

Bop Nowhere, Armstrong Just A Myth, Says Wolff

By D. LEON WOLFF

The Armstrong myth is the most potent in jazz. This remarkable fable, which alleges that an unimaginative, halting trumpeter is the world's greatest, is practically impossible to demolish. Like a neurotically sentimental octogenarian who

Jackie Leaves Ventura Band

Chicago—Jackie Cain left Charlie Ventura just before the band opened at the Blue Note here. Singers Beverly Brooks and Betty Bennett are in.

Beverly and Betty will add to the unison singing formerly done only by Jackie and Roy Kral. Betty, ex-Thornhill, has been with Alvino Ray for the last two years. Beverly (formerly Beverly Cassidy) had a permanent singing spot at the Tower theater, Kansas City.

Roosevelt To Make Guy's 20-Year Stint

New York—Gala stuff is being planned by the Roosevelt hotel to mark Guy Lombardo's 20th consecutive year in the hotel's grill when he opens there Sept. 26. Lombardo took over the stand from Ben Bernie, long a fixture there, in 1929, and has held it ever since.

Hotel has signed the maestro to a new three-year pact which calls for the same terms as their last deal, Lombardo getting 25 per cent of the grill's total take. Under this arrangement, Lombardo took some \$6,500 out of the room one week last season and regularly drew more than \$5,000 a week.

Review Of Hit Parade Benny's Summer Sub

New York—Review of the pop hits of the past 14 years, tabbed *Your Hit Parade on Parade*, will be the summer replacement for the Jack Benny show on CBS starting June 5. Both programs are sponsored by American Tobacco.

Hit Parade on Parade will hash over tunes which have made American Tobacco's *Your Hit Parade* since the latter program started in 1935. No conductors or vocalists named yet, but preliminary plans have 10 or more vocalists and at least four conductors alternating on the show.

Decca Earnings Drop

New York—Decca records reported a drop of 28 per cent in net earnings for the first three months this year as opposed to the same period in 1948. Figure for 1949 was \$280,098. Last year the net take for the first quarter was \$388,399.

Shelly Joins Herman

New York—Drummer Shelly Manne has joined the Herman Herd, replacing former Basie man Shadow Wilson. Al Porcino also joined Woody, taking over Red Rodney's trumpet chair.

Dailey Biz

New York—When Tex Benke was playing Frank Dailey's Meadowbrook, his tubthumper, Buddy Basch, brought a photographer out to get some pictures. While the lenser was there, Basch asked Dailey if there were any photos he could take for him.

"Yes," said Dailey surveying the sparse Tuesday night attendance. "I'd like to have a shot of this place tonight with about 1,500 couples."

still believes in Santa Claus, the jazz addict and the dilettante layman assume automatically that the king of yesteryear still reigns.

The song ended in the early '30s but the melody lingers on, a testimonial to the power of repetition and to the propaganda of those who know better and those who don't. In the latter category are sundry columnists, disc jockeys, and Hollywood rajahs who understand nothing of jazz but glorify Armstrong because they too have been indoctrinated with the persistent legend of his genius.

He's Mediocre

Thus, by a process of mass hypnosis, this trumpeter, whose current musical inferiority is a fact, still dominates although he is hopelessly outclassed. Most musicians recognize Armstrong's mediocrity and will admit it when pleased. Some are outspokenly disparaging about Louis, in fact, even as a New Orleans specialist.

But this discussion is not about Armstrong. The futility of attacking the fantastic Armstrong myth is all too evident.

It can be pointed out, however, that the same type of propaganda is now promoting bop's cause. And already the protests are "dying with a dying fall." The opposition to bop has practically given up the fight. Like the normal man in a world of midgets, who in time comes to apologize for stooping through doorways, the dissidents are actually coming to feel they themselves are at fault for disliking a music they feel to be basically fraudulent.

Don't Fight It

This passive acceptance is largely the fault of the jazz journals. A curious cult of "broad-mindedness" has taken over jazz criticism. "No controversies, gentlemen," is top policy. "Leave us act like grownups. Are we not, after all, one big happy family? True, there is something fishy about bop, but do not decry it. Everyone has a right to his own opinion."

Thus has jazz criticism reached its lowest ebb. Gone are the shrill cries of yesterday, the intramural onslaughts that ripped the sham from certain jazz and jazzmen. Now the tune is: "If you can't boost, don't knock."

Under this senseless banner bop goes marching on, side by side with the mouldiest figs and the biggest, loudest, most excruciating full bands. All these pass for jazz, and you are narrow-minded if you protest. Even a magazine like *Record Changer*, long a haven for reactionaries, now gives every phase of jazz, including bop, equal attention. Their gorge sticks, but they do it, because they are gentlemen, and all these other people cannot be crazy, and because this fraternal conflict must cease. Bickering, it seems, is "bad for jazz."

Without this armistice, bop would never have reached the glory road. *No controversy means no standards.* And it is no accident that bop is postwar psychology's willingness to sponsor excesses.

Can't Go On

Bop cannot continue in its present form. Its list of liabilities is staggering, and there is serious doubt whether its apparent acceptance is authentic. Many of bop's characteristics lead to the suspicion that, as a postwar fad, it will inevitably succumb to a natural reaction.

Bop violates one of the major characteristics of good art—*ease*. The best that is done, written, said, or played ordinarily gives the effect of grace and fluidity. Sam Snead hits a golf ball 280 yards with ease; the duffer nearly bursts an artery to get 200. A comedian who tries too hard usually falls flat. Good jazz, however exciting, rarely gives the impression of pressing for effect. This is true, (Modulate to Page 19)

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Reputation Shredded, Duke Should Disband, Mix Claims

By MICHAEL LEVIN

New York—Isn't it about time the Ellington orchestra was disbanded before what was left of a great reputation is completely dragged in the muck? Much has been written about the oldtime men in the organization, what a wonderful creative past the Ellington band has had, and what it will do in the future. Little is said of the cold cash attitude of many of the sidemen and of the frightful trash the band has been turning out for the last three years.

Ellington has just played the Paramount theater here to cheering throngs. But the throngs were there to cheer Billy Eckstine, not a man fronting a sloppy, disinterested band, who himself is perhaps confused, dispirited, wondering whether he is written and played out.

Polite

At Bop City, Ellington and Eckstine were introduced to receive Pittsburgh Courier prizes. For Eckstine, cheers, for Ellington polite applause.

This to a man who for 25 years has led a unit of complete credit to American music, one of the most original things yet to appear in American culture. This to a man who has written or collaborated on hundreds of tunes, many of them of great lasting merit. This to a man who has led a band of greater single inspiration to present day jazz than any other element in music. This to a man who has made a sincere effort to take the feeling for jazz possessed by him and his sidemen into other and more complex musical spheres.

This to a man who for all his personal eccentricities has always been a credit to his profession and his country.

This treatment, however, is richly deserved.

Recently I took a slightly scratchy copy of Ellington's Columbia release of *Don't Get Around Much Anymore*, along with a copy of *Never No Lament* (RCA Victor) and played them for a group of two dozen people who like jazz, have some knowledge of music, and are trained observers of the arts.

'New One' Better

Almost unanimously they agreed the new record of *Lament* was far better. They cited the better arranging, better section work, far more fertile solos, feeling of drive plus an element of conviction they felt was lacking on *Anymore*. They added that Al Hibbler's vocal on *Anymore* was in quite bad taste.

I then had to tell them, and to prove it with *Discography*, that *Lament* (from which *Anymore* came) was almost 10 years old, made in the spring of 1940, while *Anymore* was made a few weeks ago. We then flipped the two records over, compared *Cotton Tail* (1940) with *Singin' in the Rain* (1949).

The introduction to *Rain* was compared unfavorably to some of those turned out by the Glenn Miller machine, while the brass ensemble following the Al Sears tenor was listed as inferior Les Brown. Wonderment was indicated at Sonny Greer's tired use of a New Orleans two-beat in the ensemble that followed and the complete lack of original ideas in the solos or ensemble. Even Lawrence Brown's usually apt tromboning came in for verbal pounding. There were three persons who, at the end of the record, insisted it was a spoof, that this was a bad studio band trying to copy Ellington.

Why Not Quit?

After *Cotton Tail* (1940) finished, there was complete silence. (Modulate to Page 12)

Remember?



Hollywood—Gordon MacRae's vocal partner on the summer *Railroad Hour* (ABC, Mondays) is Lucille Norman, whose sweated profile in the *Beat* in 1942 brought her a M-G-M movie offer. Lucille was singing on station WLW in Cincinnati at the time, and it was her first big break.

Manone Cuts Sides, Including 'Sky Riders'

Hollywood—Wingy Manone recently cut two sides for new Kem label here, with distribution through Ben Pollack's Jewel firm. Band used on the session was Wingy's regular Dixie format plus tuba (Country Washburne) and banjo (Red Roundtree). Lineup also included Matty Matlock, clarinet; Bert Johnson, trombone; Allan Stevenson, piano, and Nick Fatool, drums.

One side was a Capri-styled version of *Ghost Riders in the Sky*, the other a Manone interpretation of a hoedown, *Round Square Dance*.

Babe Fresh Injured In Louisiana Crash

New York—Babe Freak, tenor with Tommy Dorsey, suffered broken ribs and a punctured lung in an auto accident between Lake Charles and Baton Rouge, La., on May 3. Two other TD men, Nick Dimaio and Charlie Shavers, riding in a car behind Babe, picked him out of the wreckage and took him to Baton Rouge General hospital, where he was put in an iron lung. Babe's wife, Ann, flew down from New York to be with her husband. Tommy is footing all of Babe's expenses.

Delugg, Burrows On CBS Airing In July

New York—Accordianist Milt Delugg rejoins his old teammate Abe Burrows when the pianist-comedian starts a new summer show on CBS July 4.

Show will originate here. Delugg goes on as conductor-arranger, will use Local 802 men.

Skitch Tenor Dies Of Crash Injuries

Harrisburg, Pa.—Harry Davis, tenor with Skitch Henderson, died here on May 12 from injuries received when a car he was riding in crashed into a city bus a few miles out of town. He was 34.

Also injured in the crash were singer Nancy Reed and three Henderson sidemen, James Swallow, Edwin Stein, and Sante Russo.

Billy, Mrs. Nick Get Into Hassel; He's Out

New York—The millenium hit Nick's, Village jazz spot, on May 26. Complete personnel turnover was made in what is usually a practically permanent job. Phil Napoleon and the Memphis five went in, replacing Billy Butterfield's crew.

Five has Frank Signorelli, one of the Original MF's, on piano; Andy Russo, trombone; Phil Olivella, clarinet; Jack Fay, bass, and Tony Spargo, of the Original Dixieland Jazz band, on drums. Hank Duncan holds over as intermission pianist.

Change followed flare-up between Mrs. Nick Rongetti, who has operated the room since Nick's death, and Butterfield. Tommy Dorsey wanted Butterfield to fill in for Charlie Shavers for five days during his southern tour, when Shavers was ruled out of several dates by Jim Crow. Mrs. Nick refused to release Butterfield.

Later Tommy phoned her and offered to make a Sunday afternoon guest appearance at Nick's if she'd let him have Billy. She turned down the offer and gave Butterfield and his outfit notice.

Doris, Dinah Team Up

New York—Columbia records will team up its two top thrushes, Dinah Shore and Doris Day, to duet a pair of tunes from Irving Berlin's forthcoming musical, *Miss Liberty*. Pairing created a billing hassel which was settled with the decision that Doris will get top billing on one side and Dinah on the other. Columbia will also cut the original cast album of the show.

Leonard, Woody On The Cover

Leonard Bernstein, noted classical composer-conductor, discusses with Woody Herman on the cover of this issue the composition which he will write and which the Herman Herd will present at Carnegie Hall next fall and will record for Capitol. In addition to his many formal compositions, Bernstein has written scores for Broadway hits *Fanny Brice* and *On The Town*. Herman fans will recall Woody's success with *Ebony Concerto*, written for him by Igor Stravinsky three years ago.

Bunny, Dead 7 Years, Still Rated With Top Hornmen

Chicago—When Bunny Berigan died seven years ago—June 2, 1942—he was ranked with the alltime trumpet greats. "Someday—and I have a profound feeling about this—we'll rate Bunny above Bix Beiderbecke," said Paul Eduard Miller, jazz authority. "One of the great—" said Louis Armstrong and many others. "Bunny was a great musician," said John Hammond.

The praise flowed.

But a lot of things have happened in jazz since then. It has taken seven-league strides forward. Bop has come. So has a whole new generation of musicians, guys who were in high school or knee pants when Bunny was at his greatest. New bands of all sorts are on the scene.

Still a Voice?

So how does Berigan rate now? Is his still a voice to be listened to, even if only on records?

"Sure it is," says Muggsy Spanier. "Although it's foolish to ask what style Bunny would be playing if he were alive now, I think he'd still be playing great horn."

Dizzy Gillespie thinks so, too. The Diz, whose favorite trumpet man is Roy Eldridge, says, "I haven't heard much of Berigan except on *I Can't Get Started* . . . and didn't he make that *Marie* with Tommy Dorsey? Yeah, he played good."

