some of our best friends are disc jockeys, natch, but we still believe that most of them are parasites on the gradually dwindling, shrinking tree of live music.

Class B radio stations across the country are tossing musicians out of the studios by the dozen as their contracts with the union expire, filling their time with platter programs.

This may be a natural resentment on the part of the small station operators, carried over from the days when they were obliged to employ a fixed number of musicians by Petrillo in the period that he was being called czar, dictator, and even less complimentary names. But where is it going to end?

Disc jockeys not only are throwing their weight around in the radio studios, they are touring the theaters and invading the clubs, such spots as the Copacabana and the Hickory House in New York, where their platter shows have replaced live talent and live music. Plus the fact that too many of them are augmenting their comparatively legitimate income with side takes of loot from record companies, band leaders, press agents, and individual artists—and growing fat on it!

The attitude of too many jocks toward musicians and performers was symbolized by one of them during a recent theater engagement. While he fatuously sang *Chattanooga*, a young colored boy, either too buck-hungry or too conditioned to patronage to resent the public humiliation, shined the jockey's shoes on the stage at each show.

Trade your instruments in here, boys, and get your brushes, rags, and polish! You singers will have to pay cash for yours.

### Ingle Set For Purdue Show

Chicago—Red Ingle's Natural Seven have been signed by Purdue university to play the annual Home Show there from June 6 to

10, and at pretime, the King Cole trio was being considered as an added attraction. Ingle got the job because of the impression he made when there with the Jo Stafford-Paul Weston unit six months ago.

## RAGTIME MARCHES ON

## NEW NUMBERS

**DUBAS**—A daughter to Mr. and Mrs. Willie Dubas, April 18 in Stamford, Conn. Dad plays trumpet with Tito Rodriguez.

**GREENS**—A daughter to Mr. and Mrs. Mort Greene, April 12 in Hollywood. Dad is song writer.

**RUSSO**—A son, Anthony (8 lbs.), to Mr. and Mrs. Tony Russo, April 17 in New York. Dad is trumpeter with Tito Puente.

**RYERSON**—A son, John Joseph (8 lbs.), to Mr. and Mrs. Art Ryerson, recently in New Hyde Park, N. Y. Dad heads the Ryerson guitar quartet which records for Decca.

**SIGLOFF**—A daughter (6 lbs., 10 oz.) to Mr. and Mrs. Eddie Sigloff, April 16 in Columbia, Mo. Dad leads dance band.

**TONAS**—A daughter, Carole Elizabeth (6 lbs., 10 oz.), to Mr. and Mrs. Burt Tobias, March 17 in Chicago. Dad is trumpeter with Carl Sands' Oriental theater house ork.

## TIED NOTES

**AIUPPA-MASSER**—Joe Aiuppa, lead trumpet, with Jimmy Featherstone, and Mary Nasser, writer, March 29 in Chicago.

**CONDON-McMANUS**—Jack Condon, pianist with Danny Alvin, and Juanita McManus, April 17 in Chicago.

**KENNEDY-McNAUGHTON**—Charlie Kennedy, former altoist with Gene Krupa, and Ellen McNaughton, song writer, April 19 in New York.

**PUZZY-SHOWN**—Leonard Puzey, with the Ravens vocal group, and Ruth Brown, singer, recently in New York.

**USSELTON-SHRINER**—Bill Usselson, tenorist with Ray Anthony, and Evelyn Shriner, recently in Urichville, Ohio.

## FINAL BAR

**CAPUTO**—Domenico Caputo, 66, musician formerly with the Pittsburgh symphony, April 4 in that city.

**DEVILLERS**—Rod C. DeVillers, 60, composer and vaudeville pianist, April 15 in Fall River, Mass.

**DUANE**—Bob Duane (Duane Snodgrass), 38, radio actor and singer, April 21 in Cincinnati.

**DURHAM**—Robert Durham, 41, musician and song writer, April 13 in Detroit.

**HARRIS**—Ruby Harris, 60, musician, April 16 in Detroit.

**LUCIANO**—Joseph Luciano, 48, pianist, March 30 in Bridgeport, Conn.

**MORINI**—Amalia Morini, 82, pianist and mother of violinist Erica, dancer Haydee, concert manager Albert, and pianist Alice Wolski, March 31 in New York.

**RITTER**—Charles Ritter, 70, flutist and one of the principal members of the Philadelphia orchestra, April 10 in Philadelphia.

**SCHRAEDER**—Charles Schraeder, 75, violinist and musical director of the old Keith's theater in Philadelphia years ago, April 18 in Philadelphia.

**SPIELBERG**—William Spielberg, 60, French horn player with Karl King's band, and formerly with the Barnum and Bailey circus band, April 11 in Fort Dodge, Iowa.

**WILLIAMS**—Harry Williams (Christopher DeSwan), 87, army bandmaster, conductor, and song writer (*In the Shade of the Old Apple Tree*), April 9 in San Diego, Calif.

## CHORDS AND DISCORDS

### 'Nother TD Feud?

Denver, Colorado

To the Editors:

I hate to make your magazine the scene of a personal feud, but I feel that I must answer Tommy Dorsey's telegram to you (*Chords*, May 5). I turned down the opportunity to join his band while I was with Charlie Barnet at the Deshler-Wallick hotel in Columbus. I suggest he check with his manager once in a while to learn what happens behind the scenes.

The Sentimental Gentleman of Swing is indeed sentimental. *Marie and Song of India* were both very good arrangements when they were written, but new things have happened since then. Unfortunately, Mr. Dorsey prefers to close his ears to these advancements and refinements that have taken place.

Tiny Kahn

### Doing Something

Plentywood, Mont.

To the Editors:

Out here in Montana, amid the polka and cowboy bands, some of the younger musicians are waging an uphill fight to acquaint the public with jazz. In our opinion, the jam session that we co-sponsored as one of the local night spots was one of the biggest steps in help-



"Boy! Listen to that for phrasing."

ing bring the people and the musicians closer together.

Our session took on an international light when musicians from Regina, Sask., showed up. We also had men from all over our end of Montana and a big group from Williston, N. D.

The Regina and Williston guys stole the show as far as all the musicians were concerned, with some terrific bop work. The rest of the local cats joined in for some fine Dixie numbers, and we went from 3 p.m. until early morning before a packed house.

We cut some good records of the session and are going to use these to advertise future affairs. We think the public has to be educated towards jazz.

Bob Carbone, Gene Popescu

### TD Fan Protests

Long Beach, Calif.

To the Editors:

It seems to me you allow too much personal feeling to enter your record review column. I'm a Dorsey fan and have been for many years. There is almost always a little personal jibe in Dorsey record reviews, even when the record is wonderful. I don't expect you to say a record is good if it isn't, but you know all his records can't be bad, or he wouldn't be in the business long.

Mary Hawley

(Ed. Note: Of the 15 Victor dance record albums reviewed in the May 19 issue, Tommy Dorsey's was the only one to receive four notes. And his *Cost St Bon* was rated as an outstanding example of how dance music should be played.)

### Fox Trot Anachronistic

Oneida, N. Y.

To the Editors:

Public dance, in the pre-gadget past, usually had a vital relation to conditions of living, the spirit of the times, and was a common center of community life in exorcising evil spirits, celebrating the harvest, begging for rain, refining court manners, all that.

In the last century in this country dancing has lost a great deal of meaning, becoming a synthetic affair like so much of 20th century living. It has become simply dance for its own sake, a real abstraction from life, mere entertainment. It is another escape narcotic in an age of shakes that has made industries of smoke, drink, movies, and religion. Popular music, popular art—the people are being "popularized" into lack of taste, becoming a great foil of mass reaction which eyes the world from its stomach.

We were talking about dancing. People know, deep down inside, that

they can't even have a good escape by couple-clutching to the sounds and rhythms of the '30s. Swing is tired and torn to all but the newly-born and those who aren't in the habit of listening. For the non-listeners, swing is a reassuringly familiar sound, a link with the gentler past—not the over-worked collection of sentimental and hopped-up clichés that it really is.

It is time for the vested ballroom owners to thumb their noses at the people. These promoters wearing near-empty colossi about their necks should either convert into skating rinks, wrestling arenas, opium dens, or give their patrons something to chew on, something to create for themselves.

They should invest in a revolutionary reform in public dance to the only valid contemporary dance rhythm, hop. You cannot fox-trot to *Ornithology*, but there is no law against devising a dance that makes more use of the arms, head, torso, and fingers (in a somewhat oriental manner) and less of the legs.

The bop jazzman said some time ago, "I play what I feel, to hell with the sweating mob," and off they went to be ridiculed, burlesqued, and economically humiliated.

The bop man blowing alto will tell you, at a killing tempo with the beat climbing and falling behind him, that he is lonely, harassed, and sees a future of untold violence and chaos. He is an individual being crushed by machine-thinking and machine-living, and yet he is looking the mess in the eye and can therefore be hopeful and humorous.

Win Tuttle

### WHERE IS?

**TOMMY AULT**, musician and teacher.

**TEDDY GRACE**, singer who cut several sides for Decca, some with Bob Crosby, about a decade ago.

**STAN HEANY**, tenorist, now possibly in Washington, D. C.

**MORRIS LANE**, tenor man on the west coast with Lionel Hampton in 1947.

**CHUCK LUCAS**, saxist around Chicago in 1936.

**JOHNNY McTIGUE**, pianist and arranger.

**CHARLES MINSHALL**, pianist and arranger.

**CHARLIE PACKER**, pianist, guitarist, and singer last heard of on a radio station in Kellsport, Mont.

**GERALD VALENTINE**, trombonist and arranger, with Billy Eckstine's band in 1946.

**GEORGE PHILLIP WILLIAMS**, pianist and organist who worked in Memphis and New York.

### WE FOUND

**MILTON A. JOHNSON**, sax and violin formerly with Charley Kaley, Don Kaye, and Carl Sands, now heads own trio at the Civilian club, Anchorage, Alaska.

**BOBBY MEEKER**, former band leader, managing station KCOH and the Plantation club in Houston.



# Decent Tunes Needed To Help Dance Biz: Weston

By PAUL WESTON

Hollywood—Any discussion of the future of the dance band business would appear to be closely tied in with the future of the music business as a whole, for the important point is the future status of music, and not that of dancing. No matter how good or how bad a particular dance band may be, the fact remains that the public comes to listen and dance to some sort of music, and not just to dancing rhythms played on a set of drums.

And the present lack of interest in dance bands by the public could very well be in actuality a real lack of interest in music, whether it be played, sung, or danced to. A quick rundown of the top 10 tunes in any present-day poll will reveal at least eight novelties, with the only ballads present being revivals, and when you compare this list with the top 10 tunes for any week in 1933 or 1938, the contrast will be remarkable.

The so-called "class" ballad has disappeared from the scene, and with it has disappeared the public interest in music. No one will argue that the tunes to most of the present-day novelty successes are anything but simple frames on which to hang the lyrics and catch-phrases which can command the public's attention.

