

DOWN BEAT

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Develop Popular Music, Shaw Asks

New York—The excited gurglings from Columbia records that Artie Shaw is going to cut both pop and longhair sides for them may be mere wishful thinking. According to Shaw, such musical classifications are a matter of semantic confusion. "I don't know from these categories," he told the *Beat*. "All I want to do is play more music, more different kinds of music, and better music."

He has already cut several sides for Columbia which the semantically confused might consider longhair. Whether he will cut anything which the uninitiated would refer to as pop is still open to question.

"If I can play a theme which will add to pop music, I'll do it," he mused. "But a pop theme has to be developed. Some of the tunes—by Gershwin and Kern, for instance—are as good as any art songs. But pop composers just put down the barest kind of leads. A Brahms lead, on the other hand, is carefully developed."

It's Got Words

The trouble with pop music, he explained, is that it has words.

"The words are usually 'I love you' and 'You love me.' Pop music today is dominated by the human voice. And the human voice is dominated by the words. And look at the words."

By his own official estimate, he got out of the pop music business in 1939 when he left his band and ostensibly went to Mexico.

In a Trap

"I quit because I realized I'd gotten into a trap and there was no out," he said. "I didn't want to spend the rest of my life touring the country playing the same music over and over. And I never really went back. I just went out and made some money sometimes. But I never kidded myself that I was going back to the dance business."

After he got out of the Navy, he spent a couple of years mulling over his various problems and finally found something that "I could do with music that I'd respect," viz., concert work.

"There's no reason why a good

jazz man can't learn to play serious music," he explained. "If a guy can make a pop tune sound good, he shouldn't have trouble making Brahms sound good. Right now you have to think of concert work in terms of serious music because very little jazz has been written which can be listened to in a concert hall."

Decca Loses Welk, Adds Carlyle Ork

New York—After eight years with Decca, Lawrence Welk has moved his champagne bubbles to Mercury. He signed a three-year pact calling for a minimum of 12 sides and two albums a year.

Meanwhile, Decca has started building up its new Coral label by moving Connie Haines, Bob Eberly, and the Four Knights over to it and signing Russ Carlyle's band.

Cugats Welcomed In Uruguay



Montevideo, Uruguay—Going through a customs check here are band leader Xavier Cugat, Mrs. Cugat, center, and singer Norma, at left. This was the second stop on Cugat's South American tour, the first being three weeks at the largest hotel in Caracas, Venezuela. During their month in Montevideo the band played the Carnival dances at the Solis theater, and at the government-operated hotels Carrasco, Parque, and Prado. Five days in Buenos Aires were next on the schedule, with four weeks in Santiago, Chile, and dates at the Bolivar hotel and Embassy night club in Lima, Peru, before returning to the United States.

What's Bop? Who's Knowing? Asks Castle

New York—Lee Castle, former Shaw, Goodman and T. Dorsey trumpeter, has decided that bop is so rampant today this is the ideal time to come up with a big Dixieland crew along the lines of the old Bob Crosby outfit. So, with the aid of

ager exclaimed when they finished. "Give me more of that bop."

"Everything was fine for a while," Lee recalls. "We were two-beating like mad and the manager was happy because he thought he was getting bop. Then three kids walked in with goatees and horn rims. 'Oh-oh,' I thought to myself. 'These guys are going to know.'"

"I figured they'd listen a couple of minutes and then walk out in disgust. But they sat down and stayed. And they watched us with a kind of funny expression."

Take a Sounding

Between sets, Lee hung around in back of their table to see how they were reacting.

"Man," asked one of them, "what are these cats playing?"

"I don't know," replied his friend. "Must be some new kind of bop."

When he moved on to the more sophisticated territory of Cleveland, Lee found that his "new kind of bop" was equally effective.

"Kids would come up and ask, 'Have you got any bop?'" he says. "I'd say, 'Yeah, South Rampart Street.' So we'd play it, and the kids would come back and say, 'That's fine. Got any more bop.'"

All of which leads Lee to a number of conclusions: (1) The word "bop" is well known; (2) The music "bop" is not; (3) People like two-beat.

Nat Nominates Himself Advance Man For Bop

By JOHN S. WILSON

New York—Nat Cole has elected himself national advance man for the boppers. He's going to do the selling job which, he says, the bop purists are neglecting because they're too engrossed in examining their own flatted fifths. "You can't just call people square because they don't dig bop," he says. "Bop has to be explained to them."

"The public is confused about bop now. They think everything they hear is bop—even an old-fashioned swing saxophone solo."

So there's going to be more and more bop coming from King Cole and the trio. But subtle bop, Nat says, so the public will understand it. And even here, in a spot like Bop City, he'll play plenty of the familiar Cole ballads along with Cole-style bop.

"When Ralph Watkins books us, he knows what he's buying," Nat says. "Expecting us to do nothing but bop would be like buying Lombardo and asking him to play *Lemon Drop*."

"Besides," he adds, "we can't go in there and outplay the pure boppers. It's wonderful music, but it's got to be ironed out to get the public hip."

Ventura to Catch On

Because of this, he thinks Charlie Ventura will be the first of the little bop groups to catch public fancy.

One point most boppers overlook, Nat feels, is that they have a social problem to fight.

"Parents get upset about the alleged immoral influence of bop," he says. "They read these stories about musicians getting arrested for one thing or another and the headlines always say, 'Bop musician.' Well, musicians are just like anybody else—some are worse than others. There are classical men who have some of the worst morals in the world. But nowadays it's always the bop musician who gets the rap."

"It's like Dizzy once told the kids: 'We're not trying to influence your morals. We're trying to influence your ear.'"

"So many of the kids think that all you have to do to get hip to bop is to act weird—grow a goatee and wear a beret and those heavy hornrims. It helps when men they look up to, like Dizzy, take a stand and tell them that actions don't make music."

"I figure I can help by telling the public, 'Now I'm going to play bop, and we'll see if it changes my morals.'"

Contanza Helps

Nat feels the recent addition to the trio of ex-Kentonite Jack Conzanza on bongos and conga gives

the group enough body to go into bop.

"As a trio, we'd gone as far as we could," he says. "We'd done about everything except imitations. Now the bongos give us more scope."

He picked bongos for the extra instrument because he felt the public wouldn't resent them. Addition of a horn, he figured, would change the sound of the group, and Nat is not one to toss away a carefully nurtured commercial success.

"Like my singing," he explains. "I'm a musician at heart and I know I'm not really a singer. I couldn't compete with real singers. But I sing because the public buys it."

BG To Make Europe Tour

New York—Plans are being set for Benny Goodman's first European tour this summer, high point of which will be his appearance with his band at Paris' Grand Prix, or jubilee, week. Invite was tendered to Benny by the city of Paris.

He'll also do two benefit performances in Paris for the United Nations Appeal for Children.

A month's concert tour through France, Belgium, Holland, and Scandinavia is being lined up for him by Joe Glaser, with whom Benny recently signed after breaking with MCA.

Goodman will take all his 17 men with him on the trip, scheduled for mid-June. Clarinetist may leave a week ahead of his men to do a longhair guest shot with the Philadelphia symphony in London's Albert hall.

TD Singer Dennis Returns To Britain

New York—Denny Dennis, Tommy Dorsey's English singer, has returned to England for an eight-week stay after a year with TD. He'll cut some sides for London records while there.

Whether or not he'll rejoin Dorsey when he returns hasn't been determined. Sonny Calello is currently filling his spot.

Musso Preps Large Band

Hollywood—Tenorist Vido Musso, had a new band in rehearsal here at deadline, consisting of five trumpets, three trombones, one alto, one baritone, one tenor (Vido), and three rhythm.

New unit was slated to open at the Avodan, downtown dancery, April 2, for a series of four weekend dates. Musso, who returned here recently from a tour with a six-piece combo booked by the McConkey agency, is now under the MCA banner.

Students See Light

New York—Latest in a string of college dates for the Enoch Light orchestra are April 29 at Lawrenceville; May 13 at Rutgers, and May 14 at Seton Hall.

New Tag

Chicago—Have you met Charlie Feela? That's the monicker pinned on Don Palmer, Charlie Ventura's manager, by Dave Garroway, the disc jock. Before making any decisions, Don goes into a huddle with Ventura, then comes out and says: "Charlie feels that we shouldn't, etc." or "Charlie feels that this isn't, etc."

Vaughan Settles Hassels

New York—Musicraft finally settled its hassel with Sarah Vaughan on back royalties and contractual obligations just before her suit against the disc outfit was due to come to trial. In the settlement, Sarah waived all back royalties, and Musicraft gave up any contract claims.

Columbia immediately rushed out three sides which she had waxed for them some time before.

Sides are *As You Desire Me*, backed by *Black Coffee*, and *Bianca*, from *Kiss Me, Kate*. The latter carries on the reverse a side from Columbia's *Kate* album, done by members of the show's cast. A fourth side, *While You Are Gone*, will be issued later.

After the records were cut, Musicraft managed to convince her managers she still might be tied by her old deal with them and Columbia held up the release of the sides.

Sarah originally filed suit against Musicraft for unpaid royalties and a release from her contract, charging that Musicraft had not lived up to its obligations. Musicraft claimed her deal with them had been extended by the recording ban and that she had been offered the unpaid cash and refused it.

Later her attorney sought a court petition which would force Musicraft either to release her, or to record her and distribute the discs.

Sarah To Frisco

San Francisco—Sarah Vaughan was scheduled to open at Giro's here April 6, which will be followed by a date at Los Angeles' Giro's, starting April 22.

Jimmy Palmer On The Cover

Unusual photo montage on the cover of this issue has as its subject Jimmy Palmer, trumpet player, former band vocalist himself, now leader of his own dance orchestra which currently is playing at the Wisconsin Roof ballroom in Milwaukee. Palmer also recently was featured for a week at the Casa Loma ballroom in St. Louis and for three weeks at the Claridge hotel in Memphis. He once sang with Gracie Barrie and took over her baton and band when she decided to become a single.

So You Want To Be A Song Writer!

By JOHNNY LEHMANN

Hollywood—Undoubtedly, except for the more eloquent, prolific writings of Johnny Mercer, Oscar Hammerstein, Cole Porter, Irving Berlin, and, regrettably, a handful of others, song writing, in the accepted commercial and pop vein, is the lowest form of musical and literary endeavor. Yet, annually, thousands of cloud-strolling amateurs attempt to reach success in the field.

Their chances for success in the music business are as depressing and preposterous as his future.

But they neither will be swayed or dismayed. Their unconquerable fervor is surpassed only by their incredible stupidity. With almost psychopathic diligence, they patronize and fatten the pockets of spirit-breaking song sharks who advertise in third-rate pulp periodicals for SONG POEMS.

Doesn't Advertise

A reputable ASCAP or BMI publisher does not advertise for songs. He will not look at your song if it is sent to him in the mail. You do not pay publishers to publish your song. They pay you.

How do you get a song published? Well—

First, let's consider the occupational hazards.

An adventurous, devil may care, yes, even downright careless, test pilot has a more promising future than the embryo song writer. His demise, when it comes, probably will be sudden and painless.

The ambitious writer, however, isn't as fortunate. His unenviable lot will be to contend with domineering, mercenary landladies who, "Don't want to know from nuttin about your appointment with Lou Levy or Abe Olman tomorrow."

Then there's always the birth of an infant ulcer, the inevitable offspring of a diet consisting of hamburgers, hot dogs, and coca-cola.

Some Enlightenment

Unfortunately, the foregoing will not impress or distress the more persistent youthful composer and author. The following is to enlighten them:

If you don't live in Hollywood or New York, see that you do. You may have to go to work for a little while, because you'll need the security the savings you've acquired will bring. This article concerns itself with song writing in Hollywood.

Your habitat there daily will be Vine street between Selma and Sunset. Your purpose: to make the acquaintance of every writer, band leader, vocalist, publisher, and contact man in the vicinity.

This, if you're intelligent, well-mannered, presentable, and sincere, is not as difficult as it sounds. In spite of boisterous, walking ads to the contrary, those in the music business are generally a friendly, helpful lot.

You can meet them at either of two very popular hangouts every day between 11 a.m. and 5 p.m. with the exception of Sunday. These two are, Coffee Dan's or the Empire Coffee shop. They're approximately an eight-iron shot apart.

Meet a Composer

If you're a lyric writer, try to become friendly with a well-established composer. Since you know no one there, a formal introduc-

Columbia Hits Back At RCA In LP Fight

New York—In the running battle between Columbia and Victor on their LP and rapid-changing discs, Columbia has tried to take some of the edge off Victor's ballyhooed introduction of its 45 RPM platters by upping dealer returns on LPs by 5 per cent and juicing up its ad campaign.

Columbia felt the pressure before the Victor platters reached the stores, as dealers started cutting down on LP orders to see what would happen once the Victor discs hit the market.

Meanwhile, Mercury has gone whole-hog on its LPs and has decided to issue all its classical material only on microgroove in the future.

Capitol's first batch of 45s, scheduled to appear simultaneously with Victor's, included the *Kiss Me, Kate* score with Jo Stafford and Gordon MacRae, *Kenton Encores*, and Paul Weston's *Music for Romancing*. The latter two had been issued earlier in 78 RPM albums.

AFM Expected To Revise LP Scale

Hollywood—The introduction for home use of various forms of long-playing phonograph records will call for a general working-over of the AFM's phonograph recording scale.

As it stands, the union rate is a basic \$41.25 a man for a three-hour session during which the recording company may make masters for not more than four 10-inch sides or three 12-inch sides.

This doesn't fit in with such devices as the single record that provides 45 minutes of music or the seven-inch long-players on which one firm here is planning to put two pops on each side.

A local union rep said no recording had been done here for the new type of platters, and that none would be done until AFM clearance was granted.

tion is impossible. However, a tactful approach at a discreet, well-chosen moment will give you the opportunity to introduce yourself.

If the material you submit to him is fresh, original, and interesting, you can rest assured he'll set music to your lyrics. This will serve as an introduction to publishers and also other writers. The ambitious composer should set his sights on shaking the hand of an ASCAP lyricist.

This is the way, if you must, to get into the song writing business—on the west coast.

Tunes Terp 'Round Fotine's Ears



Chicago—Larry Fotine, maestro at the Melody Mill ballroom, goes over a few tunes—or rather, the songs seem to be going over him—following an after-hours session.

Dallas Dixiecats To Wax

San Antonio—Garner Clark, ex-name band trumpeter now working in a jobbing Dixie combo in Dallas, is rounding up 10 or 12 of the best two-beat men in Dallas for a privately financed recording session. Clark will use several of the Dixie men who recorded several years ago with the Dallas Jazz club band, a great unit that formerly played once a week at the old Elks club. Eight sides are planned.

A. J. Johnson's eight-piece band is presenting some fine music at the Tropics Dinner club in San Antonio.

Corpus Christi is going into the early spring tourist season with plenty of night life and gobs of working bands, both local and imported. A raft of small clubs are using south Texas hillbilly units, paced by B. C. Jennings and his boys and Floyd Tillman and the Rhythmaires.

On the swing side, Red Stewart, a perennially fine trombonist with a perennially fine band, has switched across the street from the Trocadero to the Riviera club. He has new gal singer, Ronnie Anderson, on vocals.

The swank Dragon grill recently brought in Will Back and his band. . . . The Morocco room of the Robert Driscoll hotel now has Bill Mercer and his combo, broadcasting several times weekly at the lunch hour on KRIS. . . . Other combos and bands around here include Al Chapman's All-Stars at the Palermo, Roy Erwin and Dixieland band jobbing, Tot Blumberg at the Anchor inn, Bill Barr and his Sons of Texas at Round Top, the Texas trio at Chics, Bob Kay and his Swingsters at Donnie's, and Bob Williamson and his combo at Spa 21 club.

The Port-Ayers drive-in and Donnie's are attempting jam sessions on Sunday afternoons. —Jake Trussell

Ex-Jazz Spot In Pitt Overhauled

Pittsburgh—A new policy has been initiated at the Hollywood Show bar, once the hangout of jazz enthusiasts. The circular stage has been enlarged to make way for a new vaudeville program featuring six or seven acts nightly with a pop singer and name musician and some local talent to top it off.

Bill Green's Terraced Gardens has presented Henry Busse's ork for two weeks. Ted Lewis played the Vogue Terrace for two weeks.