A Gasser

Andy Fitzgerald, clarinetist who recently left the Joe Mooney quartet, worked in one of the last bands Bunny had. "Bunny was the greatest," he says. "And still is. The guy gasses me."

Berigan still rates. Bunny at his best still is available on wax. His classic *Can't Get Started*, both on 12-inch and the cut down 10-inch version, is stocked by most shops. And by looking hard you might still be able to get the reissue Victor did on *In a Mist* during the recent record ban.

Still Available

Other sides that show Berigan off at his best and that still can be bought are:

Caravan/Study in Brown and I Cried for You/Sobbin' Blues, by his own band on Victor; *Marie/Song of India*, by Tommy Dorsey on Victor; *King Porter/Sometimes I'm Happy*, by Benny Goodman on Victor; *Dawnhearted Blues/Squeeze Me and Honeyuckle*, *Ross/Willow Tree*, with Mildred Bailey in Decca *Gems of Jazz* Vol. 1.

Also *Bughouse/Blues in E Flat*, by Red Norvo on Columbia, and *Billie's Blues/Summertime*, in Columbia's album of Billie Holiday reissues.

—jac

Your next copy of *Down Beat* will be the issue of July 1 on the newsstands June 17.

Lanny And Martha Go Boating



New York—Idyllic tableau among the reeds and rushes of Central Park's lagoon spots singers Lanny Ross and Martha Wright, who work on the same television program. Sunny, tousel Martha is 23, and a farmer's daughter from the state of Washington. She is also on the Bill Williams program on WOR.

Shearing Tickles Cafe Society Ears



New York—Displaying some of the seriousness with which the Joe Mooney four approach their work, the George Shearing quintet has been amazing patrons of Cafe Society here. Onetime Hines-styled pianist, Shearing has veered to bop, and with him are John Levy, bass; Margie Hyams, vibes; Chuck Wayne, guitar, and Denzil Best, drums. Story on the unit below.

Shearing Proves Bop And Bach Combine Real Fine

New York—George Shearing, the blind British pianist whose amazing technique and style have had New Yorkers popping their ears for the last couple of years, has a goal which few bop-influenced pianists would care to tackle. George wants to be a jazz pianist who can be a challenge to the charge that jazz musicians can't play longhair stuff.

For some time he has been demonstrating Bach can meet bop and be happy. His contrapuntal blending of Bach and English rounds with bop has been one of the distinguishing features of his stay in this country so far.

Always Jazz

Despite his publicists' claims that he was a classical musician until he turned to jazz at 16, George says his real interest always was jazz.

"At school you had to get permission to practice," he points out, "and when you practiced, you practiced classical music. But when the master wasn't around we played jazz."

Three years ago he took up his longhair study again because he feels that, with a classical background, the standards of jazz can be higher.

He started his jazz kick as a follower of Earl Hines. Then he became a follower of Bob Zurke, Joe Sullivan, and Jess Stacy. For a long time he was billed as "England's No. 1 Boogie-Woogie Pianist."

Boogie Rut

"But people began to get the idea all I could play was boogie-woogie," George says. "I didn't like the idea of being kept in a rut so I stopped playing it completely."

In the early '40s he was under the influence of Teddy Wilson, Art Tatum, and Mel Powell. For seven straight years he won the *Melody Maker's* popularity poll.

Shearing moved his talents to this country in 1946. Ed Kirkeby had advised him to come to the States in 1937.

"But I didn't want to risk it then," he says. "I had two aged parents, I was unmarried, and there was the question of companionship. After that there was the war, and I couldn't come."

Ready, America?

A quick sizing-up of the situation here in 1946 convinced George America was ready for him. So he gave up 10 years on BBC and with English Decca and brought his wife and 3-year-old daughter over. Leonard Feather, with whom he had cut his first record in 1937, helped him make the move.

George started at the Onyx, where he played opposite Sarah Vaughan, moved to Pittsburgh, and then back to the Three Deuces, where he stayed for 10 months, all in relative obscurity. He got his first adequate showcasing at the Clique last winter, where he played first with Oscar Pettiford and Kenny Clarke, and later with a quartet featuring Buddy De

Jeffries Books European Tour

San Francisco—Herb Jeffries closed a successful run at Ciro's here in mid-May and, if the arrangements being made at press time jelled, was set to open in London on June 6.

Herb was trying to arrange ship passage across the Atlantic rather than fly. A possible snag in the arrangements for the booking was a prior commitment with Tops, in San Diego. However, it looked as if Herb would work it out.

The British deal is being set up by Hymie Zhal and would consist of a six-week booking in England, followed by tours through France and the Scandinavian countries.

No Beal

Herb's plans to take along Eddie Beal, his accompanist, as part of a trio, were nixed by the British Musicians' union.

Prior to his successful run at Ciro's, Herb cut six sides for Columbia. Two were with Toni Harper, the *Candy Store Blues* kid, and included a follow-up on *Peppermint Stick*, and *I'm Too Tall and I'm Too Small*. Later was written for Herb and Toni for a projected show in L.A.

Herb also cut four sides with Hugo Winterhalter conducting. They are *Twilight*, *Pagan Love Song*, *Never Be It Said*, and a fourth side which Columbia wants to keep very hush-hush, following their unhappy experience with Burl Ives and *Riders in the Sky*.

RCA 45 RPM Pressings Upped

New York—RCA-Victor's 45 rpm discs, which made their bow early in April, are now in full production this month.

Early pop releases were catalog stuff, but starting this month all pop, country, western, blues, and rhythm releases will be issued simultaneously on regular 78 rpm shellac and 45.

Victor took it easy for the first month waiting for enough of its 45 rpm machines to get into distribution to make it worthwhile to put all its output on 45. Company feels that point has now been reached and is going into full scale 45 operation.

ft. He's mixing slow jump numbers with ballads and bop. The ballads have a lot of classical influence and the bop has a little. Both Chuck and Margie sing, everybody in the quintet writes, and George throws in an occasional short piece by Delius.

"That," he explains, "is to answer the inevitable question, 'What is English music like?'"

—wil

VPI Gets VIP For Dances



Blacksburg, Va.—Virginia Polytechnic institute's Cotillion club's sponsorship of Glen Gray at their Easter dances was only one of the events which make VPI students boast that they lead the field in presentation of name bands at colleges. They also had Ray McKinley's band, whose novelty numbers were the hit of the weekend, while the German club of the school brought Claude Thornhill's unit to campus. Two days later, Tex Beneke played a two-hour concert there, and Carmen Cavallaro and Skitch Henderson have hit the school since then. Above photo shows Gray, right, and some of his fans.

You'll Never Walk Alone; Not With The Miller Tag

Reviewed at the Meadowbrook, Cedar Grove, N. J.

Saxes—George Benham, Joe Palmer, tenors; Sal Libero, clarinet and alto; John White, alto; Mannie Thaler, baritone.
Trumpets—Bobby Nichols, Buddy Yeager, William Thomas, Dale Pearce.
Trombones—Robert Pring, Dick Gould, Paul Tanner, Jim Harwood.
French horn—John Grass.
Rhythm—Arthur Wagner, piano; Jack Sperling, drums; Albert Ham, bass.
Vocals—Mary Mayo, Glenn Douglas, Moonlight Serenaders (Bob Mitchell, Claire Chatwin, Jim Layden, Mary Mayo).
Arrangers—Norm Layden, Hank Mancini.
Tex Beneke—Leader, tenor.

New York—Tex Beneke is the band leader who doesn't walk alone. At every step he is both aided and hemmed in by the shadow of Glenn Miller. The Miller library and reputation gave him a boost such as few new leaders can hope for. But at the same time his audiences expect him to stay in the Miller tradition which, so far as they are concerned, was completely defined several years ago and they've got the wax to prove it.

This audience reaction was part of the reason Tex dropped the 10-man string section he had been lugging around for three years.

"People kept telling me to get back to Miller," Tex says. "What they meant was, 'Get rid of the strings.' Actually Glenn would have had strings. He planned to use them and that's why I used them. Besides, nobody can say what Glenn would have been doing today. He might have been playing bop."

What Shall I Do?

Tied down by the demands of audiences which have very strict interpretations of what and how he should play, Tex is faced with the problem of what to do besides playing the old Miller standards over and over. These standards get a good workout at any Beneke session. Scarcely a set goes by that doesn't include *Little Brown Jug*, *In the Mood*, *Rhapsody in Blue*, *Serenade* in same, *String of Pearls*, or *American Patrol*.

Tex's solution for the treatment of current ballads is relatively simple: They all get the familiar Miller reed voicing with Sal Libero, the latter day Wilbur Schwartz, in the clarinet lead.

On his new instruments, Beneke is venturing slightly into bop territory with much happier results than most commercial bands have achieved. His bop items have a legitimate bop flavor, abetted by trumpeter Bobby Nichols, the only solo standout in the crew, and the ensemble work is handled in neat, disciplined fashion, as though the sidemen had a reasonably good idea of what they're doing.

Beneke carries one strictly concert piece in his book, *Percussion Production* by Ray Wright, a mélange of Kentonish and bop ideas which has a lot of flash and blast but points no finger toward new territory.

Not the Greatest

Beneke's own estimate of his present crew is that it's not the greatest swing band in the world, but it can play all types of things. That's a fairly adequate summation, with the addendum that it probably plays the old Miller stuff better than any other band. This latter is the outfit's strong suit, as

it should be. For the rest, it's a capable, well disciplined group lacking any particularly distinctive qualities.

Vocally, Beneke has an unusually good lineup. Mary Mayo is a lovely looking girl who can sing rings around most band trouble-shes. If she can get over her trouble with the letter S, she should be out on her own in no time. She doubles into Bob Mitchell's Moonlight Serenaders, an adequate harmony group.

Good Voice, Looks

Male vocals are handled by Glenn Douglas, good looking youngster with an unusual, deep voice which, properly projected, could give him a standout individual style. His main drawback now is a stiff, rather awkward attitude at the mike.

Then, of course, there is the vibratic Tex himself, a very pleasant and genial guy who is scarcely the greatest vocalist or saxophonist around. Quite smartly, he rations his contributions—enough to let you know he's there but not so much that it can bother anybody.

Sorry, No TV



Hollywood—Neat gimmick for a cheesecake shot—though singer Carol Richards confines her scope on the Buzz Adlam *Time For Music* ABC ailer on Wednesdays to a display of vocal talent. What's this about harpists needing fancy footwork—at least Carol doesn't have to worry.

Nat Heads South

New York—Following his stint at Bop City, Nat Cole and his trio have set out on the foursome's first southern tour. Trip guarantees the group a \$55,000 minimum for 37 dates.

Royal Roost Pulls A Fast Fold

New York—The Royal Roost pulled a fast fold after it gave up its bop franchise. The Roost, which switched to a Negro variety policy when the flating of fifths was transferred to Bop City, lasted just two weeks under the new policy. First

and only show was headed by Nellie Lucher, Stump and Stumpy, and Sabby Lewis' band.

Show, with the exception of Nellie, supposedly was set for six weeks. Billy Daniels, scheduled to follow her, never opened.

Future of the Roost at press time was nebulous. No definite plans were in the works and it may be rented out. Story in one of the trade papers that the operators of Bop City were considering moving back into the more intimate Roost unless business at Bop City picks up was denied by the BC ops.

Meanwhile Bop City split up its heralded Dizzy Gillespie-Sarah Vaughan show, originally scheduled to come in on June 16. Dizzy was moved back to July 7. New deal has Sarah opening June 16 with Illinois Jacquet. On the later bill with Dizzy will be Dinah Wash-

ington and the Ravens. Spot is dicking with Peggy Lee and Dave Barbour for two weeks in August, and has plans for bringing in Louis Armstrong later in the summer.

In a much vaguer realm, Bop City hopes to be the bow-in spot for Stan Kenton when he reorganizes, and is cooking a deal to bring back Artie Shaw, this time with a small string group and playing jazz. Latter idea has been planted in Shaw's head, according to one of the Bop City ops, and it's figured it will develop from there.

Spot has cut its week-night minimum from \$2 to \$1.50 and boosted admission from 90 cents to 98 cents. Latest bopish slogan adopted by the joint heralds its new air-conditioning system. Now claims to be "Real Cool" Man! Also ool-ya-kool!

Eastwood Gardens Gets Summer Setup

Detroit—Eastwood Gardens has bands set for all but two weeks of its summer season. Current incumbent is Ted Weema.

He'll be followed by Woody Herman on June 10; Tex Beneke, 17; Elliot Lawrence, 24; Blue Barron, July 1; Tony Pastor, 8; Skitch Henderson, 15; Gene Krupa, 22; Johnny Long, 29; Eddy Howard, Aug. 5; Louis Prima, 12, and Ray McKinley, 26.

Sammy Kaye has been pencilled in for Aug. 19 and Ray Anthony for Sept. 2, but neither of these are definite yet.

First Exclusive

New York—Gene Williams has signed a management deal with Willard Alexander, first exclusive agency pact the leader has had. Barbara Belle, Williams' personal manager, has sold her interest in the crew to insurance broker Eddie Furst, who has been backing the band.

Most Nitery Musicians A Feeble Lot, Says Christy

By JOHN S. WILSON

New York—"Most of the musicians in night club house bands ought to be selling washing machines," said June Christy. She was considering her brief career as a single since Stan Kenton broke up. "It's horrible to go into some of these places and have feeble bands playing in back of you when you know good musicians can't get work," she said.