Whether the reason for this lies simply in the overloaded release schedules of the recording companies (which barely allow the public to get a taste of 15 tunes before they hit with 15 more) or perhaps the current cheapness of music as a commodity (all you have to do is flick a switch to have all the music you want for as long as you want it for absolutely no charge at all) probably no one person can say, but the answer probably lies somewhere between the two.

There's just too much music—quantity instead of quality—and only when a healthy interest in music itself is stimulated will the public once again start parting with that hard-earned dollar to hear it performed or to dance to it in the manner in which people did 15 years ago.

Meanwhile, the added promotion which the recording companies are giving to the dance bands should be continued, but the emphasis should be placed first and foremost on music, and not on the clever way in which a dance band can use the phony sounds of clapping bones together or whistling

## Doris Drew Out Of Montreal Hospital

Montreal—Singer Doris Drew, recently hospitalized here, has completely recovered from an appendectomy. She was rushed to the hospital while appearing at the Esquire cafe. Her place was taken by Marion Morgan. Since then, Robert Clary and Bill Darnell have played there.

Harry James coming to town June 27 . . . Ellis McIntock's orchestra, imported from Toronto, opened an all-summer engagement at Belmont park pavilion . . . Three Bips and a Bop played here recently . . . Pianist Valdo Williams playing at Oscar Peterson's old spot, the Alberta lounge, backed by Oscar's former men, bassist Ozzie Roberts and drummer Clarence Jones.

—Henry F. Whiston (CBC, Montreal)

## Free 45 Discs

New York—RCA Victor is offering 10 45 rpm records free with every purchase of its table model phonograph for 45s. Among the sides included in the offer are Glenn Miller's *In the Mood* and *Little Brown Jug*, Tommy Dorsey's *Getting Sentimental*, Tex Beneke's *Moonlight Serenade*, Freddy Martin's *Tchaikovsky's Piano Concerto*, and Vaughn Monroe's *Racing with the Moon*.

through their teeth. Only when the music itself is of a high enough quality to make the people want to get up and leave their television set and drive five miles to the ballroom will the country's dance bands start in to do business again.

Milton Berle is a lot funnier than a gang of musicians leering out self-consciously from under would-be comical hats. The most important thing for the dance bands to do is to put the emphasis on good music, with quality coming ahead of quantity, and slowly and surely the dance band business will come back into its own.

## Two Back On The Street Again



New York—Co-starred at the Three Deuces on 52nd St. are singers Rose Richards and Jackie Paris, both of whom have been out of the limelight during recent months. Rose, formerly at the Onyx, just returned to New York from Florida. Jackie, now bereft of trio, worked with Rose at the Onyx last summer. He records for National.

## SWINGIN' THE GOLDEN GATE

# Seems Frisco Ops Have Legit Beefs Vs. Agents

By RALPH J. GLEASON

San Francisco—"They're separating the men from the boys" one old-timer commented on recent high-pressure operations of agents in this area. "The music business is settling down again—they'll milk the suckers for everything they can, knowing it will put them out of business. Later, in six months or a year, instead of three or four clubs you'll probably only have two, or maybe one."



Ralph

agents seem determined to bleed every last dollar from the club operators no matter how.

A neat example of this is the

way in which the Lionel Hampton dates coming up in this area have been offered around at incredible guarantees.

### Field Day

Another is the way the agents, local and national, have had a field day with Lou Landry and have sold him everything but the Angel Gabriel for his N.O. Swing club. Latest example was the Charlie Barnett booking. Landry advertised Frances Wayne and Eddie Shu as part of the Barnett group for two weeks prior to the opening. MCA, who booked Charlie into the spot, (and forfeited their commission as a result of the hassle) knew weeks before that Frances and Shu were out of the band. Barnett never knew he was to give a show, either.

Landry grabbed a nice bit of wrong publicity in the columns on that deal and it didn't do Charlie

## Hazel Scott Collects Damages From Suit

Spokane—Hazel Scott has been awarded \$250 damages because a restaurant in Mt. Pasco, Wash., refused to serve her in February, 1949. Jury which heard her case took 15 hours to reach its decision.

Restaurant owners claimed Miss Scott had not been served because she demanded service ahead of others. Basis of her suit was a Washington state law forbidding racial discrimination in public places.

any good, either.

It still seems only sensible to help a club operator or a promoter rather than take him every chance you get. Or are we just old-fashioned?

BAY AREA FOG: Herbie Fields followed by Billy Daniels and the Sepia Tunes at the N.O. Swing club. A local Dixie crew, headed by Walter Claudius, pianist, set for a May 25 debut at the club, with Arthur Lee Simpkins, Stephen Fetchit, and Cab Calloway due in later . . . The Four Naturals (Eddie Hammond, bass; Sammy Simpson, tenor; Tom Smith, drums, and Tyrone, piano) doing the first shift at the Long Bar with Darnita Jo. Peter Rabbit trio works the swing shift.

### Ciro's Bookings

Chi Chi Murphy opened at Ciro's May 11. The Dave Brubeck trio stayed at the club, augmented for a time by Dick Collins, trumpet; Paul Desmond, alto; and Armando Parazo, bongos. Some original thinker advertised them as the Dave Brubeck Trio Plus Two . . . George Shearing set definitely for Ciro's for four weeks starting Aug. 4 . . . Fack's running Sunday afternoon jam sessions with the Vernon Alley quartet.

Chuck Travis at the Chinese Cellar (nee the Stairway to Jazz) . . . Vaughn Monroe due June 3 for a date in Oakland . . . Jack Sheedy set for a May 16 opening at the Club Argentina in Pittsburgh.

### Jazz at Burma

Burma club in Oakland putting in a jazz group composed of Bob Skinner, piano; Art Rymer, bass and guitar, and Herb Barman, drums . . . Singer Billie Heywood back in town after a New York stint . . . Xavier Cugat may play the Mark Hopkins later this summer, following Harry Owens.

Doc Evans followed Muggsy Spanier at the Hangover club May 1. Muggsy did fine at the joint, too . . . Madelyne Russell held over at Bimbo's . . . Pete Tanony, the etymologist of jazz, back from a northern trip singing the praises of two pianists—Arne Martin and Eugene Zarones, a couple of Portland lads.

## Evolution Of Jazz



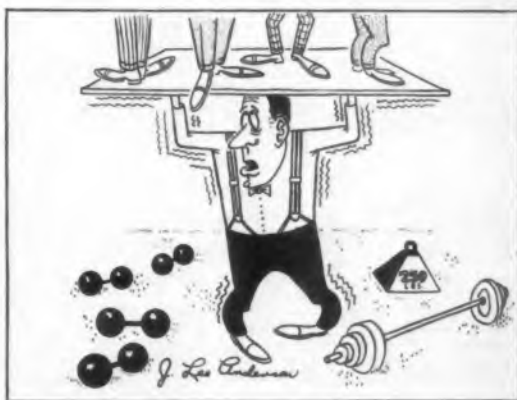
... Brown's band was the first to invade Chicago ...

A common misconception concerning Dixieland is the long-nurtured idea that this style was born overnight and fathered by one of its more successful exponents, the Original Dixieland Jazz band. Actually, Dixie stems back to the days of Jack Laine, and there were several other musical organizations in addition to the ODJB that played an equal part in spreading this music to Chicago, New York, and finally to the world. Tom Brown's band was the first to invade Chicago, and their short tenure at the south-side Lamb's cafe brought the curious and the devout nightly to hear the organization advertised as Brown's Dixieland Jazz band, probably the first group to feature "jazz" as part of their name. The personnel of Brown's band was Ray Lopez, cornet; Tom Brown, trombone; Gus Mueller, clarinet; Arnold Loyocano, piano, and William Lambert, drums. Later, Mueller left Brown and his place



... the novelty stage that Dixieland reached ...

was taken by Larry Shields, who, along with the ill-fated Leon Rapallo, is generally regarded as one of the finest white clarinetists in jazz history. Brown's band later enjoyed a run at New York's Century theater, and also did a tour of the vaudeville circuit billed as The Five Rubes, a further proof of the novelty stage that Dixieland reached in some quarters. The band at the New Orleans 102 club also was to form the nucleus of still another Dixieland combination. Alcide Nunes and Henry Ragas were members of a group formed in the Crescent city for an appearance in Chicago; this group included Nick LaRocca, Eddie Edwards, and Anton Lada, and was known as the Dixie Land Jazz band. Their first Chicago engagement was at the Clark street Casino Gardens, but the band was short-lived due to personal differences within the organization.



... the foundation of the ODJB ...

LaRocca re-formed with Johnny Stein, who had been the third member of the 102 club trio in New Orleans, on drums, and Larry Shields. It was this group, with the exception of Stein (who was later replaced by Tony Sharbaro), which was the foundation of the ODJB. When Anton Lada left LaRocca and Company, he formed his own group known as the Louisiana five, with "Yellow" Nunes, clarinet; Charlie Panelli, trombone; Joe Cavley, piano, and Carl Karlburger, banjo, a group that often rivaled the ODJB in popularity. The LaRocca band has long received credit for introducing white New Orleans music to the big cities, but Lada's Louisiana five was playing Stanabie's restaurant, Broadway at 59th street, during the middle of 1915. LaRocca's boys did not arrive in New York until December of 1916, more than a year later.

# Jazz Off The Record

By BILL RUSSO and LLOYD LIFTON

(Roy Eldridge's solo on *Body and Soul* is the fifth in Down Beat's Jazz off the Record series.)

Chicago—Since this column began, several questions have arisen. They have come from readers and students. Here are some which we will try to answer:

• What do you advise doing when a solo is particularly difficult for a certain instrument or individual?

The solo can be simplified in a number of ways: by omitting the less important notes in technically difficult phrases; by lowering or raising high or low register phrases by an octave, and by completely omitting a phrase which cannot be simplified.

## Note Total Conception

Whatever is done, it is necessary to keep the soloist's total conception in mind by carefully and frequently listening to the record on which the solo appears.

• What do the parentheses around single notes mean?

In two of the solos to date, we have parenthetically enclosed phrases which were out of range for certain instruments. The parentheses around single notes, however, signify something entirely different.

## Indicate Implied Tones

Occasionally a soloist will touch on a note so gently it isn't audible. When we slow the speed of the records, these notes can be faintly discerned. The parentheses around single notes are used to indicate these implied tones (i.e. the last note in bar 52 below).

• Can this series benefit string musicians in actually playing jazz?

This series can greatly help string men to play orchestrated jazz if they use these solos in the manner we have suggested. The need is great for string men with a conception of jazz, if not an ac-

tual improvisational ability.

• Why don't some of the solos sound good when not played with the record?

This question suggests a very basic and important truth about music in general and jazz in particular. Music is a total thing, consisting of notes, rhythms, and the way in which it is played.

The notes which we present in these columns are not the complete solo. They are merely a part of it. Without the interpretation of the soloist, they often don't mean too much. For this reason, it is highly desirable, if one is to get the maximum benefits from this series, to play the solo with the record, or at least to listen to the solo while examining it.

*Body and Soul* was recorded in November, 1938, with a sextet led by Chu Berry. The first chorus is played by Chu at a slow ballad tempo. Roy Eldridge's solo is a double-time chorus, with a cut-back to the slow tempo in the last four bars.