Dizzy Gillespie proved that bop is here to stay at the Savoy ballroom on March 30. The Billy Sharp trio will be held over at Carlo's, making it 3½ months to date. The Red Ketter combo now drawing a full house at the Don Metz Club Casino.

The Benny Benack band makes its debut at West View Park's Danceland April 10. The leader is an ex-Raymond Scott trumpeter man, the remainder of the band is made up of ex-name band musicians. . . . Pianist Bob Cardillo has built quite a name for himself in the past with his versatile piano styling. . . . Cocktail hour sessions are being promoted at the Washington club on Sundays, 4-8 p.m. with the Merle Pace trio bopping it off.

—Bettelou Purvis

Czech Jazzmen Dedicate Photos To U. S. Favorites

New York—The gentleman with portfolio—and a few other things—arrived from Czechoslovakia.

Introducing himself as Erich Vogel, representative of Jazz, a Czech music magazine published in Prague, he proceeded to paint an enthusiastic picture of modern music's limited but highly regarded place in his native country.

Photo Dedications

Exhibit A was a large photo album in which were pictures of the most prominent Czech jazz musicians, each individually inscribed to the man's favorite American instrumentalist.

First was the photo of Karel Vlach, leader of "the best big band," which plays theaters there. It features eight brass, five reeds, and four rhythm. Vlach's idol is Stan Kenton, to whom his picture was addressed.

Pictures of his sidemen, each duly inscribed, were on the following pages in good order.

There were Jirka Bauer, piano (Al Haig); Kral Jirka, bass (Eddie Safran-ski); Arne Balon, guitar (Oscar Moore); Josef Posledni, drums (Gene Krupa); Karel Sidla, first trumpet (Rex Stewart); Jirka Jelinek, second trumpet (Louis Armstrong); Vlada Raska, first trombone (Bill Harris); Rudolf Plachy, second trombone (Tommy Dorsey); Charlie Krautgartner, first alto (Charlie Parker); Vaclav Krehla, first tenor (Charlie Ventura); Miroslav Kloc, third trumpet (Harry James), and the Allan Sisters, vocals (Andrews Sisters).

Has Full Sound

Vlach's band has a full sound and records over there for Supraphon discs, an affiliate of the John Hammond interests here.

Inscribed pictures of the members of a five-piece bop combo, known as *Rhythm 48*, followed, along with the playing of some of its records, which displayed good basic technique all patterned after our local boppers.

Vlada Horcik, the pianist, made out his picture to his favorite, Lou Stein; Bolek Ziarko, bass (Al McKibbin); Mirek Vrba, drums (Shelly Manne); Dunca Broz, trumpet (Dizzy Gillespie), and Mirek Stuchij, tenor sax (Stan Getz).

Winding up the collection were half the members of an eight-piece jazz band, led by Arnost Kavka, who dedicated his photo to Frank Sinatra. The other three were Jiri Jirmal, guitar (Billy Bauer); Mirek Kefurt, trumpet (Howard McGhee), and Alois Bures, clarinet (Artie Shaw).

In addition to all these good wishes from the handful of outstanding jazz men behind the Czech section of the Iron Curtain, Vogel brought along three cigarette cases, one to Dizzy, from the bop fans; one for Duke, from the jazz fans, and one for Kenton from the orchestra men. —Jeg

Milwaukee Club Raises Jazz Hopes

Milwaukee—Jazz followers here are casting hopeful eyes toward the Continental, niterly which formerly featured big names.

Bob Palfi, owner, had Herbie Fields in March 21 for two weeks with options. Fields is the first star in the club since the name policy was dropped a year ago.

That was when, as Palfi puts it, "The cost of bands got higher and the number of drinking patrons got lower."

Bob Eberly opened at the Towne room April 3 for two weeks, to be followed by Patti Page for two more. The Eddie Getz combo will back both artists.

A Dixie concert featuring Bill Ehlert and his Dixie band is set for April 25 at the Old Heidelberg. —Shirley Klarner

Grimes In Philly

Philadelphia—Tiny Grimes' quintet has opened at the 421 club with Wilbur (Red) Prysock, tenor; Sonny Chris Payne, drums; Jimmy Saunders, piano; Charles Isaacs, bass, and Grimes, guitar.

Jazz Organist Inked

Chicago—Jazz organist Bill Davis, currently at Wells' Music bar in New York, has been signed by Mercury records. Davis is a former Louis Jordan pianist and arranger.

GAC Coast VP

Hollywood—Henry Miller, longtime top man in GAC's band booking department here, has been elevated to the position of vice president of the agency.

Stylists, Sartorially Speaking



New York—This pose obviously wasn't staged by the press agent for a tie manufacturer. Illustrating three styles currently favored by prominent members of the music world when not before the public are, left to right, disc jockey Fred Robbins (buttons, no bows), singer Johnny Desmond (bow, no buttons), and band leader Louis Prima (no buttons, no bows). Occasion was a recent MBS broadcast.

Big Night For Muncie, Ind.



Muncie, Ind.—A rare occasion for Muncie was the night recently when two great bands, those of Wayne King and Elliot Lawrence, played the town the same night. King, shown above at the left, gave a concert at the Muncie fieldhouse, and Lawrence, right, played for a dance at Ball State college. Man in center is Mayor Lester E. Holloway of Muncie, who was a musician in his college days. Picture was taken at the Hotel Roberts prior to the dance and concert.

Win Bop First

Chicago—here at PR and opposi Lundahl's first steady ited.

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Lundahl, Jay's star —promoted certs at th a couple of moved into the Nob H the Hi-Noti tons.

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Windy City Boppers Get First Top Job

Chicago—Set for the Hi-Note here at press time, to work with and opposite Lee Wiley, was Don Lundahl's bopping sextet, in their first steady job. And it's well merited.

What Jay Burkhart would do without six of the most valuable men in his big band was not known, although Lundahl planned to let drummer Red Lionberg take at least the first Monday off, to play Jay's one-night-a-week date at the Nob Hill. An especially important night, as it was expected to serve as an audition for New York's Royal Roost for Burkhart's group.

Lundahl, who—with most of Jay's star soloists (the Jaybirds)—promoted several Sunday concerts at the far-southside Casbar a couple of months ago, and then moved into Sunday afternoons at the Nob Hill, opened March 25 at the Hi-Note for two weeks and options.

With him were onetime Ventura trombonist Cy Touff, ex-Glenn Miller AAF tenorist Joe Daly, guitarist Jimmy Gourley, and pianist Gene Friedman. Lundahl plays bass, and has worked with the Chicago civic orchestra, Orrin Tucker, Vido Musso and Buddy Stewart. Daly's smooth tenor and Touff's winding-like trombone have long sparked Burkhart's band, but rating with them as soloist has been 23-year-old Jim Gourley.

Guitarist Gourley, who believes the most important thing for a musician to do is "swing," certainly fulfills his own requirements. His single-string work has a bounce and drive that never fails. Somewhat reminiscent of Christian, it is nevertheless non-imitative, and always a stimulant to the band.

"Working steady is the greatest," Gourley observed in reviewing the scattered jobs he and his friends have had around town. Perhaps they'll get a chance at the "greatest" from now on.

—pat

Claudia Has A Vaughan Vibrato



Chicago—"She sings like Fran Warren, with a Vaughan vibrato," is Frankie Laine's description of Claudia Morgan, after they did a couple of concerts together in Ohio last month. Claudia, who was with the Seat Davis and Freddie Slack bands before her recent dates as a single at the Merry-Go-Round in Youngstown, and the Copa club in Cleveland, has just signed a personal management agreement with Don C. Haynes.

Rich Calls It Quits Again

New York—Now it's Buddy Rich who says he's quitting the band business. He's broken up his big outfit and says he has no intention of re-forming—either with a large crew or a combo.

Present plans call for him to combine his singing, dancing, and acting with his drumming and get bookings as a single.

The familiar complaint of expense was Buddy's reason for breaking up the big band. Including band boys, he was carrying 23 persons. And he claims he's opposed to forming a combo because he doesn't want a bop group and doesn't think a small swing group could be sold.

U.S. Jazzmen To Play Paris Festival

New York—A batch of local jazzmen will be sent to Paris by Billy Shaw to represent the U. S. at the 1949 International Jazz Parade in May. Musicians include Charlie Parker and his group, Tadd Dameron, Sidney Bechet, and possibly Art Tatum and Hot Lips Page. Max Roach and Al Haig will be in the Parker group.

The Parade will be a series of concerts at the Salle Pleyel each night from May 8 to 16. Musicians from France and other European countries will also take part. Among American musicians now over there who will play are Don Byas, James Moody, Rex Stewart, and Bill Coleman.

Affair is being sponsored by Charles Delaunay, Nicole Barclay, and Franc Bauer.

Joy, Decca Reunited

New York—Leonard Joy, who quit as Decca's west coast recording director a year ago, has returned to the firm as a general recording man and musical director.

Massachusetts Ops Seek Sunday Dancing Permits

Boston—The Ballroom Operators' association of New England has finally managed to obtain a hearing with the Massachusetts state committee of mercantile affairs in order to discuss Sunday dancing, which up to now is still illegal for ballrooms. This new move by the BOANE will ask for the state legislators to give consideration to legal Sunday dancing in Massachusetts in all duly licensed public ballrooms that are not licensed to sell intoxicating liquors.

Dixielander Bob Wilber was given a special birthday party last month at the Savoy cafe by manager Steve Connolly and members of the Jazz Club of Boston. On hand for Wilber's party were Johnny Glasel, former cornetist with the original Wilber combo, and Ralph Ferrigno, Dixie trombonist.

The Rollaway ballroom will soon have a new name if owner Tony Dell Porta is given permission to sell liquor. With permission, he would convert the ballroom into a large night spot, called Dell's Roost. It would feature top name bands.

Female Impersonators

Not satisfied with the volume of jazz business it has been doing the last few months, Wally's Paradise tossed in the towel and imported a female impersonation floor show. The Jimmy Tyler combo will continue to play at the spot, but top billing will be given to the female impersonators.

Trumpeter Ralph Gentile is rehearsing a six piece combo. . . . Don Robert's combo moved into Dorgan's club. . . . Drummer Joe Booker played for the Woody Herman band during its recent appearances here.

The Jimmy Wood combo has disbanded. . . . Pianist Johnny White doing a single at the Fenagate. . . . Freddy Guerra's large band to continue at Sholes ballroom.

—Ray Barron

Spivak To Rochester

Rochester, N. Y.—Charlie Spivak and band will play the annual Police ball here April 23. And a week later he'll return to play for the Rochester Institute of Technology's spring dance.

A local band will alternate with the trumpeter's crew at the police ball.

—Jack Sheperd

Down Beat is published every other Friday.

Irving Fazola Dies At New Orleans Home

New Orleans—Irving Fazola, clarinetist of Bob Crosby fame, died at his home here March 20. Death came during his sleep after a two-day illness. He was 36.

Fazola, whose real name was Pres-topnik, had been bothered by poor health since 1942, when he was forced to give up the road and return home for treatment of high blood pressure.

He reached his greatest fame with the Bob Crosby band in the late 1930s, but he also played with Gus Arnheim, Claude Thornhill, Phil Harris, Horace Heidt, Teddy Powell, and Ben Pollack.

On the day of his death he had been scheduled to lead a Dixieland Jamboree at the Parisian room. He had been playing in French Quarter night clubs since his return to the city.

He is survived by his wife, the former Helen Retis, whom he married a year ago.



Fazola

Title Change

Down Beat has been obliged to change the title of J. Lee Anderson's series on jazz from *Panorama of Jazz* to *Evolution of Jazz*, due to a prior claim on the former by Dr. J. T. H. Mize, who has written a pamphlet by that name.

Slate Europe Tour

New York—The Deep River Boys will make their first trip across the Atlantic for a four-week engagement at London's Palladium on July 18. They're set for a tour of France, Belgium, Sweden, Denmark, and Norway following their English run.

Evolution Of Jazz

by J. Lee Anderson



I



II



III

● THE FIRST POPULAR idol to emerge from the ranks of the brass bands was the legendary barber-cornetist, Buddy Bolden. The band of "Kid" Bolden was small, usually five to seven pieces, and included such Crescent City stalwarts as Bunk Johnson, Willy Cornish, Brock and Jeff Mumford, Bob Lyons, Sam Durey, Jim Palao, and "Zino" Baltimore. They played the tunes of the day, popular rag and polkas, as well as many original blues and, although their "library" was small, and the music they played "mighty raggedy," they were in constant demand for dances, picnics, parades, and funerals. While usually playing such dance halls as the Masonic and the Tin Type, Bolden and his men, upon occasion, also worked riverboats, tent shows, and carnivals.

● NO SOCIAL EVENT in New Orleans that called for a brass band could be considered a complete success without the mighty cornet of Bolden. Whenever he blew a few warning blasts on his horn, which "could be heard for miles—clear to Lake Pontchartrain," the dance halls up and down the street emptied and the dancers would come running to hear the "King" himself. In addition to his musical success—and although married and the father of two children—Bolden was considered quite a ladies' man. Often the bandstand would be surrounded by his female admirers, who always brought him gifts of coins and trinkets, and occasionally came to blows over who should win his personal favor.

● "KING" BOLDEN'S EXCESSES with women and with liquor may have helped to hasten the tragedy that was to end his reign over New Orleans; for years he had been working under conditions which might well have proved fatal to a lesser man. While marching during a Labor day parade in 1907, Buddy became mentally deranged and was later placed in a Louisiana asylum. There he died in 1931, forgotten by all but a few. Whether the many stories of his musical prowess can be taken today without the proverbial grain of salt is doubtful, but Buddy Bolden must be accredited, in any event, as the first great brassman of jazz.

CHICAGO BAND BRIEFS

Anita, Jimmy and Max United After Decade

By PAT HARRIS

Chicago—Three musicians who worked together at the Off Beat club here 10 years ago were back in Chicago recently, appearing together at another new club not a dozen blocks away. Max Miller's quartet opened then-Beat-co-publisher Carl Cons' Off Beat early in the spring of 1939. A 19-year-old Chicagoan named Anita O'Day sang with Miller, and with Jimmy McPartland's band when it opened at the spot.

In the basement of the fabled Three Deuces on N. State street, the Off Beat was designed as a musicians' hangout, and it was, until fire gutted the place a year later.

Max, Anita, and Jimmy were at the Hi-Note on N. Clark street last month. Jimmy and Max were a little heavier; sophistication had replaced Anita's schoolgirl look, and their audience included a majority of persons to whom the Deuces days appeared very much in the dim past.

But the cats still got their kicks, though the faces around the three stars had changed. With McPartland in 1939 (he played cornet then), were Harry Yeager, drums; Joe Rushton, bass sax; Floyd Bean, piano; Len Esterdahl, guitar; Joe Maysek, tenor, and Mike Simpson, clarinet.

They were there three months, and left to go into the Sherman hotel. Irving Fazola joined Jimmy for the Sherman date, as did drummer Marty Greenberg, Al Kern, who played mellophone and trumpet, and Bill Funke, sax. Bean and Rushton stayed with the band.

Yeager, who went with Goodman's band, is now on NBC in New York. Esterdahl is working as a copyist on the west coast, and Maysek and Simpson are with the house band at the Chicago theater.

Buttons, Bows, and Ellington

Nostalgia may have gripped the Blue Note's customers too, as they listened to Duke Ellington's full band playing its first Chicago club date in years. Ellington's bandmen, a playful lot, managed to take it easy and still blow enough to make listeners sure that there is good reason for Ellington, like jazz itself, to go on forever.

Sarah Ford, a singer we haven't even heard of before, sang with Duke's band a couple of times by way of "sitting in." An exceptionally attractive girl, with wonderful ease and enthusiasm as well as a well-controlled voice, she sang such things as *Let It Roll*, *Buttons and Bows*, and *Set Em Up, Rack Em Back*, with the Duke accompanying on piano, and other bandmen filling in now and then. Very pleasant, though quite a contrast

to cool, queenly Kay Davis, whose specialties are the chills of *Mood Indigo* and the wordless singing in so many of Duke's mood pieces.