"The operators of these spots just don't listen to the way these guys handle shows. And, even if they did, it probably wouldn't make much difference. A lot of them don't know talent from a chair."

Eager Beaver

Right now she's travelling with just an accompanist, Jimmy Lyons. But eventually she hopes to carry a group with her—including, natch, her husband, tenorman Bob Cooper—to assure her of good backgrounds. The way she figures it, the group would be made up of men with name value, so that the unit would constitute a feature in itself.

Otherwise she's happy working by herself.

"I'll never sing with a band again," she said.

"Not even with Kenton when he reorganizes?" she was asked.

"Not even with Stan," she insisted. "At least I wouldn't mean to do it. But then I might get excited and go with him anyhow."

Monotony

The trouble with singing with bands, she explained, is not merely the horrors of one-niters, but the fact a singer gets stagnant working with a band.

"You can only sing what's written," she said. "By myself with a rhythm section I can do whatever I feel like doing. With a band you get no chance to develop showmanship. I'm just beginning to get some self confidence as a single now, and I'd lose it if I went back with a band."

"Working with Stan was great and I wouldn't take anything for it. Stan is the most inspired guy I ever met, and travelling with the band was like having 22 brothers plus my husband. They were all wonderful because Stan's jerks was you don't have to hire jerks. I'd hate to be a girl in one of those bands where the guys don't get along. It wouldn't make sense for me to join another band. I've been spoiled by Stan."

"Right now I have to prove I can sing without Stan's band. Everyone thought I fitted in with the band. That was fine then, but now it's sort of an unfortunate thing, because I have to prove I can sing by myself."

June figures she can take a couple more years of travelling and

Ertegun Concert To Spot Watters

Hollywood—Nesuhi and Marjill Ertegun, operators of the Jazz Man record shop, are taking a shot at jazz concert promotion.

Their first presentation, set for June 1 at Pasadena Civic auditorium, promised to give followers of jazz concerts something quite different from music they've been hearing at Norman Granz and Gene Norman affairs.

Announced as headline attraction at the first Jazz Man concert was Lu Watters and his Yerba Buena Jazz band (including banjo and tuba). Others set for the concert were James P. Johnson, Albert Nicholas, and Zutty Singleton. It will be the first appearance here for the Watters band.

Steel Pier Set For A Jumping Summer

New York—Steel Pier, Atlantic City, starts its summer full-week show policy June 12 with Skitch Henderson and radio's *Stop the Music*.

Lineup for the rest of the season is: Charlie Barnett and Yvette, June 19; Ray McKinley and maybe Frank Sinatra, 26; Frankie Masters and Frances Langford, July 3; Larry Clinton, Betty Reilly, and Henny Youngman, 10; Tex Beneke and Lanny Ross, 17; Sammy Kaye and Jerry Colonna, 24; Louis Prima and the Three Suns, 31.

Vaughn Monroe and Joe E. Howard move in Aug. 7; Gene Krupa and the Andrews Sisters, 14; Carmen Cavallaro and Myron Cohen, 21; Tommy Dorsey and Marion Hutton, 28, and Tony Pastor, Sept. 5.

then that'll be enough. She'd like to settle down somewhere with her husband and get a family started. But this brings up the problem of where does the loot come from to live on. She thinks Peggy Lee and Dave Barbour have come closest to reaching the ideal solution for this family situation, but she isn't willing to adapt as much as Peggy did.

"I can make records," she said. "But you can't live on records. And I won't sacrifice my sound to get square enough for radio."

Sugar Chile, Move Over!



Indianapolis—"Have you ever seen a year-old display such feeling for live as he does here?" asks proud papa Irving Fink. It was little Leon Reynolds' first birthday and occasion for wild celebration, as you can see above. Toy piano is perched on the ottoman in the Fink parlor.

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CHICAGO BAND BRIEFS

Dizzy Fails To Draw As Expected In 3-Week Stay

By PAT HARRIS

Chicago—Dizzy Gillespie's first location date in Chicago, three weeks at the Blue Note preceding the current Charlie Ventura run, didn't quite have them hanging from the rafters, although it was better business than the Note has seen in a number of weeks. Most local musicians got around to hearing Dizzy at least once, but they know how to nurse a bottle of beer as well as any teen-ager can a coke. And the expected mobbing just didn't happen.

This business of how much beer some spot sold, and how many persons showed up to buy it, may seem crass and unnecessary to the lovers of pure jazz and good music. But musicians aren't hired by clubs and saloons unless they bring enough business to justify their pay. Chicago has some fine local musicians, and numbers of others stop through from time to time.

Discouraged

But their current attitude is one of profound discouragement. There has been something of an exodus back to the farm, or the home town, or a turning to more stable ways to earn a living.

Even those havens of security, the radio stations, have done flip-flops recently in their haste to shuffle personnel to cut costs.

We could elaborate, but seems as if we did something like that last issue.

Dizzy did a fine job at the Note. Accent on comedy during the first few days diminished, and the band's early unevenness smoothed out. Dizzy's miming, especially of a Hampton-type tenor player during *Oopapada* (with Joe Carroll's sound effects), is almost art, of its type. The band has an enthusiasm that is engaging, a liveliness that adds a great deal to their performance—in contrast to the preoccupied air of Raeburn's crew, or the dragging nonchalance of Ellington's men.

Respite

The band doesn't get much contrast as far as dynamics goes—they play loud and fast as expected. Ballad singer Johnny Hartman provided a welcome respite, singing such near-dogs as *Lillette*, *It's Magic*, and *Old Man River* with a beat that marks him as another audience-ensnaring singer.

Chicago has been lucky recently as far as singers go. Lena Horne at the Mayfair room of the Blackstone glowed brightly as the undisputed star she is. Her trio, Luther Henderson Jr. on piano; Chico Hamilton, drums, and Joe Benjamin, bass, provided a melodic and yet unobtrusive setting for Lena's stylized torching.

The Chez Paree, which Lena turned down in favor of the Mayfair room, has booked Billy Eckstine for four weeks starting July 1. Billy follows Gertrude Niesen, who followed Tony Martin at the Chez. This is probably Billy's top spot to date, and a top booking for any singer.

Lee Richardson is the new show at the Pershing hotel's Beige room, with the Prince Cooper trio, Lonnie Simmons' band, singers Kitty Stevenson and Elise King. Ivory Joe Hunter had three options picked up there before he finally moved out.

Comfy

Anita O'Day appears to have taken up permanent residence at the Hi-Note, which is a comfortable arrangement for everyone concerned. Anita and Max Miller, between them, seem to have enough fans to keep the place open, and the no minimum or cover contributes. Pianist-singer Irv Craig and breakfast shows on Mondays are new additions. Mousie Alexander joined the Miller group on drums, as bassist Buddy Nichols left.

Frankie Masters' drummer Morty Nathan moved over to Cee Davidson's band at the Chez, while Warren Bills joined Masters. Andy Marchese took over for lead trumpeter Chick Coleman.

Joe DiSalvo, recently at the Sky

club, opens at the Pere Marquette in Peoria June 14, with drummer Freddy Davis and organist Milt Adler teaming with DiSalvo's violin. Joe had that fine combo at the Buttery for 13 months about two years ago and opened the Bismarck's Swiss Chalet early this year. Reno Tondelli, accordion and vibes, left DiSalvo to join Danny Cassella at the Blackstone's Bali-

Doc Evans' Coterie At The Note



Chicago—Doc Evans, whose Dixie-touched band has been seen too seldom recently to really get a start, played a week at the Blue Note here just preceding Dizzy Gillespie's opening at the club. With cornetist Evans are Joyce Lacy, piano; Doc Cenardo, drums; Johnny McDonnald, tenor and clarinet; Kenny White, bass, and Al Jenkins, trombone. Doc had no prescription for lagging Chi bis, but then, neither had Diz-

nese room, but pulls out June 25 for the New Orleans village of the Railroad Fair, where he will work with guitarist Julian Stockdale and

bassist Frank Whitehead. DiVito After DiSalvo Buddy DiVito followed DiSalvo at the Sky club, with Johnny Re-

naldo, lead trumpet; Sal DeLegge, Hal Hoyer, Jasper Butera, and Louis Quentere, saxes; Jess Vance, trombone; Bob Bleznicki, bass; Jim Fine, piano; Jimmy DeAugustine, drums. DiVito, of course, is the former Harry James singer.

George Brunis expected out there June 15. Jeri Brown shucked her accordion and trio to move into the loop Riviera on organ. Pianist Lenny Marvin alternating, while May Bennett plays the organ there in the afternoon.

Barrett Deems out of the Randolph Square, which had not chosen a replacement at press time. Vibist Junior Buckwalter replaced bass man Dave Duda during Deems' last three weeks.

Jazz Ltd. and drummer Wally Gordon skedded to part, with new man probably to be a New York importation, to join Villagers Muggsy Spanier and Joe Sullivan.

Big

Pianist Jean Leach at the near northside Le Boeuf Sur Le Toit, which seats a total of 28 for dinner.

Bob Perkins trio made a four-some for their 10 days at the Sil-

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Dreams And Honey In That Cake



Chicago—Honey Dreamers Sylvia Mikelson and Keith Textor, center, didn't forget to save some of that cake for hopeful cousins and friends to take home to dream on. Wed recently in Minneapolis, the two singers had a honeymoon at Ernie Byfield's Playa de Cortez hotel in Guaymas, Mexico, as a wedding present. They returned to the show at the College Inn of Byfield's Sherman hotel here. Marion Bye, on the left, and Bob Davis and Lew Anderson on the right above are also with the group.

(Jumped from Page 4) honette with the addition of bassist Bob Peterson. Louis Armstrong there now, with Cozy Cole on drums, and there is a not-so-wild rumor about him going to Europe

for a couple of years. Singer Martha Short, in the *Inside USA* show, scheduled to open with Charlie Ventura's band at the Blue Note, for a week's stay. Slim Gaillard follows.



Ted Lewis celebrated his 57th birthday, his 33rd wedding anniversary and his 35th year as a show business headliner on May 11 while appearing at the Strand in

Flip To Silhouette?

Chicago—At press time it seemed a possibility that Flip Phillips and a crew—including altoist Sonny Criss and trombonist Tommy Turk—would go into the Silhouette club here about the middle of June. Equally possible, just so you understand how nebulous this deal was, was the combining of Phillips and Red Norvo into an all-star package.

New York. . . . Guy Lombardo signed for five more years with Decca, for which label he has been recording for 15. . . . Sammy Kaye and his personal manager, Mike Nidorf, have split.

Vaughn Monroe, who was hospitalized for a week by a minor operation in Boston, turned over to the Army Relief fund the \$1,000 he won writing that army song. . . . And speaking of songs, Eden Abbey (*Nature Boy*) gets credit for the discovery of *Riders In The Sky*, which did okay for the

real gone Vaughn—and vice versa. . . . Chubby Jackson underwent a cyst operation.

The Jim Conklings (she's Donna of the Kings, and he's vp at Capitol records) added a son, Jon, to their household on March 31. . . . Scottee Marsh, who sang with Orrin Tucker, landed the chirp spot with Tommy Dorsey. . . . Horace Heidt told a theater manager in Sioux City that he will cut his

band to seven pieces. . . . Gil Fuller, bop arranger, is building a band for himself.

Mitchell Parish, who fashioned the lyric for Hoagy Carmichael's *Star Dust* (and about 1,000 other songs) was chosen Phi Beta Kappa at New York university where he is majoring in English literature, although he is a 48-year-old grandfather. . . . Frankie Laine and his Nina (Lombardi) called it quits after seven months of marriage. . . . Victor has signed stand-up pianist Maurice Rocco.

Eddie Vana, violinist with the Leon Shash trio in Chicago, made a hole-in-one while golfing, with accordionists Art Van Damme and Al Monti, and bassist Bob Blesnicki witnessing. . . . The Aristocrats, vocal group, (Lillian Clarke, Naomi Sunshine, Dave Vogel, and Jerry Packer) cut four sides with Sy Oliver and one with Lionel Hampton for Decca. . . . King records signed singer and writer Jack Marshall.

Tony Martin, playing the Ches Paroo in Chicago, and his Cyd Charisse celebrated their first wedding anniversary there last month.

Add look alike: Hal Otis, fiddler extraordinary, and Skitch Henderson, pianist-leader. . . . The Eddie Hubbards are going to have a baby in September. . . . Vincent Lopez has turned bookie, with offices at 420 Madison avenue in Manhattan.

When George Brunis cuts out from Eddie Condon's in NYC for Chicago, trombonist Cutty Cutshall will replace him. . . . Friends of Margaret Whiting were more surprised by her separation than they were by her marriage. . . . Jimmy Hilliard, who moved from Mercury to Decca, was named a & r. exec for Coral records, a subsidiary. . . . Fran Warren is cooking a video show featuring hit songs from musical comedies of the last two decades.