Roy begins with a modulation from the key of D (concert C) to

## Key To Solo

To play with record:

Trumpet play as is.  
Clarinet and tenor saxophone play as is.

Alto and baritone saxophones transpose up a perfect fifth.

Trombone transpose down a major ninth.

Concert pitch instrument transpose down a major second or a major ninth.

M.M. ♩ = 216 (thru bar 60)  
♩ = 88 (bars 61-65)

Records available: Commodore 1502 and Commodore 17500.

## King Label Sets Big Pop Drive

New York—King records, which made a tentative move into the pop field last year, is getting set for another push in that direction. Talent lined up by the label for the new effort includes Johnny Long's band, accordionist Milton DeLugg's combo, and organist George Wright, who also records as Sister Slocum.

All these are holdovers from its first pop venture. Newcomer to the fold is singer Bob Vincent, while Leon Merian's band, Al Grant, and Carol Lucas have been dropped.

E-flat (concert D-flat) in the first four bars of the solo. At the same time he sets a new tempo independently of the rhythm section. This new tempo is considerably faster, but is definitely felt in the first few notes of the solo.

## Don't Sound Incorrect

The solo contains many notes which are not included in the chords the background instruments are playing. Yet these notes do not sound incorrect. This can be explained in part by Roy's use of harmonic substitutions.

Against the E9 in bars 8, 17, 34, 55, and 63, he plays a B major triad, sometimes adding the sixth. In bar 41, he uses an A minor while the background is playing a B7. The background chords are not sustained, which allows Roy's phrases to sound independent.

## Selective Ability

Roy executes two modulations that demonstrate his ability to select the good notes of a chord. In bars 35-36, he plays a short phrase that clearly leads to the key of his own bridge, E major. Later, in bar 64, Roy includes in his closing phrase a modulation to Chu's re-entrance at the last bridge.

Although *Body and Soul* was recorded 12 years ago, we believe it is relevant to the jazz of today. Eldridge achieves a balance between rhythmic vitality and musical content that few jazz artists have attained.

## LONDON LARGO

# Tony Martin 'Terrific' In London Palladium Date

By DEREK BOULTON

London—Tony Martin recently opened his two-week Palladium booking and without any doubt lived up to his advance billings. Martin's choice of songs included such oldies as *Body and Soul*, *Old Black Magic*, and his famous *Tenement Sym-*

phony. The scoring of the arrangements by accompanist Hal Borne was ideal for Martin's terrific, vibrant style of singing. The bill, which also included Leo de Lyon and the Mack triplets, was very well supported by the Skyrocket orchestra, conducted by Woolf Phillips.

Vera Lynn, impressionist Florence Desmond, and Edmundo Ros and his Rhumba orchestra performed at a private party and dance for the king and queen at Windsor castle on April 28.

Warner Bros. picture, *Young Man with a Horn*, was applauded by musicians here, but not received warmly by the general public, as it finished its west end run after only one week.

News of the music business which interested England to a much greater extent was the front page spread given to the police raid on Club 11, the premier bop house in Soho. Unfortunately for the prestige of music, narcotics were found in the possession of eight well-known musicians.

## Hal McIntyre At Cleveland Bistro

Cleveland—Hal McIntyre's band, the first big band to play the spot, opens at the Sky-Way club here June 2 for four weeks. Showman-pianist Al Morgan also will be on the bill. McIntyre, playing his first location date in some time, follows Frankie Yankovic's polka crew.

## Freddy Martin's New Video Show Gets Scanning

Hollywood—A sample edition of Freddy Martin's *Band of Tomorrow* TV show (*Down Beat*, April 21) was telecast here last week in April in order that Harrison Dunham, KTTV head who, with Arthur Michaud, cooked up the gimmick, could take the show to New York for inspection there by possible sponsors.

The three contestants who participated on the sample show were three flashy youngsters chosen via auditions conducted at local colleges and high schools—a trumpet player who also sang, a clarinet player who danced while he played, and a girl drummer who did a bit of everything.

The judges were RCA Victor's Walt Huebner, band leader Benny Strong, and Marie (The Body) McDonald.

Musical backing was supplied by Martin's regular crew, with leader handling emcee chores.

Subscribers! Please notify *Down Beat* promptly of any change of address. The postoffice will not forward periodicals and you may miss one or more issues if we are not advised of your new address!

## Roy Eldridge Solo on 'Body and Soul'

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# Things To Come

These are recently cut jazz records and their personnels. Don't ask your dealer for them until you see by the Beat's review section that they've been released and are available.

**BOBBY COLT with RAYMOND SCOTT'S ORCHESTRA** (Admiral, 4/7/50). Trumpet—Bud Solomon; sax—Bill Yano and Al Howard, alto; Welfie Tannbaum and Ray Watson, tenors; Artie Dellinger, baritone; violin—Arnold Eidus, viola—Schoenberg, and Sylvia Schulman, violas—Sidney Broderick; cello—Norton Brown; rhythm—Johnny Guarnieri, piano; Jack Leberg, bass; Johnny Bowers, drums, and Tony Motola, banjo. Bobby Colt, vocals.

**Big That Cool, When You're a Tulip; Baby Won't You See You Love Me, and Along Fraternity Row.**

**STAN GETZ QUARTET** (New Jazz, 4/14/50). Stan Getz, tenor; Tony Aless, piano; Percy Heath, bass, and Don Lamond, drums.

**Wrap Your Troubles in Dreams; My Old Flame; The Lady in Red, and You Stepped Out of a Dream.**

**MIGUELITO VALDES ORCHESTRA** (Vocal, 4/17/50). Trumpet—Frank West, Paul Legrand, Gene Brown, Charles Moore, and Al Stewart; sax—Jay Lichka and Ralph LaFleur, alto; Gustave Mas and Babe Russell, tenors; Sute—Alberto Socorro; rhythm—Benjamin, piano; Sonny Bivens, drums; Ray Romero, bongos; Joe Calderon, bass, and Luis Miranda, conga. Miguelito Valdes, vocals.

**Calyope; Mambo Jambá; Tia Juana; Niteau Caribe, and You Can't Take It With You.**

## WHY PAY MORE?

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- Bessie—Wasted Life/Love Come
- Bessie—What Matter/Love Spirit
- Bessie—Kitchen Man/Want Every Bit
- Bessie—Got What Takes—Worn Out Pa
- Bessie—After U Gone/Good Mae Hard
- Bessie—Jambie Brown/Squeeze Me
- Bessie—Sorry/Since My Best Gal
- Bessie—Royal Garden/Bl/Tiger Rag
- Bessie—Love Nest/Sentimental Baby
- Bessie—In My Merry Oldsmobile, 1-2
- Bessie—Menday On/Lonely Melody
- Bessie—Mississippi Mud, 2 ph
- Bessie—Louisiana/J Took Adv
- Bessie—San/There Ain't No Man
- Bessie—Changes/Mary
- Bessie—Try Little Tenderness/Lewd
- Bessie—Magnolia/Slide By Side
- Fannie Brice—My Man/Bill/M. Morgan
- J. Dodds—Sweet Lorraine/Pencil Pa
- J. Dodds—My Girl/Sweep Em Clean
- J. Dodds—Grandma Ball/Ballin Jack
- J. Dodds—Lady Love—Brown Bottom
- J. Dodds—My Baby/Oriental Man
- J. Dodds—Mad Dog/Flat Foot
- J. Dodds—Papa Dip/Too Tight
- J. Dodds—Maiden/Said/Can't Say
- J. Dodds—Coolie Stamp/My Way
- J. Dodds—4th St. Ramp/Idle Hours
- J. Dodds—Little Bitch/Struggling
- J. Dodds—Hot Stuff/Have Mercy
- J. Dodds—Jambie Brown/Blue Wagon
- J. Dodds—Weary City/Bull Fiddle
- J. Dodds—Little Isabel/Heah Me Talk
- J. Dodds—Goodee Dance/Too Tight
- Duke—My Old Flame/Me West-voc.
- Duke—Wang Wang/Bl/Mome Again Bl
- Duke—Oklahoma Stamp/Little Words
- Duke—Jungle Jamboree/Snake Hips
- B. G.—That's A Plenty/Clarinetitis
- B. G.—Batin St/Beale St Bl/TEA
- B. G.—Hatchet—J. B. Ball/Poor Butterfly
- Chippie Hill—Sport Model Mama/Do
- J. Jany—Stardust/H. Carmichael
- P. Marce—Land Dreams/Reincarnation
- G. Miller—Moonlight/Ganges/Blues
- G. Miller—Spanish Town/Solo Hop
- G. Miller—I Got Rhythm/Time On Mind
- Punch—Golden Lily/Somabody Stole
- Jelly—Solo—Stratford Munch/Grandpa
- Jelly—Solo—Grandpas Spills/K.C. St
- Jelly—Solo—Perfect Rag/N.O. Jays
- Jelly—Solo—Buckaroo Bl/Town Cat
- Jelly—Solo—Mamamita/Tia Juana
- Jelly—Solo—J.R. Bl/Big Fat Ham
- Jelly—Solo—Shroveport/Stratford
- Jelly—Dr. Jazz/Memphis—J. Dodds
- Jelly—London Bl/Someday Sweet
- Jelly—Hyena Stamp/Billy Goat St
- Jelly—Load Coal/Miss Mildred
- Jelly—Joray Joe/Sweet Peter
- Jelly—Go Swing/Mournful Serenade
- Jelly—Black Bottom Stamp/Chant
- Jelly—Blue Blood Bl/Mushmouth St
- Jelly—Steamboat Stamp/Smokehouse
- Jelly—Cannon Ball/Grandpas Spills
- Jelly—Shoe Shiner Drag/Boogaboos
- Jelly—K.C. Stamp/Low Gray
- Jelly—Gambelin Jack/Crazy Chords
- Jelly—Valentine Bl/Mr. Jelly Lord
- Jelly—Sgt. Dunn's Bugle/Bluffa Bl
- Jelly—The Pearl/Beale St Bl
- Muggsy—Eccentric/Big Butts & Egg
- Muggsy—Do Do Strain/Somday Sweet
- Muggsy—My Gal Sal/Dip Your Brush
- Muggsy—Livery Stable/J. B. Ball
- N.O.R.K.—Maple Leaf/Sweet Lovin
- N.O.R.K.—London Blues/Mad
- N.O.R.K.—Cincinnati Marmalade/Jelly
- N.O.R.K.—Tin Roof/That's A Plenty
- Oliver—Jet Black Bl/Blue Blood Bl
- Oliver—Room Rent/Aint Gonna Tell
- Oliver—Mabels Dream/Baby Doll
- Oliver—Jazzin Babine/Tune Rag
- Oliver—Workingman/Riverside Bl
- Oliver—Sobbin Bl/Sweet Lovin Man
- Oliver—London Cafe/Campmeeting
- Oliver—Dippinmouth/Where Did U
- Oliver—Teardrop/Buddy Hobbs
- Oliver—Chattanooga St/N.O. Stamp
- Oliver—Beale St Bl/Sugar
- Fats—Muscle Shoals/Birmingham Bl
- C. Wims—High Sea/Chiffon Sam

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## THE HOT BOX

# Tony Catalano, Pioneer Riverboat Jazzman, Dies

By GEORGE HOEFER

Chicago—Tony Catalano, 69, jazz trumpeter from way back, passed away a few weeks ago in his home town Rock Island, Ill. With Fate Marable and Tony both gone, it now is improbable that the complete saga of riverboat jazz will ever be written. It's been several years since Tony made one of his periodic visits to the *Down Beat* offices to regale the staff with yarns about jazzmen on the Mississippi.