Oriental Showmanship

Showmanship of the Ellington type appeared in a most unexpected place recently—the Oriental theater, and in the person of Charlie Ventura. Charlie does a very graceful job of introducing the members of his band during their appearance, and making the audience feel that perhaps his music isn't as strange as they had thought. This homey touch helps tremendously, regardless of whether it is motivated more by skillfulness or sincerity.

Neither skill, sincerity, or just plain sense seemed to be guiding the previous Oriental show, which featured Arthur Godfrey's talent scouts revue, whose seven acts suffered from the snail-like pacing of the program. All attributable, we think, to the deliberate and pointless inanities of Colonel Stoopnagle, who emceed the affair. If this is the way vaudeville is going to return, we expect to see its fans in mourning for quite a while.

But perhaps the future will be brighter. Dick Contino's talent show is at the Oriental from April 28 until Pearl Bailey comes in May 19. Gene Ammons leading the Jimmy Dale band at the Regal theater when Nat Cole opens April 15.

Chicago theater still mulling the possibility of televising their stage shows, which would eliminate more than one-week stands there.

Note Brings Boyd

Blue Note had several changes in its advance bookings, with the current schedule: Louis Armstrong, April 11 for a week; Boyd Raeburn's band and singer Ginnie Powell, April 17 for a week; Maxine Sullivan and, tentatively, Art Van Damme and Doc Evan's combos, in April 25, and Dizzy Gillespie's band in May 2.

Muggsy Spanier took three weeks off to see his dentist in New York, during which time Doc Evans and Johnny Windhurst subbed for him at Jazz Ltd.

Dixielanders, still at Isbell's, and Miff's Molers, at the Bee Hive, had a John Schenck-sponsored shindig March 20 at the Hive. Place was packed, and the boys really blew. Lee Collins joined the Molers that afternoon, and trombonist Don

Cinderella Story For MBS Singer-Stenog



Chicago—The backdoor route still is open, in Mutual Broadcasting's offices here, at least. Typist Dolores Marshall recently got a break when co-workers talked network execs into cutting audition records of her voice. Waxings turned out great, and Dolores

now has the featured vocal spot on the WGN *Voices of Strings* ailer. Photo on left shows Dolores at her typewriter. Minus glasses, she chats with conductor Robert Trender in the second picture.

Thompson, pianist Harold Youngblood, and bassist Ken White also augmented the two units. Big Bill Broonzy, working weekends with his quartet at a club at 2254 W. Lake street, was also on the program. Collins left the Victory club to work Fridays and Saturdays at the Hive.

Vince Di Maggio took over for Red Coty and Barrett Deems in the Sherman's Dome lounge. Deems, plus accordionist Joe Cozzo and a bass, replaced guitarist Skeets McWilliams, bassist Reid Baker, and accordionist Reno Tondelli, who also plays fine vibes, at the Randolph Square. Tondelli, who filled in for Jerry Shelton, was to return to Joe De Salvo's band which left the Bismarck for the Sky Club, and Baker thought he might join Charlie Agnew's combo which opened at the Lotus room of the LaSalle hotel.

Gypsy Never Still

Red Coty supposed to join Eddie Wiggins at the Riviera. Brass Rail kept the Vedal quintet, and the Capitol lounge was drawing crowds who liked to listen to Mel Arvin's capable trio, and watch singer Gypsy Edwards who, as one admirer observed, "doesn't stand still a minute."

Bob Perkins trio replaced Mel Brandt's group at the Nob Hill. Hillard Brown into the Tailpipe. The Aparo trio and organist Charles Rothermel Jr. set at Ruppneck's, while the Silhouette kept Johnny Lane's Dixie crew and on Joe Spletta was still wondering about Art Tatum and the Ink Spots for the future. Drummer Stanley Williams, once with Lee Collins and Benny Carter, took over for Bill Pfeiffer with Lane's band when Pfeiffer had an appendectomy recently.

Ferguson In Archway

Curt Ferguson, vibes and bass, has a trio at Hal Johnson's Archway lounge. Floyd McDaniels, formerly with Cab Calloway, is on guitar, and Russell Ewing, piano.

Mickey Scrima working, we hear, at the Majestic club on W. Madison. Ex-Buddy Rich sidemen Hotsy Katz and Eddie Badgley back in town, though Badgley will join Buddy DiVito.

Gloria Van, who sang with Di Vito at the Martinique a few months ago, joined the *Salute to Cole Porter* show at the Sherman hotel.

Prince Cooper trio back in town after recording on the west coast for Exclusive. With Cooper are Charles (Boss) Parham and Hurley Ramey.

Pup Runs Wild

Three Tones, at the Grand lounge, are Eddie Hejka, bass; Al Novacek, guitar, and Joe Buchicchio, accordion. Winkin' Pup, also on the westside, has a bandstand in the middle of the bar which revolves, in slow jerks, and which was laden with a piano, two accordions, violin, bass, vibes, drums, two ten-

ors, four musicians and assorted impediments when we stopped in.

Teetering around the rim were accordionist Jim Fiore, bassist Bruno Cichon, tenorist Haig Chittian, and drummer Carl Perry, the last two sitting in for Danny Seno and Chuck Ballosteri, respectively. Alternating trio has accordion, bass, and a girl who sings and plays both trumpet and violin. Oh well . . . !

Beige Bop Stopped

Beige room of the Pershing apparently didn't do so well with Thelonious Monk and Jackie Paris, so two groups left after a week. New show included Jimmy Bowman's Rhythmites, dancer Ralph Brown, singer Dolores Bell, violinist Stuff Smith, comedians Patterson and Jackson, Viola Kemp, and Lonnie Simmons' big band. And the latest word was that there will be no Charlie Parker and no Charlie Ventura in the immediate future.

Tom Archia still at the Macomba, and Little Sax Crowder at the Club Algiers of the Morocco hotel. Guitarist Johnny Temple, one of the Harlem Ham Fats recording group, heads a five-piece combo playing Sunday afternoon dances at the Madison ballroom, 5 N. California avenue.

Sunday Jam On Clark

Frankie Cope's trio playing Sunday afternoon jam sessions at the Peek-A-Boo, N. Clark street.

Electronicates, recently at the Silver Congo in La Salle, Ill., replaced trumpeter Wayne Marsh with Pete DeVincent. Vic Rickey trio at the Hyde Park hotel here, with Clara Afriat, singing pianist.

Olive Mason, piano-vocalist, in her 17th month at the Clover Bar next to the Sherman hotel. She was to record for Rondo late in March. Gladys Keyes, whose song *Pal-ing Around With You* was recorded on Decca by Ted Lewis, is pal-ing with the piano at the Trade Winds.

First records made by Leon Shash's trio out recently. They backed organist Ken Griffin, who worked at the Randolph Square last year when they were there, on four sides. One, *The Shades Are Down On Cobble Street*, is an original with a vocal by violinist Eddie Vana.

Bassist Bill Daily replaced Gary Miller with Joe Burton's trio, now at Judd's on the southside. Former Beat staffer Don Haynes signed as manager by Burton, as well as by the Chet Roble trio, at the Cairo lounge.

Lino, Chino At The Chez

Bobby Peters' band from Ft. Worth replaces Al Trace at the Blackhawk on April 27. Lino Frigo's band playing rumbas and such at the Chez Paree, with Frigo, accordion; Ray Kenyon, piano; Gordon Meacham, trumpet, and Danny Cassella's brother Johnny on drums. Chino Pozo, bongoist, with the Jack Cole dancers who just closed at the Chez.

BG Midwest

Chicago—One-niters to be played by the Benny Goodman band during the next week include a private dance in Russell, Kansas, April 25; Rainbow ballroom, Denver, 26; Pla-Mor ballroom, Kansas City, 27; University of Minnesota, Minneapolis, 30, and Devine's ballroom, Milwaukee, May 1.

Ol' left-hander, Joe Sanders, first band in at the New Casino, Quincy Ill. Owner Bob Christ reopened the dance spot which closed after a fire over a year ago.

Denny Miles, a pleasant young man who has been singing and playing the piano around Chicago for several years—including a summer program over WGN—closed at the Mark Twain recently and decided to head eastward. North Dakotan Miles rather thinks this is the big pitch, and we hope he makes it.

ABC Notice To Twenty

Upheaval on ABC ousted a reported score of staff musicians, who were to be replaced by less expensive men, and groups which could work a la NBC's reinstated Van Damme quintet, both as a unit and on general staff. Lon Saxon, singer and violinist, joined WBBM, CBS station here.

WNBQ-TV has planned a memorable sign-off program to be the last thing viewers would see when the station moves into its new quarters late this spring. Fifteen-minute spot will feature erstwhile disc jockey Dave Garroway and a pair of Siamese cats. Probably no discs, just whimsy. And that is supposed to top off your day!

Bobby Switches



Chicago—Another switch from NBC to CBS—this time drummer Bobby Christian, who will join the WBBM staff here April 24, to work under Caesar Petrillo's baton. Christian was on the WMAQ-NBC staff for years.

Grady Three Without Disguise



Chicago—In a quiet mood (sans putty noses, wild hats, and wacky moustaches) the Larry Grady trio opened recently at the No. 10 Theater bar on Chicago's west side. But they didn't keep the traps under wraps during their 14 months at the loop Preview, or 10 months at the Rush street Steak House, so patrons at the No. 10 probably won't recognize the boys in this photo. Lennie Miller is on bass; Ernie Inucci, guitar, and Grady, vibes and piano.

Bulldogs? Nope, They're Georgia Hip-Dogs



Athens, Ga.—Playing for the Georgia Bulldog dance here recently was George Doerner's band, shown above. University of Georgia group lines up as follows, left to right: saxes—Dick Ellison, Charlie Warren, Bob Berce, Fred Turner, and Johnny Buckner; trombones—Bernie Bell, Charlie Devon, and

Jimmy Glynn; trumpets—Otto Beckham, Marshall Hirsh, Red Andrews, and Doerner; rhythm—Luther Bunting, piano; Don Nesmith, drums, and Clinton Dykes, bass. Singers Ed Murdock and Betty Carroll are sitting way over on the right. Band plays dances in Georgia and neighboring states.

THE CAMPUS MUSIC SCENE

Georgia Hip-Dogs Build Prestige With Bop Touch

By WILLIAM PETROPOULOS

Athens, Ga.—George Doerner and his University of Georgia Bulldog band are gaining quite an area reputation for playing dance jazz and swing music with a touch of bop now being added. They have been playing engagements for a number of colleges' dances, not to mention capacity crowds at hops all over Georgia and sections of South Carolina, North Carolina, Tennessee, Florida, and Alabama.

Last summer, the Hip-Dogs enjoyed a terrific tour. The goodwill and prestige gained is paying off today in requests for bands' return this year.

In the fall of 1945, amidst the glory-studded Trippi & Co. football team, there emerged a seed of a university band. Starting from a three-sax, two-brass and rhythm outfit, which at that time

sounded great to the music hungry students, this small band was the beginning of a long trek upward. But improvement wasn't rapid for this mediocre-sounding bunch who rocked along slowly. So the student-musicians decided to do something about building a good band.

They gathered the best available swingers on campus and rehearsed until the music was so good that it received respect and praise from every student.

Today the band, composed of five saxes, four trombones, four trumpets, three rhythm, and two vocalists, is one of the sharpest outfits in the south.

Four Dogs and a Cat, a vocal group, is the newest addition, and when maestro Doerner speaks of them, his eyes sparkle. He says few group-chiefs can cut them.

Tenorist Johnny Buckner and trombonist Charlie Devon, whose work resembles that of Bill Harris, could hold down chairs in almost any name band—not to mention trumpet player Red Andrews who returned from the armed forces with an amazing touch of bop.

Page, Connie On TV

New York—The Page Cavanaugh trio and Connie Haines have been set by NBC for a 15-minute television spot five nights a week, starting this month. NBC plans to keep the trio as a permanent part of the show, with new singers being brought in from time to time. Fran Warren may follow Connie.

Cried For You, It's Magic, I Get A Kick Out Of You, and Everything I Have Is Yours.

Having left conga drummer Sabu Martinez on the west coast, the maracas-wielding Dizzy had the following men with him: trumpets—Benny Harris, Willie Cook, Eimon Wright; saxes—Joe Gayles, Bill Evans (tenors), Ernie Henry, John Brown (altos), and Al Gibson, baritone; trombones—Rip Tarrant, Sam Hurt, Andy Duryea; rhythm—Jimmy Forman, piano, Al McKibbin, bass, and Teddy Stewart, drums.

They will, when they get to New York's Bop City, and, May 2, when they open at Chicago's Blue Note, cut the showmanship down a bit, Dizzy promised, and that we're waiting to see. —pet

Cornell Club Presents 'Musical Portrait'

By Al Friedman

Ithaca, N. Y. — During the week of Feb. 20, the Ithaca Art association sponsored an Ithaca Art week entitled *Self-Portrait of a Community*. Wishing to make music as well as art a part of the *Portrait*, the Cornell University Rhythm club undertook the presentation of a music program which would incorporate campus and local talent.

The club presented an American music concert which climaxed its activities during its two years of existence. In the Memorial auditorium of Ithaca high school, Ithaca residents received a two-hour education in harmony from folk music to Dixieland and from Sergei Prokofiev to be-bop.

Classical Selection

The program included a selection from the music of Prokofiev, the first movement of his *Second String Quartet*, played by the Cherry String quartet from Ithaca college.

Even the sedate Cornell law school was represented in the concert when one of its professors, Arthur Larson, demonstrated an artful ballad style of singing.

Accompanying himself on a guitar, the professor sang of *The Fingertakes Disaster*, a tale of a

flood in the Ithaca area in 1935. His other folk song offerings included *The Eddystone Light* and *The Ballad of Peter Gray*.

The program was dominated by three types of American jazz—Dixieland, swing, and be-bop. Bob Marsden and his Ithaca Dixielanders offered examples of the ensemble style of this jazz with *Tiger Rag*, *Ja-Da*, and *Jazz Me Blues*.

Bob Pearson and his band took the stage next to represent recent American jazz. Their offerings included such numbers as *Stormy Weather*, *The Man I Love*, and *Somebody Loves Me*.

The five hoppers of a Wally Thirl aggregation completed the program with *How High the Moon*.

Step Forward

For the Cornell Rhythm club, the concert served to bring it one step closer to its aim of creating an interest and appreciation for American music—jazz, folk, and classical.

The club was organized in January, 1947, to fulfill a need at the University for recognition of America's music. The constitution of the club describes it as an organization which was formed "to foster an understanding and appreciation of American music."

To realize this ideal, the club

What's On Your Campus?

Chicago—Beginning with this issue, *Down Beat* starts a new special feature—an enlarged campus music page to appear in successive issues.

If your campus has a musical group or groups or musical endeavor of some kind around which an interesting article could be written, please send your manuscript or copy and photographs, if any are available, to *Down Beat*, 203 N. Wabash avenue, Chicago, 1, Ill.

Best editors are interested also in campus music news in addition to the article-feature story type of things mentioned above.

has dedicated itself to a program of presenting three types of contemporary American music—jazz, classical, and folk. The club has sponsored events featuring Dizzy Gillespie and Duke Ellington with their orchestras, the Rochester Civic orchestra, and folk singer Josh White.

The club schedules weekly record lectures, discussions, and jam sessions with talent drawn from both Ithaca and the campus.

Sponsors Lectures

The club also has sponsored lectures by some of the nation's leading authorities in the field of American music. Thus, Professors Harold Thompson, Robert Palmer, Robert Hull, and Marshall Stearns, investigators of a variety of musical fields, and critics George Avakian, Leonard Feather, and Barry Ulanov have been heard on the Cornell campus in discussions on some phase of America's music.

Much of the club's program revolves about its weekly record lectures, held in Willard Straight hall. At the first record session everything from Belgian Congo drums to Ray McKinley's *Hangover Square* was offered.

De Franco Big Band Cuts 4 For Capitol

New York—Clarinetist Buddy De Franco has cut his first four sides for Capitol with a big band. Numbers are *A Bird in Igor's Yard*, composed and arranged by George Russell, *The Boy Next Door*, arranged by Jerry Valentine, an untitled original by Manny Albam, and *Da Dream's on Me*.

