

Jazzwise, Paris Isn't What It's Cracked Up To Be

By DAVID THOMSON

Paris—American jazz critics have wasted a great deal of breath over the last 15 years lamenting the fact that Europeans, and especially the French, were the first to take our native music seriously. They could have saved their sorrow. It is true that Robert Goffin and Hugues Panassie were among the first to write about jazz.

It is also true that the bulk of Europe's jazz enthusiasts are still without any real understanding of what the music is all about. The few experts may know their stuff, but the ordinary fan is nowhere.

Inesentive

In the first place this enthusiast is insensitive to any of the beauty of jazz. He gets his kicks only when the music is rough, fast, or shrill—it must be Dixieland, bop, or screaming trumpets.

The crowd in the Club St. Germain des Pres, where Eldridge was playing until recently, appreciated none of Roy's beautiful notes, none of the timing of his occasionally wonderful runs. But they loved the screamers and the terrific volume and speed of his playing.

I nearly induced sleep in three French aficionados when I played them Armstrong's lovely *Savoy Blues*, but they were immensely impressed with the loud and fast Bechet-Davison Blue Note sides. The average listener here is almost totally incapable of appreciating any of the delicacies or subtleties of jazz. He uses jazz as a stimulant. He only wants to be frantic.

Knows Few

Secondly, this enthusiast (by enthusiast I mean the guy who professes knowledge, argues heatedly, and collects records) is familiar with the names and work of only a few musicians. He knows of Armstrong, Parker, Gillespie, Hines, Bechet—the men who have played over here a good deal or who have been the centers of controversy in the French jazz magazines.

But he knows little or nothing of men like Bobby Hackett, Chu Berry, Teddy Wilson, or Jimmy Crawford. He loves Mezzrow because (1) Panassie said to, and (2) because Mezz once smoked opium.

It's the extremes again: his knowledge stops at 1930 and doesn't begin again until 1945. If Panassie and Delaunay have cataloged every performer, good and bad, the average enthusiast hasn't bothered to learn the names of more than two dozen.

Add to this a tendency to intellectualize jazz while the screaming (Turn to Page 19)

Granz Cancels European Trip

New York—After several last minute, on-again-off-again changes of mind, Norman Granz finally decided March 9 to cancel his entire European tour, which had been scheduled to start nine days later in Copenhagen.

Main reason for the cancellation was that the tour, which was originally visualized by Granz as a semi-vacational jaunt for himself and his musicians, showed signs of deteriorating into a big financial hassle. At least five of the top stars had to call off their participation owing to economic problems or previous commitments.

Granz still hopes to make a foreign excursion next year; meanwhile the unit will be reorganized in late summer for its annual fall concert tour of the U. S.

Hodges Makes Bassist Change

New York—Lloyd Trotman, another Ellington alumnus, is playing bass with the Johnny Hodges orchestra instead of Joe Benjamin as originally announced.

Hodges played a break-in weekend at the Holiday inn in Newark before leaving for his Chicago opening at the Blue Note March 9.

The band cut two more sessions for Mercury before leaving town. Meanwhile Mercer records, which already had a dozen Hodges sides up its sleeve, contracted to release in this country the 10 sides waxed by the alto star in Paris last year.

Roseland Gets McCoy

New York—Clyde McCoy, in his first New York date since coming out of retirement many months ago, opens with his band March 24 at the Roseland ballroom for two weeks. He replaces Bob Chester, who returns April 21.

Sarah's Singing 'Superb' In Carnegie Hall Concert

New York—Sarah Vaughan, Erroll Garner and Lester Young appeared at Carnegie hall Feb. 21, presented by Symphony Sid, as part of a short-lived joint concert tour. Despite a driving rainstorm, the affair attracted some 2,500 persons. Though all three stars were well-received, Sarah walked off with the major honors.

Attractively gowned, she did one set with pianist Jimmy Jones, plus Johnny Collins, guitar; Shadow Wilson, drums, and John Simmons,

bass. Everything was there—the fantastic melodic variations on the jump tunes, the beautiful low notes on the ballads, and the equally glorious high notes. Never was the "divine" appellation more richly deserved.

Joined By Strings

For her second set Sarah was joined by a large string section, plus harp, as she sang *Motherless Child*, *City Called Heaven*, and *The Lord's Prayer*. Here was a potent reminder that Sarah has a superb legitimate voice to a degree never attained by any other jazz singer.

The strings, under Jimmy Carroll as arranger and conductor, had nothing above the commonplace to play, but the overall effect of this sound with Sarah's voice was highly successful.

As for Garner, all we can do is refer back to his Town hall concert (reviewed Jan. 12 issue), which in fact is exactly what Erroll did.

Played Two Sets

Lester Young was accompanied by Emmett Berry, trumpet; John Lewis, piano; Gene Ramey, bass, and Jo Jones, drums. He played two sets.

After the concert I went home and dug out a pile of old Basie records. They sure sounded good.

—Jan

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U. S. Bands Meet In Montevideo



Montevideo—Three North American bands, those of Cab Calloway, Eric Madriguera, and Xavier Cugat, recently converged upon this Uruguayan city during the carnival season. Photo above was taken backstage at the Teatro Solis where Madriguera was appearing. From the left are Ramon Uersa, of Cugat's band, and Mrs. Uersa; jazz fan Hector Joe Garino; Calloway; Jonah Jones, trumpeter with Cab; Madriguera, and Chino Pozo, bongos player with Madriguera.

Three U.S. Orks Hits In Montevideo Appearances

Montevideo, Uruguay — Three North American bands, those of Xavier Cugat, Eric Madriguera, and Cab Calloway, appeared here recently during the February-March carnival season, to the great joy of Montevideans. Cugat and crew played at the Teatro Artigas, Madriguera at the Teatro Solis, and Calloway at the Hotel del Prado.

All three units were also scheduled to do one-niters in the area, and to play for the International Film Festival held in Punta del Este.

Calloway, who has since left for Buenos Aires and Santiago, has the following men with him: trumpets—Jonah Jones, Shad Collins, Doc Cheatham, and Paul Webster; trombones—Ed Burke and Chet Burrill; reeds—Hilton Jefferson, Gene Mikell, Ike Quebec, Sam Taylor, and Eddie Barefield; rhythm—Dave Rivera, piano; Milton Hinton Jr., bass, and Panama Francis, drums.

With Cugat are: trumpets—George Lopez, Bobby Jones, Al Rojo, and Leonard Arbarovich; trombone—Jose Gutierrez; French horn—Myron Barber; saxes—Sherwin Lichtenfeld, Louis Castellano, Ramon Uersa, Roger Haller, and John Haluko; violins—Napoleon Patrian, Enrique Mizes, Ernesto Szilagyi, and Miguel Svidky; marimba—Eddie Kozak; rhythm—Rafael Angulo, piano; Manuel Potxot, bass; Ernesto Marrero, drums; El Gringo Olivera, bongos; George Davalos, maracas; Otto Bolivar, conga drum, and Dulcinea, claves. Dulcinea, Bolivar, and Abbe Lane handle the vocals. Cugat also has a couple of dancers with the troupe.

Madriguera's band includes: trumpets—Bob Manso, Fern Caron, Jimmie Migliore, and Jesse Millan; trombones—Joe Vargas, Red Haus, and Tony Grande; reeds—Larry Tise, Al DeJoseph, Don Sitterley, Fred Rosco, and Ted Russo; violins—Horacio Zito, and Al Feller; rhythm—(?) piano; Dick Rodriguez, bass; Tony Sacco, guitar; Al Miller, drums; Chino Pozo, bongos, and Augie Rodriguez, conga drum. Enric's addenda includes vocalists Roberts Pereda, Josita Hernandez, and Patricia Gilmore, and three dancers.

—Hector Joe Garino

Kenton Packs The Palladium

Hollywood—Stan Kenton, playing his first dance date at the Hollywood Palladium since he broke out with his "Innovations in Modern Music," raked up a gross of more than 16,000 paid admissions during his first week. It's a mark that stacks up well with previous high boxoffice figures of post-war period set by Freddy Martin (1949) and Jerry Gray (1950).

Kenton gave them the works on his opening night, an occasion marked by appearance of more music business folk than the Palladium has seen for years. He made little, if any, concession to the supposed popular taste for more conventional dance music.

Later in the week he mixed in a few more of the less controversial dance numbers in his book, but whether it really made any difference or not is doubtful.

The paying patrons (and the free riders) were there to see and hear the big guy who has made more music news of one kind or another than any other bandleader since Benny Goodman.

James To Make Midwest Tour

Chicago—Harry James and his orchestra returns to the Chicago-Cleveland-Detroit territory for the first time in four years for seven weeks of one-niters, starting April 14. The tour opens at the Pla-Mor ballroom in Kansas City on that date.

James will be on a guarantee plus percentage for the 49 dates. Ohio will be the farthest east the band will tour. It returns to Hollywood on May 27.

Terry Gibbs Unit Waxes 8 Sides

New York—Terry Gibbs, who has only once previously had his own record date, cut an eight-side session here with a small group of his own, featuring pianist Bill Triglia, guitarist Jimmy Raney, bassist Curley Russell, and drummer Art Blakey.

Date was for the Triumph label, which recently cut sessions with tenor men Al Cohn and Lucky Thompson.

South At Towne Room

Milwaukee — Violinist Eddie South, who recently recovered from a long bout with tuberculosis, will complete a four-week engagement at Jimmy Fazio's Towne room here on April 9. South has Claude Jones, piano, and Johnnie Pate, bass, in his new trio.

Deejay Gets Kenton In Hassel With Harvesters

Detroit—A full-scale battle got underway in Detroit recently between Stan Kenton's band and the International Harvester Co. The controversy was begun quite accidentally by WJBK disc jockey Jack the Bellboy who, when asked his frank opinion of Kenton's music, remarked that "it sounds like a threshing machine."

The following days' mail brought a protesting letter from International Harvester, makers of farm machinery, stating strong resentment to "such derogatory remarks in regard to our famed machines."

International's sales manager continued: "Noise such as this in a threshing machine would develop only if Kenton and crew were poured into the business end. We demand a public apology!"

And then the battle began! Hundreds of letters poured into WJBK, expressing opinions both pro and con concerning Kenton's records. So Jack the Bellboy has inaugurated a contest which will enable all music lovers to air their views.

An actual recording of a threshing machine made at International Harvester is played each day during his WJBK session, followed by Kenton's recording of *House of Strings*. Writer of the beat letter comparing the two sounds will be awarded a radio.

Gene DiNovi Joins Peggy

New York—Gene DiNovi, youthful pianist well known in bop circles and heard on records with Lester Young, Joe Marsala, and others, has joined Peggy Lee as accompanist. Peggy is working the Copacabana with a trio comprising DiNovi, bassist Joe Shulman, and drummer Billy Exiner.

Dave Barbour stayed in California and did not join Peggy on her current eastern tour.

Chet Roble On The Cover

The hard-working pianist on the cover of this issue is Chet Roble, one of Chicago's most-seen TV personalities. At present a regular on four video shows, he's most at home and shown to best advantage on the ABC network's *Studio 54*, as Jack Tracy's story on Chet on Page 4 points out. (Photo by George Kufirin.)

On The Ball

New York—Sarah Vaughan fans who read a review of Sarah's recent Carnegie hall concert in *The New Yorker* were mystified and confused. The reviewer, Douglas Watt, in a typical outburst of condescending comments in the *New Yorker* manner, stated that Sarah was accompanied only by a rhythm section. No mention of the umpteen strings and harp that played her second set.

Explanation, from a couple of fans who sat near Watt: he was fast asleep during much of the first half of the concert, left at intermission time, and never heard the rest of the show.

Soft job, huh, Doug?

Les Brown Ork Sets High Dance Band Standards

(Ed. Note: Les Brown is the 14th musician to be profiled in Down Beat's Bouquets to the Living series.)

By CHARLES EMGE

Hollywood—The story of Les Brown is the story of a musician who, as of now, appears to have realized just about everything a youngster dreams about when he first picks up that shiny horn and decides that with that shiny horn he will play his way into the kind of life he wants. It is the story of a musician who has beaten the game. At 38, Les, who like others rose on the wave set off by Benny Goodman in the late '30s, has not only a home on the right side of the tracks in Beverly Hills, but—and this is more important—he has established a pattern in his professional life that permits him to live there with his family a large part of the time and enjoy it.

Meantime, though he has never been a hero to music's avant-gardists, he has always headed a band which has been abreast of the times; the kind of band that without any trick buildup or promotional campaigns, without any pretentious banner-waving about dedication to the promulgation of "progressive jazz," has earned the respect, even the admiration of all alert critics and musicians.

Important

Not long ago *Down Beat* staffer Ralph Gleason put the spotlight on an important facet of the dance band deterioration of the last few years when he reported Jess Stacy's observation to the effect that something is wrong when the sidemen in a band fail to express, in their performances and personal attitudes, genuine pride in the organization of which they are a part.

We heard Les Brown's band on a one-nighter here at the Trianon where they found themselves, by some rather fantastically ambitious booker's effort, the very night of the day they returned from their tour of the Korean fighting fronts. Dead tired, unhappy that they were unable to spend their first evening at home with their families and friends, they pitched in and played a job that, under the circumstances, was marked by a surprising degree of spirit, punch, and musical perfection.

Pride in Selves

Reason: Les Brown's bandmen have that pride in their organization so notably lacking, as Stacy pointed out, in too many of the dance band units of the post-war period.

That pride grows out of self-satisfaction; not the smug, complacent kind of self-satisfaction but the kind that grows out of setting a certain high standard with a reasonably clear musical pattern

to it, and then making it pay off.

Earn Good Money

Les tells us that during the last year not one of his sidemen earned less than \$8,000. During that same year Columbia released a Les Brown album, *Dance Date*, that received critical acclaim from every well-versed reviewer as one of the important musical achievements of the year.

In our opinion, the Les Brown band in that album carried commercially marketable dance music just about as far as it will ever go, in the foreseeable future, into the realm of musical art. The members of his band play with pride because they play with pleasure; it is a team in which every musician seems to know that he belongs; each seems to understand the pattern of which he is a part; each one feels it the same way; each derives his share of musical satisfaction and his share of material remuneration.

Result: a genuinely "happy" band of musicians headed by a leader who, in a profession now largely divided into factions representing embittered exponents of bop, diehard devotees of Dixie, and cynical commercialists who are satisfied to play any kind of music that makes money (and we're not condemning them), is a rarity himself.

Les gives every indication of being a well-adjusted personality. Inasmuch as that is something in itself, let's take a look at his background:

Born in Pa.

Les was born in Reinerton, Pa., in 1912. His father, from whom he received his first musical instruction—on a curved model, B-flat soprano sax—was a successful bakery operator and amateur musician whose hobby was playing saxophone in a quartet consisting of himself and his brothers, also amateur musicians.