Dave Garroway observed his birthday on Friday the 13th this year. . . . Flip Phillips combo at *Boj City* included Tommy Turk, trombone; Sonny Criss, alto; Sam Bruno, bass; Mickey Crane, piano; and Gene Cresci, drums. . . . Arnett Cobb, after a long hospital siege, is building a new crew and has renamed with Apollo label. . . . Frank Stacy, Beat ex-staffer, is press agent for Penguin platters.

Don Albert is leader of the 10-piece pit band at the Palace on Broadway, which went back to vaudeville last month. . . . Johnny Long drew 3,400 to Coney Island in Cincinnati, topping the previous high held by Tex Beneke. . . . Evelyn Knight won herself a gold platter when her *A Little Bird Told Me* passed the million mark for Decca. . . . Flash! Spike Jones was presented with a 7 pound 12 ounce son by his wife, Helen Grayco, in Hollywood on May 18.

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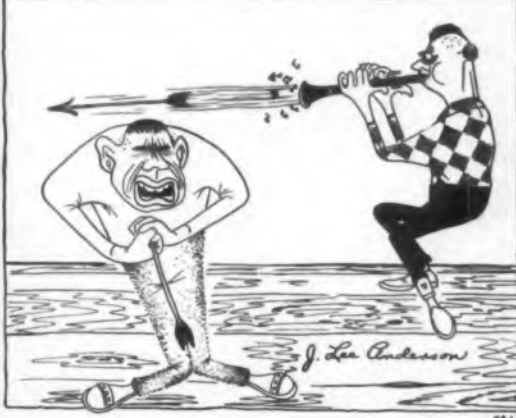
by J. Lee Anderson



I Although the earliest published rag dated back to 1884, purely jazz tunes, as such, were not being written in abundance during the early 1900s. The standardized library of Dixieland did not become complete until many years later and the pioneer musicians found much of their inspiration in popular songs and also in the wealth of music that had come from abroad. The importance of this foreign influence in jazz can not be underestimated. Many New Orleans classics can be traced directly back to their European counterparts, with only a slight change in rhythm or tempo to separate them. One of the outstanding examples of his transformation is shown in *Praline*, *Jack Carey*, or as it later became known, *Tiger Rag*.



II *Tiger Rag*, one of the most widely known compositions ever written, originated as a quadrille played in the music halls of Europe. Transplanted to the cradle of jazz, New Orleans, it was soon a favorite with musicians and audiences alike. *Tiger Rag* also enjoys a distinction as one of the most recorded compositions in history, jazz or otherwise, and a complete listing of all T.R. recordings would number between 300 and 400. Many records made under titles other than the original include *Hot and Bothered*, *Braggin' in Brass* (Ellington), *Market St. Stomp*, *Ride, Red, Ride, Bass Blues*, *Tamin' the Tiger*, *Charles' Idea*, *Hylton Stomp* (Jack Hylton), *Panther Rag* (Earl Hines), *No. 2 Blues*, *Stringing the Blues*, and *Django's Tiger*.



III In spite of the multitude of influences upon jazz, its earliest purpose was remarkably well defined and efficiently carried out. This was "good time" music, meant for dancing and foot tapping—music not only from the heart, but to the heart as well. In the smoky honky tonks and dancehalls of the Crescent city men were telling their stories on battered cornets and hand-me-down clarinets to anyone with time to stop and listen. . . . and maybe be converted. Here in a city of contrasts, boisterous and evil, cultured and sedate, a yet-nameless music was destined to make history that was going to shatter all precedents. Play that thing, boy! . . . The world's jazz crazy. . . . Lawdy, so am I!



* THE NAME ON TOP SAX PLAYERS' LIPS

SAM DONAHUE CHARLIE PARKER

- WARDELL GRAY (Benny Goodman) TONY FERINA (Sketch Henderson) BOOTS MUSSULLI (Charlie Venturi) CHARLIE KENNEDY (Gene Krupa) MARIO BAUZA (Machito) HERB DAWSON (WMGM) JOHN HAYES (Sketch Henderson) JEFF MASSINGILL (Sam Donahue) EUGENE JOHNSON (Machito) JOHN MULAY (WMGM) HERB PALMER (ABC Network) SAM MAROWITZ (Woody Herman) GEORGE FURMAN (Sketch Henderson) HAROLD KEINZ (WMGM) DEANE KINCAID (Ray McKinley) TONY MADRICK (Sketch Henderson) JOSE MADERA (Machito) EDWARD SORENSON (WMGM) HAPPY MOLINELLI (Benny Goodman) HAPPY MORGAN (Sam Donahue) ALFRED SKERRITT (Machito) BUNNY BARDACH (Ray McKinley) JOE REICHMAN (Sam Donahue) MARY BEHRMAN (Tommy Dorsey) ANDY CUALESE (Benny Goodman) LESLIE JOHNAKINS (Machito) FRANK SOCOLOW (Chubby Jackson) JERRY MULLIGAN (Ka. Winding)

Harvard Keeps Tradition With Crimson Stompers



Cambridge, Mass.—This is the outfit that has been organized for just a few short months, but has been sending Harvard for the last school year. They're the Crimson Stompers, driving, banging Dixieland group talked about in the adjoining column. Left

to right: Hoagy Dunham, piano; Dave Sutherland, guitar; Walt Gifford, drums; Bill Hession, bass; Paul Watson and Bruce Elwell, trumpets; Oliver Taylor, clarinet, and Larry Eanet, trombone. (Photo by Fairbank Carpenter.)

Harvard Stompers Bring New Orleans To Campus

By AUSTIN LAKE

Cambridge, Mass.—The gap between Harvard's famous Yard and New Orleans' legendary jazz haunts is shortened considerably by the brand of Dixieland put out by a group of undergraduates who call themselves the Crimson Stompers.

Emerging from their backroom practice sessions sandwiched between studies and hour exams, the Stompers showed themselves to be a finished product right from their first appearance in concert at Lowell house last December.

The band was first conceived in the minds of two of its members, Trombonist Larry Eanet and Drummer Walt Gifford, both of the class of '52, when they met at a jam session in Washington and discovered their mutual love for Dixie. They decided to form a band when they arrived at school, and since last fall have become sensations here.

The Rest

Rounding out the ensemble are Hoagy Dunham, piano; Dean Haskins, soprano sax, and Dave Sutherland, guitar, all Harvard students; Bruce Elwell, trumpet; Bill Hession, bass, and Oliver Taylor of Belmont Hills school on clarinet.

Also featured with the band is a talented blues singer from a nearby girls' college, Barbara Leacock, who formerly sang with bands in and around her hometown of Detroit.

At the freshman smoker, the Stompers were joined by several guest sharpshooters in a great session. New Orleans pioneer Edmond Hall added his facile clarinet to the melee, and Johnny Field plucked bass. Both currently are at the Savoy here. Trumpet ace Paul Watson, of the Vinal Rhythm Kings, also joined in to lead the all-star team through 20 minutes of Royal Garden Blues that had 1,300 freshmen screaming for more.

On the Air

Monday night jam sessions at Eliot house were broadcast over WHRV, the Harvard radio network. George (Pop) Springer on trumpet, Bob Mitchell on clarinet, guitarist Sandy Zane, and pianist Pete Hewitt were frequently sitters-in. For their last radio session of the school year, the Stompers once again were joined by trumpeter Watson and clarinetist Howie Gadboys in a half-hour program from Winthrop house. Among the tunes played were Struttin' With Some Barbecue, Jada, At Sundown, and a rip-snorting rendition of That's A Plenty that featured some really hell-for-leather ensem-

Pacific Coast College Crew Gets Raves

Santa Monica, Calif.—Keith Williams and his college band are rapidly gaining prestige as one of the best western college orchestras, and one of the better all-around dance bands on the Pacific coast.

Williams, ex-Bobby Sherwood trumpeter and drummer, and now a student at Santa Monica city college, started his band two summers ago after leaving Sherwood and returning to college. He thought there was need for a top notch dance band for college dances and social affairs and promoted his idea for a band among former name band sidemen attending the University of Southern California, University of California at Los Angeles, Los Angeles city college, and Santa Monica city college.

Voiced for smooth fullness of sound, the musical library of this 12-piece band is written to give the sound of an 18-piece outfit. Stan Kenton's ex-arranger, Bob Graettinger, and Dick Allen, winner of the Carl Sandburg award, have both contributed to the band's book. The dreamy ballad department, for which the band is most noted, was penned by Bill Marles, Ian Bernard, and Bob Drasinin.

Sidemen include; saxes—Bob Drasinin, Larry Ferguson, Glen McMaster, and Gainer Maxwell; trumpets—Wally Holmes, Paul Gillette, and leader Williams; trombones—Bill Biehl and Jim McKeown; rhythm—Ian Bernard, piano; John Hadley, bass, and Larry Bourget, drums. Vocal group, the Collegians—Marion Feroc, Joe McCarthy, Bob Domes, Walt Cubbin, and Al Johnson.

ble work by the whole gang.

Biggest Kick

The greatest merit of the Stompers lies in their collective improvisation. The ensemble stuff is definitely in the idiom, although a little too roughcut at times and not adequately integrated. However, such roughness will smooth out as the boys continue to play together.

Oh, Brother!

New York—From Danton Walker's Daily News column: "Morton Downey, whose teamwork with Eddy Duchin at the Wedgwood room is one of the highlights of the season, made his metropolitan debut at the old Central Park Casino, when Duchin was pianist with Leo Reisman's band. Incidentally, there are more than 37 songs in the medley Downey sings without pausing for breath."

Sidemen Switches

Bobby Funk and Stan Stout, trumpets, left Tony Pastor to join Ray McKinley and Tommy Dorsey, respectively. . . . Ted Coday came in the Pastor band on bass for Bill Goodall. . . . Buddy Karboski, trumpeter formerly with Sonny Dunham, now with Desi Arnaz.

The following men have left Tommy Dorsey: trumpets—Chuck Peterson, Jack Dougherty, and Verne Arslan; trombone—Porky Cohen; saxes—Marty Berman, Billy Ainsworth, and George Kenon, and bassist Norm Selig.

Eddie Shu joined Lionel Hampton, doing his ventriloquist act with dummy in addition to playing clarinet, alto, trumpet, trombone, and bop harmonica. . . . Tenorist Jack Dulog joined Gene Williams. . . . Lee Katzman, ex-Sam Donahue trumpet, has replaced Gene Roland with Claude Thornhill.

J. J. Johnson is no longer with Illinois Jacquet, Henry Coker replaced. . . . Bobby Hunter out of Kenny Frenche's band to join Elliot Lawrence on trombone. . . . Frank Huntermarks also with Elliot as fulltime arranger and trombonist.

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Santa Monica, Calif.—Playing to a loaded Casino Gardens in Santa Monica is the Keith Williams crew. Williams, ex-Sherwood sideman, smiles approvingly at the right as clarinetist Bob Drasinin takes a chorus. Band is rated as one of the west coast's top dance bands by survey in campus magazines.

Danny Alvin Joins New Chicago Crew

Chicago—Clarinetist Johnny Lane, whose band left the north-side Rupneck's early this year, is back at the spot again, as a sideman. The re-entrance of the Thorn-dale avenue restaurant-bar into the Dixie scene came just in time to rescue drummer Danny Alvin, who was at odds with some of Isbell's Dixielanders, and to give five more two-beat Chicagoans jobs again.

With Alvin and Lane at Rupneck's are trombonist Jimmy James, who left the Bryn Mawr Isbell's (about five blocks from the other spot), pianist Art Gronwall, and trumpeter Bill Tinkler.

Isbell's band lines up with Charlie Morrell, clarinet; Jack Ivett, trumpet; Floyd O'Brien, trombone; Floyd Bean, piano, and Eddie Meusel, drums.

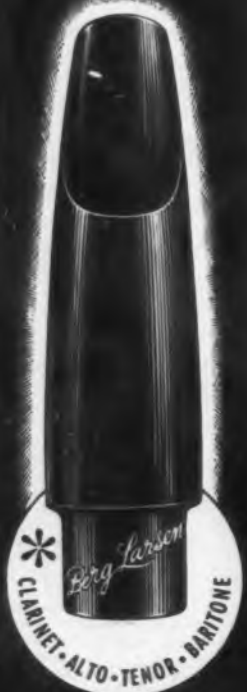
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ABC Spots Jazz On Treasury Hour

New York—American Broadcasting company's Treasury Hour now is spotting jazz units on part of its hour-long format. Opening show featured Sidney Bechet.

Bechet got the first 15 minutes, followed by Lawrence Welk for half an hour and Johnny Pineapple for the last 15. Program airs on Saturdays at 3 p.m. Same groups played the second show. Plan is to book all talent for two-week stretches.

For the future, ABC wants to line up a second jazz crew to play the last 15 minutes, preferably getting a bop and a Dixie crew.



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Trick Chords Make Pianist A Comedian

New York—If all the pianists who have quit the business in disgust were laid out in a line, they'd probably look perfectly natural. One exception would be Irv Levin, who found a new and lucrative career in the depths of disgust. (That's Disgust, N. Y.). Over a period of five years, Irv worked his way down from playing with Bob Astor's band to an unobtrusive solo spot in an off-Broadway dive called the Sawdust Trail.

His spot at the Sawdust Trail was so unobtrusive he couldn't hear himself play above the clatter of the customers. In an attempt to get the audience's attention and to give subtle vent to his opinion of his non-listeners, he started making noises as he played—high noises, low noises, and in-between raucous noises.