For the date Buddy used trumpets—Bernie Glow, Jimmy Pupa, Paul Cohen, Jack Eagle; trombones—Earl Swope, Ollie Wilson, Bart Varsalona; saxes—Lee Konitz, Jerry Sanfine, Al Cohn, Frank Socolow, Serge Chaloff; piano—Gene Di Novi; bass—Oscar Pettiford; drums—Irv Kluger.

Dizzy's Now A Real Gone Maracas Man

Chicago—Dizzy Gillespie plays a fine pair of maracas. The crowds that saw him here at the Regal theater recently may have wondered if the trumpet was only incidental, but, as Dizzy says, "these people want to be entertained, so we entertain them."

During the 1½ hour show, Gillespie's horn could be heard on the opener, *Duff Capers*, and on *Say Eh*, where the Diz' trumpet sounded remarkably like a finger rubbed over wet glass. A marathon-length *Manteca*, Johnny Hartman's best concert tenor on *Old Man River*, and the Joe Carroll bop-and-innuendo specialty *Oopapada*, completed the band's solo work. Then they backed dancer Ralph Brown, the Spider Bruce comedy team, and singer Sarah Vaughan.

Sarah, hampered, as was the band, by a defective amplifying system, still sounded far better than any of her contemporaries, with a range, flexibility, and tone none of them can touch. She habitually leaves Regal audiences lukewarm, however—something perhaps smarter gowning might alleviate. Why she insists on looking like she's in a cocoon with a bustle is hardly understandable.

Gillespie's band backed her beautifully on the Sarah standards I

Finds Chicago Ice—At Stevens



Chicago—Actor Leo Carrillo stopped in at the Stevens here during a recent Windy city visit to see the ice show at the Boulevard room and dig the Frankie Masters band. Singer Phyllis Myles and Masters will be around the huge hotel until mid-August, when the band goes on the road.

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NOTES between NOTES

By Michael Levin

New York—Jimmy Dorsey opened here at the Hotel Statler (formerly uclept Pennsylvania) last month to the plaudits of a large crowd which spent its evening remembering similar Dorsey events over the past 14 years in this town.

Highlight of the evening was when Tommy Dorsey wandered in, was introduced to the crowd by Jimmy as "Homer Rodeheaver," and got off groaning chunks of *I Love You Truly* while the band played *Darktown Strutters Ball*. Not to be outdone, Jimmy took apart his clarinet, and played feeling *Teschemacher* clarinet, to be shortly joined by the brothers' mother, who danced a few bars on the stand. All is indeed well in the Dorsey household.

Things were not quite as well with the band itself. Drummer Ray Bauduc played an uneasy combination of two and four-beat music all evening long, seemed at home only behind the *Muskrat Ramble* which Tommy led on trombone. Trumpet Charlie Teagarden's work was largely subordinated to the

playing of 20-year-old Marshall Ferguson, who, while fast technically, has the typical James "nanny" tone and tends to throw too many scales into his solos.

Jimmy stated frankly from the stand that the band was evenly divided between the bop and Dixie influences. Certainly both solo styles were demonstrated, though at no time did really convincing music ensue.

A great deal of the slightly humdrum, colorless presentation may have resulted from the killing road tour the band has just come off.

Certainly everyone in the outfit was yearning to sleep and not to play.

In view of past Dorsey triumphs, particularly since he is so well-liked as a leader and a person, it will be nice to see him make a good showing at what was practically his home during the band's peak days of 1941-42.

He is completely sincere about combining bop and Dixie. Even Bauduc seems to be making motions towards picking up on various of the bop elements. If it works out, it will be a wonderful tribute to JD's ability as a leader, but, at this writing, nothing more than interested expectancy can be reported.

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TELEVISION NEWS

Lawrence Out To Solve TV Band Presentation

New York—One of television's problems now is arranging a satisfactory presentation of bands on video. It's generally recognized that viewers aren't going to sit still to watch a band simply toot. More and more emphasis is being put on production on shows involving name orchestras. Latest to come up with a gimmick is Elliot Lawrence, who is copywriting a series of 10-minute musical sketches for TV use.

Lawrence is writing the music for them, with Bix Reichner providing the story lines. Members of the Lawrence crew will be used in the various roles. Lawrence figures this will give the band a reason for turning up on video screens.

Any spread of the Lawrence technique means, of course, that musicians will have to become more versatile. Mere ability to wear a funny hat no longer will be quali-

fication for a union card. They'll have to be able to act, too.

A different approach to the TV problem is that of Guy Lombardo. Lombardo's idea is to stay off video until bands can be shown in what he calls "their natural environment." Natural environment, he says, is ballrooms and hotel rooms.

Lombardo recalls that when Burns and Allen first were teamed up with him in the pre-studio audience days of radio, their comedy laid an egg. But when somebody got the bright idea of bringing in an audience to yak it up, their gags suddenly seemed funny. Natural

Putting TV 'Floor Show' Together



New York—Six of the boys in rehearsal for the NBC television program *Floor Show*, which is emceed by Eddie Condon. Freddie Slack is at the piano; Freddie Ohms, trombone; Gene Krupa, drums; Peanut Hucko, clarinet; Jack Lesberg, bass, and Roy Eldridge, trumpet. Show, with different guests each time, can be seen on Saturday nights.

environment, see? So Lombardo figures you've got to have what goes with dance music, viz., dancers, to have a dance band look good on video. And he'll wait for that.

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JIMMY ABATO, right, Selmer (Paris) alto saxophonist, is famous for his solo work with the New York Philharmonic - Symphony.



ILLINOIS JACQUET (above left) and FLIP PHILLIPS, outstanding tenor saxophone stylists, are both Selmer (Paris) artists.



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Doc's Band Back To Work Again

Chicago—Back among the working bands, whose number seems to be growing smaller every day, is that of cornetist Paul (Doc) Evans. Doc's luck, bad since his impeccable Bob Cats-styled Dixie combo closed at the Tailspin here early in January, started to work again under the guidance of new personal manager Al Ross.

On the schedule since then has been a date at the Zebra lounge in Green Bay, Wis., a week at Chicago's Blue Note starting April 25, and a return to the Zebra until May 31, when the band opens at the Sky Club here for eight weeks.

More records were to be cut for Bob Dublin's record store here, and a half-hour weekly NBC television program, to be built along a *Showboat* pattern, was in the process of obtaining a sponsor at press time.

With Evans are Johnny McDonald, tenor and clarinet; Joyce Lacy (McDonald), piano; Doc Cenardo, drums, and Al Jenkins, trombone. All, except Minneapolis Evans, are from Detroit.

Shutter Bird



New York—A critical model, 23-year-old songbird Madelyn Russell, likes to take, as well as pose for, both still and moving pictures. Madelyn formerly sang with the bands of Vaughn Monroe, Gene Krupa, Tommy Tucker, Buddy Morrow, and Victor Lombardo. She now is working as a single.

Charlie Tells 'Em What's With Bop

Chicago—In spite of the Sammy Kaye and Spike Jones records in his collection (which also includes discs by Andrea Segovia, Charlie Parker, and Stan Kenton), Charlie Ventura will soon be explaining bop—in five five-minute lectures—over many of the country's radio stations.

The lessons in bop were transcribed by RCA Victor for distribution to disc jockeys only. On the discs, Charlie, singer Jackie Cain, and pianist Roy Kral, discuss such things as how chords are used, with the three giving examples. Each of the five transcriptions is complete in itself, although they could be played consecutively by jockeys with plenty of time.

Lullaby In Rhythm is the first record, and is followed by *Body And Soul*, *What Do You Say We Go* (an original by Ventura and Kral), *Birdland* (Ventura and Gene Roland), and a resume on the fifth record.

More recording—but of the more conventional sort—was scheduled for the Ventura band in Chicago April 11. To be cut were a modern arrangement of *Smoke Gets In Your Eyes*, *Bopturn*, which would feature the voices of Bop Kats Benny Green, Conte Candoli, and Ventura, *For Boppers Only*, a Bud Johnson-Ventura arrangement of *Jimmie Lunceford's For Dancers Only*, and a "surprise" side which will be based on an old, old tune that will combine comedy and serious music, Ventura says.

Romayne Style



Milwaukee—Recently at the Kilbourn hotel here, Kaye Romayne is again doing club work after many years as singing pianist on various radio stations. Requests and risqué material are still the Romayne rule.

Krupa, TD Slated For Vancouver

Vancouver, B. C.—The tempo is up in this city as jazz-conscious British American Artists bring in Gene Krupa for a one-nighter about May 12, and Tommy Dorsey in June for a tour including Winnipeg, Edmonton, Calgary, Saskatoon, and Regina.

Vaughn Monroe is a strong possibility for late summer or fall. Frankie Laine at the Palomar and Lena Horne at the Cave, closing on April 16. Ted Lewis, Sophie Tucker, and Gracie Fields follow Lena at the Cave supper club.

Cocktail bars are out, as the provincial legislature at Victoria officially announced no change in present liquor laws.

—Marke Paise

Ventura Combo Has Tough Road Schedule

Chicago—Charlie Ventura's band started a stiff schedule of one-nighters after ending a three-week date at the Oriental theater here April 6.

The band played at the Eatron ballroom, Hammond, Ind., April 7; Devine's ballroom, Milwaukee, 8; Gary, Ind., 9; Pershing ballroom, Chicago, 10; Hoyt Sherman auditorium, Des Moines, 12; Dreamland ballroom, Omaha, 13; Municipal auditorium, Kansas City, 14; Ex-servicemen's center, Denver, 16; Pasadena, Calif., 18. On April 19 they opened at the Empire room in Hollywood for a month.

Jazz Ltd. Album Out

Chicago—Now on sale at Jazz Ltd. here is the night club's own album of eight sides, including three featuring Sidney Bechet, two spotting Doc Evans, two with Muggsy Spanier, and one a piano solo by Don Ewell. Album is also available at the gift shop just east of the E. Grand street club, the only other place where it can be obtained.

Capsule Comments

Chicago—Fourteen months at the Preview cocktail lounge in the loop and 10 at the Rush street Steak house are not a guarantee of musical excellence in a "cocktail" trio—or are wild photos, replete with funny hats, moustaches, and false noses any reassurance.

But, outward signs notwithstanding, the Larry Grady trio, recently at the No. 10 theater bar here, has the musical ability, individuality, and showmanship to garner more than a local reputation. They would be in the "sure bet" category on TV, and we'd forgive the occasional cutting-up because of the other things they do.

Grady, onetime drummer with Lawrence Welk, concentrates on vibes—which he plays with a clean, delicate touch, and beatful phrasing. He switches, though, to drums, chimes, and piano during a set, and sometimes during the same number.

Guitarist Ernie Ipucci, thoroughly competent at both rhythm and melodic work, has been with Grady for some time. Bassist Lennie Mil-

ler, however, is a newcomer, having four months in the unit.

The standard cocktail repertoire, without the usual quota of duds, is Grady's pattern. They get a compelling beat on such tunes as *Could Ja, I Want A New Baby*, and *Oh Marie*. *Temptation* gets an original twist, by now a rarity, and their straight comedy routine on *Don't Fence Me In* and cruelly satirical job on *Peg O' My Heart*, show their versatility.

This is a group which, even in the most clownish get-up, we would enjoy hearing.

—pat

Solovox Trio Working Stint At Rainbow Room

Roanoke, Va.—The Leonard trio is playing nightly at the Rainbow room of the Normandie inn. Combo consists of drums, bass, and leader Roy Leonard at the Solovox.

Jimmy St. Clair's orchestra still at the Colonial Hills club weekends.

Tommy Price and ork playing dances regularly at the American Legion auditorium.

—Buddy Phelps

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HOLLYWOOD TELE-TOPICS

Telemovie Pact Stalled; West Coast AFMers Sad

By CHARLES EMGE

Hollywood—With television film companies still bobbing up so fast here it's practically impossible to keep track of them, and again no word from the AFM at press time as to if AFM members will be given permission to record for tele-

movies, there seems to be no harm in mentioning that local musicians are very unhappy about the delay.

They see Petrillo's point of view, as expressed in the words he has been quoted as saying on the subject:

"We just want to see where television is going," (before any deal is set).

Well, he isn't the only one who would like to know just how soon and to what extent television will revolutionize the entertainment industry, especially those branches of it—motion pictures and radio—that provide the nearest thing to a steady job a musician can hope to attain.

It may be that by the time this appears, the AFM will have set up scales and working conditions for telefilm recording. But the fact remains that while waiting for clearance to use live musicians, most of the telefilm producers who originally planned to use live musicians to sound-track their pictures have turned away from musical subjects or to other sources of recorded music that can be fitted to pictures they are now making.

Music directors, arrangers, musicians, copyists, all ask one question:

"What have we gained while we were losing?"

Teletrottings

Roc Hillman's KLAC-TV staff combo caught another teletint, adding three fiddles to the unit for this show, Bob McLaughlin's *Picture Album*. It features singers Marion Morgan, Artie Wayne, and guest stars . . . Korla Pandit, Indian (from India) piano-organ performer, has a new show on KTLA on Wednesday evenings (*Musical Journey*) on which Korla works on a Steinway and Hammond simultaneously.

Ballet shows—live and telepic—are getting quite a play here. One reason: plenty of public domain music available on phonograph records. . . . Newspaper ads for Figueroa ballroom, co-owned by band leader Pete Pontrelli, say "On Television Every Tuesday—KTLA at 7:29 p.m." Turns out they telecast pictures of the band and ballroom from slides, for one minute. . . . Billy Mills (*Fibber McGee and Molly*) ork supplied the music for an expensive video package put together here by NBC's television department. Ginny Simms is in the starring role. If show is sold, it will be first big budget teleshow produced here for release in east.

'Young Man With Horn' Film Slated

Hollywood—After years of rumors and unfounded reports, a screen production based on the jazz novel *Young Man with a Horn* is definitely on schedule at Warner Brothers and is expected to get the starting gun within a month.

The report was confirmed by producer Jerry Wald, who said, "The screen play by Carl Foreman will follow the story and spirit of the book as closely as possible and

still retain certain requirements essential for film production.

"We have some very interesting plans in connection with the music but cannot announce them until we have signed up the people."

In her foreword to the novel, writer Dorothy Baker stated that the book was suggested by the life and music of the late Bix Beiderbecke.

Kirk Douglas, rising young actor who recently signed a long-term contract with Warner Brothers, is set for the title role of Rick Martin. Douglas will be co-starred with Lauren Bacall.

Palladium Loses \$50,000 Action

Hollywood—Joe Sandoval, singer and band leader known professionally as Joe Norman, has won judgments against the Palladium and individuals employed by the danceery amounting to more than \$50,000 from a damage suit filed last November.

In his suit, Norman claimed he attempted to enter the danceery to obtain an interview regarding employment with the ork leader there at that time. He charged that, in an altercation with Palladium doormen and other employees, he was badly beaten and then jailed on a false charge of intoxication.

The musician's attorney was Bernard (Bunny) Cohen, known a few years back as one of L.A.'s top trumpet players.

Inks Odd One

New York—MGM has renewed the Buddy Kaye quartet recording contract for another year, with one clause. It requires Kaye to record only material which he writes himself. His latest is "A"—*You're Adorable*.

Angel's O'Hara



Santa Barbara, Calif.—Two guys and two gals in the Frank Huyge quartet, one of them is singer and string bassist Dotty O'Hara, above. Now at the Angel room here, group has toured the country for three years, playing spots from the Spa in Baltimore to the Kentucky lounge in Chicago, to the Saddle & Sirloin, Bakersfield, Calif.

Mendez Gets Leave For Concert Tour

Hollywood—Rafael Mendez, MGM studio trumpeter who has been granted a leave of absence to make a concert tour, was set for an appearance at San Diego's Russ auditorium April 22. He will be accompanied by a locally assembled orchestra conducted by his music director and arranger, Charles Koff.

The San Diego concert will be sponsored jointly by the city's board of education and a fraternal organization. Proceeds will be used to buy musical instruments for school children.

'I Don't Look Down On Pop Writers,' Says Igor

Hollywood—Igor Stravinsky arrived here from a concert tour just in time to get the news that he had lost the first round of his \$500,000 suit against Leeds Music for assertedly publishing a pop song based on a theme from his *Firebird Suite* without his permission. And he's very unhappy about the account of the case as it appeared in a widely read newsmagazine.