The youngster was one of those to whom it came easily ("I don't remember ever doing any real hard practice") and before long he was rattling off those Rudy Wiedoeft solos that were part of every budding saxophonist's repertoire in that era. He must have been something of a "boy wonder," though he doesn't mention it nowadays, for by the time he was 16 he had

Saxist Les Led The Original Duke Blue Devils



Chicago—One of the most famous college bands of all time, the Duke Blue Devils, is shown above during the Budd Lake, N. J., period of 1937. The band broke up because practically all the boys except Les Brown, at the far right, had to go back to college. The only other member known to have followed music as a career is the young trumpet player in the center, the late Corky Cornelius. Before his death in 1943, Corky was rated a top solo man.

played a season with Conway's Concert band at a New Jersey park, where he received featured billing as soloist and \$60 a week.

That was during the same period—from the time he was 14 to 17 years old—that he spent as a full-time student at the Ithaca Conservatory of Music, where he got the full treatment—theory, harmony, composition, and specialized training on reed and woodwind instruments.

First Dance Job

He played his first dance job while he was at the conservatory with a band comprised of conservatory students and it was for that band that he wrote his first arrangement. It was the stylized jazz of dance band in which the type influence was just beginning to become evident—three saxes, three brass (two trumpets and trombone), and four rhythm (piano, drums, banjo, and tuba).

Les recalls that he used to copy recording arrangements from the records of Whiteman, Nichols, and Goldkette, injecting some of his own ideas in the process, as was standard procedure in that day. He also used to like to transcribe improvised solos, arranging them, for example, into sax trio forms.

After three years in the music conservatory, he went to a military prep school and completed that phase of his education.

Went to Duke

Then he enrolled at Duke University and worked his way through as a musician (his dad's bakery business wasn't so good by this time). He says they had a band at Duke that was specifically enrolled to play for student affairs in return for meals. He was persuaded to enroll at Duke by a "scout" whose job it was to line up musicians for this college band (later known as the Duke Blue Devils) even as athletic scouts endeavor to secure promising high school athletes for the old alma mater.

With that setup the musicians were able to get just about all the weekend dance dates they could handle and steady engagements during the summer vacations. It was a kind of musical scholarship—a kind of scholarship that other colleges interested in helping students to earn their way might look into.

There were no music courses at Duke that were of interest to a youngster who already had spent three years at a conservatory, so Les graduated with a major in French.

Took Over Band

He took over leadership of the band at a Budd Lake, N.J., engagement in 1936, fronting it on clarinet in the manner established by Benny Goodman, who had crashed

into the headlines with "swing" in 1935. By that time the band was similar in format to the "swing-style" bands that were to hold the limelight for the next 10 years—four saxes, four brass, and four rhythm, with string bass and guitar in place of tuba and banjo. They got a Decca contract—it was a semi-cooperative unit—but the group broke up in 1937. Most of the members were still in college.

Les, married by that time, went to New York and made a living as an arranger, writing stocks for publishers and specials for such band fronts as Ruby Newman, Jimmy Dorsey, Isham Jones, Red Nichols, and others. But he still wanted to be a bandleader, so when RCA-Victor's Eli Oberstein landed him the chance to put a band together for New York's Hotel Edison he jumped at it.

Oberstein also landed him a contract to record on Victor's Bluebird label, but there were a lot of other bands on the Victor subsidiary at the same time and nothing much happened. But by 1940 Joe Glaser was in the picture as his manager (Brown has never had the big financial backing that was considered essential in the launching of a musician on the road to success as a name attraction), and from that time Les Brown and his band just moved steadily onward and upward from one job to another.

Big Jumps

There was a big jump for the band around 1941, the *Mexican Hat Dance* period, and an even bigger jump in 1945 with *Sentimental Journey*, a record that also meant quite a bit to the band's featured singer of that period—Doris Day.

For those who are interested in music as a business, an art, or as both, the Les Brown story adds up to this: He was successful as a dance bandleader because he had the personal and musical qualifications. The fact that he, himself, is a thoroughly schooled musician (he says he lost his touch as an instrumentalist when he was working as an arranger and has never had time or inclination to regain it) is important because only an authentic musician can assemble and get the best performance out of a group of top sidemen such as his band always has contained.

He also was intelligent enough to see the dance band business realistically: that is, that the length of time a bandleader and his sidemen can travel around the country from one job to another is necessarily limited, even for those who consider such a life pattern desirable.

Says Les:

"About 1946 I decided the time had come to settle down, and that the ideal place to do so would be

in Hollywood with a permanent spot on a major network radio show. I went after the Bob Hope show and got it. I couldn't ask for anything better than my present setup, and I think the fellows in the band feel the same way.

Winters in California

"From Sept. 15 to June 15 we're based here in California, except for appearances with the Hope show from time to time at army camps, or maybe a tour such as the one we made to Korea to entertain the troops. That's fine with us.

"Meantime we can play weekend dance dates when they don't interfere, we can do recording sessions, and the boys can pick up quite a few studio calls and other types of casual work.

"Last summer while the show was off the air we made a tour of dance dates. Doing that sort of thing once a year is great—when you know you have a home waiting for you when you come back. All in all, we think the dance business is doing all right by us."

High Standards

Most musicians will agree; and we think Brown has done all right and more by the dance band business by establishing high musical standards. (Turn to Page 18)

Bob Thinks 'Beat' Poll No Joke



Hollywood—Looking unusually serious, as befits a comedian whose airshow boasts one of the country's top bands, Bob Hope recently presented leader Les Brown with his 1950 *Down Beat* plaque. Brown, who is saluted in this issue, has been on the Hope show since 1946. Les' band has made many of Hope's tours, the latest being a trip to Korea a few months ago.

Cummins Chirp



New York—Helen Kamsay joined Bernie Cummins' band March 1 at the New Yorker hotel here, having left Guy Grand's unit at the Queens Terrace to take the job. Helen is probably best remembered as vocalist with Lawrence Welk's band for several years.

Three Assorted Glimpses Of Les Brown, His Friends And Family



Chicago—Here are some early photos of Les Brown, leader of a consistently excellent dance band and subject of the *Beat's* current Bouquet. Charlie Barnet, Les, and Jerry Wald exchange pleasantries in the first photo, taken

over a decade ago. The specific occasion has been forgotten, but Wald's tux indicates his was the band working at the spot. Second picture shows Les and his band singer, Doris Day, shortly after she joined the band in the

summer of 1940. Doris sang with the Bob Crosby crew for a short while before joining Brown. Final photo is of Les and his two children, circa August, 1944. Boy is Les Jr. (Butch), and the little girl is Denise.

GIRLS IN JAZZ

This Chick Plays Like Navarro

By Leonard Feather

New York—A good-looking redhead who sings, and can play the coolest trumpet this side of Miles Davis—it sounds like the stuff of which hip dreams are made. But it hasn't done Norma Carson much good. Norma's story is typical of the anomalous position occupied in the jazz scene by the gals with the horns, a position that has been watched closely for several years by the writer and will be dealt with in detail in this series of personality portraits.

Segregation and discrimination by sex, as well as by race, can be a vicious handicap to the career of a girl musician. "I've never found it an advantage to be a girl," Norma points out. "If a trumpet player is wanted for a job and somebody suggests me, they'll say 'What? A chick?' and put me down without even hearing me.

Too Few at Once

"Another thing. When you're forced to work with all-girl groups you realize there are never enough good girl musicians at any one time in one place to make a good band. You never progress unless you get to play with better musicians, and I've never played with the kind of musicians I wanted to—I've had very few kicks."

A few days after making this statement, Norma got her first



New York—Flaming-haired trumpeter Norma Carson shares the stand with an old Vancouver schoolmate, Bonnie (Mrs. Ray) Wetzel, at a recent Birdland session.

chance to break down this barrier—she was booked with an all-star off-night group at Birdland and played with such cats as Oscar Pettiford, Billy Taylor, Jo Jones, and Benny Green. The Birdland crowd would have been the readiest to sneer her off the stand had she not made the grade.

But Norma took a solo on *Talk of the Town* that combined good taste, fine phrasing, and an excellent sound reminiscent of Fats Navarro. By the end of the evening Norma had lived down that unwelcome comment, "She plays good for a girl," and had elicited the rarer remark, "She plays good."

May Be Turning Point

Perhaps her Birdland beginnings will prove to have been a turning point for Norma Carson. Certainly nothing spectacular had happened to her previously. Born in 1922 in Portland, Ore., she first went out on the road playing lead trumpet for—as you might have guessed—Ada Leonard. She had been playing from the age of 12; her father, though not a professional, had played trumpet, as did her sister, who, like so many girl musicians, brought her career to a sudden halt by combining marriage with retirement.

For five months Norma was a member of the Sweethearts of Rhythm, a predominantly colored outfit in which the discrimination was sexual but not racial. Later she played with a small combo led by the Sweethearts' former tenor sax star, Vi Burnside.

The amazing fact of the Carson career is that Norma hardly played any jazz until 1944, and has only been digging the modern groove for about two years. After coming to New York to sit out her 802 card waiting period, she didn't work for a whole year.

"How did you ever learn to blow

that style, while you weren't even working?" we asked.

"Oh, just listening—sitting home by myself and working things out," said Norma casually.

When she went back to work, she would periodically get sick of having to play with inferior musicians, and, saying the heck with it, would stay home; then she'd get tired of inactivity and would go on the road again with, she says, an even worse outfit!

If she doesn't get disgusted enough to throw up the whole thing permanently, Norma may still make the grade. She likes and understands what she is playing, and you can tell that Fats was her idol—"he had more of a true trumpet sound than Miles, but Miles is great too, of course, and I like Doug Mettome."

Where Does It End?

Where does the road end for the Norma Carsons? Marriage and retirement (she's still single), or an MCA booking deal and a place in the *Down Beat* poll and a page immortalizing her in *Hot Discography* and a dozen trumpet manufacturers battling for her endorsement?

Simply on the basis of her talent, good looks, and pleasant personality on the bandstand, the very least she rates is her own quintet, say, at the Blue Note or the Black Hawk or Birdland or any of the other comparable spots around the country.

Right now, though, Norma has only one minor objective in mind. "I don't want to be a girl musician," she says. "I just want to be a musician."

In its April 20 issue, *Down Beat* will salute Stan Kenton on the occasion of his tenth anniversary.

Mann Ork Disappoints In Roosevelt Opening

New York—Taking over a spot that for decades has been associated with Guy Lombardo can hardly be an easy assignment for any bandleader. But taking it over after you have been fanfared far and wide as possessor of an "All-American band" is even tougher. Bernie Mann was the fall guy who fell into this sad situation.

Needless to say, he couldn't make it. His five saxes, six brass, and four rhythm (including a tuba) amount to an unhappy attempt to placate the exceptionally square customers of the Roosevelt grill and his own musical conscience.

Occasional Flashes

Arnie Holop's arrangements include occasional flashes of ideas, but more often hover between the obvious and the ludicrous. The rhythm section is incredible; a guitarist plunks maddeningly four loud beats to every bar, cutting through every number as if determined to drown the rest of the entire band.

Tommy Hughes' vocals are competent; Mann himself, who played no trumpet when caught, merely fronts. Sonny Dunham gets very little of importance to do.

Unfortunate Billing

The pity about this outfit is the unfortunate billing as an "All-American Band," leading you to expect something that could never have been accomplished in this room; another pity is the presence of such good musicians as Aaron Sachs, alto (the same who won an *Esquire* award as the best new jazz clarinetist of 1947!), and Frankie Socolow, tenor. They looked as unhappy reading their parts as we were watching them.

Perhaps when Bernie moves into less restricted territory he will

Alexander Inks Pettiford, Davis

New York—The Willard Alexander office, bookers of Count Basie, Dizzy Gillespie, and other jazz attractions, recently signed Real Gone Organist Wild Bill Davis and cellist Oscar Pettiford.

Davis, after completing a theater tour with Louis Jordan, opened as a single at the Hi-Hat in Boston. Pettiford has reorganized his sextet; group now includes Howard McGhee on mellophone (and occasional trumpet); Teddy Cohen, vibes; Duke Jordan, piano; Ted Sturgis, bass, and Specs Wright, drums.

Pettiford, after playing a break-in date in Newark, left last week for a March 26 opening at the Club Harlem in Miami. He follows this with dates in Jacksonville, St. Petersburg, and Philadelphia.

give these men a chance to blow, and give his arranger a trifle more leeway. Meanwhile he has a band that, while incredibly dull, certainly plays its music cleanly enough and pleases most of the customers. On the basis of the same rating system used in the *Beat* record review section, it might be rated as follows: Musical Rating—2 points; Commercial Rating—7 points.

Can't Wait



Los Angeles—Charlie Barnet's waiting just a bit before he adds the string section he's planned for his band, but he didn't wait at all before annexing Adele Frances, above, Cal, who's been jobbing around L.A., is the Barnet band's new singer.

Mann Takes Over, Temporarily



New York—Guy Lombardo turned the baton, and the leadership of the Roosevelt grill band, over to Bernie Mann while Guy takes his Royal Canadians on tour. Of course Lombardo will be back, as he has these many years. From left to right above are Lombardo, Mann, and Dean Carpenter, general manager of the Hotel Roosevelt.

TV Lets Chet Roble Prove That Musicians Are People

By Jack Tracy

Chicago—Many of the TV shows emanating from this city in the last year or so have been considerably brightened by the frequent appearance of Chet Roble—a guy with a delightfully casual approach to piano playing, singing, and living. And a guy with as telegenic a kisser as you'll find anywhere in TV.

You've probably seen him most often on Studs' Place, the Friday night ABC network show that to us is one of the two best examples of the "Chicago-style" TV that video critics cheer.

Plays Occasionally

Chester is the piano player who hangs around Studs' unpretentious corner rib joint and plays once in awhile for cakes and a couple of bucks. Sometimes just for cakes.

He's also been a regular on *Tin Pan Alley* (the recently-folded Johnny Desmond show that spotted top song writers); the local *Simply Simon* program, and Mary Hartline's two new shows.

On none of them does he play anything but Chet Roble, piano player. Toss a script at him, tell him he's an actor, have him memorize lines, and he'd be just another guy from the casting office.

Let him feel at home and he's a warm, living personality.

And he feels most at home at Studs'. The atmosphere is congenial, the people are people, and Studs Terkel is a great boss.

All Genuine

You have a difficult time believing the show isn't for real when you see it on the screen. The set, the characters, the dialogue—they're all too genuine.

And even watching from the control room you sometimes find yourself wishing the mike and camera men would get out of the way and let these folks get on with their work.

The effect takes much planning. Not the type planning that is involved in putting together the usual videot's delight, but one that takes just as much work.

No Script

There is no script, just a couple of mimeographed pages that outline a situation. As soon as the first rehearsal starts, the cast is at home. They make up their own dialogue as they go along, revising and adding lines. And by the time the show goes on the air the plot usually has been altered more than somewhat.

The characters aren't actors—they're people getting paid for something they'd probably be doing anyhow.