It worked but not the way he had figured. He began getting requests for his noises.

Birth of a Comedian

This was the birth of a comedian, now known by the improbable name of Leo de Lyon, who has been tabbed as one of the most promising acts to hit the stem in—oh, let's say "quite a while." He got his first Broadway theater date at the Strand in February eight

unseen, strictly on word of mouth. Three weeks after he closed at the Strand he was back at the Roxy, a practically unheard of booking arrangement, and the Strand has already rebooked him for next winter.

Leo de Lyon's comedy is based on a set of trick vocal chords. He simultaneously whistles and hums a fugue. He sings anything in a variety of helter-skelter ranges, interspersed with Tarzanic mating calls. He imitates a jam session, a French horn, and a police whistle. All this drives audiences mad. Even the critics admit that he's a pretty funny fellow.

Just a Piano Man

This is pretty heady stuff for a revolting pianist. Leo (as we shall refer to him hereafter for the sake of utter confusion) just wanted to play piano in a band. He graduated from a boracht circuit combo to Astor's crew in 1943, as pianist, arranger and vocalist. In 1947 he



Leo de Lyon

got disgusted with his progress there and formed a six-piece sweet combo in which he doubled on trumpet.

After six months he found he

couldn't handle men. He was too easy going.

"This," he said in disgust, "is ridiculous." And he broke up the combo and moved into the Sawdust Trail. There he became known as Leo the Lion, a name which was twisted to Leo de Lyon when he turned comic because of a local oversupply of straight Lions.

His first step away from the piano was on Arthur Godfrey's talent show, which he won with a shriek. That was a year ago, and Godfrey still plugs him regularly, reads all his press notices over the air. Leo also was discovered by Paul Whiteman, who put him in his *Onstage America* show at the Click in Philadelphia during the Republican convention.

How It Happened

His trick larynx developed during his teens. He had been a good boy soprano, but as his voice broke he abused it so much by shouting he could hardly speak. At 15, he had a very deep voice and a very high voice. As his middle range filled in, his high voice strengthened.

Today he can sing 86 of the piano's 88 notes. He also has perfect pitch, and, in emergencies, Astor's band used to tune on him.

Of all his vocal effects, his fa-

vorite is his police whistle imitation. During a wartime stretch in the navy he used it to create mail call at will. Now it comes in handy for stopping traffic or calling cabs. "I get the funniest results," he says, "when I use it in a pool-room."

Sabby Back To Beantown

Boston—With New York's Royal Root folding, the Sabby Lewis band returned to Beantown for another fling at the Hi-Hat, replacing the Rudy Williams band which had taken over. Manager of the Hi-Hat, Dave Coleman, didn't plan to use Lewis until September, but, with the band facing unemployment, all plans were dropped just so the Lewis organization could warm up for their long engagement in Atlantic City which starts in June.

Coleman is not sure yet on just who will follow the Lewis band when he moves to Atlantic City. It is expected he'll have either Eddie Heywood or John Kirby in the spot.

AROUND TOWN: The Savoy cafe is presenting a nightly radio show, with noted jazz impresario Nat Hentoff conducting. . . . The recently opened Frankie Newton room in the Fensgate hotel has made a hit with Beantowners. . . . Boston Jazz club is continuing to promote Sunday sessions at the Fensgate.

Edmond Hall and his combo held over at the Savoy. . . . Billy Shetleff's combo replaced the Jimmy Tyler unit at Wally's Paradise. . . . Nat Pierce and his large band will do one-niters this month, along with more record sessions for Motif label.

Altoist Jimmy Mosher is expected to move into the Parkway club as house band leader. . . . The King Phillip ballroom has resumed its name band policy. . . . The petite Petty lounge continues to feature top jazz names—latest being Red Allen.

—Ray Barron

Pop Music Stars On Legit Theater Airer

New York—In advancing its program to further popularity of the live legitimate theater in America, the American National theater and Academy has taken to radio with a series that features prominent personalities in pop music.

Sponsored by the army, in the interests of recruiting, the ABC Thursday night series has 19-piece orchestra conducted by Nathan Kroll. Prominent sidemen include Hank D'Amico, Vernon Brown, Johnny Fallatich, Arthur Rollini, and Billy Butterfield.

In addition to the luminaries of the theater who have appeared as guest performers each week, the list of the first few weeks revealed at least 50 per cent of the artists were from the pop music field.

Among the musical talent contributing to the progress of the legit theater are Benny Goodman, Eddy Duchin, Tommy Dorsey, Vincent Lopez, Mary Martin, Monica Lewis, Georgia Gibbs, Rudy Vallee, Connee Boswell, Skitch Henderson, Jerry Colonna, Alec Templeton, and Nan Wynn.

From the longhair department, Eugene List, Andrea Segovia, and Rise Stevens have participated.

Down Beat covers the music news from coast to coast.

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HOLLYWOOD TELETOPICS

Video Growing Up; Ready For Scrap With ASCAP

By CHARLES EMGE

Hollywood—Here we go again! That's how the television people here, who are mostly refugees from radio, felt when the word got around that, from all indications, the long, drawn-out battle that occurred between ASCAP and the broadcasting business several years ago, was about to break out again—but this time between ASCAP and the telecasting business.

And one thing we know about television is that right now it's the baby brother of radio, with the movie men not sure yet whether they want to admit, deny or demand recognition of some kind of relationship.

Deadline June 15

As the *Beat* went to press, ASCAP music was to be withdrawn from all of the 60 or so video plants now in operation in the U. S. as of June 15. And for those who haven't had time to worry about the troubles of the American Society of Composers, Authors, and Publishers, here's a brief rundown on the situation:

ASCAP music has been available to television station operators for a token fee—\$1 a month. A while back ASCAP decided it was time to get more money out of television (the Society collects several millions of dollars a year from radio). So, with television still strictly a red ink operation, it's not hard for anyone to guess how the telecasters feel about channeling more money into the ASCAP treasury for division among its members.

Making No Headlines

Here in Hollywood, where entertainment industry scraps generally arouse considerable interest and comment, no one was paying much attention to this one. The ASCAP vs. TV battle wasn't even making headlines in the trade press, yet it can turn out to be of considerable significance.

Television is supported almost entirely by radio and movie money. ASCAP's biggest customers are radio and pictures. Most impartial observers believe any long break between ASCAP and television will mean, sooner or later, another and bigger war between ASCAP and radio.

It's generally believed by impartial observers that ASCAP took an unholy beating in the last one. It was demonstrated fairly conclusively that, as far as the public was concerned, music out of ear was out of mind—and not missed.

Video Not Alarmed

The television people didn't seem too worried over the withdrawal of ASCAP music. But neither did they think it was funny. Those who had turned out telefilms with ASCAP music on them were facing the fact that the pictures would be dead after June 15. (Not all of them were as smart as Jerry Fairbanks. Fairbanks has used only public domain and non-ASCAP music from the start.)

The same is true of all movies containing ASCAP music. The AFM agreement which prevents the use of recent, American-made pictures in television, did not go into effect until 1943. A flock of good filmicals (good enough for television) were made prior to 1943, and only the fact that the producers have been unwilling to sell them to television stations because they may be in the television business themselves soon has prevented their use on the new me-

dium. Producers of video's big variety shows, who need the show music that only ASCAP has, will feel the pinch first if the dispute isn't settled. This fight can be fun to watch—if you have a television set.

Long Stay

Klamath Falls, Ore.—In its second nine-month booking at the Cal-Ore club near here is the Vic Distad combo, which includes the leader on trumpet; Rip Paddock, tenor, alto, clarinet, and vocals; Pap Schulmerick, baritone, tenor, and

Stylists Setting Houston Pace



Houston—The Stylists' style seems to include a big bright smile for each bandman. Tony Landry's unit, at the Talk O'The Town here, includes Les Crumbaker, clarinet and tenor; Larry Nolan, bass and vocals; Landry, piano, and Margie Simpson, electric guitar.

clarinet; Jack Neham, piano, and Commercial hotel in Elko, Nev., while the Cal-Ore was being remodeled.

Movie Man Starts Discery As Hobby

Hollywood—Les Koenig, associate producer at Paramount studios and off-hours jazz enthusiast, has entered the record business—but strictly as a hobby, he says. Koenig's label is Good Time Jazz. His first releases feature a unique outfit known as The Fire House five, composed of former pro musicians who now play only for fun.

Members are Ward Kimball, trombone; Johnny Lucas, trumpet; Clarke Mallery, clarinet; Harper Goff, banjo; Jim MacDonald, drums; Ed Penner, bass sax, and Frank Thomas, piano. All AFM cardholders.

More Cowboy Music

Hollywood—Operators of the Hollywood Palladium, town's No. 1 dancery and the Coast's top name band nook, are using a caller and square dance unit to inaugurate this type of dancing at the show spot on Sunday afternoons starting June 5.

If the idea clicks on Sunday afternoons, Palladium will probably try same type of thing on Monday nights, now dark at the dancery.



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G.I. Widow Urgently Needs Information!

If you know whereabouts or are one of following musicians: Richard Lammie, Al Graham, John Silver, Les Walker, Russ Hendrick, Ted Roy; or if you witnessed Pvt. Nathan Eisenberg's accident during play period at Camp Sibert, Alabama, in summer of 1946, please write to Mrs. Nathan Eisenberg, 9 Washington Street, Spring Valley, N. Y. Your help will be deeply appreciated.

Los Angeles Band Briefs

Harry James back at Casino Gardens, which had been operating Saturday nights only. Now has returned to fulltime policy.

Chuck Foster's opening at Biltmore Bowl marked first time Foster, a local boy, had played his home town since 1941.

Jack Nye, local bandman who recently closed long stand at Ciro's, set for eight-week run at Kansas City's Belvedere hotel starting May 8. Heading same combo (eight men) he had at Ciro's.

Happy Johnson's combo at one of Vine street spots operated by Paul Kaimonowitz, with spot renamed Happy Johnson's Supper club.

Jack Fine and singer **Annette Warren** doing piano duo act (Annette plays well) as part of *Salute to George Gershwin* show at Coconut Grove.

Paul Neighbors, another local bandman playing his home territory for first time in several years, will hold Aragon for the summer if he can hold out against the competition of **Harry James** at adjacent Casino Gardens.

Bob Willis and his cowhand combo back in this territory for series of one-nights. Figure to make cleanup on current boom here in saddle swing.

Four Bits of Rhythm set for four weeks with options at Red Feather. Started May 17.

Frankie Carlo follows **Russ Margus** at Palladium, coming in on an eight-week ticket.

KEYSPOT BANDS

Arago—Paul Neighbors
 Beverly Cavern—Kid Ory
 Beverly Hills hotel—Ted Fio Rito
 Biltmore Bowl—Chuck Foster
 Cokoh—Les Young

Julie Wilson Set For Show



New York—Julie Wilson's first Columbia side, shown in the making above, was the rhythm tune *A Man Could Be a Wonderful Thing*. Hugo Winterhalter directed the orchestra. Newcome Julie, who charmed patrons of the St. Regis by her manner and appearance, if not her voice, recently garnered the lead role of Bianca in the Chicago company of *Kiss Me Kate*.

Casino Gardens—Harry James
 Charley Foy's—Abby Brown
 Ciro's—Phil Ohman, Ross Toussaint
 Club 47—Zutty Singletan
 Coconut Grove—Jack Fine
 Hangover club—Red Nichols
 Happy Johnson's—Happy Johnson
 King's restaurant—Joe Venuti
 Larry Potter's—D'Varga

Melodee club—Gene Cillbank
 Moonbe—Eddie Oliver, Latinaires
 Moukey room—Pete Daily
 Palladium—Russ Margus
 Red Feather—Four Bits of Rhythm
 Riverside Ranch—Tex Williams
 Rosemont cafe—Johnny White trio
 Royal room—Wingy Manone
 Zucca's—Lefty Johnson

THE HOLLYWOOD BEAT

'This New Outfit Of Mine Ain't No Gag,' Says Wingy

By HAL HOLLY

Hollywood—Some slight confusion has arisen over Professor Joseph Wingston Manone's new-sound Dixieland band (*Down Beat*, May 20), which the professor says he is forming here for a combination lecture and concert tour. And if all else fails, there is always television.

The professor, who used to be known as Wingy (he still accepts musical engagements under that name from time to time) resents implications he would permit his name, his art, and his long standing as the No. 1 authority and exponent of The True Jazz, to be used for publicity purposes. And he is particularly unhappy with those Vine Street characters who have dubbed his new-sound band Manone's Outhouse octet.

"That was all started by that Shedhouse six bunch," he snorted.

No Oboe, Euphonium

The professor denies he is planning to add an oboe and a double-

belled euphonium to his ensemble. That report, he says, grew out of an article on the proposed band by musicritic Marie Mesmer in the *L. A. Daily News* (May 2). Miss Mesmer, knowing that the professor, in moments of excitement, is inclined to lapse into his native tongue (pure, but obscure Dixie dialect) called on *Down Beat's* Emge to act as interpreter during the interview.

Emge takes full blame for some slight errors, explaining (rather weakly, we feel) that leaving the office in haste he accidentally picked up Leonard Feather's *Booklet on Bob Babbie* instead of the professor's own authorized *Dictionary of Jive Jargon*, which caused some misunderstandings in terminology.