George

This writer last saw Tony back in 1944 on a dock in New Orleans, where he was taking tickets and commanding the check room on the S. S. President. Tony Almerico's band, featuring the late Fazola, was playing for the moonlight cruises that summer. It was a large band, playing commercial dance music, and Catalano averred, "Things are bound to change, sometimes for the worse."

Starting in 1908, Catalano had his own band, called Tony's Iowans. They played aboard the Streckfus line's S.S. St. Paul.

**Pestered By Kids**  
Around 1921, while working out of St. Louis, they were constantly pestered by three kids who always wanted to sit in. One was singer Red McKenzie, and his two pals were Dick Spelvin, kazoo, and Jack Bland, banjo.

Tony's band backed their act for kicks until one night a big copper named "Dang-Dang" chased them off the boat. They later went on to Chicago and became the original Mound City Blue Blowers.

Tony's band finally arrived in New Orleans in 1923, and they got their first earful of New Orleans music. A few seasons later, Eddie Condon, with Peavey's Jazz Band, heard the Iowans on the Capitol during an afternoon excursion up the river from Winona, Minn., and suddenly realized that here was jazz, something the Bandits had just been trying to play all summer.

**Colorful Career**  
Catalano spent a long, colorful career playing the boats with his own groups, the Carlisle Evans band from Davenport, Iowa, and Lee Stoeterau's band, which used

to play on the steamer Quinlan, plying the Mississippi from Davenport to Rock Island.

So we must pay tribute to another jazz veteran and pioneer. Tony, the cornet player who refused to leave the riverboats and join name bands. Gone also is a wealth of lore that was never properly probed for posterity.

**JAZZ MISCELLANY:** Several interesting letters were received anent the George Olsen recording with Red Nichols on cornet (*Hot Box*, May 5). Nichols collector Woody Backensto of Woodbury, N. J., gives the record number as Victor 19375, and states that Red has said he made many records with Olsen.

Woody will be interested to know that B. B. Bickford, 1355 Dexter Horton Bldg., Seattle, Wash., bought the record by George Olsen & His Music (*He Is the Hottest Man in Town and New Kind of Man with a New Kind of Love for Me*) in Boston around 1923, and still has it.

Louis R. Aubin, 394 Massachusetts avenue, Boston, also has a copy.

**JAZZ RECORDS:** Lathrop Mack, of KFBB, Great Falls, Mont., has a terrific collection of items on the block. Many Bix and Armstrong sides bought off music store shelves between 1930 and 1936. Mr. Mack was one of the first contributors to *Down Beat* back in 1934.

Collectors who happen to get out to Little Al's, on Lawrence avenue in Chicago, might find some records they have been looking all over for. There's jazz on the shelves while Al is busy as the Television King of Kedzie-Lawrence.

**COLLECTORS' CATALOG:** Joseph Panfalome, 114-15th street, Buffalo 13, N. Y. wants to buy old jazz and swing numbers.

Arnold Lavenski, 26 Jacolia street, Trogeville, Johannesburg, South Africa. Wants to correspond with any jazz fan, male or female, preferably someone especially interested in the trumpet.

**Wants to Trade**  
Carew Northcote, Jr., 11A Muralong avenue, Five Dock, Sydney, New South Wales, Australia. Needs a pen friend with whom he can trade records. He is interested in Dizzy, Barnet, Nellie Lutcher, and Stan Kenton.

Geoffrey E. Robinson, 75, Tarrvin road, Chester, England. An English collector who lived in Cincinnati for a year in 1948-49. He now wishes to contact Kenton fans with a view to correspondence and record exchanging. Robinson is drummer mainly interested in progressive and bop music.

**Items to Sell**  
George Williams, 1206 North State street, Brookfield, Mo. Trumpet and trombone-playing leader of his own orchestra has a batch of collectors records he wishes to sell.

Eric E. A. Krans, The Hague, Holland. A chemistry student and collector of New Orleans jazz. Also leads the Dixieland Pipers from a Jelly Roll-styled piano. Would like to trade records and discuss jazz with an American collector.

## Lease Max Miller Disc To Life Label

Chicago—William Maloney's Life record label is the latest to be affixed to the sole Max Miller record issued thus far. *Disc, Heart-beat/Caravan*, was leased by Life from John C. Green, who also owns about 10 unreleased Miller sides. It was cut in 1946, and previously leased to Gold Seal. Personnel on the record, distributed last week, is Miller, piano; Andy Nelson, guitar, and Buddy Nichols, bass.

## Show Bix They Still Remember



Davenport, Iowa—Flowers in the snow, presented by the Beiderbecke memorial committee on March 10, Bix' birthdate, rest on the grave of the trumpet player here. *Down Beat* columnist George Hoefer is at the far left, while those standing include Charles Powell, Bix collector from Peoria, Ill.; John Steiner, Chicago recording consultant; George Cooke, chairman of the memorial committee; Esten Spurrier, trumpet-playing boyhood chum of Bix'; Charles Beiderbecke, Bix' older brother, and Dr. Dave Palmer, owner and operator of WOC, Davenport.

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## COMBO JAZZ

Lester Young Quartet  
Count Basie Seven

*I Never Knew*  
*Just You, Just Me*  
*Afternoon of a Basie-ite*  
*Sometimes I'm Happy*  
*Lester Leaps Again*  
*After Theater Jump*  
*Destination KC*

Album Rating—*+++*

Seven reissues devoted mainly to the Kansas City conception of playing jazz. Lester Young's tenor sax is backed on the first four sides by Sid Catlett, drums; Johnny Guarneri, piano, and Slam Stewart, bass. On the last three, he appears with six other Basie men, including Buck Clayton, trumpet, and Dickie Wells, trombone. Young's slick flow and unique melodic fillips are outstanding on *Knew* and *Basie-ite*. Again is not as good as his classic work on the original Basie record (Okeh). Buck's soft, pretty tone is a welcome sound on *Jump*, becomes a clear clarion on *Destination*. He's a great, swinging, inventive musician still. (Mercury MG 25015.)

## Barbara Carroll

*+++ You Stepped Out of a Dream*  
*+++ Barbara's Carol*

Mary Lou Williams' only national competition for great jazz piano playing by a woman, Barbara shows here her good tone, sense of phrasing, original melodic ideas, and tasteful approach to extempore playing. She is strongly influenced by—sashhhh—some of the bop musicians, but has better continuity and control of her ideas than do many of these currently-disfavored gentry. (Discovery 129.)

## Earl Hines

*Blue Moon*  
*Rockette*  
*Stardust*  
*Through for the Night*  
*Mountain Air*  
*Father Cooperates*

Album Rating—*+++*

Six 12-inch sides, released some years ago under the Keynote label, now available with much better surfaces on LP. Most of these sides were released under Cory Cole's name, include star sidemen such as Hines on piano; Trummy Young, trombone; Joe Thomas, trumpet, and Coleman Hawkins, tenor. Trumpeter Charlie Shavers and altoist Tab Smith play quite a few solos, most of them mere technical fireworks. Occasionally some of the smashing power that made Hines a piano legend comes through, notably on *Night* and *Cooperates*. Mostly it is polite jazz. (Mercury MG 25018.)

## Joe Bushkin Trio

*I Love a Piano*  
*But Not for Me*  
*One for the Road*  
*It Never Entered My Mind*  
*Dancing on the Ceiling*  
*I Can't Get Started*  
*Four-Hand Boogie-Woogie on Stomping at the Savoy*  
*So in Love*  
*If I Knew You Were There*  
*Oh, Look at Me Now*

Album Rating—*+++*

Ten tunes charmingly played by the ex-TD pianist, including his own *Look*, an extremely attractive standard tune. He sings *Piano*, the old Berlin tune. All in all, as it has many times before, Bushkin's style shows up as perky, inventive, and good-toned. His only trouble is not knowing when to stop—when to stop adding embellishments. Occasionally there is just too much filigree to make it truly disciplined, creative music. (Atlantic 109.)

## Sharkey and his Dixielanders

*+++ In the Mood*  
*+++ Solo Mio Stomp*

Some of the more stupid of the two-beat advocates staunchly maintain that one difference between Dixie and more modern forms of jazz is that the two-beater is more creative in a polyphonic vein. This is, of course, tripe. Good musicians, whatever their style, are consistently creative—no style has a monopoly on this. *Mood*, derived from the old Wingy Manone *Tor Paper Stomp*, is a perfect example. Returning to its original two-beat strictures, the tune finds Sharkey Bonano playing almost note for note King Oliver's famed trumpet chorus on *Sugar Foot*, which Berigan and many other trumpet players have used constantly. Not that it isn't nice to hear this chorus again, even if derivative. But it is an example in hand to prove that the two-beaters are good and bad, original and emulative, like any other group of musicians. To maintain otherwise is to be mawkish and inaccurately sentimental. (Capitol 951.)

## Red Nichols

*+++ Lazy Daddy*  
*+++ What D'ya Mean, You Lost Your Dog?*

The usual, two-beat wise, with application to novelty on the second side. (Capitol 964.)

## Andre Previn

*Who?*  
*Who Cares*  
*Bewitched*  
*Anything Goes*  
*I'm Old Fashioned*  
*You're the Top*

Album Rating—*+++*

Andre Previn, young MGM musical director, plays six more sides, backed by Bob Bain's guitar, Lloyd Pratt's bass, and Ralph Collier on drums. For the most part, his playing is strongly reminiscent of Cole, Tatum, and Shearing—not only in style, but in some of the actual ideas as well. And in everything he does, though it is technically all well-accomplished, there is a feeling of unfeelingness, of metallic interpretation that becomes quite bothersome. You get the feeling that all this comes too easily and with it goes too little thought and musical expression. (Victor P 262.)

## Pete Daily's Dixieland Band

*+++ Ooh McGloob*  
*+++ Doo Wacks Doo*

Very, very humdrum combination of Dixie and novelty vocal on the first side. Flopover is another such combo, this time a historical commentary on trumpet playing, ending up with only fairish two-beat. (Capitol 942.)

## George Shearing

*+++ I'll Remember April*  
*+++ Jumpin' with Symphony Sid*

Another light, leaping ballad treatment by Shearing, though this time the bass seems a little over balanced. The only solo is Shearing's, restrained but nice. *Sid* is a simple, less-slick-than-usual Shearing treatment of a rather commonplace major-minor riff. The guitar and vib solos are short but good. Shearing's solo never quite climaxes. (MGM 10-667.)