Studs looks like an ex-bartender who bought a place of his own, then didn't put in a bar because he wanted to relax and chew the fat with his friends.

Friendly Guy

Chet is a musician. Not a super-hip sharpie, a down-at-the-heels lush, or an irresponsible character like musicians in movies, but a friendly guy who has made a living from playing piano and singing for 20 years.

Win (Stracke) is a guy who's had lots of jobs in lots of towns.

Parks' Pals



New York—These four pretty girls are the Heathertones, who can be seen and heard every Monday, Wednesday, and Friday afternoon on the Bert Parks NBC-TV show. Jean Swain and Bix Brent are on the top, while Marianne McCormick and Nancy Overton are on the bottom. The quartet got its name when, two years ago, the girls were singing with Ray Heatherton's band.

He sings folk tunes and repairs plumbing at the joint with equal aplomb.

Grace is a waitress who's learned much about human foibles in several years of waiting on tables.

And that's all. Sometimes a friend or two drops in. But no dancers, no comedians with a dozen gag writers, and no emcee.

Has a Ball

Chet enjoys it and is happy to be in a spot in the new medium where he doesn't have to play pop tunes, where he can refer to Vaughn Monroe as "The Moose," and where he puts in his 35 to 40 hours a week (counting rehearsals) but doesn't have to go on the road to do it.

Because he's already spent 20 years on the road. He worked with Ace Brigode's band when he left the University of Illinois; with Gordon and Roble's Chicagoans ("we were patterned after Condon and McKenzie's Chicagoans, some band in those days"), and

Manhattan Televiewpoint

By Ria A. Niccoli

TELEVIGNETTES: Johnnie Ryan, personable young man whose smooth pianistic are making him a welcome guest on several TV-viewings hereabouts, is actually a director of Broadway's *Make a Wish*. . . . Clarinetist Jimmy Abato, in DuMont's *Cavalcade of Stars* band, has played with such widely-diversified organizations as Jimmy Dorsey's band and the New York Philharmonic. . . . Erstwhile concert pianist Liberace, who has had quite a whirl guesting on various video shows, was encouraged by Paderewski himself to slant his appeal to all musical tastes; looks like the advice paid off. . . . Youthful French-Canadian singer Norman Brooks, who recently starred on DuMont's *Arthur Murray Show*, has his own popular radio show in Montreal.

INCIDENTAL IN-TELE-GENCE: Madcap opera star Mimi Benzell has taken leave from the Met for a series of appearances on WJZ-TV's *Paul Whiteman Show*. . . . Gotham gals take heed—WNBT's baritone John Conte, practically the last of video's eligible bachelors, states unequivocally that he finds New York women infinitely superior to any others in looks, chic, and personality (line forms to the left!) . . . The Kirby Stone quintet, formerly with CBS, has

as a single and leader of his own groups.

His first video break came when he landed some treasury department shows with his trio here in 1948. Then he got a regular spot as a single with deejay Ernie Simon on a potato chip show.

Garroway Guests

Dave Garroway gave him a couple of guest shots, then he got his first steady network spot with the *Little Revue* on Saturday nights a little more than a year ago. *Tin Pan Alley*, *Studs' Place*, and the others followed.

TV may be criticized for doing little for jazz and jazzmen so far. But it has given Chet a chance to act naturally and not like a puppet. And to prove that musicians are really people.

For which we are grateful.

switched over to NBC's Monday-Wednesday segment of *Broadway Open House*, replacing Matty Malneck.

Julius Monk, pianist and suave host of one of the more intimate little rooms in NYC, has been offered several video spots but he's holding off till he finds the one most suitable to his type of presentation. . . . Bob Sylvester, well-known NY *Daily News* columnist and author, has his finger in a coming T-Variety show which will probably lean strongly toward featuring new talent. . . . Contingent on the recovery of bass-baritone James DeLoach, who has been ill for almost a year, his old vocal group, the Blenders, may be given a permanent TV spot.

VESTPOCKET VIEWINGS: Ray Anthony threw DuMont's *Cavalcade of Bands* studio audience into a cheering, screaming near-bedlam when, playing *When the Saints Go Marching In*, he marched the entire group—including M. C. Buddy Rogers—out into the theater and back to the stage. On the calmer side, but still drawing "oh's" and "ah's," was

Mary Lou Williams 3 To Cut For Atlantic

New York—Mary Lou Williams set to record 16 sides with her present trio for Atlantic records. Unit, which opened at Birdland March 8, includes drummer Bill Clark, who worked a few weeks with Duke Ellington, and bassist Billy Taylor Jr.

the breathtaking way they played the haunting George Williams arrangement of *Harlem Nocturne*. . . . An interesting switch was Minky Carson doing a spot of emceeing along with the vocals on WNBT's *Jack Haley Show* when Jack was away sick. . . . Gay and amusing, if somewhat off the beaten track, is ace guitarist Nick Paone's new WPIX weekly half-hour. . . . Incredible but fascinating; Chamber Wong, Chinese harmonica virtuoso who appeared on WOR-TV's *Meet Buddy Rogers*, plays three harmonicas at once!

In its April 20 issue, *Down Beat* will salute Stan Kenton on the occasion of his tenth anniversary.

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Director Studies Piano To Improve Video Show

By RIA A. NICCOLI

New York—Ever hear of a television director who started studying piano so he could get the most out of the musical program he was assigned to direct? Well, Dick Sandwick, who directs WABD's *Star Time*, did it and it actually improved the show to a visible degree. The surprise twist to the story is that now he's going on with his lessons for his own amusement.

In many ways, Dick is a happy addition to such a variety show, as he knows his way around dramatically, too, having appeared in several Broadway productions before he joined the navy in the last war.

Pretty Relaxed

Star Time is pretty relaxed, since everybody gets along with everybody else, nobody tries to pull rank, and all the departments and

makes for a happy, if rather ecstatic, audience.

Rehearsals for this show go on all week, with Monday and Tuesday reserved for camera. All the weekly guest shots are set acts—that is, they are already perfected—so there is no need to rehearse them till the last two days, when they practice with the band and are integrated into the whole.

Bandleader Important

Bandleader Al D'Artega, who now figures pretty importantly on camera, in the early weeks of the show never used to appear at all visually, but since he was first lured into the cameras he has responded with the alacrity of a latent Barrymore (musical variety, of course!).

One of the odd but hilarious things that happened once was the time the band and a certain adagio team simply could not get synchronized. The fault belonged to neither—it was just one of those things that do sometimes happen. Till dress rehearsal it still was not perfect—though actually not detectable to the untrained ear



All of Herbie Fields' instruments, four saxes and a clarinet valued at about \$1,500, were stolen from his car in Chicago recently . . . Don Goins, one-time *Beat* staffer but more recently pro-

—so come show time and all they could do was hope.

Surprise of surprises, however, at actual performance it unraveled itself and came through without a single hitch. When the act was over, the orchestra as one man arose and yelled, "Bravo!"

Cavallaro To Canada

Toronto—In his first tour as a single act, Carmen Cavallaro brought his suave pianistics into the Casino theater here March 22 for a week. On April 5 Cavallaro opens for a week at the Seville theater in Montreal, and follows that with two weeks at the William Penn hotel in Pittsburgh starting on April 16.

motion rep for RCA-Victor in Chicago, left March 10 for the air corps . . . Armand Donian, the Chicago ice cream baron, slipped a diamond on the finger of thrush Ronnie Decker and will take her out of circulation in July.

Buddy Rich had to add strings for his date with Josephine Baker at the Strand theater on Broadway . . . Pete Rugolo, whose name was linked with Gloria DeHaven after his separation from his wife, now has eyes for Betty Hutton, whose divorce from Ted Briskin won't be final until January . . . Max Wayne took his bass out of the Jimmy McPartland combo to settle in Chicago with his bride of last summer, who expects the stork in September.

Bill Snyder and his air-cooled piano switched from MCA to General Artists . . . Vic Damone isn't in uniform yet, as we stated erroneously, he is booked solidly up through April . . . Pat Flaherty is singing at the Patio in Brooklyn . . . Billy Taylor Jr., pianist, and his wife are expecting . . . Milton Karle will do publicity on Jerry Gray for the latter's next swing into the east.

Norman Granz signed Illinois Jacquet for the Mercury label, flew to the coast for the first waxing with a group that included Oscar Moore and Red Callender . . . Former Tritano drummer Harold Granowsky and tenor man Allen Eager were last heard of playing in a Colorado ski resort . . . Russ Case picked up Tony Scott, Neal Hefti, Don Lamond, and Teddy Napoleon, among other jazzmen, for his recent date at the Paramount (NYC) . . . Al Washohn, ex-JD pianist, singing at the Chantilly in Greenwich Village.

New vocalist Alan Foster, who recorded with Art Mooney for MGM, joined Bob Chester at the Roseland in Manhattan . . . Dian Manners and Johnny Clark planted two of their songs, *Just An Innocent Affair* and *Try Love*, in the film *Kentucky Jubilee* featuring Jerry Colonna and Joan Porter . . . George Nolan, trumpet and vocalist, has picked Barbara Bernier, receptionist at Shapiro-Bernstein, as his bride.

Those Who Care Dept.—Chick Renda, tenor with Johnny Long, and Evelyn Lenox, who used to snap a camera at the Hotel New Yorker . . . Another Long sideman, altoist Frank DeFranco (cousin of Buddy) and Lucille Lockwood . . . Pat Easton, the Jill with Four Jacks, and Jack Derise, one of the four.

Johnnie Pate, bassist with the new Eddie South trio, penned a tune called *Minoration* which the George Shearing quintet waxed . . . Bob Swan, deejay at WORL in Boston, has started something with a Japanese platter entitled *China Nights*. It long has been a favorite with occupation troops, but has created such a furor around Boston that Columbia record firm is being urged to release it for sale in this country.

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CHICAGO BAND BRIEFS

Benson Concert, Woody, Shearing 5 Brighten Chi

By JACK TRACY

Chicago—With but a few exceptions, the jazz that's left to be heard in this town these days can be found only in the loop. Almost the whole south side is dead, with only an occasional trio to be heard in addition to Red Saunders at the

Delisa and Booker Washington's Dixie five at the Bee Hive. The same holds true when you head north, with Art Hodes at Ruppneck's, Johnny Lane at the 1111 club, and Danny Alvin at the Normandy providing the only fireworks of import. Woody Herman's Herd is currently at the Edgewater Beach hotel, but don't ask for *Keeper of the Flame, More Moon, That's Right*, etc., unless you're just being joocose.

Shearing Returns

In the loop, George Shearing is at the Blue Note. It's one of few jazz groups left that consistently does good business wherever it plays. At writing it was rumored that Lennie Tristano might follow George, but nothing definite was set for that date or any following. Ken Henderson's trio stays on with Shearing.

The Hi-Note did right well with Georgie Auld, but nothing had been booked to follow at presstime. The Monday and Tuesday off-nights there are getting to be well-populated, with Bill Russo's quintet set on those nights for just about as long as they want to stay.

Lila at Capitol

Capitol doing great with Lila Leeds, whose name proved to be quite a drawing power, though she still must learn more about mike presence and delivery to be a competent singer. Husband Dean McCollom's band gives fine support, plays some good sets on its own. All local men, the group lines up with Eddie Petan on piano; Dave Poskonka, bass; Lester Perry, tenor, and McCollom, drums.

They head for the Ripside in Calumet City at the close of the Capitol date.

Still Sid, Miff

Jazz Ltd. continues on its even way with Big Sid and Miff Mole heading the Dixie group there.

Add Lee Collins at the Victory club and the Dixie group at the Apex, and it pretty well covers jazz in a town that was positively leaping a few short months ago.

The Silhouette, which used to be a home for such as Shearing, Gillespie, Woody, Herbie Fields, Billie Holiday, ad infinitum, now doing little of note, with Tony Smith's Aristocrats still playing there.

One Bright Spot

The one really bright ("Glar-ing!" amends Miss Harris) spot in the jazz picture is Al Benson's Easter matinee and evening concerts at the Civic Opera House. Here's a list of who'll be there for definite, with more additions probable:

Miles Davis, Hot Lips Page, J.J. Johnson, Benny Green, Bud Powell, Max Roach, Oscar Pett-

ford, and Slam Stewart. Joe Roland's Boppin' Strings, Helen Humes, the Orioles, Jay Burkhardt's 16-piece band, and vocalist Joe Williams. A neat package.

Condos et Brandow

The very wonderful Steve Condos and Jerry Brandow are going into their second week at the Chicago theater, on the same bill with Dick Contino and Kitty Kallen. The Ravens and Tiny Bradshaw open today (23) at the Regal, with some talk of bringing Buddy Johnson's band in sometime in April or May.

BREEZES: The Northernaires at the Brass Rail . . . Eddy Howard at the Aragon and Orrin Tucker in the Trianon . . . Lou Levy, who was back in town with his family for awhile, worked a one-shot affair at the Gaffer's club a couple of Saturdays ago with Cy Touff, Red Lionberg, et al.

Leon Shash's Cosmopolitans still at the Zebra . . . Four Shades of Rhythm continue at the Bar O'Music . . . Likewise Oliver Coleman at the south side Jimmie's Palm Gardens.

Ken Frederickson was on piano with Georgie Auld, not Gene Di-Novi as stated last time. Bassist Curley Russell sounded wonderful . . . Don Slattery and Wally Wender have a Friday and Saturday Dixie gig at the Poodle, 3700 Broadway . . . Nothing set at Nob Hill at presstime after Danny Alvin went back to the Normandy.

Photos and stories illustrating Stan Kenton's 10 year career will be found in the next issue of *Down Beat*.

Shelby Subs



Chicago—Stepping into Rosalind Patton's shoes for a couple of weeks, Shelby Davis is now singing with Elliot Lawrence's band while Rosalind undergoes minor surgery. Shelby, who is Mrs. Bill Russo, sings with her husband's quintet at the Hi-Note here on Mondays and Tuesdays. She also just finished a week at the Flame club in Detroit.

Faith Tune Hits Top With Mitchell's Vocal

Chicago—The Guy Mitchell-Mitch Miller Columbia recording of *My Heart Cries For You*, a tune composed by the label's pop music director, Percy Faith, has already topped the million mark in sales. It's young singer Mitchell's first major success since signing with Columbia last April.

Damone To Las Vegas

Pittsburgh—Vic Damone ends his eastern theater tour when he completes his date at Loew's theater here on March 29. The singer, who contrary to reports has not been drafted—yet, opens at the El Rancho Vegas hotel in Las Vegas on April 11 for a week.