Inference in the mag's report, as Stravinsky saw it, was this: It suggested he objected to Leeds' *Summer Moon*, based on a melody from the *Firebird*, because it put him in the same class with such composers as Cole Porter and Irving Berlin.

Doesn't Look Down

Aaron Sapiro, attorney for Stravinsky and close associate of the composer, said:

"You can tell the readers of *Down Beat*, for Stravinsky, that he does NOT look down upon the great American song writers. He feels they are the best in their field and that anyone who is in that position is entitled to respect."

Sapiro, who, with attorney Harold Findler represented Stravinsky in the Leeds suit, said a new trial would be asked. He said that Stravinsky had given permission to Leeds' headman Lou Levy for use of the lullaby strain from the *Firebird Suite*, not the rondo.

Levy's Story

Max Fink, representing Leeds, stated that Levy had first secured a contract giving him rights to the entire suite, and, that about two years later, Levy secured a contract similar to that in general use between song writers and publishers.

That not only gave him permission to use the section in question in a popularized version but the right also to make changes if desired, Fink said.

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Los Angeles Band Briefs

Hollywood—Here's a roundup of what's happening with Los Angeles territory bands:

Dick Stabile, with 15 men, and Merwyn Bogie (Ish Kabibble) with eight, sharing stand at Casino Gardens, which cut to Fridays and Saturdays with departure of Harry James, who left on tour April 4.

Bob Keene, forced to drop "Artie Shaw" name from billing but still playing from original Shaw book, was set for March 23 opening at new Swan Supper club. Has six nights a week with radio time on KLA.

Spade Cooley cut operating nights at Santa Monica ballroom to Saturdays only. Can make more money on one-niters in nearby cities than he can in his own dancery.

Frankie Laine, backed by Leigh Noble ork, set to follow Rudy Vallee and Del Courtney ork at Coconut Grove starting April 24.

Louis Armstrong unit was signed for 10-day stand at Empire room starting March 24.

Vic Lombardo, making first local appearance, was due to take over

at Aragon ballroom March 30, marking switch to seminars at beach dancery.

Les Brown set to inaugurate summer season at Balboa Beach with a four-nite stand starting April 13, follows Gene Krupa at Palladium May 3.

- Aragon ballroom—Vic Lombardo.
- Beverly tavern—Kid Orz.
- Beverly Hills hotel—Ted Fin Rite.
- Biltmore Bowl—Jan Gerber.
- Casbah—Count Basie.
- Casino Gardens—Dick Stabile, Merwyn Bogie.
- Club 47—Zutty Singleton.
- Coconut Grove—Del Courtney.
- Cotton club—Lee Young.
- Empire room—Charlie Ventura, opening 3/19.
- Hansover club—Red Nichols.
- Mosambo—Eddie Oliver.
- Monkey room—Pats Daily.
- Palladium—Gene Krupa.
- Riverside Ranch—Tex Williams.
- Sleepy Maxie—Chuck Gould.
- Swan Supper club—Bob Keene.
- Sydney cafe—Joe Venuti.
- Wingy—Wingy Manotte.

Jean Barga On TV

New York—Jean Barga, daughter of vet pianist-conductor Roy Barga, has been signed by CBS and has started her own television network program, *Blues by Barga*. Show is televised Mondays, Tuesdays, Thursdays, and Fridays, 10 to 10:15 p.m., EST.

Still With Earle



Los Angeles—Tenor saxist Tommy Makagon, who was 23 on April 3, was in the first band organized by Earle Spencer when both were 16 years old. Still with Spencer, Tommy can be heard on several recordings soon to be released on the Black and White label.

Trio At Baer's Knocked Out

Sacramento—The Townsman trio at Buddy Baer's theater restaurant one of the best around. If it's bop you want, they've got it. Or classics and even funny hats, if you prefer.

Spark of the unit is bassman Hayden Shaner. Others are 22-year-old Rog Hampton, piano, and Bob Morgan, guitar.

The Irving Cross trio at the Mardi Gras... Ted Jefferson and the Mel-O-Tones at the NCO club, with Joe Harris on trombone... The Two Beaux and a Peep at the North Star.

—Orlin Hammit

Your next copy of *Down Beat* will be the issue of May 6 on the newsstands April 22.

THE HOLLYWOOD BEAT

L. A. Music Biz Drops—But It Ain't Gonna Die

By HAL HOLLY

Hollywood—Here, where we had what was probably the biggest boom during the lush war years, the music business appears to have taken a most sudden dive—but it is by no means in a state of stagnation. And it is not going to die. What a lot of musicians who came here during the past few years didn't realize was that this is the most highly competitive field in the country.

In this territory there are more jobs, good and bad, and more musicians, good and bad, to fill them than anywhere else.

For dance musicians, the situation here, as elsewhere, is further complicated by the fact that the musical form with which they work has passed through three major stages as it moved from what the "authorities" would probably call "jazz, swing, and bop." Never were musical pioneers so far ahead of the average customer's musical comprehension.

One development we've noted here, particularly in the neighborhood ballrooms, is that older people are just catching up with the so-called "jazz" and "swing" forms as dance music. They have evolved a kind of formalized version of the jitterbug dance and know just what kind of music they want for it.

We have a hunch that someone is going to put a good Dixieland band in a dancehall here—and we don't mean a cocktail lounge—and make a real cleanup.

Dotted Notes

Wini Beatty, who has been doing a single at the Haig, tops a new quartet which looks and sounds good to radio, television, and platter scouts. Includes girl clarinetist Natalie Robin, whom you may have heard as guest star on network airshows originating here.

The subject of gal musicians—good ones—recalls that we didn't know Vivien Garry was back in town until she bobbed up on the witness stand in the Ferreri murder trial. Vivien and husband Arv Garrison, like many other people, had lived for a time at the Fer-

Longhair Due On Discovery Label

Hollywood—Discovery records soon will become active in the symphonic record field. Discovery owns masters to three suites recorded in Paris by the Paris symphony orchestra under Jacques Metchen, as well as the masters of a domestic product, *Tequila*, a symphonic fantasy by 29-year-old Hollywood composer, Paul Dunlap, recorded by the Columbus Philharmonic orchestra under Izler Solomon.

The three suites—Kabalevsky's *The Comedians*, Milhaud's *Suite Francaise*, and Cecil Armstrong Gibbs' *Peacock Pie*—will be released on a 12-inch multigroove longer-playing record the end of this month and later in album form.

Discovery also has signed a one-year exclusive contract with Maple Leaf records, Ltd., Montreal, for pressing and distributing Discovery releases in Canada.

Leads N. J. Combo

New York—Former Billy Butterfield tenor man Bob Levine has a quintet at the Rancho hotel, Belvedere, N. J. With Bob on tenor are Harry Garey, ex-Teddy Powell, trombone; Fred Mullins, extrombone for Ted Fio Rito, piano; Murray Rose, drums, and Bob Exley, bass.

Ferreri mansion. She testified they had moved out after Mr. Ferreri, whose wife killed him with a meat cleaver, appeared wearing one of Arv's brand new suits before Arv had a chance to wear it himself.

Carter Cut

Benny Carter, who was readying a band for a stand at the Empire Room, went to the hospital instead for an appendectomy. Several of Carter's musicians went with Lee Young into the Cotton Club... Zutty Singleton and Nappy Lamare still going strong with their five-piece combo at Club 47, a hangout for North Hollywood musicians... Harry Owens, who works only six months out of each year, and that six months at San Francisco's St. Francis hotel, is putting his band together here for an April 26 opening. Set for feature spots were Eddie Bush, guitar and vocals, and Gene Conklin, sax and vocals, recently with Freddy Martin.



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Funny What We Think Is Funny

Larry Wolters, radio editor of the Chicago Tribune, stated in a recent Sunday column that Jack Benny says the following gag evoked the biggest laugh in the history of his radio show: **Ronald Colman: "Benita, have you ever seen Phil Harris' musicians?"**

Mrs. Colman: "Please, Ronnie—I'm eating!"
This is a laugh!

We don't blame the Colmans. They didn't write the script. But the distasteful insult to a group of fellow performers hardly is in keeping with the couple's fine reputation for genteel breeding and suave good taste.

This is what is known as a Lindy Laugh, since it probably was there that Milton Berle originally stole this alleged gag from some other comedian. It has been around since.

This twist has all the subtlety and kind good humor of the just-as-familiar-gesture of sticking your finger down your throat and gagging when an individual or subject is mentioned in your presence.

We admit that the Waukegan Wonder, gentle Jack, holds still on his own program for plenty of merciless kidding. We concede that he makes himself the butt of many jokes, many of them as bad as this one. Most of them are built around the legend that Benny is close-fisted.

But his publicity staff loses no opportunity to convince the public that this parsimonious stuff is strictly a gag, that Jack personally is a fast man with a buck and that he frequently plays the role of generous benefactor with relish.

Does anybody bother to counteract the notion planted in the minds of millions of radio listeners by the Colman routine that musicians are a filthy, repulsive lot, calculated to spoil anyone's appetite if merely mentioned?

They do not!

The old vaudeville curse: "May all your children become acrobats," isn't in use any more. Now it's: "May all your daughters grow up—and marry musicians!"

Phil Harris doesn't insult his musicians on his own radio show. He does poke a lot of fun at Frankie, his pal and guitar player. But this is directed at an individual, and because he is playing the role of a comic stooge. The fact that he is a guitar player is purely coincidental.

Ridiculing an entire group of professional artists, even in so-called jest, as was done in the script handed to the Colmans, is another matter. If it requires this type of material to evoke the biggest laugh in the history of Benny's show, we say he needs a new staff of writers!

RAGTIME MARCHES ON

NEW NUMBERS

COLIN—A son, Allan Samuel (5 lbs., 8 oz.), to Mr. and Mrs. Charles Colin, March 8 in New York. Dad is trumpet teacher.

GAFF—A daughter, Ilene Susan (7 lbs., 14 oz.), to Mr. and Mrs. Jerry Gaff, Feb. 28 in Brooklyn, N. Y. Dad is arranger-singer with Johnny Long's Beachcombers vocal group.

MASSERY—A son, Jeffery Ray, to Mr. and Mrs. Frank Haasett, Feb. 27 in Madison, Wis. Dad was "Ray" of Christine and Raye ballroom team, and is now cocktail lounge pianist.

LOSS—A son to Mr. and Mrs. James Loss, March 8 in Chicago. Dad is with MCA office there.

WALLACE—A daughter to Mr. and Mrs. Joseph Wallace, March 4 in Pittsburgh. Dad is with the Pittsburgh symphony.

TIED NOTES

DIONNA (DUNN)-BRUNO—Frank Dionna (Dunn), guitarist with the Parker Trio, and Rose Bruno, Feb. 26 in Schenectady, N. Y.

MATHIAS-HAMMERSTEIN—Philip Mathias and Alice Hammerstein, daughter of Oscar Hammerstein II, March 9 in Santa Barbara, Calif.

PANICO-PALLELO—Frank (Porky) Panico, CBS staff trumpeter, and Claire Pallelo, April 28 in Chicago.

STOLLER-BARBERISCH—Teddy Stoller, with Dorsey Bros. music, to Charlotte Barberisch, March 16, in New York City.

FINAL BAR

ALBRIGHT—Ernest H. Albright, 68, calliope player, March 9 in Evansville, Ind.

BERNARD—Al Bernard, 61, who cut one of the first phonograph records made in this

Day Lullaby



Hollywood—Dennis Day, whose fans can't decide whether he is a singer or comedian, uses his tenor lilt to lull little son James Patrick to sleep. Longtime Jack Benny stooge and singer, Day has his own program on NBC.

CHORDS AND DISCORDS

Layton's Tram Spotted

Provo, Utah

To the Editors:

I agree completely with the four-note rating given to Kenton's *Capitol Punishment* (*Down Beat*, March 25), but I believe you will find that the screaming accessory in the brass section to be not a human voice, but some phenomenal trombone screaming by Skip Layton. His work on *Machito* should help substantiate this claim.

Lee Bartlett

Chicago Comment

Chicago

To the Editors:

Here is an overdue compliment on your *Arrangers' Corner* column. It's a definite help to us beginners in arranging.

In the March 25 issue, Pat Harris in her *Chicago Band Briefs* takes a slam at Arthur Godfrey by stating that Mary Osborne is among the "found." She is currently in the Godfrey *Talent Scouts* package. Mr. A. G. doesn't claim to discover talent, but merely push the prospects before the public eye. In fact, he has plainly stated that there are no nonprofessionals on his show. I'm sure Miss Osborne's name is now known by many more persons than it was before.

In the same issue Tom Herrick

country (*St. Louis Blues* for Thomas A. Edison, 1919), song writer and radio singer, March 6 in New York.

BRENNAN—Joseph H. Brennan, 65, owner of the State ballroom in Brighton, Mass., Feb. 28 in Brighton.

FAZOLA—Irving Fazola, real name Irving Prestopnik, 36, famed clarinetist with Bob Crosby, Ben Pollack, others, March 20 in New Orleans.

HEBNER—Flora Heebner, 31, wife of RCA Victor west coast recording director Walter Heebner, March 2 in Hollywood.

HENDRICKS—John B. Hendricks, 76, former actor, singer, and teacher, Feb. 26 in Elizabeth, N. J.

KENT—Arthur Alwater Kent, 75, radio manufacturer, March 3 in Hollywood.

KIRBY—Kleve Kirby, 33, Chicago NBC actor-announcer who started in radio as a singer in Miami in 1932, March 5 in auto crash near Wauconda, Ill.

MATERA—Orazio Matera, 74, member of the Steel Pier orchestra in Atlantic City for many years, Feb. 24 in Philadelphia.

MURRAY—William B. Murray, 59, head of the radio and television department of William Morris agency, March 10 in New York. Before joining Morris in 1932, he was director of artists' booking for NBC, with the Judson radio corporation, and the Baldwin piano company.

STORKS—Henry W. (Bubbles) Storks, pianist with the Shufflin' Sam minstrel, Feb. 6 in Moultrie, Ga.

LOST HARMONY

LEVY—Lou Levy, of Leeds music publishers, and Maxene Andrews, of the singing sisters, March 15 in Hollywood.

Hooray For Hollywood



"How's about slipping across the street for a cuppa coffee?"

reviews the *Kenton Encores* album. He states that the weird noise on *Capitol Punishment* is a human voice. We say it's Skip Layton's trombone.

George Alexander

Pittsburgh Unmasked

Pittsburgh

To the Editors:

After reading the columns written by Miss Bettelou Purvis, I am led to believe that the average reader of *Down Beat* is under the misapprehension that Pittsburgh is an active music center. I feel it is only right that *Beat* readers have the true, untouched, outlook on the situation.

Let us take an imaginary trip down "Swing" lane, as Bettelou so highly speaks of it. There are only two spots employing live music—the first featuring a wide assortment of vocalists, some good, some bad, but all drawing a good crowd. The second club is the famous Pittsburgh "hot spot." Now, I have heard the name "bop" being applied to the type of music which is being played here. It is obvious that Miss Purvis is not familiar with the various styles of jazz. This style is definitely "post-Dixieland" with the exception of the most publicized of the members, who plays with a "polka" touch.

There were, until recently, two theaters in town employing live music. One that is still existing is playing stocks for burlesque with a small combination.

Where is this music we hear so much about? It can't be in the dance hall. The only other worthwhile band not already mentioned that is playing dance halls imitates Sammy Kaye so closely that it is better to sit at home with a Sammy Kaye record—if you care for that type of music.

We should be thankful for the Pittsburgh symphony. Bettelou, I respect your loyalty to the old city, but let's come clean. Pittsburgh is a great steel center, but let's let it go at that.

Albert Gardner

And Dizzy Didn't

Juneau, Alaska

To the Editors:

We're a little slow in receiving the latest records up here, and consequently I just now heard Dizzy Gillespie's Columbia recording of *I Can't Get Started*.

I played the record only once, but once was more than enough. If that is an example of the virtuosity of the man who is supposed to be the greatest exponent of bop,

then bop is going to need all the support it can get.

This particular record is the most unprofessional thing I can ever recall hearing by a top name, popular music artist. I can remember reading in *Down Beat* not so long ago an article wherein Dizzy advised the youngsters coming up in the business to get a good solid foundation on their instruments before they tried to exhibit too much technical stuff. From the sound of the above disc I'd say that this would have been good advice for Dizzy. Maybe he realized that when he was advising the kids.