## Reinhold Svensson Quintet

*+++ Dinah*  
*+++ Once in a While*

This Swedish group is billed as the successor to George Shearing in Europe. This is unfair, since they play better than Shearing's

## Symbol Key

*++++ Tops*  
*+++ Tasty*  
*++ Tepid*  
*+ Tedious*

European group did when George was in England—but again that was several years ago. Svensson plays good Shearing-style, blocked chord piano, and the group's jazz feel is excellent. Surfaces on the pressings I got could have been much better. While is the September Shearing groove, with a little less relaxation. Both sides should be commercial successes. If this group plays this way consistently, they can come here right now and clean up. (New Jazz 824.)

## Ray Bauduc

*+++ Down in Honkey Tonkey Town*  
*+++ Suzie*

Refugees from the old Crosby mob tossing together two more sides. Eddie Miller's tenor takes the first side. Nobody does too well on *Suzie*. (Capitol 919.)

## BAND JAZZ

## Stan Kenton

*Trajectories*  
*Theme for Sunday*  
*Conflict*  
*Incident in Jazz*  
*Lonesome Road*  
*Mirage*  
*Solitaire*  
*Cuban Episode*

Album Rating—*+++*

Most of these numbers are scores that Kenton has been playing on his recent concert tour, are therefore interesting samples of what his innovational band is putting down.

These sides make it obvious that Stan has much to learn to be a conductor of a large aggregation. The old Kenton problem of monotonous dynamics is still here, as well as problems in phrasing and conception.

The mere presence of added numbers does not make for more varied music. It indeed can make a fine stew into sloppy pottage unless perfectly handled.

Sometimes, too, Stan's enthusiasm for the sonorosity of his own words runs away with him. He introduced *Trajectories* at the New York concert by saying that as a disciple of the late Schillinger, Marks had introduced some completely unique sounds in this composition.

Unique to Kenton, yes. Unique? No. For all Marks has done here is to take an attractive theme and to present it split between several sections, as a round and canon, and with the rhythm section constantly accenting the theme elements. This device, common to symphonic orchestration for more than half a century, has been for a long time the color property of a brilliant young man named Eddie Sauter, who started doing it with Red Norvo in 1936, went on to further heights with Goodman and other bands. Listen to Eddie's *Superman* for Goodman, done in 1940, and the 1946 score of *Borderline* for Ray McKinley, and see if you feel this side, while attractive, is an innovation.

*Theme for Sunday* is the familiar grandiose arpeggio piano

style of Kenton, with the Louis Alteresque theme developed in expected manner. The piece fares better here than in concert, since the strings are well-balanced with respect to the band and the general lack of attention to dynamics can be controlled by the recording engineers. Careful listeners to Stan's piano sections will hear many of the same ideas he has used before on other recordings.

*Conflict* introduces the familiar Rugolo horns in half-tone chromatic agony, modified in this case by strings used in quarter tones for a brief section before Miss Christy steps in a la Kay Davis. My great complaint to this sort of writing of Pete's is that while it may depict the kind of agonized neuroticism that Stan programmatically feels is necessary (commercially?), it is pretentious musically. Many effects are used without formal limits or restraint. As a result, a little of it is a strong diet for quite a while. Not only that, but if you analyze closely the writing of this kind that the Kenton organization has displayed in the last three or four years, you will hear a considerable recurrence of the same elements. Not just the style itself, but actual idea elements. *Incident*, by Bob Graet-

tinger is more familiar beat-conscious Kenton jazz.

In his remarks about his band, Kenton made the very valid comment that you don't need a driving rhythm section to get a great beat or great jazz. However, it requires a unity of musical conception and leadership which too often these grooves do not show.

*Road* is another June Christy vocal taken at extravagantly slow tempo. At least her intonation is much superior to five years ago, her phrasing freer. A later jump vocal chorus reminds one of a similar effort some years ago by Mildred Bailey. Listen to it (Vocalion) should you care to hear what we mean by unified conception between musicians and singer.

*Mirage* is impressionistic tonal painting of the kind utilized by Ferde Grofe in some of his older scores. Granted that Rugolo's use of orchestra here is more skillful—nevertheless the traditional objection to this kind of music has been that it was a mere palette of effects, not really an organized, esthetic whole of music. And effects, no matter how clever, cannot be justified in the long run for themselves alone.

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as a showcase for trombonist Milt Bernhart, has some of the most thematic writing, with interesting use of strings. Chico O'Farrell's *Cuban Episode* gives Carlos Vidal a chance to display his conga virtuosity. Still wish someone would design a knee strap for conga drums, so that on a tune of this kind the drummer doesn't end up half the time in a football crouch trying to play and hold onto his drum at the same time.

This is an interesting album as a Kenton effort. From jazz or concert standpoint, however, it reproduces the same difficulties as were found with Kenton's actual concert work. Too often the music is pretentious, bombastic, not possessed of enough real thematic and technical worth to justify the panoply of effects laid on it. It's to be hoped that both in person and on records, Stan's next effort will not merit this judgment. (Capitol P 189.)

Ray Anthony

||| *In the Mood*  
||| *Way Down Yonder in New Orleans*

A band treatment of *Mood*, inclined toward two-beat, with what sounds like a bass sax pacing the ensemble. Like most big band treatments of two-beat, both these

sides are a little heavy rhythmically. Interesting similarity to the final chorus on *Orleans* and the old Ray Noble of 1936—which was arranged by Glenn Miller. (Capitol 958.)

Dave Barbour

||| *The Mambo*  
||| *Dave's Boogie*

This is the Prado composition which, allegedly, Sonny Burke brought back from a trip to Mexico and which Dave Barbour, through Carlos Gastel's wily intercession, got on wax first. Don't see that that scuffle is too important, since actually the thing was originally Prado's idea. It's a swinging instrumental idea, played here with enthusiasm. Flipover is a boogie done with a Latin rhythm section as polite veneer. It's more commonplace stuff than you expect from Barbour. (Capitol 973.)

Paul Weston

||| *Panama*  
||| *Original Dixieland One-Step*

Boys had better watch themselves. They are turning out so much just fair two-beat that they'll be able to kill the craze before it even gets well-established again nationally. These sides are by good sidemen. Eddie Miller has

the key solo on *Panama*, and they walk out with famed Crosby band final chorus on this tune. If Paul makes many more like these, he'll be back in the Paul Wetatein-Tommy Dorsey Clambake seven days. Playing on these sides is crisper, solos better than on most of the quasi-Dixie coming out now. But just as bop was done a bad turn by an excessive number of mediocre sides—the same thing can happen to the two-beat revival. (Capitol 949.)

Tex Beneke

||| *Java Junction*  
||| *Our Love Story*

The liveliest ensemble side the Beneke band has turned out in some time. It's a medium jump, using the well-remembered Miller band fadeout ending on a riff. (Victor 20-3752.)

Jerry Gray

||| *Stardust*  
||| *All the Things You Are*

Another Miller strap-hanger. Neither the solos nor the arranging on *Stardust* are exceptional. Gray is going to have to get more precision and blend out of his sections to compete with the suavity that Ralph Flanagan is turning out. (Decca 24596.)

Bobby Haggart

||| *By the Waters of the Minnetonka*  
||| *Baby, Won't You Please Come Home?*

A concerto for band and Bob Haggart's properly spaced-for-frightening front teeth, *Minnetonka* is a more lively side than some of the big band Dixie of late, partially because of Haggart's scoring, partially because of his driving bassing. Best solo on the side is the trumpet—sounds like Yank Lawson. *Home* is a slow two-beat treatment, with some good walking Teagarden-style trombone. (MGM 10699.)

Ralph Flanagan

||| *Stars and Stripes Forever*  
||| *Giannina Mia*

Again the Miller march formula, done with more lift and life than I ever heard from either the civilian or army Miller band—on wax. This side is a credit to Flanagan's ability to get clean ensembles and good phrasing. The scoring is nothing unique, but everything that is done is done well. *Mia* uses again such simple voicing formulas as deep reeds against single finger piano—but smoothly done. (Victor 20-3762.)

Duke Ellington

||| *The World Is Waiting for the Sunrise*  
||| *Joog Joog*

This is the record which indicated what Columbia brass thought

of Duke's popularity. It was first issued several months ago on the special blues label. Through Mitch Miller's intervention, it has been put back on the regular label. *Sunrise* starts out with some brief Hodges alto utterances, goes on to a more tasteful Hibbler vocal than usual, all taken at a soft, unusually slow tempo for this traditional shout tune. *Joog Joog* relies on a vocal group, something seldom heard on an Ellington disc. Neither the playing nor the singing is distinguished. (Columbia 38789.)

DANCE

Ray Anthony

||| *Tenderly*  
||| *Autumn Nocturne*

Ray does two really gorgeous tunes in simple, full-voiced, Miller style. However, compare his version of *Tenderly*, Walter Gross' quite magnificent waltz, with the Les Brown recording, and you will hear why to me the Miller technique was always a little heavy and cloying in comparison to a lighter, defter dance touch. On *Nocturne*, Ray is bucking the impression left by the great Claude Thornhill band in its hey-day—and a choice touch that was, too. These comments are meant in no way to deprecate the excellent dance music purveyed here—just to point out that there is a stylistic limitation. Less Harry James tone on the horn would be welcome also. Ray. (Capitol 968.)

Claude Thornhill

||| *Raindrop Serenade*  
||| *Say Yes, My Heart*

Adequate dance versions by the piano maestro, with vocals by the Honey Dreamers. (Victor 20-3758.)

Tommy Dorsey

||| *Comin' Through the Rye*  
||| *I Hadn't Anyone 'Til You*

Another Bill Finnegan standard score, built upon the Lunceford tradition, played in the usual expert fashion of the TD band. Recording is not up to what some of Dorsey's records have shown lately. Last chorus has some interesting unison sax against muted brass, with changed harmonic progressions. *You* is the recently regurgitated Ray Noble tune, perfectly suited to the Dorsey band's polite two-beat, with clarinets weaving the background. Vocal is done, rather heavily, by Johnny Amoroso. While well done, listen to any of Dorsey's dance sides in 1937 and, save for minute harmonic differences, you can hear no real changes. (Victor 20-3757.)

Ray Noble

||| *I Hadn't Anyone 'Til You*  
||| *Moon of Manakoa*

Two re-issue sides from long before the war—with vocals by Tony Martin. You opens up with the traditional Noble piano against brass (a device now currently exploited and claimed by Gordy Jenkins), moves on to the awful fiddles unison with reeds. Martin's vocal relies more on crooning techniques than the straight-open, full-throated bellowing he does now. (Columbia 38770.)

Perez Prado

||| *Que Rico el Mambo*  
||| *Mambo No. 5*

Victor will please bring whoever recorded this record up to New York NOW and make him Charlie Grean's assistant in charge of all recording. Here is a Victor dance record that has definition, life, resonance, presence, and bite. In addition, brother Prado, sometimes called the Latin-American Kenton,

displays a fine Latin dance style indeed. This record savagely cuts the Dave Barbour (Capitol) and Sonny Burke (Decca) versions of the same tune by Prado, should be immediately shifted from Victor's Latin list to its regular pop label in this country. Copies of it should be posted to all Victor leaders as well as artist and repertoire supervisors and Victor brass in general to prove that it can be done, even by Victor. (Victor 51-5062.)