Top Tunes

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

Aba Daba Honeymoon
A Bushel and a Peck
A Penny a Kiss
Be My Love
Bring Back the Thrill
*Chicken Song**
Harbor Lights

I Still Feel the Same About You
I Taw I Taw a Puddy-Tat
It Is No Secret
*John and Marsha**

May the Good Lord Bless and Keep You
*Mockin' Bird Hill**
My Heart Cries for You
Nevertheless

So Long
*Tell Me You Love Me**
Tennessee Waltz

The Roving Kind
The Thing
To Think You've Chosen Me
You're Just in Love
Would I Love You
Zing Zing—Zoom Zoom

Replaces Chamaco

Chicago—Onetime Ernesto Lecuona bandsman Cesar Gonzmart moved into the Blackstone hotel's Mayfair room here March 9 with his band for eight weeks, following another Latin-American styled group, that of Chamaco. This is Gonzmart's first Chicago appearance.

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Soundtrack Sittings

Mel Torme, Nat Cole, and Nellie Lutcher pre-recorded first musical numbers for *Come Out Strong*, film musical to be produced by Mel Stanley and featuring flock of Capitol recording artists. Platter firm has no money in the picture but has agreed to release phonograph records taken from soundtrack, as in practice with MGM records and MGM film musicals.

Pianist Ray Sherman handled music direction and headed jazz combo assembled to score Dixie sequences in an animated cartoon short to be released shortly by United Productions of America. Bandmen on session were Charlie Teagarden, trumpet; Elmer Schofield, trombone; Mitty Matlock, clarinet; Walt Yoder, bass, and Ben Pollack, drums.

Red Norvo trio is to be spotted in featured musical budget in MGM's forthcoming top budget musical of 1951, *Texas Carnival* (Red Skelton, Howard Keel, Esther Williams, and Ann Miller). Unit, which includes Charlie Mings, bass, and Tal Farlow, guitar, is doing both sound and visual work.

Virginia Wald, former dance ork singer, drew her first soundtracking assignment when she was picked by Walter Wass to do non-visual vocal recording of his theme melody, *Tonight*, from his underscore to forthcoming Universal-International production, *The Bullfighter and the Lady*. Virginia's voice will be heard in offstage cafe shots.

Ziggy Elman heads band featured in Will Cowan musical short with Mel Monroe trio and the Weavers, vocal combo.

They're Working The Sunny Side



Hollywood—Ex-music man Jonie Taps, Columbia Pictures producer who has been putting the accent on musical personalities in his movies, chats between shots with singers Frankie Laine and Toni Arden, and director Richard Quine. Movie they were all working on was *Sunny Side of the Street*. Producer Taps is one of a group who recently bought the Hollywood Palladium. He's on the left above.

Sanny Carter, who will be seen with combo of jazzmen in French cafe sequence in MGM's soon-to-be-released *Gerahwinopus, An American in Paris*, soundtracked also sax solo on *Someone to Watch Over Me* for use in underscoring of key sequences.

Marie Castelanova Tedesco and George

Anthell, both prominent modernists among contemporary composers, at work on film scores at Columbia. Tedesco is on *Mask of the Avenger*; Anthell on *Sirocco*, Humphrey Bogart-Maria Toren starrer.

Dave Rosa, who handled music direction and arranging on *Vic Damone's* first feature film, MGM's *Welcome to Paris*, now

MOVIE MUSIC

Deejays To Be Featured In Maurice Duke Movie

By CHARLES EMGE

Hollywood—The disc jockey, to some the most powerful, most feared, and most derided figure in the music world, is up for the full treatment in a film now nearing the sound stages at Monogram studios. The title, selected by a process

of simple, logical reasoning almost unknown in the film industry, will be *Disc Jockey*.

The producer is Maurice Duke, a colorful, lively little man who likes to wear a beret and ride around Hollywood in an MG (no relation) car with Herb Jeffries, whom he manages, and who will hold the title of associate producer on *Disc Jockey*.

Herb is also down for a "principal role" in the picture, but with the movie business what it is, it's not wise to be too precise on that point at this stage of operations.

Duke is fully aware that disc jockeys are not necessarily heroes to all branches of the music industry, and that some have been accused of bartering for gold on their ability to influence the public mind on the rise and fall of record sales.

"Let's face it," says Mr. Duke realistically. "The disc jockey is the guy who can make or break a song, a singer, a band, or their records. But these fellows have become a part of the American scene, and the way they operate is a part of the American way of life."

"They will always have a place with that large portion of the public that just wants to listen to all kinds of good music."

Some 20 of radio's leading platter pitchmen are to appear in *Disc Jockey*, some of which will be shot in New York and other cities in order to save the boys the trouble of coming to Hollywood.

Martin Block seems to be in line for the most attention, according to the tentative script. West coasters expected to get their share of footage are Gene Norman, Frank Bull, Joe Adams, Bill Anson, and others.

Special Bands? As an independent producer, Duke has no contract staff orchestra time to use up; therefore he will be able to use name bandsmen or specially-assembled recording units for his instrumental scoring.

He has made no commitments at writing, and we hope he'll give us something more interesting than those stilted, sickly formalized musical treatments that come up with most of those super-colossal technicolor film musicals turned out by the majors.

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THE HOLLYWOOD BEAT

Reporter Fails To Trap Ada Into Scrap With Ina

By HAL HOLLY

Hollywood—Notes from an interview with Ada Leonard, the all-girl band leader, whose newly-formed, and well-formed, ork and video show, *Search for Girls* (KTTV, Fridays 10:30-11:30 p.m., PST), was snapped up by a sponsor almost before her kids could unpack their instruments:

Reporter: "What do you think about Ina Ray Hutton and the girls she has on her KTLA show?"

Ada: "Television is like a ray of light opening the road to opportunity for girl musicians. The first time we've had a real chance to get anywhere in music."

The Gowns?

Reporter: "What about those gowns Ina wears? They're so tight, everyone is waiting—and hoping—for an accident. On your first show you wore something that was light and filmy—sort of semi-revealing. Did you do that just to be as different from Ina Ray as possible?"

Ada: "Girl musicians work together better than men. Less temperament. In our band the more experienced musicians pitch in and actually help the newcomers. They don't try to show them up by outplaying them. The girls have been a team right from the start."

Just An Act?

Reporter: "Do you think Ina Ray really knows how to conduct a show—or is she just putting on a good act?"

Ada: "My new arranger, Don Wood, is wonderful, but we'll continue to feature numbers from my original library by Gene Gifford, like that *Limehouse Blues* we did on our first show. I hope a lot of guys caught those jazz choruses by Frankie Rossetter, trombone; Zackie Walters, alto; Fern Jarof, trumpet, and Jo-Ella Wright, piano. Who says girls can't play jazz as well as men?"

Reporter: "What did Ina Ray say when you took three of her girls for your band?"

Ada: "Girl musicians find it hard to fit their careers in with home life. Some of my musicians are married and have children. They have to hire baby sitters to make rehearsals and shows. I'm not married because I don't think I could be a bandleader and provide the right kind of home life for my husband—unless I married a musician, who had an understanding for the problems of the professional musician."

Sex Appeal?

Reporter (trying new approach): "Do you think a girl musician should take advantage of her—ah—er—you know—sex appeal?"

Ada: "A girl musician has the right to make use of everything she's got in the way of feminine charms. Why not? How about some of those so-called singers and dancers! Some of them are just stripteasers pretending to be artists. Personally, I have more respect for a good honest stripper. In our band we're musicians—and also girls—and we don't intend to let the television audience forget we are girls!"

On that one your reporter regretfully folded his notebook and softly stole away, thinking only

that if television provides a way for more gals to bust (excuse it, please) into the band business there may be a place for television after all.

DOTTED NOTES: Papa Celestin, one of the great jazz pioneers (cornet), and right out of New Orleans, is visiting the west coast. He dropped in for a visit and sit-in session with his old friend Kid Ory at the Beverly Cavern, was promptly hired by Cavern ops Rose Stanman and Sam Rittenberg for a two-week guest appearance with the Ory band starting March 3.

Despite the fact that strip-teasers are in the spotlight at most of the local hotspots that once featured jazz combos, free-style sessions are going strong here as off-nite and Sunday afternoon attractions with many of the spots advertising name band musicians. The modernists hold forth at the Lighthouse cafe (Hermosa Beach) where Howard Rumsey, onetime Kenton bass man, presents "Week-end Jazz" with such musicians as Sonny Criss, alto; Teddy Edwards, tenor; Hampton Hawes, piano, and many others.

BAND BUZZINGS: Interesting situation at the Club Bayou, where, as Ben Pollack pulled out for his San Francisco stand, taking pianist Norma Teagarden (Jack's sister) and brother Charlie, Pollack's former trumpet man, Dick Cathcart, returned as leader. Dick is heading group composed mainly of the former Pollack bandmen: (Ray Sherman, piano; Don Bonnee, clarinet; Elmer Schneider, trombone; Walt Yoder, bass, and Danny Hall, drums.)

In answer to several who think we should report more frequently on the doings of Ted Vesely, who heads what many believe to be the best of the authentic Dixie combos hereabouts: You are completely correct. It so happens that Ted has been working mainly in outlying spots (Glendale's Tom Tom cafe at writing) that are just too far off our regular beat in this



Ada Leonard

sprawled-out community to cover regularly.

ITEMIZINGS: Mort Ruby, long-time road manager for Nat Cole and now operating his own management office here, thinks he has struck gold with Val Tino, young singer currently making his first west coast appearance at Nick Arden's, North Hollywood nook. Mort also swears that he did not pin that tag, Val Tino, on the kid to cash in on the recently-released movie, *Valentino*. Says he's been using it for two years.

The old rumor, which bobs up here regularly, that Bing Crosby is suffering from an incurable ailment, made the rounds again when Bing was in the hospital for that kidney operation. On his release the docs again reported him hale and hearty (at 46).

BEHIND THE BANDSTAND: A petition was in circulation here at this typing requesting officials of Local 47 and Local 767 (colored) to get together and eliminate the present Jim Crow setup in the last place it should exist—the musical profession. It's a rank-and-file movement originating in memberships of both unions.

Ten years of progressive jazz, with Stan Kenton as the subject, will be a feature of the April 20 issue of *Down Beat*.

Los Angeles Band Briefs

Armstrong All-Stars returning here for two-week date at Tiffany club starting April 6. George Shearing unit also among Tiffany's future attractions, with four-week stand set to open April 23.

Nappy Lamara Dixie unit, now under management of Spika Jones' Arena Stars office, announced to follow Red Nichols at Sardi's March 22. Nappy expected to have Ray Benda on drums, also pianist Don Owens. Otherwise Sardi's combo to line up similar to Nappy's Dixie Showboat crew. (See *Hollywood Telepics*.)

Neal Boggs, steel guitar with Spede Cooley, has acquired half interest in the Lake club in Lakewood, suburb of L.A. He opened March 14 with his five-piece combo, including Phil Gray, trombone; Stan Pais, bass; Jimmie White, guitar, and Fred Meyer, piano. Betty Taylor, formerly with Les Brown, Jerry Gray, and Henry Busch, is in vocal spot. Boggs will remain with Cooley on his Saturday night KTLA videopop.

Henry Busch ork set by Joe Gleser office to follow Don Aron at Biltmore Bowl later part of April.

Eddie Gomez' Latin rhythm men alternating with Stan Kenton during latter's turn at Hollywood Palladium.

Mel Monk's trio took over at Encore room as Red Norvo pulled out for San Francisco date.

Gene Walsh combo, recently at Sarnes, moved to Bar of Music. Was followed at Sarnes by Bud Smith quartet.

L. A. KEYSPTS

- Aragon—Dave Hudkins (Ind.)
- Bar of Music—Gene Walsh (GAC)
- Beverly Cavern—Kid Ory (Ind.)
- Beverly Hills hotel—Hal Stern (Ind.)
- Beverly Hills hotel—Phil Ohman (Ind.)
- Biltmore Bowl—Don Aron (GAC)
- Club—Dick Stable (Ind.)
- Club—Geri Galian (Ind.)
- Charley Foy's—Abner Brown (Ind.)
- Club Bayou—Dick Cathcart (Ind.)
- Club 47—Zinky Singleton (Ind.)
- Cocanut Grove—Eddie Bergerson (Ind.)
- Colonial ballroom—Arthur Van (Ind.)
- Earl Carroll's—Jerry Wald (GAC)
- Encore—Mel Monk's trio (Ind.)
- Figueras ballroom—Fosé Fontarrell (Ind.)
- Larry Potter's—Jimmy Ford Four (Whiting)
- Mike Lyman's—Joe Venuti quartet (MCA)
- Moomba—Eddie Oliver (Ind.)
- Moomba—Ladislav (Ind.)
- Palladium—Eddie Gomez (Ind.)
- Palladium—Stan Kenton (GAC)
- Paris Inn—Jimmy Grier (Ind.)
- Rhythm room—Eddie Valero quartet (Ind.)
- Riverdale Beach—Tex Williams (Ind.)
- Roosevelt Cingrill—Al Gayle (MCA)
- Roosevelt Cingrill—Victor Zelo (MCA)
- Royal Room—Fosé Daily (Ind.)
- Sardi's—Nappy Lamara (Arena Stars)
- Sarnes—Bud Smith quartet (Hollo)
- Zebra room—Cal Gooden trio (Ind.)

New York—Ray Noble, who's been leading the band on the Edgar Bergen show and doing occasional one-niters in this area, opens June 5 at the Mark Hopkins hotel in San Francisco. The Noble band will be at the Mark for two months.

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Capsule Comments

Bushkin, Tatum, Mooney The Embers, NYC

New York—At last, after a lull of many years, this city has a smart east side club that seems to be dedicated to the dissemination of good music.

How sincere that dedication is, and how long it will resist commercial temptations, is a matter of conjecture. (After seeing Slim Gaillard at Birdland one can expect anything.) In the meanwhile, the show consists of Joe Bushkin's quartet, Joe Mooney at the Hammond organ, and Art Tatum.

Tatum, though headlining the show and playing as wonderfully as ever, has never yet commanded undivided attention during our sev-

eral visits. The audience chatters away as if he were an intermission act, while the radio musicians who have begun to hang out here, and other relatively hip customers, gnash their teeth (thus adding still further to the noise).

The Bushkin group happily is in command of enough decibels not to be fazed by the audience. Buck Clayton's horn and Joe's piano, playing a nice combination of standards and pop show tunes, highlight this pleasantly swinging outfit, which has a good drummer in Billy Rule and has boasted a succession of bass players—first Sid Weiss, then Ed Safranaki, and on our last visit, Bill Goodall.

Disappointing
Only disappointment in this show was Joe Mooney, whose intermission work on Hammond organ lacked luster. Being an excellent musician he will probably come up with a more interesting formula eventually, but at present there is definitely something lacking.

Ralph Watkins, who in the past has been associated with the operation of such music mills as Kelly's Stable, the Royal Roost, and Bop City, will be accomplishing something invaluable if he can establish this as New York's classiest jazz spot. Celebrities are already flocking to the joint (including, of course, Bushkin's favorite baritone, Miss Bankhead). And by the way, it has two things almost unheard of in night clubs: comfortable armchair seats and very good food. All this and music too!