Stan Freeman

Parker And Polls

Seattle

To the Editors:

What we are trying to figure out is how Charlie Parker walks away with the polls. We dug his poker-faced act at a recent JATP concert. Call us square if you like, but we like the men who are able to do something besides execute false diatonic runs with senseless rhythms.

Have been hoping that some of the cats might make a slip and play something in a key related to that of the background.

Chuck Young,
Del Price

'Sweet Bop' Bothwell Records For National

New York—Johnny Bothwell's new sweet bop combo cut its first sides for National records in March. Group waxed four numbers, all originals arranged by Rob Turk: *Scotch Plaid*, *Amourlogue*, *Argyle*, and *Bolero Baines*.

Combo consists of: Turk, French horn and trumpet; Bothwell, alto; Jack Wellnitz, baritone; Harvey Estrin, flute and tenor; Frank Weder, piano; Tom Kelly, bass; Carlos Mejia, bongos, and Irv Kluger, drums.

WHERE IS?

FRED FERRIS, member of the Hal Kemp band and one of the composers of *Little Sir Echo*.

DON HUSTON, singer once with Henry Busch and Lou Brasso.

TEDDY POWELL, band leader.

JOE TAYLOR, from Massachusetts, played sax for Al Donahue before the war.

GEORGE (TOMMY) THOMPSON, trumpet and tenor with Jerry Quilbert and Irv Walling.

EDDIE WILLIAMS, sang with Frankie Masters in the summer of 1944.

MARION FRANCES, former band vocalist.

Boppers Prefer Kenner's Combo

Sioux City, Iowa—The Clarence Kenner trio still playing the Pearl Street Tap, with Pops Kenner, trumpet; Ash Bizzett, drums, and Harry Smith, piano. The overwhelming percentage of the bop crowd definitely prefer the Kenner offerings.

Don Couch, formerly tenor sideman with Clyde McCoy, and more recently with a combo at the P.N.A. club here, joined Ted Weems' band as it completed an engagement here.

Benny Benson, longtime trumpeter with local bands and recently at the Mainliner here, has been hospitalized with a bad lung condition.

Marge Fencil, formerly featured vocalist at the Pla-Mor show lounge, has formed a combo and moved into the Lake Shore inn, Stevens, S. D.

Marge's songs are backed by Clyde (Wally) Wagner, piano, formerly with the Two Fat trio; Don Gilbert, tenor, and Wayne Williams, drums.

Abe Irving, tenorist, back in town between bookings, playing in combos and society bands.

—Bob Hatch

THE HOT BOX

Search Continues For Discographical Facts

By GEORGE HOEFER

Chicago—The ever-constant seeking for discographical data continues unabated. Hot record collectors all over the world are busy hunting for what they can find in the way of interesting jazz records and obscure jazz musicians, as well as

interviewing the better known jazz artists when they have the opportunity. And there are two ultimate sources to which all of the data accumulated should be sent for sifting and publication. They are *Orin Blackstone's Index to Jazz* and *Delaunay's Hot Discography*.

A New Jersey collector, Woody Backensto, has offered a reasonable suggestion as follows:

• Every collector select his favorite musician and attempt to compile all record data possible for the chosen musician.

• Send this information to a central source for dissemination. Backensto himself has select-

ed Red Nichols, and would be happy to receive data from other Nichols collectors. He then will forward the accumulated result to one of the above central points. How about other collectors following through in a similar manner?

A card from Jim Moynahan of New York confirms what has long been suspected in regard to the clarinet on the Midway Dance orchestra Columbia. Elmer Schoebel, the pianist, told Jim that Roy Kramer, and not Leon Rappolo, played the date.

While digging the Dixieland jamfest at the Bee Hive recently (see *Down Beat*, April 8), the *Hot Box* ran into an ex-musician by the name of Louis Ezell, now a barber in Chicago. Louis came from Laurel, Miss., where he started playing drums years ago.

He was the band drummer in Silas Green's Minstrels, a New Orleans-born show which played all over the south. He later played

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with Clarence Desdume and Sam Morgan. For 6½ years he played the Crescent City ballroom in New Orleans with Morgan. Things got rough when he arrived in Chicago 15 years ago and, not having money enough to join the local union, retired from music.

Ezell gives the personnel of the Morgan band at this time as: trumpets—Sam Morgan, the late Guy Kelly; trombones—Alec Shaw, Gus Simmons; saxes—A. Morgan, Al McCoy; bass—Charles Griffin; guitar—Henry McCoy; drums—Louis Ezell. This listing differs somewhat from the lineup given in Blackstone's *Index to Jazz*.

The latter listing may apply to the first Morgan record date for Columbia in 1923. Ezell recalls making records with Morgan in 1928, and possibly the band herein listed made *Short Dress Gal* and *Bogalousa Strut*. Ezell is no relation to Will Ezell, the well-known blues pianist.

JAZZ ON THE RADIO—Gus Kuhlman doing *Rhythm on Record* over WCTC in New Brunswick, N. J., every Wednesday evening. Plays oldies from the 1920s and Dixieland of today.

JAZZ CLUBS—The San Francisco Record society recently held its first anniversary, now has 40 members. It publishes its own jazz magazine called *Oh, Play That Thing* and is avowedly antibop. Stephen Prosper, vicepresident, broached the idea of a national convention of record collectors. Any suggestions will be welcomed by him. The address is San Francisco Record society, 645 Divisadero street, San Francisco, Calif.

Collectors around the Detroit area interested in joining a hot jazz club of Detroit, contact Seymour Muskovitz, 1229 Glynn Court, Detroit, 2, Mich.

COLLECTORS' CATALOGUE—Lt. Jim Currie, AO-940967, Yokota AFB, Box 436, APO 328, c/o PM, San Francisco, Calif. A Milwaukee collector stranded in the wilds of Japan would like to hear from the boys in the states. Advises he has run onto some Louis Armstrong Hot Seven waxings on the Australian Victor label. He also says they get V-discs we never hear, such as Stan Kenton's *Ride On*.

Charles Rossi, 5612 Fountain avenue, Los Angeles, 28, Calif., has many English Brunswicks for sale. Reissues of Benny Goodman and King Oliver records. Also has plenty of French recordings of the Hot Club of France.

Gertrude Carson is president of the Official Stan Kenton Fan club, County Club place, St. Joseph, Mo. Wishes to exchange memberships in her club for snapshots, pictures, and newspaper clippings on Kenton.

Down Beat is published every other Friday.

Big Dixie Concert Set On N.O. Easter

New Orleans—The Mancuso brothers and the Parisian room ops, Joe Gemelli and Tony Almerico, have joined forces for a big Easter night promotion at the auditorium.

Bait will be a Dixie concert with the P.R.'s all-star Dixieland jamboree band, followed by a dance with Russ Morgan's band.

The Mancuso boys have lined up a flock of talent for both their nitery Club Rocket, and for concerts at Booker T. Washington auditorium. Illinois Jacquet brings in his outfit for a two-niter April 24-25, followed by Wynonie Harris on May 1, Amos Milburn on May 8, Joe Liggins and his Honeydrippers on May 15, and Sister Rosetta Tharpe on June 12. Topper will be a double concert by the King Cole trio on June 26.

A large downtown club, shuttered for some time, has been renovated and is ready to open five nights a week with Pat Barberot's 14-piece ork if its owner can clear up difficulties with the local musicians union.

Jazz where least expected—At the unobtrusive Bayou bar in the Pontchartrain hotel along fashionable St. Charles avenue where Armand Hug beats out everything from Jelly Roll to pops on a little spinet. Spot does fine all-week business.

Jazz on the radio—A new 30-minute bop record and information session, *Adventures in Modern Jazz*, is sent out nightly over WJBW. Dick Rising, show emcee, brings in local musician guests along with the records to explain the intricacies of bop. On the other side of the fence, Roger Wolfe's Saturday night Dixie show has been extended from 30 minutes to an hour.

—Nick Gagliano

Barnet Shakes Up Band, Adds Thrush

New York—Charlie Barnet added chirp Trudy Richards to his crew before he left New York in March. Trudy, former Freddie Slack singer, had been doing a single in Florida and New York clubs before joining the Mab. She cut her first Capitol side with the band, *Easy Living*, two days after she joined.

Barnet also brought Ray Wetzel, former Kenton trumpet, into his outfit April 1. Another ex-Kentonite, Carlos Vidal, has replaced Aniver Jimenez on conga. Dick Hafer has taken over Dave Matthews' tenor chair, and Swedish trumpeter Rolph Ericson has taken over for Fern Caron.

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Castle Unit Plays Its 'Own' Dixieland

By TED HALLOCK

Portland, Ore.—By and large, the so-called "renaissance" of New Orleans or Dixieland jazz—or the younger element thereof, anyhow—has brought little that is new and a lot that is imitation of the time-worn. Lu Watters, Bob Wilber, Frisco Jazz band, and the rest are about 90 per cent imitative of all the two-beat clichés extant.

Admittedly, not too much can be done to inject variance into Dixie ensemble playing. But solos can be freshened, imaginations kept alive and taut, and the harmonic origins of jazz music re-examined constantly for stimulus. And if this trouble is taken with solos, some of the same spirit easily can be injected into the ensemble work, too.

And Then Some

All these things and more currently are being done here by the Castle Jazz band.

British critic Ralph Venables said of this group, in reviewing the first commercially available recording:

"This is, to me, the best record of the year. It is on Castle . . . and the band is entirely unknown outside of Portland, Ore. . . . All I can say is that the coupling in my possession is the most authentic Dixieland since the recreated ODJB's *Skeleton Jangle*, and far more exciting to these oracular ears." (*Melody Maker*, Nov. 17, 1945.)

George Avakian said: "There's something about that west coast! Here's another fine jazz band made up of young white musicians who got their stuff off records. Technically competent, these men succeed in playing over their heads because of a unity of purpose which enables them to work as a team—with the result that their individual abilities are multiplied into a neatly effective ensemble."

"This is Dixieland jazz at its best, with a fresh sound because fresh musicians are involved. Not much else is new, but it's right—both sides swing and certainly sound fine." (*Record Changer*, September, 1947.)

Not Interested

In 1940 the Castle Jazz band began playing a steady job at Portland's Hi-Hat club. The unit played to literally nobody. Local jazz record collector-guitarist Monte Ballou, interested in the experiment, sat in occasionally with the combination.

A trumpeter, Dick Sheurman, had had an idea that Dixieland could pay. He built a jazz band, using George Phillips, trombone; Willie Pavia, clarinet; Axel Tyle, drums, and Al Puderbaugh, piano.

Ballou and bassist Myron Shepler, though not regulars at the time, completed the rhythm section. Sheurman knew the lead to old tunes, having played around Des Moines and Davenport, and having known and played with the late clarinetist Rod Cless.

Guitarist Ballou, carried away with the idea of a real jazz band, injected fellow sidemen at the spot where he worked (the Clover club) with equal fervor. One night a local trumpeter, Dick Dinham, brought some arrangements to the Clover club for Monte to try.

The spot's band, led by trombonist Archie Thomas, rehearsed *Joe Turner Blues*, *Jo-Go Blues*, *Chicago Gouge*, and *The Gouge of Armour Avenue*. Ballou sang, the band played, but the results didn't have the proper "flavor." Ballou returned to the Hi-Hat, where Sheurman's band recorded the

tunes experimentally . . . the way Monte felt they should be played.

After a slow six months, the Hi-Hat folded. Men scattered. Ballou left his Clover club job to take Tyle, Pavia, and new pianist Bob Johnson with him to the Castle, a local nitery.

In 1943, the same quartet was playing at the Castle. Trumpeter Sheurman visited the group on weekends, and trombonist Phillips also dropped in, thereby recreating the original instrumentation. In August, 1943, Harry Fosbury, local drummer, manufacturer of model airplane kits and amateur recorder, cut four sides at the Castle which were so bad even the musicians cringed.

Shortly thereafter, Ballou left the Castle because the patrons wanted waltzes and not "good time music."

And following this, personnel of the band changed—men from the original group came and went, new men came and went—there were a couple of other abortive recording attempts . . . disc masters were broken . . . four-beat still was the rule instead of two-beat . . . more records were made, and *Ostrich Walk/Jazz Band Ball* was cut—50 copies to reviewers, but there was no attempt to market the sides commercially. . . . Ballou and Fosbury received many more requests for the record but were unable to fill the orders because again the master was broken. . . . Still no steady jobs. . . . Couple of more men left for service or defense work. . . . Finally, in 1947, the Portland Record Collectors' club sponsored a dance to raise funds to record some more Castle band discs . . . first concert-dance didn't make enough, and popular request called for another one, but the hall rent had been doubled, and the profit wasn't enough. . . . *Georgia Camp Meeting/Ory's Creole Trombone* were cut (with a tuba and banjo) by Fosbury. These were advertised, and the first pressing sold out via calls from jazz collectors and jazz records shops. . . . Fosbury re-ordered twice to fill all orders. . . . In spring, 1948, the group got a job as a strolling-comedy unit at Jantzen Beach ballroom, playing and marching through the amusement park, garbed alter-

Strange Lied Livens Rathskeller



Portland, Ore.—Castle Jazz at the Rathskeller here, where these fundamentalists preach the Dixie doctrine from 4 to 7 p.m. Sundays to packed houses (place seats about 75). George Bruns plays trombone; Don Kinch, trumpet; Bob Gilbert, clarinet; Bob Short, tuba; Larry DuFreene, piano; Monte Ballou, banjo, and Homer Welch, drums.

nately as Hawaiians, German lager-type minstrels, convicts, hillbillies, Keystone Kops, and Spaniards.

On Dec. 1, 1948, the Castle Jazz band got its first real break: a chance to play Dixieland, *per se*, at the Rathskeller, a cellar bistro formerly housing wall murals of Heidelberg-scarred student princes and loads of bock. The only concession to requests is an occasional Spike Jones treatment of *My Happiness*.

It looks as if the group has hit. Within a few weeks, its newest records will be available: *Kansas City Stomps/Dark Town Strutters' Ball* and *No Bop Hop Scop Blues/Tiger Rag*.

About the men? Banjoist Ballou, a Harris-tweed teetotaler, is an easy-going entertainer who earns his living by singing at private parties, improvising Calypso lyrics.

The 38-year-old musician is renowned as Portland's leading collector of *la jazz hot*, was credited with discovering and possessing the only copy of King Oliver's *Zulu's Ball* in existence. Monte's sense of rhythm is impeccable. Two-beat drums and tuba are to him what eight bongos are to Stan.

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good blend of the better qualities of Baby Dodds, Zutty Singleton, and Dave Tough. Because of popular demand (among the Castle sidemen), Welch uses no cymbals . . . top or hi-hat.

Tuba player Bob Short also plays excellent cornet and valve trombone, believes all other music is a waste of time, countenances not even a smattering of serious talk about bebop, thinks it's a shame there are four beats to the bar when only two count.

Cornetist Don Kinch is a small, stocky, modest man, with a Frank Fay-type sense of humor. Gentle, relaxed, Kinch personifies the jazz musician of the 1920s with a well-developed ken for good living, bar-becued ambrosia, and 7-year-old nectar. His playing is a cross between the styles of Jimmy McPartland and Bobby Hackett.

Youthful clarinetist Bob Gilbert astounds fellow players and critics with an amazing perception of

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Berne- put down as dished mer King six include pianist Don tianist Fran drummer Swiss, guitar bassist Sch For the here, there night. Not Dunson ar



Paqu- over with worked with for several with one big bands. Paque h for 10 year in 1937 w Ches Flore led by tr and which has; Roge Johnny I Parce, alt and trump drums. This ba

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U.S. Jazzmen Give Swiss 'Real Thing'

Berne—Swiss jazz fans here have had a chance recently to put down their discographies and listen to "the real stuff," as dished out by a six-piece band at the Chikito. Led by former King Oliver and Benny Carter altoist Glyn Paque, the

band includes three other Americans: pianist Don Gais; tenor and clarinetist Frank (Big Boy) Goodie; drummer Benny Bennet, and two Swiss, guitarist George Dagon and bassist Schaller.

For the first days they were here, there was a jam session every night. Not until trumpeter Claude Danson arrived from Italy were they able to use the arrangements Gais and Paque penned for the band.