Late Returns

Meantime, *Down Beat* readers, as requested by the professor, are helping him select the personnel of his new-sound band in an informal write-in poll. The standing, at deadline:

Portable organ—Abe Burrows, Bob Burns.

Banjo—Fred Allen far in the lead, but temporarily disqualified while check being made on AFM membership (strictly essential).

Bass drum—Phil Harris and Bing Crosby neck and neck, but Abe Lyman coming up fast.

Tuba—Country Washburne now far ahead of Spike Wallace.

Piccolo—Meredith Willson so far ahead that it looks phony. Suspicion grows that publishers of Willson's book, *There I Stood with My Piccolo*, could be attempting some skulduggery here, and they're not going to get away with it!

Soprano sax—Rudy Vallee still far ahead, but votes piling up for one Frederick MacMurray, completely unknown here, but listed as saxophone player in Local 47 Musicians' directory with address (no phone) at 400 Camden drive, Beverly Hills. Probably an obscure jazz figure. Information appreciated.

Mandolin—Jack Benny in same spot as Fred Allen (banjo). The professor says that due to shortage of jazz mandolin players he may have to drop this position. If so, plans to use steel guitar.

Ulanov, Too

The professor is negotiating for the services of Ed Fishman as personal manager, Barry Ulanov as director of press relations, and Bullets Durgom as band boy.

It costs nothing to take part in this poll. Send your selections to the *Down Beat* Hollywood office. All voters automatically become members of the *Down Beat* Poll Cats society.

Shall we dance?

Willson Readies New, Informal CBS Show

Hollywood—Meredith Willson is readying a new 15-minute show for debut soon on CBS, on which he will chat about music, tell stories, and play piano (assisted by an organ).

Idea was suggested by the success of Willson's book, *There I Stood with My Piccolo*, in which Willson, who played piccolo in Sousa's band as a kid, gave the music business its best once-over-lightly to date.

Down Beat is published every other Friday.

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Thank TV For Vaude Revival

For years the gags about the revival of vaudeville have been a standard with comedians, especially those on the radio. Now it looks like it is going to happen, and apparently we can thank television for this minor miracle.

Not only will a good, oldtime, two-a-day vaudeville policy be established at the famous Palace theater on Broadway in New York, but reports from other cities, such as Chicago, Omaha, Cleveland, Kansas City, and Des Moines indicate that representatives of RKO have quietly been inspecting theater properties in these cities to determine which locations would be logical vaudeville spots.

This would indicate the revival of a complete vaude circuit, such as that operated years ago by the same organization, the initials of which stand for Radio-Keith-Orpheum, a fact almost forgotten since the advent of the company into the motion picture field.

Obviously the reason for the plan to revive vaudeville is the creation of a training ground for the development of television talent. Few of the names in films or in AM radio have anything to offer in the new medium. It is significant that the No. 1 television star, Milton Berle, had little success either on the screen or on radio.

Berle is a product of the night club floors and of the only vaudeville we have had in recent years, personal appearances on the stages of movie houses.

All of this is good news for musicians. Vaudeville acts performing in television must have music—live music—whether they sing, dance, or even if they're acrobats. This means steady employment for musicians in the studios, will eventually cut down on the use of recorded or transcribed music.

In addition, all of these theaters being reopened with a vaudeville policy will require live musicians in the pit, and not the three to five-piece units being utilized in some legit theaters, either. Sidemen aspiring to these chairs would do well to practice up on their reading. There isn't much opportunity for improvisation in the pit of a vaude house.



NEW NUMBERS

CONKLING—A son, Jon, to Mr. and Mrs. Jim Conkling, March 31 in Hollywood. Dad is vice-president of Capitol records.

HAWKINS—A daughter, Rene Etienne (9 lbs., 8 oz.), to Mr. and Mrs. Coleman Hawkins, April 29 in New York. Dad is tenor sax.

KAPPELL—A son to Mr. and Mrs. William Kapell, May 4 in Los Angeles. Dad is concert pianist.

KENNEDY—A son to Mr. and Mrs. Al Kennedy, April 26 in Pittsburgh. Dad is with the Joey Sims band.

NASH—A daughter, Candace Jeanne (7 lbs.), to Mr. and Mrs. Ted Nash, April 29 in Los Angeles. Dad plays alto, tenor and flute with Bob Crosby's band on the Club 15 airshow.

BYRNES—A daughter, Rhonda Elaine, to Mr. and Mrs. Marty Byrnes, recently in New York. Dad is song writer.

TIED NOTES

BAILEY-BAILE—Stan Bailey, band leader, and Vera Baile, April 29 in Pittsburgh.

DIHOV-McNEIL—Gene DiNovi, pianist with Chubby Jackson, and Patsy McNeil, recently in New York.

GRIMM-MILANO—Joe Grimm, tenor with Harry James, and Rose Milano, May 7 in New York.

HEFTI-HICKEY—John Hefti, arranger for Claude Thornhill, and June Hickey, May 9 in New York.

LEVINE-REID—Mike Levine, drummer, and Florence Reid, singer, May 1 in New York.

LIMBAUGH-ARMSTRONG—Rush Limbaugh Jr. and Millie Armstrong, one-time Beat worker and singer with Tay Voge, May 21 in Kennett, Mo.

MURK-URBAN—Walter F. Murk Jr. and Claudia Urban, with the Pittsburgh symphony, May 7 in Pittsburgh.

PORPORA-EMANUEL—Steve Porpora, bassist with Joe Melis, and Rose Emanuel, May 15 in New York.

REMUSAT-OLSEN—Edward Remusat, with Decca records, and Jeanne Olsen, April 23 in New York.

TRIGLIA-MITTAG—Billy Triglia, pianist formerly with Alvino Rey and Sam Donahue, and Barbara Mittag, April 17 in Westwood, N. J.

TRUE-CAMERON—Bobby True, guitarist and trio leader, and Janes Cameron, May 3 in Pasadena, Calif.

FINAL BAR

ALDERTON—John H. Alderton Jr., 42, president of Music You Enjoy, Inc., record company, May 4 in New York.

BOYD—Thomas E. Boyd, 55, orchestra leader and teacher, April 29 in Sacramento, Calif.

BROZ—Edward Broz, 48, theater and circus trumpeter, May 6 in Chicago.

DAVIS—Harry Davis, 34, tenor sax with Skitch Henderson, May 12 as result of injuries received in auto crash near Harrisburg, Pa.

Unaffected



Allentown—Strangest things happen at the Astor here, and the Four Chordsmen are not a notable exception to this observation. Guys, whose press release states that "they are unaffected by the many compliments paid them" are Joe Maize, vocals and electric steel guitar; Neal Gary, guitar; Ralph Gary, bass, and Phil Zito, accordion and ballade.

CHORDS AND DISCORDS

James Pleases Fan

Southborough, Mass.
To the Editors:
Recently I saw Harry James' band at Lyonnhurst ballroom near here, and since I have always been a James fan I compared it with his 1943 and 1945 editions. Take it from me, this is the best band he's ever had.

Harry stayed on the stand all evening (something he never used to do). Don Lamond played gone drums. Corky Corcoran, Willie Smith, Harry, and several other members of the band all played fine.

The whole band seemed to enjoy their playing and the numbers they did were great. A few old standards like *Two O'Clock Jump* and *Sleepy Lagoon* were included, but most of the stuff was new. It all added up to a fine evening.

Ed Bridges

School For Jocks?

Waukegan, Ill.

To the Editors:
It's too bad there isn't a school for some of these so-called music sellers (disc jockeys) so they can play a record, whatever it may be, with a useful and simple explanation. They quip: "They call this stuff music. I dunno. It sounds like a lot of discords to me, but here goes."

My beef comes about from listening to one of our musically uneducated disc jockeys, Marty Hogan of Chicago.

Marty remarked once "The fellow who couldn't stand his own

HUBER—John Francis Huber Jr., 51, trumpeter formerly with the Philadelphia symphony, May 6 in Philadelphia.

JOLLIFFE—Norman Jolliffe, 62, singer and teacher, April 30 in New York.

LUNHAM—Clayton W. Lunham, 62, opera tenor and composer, May 1 in Corona, Calif., Boston, Calif.

JOHNSTON—Edgar D. Johnston, 37, pianist and composer, April 25 in Los Angeles.

MARTIN—Mrs. Julia Sotter Martin, former singer, April 26 in Los Angeles, Calif.

MEYERS—John Meyers, 71, pianist and singer who made some of the earliest recordings, May 3 in Flushing, L. I., N. Y.

PARDRIDGE—Mrs. Robin D. Pardridge, 77, pianist, May 6 in Troy, N. Y.

PRATT—Jack W. Pratt, circus musician, April 6 in Toronto.

STEINDEL—Bruno Steindel, 82, cellist with the Berlin philharmonic and the Chicago symphony for 19 years, May 4 in Santa Monica, Calif.

TUCKER—Carl Tucker, 45, pianist and composer, April 28 in New York.

VANDERZANDEN—Henri Vanderzanden, music director at the Grand hotel in Paris from 1902 to 1916 and later at hotels in New York, April 28 in Demarest, N. J.

WILLARD—Joseph S. Willard, 75, former music comedy director and music publisher, May 2 in Germantown, Pa.

ZOLTAI—Stephen Zoltai, 49, music editor with Carl Fischer, Inc., May 9 in Jackson Heights, N. Y.

Hooray For Hollywood



"Look at those musicians. I'll bet they're smoking those 'you-know-what.'"

music and quit to find his own cure. . . . Meaning Stan Kenton's retirement and his plan to study psychiatry.

I gather that Marty is influenced by some of the housewives who will be backward until schooled. That's what's wrong today, everyone wants to stand still. No progress.

Ruth McClendon

No Eckstine 'Body'

Washington, D. C.

To the Editors:
I have never seen or heard a recording of *Body And Soul* by Billy Eckstine. Almost every top artist today has a recording of it, so why not Billy? Would even start a petition.

Isabelle Ursillo

Convert

Chicago

To the Editors:
I attended the *Back to Be-bop* program at Kimball hall, and I must say that after the dozen accordions, drum and bugle corps, and choruses, anything would have been a relief. But more than a relief was the bop band. I admit I thought I could not care for bebop, but my friends and I confess we enjoyed this group the most of any bop we've heard. If it is true bop, then give me more. I'm for it 100 per cent.

N. Nielson

(Ed. Note: Chicago boppers Gene Friedman, Jim Gourley, Red Lionberg, Kenny Mann, Gary Miller, and Cy Touff can take a bow.)

Get It Straight

Wenatchee, Wash.

To the Editors:
Every time you use my son's name in *Down Beat* you distort the spelling so that one would never know who it was. Once in a note on J. Bothwell's band you had it Samphere and now in the story on Jerry Wald you have it Bon Landdaere. The name, please, is Don Lanphere.

M. E. Lanphere

Mike Matured

Philadelphia

To the Editors:
At last *Down Beat* has gotten itself a disc editor who is as sure technically as he is literarily. Michael Levin has finally matured into one of the most readable record reviewers around. Not only is his evaluation of technical points

of music excellent, but his literary style has a tongue-in-cheek quality which is never forced.

Congratulations, and keep him in the disc chair for a long time.

Martin Silverberg

Not Competing

Anchorage, Alaska

To the Editors:
We would like to clarify the picture and story concerning Smitty's Three Tram sextet which appeared on page 12 of the May 6 *Down Beat*. Our organization is composed of military personnel stationed here who get together and play on the military reservation chiefly for kicks.

We wish to emphasize that we, all members of locals of the AFM in our home cities, are not competing with the many fine musicians of the Anchorage area.

E. Smith, Whitey Emanuel, H. Levine

Lena Travels

New York—Lena Horne goes

into the Mounds, Cleveland, on June 14 and follows this with stops at the State Line country club, Lake Tahoe, Calif., starting July 11, and the Flamingo hotel, Las Vegas, July 28. She'll work east during August and September and is due at the Copacabana here in the fall.

WHERE IS?

VOLLEY DE SAUT, clarinetist once with the New Orleans Rhythm Kings.

NICK DELANO, singer formerly with Jimmy Zito.

MICKEY GAYLE, trombonist with Louis Prima in 1946.

JESS HAWKINS, who led group called the Virginians, last in Pennsylvania.

GEORGE LA MARR, singer formerly with Teddy Phillips and Harry Collins.

JACK POWERS, singer with Louis Prima in 1946.

DAVE RODGERS, 22, pianist, singer, and arranger, last in San Francisco in 1947.

ROBERT E. WEST, last heard of in Miami Beach, 1948. Billed as Bob West, Personality Organist, he introduced bouncing-ball community singing in theaters.

WE FOUND

ALBIE BERG, saxophonist, with Orris Tucker.

SAL CARSON, accordionist, will play at Hoberg's resort in California this summer, then Borrego Springs, Calif., in the fall.

BETTY COX, singer, still with Paul Moorhead band, Parton hotel, Omaha.

JOHNNY DE VRIES, Dutch singer, now working for KLM Royal Dutch airlines as their representative in Munich, Germany. His address is 1, Lanbachplatz, Munich.