Thelma Carpenter Brass Rail, Chicago

Chicago—Thelma Carpenter, a girl with a wealth of charm, beauty, and talent, got a chance to display little but the beauty in her recent Brass Rail stay here. The room again proved it's no spot for a singer with a lone ac-

companion, as Thelma had a most difficult time making herself heard above the din of clanking cash registers and a walk-in trade. It wasn't the club's fault, however, as it has had for years a clientele which doesn't take favorably to anything but swinging combos.

"I guess the booking office used me as the wedge to see what a singer could do here," sighed Thelma.

It was unfortunate, however, that GAC chose a class vocalist like Thelma to experiment with in a club that certainly was never intended to be a Blue Angel.

Krupa Ork, Fields Play Twin Cities

Minneapolis—Gene Krupa, although working these days with 12-pieces, used 15 for his recent (March 9) one-niter at the University of Minnesota's Union ballroom.

Herbie Fields and his boys opened at the new Flame in St. Paul, going at least three weeks. Fields proved to be a solid box-office in his stints at the old Flame, before it burned down last year. Herbie starts off a new "name" policy for owner Harry Green in his Down Beat room. No one set to follow Fields at presstime.

—Nate Shapiro

Stan Kenton's first decade in music will be celebrated in the April 20 issue of Down Beat.

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Not Every Man Is A Comedian

There are one or two observations a few bandleaders and a lot of musicians might take into account in these days of a lot of funny hats on bandstands, which are supposed to indicate humor and impart a general feeling of jolliness to the dance hall and saloon business.

The most important of these, perhaps, is that not every musician is born a comedian. On the contrary, those with a genuine ability to make an audience laugh, coupled with the time required to keep up on fresh material, come in about the same ratio as do comics in any other field—infrequently. Consequently, no one should expect something hilarious from a musician just because he's on the stage and in the spotlight.

This may seem to be laboring the obvious, but how many combos and bands are forced through creaking routines and outfitted in unfortunate getups on the supposition that some metamorphosis will be wrought thereby, resulting in surefire humor by the bandleaders?

If there is anything as unnerving and disquieting as complete deadpannedness and absolute lack of enthusiasm on a bandstand, it is the opposite—a form of manic hyperaction for which there is no apparent motivation, accompanied by foolish grins, sometimes half-apologetic, bad jokes, and worse costumes. The audience is embarrassed by the evident embarrassment of the musicians.

But probably the worst aspect of all this is the debilitating effect which the forced, strained humor may have on the many sound, well-disciplined, educated sidemen who'd rather play than be unfunny trying to be funny.

It won't take long for them to feel brought down. When this happens, their music suffers, and no hat on a musician, be it ever so funny, will bring back the business that his spiritless music drives away.

A musician would like to feel that the music is the important thing in the audience's eyes and ears. Attempting instead to be something he probably isn't—a comedian—hardly is calculated to make him listenable.

This isn't to low-rate the few good comedian-musicians extant. A funny hat gimmick may lend a temporary financial boost at certain spots, but unless there's complete unity of purpose and desire in the band to combine the gimmick with the music, plus the all-important factor of ability to deliver the humor smoothly and with aplomb, better they should practice the music more. The humor, for both the band and the patrons, wears off in a hurry.



NEW NUMBERS

ARNOLD—A son, Kirk (6 lbs., 12 oz.), to Mr. and Mrs. Murray Arnold, Feb. 16 in Hollywood. Dad is pianist with Freddy Martin.

ELMER—A son, Joseph Robert (7 lbs., 8 oz.), to Mr. and Mrs. Ziggy Elmer, recently in Hollywood. Dad is trombonist with Charlie Barnet.

HOWARD—A daughter, to Mr. and Mrs. Gene Howard, Feb. 28 in Burbank, Calif. Dad is former singer who operates publicity and advertising agency.

NORVO—A son to Mr. and Mrs. Red Norvo, Feb. 18 in Santa Monica, Calif. Dad is vibist-leader.

PASCAL—Twin son and daughter, Peter and Paula, to Mr. and Mrs. Arnie Pascale, Feb. 15 in Racine, Wis. Dad is tenor saxist formerly with Alvino Rey.

STRICKLER—A daughter, Debra Jo, to Mr. and Mrs. Eddie Strickler, Feb. 16 in Girard, Kans. Dad leads midwest territory band.

TEAGARDEN—A son, James Charles (8 lbs., 5 oz.), to Mr. and Mrs. Charlie Teagarden, Feb. 8 in Long Beach, Calif. Dad is trumpeter with Ben Pollack's combo.

TIED NOTES

BORDEN-BRUNO—Bill Borden, arranger for Claude Thornhill, and Mary Bruno, recently in Connecticut.

BROWSON-POSICK—William Bronson,

Sweet Talk



Columbus, Ohio — Candace Colbert, *Sleepy Time* Gal disc jockey on station WBNS here, has been worrying about the rather stiff and slight reception conservative Columbus often gives visiting bands and bandleaders. Candy decided that perhaps interviewing leaders on her show might stimulate interest and business. A capital idea, we think.



"And now a request for Blue Skies from the gang down at the weather bureau."

CHORDS AND DISCORDS No Work, Union Lax, Moans Galveston Cat

To the Editors:
I have been reading your *Chords and Discords* for a long time, and

singer with the Overtones with Charlie Ventura's band, and Jackie Fossick, Feb. 12 in Philadelphia.

HAYES-GARNER—Richard Hayes, singer, and Peggy Ann Garner, movie actress, recently in New York.

CAMPBELL-DALE—Cpl. Dana Campbell, also in the San Antonio air force band, and Dolly Dale, Feb. 23 in San Antonio, Texas.

PUMA-SATEMAN—Joe Puma, guitarist with Joe Roland, and Iris Sateman, recently in Corpus Christi, Texas.

LEE-MORRIS—Raymond Lee, manager and trumpet player with Leo Pieper's ork, and Sue Morris, vocalist in the same group, recently in Pittsburgh.

MCCOLLUM-LEEDS—Dean McCollum, drummer, and Lila Leeds, singer and former movie actress, Feb. 17 in Chicago.

MEHAS-MENARD—George Mehas, baritone saxist with Johnny Long, and Dorothy Keenan, Jan. 27 in New Orleans.

MOORE-SHERROD—Bill Moore, trumpeter with Skitch Henderson, and Nancy Sherrod, Powers model, recently in New York.

PALMER-ANDERSON—Jimmy Palmer, trumpeter and leader, and Sunnie Anderson, vocalist with his band, Feb. 26 in Chicago.

ROBBINS-BERNSTEIN—Marshall Robbins, son of Jack Robbins of the publishing company, and Barbara Bernstein, Feb. 23 in Los Angeles.

YALE-LELUX—Danny Yale, violinist with Frank York's unit, and Trudy LeLux, actress, Feb. 19 in Chicago.

FINAL BAR

ALBRECHT—Gustav Albrecht, 73, French horn player with the Cincinnati symphony for 45 years, Feb. 21 in Cincinnati.

ALLEN—Mike Allen, altoist, Feb. 18 in New York after a seven-year illness.

ARMSTRONG—Harry Armstrong, 71, pianist, booking agent, and composer (Sax of Adeline), Feb. 28 in New York.

CHAPMAN—Arnold J. (Jack) Chapman, 61, pianist and leader, March 2 in Chicago.

CLAY—Shirley Clay, 49, trumpeter once with Fletcher Henderson, Louis Armstrong, and others, Feb. 7 in New York of a stomach ailment.

COOPER—Mrs. Gladys Cooper, 64, musician and wife of Detroit symphony musician Arthur Cooper, Feb. 18 in Livonia, Mich.

DUPIRE—Mrs. Martina Trapp Dupire, 28, one of the Trapp family singers, Feb. 25 in Burlington, Vt.

GRUENWALD—Alfred Gruenwald, 67, librettist and playwright, Feb. 24 in Forest Hills, L. I., N. Y.

MCLANE—Ralph McLane, 44, teacher and first clarinetist with the Philadelphia symphony, Feb. 19 in Pensfield Downs, Pa.

NEVIN—Samuel N. Nevin, 66, pianist, Feb. 10 in Dayton, Ohio.

SCHMIDT—William A. Schmidt, violinist with the Philadelphia symphony, Feb. 16 in Pipersville, Pa.

STEAD—Franklin Stead, 86, pianist and member of the Chicago Conservatory of Music faculty, Feb. 25 in Chicago.

SULLIVAN—Mrs. Alice (Candy) Sullivan, 25, pianist and vocal teacher and wife of pianist Bob Sullivan, Feb. 18 in an auto accident at Logansport, Ind.

URYGA—Mrs. Rose Uryga, 55, wife of composer, leader, and owner of the Sweet Tone record label Peter Uryga, Feb. 8 in Detroit.

WALT—Edward J. Walt, 73, composer and music firm head, recently in Lincoln, Neb.

thought you might be interested in the problems of local musicians. I am almost convinced that no one else is. I am a trumpet man, and considered a good one. I have been playing for about 20 years and have a good background of experience as well as education in music. I am one of the few musicians left in Texas who holds an M.A. degree.

The last six months I have been located in Galveston, the resort town of Texas. Frankly, things are so bad musicians are taking outside jobs to make a living. I could not exist here without another job on the side. I can't even get enough money to leave, neither can a lot of other musicians.

A union card is not necessary to work here. Only a handful of clubs pay scale. The president and secretary of the local have jobs on the docks and do not work as musicians. They do very little, if anything for the local boys.

Traveling bands and musicians come through here, but their cards are not checked, transfers are not picked up, and tax is not collected.

Club owners hire and fire musicians at will, and most of them never heard of a bandleader. You could have a fine man with you and if the owner did not like him, the next night he'd be gone. The first you'd know about it would be when you were told to replace him.

The owners can hire you at one price and a few nights later tell you they're sorry, but you'll have to work for less or quit.

I suppose this will cause me more trouble if published, but the situation here is so bad I felt I had to do something.

Jimmie Watts

Galveston, Texas

Phil Beach
Crisfield, Md.

It's okay if Flanagan wishes to play the Miller music, but when he starts talking about other guys trying to play something new, different, and original—even if he doesn't like it—I just can't see where he has room to talk.

Nathan Salts
Lima, Ohio

To the Editors:
... If Flanagan would learn the meaning of good music and make a simple, sincere effort to produce it, he could name his price and command respect from anyone. Until that time, he will remain a corny, commercial, and helpless instrument which the people use to satisfy themselves.

Pete Sargent
Adams, Mass.

To the Editors:
So Ralph Flanagan didn't know what hit him! Lucky thing for him that Glenn Miller left behind what is now a much abused style; there would be no Flanagan without it. Name a band without the Miller sound? Les Brown, Elliot Lawrence, T. D., Harry James, Johnny Long—all good showmen, all with standout sidemen to boot. And Guy Lombardo, Sammy Kaye, and Wayne King each has set his own distinct style.

Mrs. Joe Joseph

Horn' Fan Thanks
Duluth, Minn.

To the Editors:
My deepest appreciation for Charles Emge's article on Harry James in your *Bouquets to the Living* series (*Down Beat*, Feb. 23). Also thanks for George Hoefler's discography on The Horn.

Gordon Paymar

Flanagan Dismays
Lima, Ohio

To the Editors:
I was dismayed, to put it lightly, with the story on Ralph Flanagan in the March 9 issue. Flanagan

THE HOT BOX

LPs Of Informal Session At Ashcraft's Released

By GEORGE HOEFER

Chicago—Squirrel Ashcraft's home outside Chicago—that's where professional and amateur jazz musicians meet, and have met, for 20 years. Lawyer Edwin M. Ashcraft III once played accordion with the Wolverines and is now house pianist for the informal jam sessions frequently held in his spacious Evanston home. Anyone familiar at all with the Chicago jazz scene is cognizant of the significance of an informal session at Squirrel's.

They know that the Ashcraft living room has housed improvisations by many greats, including Jimmy McPartland, Bud Freeman, PeeWee Russell, Joe Rushton, Rosy McHargue, Eddie Condon, Jimmy Dorsey, Max Kaminsky, Bobby Hackett, and many others. Some of the Ashcraft sidemen are now gone, such as the late Bob Zurke, Irving Fazola, and Ormond Downea.

Non-Pros

The nucleus of the Monday night sessions has usually been made up of musicians who make their living doing something else. Besides lawyer-pianist Ashcraft there are steel executive-trombonist Bud Wilson; broker-clarinet-

tenor Jack Howe; airline executive-guitarist Howard Kennedy; architect-guitarist-cornetist Bill Priestly, and through the years there have been many other representatives from the ranks of jazz music and the outside world.

In July, 1950, the Ashcraftmen decided to put on a "Bix Summer Festival," and John Steiner of Paramount and S-D records went out to Evanston with a tape recorder to take down the minutes. The session lasted one full weekend, and John took down the happenings at Squirrel's house as well as at Bill Priestley's home in Lake Forest, where the jamfest finally wound up. The results are on a new LP package consisting of two 10-inch discs labeled *Informal Session at Squirrel's*. John himself narrates between tunes and calls the band "The Sons of Bix's."

This is not the first Ashcraft

An Even Half-Dozen For DeFranco



New York—Buddy DeFranco, chosen by *Down Beat* readers as the country's top clarinetist, received his award from singer Ella Fitzgerald on station WOR here on a recent Saturday afternoon broadcast of the Leonard Feather show. Buddy now has six of those plaques, having been first on his instrument since 1945 in the *Best* poll, taking over that spot from Dixielander PeeWee Russell.

session to get on wax, but is the first actual on-the-spot take. Squirrel's recording history goes back to 1928 when he and his Princeton classmates had a band called the Equinox Orchestra of Princeton. They made a New England tour in '28 with the Triangle show called *Napoleon Passes*, and following the trip they stopped in New York while Squirrel set up a recording session at the old Columbia studios.

Help Up

Bix promised to make the sides with them, but the pre-session cele-

bration in a New York hotel caused Bix to be among the missing at recording time the next morning. One side, *That's a Plenty*, was played on Squirrel's phonograph last summer while John's tape was running. It therefore seemed a good idea to start the new LP off with the playing of this record as a recut, and then following it with the 1950 *Sons of Bix's* playing a middle-aged tempo on the same tune.

In 1941, Squirrel also took his gang into a regular recording

studio where they cut four sides. They were *Riverboat Shuffle*, *Muskrat Ramble*, *I Only Want a Buddy*, *Not a Sweetheart*, and *Sunday*. The band was called The Monday Knights and consisted of Squirrel, Kennedy, Howe, Priestley, Wilson and Joe Rushton, clarinet. The sides were privately issued on the World label, and last year Paramount reissued *Sunday* and *Riverboat*.

On the *Informal Session at Squirrel's*, the following took part: Ashcraft, piano and vocal; Kennedy, guitar; Hoyt Smith, drums; Spencer Clark, bass; Priestley, cornet and guitar solos; Howe, clarinet, and Wilson, trombone. The folder lists the spirit of Joe Rushton as also being present.