Machito

||| *Jungle Drums*  
||| *Lloro Timbora*  
||| *Asia Minor*  
||| *Un Poquito de Tu Amor*  
||| *Desert Dance*  
||| *U-Rla-Ba-Du*  
||| *El Sopon*  
||| *Gone City*

Album—|||

Eight of Machito's previous shellac sides, released on an LP, with much better surfaces and high frequency response. Well worth having, either for dancing or for listening. (Mercury MG 25009.)

VOCAL

Robert Clary

||| *Louise*  
||| *Put on an Old Pair of Shoes*

The young French singer does the tune Maurice Chevalier used to toy with, adds Torme inflections, is well backed by Pete Rugolo. (Capitol 972.)

Clark Dennis

||| *Summer Night*  
||| *Kathy*

The tenor does *Night*, one of the great old Harry Warren tunes, last given recorded voice by Hal McIntyre in a superlative dance record in 1946. Dennis sings it full voice, capably, but misses some of the delicate nuances possible with the tune. (Capitol 971.)

The Honeydreamers

||| *Rain*

This side of *Rain* is very much like the classic record the Modernaires did 12 years ago with Paul Whiteman (Decca) plus Charlie and Jack Teagarden on trumpet and trombone. It is however the best of the current versions in the tune's revival. (Victor 20-3761.)

Frank Sinatra

||| *When the Sun Goes Down*  
||| *Kisses and Tears*

*Sun* is built on a blues cadence, but is not the traditional blues chant. It's muttered here nicely by Sinatra, backed by the Modernaires. Sinatra is given some assistance, full bodied if not full-voiced, by Jane Russell on *Tears*. (Columbia 38790.)

Peggy Lee

||| *Once Around the Moon*  
||| *Cry, Cry, Cry*

Slow bounce treatment of the ballad, with Miss Lee singing well. *Cry* is a commonplace tune, given the usual gloss going-over. Wonderful lead trombone that sounds like Si Zentner. (Capitol 961.)

Toni Harper

||| *Rockabye Baby*  
||| *It's Story Time Again*

Columbia's moppet singer turns out a reasonably good rhythm job, far better than some of her older and supposedly sexier confreres. Her ballad singing is as good, backed by a Bumps Myra-style tenor sax. (Columbia 38788.)

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# Woody Hits Road After NYC Bow

New York—Woody Herman, currently on a theater tour with his new big band, will unveil a book which features the sax sound originated in his *Four Brothers* and *Early Autumn* when he leaves the theaters for dance jobs. Featured reed combo will be three tenors and a baritone.

Woody feels this will give him an original reed sound in contrast to the currently heavily featured clarinet lead in reed sections.

"There's no point in digging up graves," says Woody in relation to the present clarinet emphasis.

## Should Get Better

Woody feels that the dance band business has gone through its roughest phases and should get better from here on out.

"At colleges, you always ran in to two groups—the veterans and the regular college kids," he explains. "The veterans, who usually did the buying, wanted smooth stuff, while the kids, who'd been listening to our records, wanted us to play the things they'd heard on records."

"You couldn't please both groups, but things are getting back to normal now since the veterans have just about finished their courses and colleges ought to be

full of regular college kids from now on.

On non-college dates, Herman found a different kind of trouble in recent years.

## Spending Bonds

"People who had bought war bonds were cashing them in," he said. "They were spending money for the first times in their lives. They'd never been anywhere before. They weren't interested in music or dancing. They just wanted you to bow and scrape to them, and if you wouldn't do it, they put you down."

Woody figures the 20 percent tax had a lot to do with shifting the attention of kids from orchestras to vocalists.

"The way it used to be," he said, "you put a nickel in a juke box in a drug store and you'd get a band record. And when the kids heard that beat, they'd get up and dance. But after the 20 percent tax came in, you couldn't dance any more, the kids lost interest in dancing, and the vocalists became the big thing. Today dancing isn't as important with the kids as it was before the war. That's one thing we've still got to buck."

By MICHAEL LEVIN

Reviewed in New York City

Trumpets: Bernie Glow, Paul Cohen, Conte Candell, Don Ferrara, and Neal Hefti. Trombones: Bill Harris, Eddie Bert, and Jerry Dorn. Reeds: Sam Marowitz, lead alto; Bob Graf, Al Cohn, and Buddy Wise, tenors; Marty Flax, baritone. Rhythm: Dave McKenna and Ralph Burns, piano; Sonny Igoo, drums; Red Mitchell, bass; Milt Jackson, vibes. Woody Herman—leader, clarinet, alto, and vocals.

New York—The new and revamped Herd put on quite an astonishing opening here. Having rehearsed for only five days, considerable raggedness was expected. It did show up occasionally in the trumpets, but all in all the band showed

a great deal of power, zest and good jazz feeling. As Neal Hefti remarked, each set was a better rehearsal than the last.

Teamwork of the reeds was amazing, at times getting a really good float and blend. Red Mitchell and Sonny Igoo are a fine rhythm team, though so far perhaps not up to the par of previous Herman bands in this respect.

The Woodchoppers showed several times during the evening, with Woody, Milt Jackson, Conte Candell and Bill Harris taking the horn parts. Harris, by the way, is playing with some bop inflections these days. Every so often a burst of notes will come out of his horn at distinct variance to his usual "preaching" feeling.

## Standout Soloist

Standout solo of the evening was played by tenor man Bob Graf on five choruses of *Apple Honey*. A young reed man in from St. Louis, previously best known for his jobbing with Basie, this taffy-haired kid put on an astonishing demonstration of truly fluent Lester Young-styled horn. Effortless, controlled, and loaded with ideas, he is a great addition to anyone's band.

Outside of the playing of *Early Autumn* itself, very little chance was had by the audience to hear the new dance sound which the Herd is going to use. Woody's handlers told the *Beat* that the new dance book, in addition to the Herd jazz, was in preparation, with Neal Hefti and Ralph Burns doing a great deal of the writing.

There can be no questioning the fact that once again Woody has a great band. Given a little more woodshedding, plus the addition of the pretty dance scores, and it stands an excellent chance of pushing its illustrious predecessors, both jazz-wise and where it counts: in the till.

## Orchestration Reviews

By Phil Broyles

*The Morris, Mayfair, and Melrose series of Famous Blues, Stomps, and Ragtime.*

Chicago—These folios of blues, stomps, and ragtime, depicting the birth and growth of jazz, have been neatly edited by George Hoefler, a well-known authority on Dixieland. His short summaries of New Orleans music, found in Folio

1, and of the Dixieland style, in Folios 2 and 3, hits the high-spots from the turn of the century to the awing era commencing in the 1930s.

Following the title of each tune, Hoefler takes account of its origin and, in some cases, much other interesting data.

In the first folio he describes the famous *Basin St. Blues* as one of the greatest of all blues songs, named after the main street of the famous Storyville district in New Orleans and inspired by the pretty quadroons at Lulu White's Mahogany Hall on Basin St.

There is also an interesting list of the best-known recordings. The second and third folios include many Dixieland tunes which were written and featured by the outstanding Dixielanders during the 1920s. *Copenhagen, Deep Henderson, Down and Out Blues, It's Tight Like That*, and many others. Also in this Dixieland series is

## Shep Fields Plays Heart Fund Ball

New York—Shep Fields' band got the nod for the first Intercollegiate Heart Fund ball here in May. Affair is participated in by several major colleges and may become an annual event. Fields is currently on one-niters and goes into the Peabody hotel, Memphis, on June 12 for two weeks, followed by a month at the Shalimar, Fort Walton, Fla.

## New Vaude Circuit Opens In Virginia

New York—New vaude circuit has been opened up in Virginia which uses Negro package shows, including bands. Circuit, run by the Rex Amusement Corp., which operates the Howard theater in Washington, D. C., involves the towns of Petersburg, Richmond, Norfolk, Portsmouth, Newport News, Roanoke, and Lynchburg. Earl Bostic's combo was part of the first show to make the rounds.

## Auld Singles In Beantown

Boston—Tenorist Georgie Auld caused a little confusion here when he opened at the Hi-Hat as a single. The local group hired to play with him failed to meet with Auld's approval, so the spot's relief pianist, Al Vega, had to organize a group overnight to back Auld.

Vega lined up Joe Gordon, trumpet; Sonny Dee, bass, and Sonny Rich, drums.

Preceding Auld into the spot was the Count Basie combo, which did tremendous business. An extra police detail was hired to keep table-seekers in line.

Management now feels the spot can handle a larger nut than it has, is now working on a plan whereby it can have at least four names in the club at a time, working on a split Dixie-bop policy.

**AROUND TOWN:** Serge Chaloff dumped all plans for organizing his own band and instead has joined Count Basie. Prior to joining the Count, Serge was busy rehearsing a band which included a string section. Chaloff will return to Boston during the summer in order to marry a local model. . . . Trombonist Dick LeFave has joined the Frankie Newton combo for a stint at the Savoy cafe. . . . The Leon Merian band will remain at the Rollaway ballroom until next fall.

## White Trio

Guitarist Joe White has organized a trio for club dates. . . . Vocalist Teddy King has joined the Ray Dorey band. . . . The Carmen Chevie trio has been held over at Freda's cafe.

Altoist G. G. Grice joined the Saddy Lewis band for their current theatre dates. . . . Bop altoist Charlie Mariano has joined the commercial Baron Hugo band at the Totem Pole ballroom. . . . Vocalist Bobby Wayne returned to Boston for local dates.

—Ray Barron

## ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—It's question box time. P.G., of Spokane, has trouble writing sustained backgrounds. He wants to know what the top note should be. Well, we can't set any definite rule for this, but here are some guides. Don't have the top note of the sustained the same as the melody note. It should be different. It is a good policy to check the top note of the sustained with the note you use in the bass part.

If it produces a good sound, you're pretty safe. Here's an example of what we mean.

### EX. I



Note the relationship between the top notes of the sustained and the bass part.

H.K., of Atlanta, is curious as to whether big-time arrangers ever use three-part harmony. By all means. There are many spots in arranging where the three-part chord will produce the desired effect, and the added sixth, etc., will only tend to make the chord sound too thick. This is particularly true in songs in minor keys.

H.L.B., of Oneonta, N. Y., wants to know whether the left hand of the piano should follow the bass fiddle when the bass is playing a walking bass part. Our answer is no. When the left hand of the piano plays four-to-a-bar in a walking motion, it sounds very stilted and stiff. No matter what the bass and drums are playing, we always like to see the piano left hand play only on the first and third beats.

L.F., of Duluth, asks whether we believe in 15th chords or augmented 15th chords. No, we don't. The 15th is merely a repetition of the roots, while the augmented 15th is nothing more than a flat ninth.

### EX. II



### EX. III

B.G., of Detroit, wants to see how we voice a seventh chord when the melody is the augmented ninth. Our answer is at the left. Which fills it up for this time. Our parting thought: when tuning up your band, after everyone has the A, listen to the intonation on a fully-voiced Bb major chord.

(Ed. Note: Send questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York 19, N.Y. Enclose self-addressed, stamped envelope for personal reply.)