MOWARD FREDERIC operates the American Artists agency with Saul Bronfield in San Francisco. Still has own band.

ED STARIMA heads own trio, The Three Est., at Ranch Inn, Elko, Nev.

Things To Come

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

MILES DAVIS ORCHESTRA (Capitol, 4/21/49). Miles Davis, trumpet; J. J. Johnson, trombone; Lee Konitz, alto; Nelson Boyd, bass; John Lewis, piano, and Kenny Clarke, drums.

Israel, by John Carisi, *Venus de Milo*, by Gerry Mulligan, *Boplicity*, by Cleo Henry, and an untitled original by Davis.

CAB CALLOWAY CAB JIVERS (Hi-Tone, 5/6/49). Jonah Jones, trumpet; Keg Johnson, trombone; Bernie Peacock, alto; Sam Taylor, tenor; Dave Francis, drums; Dave Rivera, piano, and Milton Hinton, bass.

Hucklebuck, *Baby, It's Cold Outside* (vocal by Calloway and Eugenie Baird), *I've Got the World on a String*, and *Etymology*.

GEORGE WALLINGTON'S BOPPERS (De Luxe, 5/9/49). Jerry Hurwitz, trumpet; Kai Winding, trombone; Bru Moore, tenor; Gerry Mulligan, baritone; Curly Russell, bass; Charlie Perry,

drums; George Wallington, piano, and Buddy Stewart, vocals. *Knockout*, by Wallington, *Igloo*, by Hurwitz, *Fairyland*, by Wallington, and an untitled original by Wallington.

LARRY CLINTON ORCHESTRA (Victor). Trumpets—Shorty Solomon, Chuck Genduso, Ken Treacott; trombones—Billy Rauch, Walter Mercutie, Jack Satterfield; saxes—Sid Cooper, Zeke Walker, Al Klink, Jerry Winner; rhythm—Barry Galbraith, guitar; Sandy Bleck, bass; Dick Styles, piano, and Buddy Kimker, drums.

Polynesian Fire Dance, *Three Blind Mice*, *Sicilian Tarantella*, and *You Told a Lie*.

Rich To Les Brown

Hollywood—Buddy Rich, his personality and his drums, has joined the Les Brown band, currently on tour.

THE HOT BOX

Stearns Completes Plans For A U. S. Jazz Institute

By GEORGE HOEFER

Chicago—The Institute of Modern American Music has become something more than a dream to Professor Marshall W. Stearns, department of English, Cornell university. It is now a full fledged project with a carefully outlined plan.

Stearns' name is familiar to the older students of jazz, as he was one of the first writers on the subject for *Down Beat*.

His *History of Swing* series in 1936-37-38 is still of much interest, considering the slight amount

of reference literature available at the time. It was developed by Stearns' personal contact with the musicians themselves. He also was a longtime record reviewer for the

Five Units Inaugurate Rustic Lodge Addition

New Brunswick, N. J.—A fine jazz session took place here last month with the opening of the new addition to Bill Green's Rustic Lodge.

The five units which put on a

great show were: Bob Wilber's Wildcats, Tony Parenti's Ragtimers, Frank Romeo's Dixieland band, the Art Hodes trio, and a Harry Jones, piano, and Pops Foster, bass, duo.

Emcee duties were split by owner Green and Eddie Condon. Some 400 were present. —Gus Kuhlman

old *Tempo* magazine published in Los Angeles.

His duties as a teacher of Chaucer seemed for a time to have curtailed his work in the field of jazz. But, actually, he has been working out quietly what might be the most important program ever outlined for the advancement of the study of jazz music.

A Jazz Institute

Stearns contemplates a jazz institute or college devoted to the scholarly study of jazz and related subjects. It would consist of a small faculty working with material from an extensive archive of recordings. A complete undergraduate curriculum, a publications and research program at a graduate level, field trips to gather material, and an annual festival of modern American music are all included in the proposed schedule.

The tremendous potential value of this project to American culture is indicated by the interest in jazz by such symphonic titans as Darius Milhaud, John Alden Carpenter, Leopold Stokowski, and Igor Stravinsky. Jazz also has received solid support from men in allied fields, such as archeologist Melville J. Herskovits and folk music authority Alan Lomax.

The institute would be incorporated as a nonprofit membership corporation with a board of directors. The funds raised by the board of directors would be administered by the American Council of Learned Societies in conjunction with a director in charge of the institute.

The administration of the institute would consist of a director (policy and research), administrative secretary (operational detail), executive secretary (public relations), and a faculty and librarian.

Curriculum Set

A comprehensive curriculum, worked out in detail by Dr. Richard Waterman, of Northwestern university, includes a basic core of five courses. They are: Introduction to Modern American Music, African and Afro-American Music, Hispanic-American Music, American Folk Music, and Contemporary American Music.

In addition to the regular curriculum, the faculty will devote its energies to a variety of activities and research projects. Professor Stearns already is engaged in writing a history of jazz. Other volumes in comparative musicology are underway. The work of Professors Herskovits, Kolinski, and Waterman on the nature and extent of the influence of African music upon the music of the new world will be continued by field trips to various regions in Central and South America as well as throughout the United States.

The institute would be active in other activities, too, such as developing a series of record albums, illustrating the origins and sources of modern American music, and editing a quarterly journal of modern American music. Many other miscellaneous projects will be incorporated into the activities of the institute.

Record companies will be aided by special research in acoustical engineering, dealing with the problems involved in the reproduction of sound. An institute orchestra will be maintained, an annual award will be given to the winner of a competition open to all United States composers for the best composition in modern American music.

Discs Help

The importance of the archive of recordings is stressed. The fact that much of the material with which the Institute is concerned has been preserved on phonograph records since approximately 1917, and may be reproduced with the utmost fidelity, is a unique advantage from the point of view of study and research. The collection will be supplemented by literature on the subject.

Professor Stearns has worked the project out to the finest detail. A campaign will soon be underway to raise the needed funds to put the wheels in action. The support of everyone interested in jazz is needed.

Anyone interested in more of the details can contact the Hot Box, or Professor Stearns directly, at 159 Goldwin Smith, Department of English, Cornell University, Ithaca, N. Y.

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Duke Should Disband—Mix

(Jumped from Page 1)

Finally one listener, classical music critic for one of the best small magazines in the country, said, "My god, whatever has happened to the man? Is he tired or doesn't he just give a damn anymore? Why doesn't he quit?"

These criticisms are all completely just, if anything too restrained. The Ellington band, while better than many now playing, is a leaden image of its former self, a disgrace to the man who heads it and the men who play in it.

For years, stories have circulated about Ellington's arranging and tune writing activities, musicians insisting that much of the original work came from other people in the band rather than Ellington, that indeed, he put his

name on things which were not his. They add that since the original luminaries are out of the band, this leaves Ellington bereft of the support he needs.

This may be true. I don't think it is, never have thought it to be the case. It is perfectly true that Ellington uses ideas of men in his band. The greatness of the Ellington band is founded on the peculiarly personal synthesis Ellington has made of the many talents around him.

His Great Talent

But Ellington's great talent was in just so doing, adding whatever original he thought he had to offer and presenting a package of unusual musical refinement.

To the charges that he cribbed unjustly, the band's personnel has changed too much too often for that charge to stand in full. If he leaned completely, he leaned on a bewildering group of individuals. Indeed, if he did manage to lean, it took some talent to do it, with some of the choice dodos that were in the band from time to time.

True, Duke's former manager, Irving Mills, practiced some interesting tricks with the bylines on compositions. "Irving Mills" shows up as a musician of talent on record labels and sheet music such as you would never find him in person. But that was Mills, not Ellington.

Too Soft

Granted Ellington has always been peculiarly soft, one who'd do anything to avoid antagonizing people or causing situations. He has been bilked and cheated by an unending series of men rather than stand up and precipitate an unpleasant fight. He has stood for things from sidemen for which Tommy Dorsey would have started a fist fight and then would have ended up by firing the whole band.

Ellington's may have been the greater wisdom in which he said, "They play well—I'll ride with the eccentrics." Perhaps.

I heard Sonny Greer tell a young Cleveland musician in 1936, "Sure I'll come out to your jam session,

if you get up enough gold first." I saw Ben Webster refuse to do a solo on a record side at the *Are You Stickin'* session at RCA Victor's studio in New York (1942), simply because he was salty at Duke and didn't feel like playing.

No More

That attitude, tolerable during the days when the band was riding high artistically and financially, can no longer get by. The sloppy, lax playing most of the men offer now just isn't good enough, both because of and in spite of the fact that they are working in an Ellington band.

Even such stalwarts as Harry Carney, whose baritone playing is without peer in the world for tone and command of instrument, often sounds tired and dispirited when compared to some of the youngsters such as Serge Chaloff.

Ellington has made no really good records in the past three years, with the exception of the *Victor Blues* album, and his *Mood Ellington* sides for Columbia, and even these were derivative, depending on memories of past splendors, rather than anything either unique or new.

Just for Cash

The band has played badly almost consistently. When it hasn't been technically lacking, it has not had that indefinable quality of spirit which distinguishes a creative band from one playing for salaries. Casual listening to the checks of Duke's past six years in Carnegie hall will show this. When he was at the Aquarium here three years ago, most nights the band sounded dreary and tired. Just occasionally there would be spurts of life, one night good enough to make Stan Kenton say, "I'm giving up my band," which he did two years later and for different reasons.

Ellington himself seems unsure, uncertain as to which direction he should turn musically. No longer in his 30s, the fearful grind of the road must be telling on him, too. It shows not only in the band, but in the fact that he hasn't

turned out a really superior pop tune in some years.

I am firmly of the belief that Ellington was a great integrating musician, and that his band made a great contribution to this country's music. I cannot agree with Barry Ulanov's expressed opinion to me one night on WNEF that "*Chelsea Bridge* is cheap, derivative, impressionistic trash."

Using Him

I am also of the opinion some of the band is worn out musically, that others of the men are not concerned with playing, but with using Ellington for as much dough as they can get.

Duke seems tired and dejected. Therefore, before every bit of integrating talent that made him great is depleted and exhausted, why doesn't Ellington quit, drop this present band, take a year off and reorganize with a new band, containing such elements perhaps as Carney, but numbering young musicians who want to play as well as earn a living, rather than just cart home that gold.

One fearful trouble is, of course, that Ellington hasn't too much ready cash. All his life he has spent money freely as well as contributing towards the support of an amazing number of people. If he quit for a while, he couldn't do it—the gravy train would stop. How much of this is a factor in forcing Ellington on now, I don't know.

Pay Him to Quit

If it is the case, then I suggest the music business pay off part of the debt it owes Ellington, get together \$25,000 and hand it to him for a year's vacation, then let him return to work in whatever way he feels best.

That amount would be peanuts compared to the contribution Ellington could make if he were able to adjust to a new musical perspective and framework of ideas.

If he goes on as he is, the net result will be each year less money, less reputation. Each year something of which this country can be very proud artistically will be

held in less awe, viewed with less respect.

Not Just a Leader

No one wants to see a great champion defeated in the ring. No one wants to see Ellington descend to being just a band leader. If, by disbanding and getting out for a while, he can accomplish a comeback, wonderful, and the music business in all its parts should assist him.

If, indeed, he is written out, and the band has lost the spark of its playing splendor, then stop it now before the Carnegie hall concerts become pure carnage.

Let him get himself to a nursery for respite or retirement, before his reputation, and that of a great section of American music, is completely violated.

In Hollywood It's Burlesque

Hollywood—With square dancing still the big draw in ballrooms in this territory, operators of niteries, large and small, are turning to burlesque to draw customers.

Slapsy Maxie's, long rated as one of the ultra-ultra spots here, opened the throttle recently with a new band, Roger Rayes (Spiker), on the stand, but gave the real blast to its floor show, which was advertised as *Slapsy's Scanties*.

Members of the Rayes band, mostly former members of Freddy Martin's ork and well-schooled in playing that soft and soothing stuff, found themselves smacking out *The Strip Polka*.

Ads Tell Story

The advertising running in newspapers here for niteries tells the story of the trend. Here's a sample:

"The Toddle House — GIRLS A-POPPIN — Spiciest Show in Town."

Agencies, sensing the demand, are preparing packages for night clubs which include strip tease acts and knockabout comedians in baggy pants.

"Dance bands? A dime a dozen," said one booker when queried on the subject. "But we can use bands in which some of the members do some entertaining and in which the musicians know how to play a show."

Milwaukee Boss In Search For Talent

Milwaukee—John Kirby and his six-piece combo opened here at the Continental May 16 for three weeks. Longtime Kirby pianist Billy Kyle was not with the group. Stuck with nothing to follow until a one-week Ventura booking June 20, Bob Paliakito, owner, was searching, at press time, for "something hot and cheap."

Completing a successful run at the Towne room, Page Cavanaugh was followed by Frank Parker, booked in June 1 for two weeks. Nino Manni with the Riccio trio will take over June 19, for two weeks.

Devine's ballroom is the center for big names for awhile, with Tommy Dorsey June 5 and Les Brown July 3. Dick Jurgens and Claude Thornhill also slated for July.