A Mercer Tune

As stated above, the LP starts out with the recut of the 1928 *That's a Plenty*, followed by the boys playing *That's a Plenty* as they sound today. Two more fill out the first side—a treatment of Richard Rodgers' *Manhattan* and *Jazz Me Blues*. The reverse of record number one contains *What's the Use?*, *Farewell Blues*, *Embraceable You*, and *Me and the Ghost Upstairs*. The last tune is a Johnny Mercer number never before recorded. Squirrel takes the relaxed vocal.

The second LP contains eight more sides—*Dourré*, *I've Found a New Baby*, *Out of Nowhere*, *My Honey's Loving Arms*, *You Took Advantage of Me*, *Susie*, *Everybody and You*, and *Poor Butterfly*.

The star of the session was Bill Priestley, who, if he had chosen the music profession rather than architecture, would have been one of the top jazzmen today. He plays in the Beiderbecke tradition, and his musical ideas on both the cornet and guitar are exciting listening.

Stan Kenton's tenth anniversary as a band leader will be the subject of special photos and articles in the April 20 issue of *Down Beat*, on sale April 6.

Evolution Of Jazz

by J. Lee Anderson



... He worked at a Canal street taxi dance ...



... His next assignment was a dog track ...



... "He couldn't do any good" ...

Monk Hazel, drummer and sometime mellophonist with the Dixieland band of Sharkey Bonano, was born in Gretna, La., Aug. 15, 1903. He took up the study of the snare drum at the age of 8 and was soon lending his talents to street parades and similar free-for-alls. During his early teens, Monk and his close friend, cornetist Emmett Hardy, worked around Gretna and vicinity with an outfit called Eckhart's Jazzola. After joining the musicians union he worked at Dancerland, a Canal St. taxi dance, moved to the Lake Pontchartrain resort, Bucktown, for several months, put in two years at a taxi dancery, and played the Old Absinthe House for another two years. When Hardy passed away, Monk fell heir to his horn and began to interrupt his paradiddles with an occasional obligato. In 1925 Hazel joined the band at Halfway House but soon moved to the Absinthe House for a year before returning

to Halfway once again. Monk also played cornet now and then at the Fern dance hall. "Fern has quite an alumni," he recalls. "Everybody in town used to sit in out there." His next stops included Metairie inn, Beverly Gardens in Jefferson Parish, the Ritz, a N. O. gin mill, and a job with Norman Brownlee's band, then playing at Spanish Fort. It was while working with Brownlee that Monk began exploring the possibilities of the mellophone, a case of love at first sound. His next assignment was a dog track where the band entertained the audience between races, then the Silver Slipper, and Metairie inn. Hazel organized his own band in 1927 and managed to keep the group together for two years. Then came New York where he played vaudeville and made a few records before returning to N. O. and a berth with Sharkey at the Honey-suckle. After another trip east and the discovery that

he "couldn't do any good," Monk came home in the early '30s and with two partners purchased a club called the Golden Pumpkin. Business, unfortunately, never lived up to expectations so in 1934 Hazel sold his interest for "a linen suit and a pair of pants" and shoved off for Hollywood's Cocoanut Grove with singer Gene Austin. After working in Hot Springs, Ark., and N. O., the army called in '42 and Monk marched away for 11 months service and then a discharge that read "no horn." Three years passed before Monk went back to music, playing with the staff band at WSMB and at Leon Prima's 500 club, but he seems to be back for good. Now a member in good standing of Sharkey's renowned unit, Monk and his cohorts should go on indefinitely, or at least as long as Hadacol and the Hilton hotels continue to flourish.

Jazz Off The Record

By BILL RUSSO and LLOYD LIFTON

(Ed. Note: Kai Winding's solo on *Waterworks* is the 14th in *Down Beat's Jazz Off the Record* series.)

Chicago — A constant source of confusion in evaluating jazzmen's work has been the difference between recorded and in-person performances. This difference can be explained in part by the way in which records are made. The setup in the recording studio is totally unlike the jazzman's usual playing situation. There is a great deal of tension, much of it caused by the often-frantic stranger signaling through the picture window, the fact that a specific amount of lovable music has to be created, and the fear of spoiling an otherwise good record through some small error. Also, the cold and austere appearance of most recording studios is certainly not conducive to creative feeling.

In addition, most record dates are at the wrong time of the jazzman's day. Either the musician is not fully awake or he is emotionally fatigued after a four-to-six-hour job.

Another Aspect

Another unfavorable aspect of recorded jazz is the relatively little time each man is given to improvise. On many records we have had the feeling that the soloists were just getting started when their solo was ending. This time limitation could and should be corrected through the full use of LP.

Considering all the difficulties we have enumerated, it isn't sur-

prising that very few record sessions have produced inspired performances. Jazzmen have often expressed their dissatisfaction with what they have recorded. In fact, some great jazz artists who have died have never been adequately recorded. (Chu Berry and Bix Beiderbecke are good examples.)

Kai's Solo 'Inspired'

We feel that the Kai Winding solo on *Waterworks* (printed below) is really an inspired performance. A comparison with his other work on records and in person seems to substantiate this feeling. Here is a good example of an improvising musician operating at his top creative and technical level.

One of the most interesting things about this solo is the greater-than-usual length of the phrases. The entire solo consists of four long phrases. These phrases correspond to the eight-bar divisions in the tune. The eighth-note rests within the phrases merely indicate detached notes, not pauses or breaths. In jazz generally and in trombone jazz especially, these long phrases are indicative of a much more mature developmental

approach.

A remarkable feature of this solo is Kai's complete use of his instrument's range. Extending from the high C in bar 2 to the low F# in bar 9, the entire solo embraces 2½ octaves. This use of range, however, is not for effect. It is an essential and natural ingredient of the whole solo. Nowhere does Kai struggle to produce out-of-range sounds.

Excellent Definition

Another favorable point about this solo is the excellent definition which Kai demonstrates. This solo is well-articulated in two senses: first, in the brassman's sense of being well-tongued, of each note having distinctness; second, in the sense that each group of notes is a clear rhythmic entity, meaningfully separated and related to other groups of notes.

There are four significant harmonic alterations in this solo. Three are lowered ninths in bars 9, 25, and 26. The fourth is a raised fifth on the fourth beat of bar 29.

In summation, we feel that Winding's performance on this record is a significant contribution to trombone literature. It is despite the extremely bad quality of the reproduction and the pressing of this side that we have used the solo, though. There are few cases of such distortion. New Jazz, which recorded the date, has exhibited gross unfairness, not only to Kai and his sextet, but to the record buyer.

(Ed. Note: Questions should be sent to Bill Russo/Lloyd Lifton, 615 N. LaSalle, Chicago, Ill. Enclose self-addressed, stamped envelope for personal reply.)

Kai Winding's Solo On 'Waterworks'

The musical score is written in bass clef with a key signature of one flat (Bb). It consists of ten staves of music, each with a measure number in parentheses. Chord symbols are placed above the notes. The notes are primarily eighth and sixteenth notes, often beamed together. The score shows a complex melodic line with various intervals and rests.

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Things To Come

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

'Blindfold Test'

Chicago — Leonard Feather's *Blindfold Test* appears in every other issue of *Down Beat*. Look for it on Page 12 of the next issue (April 20, on the newsstands April 6) when Norman Granz, JATP promoter, takes the test.

stedt, bass, and Andrew Burman, drums. *Noppin' John and Scottie*.

JAMES MOODY'S BAND (Prestige, from Swedish Metronome, 1/24/51, in Stockholm). James Moody and Arne Domnerus, alto; Carl-Henrik Norin, tenor; Lars Gullin, baritone; Lou Sandy, bass trumpet; Rolf Larsson, piano; Gunnar Almqvist, bass, and Andrew Burman, drums.

The Man I Love; Again; Embraceable You; Am I Blue?; How Deep Is the Ocean? and I'll Get By.

Same date as above, personnel: James Moody, tenor; Slatan Ericson, trumpet; Lars Gullin, baritone; Rolf Larsson, piano; Gunnar Almqvist, bass, and Jack Norren, drums.

Love Walked In and Moody's Got Rhythm.

Same as above except Ericson out and Andrew Burman for Norren.

Moody's Bounce and You Fakin'.

JAMES MOODY WITH STRINGS. Same as above, with four violins, viola, cello, and harp added.

Pannies from Hanson and Cherokee.

BENGT HALLBERG'S TRIO (Rainbow, from Swedish Metronome, 12/30/50 in Stockholm). Bengt Hallberg, piano; Gunnar Almqvist, bass, and Andrew Burman, drums.

Cool Kid and These Foolish Things.

Ten years of progressive jazz, with Stan Kenton as the subject, will be a feature of the April 20 issue of *Down Beat*.

Key To Solo

To play with record: Trombone play as is. Trumpet transpose up a major ninth. Clarinet transpose up a major ninth. Tenor saxophone transpose up a major ninth except for bars 9, 10, and 11, which are to be transposed up an octave and a ninth. Alto and baritone saxophones transpose up a major sixth except for bars 9, 10, and 11, which are to be transposed up an octave and a major sixth. Concert pitch instruments play as is or transpose an octave up. M.M.: J-225 Records available: New Jazz 816.

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SWINGIN' THE GOLDEN GATE Illinois, Nellie Also Caught In Frisco No-Pay Hassel

By RALPH J. GLEASON

San Francisco—A brace of "no-pay" hassels hit the Bay area in February in the wake of Duke Ellington's canceled concert. Nellie Lutchler closed at the New Orleans Swing club early in a beef with the club over a \$1,400 check which Nellie refused to accept. And Illinois Jacquet had a beef with promoter Joe Reed over pay for a dance in Oakland.

Lutchler's hassel with Landry began on a Friday night when the union pulled the band, as she hadn't yet been paid. The matter was then apparently straightened out to the satisfaction of the union and everyone else with the proviso that Lutchler's loot show in the morning. After the banks had closed on Saturday, Nellie got a \$1,400 check which she refused, the boys here claim, and the battle was on.

Upshot was that Lutchler left and the matter is now up to union, with the possibility that Lou Landry will once again be on the unfair list.

Even More Complicated

The Jacquet thing was even more complicated. He had two dates, one in Frisco and one in Oakland, for promoter Joe Reed of Ellington fame. Reed was allowed by the union to keep the dates despite the Ellington fiasco because he came up with \$500 on the Ellington bill and had already paid an advance against the two Jackets dates.

The first date was a Saturday night in Frisco and the band was slightly late . . . failing to show until 11:30. Reed and Jackets called that one off, understandably. The next night they played Oakland to a reasonable crowd of about 1,100. At pretime the band hadn't been paid and Reed's position was that he didn't owe anybody any money. Reed probably netted enough off the two dances as it stands now to square himself for the Ellington deal, if he cares to.

Band Sounded Good

Illinois' little band sounded real good at its Oakland appearance, followed that with two-week stand at the Ozark in Portland, then a week at the Black and Tan in Seattle.

Illinois had the following with him: Russell Jacquet and Joe Newman, trumpets; Rudy Williams, baritone; Ernie Henry, alto; Lee Abrams, drums; Leonard Gaskin, bass; Acea Adrimand, piano, and Sid McKinney, vocals.

BAY AREA FOM: Interesting to note that Duke Ellington cut loose from Cress Courtney's management shortly after that magnificent case of bad booking—the Ellington Frisco concert—collapsed. Duke is due back in the Bay area on March 19 at El Camino Gardens in Vallejo and the preceding night, March 18, at the Oakland auditorium. . . . Johnny Wittwer replaced Meade

Russell Back To New York; Benefits Held In NYC, Chi

San Francisco — PeeWee Russell bid farewell to the Bay area after a 60-day siege in hospitals. Doctors say he'll be back in circulation soon. Driven to the airport in an ambulance and accompanied there by Fred Wyatt, local news-

paperman who was primarily responsible for the public rallying to PeeWee's support, the wiry clarinetist boarded a plane alone for the east and a sojourn in Connecticut. Meanwhile, the Feb. 21 Russell

Lux Lewis as intermission pianist at the Hangover club early in March. Tut Soper cut out of Marty Marsala's band there and Don Owens took over on piano. Izzy Rosen replaced Pat Paton on bass. There's a lot of dicker going on with Joe Sullivan for a return engagement and also with Jess Stacy.

Bill Pfiel, saxophonist who was formerly an arranger with Jack Fina, is forming a jazz workshop at Beat's School of Music with a modern group of teenagers. . . . Norman Wees re-forming a band and debuting with it in May when the Richmond auditorium opens. He's using Patsy Pritchard, local TV personality, as vocalist. Alvin Rey won Bay area TV honors this year as best live show.

Polecat's Horn Leaves

Dick Oxtot, trumpeter with the Polecats, is cutting out for Ono to play with the Dixie Rhythm Kings. The Polecats started a new series of dances at Walter's in Berkeley in March, the first music to hit that near the California campus. . . . Dave Brubeck leaves the Black Hawk to open April 15 at the Hickory House in New York. . . . Vernon Alley cut four sides for Steve McNeil.

Earl Watkins and the Four Knights of Rhythm out of the Say When after centuries and off for a date in Sacramento, with Eric Miller staying behind to head a new group which includes Tony Poindexter, tenor; Walter Sanford, bass, and Cedric Heywood, piano. Connie Jordan remains. . . . The Three Downbeats, who built the 150 club into such a jumpin' spot, have been let go in favor of "names." Spot had Ben Pollack opening early in March opposite the Gene Morris crew, just down from Sacramento. . . . Shearing comes in April 10 (the same night Stan Kenton opens at the Edgewater for six nights, then plays a one-niter at Sweets on April 16) for two weeks to be followed by Armstrong and his Financiers.

Bushkin, and the whole gang from Condon's club, and a jam session finale involving just about every top Dixieland man in town.

Chicago Benefit, Too

A Russell benefit was held in Chicago, too, this one falling on March 4. Management of the 1111 club sponsored the affair and packed the small club, raising some \$600 for PeeWee.

Johnny Lane's band, with Georg Brunis, regulars there, played, as did Doc Evans and Art Hodes, members of their bands, George Zack, Doc Cenardo, and others.

Total amount PeeWee got from the benefits in San Francisco, New York, and Chicago was some \$4,500.

New Musicians Mean A New Sound In My Band: Ellington

Hollywood — "There is no such thing as a 'replacement' in my band," says Duke Ellington. "A new musician means for us a new sound and the creation of new music, which he, and he alone, can properly express." Those were Duke's words before his March 2 opening at the Oasis, the relatively small southside nitery where venturesome operators Joe Abrahams and Bill Robinson were said to be guaranteeing Duke \$10,000 for a two-week stand.

The Duke was, of course, referring to the recent departure from his aggregation of two great musicians, Johnny Hodges and Lawrence Brown, whose absence, to many Ellington followers, even more than that of Sonny Greer, unquestionably leaves a void that will never be filled.