## May Try Booking Orks Into Drive-Ins

New York—Possibility of booking bands into drive-in theaters this summer is being considered by General Artists Corp. No bookings have been set yet, but GAC is trying to figure out what the setup would be under the circumstances.

Under consideration is the use of short films during band breaks rather than spotting a band along with a feature film. One principal drawback which has not been solved is what to do in case of rain.



Phil

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**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; co—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allanbrook-Pumphrey, Richmond, Va.; B—Billy Shaw, 1250 Sixth Ave., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Music Corp., 63 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MG—Moo Gelo, 40 West 48th St., NYC; RMA—Reg Marshall Agency, 637 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 1250 Sixth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Jones, Spike (Pan-Pacific Auditorium) L.A., 6/10-18; (Claridge) Memphis, 6/2-7, h.  
Jurgens, Dick (Roosevelt) New Orleans, Out 5/30, h; (Cavalier) Virginia Beach, Va., 6/30-7/18, h.

Kanner, Hal (William Penn) Pittsburgh, 7/4, h.  
Kassel, Art (Air Bases) San Antonio, 5/19-26; (Roosevelt) New Orleans, 6/1-28, h.  
Kennedy, Ken (Crystal Terrace) Duluth, Minn., nc.

Kerns, Jack (Stockmen's) Elko, Nev., Out 7/1, h.  
King, Henry (Shamrock) Houston, h.  
Kisley, Stephen (Statler) Washington, D.C., h.  
Krupa, Gene (On Tour) MCA

Lawrence, Elliot (Paramount) NYC, 5/17-24, t; (Coney Island) Cincinnati, 6/9-15, h.  
LaSalle, Dick (Blackstone) Chicago, h.  
LeWinter, Dave (Ambassador) Chicago, h.  
Lewis, Ted (Beverly) Cincinnati, 5/19-6/15, nc; (Last Frontier) Las Vegas, 7/14-10, h.

Lombardo, Guy (Waldorf-Astoria) NYC, 6/1-29, h; (Surf) Virginia Beach, Va., 6/30-7/6, nc.  
Lombardo, Victor (Statler) Boston, h.  
Long, Johnny (On Tour) GAC  
Lopez, Vincent (Taft) NYC, h.

Masters, Frankie (Stevens) Chicago, h.  
Masters, Vick (Golden) Reno, h.  
McCoy, Clyde (Aragón) Santa Monica, Calif., Out 5/25, b.  
McGee, Johnny (Wagner's) Philadelphia, h.

McGrath, Paul (Ten Acres) Wayland, Mass., rh.  
McIntyre, Hal (Sky Way) Cleveland, 6/2-29, nc.  
McLean, Jack (Hilton Manor) San Diego, 6/18, h.

Merlin, Ving (New Yorker) NYC, h.  
Mooney, Art (Meadowbrook) Cedar Grove, N.J., rh.  
Moreno, Buddy (Chase) St. Louis, h.  
Moran, Russ (Palladium) L.A., In 6/12, b.

Nagel, Harold (Biltmore) NYC, h.  
Neighbors, Paul (Biltmore) L.A., h.  
Noble, Leighton (Elitich's) Denver, 5/18-20, b.  
Noble, Leighton (Aragón) Ocean Park, Calif., 6/9-20, b.

Ohman, Phil (Beverly Hills) L.A., h.  
Oliver, Eddie (Mocambo) Hwd., nc.  
Olsen, George (Capitol) NYC, 5/18-31, t.  
O'Neil, Eddie (Palmer House) Chicago, h.  
Overend, Al (Skyline) Billings, Mont., nc.

Palmer, Jimmy (Aragón) Chicago, 5/28-6/18, h.  
Parrish, Charlie (Hamilton) Washington, D.C., h.  
Paul, Rex (Pilsen Park) Chicago, Out 6/21, b.  
Pearl, Ray (Melody Mill) Chicago, 5/17-6/25, b.

Pett, Emil (Versailles) NYC, nc.  
Phillips, Teddy (Kennywood) Pittsburgh, Out 5/19, b; (Casino) Walled Lake, Mich., 5/24-6/4, b; (Peabody) Memphis, 6/12-25, h.  
Pieper, Leo (Schroeder) Milwaukee, Out 5/29, h; (On Tour) MeC  
Prima, Louis (King Phillips) Wrentham, Mass., 5/24-27, h; (Steel Pier) Atlantic City, 6/30-7/8, h.

Pruden, Hal (Olympic) Seattle, h.  
Preston, Jimmy (Dreamland) Lawnside, N.J., nc.  
Raginsky, Misha (Shamrock) Houston, h.  
Ragon, Don (Ideal Beach) Monticello, Ind., Out 6/8, h; (Dutch Mill) Delavan, Wis., 6/30-7/18, b.

Rafferty, Bob (Van Orman) Ft. Wayne, Ind.  
Reid, Don (On Tour) MCA  
Ribble, Ben (Statler) Cleveland, h.  
Ruhl, Barney (St. Anthony) San Antonio, Out 7/19, h.

Sandifer, Sandy (Thunderbird) Las Vegas, h.  
Sands, Carl (Oriental) Chicago, t.  
Saunders, Red (De Lisa) Chicago, nc.  
Shaffer, Freddie (Kennywood) Pittsburgh, 6/5-17, b; (Westview) Pittsburgh, 6/27-7/2, h.

Spivack, Charlie (Post Lodge) Larchmont, N.Y., 5/29-6/19, rh.  
Stevens, Roy (Roseland) NYC, In 5/28, h.  
Stier, Jimmy (Valencia Gardens) Ft. Wayne, Ind., h.  
Strong, George (Peony Park) Omaha, 5/29-6/4, h; (Aragón) Chicago, 6/26-7/16, b; (Highlands) St. Louis, 7/24-8/3, b.

Sudy, Joe (Cleveland) Cleveland, h.  
Sykes, Curt (Trianon) Seattle, b.  
Towns, George (Peabody) Memphis, Out 5/28, h.  
Tucker, Orrin (Claremont) Berkeley, Calif., Out 6/12, h; (Elitich's) Denver, 6/21-7/13, b.

Tucker, Tommy (On Tour) MCA  
Ventura, Charlie (Riviera) St. Louis, Out 5/20, nc.

Weeks, Ranny (Copley-Plaza) Boston, h.  
Weema, Ted (Highlands) St. Louis, 5/28-6/1, b; (Pleasure Pier) Galveston, 6/9-22, b; (Claridge) Memphis, 6/30-7/18, h.  
Weik, Lawrence (Elitich's) Denver, 6/1-19, b; (Peony Park) Omaha, 6/29-7/4, b; (Peony Park) Omaha, 6/29-7/4, b.

(Highlands) St. Louis, 7/7-13, b; (Trianon) Chicago, 7/23-9/10, h.  
Wendel, Art (The Oaks) Philadelphia, b.  
Wharton, Dick (Anchorage) Philadelphia, nc.  
Williams, Griff (Aragón) Chicago, Out 5/21, b; (Trianon) Chicago, 5/26-6/19, b; (Peabody) Memphis, 6/26-7/8, h.  
Worth, Stanley (Pierre) NYC, h.

Zarnow, Ralph (Riverside) Des Moines, In 6/9, b.

## Combos

Abbey, Leon (Harry's) Chicago, cl.  
Aladdin, Johnny (Bismarck) Chicago, h.  
Alexander, Brothers (Bismarck) Chicago, 5/17-6/8, h.  
Alonso's Tropics, Lisa (Blue Mirror) Washington, D.C., r.

Alvin, Danny (Normandy) Chicago, cl.  
Andrews Sisters (Chicago) Chicago, In 6/30, t.  
Armstrong, Louis (Horseshoe) Rock Island, Ill., 5/18-31, nc; (Oriental) Chicago, 6/1-16, h.

Arvelo, Pepito (St. Regis) NYC, h.  
Auld-Jackson-DeFranco (Club 421) Philadelphia, nc.  
Averre, Dick (Gibson) Cincinnati, h.

Bliss, Nicky (Ye Olde Cellar) Chicago, nc.  
Bonano, Sharkey (Famous Door) New Orleans, nc.  
Borr, Misha (Waldorf-Astoria) NYC, h.  
Borr, Clarence (Oasis) L.A., Out 6/25, nc.  
Bright, Sol (Fairmont) San Francisco, h.

Broom, Drex (Village Inn) Colorado Springs, Colo., r.  
Bunn, Teddy (Park Grass) Oakland, Calif., h.  
Bushkin, Joe (Park Sheraton) NYC, h.  
Butterscotts (Rose Bowl) Chicago, cl.

Calloway, Cab (New Orleans Swing Club) San Francisco, 6/2-21, nc.  
Cassella, Danny (Blackstone) Chicago, h.  
Celestin, Papa (Paddock) New Orleans, nc.  
Characters (Gussie's Kentucky) Chicago, 5/19-6/22, nc.

Chittion Trio, Herman (Blue Angel) NYC, nc.  
Cole, Nat (Kavakos) Washington, D.C., 5/18-23, nc; (Alhambra) NYC, 5/24-5/31, t; (Crystal Terrace) Duluth, Minn., 6/2-10, nc; (Regal) Chicago, 6/16-22, t; (Horseshoe) Rock Island, Ill., 6/23-7/6, nc.

Coleman, Cy (Shelburne) NYC, h.  
Coleman, Joe (Showtime) Galveston, nc.  
Collins, Herbie (Warwick) Philadelphia, h.  
Collins, Lee (Bee Hive) Chicago, nc.  
Conley Trio, Tommy (G.I. Club) Sioux City, Ia., nc.

Cann, Irving (Savoy-Plaza) NYC, nc.  
Costanzo Trio, Ralph (Steak House) Phoenix, nc.  
Covey, Bill (C-L-C) L.A., nc.  
Crawcutt (Seven Seas) Omaha, nc.  
Cummings, Lathery (Parkview) Kansas City, h.

Dale, Mark (Rosalia's) Houston, nc.  
Davis, Eddie (Coo Rouge) NYC, nc.  
Davis, Tiny (Blue Note) Chicago, 5/12-6/8, nc.  
DeMarco Sisters (Ambassador) L.A., h.  
Dee Trio, Johnny (Brown Derby) Toronto, Out 5/27, nc.

Deuces Wild (Midway) Pittsburgh, nc.  
Dolen, Bernie (Larue) NYC, nc.  
Eadie & Rack (Blue Angel) NYC, nc.  
Erwin, Pee Wee (Nick's) NYC, nc.  
Evans, Doc (Hangover) San Francisco, nc.

Femme-Tones (Jack Rowe's) Washington, D.C., nc.  
Fields, Herbie (49th & B'way) NYC, In 5/25, nc.  
Four Blazes (Bar O'Music) Chicago, cl.  
Four Shades of Rhythm (Ruckhorn) Rockford, Ill., nc.

Four Steps of Jive (Ranch) Chicago, cl.  
Frank, Joe (Studio) Dallas, Out 6/8, cl.  
Freeman, Bud (Press Row) Chicago, nc.

Geta, Eddie (Stage Door) Milwaukee, nc.  
Gibson's Red Caps, Steve (Click) Philadelphia, Out 5/21, nc.  
Gonzales, Leon (Crown Propeller) Chicago, cl.  
Grubbs Trio, Babe (Loeb's) Decatur, Ill., cl.