All four American musicians are vocalists as well, and their repertoire ranges from old blues to modern swing tunes. Gais is the former Rex Stewart sideman.

Goodie has been in Europe since 1936 when he came over with Willie Lewis, Bennet worked with various Paris bands for several years, and Danson was with one of Benny Carter's last big bands.

Paque has been in Switzerland for 10 years; he came to Europe in 1937 when he worked at the Ches Florence in Paris in a band led by trumpeter Bobby Martin and which included Ernest Hill, bass; Roger (Ram) Rahirez, piano; Johnny Russell, tenor; Ernest Parce, alto; Bobby McRae, guitar and trumpet, and Kaiser Marshall, drums.

This band toured Europe until

1939 when all its members returned to the States, with the exception of Paque. He played in such Swiss bands as those of Jerry Thomas and Fred Boehler, doubling alto and clarinet.

Glyn's current work is reminiscent of Louis Jordan on the jump numbers and Hilton Jefferson on the slow pieces. Gais contributes a great talent as a composer to the unit. One of his originals, *Let's Try It*, was recorded in France with Rex Stewart and is going strong.

Others are being published soon, and if you have a weakness for beautiful chord progressions, wait until you hear *There Won't Be Any Spring This Year*.

—Jonny Simmen, Kurt Mohr

Kai Crew Cuts Roost Waxings

New York—First sides on the new Royal Roost label have hit the stores. Platters sell for \$1 plus tax.

Opening releases are *Bop City*, *Crossing the Channel*, *Godchild*, and *Sleepy Bop*, all by a crew headed by trombonist Kai Winding. On the date were Bru Moore, tenor; Jerry Mulligan, baritone; George Wallington, piano; Curly Russell, bass, and Max Roach, drums.

Label also has waxed the Roost's singing find, Harry Belafonte, doing two of his own numbers, *Lean On Me* and *Recognition*. Belafonte sides sell for 75 cents plus tax.

Frisco Hears Jazz Workshop

San Francisco—Dave Brubeck's Jazz Workshop Ensemble presented a concert of their own compositions early in March at the Marines Memorial theater. And they also added a jam session and what they called "arranged jazz with soloists."

The concert was very successful from the standpoint of audience reaction. The house was about full and very enthusiastic.

The group has been operating in this area off and on for several months. Several of the members have studied under Milhaud at Mills College. They all are young and definitely progressive.

Leader Brubeck plays piano. Others are: Jack Weeks, bass; Cal Tjader, drums; Dave Van Kriedt, tenor; Paul Desmond, alto; Bill Smith, clarinet; Bob Collins, trombone, and Dick Collins, trumpet. Aside from their own works, program consisted of bop standards like *Lemon Drop*, *Keen and Peachy*, and *Lover Come Back to Me*.

SWINGIN' THE GOLDEN GATE

Babs, Bips, Bop Get Cold Shoulder From Unhip Op

By RALPH GLEASON

San Francisco—The Bay city may be a friendly city to some people, but it sure wasn't to Babs Gonzales. Babs and his Bips and a Bop opened at Dutch Nieman's Say When in March after being flown in from New York for a four-week contract. But they were told after the second night not to work. After a big hassle, Babs and his group went back to work on their fourth night to play 15 minutes out of the hour, alternating with the Four Knights of Rhythm.

This lasted only for a night or so, then Babs accepted a contract settlement and left town.

What was wrong? The club owner and the booker involved (MCA) both say the group didn't draw, was musically lousy, was uncooperative, was nowhere personally or professionally, wasn't the same group the owner heard on a record, *ad infinitum*.

Babs says he was playing tunes for the house, not anything else. "We did numbers like *Little Bird*, *Ooh, Ooh, Ooh*, *Looka There, Ain't She Pretty*, *River Saint Marie*, and *Santa Lucia*," he said.

Got Pushed The group was going great, Babs said, until the owner started to tell him what to do, push him around and, in conjunction with the agent, threaten to get bad publicity for him in the trade press, claims Babs.

Well, the truth is simply that MCA sold the club owner something with which neither was familiar. They should have known the Say When, weaned on Slim Gaillard and Edgar Hayes, was no place for the Bips. As soon as the group arrived, trouble started.

Instead of giving them a chance to work it out quietly, the owner and the agent did all they could to get them right out and Babs had to put up a strong fight.

This should be a lesson of some kind to night club owners and agents.

BAY AREA FOG: Babs Gon-

King In Pop Field

New York—King records, heretofore exclusively a hillbilly and race outfit, will move into the pop field, with Freddie (Schnickelfritz) Fisher's corn crew, the Jubilaires, and singer Al Cernek lined up so far.

Rogues In Ohio

Lorain, Ohio—Herman Burke, Jr., trumpet and vocals, Harold Bushman, piano, and Harry Stewart, drums, are at the Thomas Grille nitery here on a return engagement. Unit calls itself the Rhythm Rogues.

zales cut out to record some more sides for Capitol and do a couple of weeks at the Empire. . . . Danny Barker left the Albert Nicholas group to join Blue Lu in Los Angeles and pick up a band for a southern tour. . . . Savannah Churchill and the King Odom four did two weeks at the Barbary Coast in March.

Later bookings for the spot include Count Basie, the Ink Spots, and the King Cole trio, but the dates weren't definite at press time. . . . Bob Goerner invited Hugues Panassie to visit San Francisco and hear all the local music from Lu Watters to Darius Milhaud. . . . Art Tatum, playing a one-niter here with Jack McVea, was the victim of the new strict enforcement of the 2 a.m. curfew. The law came right on the stand and told him to knock it off.

Billie Holiday quit in the middle of her tour of the valley. Had a poor house at Bakersfield and skipped the rest. Herb Gayle finished the bookings, Red Norvo was using Charlie Mingus for the dates. . . . Dave Rose played the town for a week at the Golden Gate. Had a stage band for the Red Skelton show. . . . Bing Crosby imported all the old gang for a recording of his show. Musicians included Armstrong, Teagarden, Venuti, and Perry Botkin.

Castle Unit Plays It's Own Dixie

(Jumped from Page 12)

how jazz clarinet has been and should be played, with an indulgence in tricks usually associated with musicians 20 years his senior, with a tone and style like Irving Fazola's, plus a great sense of ensemble timing.

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Pianist No Imitator

Pianist Larry DuFresne never is overbearing, imitates no one, is reminiscent of the quiet pianist, James P. Johnson.

The group's playing is often more spirit than mastery of the music. There is little solemnity in its work. Everyone's playing still excites everyone else. Ensemble choruses display all the shouting attack peculiar to many Wild Bill Davison performances. Repertoire is not based on Watters, Oliver, or Morton.



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COMBO JAZZ

Lennie Tristano Quartet Quintet

Judy Subconscious-Lee
To the potent combination of Lennie, Billy Bauer, and Arnold Fishkin is now added Lee Konitz on alto and drummer Shelly Manne when the quartet wants to be transformed into a jump quintet.

They could have left altoist Konitz off the Judy side, because after the fabulous contrapuntal interweavings of Lennie's piano and Billy's guitar, the added voice sounds out of place and comes as an anticlimax.

But what guitar and piano do together on this side is a wonderful thing and an amazing display of a rare phenomenon that will delight any musician from jazzman to classicist—a single personality between musicians. Subconscious (borrowed from the pattern of What Is This Thing Called Love?) is a superb side almost without fault, an up tempo bop original by Konitz, who also plays a couple of choruses with the freedom of expression and mastery of fourth dimensional harmony that he could only hint at in his days with the Thornhill band.

Lennie's playing is right along in the same vein, and Bauer, the only really authentic bop guitarist we've heard, is well abreast, too. Dizzy, the Bird, and a few others started it, but they've been caught up with. This is a new label, and it's gonna be all right. (New Jazz 10,001.)

Miles Davis

Budo Moo
Capitol is in the bop market for sure, and with a rather imposing lineup of boppers under trumpeter Davis, plus French horn and tuba, yet. Both sides on this release are fast bop tunes markedly similar in construction, and the difference in ratings is due principally to the superior solos on Move.

Miles' chorus on Budo is spotty, and Lee Konitz, alto; Gerry Mulligan, baritone, and Kai Winding, trombone, have only a single chorus to split among them. On the flipover, leader Davis plays exceptionally

Chicago—Due to the pressure of other activities, Tom Herrick, Down Beat record reviewer, will take a leave of absence from these duties after this issue for an undetermined period. With the May 6 issue, Michael Levin will take over until Tom's return. Mix is a veteran platter scanner, having handled this department for long stretches in two previous periods.

well and Konitz does likewise. But drum solos are nowhere—even by Max Roach. (Capitol 15404.)

Kenny Clarke and his Clique

You Go to My Head Roll 'Em Bags
The sometimes fluent, sometimes delayed action playing of Milt Jackson's vibes is the main and only attraction on the slow Head, and though he plays capably, the side lags from its inherent sameness. Bags, with Kenny Dorham trumpet, Billy Mitchell tenor, and Julius Watkins French horn solos, is poor bop with nary a distinguishing feature. (Century 1501.)

Jimmy Jones

New York City Blues Bakiff
Jimmy's cocktail style finds two apt vehicles in Blues, the Ellington tune, and Juan Tizol's Bakiff. Any spot could be made a more attractive place by the presence of the talented Mr. Jones at the keyboard. Tasty is the word for his playing. (Wax 112.)

Rex Stewart

Buzz Bomb Boy Meets Horn
Buzz is a direct steal from a familiar bopper whose name won't come at this writing and spots the tenor of Vernon Story, which starts out well enough but degenerates into pseudo-hot, a la the jazz concerta. Rex's Boy, with its half valving and pedal tones, sounds out of place in 1949 and is poorly recorded to boot. (Dial 755.)

Howard McGhee

Night Mist Dorothy
Both Mist and Dorothy were under-the-gun recordings before the ban got under way and although they have their moments, they aren't up to some of the better Dials. Mist, except for a couple of rhythm passages, is rubato in tempo while the medium bounce, Dorothy, has McGhee, Milt Jackson vibes, and Jim Moody, tenor. (Dial 1027.)

BAND JAZZ

Benny Goodman

Undercurrent Blues Ma Belle Marguerite
We've been waiting to hear Benny-plus-bop on something else besides out-of-town-and-usually-faultily-picked-up broadcasts, and in many ways the wait was worth it. If you want to get real critical, there are plenty of opportunities to do so with this first really progressive effort of the King's, but who wants to when he is giving it the old college try and really pointing his music in the right direction?

And if there's any doubt that Benny is prepared to give bop a fair chance to earn its way with him, Undercurrent will soon dispel it. It's pure and unadulterated bop, both sectionwise and solowise, and all in all a better than average side. It's a blues original at a medium fast tempo with okay tram, Eddie Bert; trumpet, Doug Mettome, and a couple for Benny that strive for a bop flavor, but don't quite approach it—yet.

The flip is pretty drab—a bucolic sort of musically toy thing about picking grapes and such. Buddy Greco and The Singers do it to the accompaniment of a BG band that sounds more like a studio pickup group than the real thing. Could be, in fact. (Capitol 15409.)

Gene Krupa

Lemon Drop Similau
Gene should, by all rights, have done well with Lemon, the Herman bopper, but the whole thing has an unrealistic flavor with the exception of the tenor, brief trombone, and a last chorus bridge. The rest of it sounds more like a studio band gone modern, and that goes for Frankie Ross, whose bop vocalizing is enthusiastic but unauthentic.

Similau is evidently an effort to show the relationship between an African chant sung by Bill Black and the stuff they played and sang at Minton's, as illustrated by Ross who bops it up in the spaces left through the chant. And before all that, there is

Symbol Key

- Top
Tasty
Tepid
Tedious

Kentonesque progressivism with bongos and conga drums in the background. Gene doesn't often misfire, but these don't make it. (Columbia 38415.)

Dizzy Gillespie

Lover, Come Back to Me Guarachi Guaro
Dizzy's postban wax is disappointing to these ears. Lover is an Afro-Cuban version of the Romberg tune with Diz playing a fairly straight out-of-meter chorus for a good deal longer than he should. The background is interesting but not enough so to sustain interest until he finally breaks it up toward the end which, incidentally, drags out interminably.

Guaro is more of the same only with an altered guaracha beat something on the order of a slower Manteca. Here again the rhythm and orchestration are fairly interesting, but Diz does little of any note, and the Afro chant and gang shouting midway are tame.

And while we're on the subject, a repetitive bop lick such as the one gradually built up in volume through the last third of the record can get just as leadly and monotonous as an old Casa Loma riffer. (Victor 20-3370.)

Earle Spencer

Jazzbo Oh, You Beautiful Doll
Jazzbo by the avowed Kenton disciple, Spencer, is more pleasant and less dissonant progressivism than that expounded by Stanley that sets off for nowhere in particular to prove nothing in particular and winds up as an interesting, almost solo-less score.

Arranger Paul Nelson has an abundance of good taste, a fair amount of originality, and a fine ear for melodic line. Doll, with its shuffle rhythm and unison tongue-in-cheek vocal, is B & W's entry

in the community-sing style of record. The bop trumpet solo is pleasantly out of place. (Black & White 871.)

DANCE

Art Mooney

When You're in Love Once and for Always
Love is a mushy rendition of the plagiarized La Paloma by Johnny Martin and a choir, with the band supplying four-to-the-bar and little else. Always is more of a straight dance side with a Bud Brues vocal. (MGM 10381.)

Ray McKinley

Similau The Missouri Walking Preacher
McKinley gives Similau the Afro-Cuban treatment, too, but with only a flash of his capable

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trumpet on the jazz side of the ledger. The balance is McKinley vocal, as is the Willard Robison Preacher novelty which Ray does in a manner that shows he's really enjoying this stuff. (Victor 20-3377.)

Claude Thornhill

Snowfall Forget You Thornhill's moody, beautiful theme, Snowfall, is well worth re-issuing. Forget is a fair tune with an Art Brown vocal, a tinkling Thornhill, an organlike band, and the usual routine. (Victor 20-3376.)

Tommy Dorsey

She's a Home Girl Enjoy Yourself Home is an agreeable dance side with an intro and background to the Sonny Calello vocal that is full of clarinets voiced wide open in the old TD style that used to set so well—and still would. Enjoy, with an all-star cast including Charlie Shavers, Lucy Ann Polk, Sonny Calello, and the Vee Tones is a production number with all the stops pulled out where everything is supposed to happen and nothing does. (Victor 20-3375.)

VOCAL

Jo Stafford and the Starlighters

On the Alamo Begin the Beguine Jo and the Starlighters are beginning to achieve team status on records as well as on the air, and it becomes both of them. Both Alamo and Beguine are fine tunes, the Weston scores are pretty, and performance follows quite naturally. (Capitol 15410.)

Johnny Desmond

My Dream Is Yours Comma Ci, Comma Ca Dream is the kind of slow ballad that Desmond's once big, and

then intimate, vocal style can get hold of, and he does a slick job. Comma Ci is on the syrupy side as a tune but he makes it sound twice as good as it is by alternately snuggling up to the mike and singing it out and turns the side into a potential big seller as well as an artistic success. (MGM 10377.)

Kay Starr

You Broke Your Promise Second-Haul Love Kay sings the rhythmic Promise in her best Kansas City style only with the overtones of 1949 sophistication that make her such a unique stylist. Love is a Benny Carter tune with Paul Vance lyrics that shows off the blues side of la belle Starr's personality. (Capitol 15380.)

Johnny Bradford

Get Up Every Morning Jealousy We've got nothing against Victor's Johnny Bradford, but his pleasant voice lacks the impact of a positive style and it's hard to see where much will happen until he finds a way to stop sounding like every other singer on the air. (Victor 20-3378.)

The Modernaires

Johnny, Get Your Girl Busy Doing Nothing Hal Dickson of the Modernaires gets a whole chorus to start out the bouncy Johnny with Paula Kelly getting a brief spot, too. Busy, the six-eight novelty from the Connecticut Yankee film, gets it lightly and politely and probably will be the more popular in the jukes. (Columbia 38416.)