New Faces

The new faces in the Ellington band are those of Tommy Douglas, Kansas City saxman, better known perhaps as a tenor man (with Julia Lee on Capitol) than for his work on alto, though he plays plenty of both; and Britt Woodman, trombone man who has been working mainly as a studio and recording musician.

Tommy plays about as much like Hodges as Harry James plays like Bobby Hackett. He has a big, robust tone on alto, with that "roughness" that is beginning to come back into favor. Ellington wisely avoided trying to fill Hodges' chair with anyone whose style would be subject to comparison with Johnny's. The same idea, in a different way, holds true for the Woodman-Brown switch.

Ellington on published reports that he had concluded an agreement with his old associate Irving Mills under which the retired publisher would again take over his managerial affairs: "We have talked about it and I am favorably impressed by the

Busch Resigns As Capitol Exec

Hollywood—There's been another shift in the top echelon at Capitol. Pianist Lou Busch resigned from his position on the platter's artist and repertoire board and was replaced by Voyle Gilmore, a onetime drummer who moved up from the firm's distributing branch.

Busch, who does solo recording for Cap under the name of Joe (Fingers) Carr, is not leaving the company. He will continue to handle sessions as conductor and arranger, including all waxing dates by Mrs. Busch (Margaret Whiting).

arrangement offered by Mr. Mills—but nothing has been signed."

Retiring?

Ellington on reports heard here that he was about to retire, that he was "losing" eight more musicians at the close of the Oasis engagement, that he would "settle down in Hollywood" to write music for movies, and numerous other rumors:

"Absolutely ridiculous. We have a number of theater engagements to play and are heading back east right from here."

It was too soon at this writing to determine how the operators of the Oasis would come out on their gamble. The spot, packed to the roof, could hardly hold more than around 350 persons at one time. The door price was \$2 on opening night, \$1.50 thereafter. —gom

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In the Evening By the Moonlight, Just a Dream of You, Dear, Till We Meet Again, You Tell Me Your Dream, I'll Tell You Mine, Moonlight Bay, Meet Me Tonight in Dreamland, Because, Love's Old Sweet Song

Album Rating: 4

Pat: A collection of barbershop ballads by the Rag Mop quartet, the album's titled with the first song. Boys do a passable though unspectacular job on this collection of old favorites...

Georgie Auld

8 New Air Mail Special, 6 Out of Nowhere. Jack: You'll hear little "coolness" in Air Mail—it's romping, striding jazz as it is played by Georgie's quintet...

Charlie Barnet

5 Spain, 5 Over the Rainbow. Jack: Charlie with strings again on Spain, but Rainbow is a re-issue of the lovely arrangement Tiny Kahn did for Barnet's big band in 1949...

Rating System

Records are reviewed by Jack Tracy, George Hoefler, and Pat Harris. Ratings from 1 to 10 are assigned, with 10 tops, but reserving that number for extraordinary performances only.

Joe Bushkin

4 Dah'ling, 5 Portrait of Tallulah No. 2. Jack: Portrait No. 2 is the same tune as Joe's Portrait No. 1 in Columbia's Piano Moods series...

Bette Chapel

4 Je T'Adore, 2 The Do-Do-Melody. Pat: An engaging performer on television, Bette Chapel is somewhat less appealing from a wholly auditory sense.

Buddy Cole

5 Somebody Stole My Gal, 3 Titi. Pat: Buddy Cole plays Hammond organ on both sides, assisted on the first by Lou Singer's xylophone...

Pease Pens 'Broken Piano' Tune



Chicago—The Beat's piano styles columnist, Sharon Pease, who occasionally turns his hand to writing special material for such entertainers as Nellie Lutcher, Julia Lee, and Sugar Chile Robinson...

Bill Darnel

6 Once There Lived a Fool, 6 Lovesick Blues. George: Darnel's vocal style is less affected than Frankie Laine's...

Miles Davis

6 Morpheus, 4 Blue Room. Jack: Miles on Morpheus again attempts something different, this time using a sextet.

Nat Cole

5 Always You, 6 Destination Moon. George: First side is another popular adaptation from the classics.

Stan Kenton's first decade in music will be celebrated in the April 20 issue of Down Beat.

director's attempt to get sales by playing the melody straight. Davis is rather unfamiliar with the tune. (Prestige 734.)

Johnny Desmond

6 Too Young, 5 I Fell. George: Desmond is one of the better of the current crop of radio balladeers...

Emil Dewan Quintones

4 The Lady Is a Tramp, 5 Deluna Mesumare. George: This group is a typical Chicago cocktail lounge unit made up of leader Dewan, vibes; Mike Cuseta, guitar; Sam Blake, piano...

Doris Drew

4 Shut Up, 4 Beautiful Brown Eyes. Pat: Doris has an interesting

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timbre and enunciation, a sort of vibrating, purplish sound. She does a good job on *Eyes*, and on the other side, too, though it's not much of a song. (Mercury 5370.)

Billy Eckstine and Woody Herman

3 *I Left My Hat in Haiti*
3 *Here Come the Blues*

Pat: Perhaps this was issued to cure people like me from saying they prefer the bluesy Billy. Lots of good musicians had a hand in this, so we can spread the blame. Arrangements are by Pete Rugolo; band was directed by Woody Herman (but not his sidemen in it), and, of course, Mr. B does the vocals. The chaotic background churns while it masticates the score, and Eckstine sounds strained. Maybe it's because he has to work with something like this: "If you find her you'll adore her. Just look around for someone who has a blue-grey fedora." That's from *Hat*. Blues sounds as musically tormented, and has a hilarious ending with great chord coughs from the band and then Woody's little clarinet. (MGM 10916.)

In its April 20 issue, *Down Beat* will salute Stan Kenton on the occasion of his tenth anniversary.

My Best On Wax

By Stan Getz

My best solo on records? I guess that would be Woody Herman's *Early Autumn*. I think I got a pretty nice sound, and the tune and arrangement by Ralph Burns were beautiful. And that was a great band to play with.

Mercer Ellington-Sarah Forde The Ellingtonians-Chubby Kemp

4 *Set 'Em Up*
5 *How Blue Can You Get?*

George: Sarah Forde is unimpressive on *Up*, a new one composed and arranged by Mercer Ellington. Given a better tune, her phrase-control might show to advantage. The same holds true for Red Rodney's trumpet and Max Roach's rhythm.

The flip side is a typical simple blues written by Jane Feather and sung by Chubby Kemp in the accepted fashion that remains constant through the years except when a Holiday or Vaughan gets the blues. It seems funny to hear the suave Duke giving out with a blues piano accompaniment. Pettiford plucks his cello to get a blues guitar sound in one spot. (Mercury 1960.)

Ella Fitzgerald

Someone to Watch Over Me
My One and Only
But Not for Me
Looking for a Boy
I've Got a Crush on You
How Long Has This Been Going On?
Maybe Soon

Album Rating: 7

Pat: Ella treats these eight Gershwin tunes in a sensitive and fitting manner, with only Ellis Larkins' piano as accompaniment. She's singing straight to you, you'll

feel, certainly a rare quality nowadays. But *Not for Me* displays an extremely delicate touch, and vies with *How Long Has This Been Going On?* as the best in the album, though *Crush* and the others are also beautifully done. Packaging on this is different, with the envelopes attached to a rod in a hinged box. Room for a couple of extra records inside, and discs can't slip out. (Decca A-806.)

Ralph Flanagan and His Orchestra

3 *Everytime I Fall in Love*
6 *Slow Drive*
7 *Ah, Sweet Mystery of Life*
6 *Southhearted Men*

George: First side is all vocal featuring the new choir-type refrain set off by a couple of Harry Prime solo spots. Tune and rendition is banal. *Slow Drive* never reaches home. It is a Millerish instrumental, slightly bouncy but too mechanical to earn its own way.

The playing of Victor Herbert's *Mystery* as an instrumental shows the Flanagan aggregation at its best. The *Naughty Marietta* number is taken at a lively tempo and the arrangement includes several interesting effects, one of which is a muted brass ensemble that is high perfect. The reverse of the above is another instrumental, this time by Romberg and from *New Moon*. A little less interesting but done well. (Victor 7-4067, 4069.)

Stan Getz

8 *On the Alamo*
5 *For Stompers Only*

Pat: Stan's tenor and Al Haig's piano share honors on *Alamo*, tracing a very relaxed, lyrical line and sharing the same mellow mood. No tricks, no striving for effect, just a lovely job by two sensitive musicians. *Stompers* is not as successful, though Stan still makes sense. (Roost 522.)

The Harmonicats

After You've Gone
Latin Quarter

Jack: There's really no way to rate sides like these. If you dig

mouth organs, it's wild, man.

Gone is very amusing. These are the guys who made *Peg O' My Heart*. Then the Three Suns made a faithful copy of it. Recently, however, the Three Suns cut this arrangement of *Gone* (which sounds exactly like *Peg O' My Heart*) and the Harmonicats have now made a copy of that. Personally, I'm lost. (Mercury 5596.)

Erskine Hawkins

6 *Tuxedo Junction*
6 *After Hours*

George: These are new cuttings by Hawkins' current band of two "killer-dillers" he waxed years ago for Bluebird. As is always true of such anti-climaxes, they do not excite or sound nearly as worthy as the originals. The haunting *Avery Parrish After Hours* piano blues is handled competently by Ace Harris, who once before recorded it as a solo on Manor. His version lacks the eerie quality attained by Parrish himself on the older Hawkins side. (Coral 60361.)

PeeWee Hunt

2 *Sugar Blues*
5 *Carolina in the Morning*

George: Capitol must have a padded-cell department to keep their Mel Blancs, Stan Friebergs, and PeeWee Hunts in when the group isn't busy in the studio. The mute manufacturers owe a debt of gratitude to Clarence Williams for writing *Sugar Blues* in 1919. Hunt's run-through features some pained birdlike sounds from Red Dorris on clarinet that Capitol calls "guttty," and PeeWee giving with the mute on what C. calls "growl trombone." The *Carolina* side isn't too bad Dixie if the half of the record featuring PeeWee's vocal had been omitted. (Capitol F-1418.)

Jazz Ltd.

Washington and Lee Swing (Spanier)
Carolina Lova (Bechet)
Maple Leaf Rag (Ewell)
Waterline Blues (Evans)
It's a Long Way to Tipperary (Evans)
A Good Man Is Hard to Find (Spanier)
Maryland, My Maryland (Bechet)
Egyptian Fantasy (Bechet)

Jack: Reissue on a Regal LP of the album put out by the Chicago nitery, Jazz Ltd., about two years ago. Band is made up of the same men on each side, with the exception of the soloist.

The surfaces are far better than the 78 version, of which only 1,000 were pressed.

Don Ewell's piano solo on *Maple Leaf* stands out, as does Muggsy's drive on *Washington and Lee*. (Regal LP 11.)

Just Jazz

The Man I Love Stardust

Album Rating: 6

Jack: Two tunes from a Gene Norman 1947 Pasadena concert on LP, featuring Lionel Hampton (on *Stardust* only), Charlie Shavers, Corky Corcoran, Willie Smith, Barney Kessel, Slam Stewart, Tommy Todd, and Jackie Mills and Lee Young, drums.

Stardust is the better of the two, mainly because of some fine Hamp and pleasantly persuasive Corcoran. Hamp starts his solo at the slow tempo the group sets, then for some three minutes plays quadruple time against the rhythm section.

Man I Love has some fair Shavers and Kessel. Album notes say, "I'm sure you'll agree that these are some of the most moving moments in jazz."

I don't. (Decca DL7013.)

Peggy Lee

4 *Yeah, Yeah, Yeah*
7 *Rock Me to Sleep*

George: Louis Prima's imagination on this tune is running away from him. Peg sings it with a sexy lilt. Benny Carter's *Rock Me to Sleep* suits Lee to a T, and the rendition moves with the well known Carter rock. A fast-moving jazz combination accompanies the second side. (Capitol F-1428.)

Jerry Lester

2 *The Beanie Song*
5 *Your Sister Knocks Me Out!*

Pat: Comedian Lester, star of the *Broadway Open House* TV show, sounds a little like Woody Herman in the recitative-vocal on *Sister*. Ingratiating. *Beanie* is some gimmick from the show, and rather tiresome. (Coral 60342.)

Nellie Lutcher

5 *Pa's Not Home, Ma's Upstairs*
5 *I Really Couldn't Love You*

George: The first is a novelty thing of the type Nellie does well. This one tells a humorous story of a girl trying to impress upon her date that they are alone in the parlor. The second side was written by Nellie's sister, Vydah Lutcher, is a pleasant ballad that also suits the Lutcher whipsy delivery. Snatches of rhythmic piano are heard on both sides. (Capitol F-1420.)

Sugar Chile Robinson

4 *Broken-Down Piano*
4 *I'll Eat My Spinach*

Pat: The little pianist-singer is back to his cute tricks, and adequately tosses off these two. Although we've heard his voice is changing, it's not noticeable here. (Capitol 1386.)

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Kitty White Gets Top Aid On First Decca Discs



Hollywood—A topnotch crew of musicians backed singer Kitty White, the tiny gal in the photo above, at her first Decca dishing. From left to right are Ted Nash, tenor; Mahlon Clark, alto; co-manager (with Eddie Beal) Joe Greene; music director Sonny Burke; promotion chief Tom Mack; Conrad Gos-

so, trumpet, and Ray Conniff, trombone. Others in the band were Buddy Cole, piano; Tony Rizzi, guitarist; J. C. Heard, drums, and Billy Hadnott, bass. Kitty is being touted to take Billie Holiday's place on the Decca roster.

Detroit Jumping As Clubs Bring In Beaucoup Talent

By Marv Jacobs

Detroit—The Motor city is celebrating its 250th anniversary this year and whether there's a connection or not, strange things have been happening. For more than two months now, the cats with ears have been living and the city has been jumping.

The Club Juana has switched its policy and has been collaring name combos. Started with Cab Calloway, followed with Count Basie and (our favorite blues-shouter) Joe Turner. Dizzy Gillespie drew 'em in Feb. 16 through the 25th.

Tiny Davis and her cohorts opened the 26th and bowed out on March 11.

Tiny Grimes came in from Cleveland on March 12 for 10 days, and was followed by the recently-organized Johnny Hodges unit.

The Paradise theater did SRO business with Louis Jordan, did the same with George Shearing and Sister Rosetta Tharpe, and should have no complaints about the drawing power of Charlie Parker (with strings) and Ruth Brown.

The Tropical Show bar was remodeled, redecorated, then rechristened the Drome. It reopened last month with Irv Lewis quartet, featuring Art Mardigan on drums and vocals by Gloria Valaire. The Monday night feature, *Fantasies in Jazz*, still goes.

George Benson, young alto man with King Porter at the Royal Blue bar, was signed to a two-year recording contract by Savoy records. George is definitely worth keeping an ear on. His first sides were released at the end of February.

The Flame continues to bring in name gal vocalists with but oc-

casional respite. Delores Hawkins canceled out at the last minute and was very capably replaced by Ginny Scott. Ginny, a lovely local lass, is a natural for TV and should be headed for big things. She left here to open at the Vine Gardens in Chicago.