Hall Trio, Allice (Tops) San Diego, nc.  
Heard, J.C. (Cafe Society) NYC, nc.  
Henderson, Horace (Grove Circle) Chicago, nc.  
Henderson Trio, Ken (Glass Bar) Ft. Madison, Ia., h.

Herman, Lenny (Traymore) Atlantic City, 5/17-9/9, h.  
Herrington, Bob (Sheraton Bon-Air) Augusta, Ga., Out 6/17, h; (Lake Shore) Chicago, 7/1-9/4, cl.  
Hoffman Trio, George (Theater) Oakland, Calif., nc.

Ingle, Red (Iroquois Gardens) Louisville, 5/8-21, b; (Purdue U.) Lafayette, Ind., 6/6-10.

Jordan, Louis (Paradise) Detroit, 5/19-26, t; (Regal) Chicago, 6/26-8/1, t.

Kaminaky, Max (Metropole) NYC, nc.  
Kay Quartet, Ben (Roosevelt) Cedar Rapids, Ia., h.  
Kaye Trio, Mury (Cairo) Chicago, cl.  
Kent, Erwin (Edison) NYC, h.  
Knollys Knights (Chateau) Missoula, Mont., nc.

Ko-Keta Trio (Diloreto) Mishawaka, Ind., nc.  
Lamare, Nappy (Aragón) Santa Monica, Calif., Out 5/25, b.  
Lane, Johnny (1111 Club) Chicago, cl.  
Lawson, George (Currie's El Grotto) Memphis, nc.  
Leeds, Sammy (Patio) Cincinnati, nc.  
Logan, Allan (Little Club) NYC, nc.

Martin, Bill (Joe's DeLuxe) Chicago, nc.  
Marz, Sonny (Flamingo) Houston, nc.  
McClammy, Dave (Zanzibar) Phoenix, nc.  
McCune, Bill (Congress) Chicago, h.  
Metrolones (Forest Park) St. Louis, h.  
Mills Brothers (Blue Mirror) Washington, D.C., 5/19-25, nc.

Minneville Boys (Latin Quarter) NYC, 5/21-6/8, nc.  
Moffitt, Deke (Beverly Hills) Cincinnati, nc.  
Mole, Miff (Jazz Ltd.) Chicago, nc.  
Monchito, Ramon (Silver Frolics) Chicago, nc; (Breezy Pt.) Brainerd, Minn., 6/5-9/3, h.  
Monda's Mid-Knights, Carmen (Imperial) Thomas, W. Va., h.  
Monte, Mark (Plaza) NYC, h.

Nichols, Red (Sardi's) L.A., nc.  
Nobriga, Walt (Palace) San Francisco, h.  
Nov-Elites (Eddy's) Kansas City, Out 5/25, r; (Boat) Terre Haute, Ind., 6/2-10, nc.

O'Brien & Evans (Wheel) Parkersburg, W. Va., cl.  
Orloes (Apollo) NYC, 5/26-6/1, t.  
Ory, Kid (Royal Room) L.A., nc.  
O'Hara, H. (Towne) Milwaukee, Out 5/27, h.  
Oxford Boys (Town House) Rochester, Minn., h.

Panico, Louis (Glass Ball) Bradley, Ill., nc.  
Papa Trio, Tony (Barbara's) Elkhart, Ind., nc.  
Paris, Norman (Ruban Bleu) NYC, nc.  
Pringle, Gene (LaSalle) Chicago, h.  
Proctor, Ralph (Childs Paramount) NYC, nc.

Rando, Doc (Club 47) L.A., nc.  
Ravens (Oasis) L.A., Out 5/25, nc.  
Read Trio, Kemp (Skipper) Fairhaven, Mass., Out 6/17, r.  
Rocco, Buddy (DeWitt Clinton) Albany, N.Y., h.  
Ronald Brothers Trio (Grange) Hamilton, Ont., nc.

Roth Trio, Don (Broadmoor) Colorado Springs, Colo., h.  
Ross, Jack (Fairmont) San Francisco, h.  
Rotgers, Ralph (Ambassador) Chicago, h.

Shavers, Charlie (Silhouette) Chicago, In 5/19, nc.  
Shaw, Milt (St. Regis) NYC, h.  
Shearing, George (Blue Note) Chicago, 5/29-6/11, nc; (Oasis) L.A., 7/21-8/4, nc.  
Silhouettes (Silver Spur) Phoenix, nc.

Smith Trio, Floyd (DuSable) Chicago, h.  
Smith Quintet, Van (Naval Base) Little Creek, Va.  
Snyder, Bob (Lookout House) Covington, Ky., nc.  
Soft Winds (Blue Note) Chicago, In 5/19, nc.

Surreal Trio, Frank (Weylin) NYC, h.  
Stanley, Leonard (Ball) Detroit, nc.  
Stryker, Ellsworth (Biltmore) Phoenix, h.

Three Brown Buddies (Moderne) Chicago, cl.  
Three Brown Notes (Top Hat) Chicago, cl.  
Three Strings (Kilbourn) Milwaukee, h.  
Three Sweets (Peacock) Jacksonville, Fla., nc.

Three Tones (Northern) Stevens' Pt., Wis., h.  
Top Hats (Gumie's Kentucky) Chicago, nc.  
Trio Cloz (Legion) Clinton, Ia., Out 5/28, nc.  
Tune Spinners (Marquis) Houston, cl.  
Tune Toppers (Theatrical Grill) Cleveland, nc.

Turner, Bill (Crown Propeller) Chicago, nc.  
Valaires (Berita) Chicago, cl.  
Verret, Irvin (Hangover) L.A., nc.  
Verisaires (Grand) Chicago, cl.  
Vincent, Bob (Yankee Inn) Akron, O., 5/22-6/18, nc.

Weavers (Village Vanguard) NYC, nc.  
White Horse Trio (White Horse Inn) Craig, Colo., nc.  
Williams, Clarence (Village Vanguard) NYC, nc.

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# Ragtimer Ash Busy With TV, Niteries, Radio

By Sharon A. Pease

Chicago—Not too long ago, Marvin Ash was negotiating for a job in a Hollywood niterie. The manager asked, "Just what kind of music do you play, Mr. Ash?" Marvin replied, "Well some people call it lowbrow music, but I call it whiskey-drinking, happy music."

His robust, refreshing piano stylings have certainly caught on, for Ash is now one of the busiest pianists in the Hollywood area. In addition to recording for Capitol, he appears nightly at the Radar room; has a daily radio program on station KRKD; furnishes the music for the weekly TV show, *Stars of Tomorrow*, and is featured on his own TV show, *The Truth About Dixie*, each Sunday afternoon on KFI.

Marvin, whose full surname is Ashbaugh, was born in Lamar, Colo., 35 years ago. His formal musical training began when he entered elementary school and his first instruction was from the nuns at the parochial school he attended. Later, his family moved to Emporia, Kan., where Marvin began playing with small dance bands.

## To Kansas

When a junior in high school, he worked regularly with a college dance orchestra headed by Wally Stoefler. "During the summer vacation of 1931, I went to Abilene, Kan., to visit an uncle," Marvin recalls. "While there, he took me to Doc Brinkley's radio station. I began playing *Sweethearts* on



Marvin Ash

Parade in a studio where there were two pianos, and before long someone started accompanying me on the other piano.

"That was my first exposure to real jazz, and the fellow playing the other piano later became a great influence in the development of my styling. In fact, his work eventually influenced the development of all dance piano styles. This fellow, playing a one-niter in Abilene, was Earl Hines."

After graduation from high school in 1932, Marvin toured with dance bands fronted by Connie Conrad, Herman Waldman, and Jack Crawford. In 1936 he settled down in Tulsa, where, during the next five years, he was on staff at station KVOO, worked at local

night spots, and resumed the serious study of piano and arranging. He entered the army early in 1942, and was in service for three years. The first year was at Camp Roberts, near Los Angeles. Marvin says, "Whenever I had leave, I struck out for the Hangover club, where Bob Zurke was playing. We became good friends and he helped me a lot."

## Job with Wingy

Ash was overseas for two years before being discharged in 1945. He had intended to go back to Tulsa, but made a stopover in Los Angeles and landed a job with Wingy Manone's band. Later he played solo piano for Duncan Puett, genial owner of the Hangover, Zurke's old stand. Then he worked as house pianist at Club 47, the famous musicians' hangout operated by Doc Rando, Nappy Lamare, and Noni Bernardi. Next came a long run at the Panorama room of the Pan Pacific auditorium.

On a recent trip to the west coast, your writer happened to be on the same train with the Jack Benny entourage, which included our old friend, Phil Harris. After gabbing about various things, New Orleans food, et al., we eventually got around to our favorite subject, piano players. Regarding Marvin Ash, Phil Harris made this comment, "Well, if I were starting out all over again and had to play drums for a living, that's the guy I'd want for my piano player."

As previously mentioned, Marvin records for Capitol, and, along with Lou Busch and Ray Turner, is featured in the recently released *Honky-Tonk Piano* album. His piano stylings are also spotlighted in a series of single releases, and the accompanying style example is from one of these sides, an Ash original, *Pearl House Rag* (Capitol 855).

# My Worst On Wax

By Stan Kenton

The worst dogs I ever made were *Gotta Be Gittin'*, which Anita O'Day sang, and *Good Night, Sweet Dreams, Sweetheart*, which Gene Howard sang. We made them about six years ago. In those days, we were trying to put out some novelties that people would buy. We were trying to sell the public a herring, but the public smelled it and walked off.

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## Called It Off

We quit making things like that when I finally said let's cut it out. I made a deal with Capitol records and they've been absolutely wonderful ever since.

## Usual Characteristics

It includes the introduction (section A) and first statement of the principal theme (section B). This rag melody is built on the usual characteristic rhythms, with the prominent use of arpeggios starting their strong beat (first count) on the third of the chord. Another distinguishable melodic rag device is the chromatic leading into this accented beat.

The harmonic pattern of the main section (B) is a fundamental formula. However, Marvin uses a sophisticated chordal alteration to allow a chromatic counter-melody secondary motif. (This motif is used for the instrumental accompaniment of the arrangement employed in the recording.) The time values indicated in the example are straight eighths. Still, to obtain the desired, surging march-like rag effect, it is necessary to play these straight eighths as dotted eighths and 16ths, expressing them with great contrast between the very heavy dotted eighths and the light 16ths.

The honky-tonk style demands crystal clarity of all tones, both treble and bass. Therefore, the left hand voicing should be logical, distinct, and not garbled with superfluous tones. The right hand should be executed with precision and faultless technique.

(Ed. Note: Mail for Sharon A. Pease should be sent directly to his teaching studios, Suite 715, Lyon & Neely Bldg., Chicago 4, Ill.)

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Hudkins  
In Battle**

(See Page 2)

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**Burrs  
Leaves  
'Beat'**

(See Page 1)

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Josephine Knechtel, soprano; Isidore Glaser, tenor; William Albrecht, tenor; Richard Gravat, tenor; Peter Geiger, baritone.