Dean Martin

I Have a Little Sympathy Johnny, Get Your Girl The latest addition to the ranks of male Capitol singers which can stand a little bolstering in the face of the multitudinous females therabouts, sounds something less than sensational on both tunes, particularly Sympathy. For some reason or other, he did better as No. 2 on his team sides

with Peggy Lee. His voice sounds colorless on these releases. (Capitol 15395.)

Derry Falligant

Wind in My Sails Be Mine Derry, the intense troubadour, warbles both the sweet ballad Sails and the Italiano flavored Mine in his most urgent style, and though he does have a pleasant voice, does he have to whistle? Hugo Winterhalter accompanies. (MGM 10375.)

Jo Stafford

You're Adorable Need You The team of Stafford and McCrae is beginning to profess an overly cute format with tunes like Adorable, but the affectation makes for painful listening for those who like Miss Stafford as a singer along more conventional lines. And there's a sort of elbow-in-the-rib, knee slapping atmosphere emanating from these grooves that, unhappily, could be appealing to John J. Need is slower and a real bundle of schmaltz for the duo. (Capitol 15393.)

Tony Martin

The Bells in Her Earrings Comma Ci, Comma Ca The combination of the earrings that went "ting-a-ling," a most revolting song, and a T. Martin who soars, dips, and slides from note to note makes the topside of this release overstylized and pretty moldy. The other side is a shade better, but the characteristically odd intervals of the tune suffer from Martin's poor markmanship. The Jud Conlon singers help out on the latter. (Victor 20-3367.)

Clark Dennis

Calvary Bay O'Leary is Leary of Fallin' in Love Clark Dennis probably would find it more profitable to be a baritone if he had anything to say about it, but he is probably the most acceptable tenor in the pop field. There's no stress and strain and no throaty high ones in his vocal makeup—just good, tasty, unaffected singing and by an exceptionally attractive set of chords. Bay with its Irish flavor is a good tune for him. Leary is a little too obvious even as an admitted novelty. (Capitol 15403.)

Michael Tobin

Mother Mackies Kitty of Coleraine Rory O'More A Ballymore Ballad I Met Her in the Garden Where the Praties Grow Molly Branigan Never having heard of the lyric baritone, Michael Tobin, or his talented arranger-conductor, William Suter, this very authentic and melodic group of Irish folk songs came as something of a pleasant surprise. Faith, and it's a welcome

change to hear a baritone performing for old Erin, too, especially one with the interpretive powers of Tobin.

This is a well-thought-out album, with the happy combination of a singer that understands the Irish way and an arranger who has fashioned backgrounds that are at once realistic and modern. (Capitol album CC-142.)

Margaret Whiting

Great Guns Comma Ci, Comma Ca Guns is a new Mercer-Warren novelty. And Maggie and the Crew Chiefs do it up brightly with the usual apt accompaniment of the Frank DeVol band. Her matter-of-fact phrasing on Comma is in welcome contrast to other and more schmaltzy versions. And for an incongruous, but nonetheless pleasing touch, we refer you to the eight bars of wild trumpet (probably Ray Linn's) at the end of the first chorus. (Capitol 15401.)

Dinah Shore

I've Been Hit Forever and Ever Hit is a light novelty that was waxed fairly early in 1947 and held over for release until now for some reason or other, while the hearts-and-flowers waltz, Forever, is of more recent vintage. Both are performed well enough by Dinah, but neither is much shakes as a tune. (Columbia 38410.)

Alfred Drake

So in Love Were Things That Special Fore Alfred Drake, of the original cast of Kiss Me, Kate sings Love and Thine in a rich baritone voice with all the Victor technicians and music department behind him determined that this shall be at least equal to the Columbia version—which it is. (Victor 20-3352.)

Helen Forrest

Why Is It? I Don't See Me in Your Eyes Anymore The usually consistent Miss Forrest occasionally sings a trifle flat in front of a woodwind background that might easily cause it on Why but does a thoroughly competent and sympathetic job on Anymore. (MGM 10373.)

Johnny Mercer

My Heart's in the Middle of July The New Ashmolean In spite of a bright, interesting score, Mercer sings July in a somber, almost preoccupied mood. Ashmolean, the Frank Loesser novelty from Where's Charley? makes no attempt at anything but nickel grabbing with its march tempo story about the marching society and students' conservatory band. (Capitol 15385.)

Wilson Hits South

Columbus, Miss.—The new Billy Wilson band opened here recently at the 20th Century club, which has presented the bands of Ted Weems, Dean Hudson, and others.

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Duke Ellington skedded for the stage of the Paramount in New York about the middle of this month. Asked in Chicago about the west coast rumors he would break up, Edward Kennedy replied: "I'm not tired of listening to this band myself yet." . . . Kitty Kallen's stint at the Latin Casino in Philadelphia last month was her first night club appearance in her home town.

Charlie Ventura has waxed a bop version of Billy Rose's old rondo, *Barney Google*, for Victor. . . . Benny Payne, Cab Calloway pianist from 'way back, is accompanying Billy Daniels and Ida James at the Club Savannah (NYC). . . . The annual spring changing of the guard at the Roosevelt hotel in Manhattan has taken place once more, with no change in characters. Guy Lombardo went out, Lawrence Welk went in.

Red Ingle's latest title on Capitol is *Turn Your Head, Little Darlin', I Can Still See Your Face*. . . . Roy Evans is making a 30,000 mile field trip in the interest of Harold Oxley attractions, including Joe Liggins and His Honey Drippers, T-Bone Walker, Big Jay McNeely, Sweethearts of Rhythm with Anna Mae Winburn, Dusty Brooks and His Mellow Tones, and Jimmy Liggins and His Drops of Joy. . . . Former band leader Art Jarrett is a disc jockey on WCPO, Cincinnati.

Drummer Don McLean got stuck in the middle of a hassle between Sammy Kaye and his longtime skin beater, Ernie Rudisell, who announced he was quitting Kaye because he wanted to stay in town with his family. Sammy hired McLean from Chris Cross to replace him. Then Rudisell decided to continue to wince and woe and Don discovered he wasn't working for nobody. . . . Johnny Guarneri will head a quintet of house men at WMCA in Gotham.

Lyle K. Engel, who has published the lucrative *Song Hits* and *Song Lyrics* for years, has a new money maker, *National Jamboree*, featuring western and hillbilly songs and characters. First print order was 250,000 copies. . . . Petite and lovely Adrienne, who came out of retirement in Memphis to sing with Jimmy McPartland, has changed the spelling to Adrian and is selling piano and vocals nightly at the Zanzabar in Green Bay, Wis.

Harry Carlson, who once played sax at the University of Nebraska but has been a portrait photographer in Cincinnati for years, wrote a song fifteen years ago called *I Thought I Was Dreaming*. Nothing happened. Then Francis (Near You) Craig recorded it for MGM. It sold 7,000 in the first two weeks and is expected to hit

LONDON LARGO Parade Of U.S. Stars Starts Into Palladium

Hollywood—The first of the American stars to top the bill at the London Palladium this year has arrived. Dancer Eleanor Powell, to be followed by a number of singers and musicians, opened at Glasgow Empire March 14, and appeared at Palladium the following two weeks. Kathryn Grayson and Ethel Smith open the Palladium on April 11; Danny Kaye, April 25; Frank Sinatra, July 4, and Jimmy Durante, July 18.

One of London's largest dance halls, Wimbledon Palais, reopened March 9, after being closed for more than 10 years. Newly decorated and with three top bands appearing on opening night—Gerald, Nat Gonella, and Teddy Foster—the Palais has been playing to capacity business nearly every night.

No Road for Roy

Harry Roy has shelved his plans for a road show and taken a 15-piece band into Cafe Anglais. Singing with the Roy group are Cyril Shane and Eve Lombard.

Ex-Geraldo vocalist Sally Douglas has joined Ronnie Playdell's outfit at the Embassy club, replacing Kay Harding.

Paul Adam left the Milroy club after a stay of more than two years. Adam's bassist, Russ Allen, is leading the new outfit at the club.

The recording business in Great Britain today is in a healthy condition, with record sales on a pretty high level. During the war and until the latter part of 1948, output had been restricted, but today the recording firms can supply both the home and overseas buyers' full demand.

Reports from record dealers indicate that the top three sellers

50,000 in Cincy alone. . . . Columbia has signed the Joe Melia trio.

Dick Carey has taken the piano stool at Nick's in Greenwich Village from Charlie Queener, who has returned to Knoxville after two years in the spot. . . . Artie Rabey has joined Ray McKinley on clarinet, replacing Sonny Salad, who went to Lee Castle. Mac hired drummer Mario Toscarelli (Boyd Raeburn) to replace Paul Kashian. . . . Tommy Dorsey, Elliot Lawrence, and Sammy Kaye are set for a battle of music at the Detroit armory on April 23, it says here.

are Pee Wee Hunt's *Twelfth Street Rag*, Red Ingle's *Cigarettes and Whuskey*, and Nellie Lutzer's *Hurry on Down*. Vocal records such as the average Bing Crosby and Anne Shelton remain, as always, good sellers. The average dance band is finding it a little hard to compete. Dealers also report a steady business in Stan Kenton discs.

Jimmy Phillips, boss of Peter Maurice Music Co., said, "When supplies were limited, the export market was favored, and the home market suffered considerably with the result that recordings of pop songs were not released until two months after the song had become a hit. This situation has been overcome only during the last six months."

DJ's Don't Rate

"Disc jockey performances of records can make a song in the U. S., but not Britain. The songs have to go through the usual routine of being published and plugged by bands, etc. BBC record programs very rarely use any pop tunes."

"BBC is unable to feature more disc jockey shows, for *Phonographic Performance*, a society here which governs the use of commercial records on the air and in dance halls, has restricted the playing of records on BBC and banned them in dance halls. This society is in sympathy with the musicians union and hopes that by cutting down air time of records there will be more live dance music."—Derek Boulton

Two Untested Bands Signed By Columbia

New York—Columbia records has reached into the rehearsal studios and signed the new Jerry Wald and Chubby Jackson bands before either one played a date.

Meanwhile, Capitol has added Ray Anthony's band to its roster.

K.C. Ops Beam— Big Names Draw

Kansas City—Dale and Charlie Overfelt, owners of the Uptown Interlude, are smiling again.

Ever since they started using names, business has been more than good. The Art Van Damme quintet and Page Cavanaugh have been spotted. Anita O'Day now in, to be followed by Johnny (Scat) Davis.

Tootie Clarkin has leased his Mayfair club and will go into one-night promotions at the municipal arena. Scheduled first are Benny Goodman and Phil Spitalny.

Jesse Price sends word from the west coast that he'll start his mid-west tour from Kaycee in late May. —Joe Zammarr

British Jazzmen To Form B.C. Ork

Vancouver, B. C.—Archie Alexander, British pianist, composer, and band leader, will fly 6,000 miles from London to Vancouver to form a band with local musicians.

An issue of *The Melody Maker* devoted a page to British jazz artists including Alexander. According to this publication, he had an early jazz group called the New Columbians at the Palais de Danse in Wimbledon. Clarinetist Tim Maurice, formerly with this unit, is believed to have a band in Toronto.

Alexander says he plans to form a group on the style of his New Columbians, bidding for national prominence with radio broadcasts and recording dates being planned.

The Dentist Advises

Question—I play sax and clarinet and have been constantly bothered by cuts on the inside of my lower lip. I often have to stop playing for several days and wait for my lip to heal. What can you suggest to help me?

Answer—I would suggest you have your dentist make a plastic guard to fit over your teeth. It will affect your playing some, but by adjusting your reed accordingly you can overcome the change.

Question—I am a trombone player and my teeth are very poor. I would like to find out if it is possible to play a brass instrument with a set of false teeth.

Answer—It is unfortunate, but too often brass men find it difficult to play their instruments wearing false teeth. However, there are some exceptions. There is no general solution to this problem. If you are able to save enough of your teeth to support a partial denture, your chances of successful playing will be better than with full plates.

(Ed. Note: Send questions to *The Dentist Adviser*, c/o Downbeat, 303 N. Wabash avenue, Chicago 1, Ill. Enclose self-addressed, stamped envelope for personal reply.)

Hugo In For Ayres

New York—Hugo Winterhalter has taken over the executive music director post at Columbia records, succeeding Mitchell Ayres. Ayres will direct music on Perry Como's radio and recording jobs.

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Combos

(Jumped from Page 17)

Ventura (Empire) Hwd., In 4/19, ne Versalaires ("L" Tap) Chicago, cl Villa, Vincent (Fort Hayes) Columbus, O, h

Ward, Roy (Candlelight) Joliet, Ill, cl Wiggins, Eddie (Riviera) Chicago, cl Williams, Tex (Riverside Rancho) Hwd., ne

Yagud, Sal (Three Deuces) NYC, ne Yankovic, Frank (On Tour) MCA Young, Lee (Cotton Club) Hwd., ne Young, Lester (Royal Roost) NYC, Out 4/13, ne

Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

Badgett, Sonia (Rio Cabana) Chicago, ne Bold, Davey (Town Casino) Chicago, cl Carr, Helen (Bakersfield Inn) Bakersfield, Calif., Out 4/20, h

Carroll, Deane (Le Perroquet) NYC, ne Collier, Lenny (Helsing's) Chicago, ne Crooley, Les (Drake) NYC, h

Davis, Bill (Wells') NYC, ne Davis, Martha (Blue Angel) NYC, ne Desmond, Florence (Olympic) Seattle, Out 4/13, h

Drew, Charley (Taft) NYC, h

Eberle, Ray (Rendezvous) Philadelphia, 4/18-5/1, ne; (Olympic) Miami, 6/4-10, h

Eberly, Bob (Towne) Milwaukee, Out 4/23, h

Eckstein, Billy (Paradise) Detroit, 4/16-21, t

Gentry, Leroy (Rio Cabana) Chicago, Out 5/16, ne

Grant, Mel (Key) Chicago, ne

Grozier, Johnny (L'Aiglon) NYC, ne

Haines, Connie (Copacabana) NYC, Out 4/20, ne

Hill, Chippie (Jimmy Ryan's) NYC, ne

Howard, Bart (Tony Soma's) NYC, ne

Kelly, Peck (Dixie) Houston, ne

Keyes, Gladys (Trade Winds) Chicago, cl

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Laurens, John (Radiason) Minneapolis, Out 4/14, h

Lutcher, Nellie (Kavakos) Washington, D.C., 4/8-13, ne; (Royal Roost) NYC, 4/14-5/4, ne; (Apollo) NYC, 5/6-12, t

Manibe, Chick (Old Mill) Danbury, O., ne

Mason, Olive (Clover) Chicago, cl

Mills, Sinclair (Berlitz) Chicago, cl

Murden, Orlando (Taboo) Chicago, cl

Nanni, Nino (Cairo) Chicago, cl

Read, Kemp (Piccadilly) Providence, R. I., cl

Rocco, Maurice (El Morocco) Montreal, Out 4/10, ne

Ryall, George (Barbizon Plaza) NYC, h

Smith, Stu (Perishing) Chicago, h

South, Eddie (Jean's) Waukegan, Wis., ne

Southern, Gerry (Beach) Chicago, cl

Sullivan, Maxine (Vanguard) NYC, ne

Sutton, Ralph (Condon's) NYC, ne

Tait, Noreen (Little Casino) NYC, ne

Tanner, Tommy (Dyckman) Minneapolis, h

Thaler, Jacques (Armando's) NYC, ne

Toffel, Billy (Savoy Plaza) NYC, h

Torme, Mel (Blue Note) Chicago, Out 4/10, ne; (Olympia) Miami, 4/13-19, ne; (Capitol) Washington, D. C., 4/21-27, t; (Carnival) Minneapolis, 4/28-5/11, ne

Tucker, Sophie (Charles) Baltimore, In 4/19, ne

Walter, Cy (Drake) NYC, h

Wharton, Step (Orchid) Springfield, Ill., ne

Wiley, Lee (Hi-Note) Chicago, ne

Wilson, Garland (Little Casino) NYC, ne

Wilson, Julie (St. Regis) NYC, h

Winston, Ed (Winston's) NYC, ne

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DOWN BEAT



Nat Trying To Sell The Public Bop

(See Page 1)

★ ★ ★

Buddy Rich Quits Again

(See Page 3)

★ ★ ★

Shaw Wants Better Pops

(See Page 1)

★ ★ ★

On The Cover
Jimmy Palmer