West Coast Tour Set For Peterson

New York—Oscar Peterson, now back in his native Canada doing a series of theater and club dates in Montreal and Winnipeg, is being set for a tour of the west coast starting in April. Booked by the Shaw Artists' Corporation, Peterson was slated to leave for Europe with JATP before the proposed tour was called off.

Jazz Is Barred From Campus By U. Of Kentucky Educators

Lexington, Ky.—Jazz may be accepted at Carnegie hall and the Metropolitan Opera House, and have received the serious attention of such composers as Igor Stravinsky, Antonin Dvorak, and Aaron Copland, but it's been barred from the University of Kentucky campus.

A concert of modern music planned by members of Phi Mu Alpha music honorary was canceled by the university because of a newspaper article which pointed out that some of the student musicians were also playing jazz in various bars and lounges around town.

The concert, scheduled for the evenings of March 6 and 7, had been in rehearsal for weeks. A first performance of Roy Harris' *Dance Band Suite* was on the program, also some original pieces by university students and a Dixieland-through-bop musical survey. Several members of the music faculty were assisting.

Statement

The university's policy statement, issued by Edwin Stein, head of the department of music, and A. D. Kirwan, dean of students, said, in part: "A story on the front page of *The Leader* of Feb. 19 might give the erroneous impression that the music department of the university has been won over by the advocates of jazz or

bop and is encouraging wider and more generous acceptance in cultural circles of this strange malady.

"... Jazz' music has no part in the university program. Although it is played copiously at university dances, the university faculty does not believe it is a fit subject for serious study. The university has no quarrel with its students or others who prefer 'jazz' to fine music.

Its Duty

"It is its (the university's) duty, however, to attempt to elevate the tastes of its students and the people of the commonwealth. . . . No member of the music faculty plays in any 'jazz' band, or has ever played in any bar orchestra. Furthermore, the university has never approved the assembling of its students in any taproom or bar in this or other cities."

Cole Trio, McCall Open In Montreal

Montreal—King Cole and the trio opened here on March 19 for a week and options at the Cafe Bel-Mar. They were scheduled to go into the Diana Candlelight room, but ops there were afraid of losing any more money on name attractions.

The Rigual Brothers, formerly with Noro Morales, were the first names booked into the new Pioneer club in March. Mary Ann McCall followed them two weeks later, opening March 21 in her first local appearance.

Seville theater continues to book a solid list of name talent. Guy Mitchell shared the spotlight with Dizzy Gillespie's sextet the week of March 8, with Anita O'Day and the Ray McKinley sextet there now. Kitty Kallen, Fran Warren, Don Cornell, Patti Page, and the Page Cavanaugh trio are set to follow for a week each.

—Henry F. Whiston

Stan Kenton's tenth anniversary as a band leader will be the subject of special photos and articles in the April 20 issue of *Down Beat*, on sale April 6.

Orchestration Reviews

By Phil Broyles

LONESOME GAL
Published by Morris
Arr. by Jack Mathias

Fragments of *Clair de Lune* and *Cynthia's in Love* run through this better-than-average tune, and the arrangement adds still more similarity. Nevertheless both the tune and arrangement are well constructed. The split choruses open with a brass soli while saxes furnish a fluent counterpart. Saxes pick up the lead on the second eight and the last 16 is a duplicate of the first. The repeat is in reverse order. Over sustained tenors and a bary, two altos in thirds open the special. First trombone takes a solo after two measures and the saxes fall below for support. Muted brass play lead for the next eight and the finale is scored as a tutti.

YOU AND YOUR BEAUTIFUL EYES

Published by Paramount
Arr. by Howard Gibeling

Eyes is from the picture *At War With the Army* and was written by Mack David and Jerry Livingston. It's a simple arrangement scored in a two-beat style better suited to four, and is overloaded with anticipations. After the usual repeat choruses, trombone and trumpets share the first half of the special, with reed fill-in. Saxes then carry the lead to the finale, which is scored for ensemble.

AND YOU'LL BE HOME

Published by Famous
Arr. by Johnny Warrington

This is a very smooth tune, with the arrangement adapted accordingly. During the split choruses there is a lot of ensemble work that adds to its fullness, but the phrasing seems a bit awkward in spots and is often cut short. Saxes support a trombone solo through most of the special and a muted trumpet adds color. The counter-melody in the finale, although not always complete in phrasing but adequate, furnishes nice support for brass ensemble work. A good stock arrangement.

THE SEA OF THE MOON

Arr. by Jack Mason
PAGAN LOVE SONG
Arr. by Jack Mason

FM IN THE MIDDLE OF A RIDDLE

Arr. by Johnny Warrington

Published by Robbins

Here are three tunes, the first two of which are featured in MGM's *Pagan Love Song* and have gained much popularity since the

Sidemen Switches

Georgie Auld: Curley Russell, bass, for Max Bennett (to army) . . . Slim Gaillard: Herb LaValle, drums, for Jo Jones . . . Buddy Rich: Phil Leshin, bass, for Ted Kotick (to Charlie Parker).

Flip Phillips: Dick Hyman, piano, for Lou Levy . . . Bob Chester: Rene Crain, piano, for Al Washburn (to Club Chantilly), and Ken-ny John, drums, for Mario Toccarelli (to Vic Damone) . . . Charlie Spivak: Vince Forest, trombone, for Artie Green.

Jimmy Dorsey: Rosale Nichols, trombone, for Kenny Martin, vocals . . . Shep Fields: Whitey Mitchell, bass, for Bill Anthony (to Tommy Dorsey) . . . Bob Wilber: Red Richards, piano (from Bobby Hackett), added.

Oscar Pettiford: Duke Jordan, piano, for Horace Silver . . . Mike O'Hara: Clarence Hickey, trumpet, for Earl Miles (to army) . . . Val Olman: Moe Wechsler, piano, for Fred Grant.

Erwin Kent: Irv Lang, bass, for Joe Tarto, and Hal Newberry, tenor, for Lou Lindholm . . . Stanley Melba: Phil Della Penna, piano, for Moe Wechsler.

Gene Krupa: Gerry Grosso (from George Towne), and Eddie Aulino (from Glen Gray), trombones, replacing Herby Greene and Leon Cox.

Note: Sidemen switching bands may have this information printed in *Down Beat* by filling out this coupon (please print), attaching it to a postcard, and mailing it to *Down Beat*, 203 N. Wabash avenue, Chicago, Ill.

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release of the picture. *Moon* is in a moderate waltz tempo. The usual setup is found in the split choruses, but the special is more individual in character. Song is also a waltz constructed along the same lines. On the whole the melodic support of the section in lead is very scant. *Riddle* is the liveliest of the three, but here the simplicity of the melodic support is justified because of its liveliness. There is nothing unusual in its layout. They would make a good waltz medley, but will be of much use as they are.

June Parades Her Poll Plaque



(Photo by Gene Howard)

Hollywood—Voted the country's top girl band singer in the 1950 *Best* poll, June Christy got her plaque on Stan Kenton's first TV show from the Palladium. After the show, June displayed her trophy to Palladium manager Earl Vollmer, left, and her husband, Kenton saxman Bob Cooper, on the right above.

ROUND THE WORLD
IT'S GIBSON STRINGS
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PROFILING THE PLAYERS

Members Of Brown Band Discuss Lives, Interests

DAVE PELL, tenor sax: One of the featured instrumentalists with Brown, Dave is 26, hails from New York. Played with Bob Astor, Tony Pastor, Bobby Sherwood, and Bob Crosby. Lester Young and Ella Fitzgerald are his favorite musicians, is a bug on car racing and photography.

ABE AARON, sax: Is 40, comes from Toronto, Canada. A graduate of the Jack Teagarden, Skinnay Ennis, and Horace Heidt bands, he considers Benny Goodman his favorite instrumentalist, Lucy Ann Folk fave girl singer. Brown's Korean trip was his most exciting experience.

SAI LIBERO, sax: Played with the Glenn Miller army band in addition to George Paxton's and Tex Beneke's crews. Is 31, comes from New Haven, Conn., and likes Benny Goodman, Sarah Vaughan, golf, traveling, and music.

HENRY (BUTCH) STONE, baritone sax: Comedian-vocalist of the band, Butch is 38 and from New York. Reads the Racing Form regularly in order to some day pick an eight-horse parlay. Played with Van Alexander, Jack Teagarden, and Larry Clinton. Likes Art Tatum and Ella.

EDDIE SCHERR, sax: Eddie is 38, from Brooklyn, and has been married five years. Bing Crosby's his favorite vocalist, Jimmy Dorsey fave instrumentalist. Pet peevs are Senator Taft and traveling.

BOB HIGGINS, trumpet: Born in Carharton, Idaho: Bob broke into music biz with Horace Heidt, Al Donahue, and Bobby Sherwood. He's 25, wants some day to become a high-salaried executive so he can pursue his hobbies of yacht racing and photography. Likes Bobby Hackett, trumpet, Louis Armstrong, vocals, Dislikes being on the road.

WES HENSEL, trumpet: Born 33 years ago in Cleveland, Wes joined Brown after playing with Charlie Barnet, Boyd Raeburn, and Johnny Richards. Dislikes disc jockeys and traveling. Thinks Dizzy is the greatest, also Sarah Vaughan.

BOB FOWLER, trumpet: From Glendale, Calif., Bob is 25 and proud possessor of a music degree from USC. Played with Ansell Hill, Boyd Raeburn, and Earle Spencer. Has been married six months. Dislikes traveling and inconsiderate persons.

DON PALADINO, trumpet: Just 22, Don was born in Buffalo, N. Y. Worked with Johnny Long, Hal McIntyre, Artie Shaw, and Stan Kenton. Miles Davis and Sarah Vaughan are his favorites, his hobby is gun collecting. Is married and has a son. Hates reckless drivers and one-biters.

STUMPY BROWN, trombone: Les' brother, Stumpy played with Art Mooney before joining Brown. He's 25, was born in Tower City, Pa., names baseball as his favorite hobby. Fave vocalists are Lucy Ann Polk and Ella. Brown's Korean trip was his most exciting experience.

DICK NOEL, trombone: Dick is 24, a native Californian, and has been married five years to Lucy Ann Polk. He's been with Tommy Dorsey, Harry James, Bob Crosby, Boyd Raeburn, Spike Jones, Jan Savitt, and Bobby Sherwood. Dislikes one-biters and guys who pester girl vocalists.

BOB PRING, trombone: Bobby's ambition is to own a restaurant that serves good food. He's from New Bedford, Mass., and is 26. Got his early training with Tex Beneke.

Herbie Fields, Tony Pastor, and Mal Hallett. Biggest gripe is about the present state of the world and

the music biz' constant refusal to experiment with new ideas and attempt to raise the standards of music.

RAY SIMS, trombone: Wichita, Kan., is the birthplace of 30-year-old Ray. Has been a sideman with Jerry Wald, Bobby Sherwood, and Benny Goodman. Lester Young, Sarah, and Billy Eckstine are his favorites. Ambition is to write a best-selling adventure novel. Pet hates include narrow-minded musicians and one-biters.

RAY LEATHERWOOD, bass: Is 36, comes from Itasca, Texas, has been married 10 years and has two children. Hates characters who label music as "hop," "Dixie," or "swing." Considers playing with Venuti group his most exciting experience.

TONY RIZZI, guitar: Tony is an L.A. boy, 27 years old. Has played with Harry James, Matty Malneck, Victor Young, Mark Warnow, and Horace Heidt. Eckstine and Sarah are his favorite vocalists, has no favorite instrumentalists. Likes "just about everyone who plays well." Is unhappy about the lack of clubs where musicians can play what they enjoy and still get paid for it.

GEOFF CLARKSON, piano: Jeff is 36, comes from Yonkers, N. Y. He studied at Juilliard before joining Bobby Hackett. Art Tatum is his favorite instrumentalist, Ella top vocalist. Spends his spare time writing songs, has an ambition to graduate from the "one-hit song writer" class. Pet peeve is bad pianos and irregular living habits connected with the music business.

JACK SPERLING, drums: Jack is 28, comes from Trenton, N. J. Considers Buddy Rich the greatest drummer around, also likes new vocalist Mary Mayo. Ambition is to own a small ranch away from careless auto drivers. Most exciting experience was Korea trip.

Brown Discography

Following is a select Les Brown discography, compiled by George Hoefler.

Table listing discography entries for Les Brown and his band from 1937 to 1951, including titles like 'Swing for Sale', 'Dance of the Blue Devils', 'When You Wore a Tulip', etc.

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Les Brown

(Jumped from Page 2) and personal standards as exemplified by himself and his bandmen. He made some interesting observations on the subject, which we think are worth passing on. On jazz, and its relation to the dance band: "Jazz is individual interpretation of a musical idea—either by improvised solos or by arrangement for two or more instruments."

Re Styles On Dixie vs. swing vs. bop, etc.: "I like any kind of music when it's done well. If my band has been successful it might be because my personal tastes are pretty close to those of the average person. But I don't go for this present trend toward imitation of anything that has been successful."

On strings: "I don't want strings unless I can have at least 50. Then it wouldn't be a dance band, and dance music is my business." (Les added a string section, since dropped, to his band for the Hope show. He has never used strings on dance dates.)

On music: "Maybe I'm old-fashioned, but I like to hear a good melody."

On trumpet players: "I wish all trumpet players would listen to Bunny Berigan's records and try to play the way he did. I don't mean to imitate him; I mean develop a big tone like Bunny's and play with that same melodic quality."

Lee Shows Spark With New Backing

Hollywood—Music circles are eyeing with much interest the spark that seems to have been injected in Peggy Lee's vocal delivery on her recent Capitol releases, Yeah, Yeah, Yeah, and Rock Me to Sleep, by backing her with a mixed crew headed by Jim Wynn, local saxman and leader.

In addition to putting the singer, who has lapsed into rather languid vein during past few years, back on the more exciting style with which she first gained attention, a flock of agents are angling for Wynn, hailing the band as the "best since Basie."

Velma Middleton Cuts Sides For New Firm

Hollywood—Velma Middleton, singer with Louis Armstrong's All-Stars who hasn't made a record as featured soloist in more than 10 years, cut four sides here as initial offering of a new firm, Middle-Tone Company, which was launched recently by Velma's brother Emanuel, local bass player and teacher.

Impossibility

Chicago—A guy was eased out of the Hi-Note here one night for throwing a lighted cigaret butt at a waitress. Georgie Auld's crew was on stand.

After getting out on the sidewalk, he wasn't indignant or feeling pugilistic about it. He just kept saying, "But you can't throw me out. I dig bands!"

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EDIT



Bouquets To Les Brown

(See Page 2)

★ ★ ★

Paris 'Nowhere' Jazzwise

(See Page 1)

★ ★ ★

Sarah Concert 'Superb'

(See Page 1)

★ ★ ★

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