—Shirley Klarner

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Nitery Trio Steals Show At Ventura Bop Concert

Hollywood—Due to unhappy aspects of the two previous jazz concerts presented in this territory (JATP at the Embassy—dull; *Just Jazz* at the Shrine—unprofitable) there was a feeling that the Charlie Ventura concert at Pasadena's Civic auditorium might mark the end of the whole business. And at starting time it looked as if that would be the headline on this story.

But customers kept coming in for an hour or more after the show got under way, and by the time band operator Joe Glaser arrived to take out his cut of the receipts for Ventura and company, there was some \$4,200 in the till at the Gene Norman-sponsored affair.

There was nothing wrong with this production except that, like others, it was too long and was badly paced. To "round out" his too-long program, Norman brought in Roy Eldridge (he dashed out between shows at the Million Dollar theater), the Tremier Twins, blues singer Jimmy Witherspoon, and a four-piece combo headed by pianist Gene Gilbeaux (Don Hill, alto; Herman Washington, bass; Henry Green, drums). All, except Eldridge, were from L.A.'s Melodee club, a small southside nitery.

There was nothing wrong with the first portion of the program, which was supposed to star Eldridge backed by the Gilbeaux group, except that Roy, who was probably worried about getting back to the theater for the next show, wasn't at his best.

Even if he had been he would have been blown right off the stage by this young alto man, Don Hill, which is just about what happened. Hardly the promoter's fault. The

point is that the concert didn't need Eldridge, Eldridge didn't need the money, so why was he there?

Broke It Up

That incident didn't harm the affair as a jazz concert. Nor did the lusty blues singing of Witherspoon (good contrast). But those Tremier Twins! Anyone who has seen them work might have known. They broke up the concert with their nitery act.

The kids who came to hear Ventura's band play "bop for the people," and who had been mildly pleased with his first offerings, went screaming wild for the Tremiers. They wanted more—a lot more—of the Twins, and when the show moved right back to Ventura (this is where intermission should have occurred) Charlie and his exponents of popular music had to face a round of boogie.

They took it well, and soon had the situation in hand. But if this had been grand opera instead of a jazz concert there would have been a murder backstage.

Don't get us wrong. We have nothing against the Tremier Twins. We love 'em. And we don't object to their presence on the bill at a jazz concert. But let's put them in a spot where they won't steal the whole show from the star attraction.

Ventura leaves us critics a trifle confused (No! Not really?). We

Gilbeaux, Roy, And Pop-Type Bop



Hollywood—Gene Norman's *Just Jazz* concert May 9 at Pasadena civic auditorium featured the bands of Charlie Ventura and Gene Gilbeaux, the Tremier Twins, and Roy Eldridge. Gilbeaux' unit, which usually backs the singing twins, is shown above with trumpeter Eldridge at far right. Herman Washington is on bass, Teddy Edwards on tenor, drummer is Harry Green, altoist is Don Hill, and pianist Gilbeaux, far to the left, didn't get within camera range. Affair is reviewed in this issue.

begin to wonder how many readers will be deeply concerned when we explain to them that he is unquestionably a great saxophone player but, strictly speaking, he is not a producer, or even a product, of The True Bop—that some of his phrases are definitely—oh, quite definitely—much too "pretty." The members of his new band are able interpreters, but not creators, in the new musical form. Of course, it sounds good, but does that really matter?

The band is exactly what we had been demanding from the exponents of the new jazz—small enough to permit individual freedom but with the material sufficiently scored to provide form and coherence. After we got it—well, we weren't sure that's what we wanted after all.

Jazz Ltd. 'Forced' Into Disc Business

Chicago—The big four in the record world probably don't need to worry, yet. But the Reinhardts, which includes astoundingly astute businesswoman Ruth, have gone into the record business.

Their Jazz Ltd. album, pressed and sold as a promotion gimmick, drew such demand, Ruth insists, it forced them to form a regular company. The album, of which there were 1,000, will not be recut, although six of the eight sides will be issued as singles. This will keep the original collection of four discs from being reassembled. Label, too, will be switched from silver to red and white.

Discs will sell for \$1 and will be distributed by United Broadcasting studios through Swingmaster distributors.

Goodman To Europe With Just A Sextet

Chicago—Benny Goodman will spend three weeks in Germany this summer under army auspices, and negotiations are in progress for permission from the British musicians' union for him to spend 10 weeks in England. Benny will take only six men, and is scheduled to sail about June 15.

Armed Cats Meet

New York—Bandmasters of the armed forces held a postwar convention in New York last month. Several military celebrities addressed the meet and a broadcast on a national hookup was aired.

Sioux City Sets Up Own JATP Show

Sioux City—This territory has come around, as have most others, to putting on its own brand of JATP. The Musicians club started the concerts recently, meeting with such success that now it's a once-a-month meet.

Only drawback is the seating problem. Club officers already talking of finding a new place to hold the sessions—someplace with more room.

Artie Owens, former Raymond Scott alto and more recently with the *Chesterfield Supper Club* band, now playing with a small combo at the Legionnaire club here. . . Ken Granning band continues at the new Turrin inn. . . Harry Slaughter's combo at the Meadow Grove club, with Slaughter, guitar; Aldrich Robinson, tenor; Mull Reeves, bass, and Lem Oliver, piano.

—Bob Hatch

Real Gone Has A Hit

New York—RCA-Victor figures Real Gone Vaughn Monroe's platter of *Riders in the Sky* is riding to a new speed record in reaching the hit class among pop discs. Victor filled orders for 500,000 copies in first three weeks after *Riders* was released, and has optimistic visions of having it equal the 1.5 million mark of the Real Gone one's *Ballerina*.

Strand Won't Quit

New York—Possibility that the Strand may drop stage shows is being denied by theater officials. Reports had been current that the house planned to give up its band policy for the summer, but officials point out that bookings have been set into August. General attitude is that there is no immediate intention to make a policy change.

Dale At AFM Ball

Chicago—The Jimmy Dale band, fronted by trombonist John Avant, was chosen to play the annual dance of the South Bend, Ind., local of the AFM. The 16-piece mixed crew was also honored recently by being selected to play the I Am an American Day celebration on Chicago's southside.

Kaye Scriptor Solos

New York—Carroll Lucas, former arranger for Sammy Kaye, is stepping out on his own as a maestro. Lucas is forming a crew which will be handled by GAC. He'll wax for King records.

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COMBO JAZZ

Charlie Parker

Craseology (Parts I and II)

This is a slightly insane record. The engineers, on side I, ran two tables playing the same master about two seconds behind on the same disc. This is what came out. It sounds like 1922 short-wave radio reception, but Symphony Sid, N. Y. disc jockey, has been playing it to death, and so Dial issued it. It was take No. 4 on the session, so Ross Russell made up for the garbage on side I by issuing on side II one cut of the opening and Parker's chorus, a second take of Parker's chorus, a third take of Parker's chorus, and the finale, labeling it Three Ways To Play A Chorus. I found it fascinating to compare Parker's three solos on the same tune, all made within 15 minutes of each other. Miles Davis' trumpet and J. J. Johnson's trom are well represented and Max Roach is substantially reared at drums. (Dial 1034.)

Stan Getz' Bop Stars

Five Brothers Four and One Moore

Five of the best young tenor men: Allen Eager, Zoot Sims, Al Cohen, Stan Getz, and Bru Moore getting off it. Eager, sounding like a young Lester, has the first solo on Brothers, which opens with a chorus of the Four Brothers tenor voicing as scored by Jerry Mulligan. Al Cohen's next with a lighter, more altoish tone, but with his ideas lagged a bit too far at the opening of the chorus. Sims, Cohen, and Moore follow, with Moore playing the most delicate and best conceived solo on the side. With the tempo and groove shifted just a bit, this could have been a very fine display piece indeed. Recording is bad on both sides, hollow, with unclear highs and muffled bass. Moore moors Moore with an opening solo that, while speeding, has good concept. The rhythm section, none too steady, doesn't help. Sims follows on the Indiana

changes, while Al Cohen makes a vigorous and effective entrance, only to be topped by Getz playing tightly but to good effect. Eager's concluding chorus is as good. All five men acquit themselves nobly, adhere to more traditional ideas of jazz solos as well as bop on these sides. Those feeling there are no good men coming up should ear these most carefully. (New Jazz 802.)

Arnett Cobb

Cobb's Corner Pay It No Mind

Corner is fairly fast blues, with Arnett gasping at his usual rate. Mind has more and better solos and what sounds like Truhamie Young blowing trombone at a great rate. Cobb himself is Hawkish, less mawkish. (Apollo 792.)

Thelonious Monk

Mysterious Humph

Two more sides by the pianist who did NOT invent bop, and generally plays bad, though interesting, piano. Mysterious is built on the sort of ascending and descending seconds Ellington used to use all the time. Milt Jackson plays a good vibe solo, while Monk fingers around trying to get over the technical inadequacies of his own playing, plus getting lost in one arpeggio cliché variation on the old boogie seventh that takes him 15 seconds to get out of. Record closes with a double time statement of the original piano phrase while Monk punctuates it with single note drum riffs. This is veritably faking a rather large order, and only Jackson and John Simmons' bassing redeem it. Humph has added alto, tenor, and trumpet, cannot be ruled among the more tremendous sides. (Blue Note 506.)

BAND JAZZ

Charlie Barnet

O'Henry Easy Living

The Barnet band still hasn't made THAT record yet. O'Henry, with a bop vocal by Bunny Briggs, gets over none of the vitality or impact of the Barnet crew. Part of the trouble is recording, the rest a Gil Fuller score not as good as some of his others, bad mike choice for Briggs' voice, with his singing sounding strained. Best solos are those of alto and trombone, backed, though, by the "doits" which Elliot Lawrence ran into the ground from overuse. Livin' is the tune Billie Holiday recorded so magnificently in 1936. Trudy Richards apes her style, sounds more like the latter-day, heavily over-ornate

Holiday than the young lady who made people aware of jazz vocal phrasing as applied to the ordinary ballad. (Capitol 57-592.)

Woody Herman

Early Autumn Keeper of the Flame

Written by Ralph Burns, Autumn is outlined by the concluding alto in Summer Sequence. Here it is scored with the now omnipresent Four Brothers voicing and turns out as a lovely song, taken at ballad tempo. Unfortunately Terry Gibbs' solo is over-recorded, and added to his usual bad tone, makes it hard to distinguish what he is playing. Gibbs has so much else, it is about time he acquired better control of dynamics. This record dramatically demonstrates too that Woody Herman should abandon his Ted Lewis clarinet once and for all, stick to alto which he plays very well. Stan Getz' tenor comes off well. Reverse, a play-over of I Found A New Baby, offers a fleet Serge Chaloff baritone fleetingly, Lou Levy on a none too crisp piano solo, Stan Getz and Zoot Sims with tenors, and that quite phenomenal sounding Herman brass section. Bill Harris' trombone is exciting, doesn't depend on long slurs for a change. Charlie Barnet's crew certainly doesn't record as well as Herman's band, at least not on the wax so far available. Incidentally Herman and everyone else should watch those screaming brass dissonance endings ending in drum flares. They've been used just about enough to bore both the bands playing and the people listening to them. (Capitol 57-616.)

Duke Ellington

Don't Get Around Much Anymore Singin' in the Rain

One of the worst records Ellington has made in recent years. Since neither side is particularly commercial, unless there are some nickels in the world that prefer Al Hibbler, even the clink of the dollar is not a redeeming factor here. In every way, the Never No La-

ment of 1940 is superior to its watered-down cousin of 1949. Any more, while Rain is trash-worthy of any studio band. From Ellington we used to get much better than this. From Ellington we should get better than this. (Columbia 38464.)

DANCE

Kay Kyser

Sweet and Lovely Love You

This band is heavy, but it is so infinitely superior to the Freddy Martins and Sammy Kayes as to make the comparison insulting. There is lovely trombone on Sweet which sounds like Sy Zentner, and some capable reed writing. Love starts out slow, moves into double time long meter with a de-tuned vocal group but a reasonably leaping brass section. It ain't as good as the old Jimmie Lunceford version, but it is most acceptable dance music. Harry Babbitt murmurs on both sides. (Columbia 38479.)

Count Basie

Cheek To Cheek Brand New Dolly

This is something! Basie trying

Top Drawer Discs

Band Jazz: Early Autumn by Woody Herman (Capitol)
Combo Jazz: Four and One Moore by Stan Getz' Bop Stars (New Jazz)
Vocal: Jolly Jo by Jo Stafford and Davie Lambert (Capitol)
Novelty: Oo-Blah-Dee by Mary Lou Williams (King)
Dance: Sweet and Lovely by Kay Kyser (Columbia)

to play a Lunceford bounce, modified by bop interjections and Leg Brown brass ensemble. Rhythm section moves easily under Basie's usual piano solo. I still can't get over that ensemble brass, though. You can win money on the first section it isn't Basie. He backs the muted trumpet on celeste too! Even Russ Morgan-style trombone in the release! This is really fishing for the buck! Dolly is a novelty. (Victor 20-2439.)

Xavier Cugat

Los Tumbales Muchachita

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Vertical list of names and record titles on the far right edge of the page.

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usual in Timbalta, but when you have heard Machito, even in his present bop adulterated form, this sounds like very tame Latin music. (Columbia 1-214.)

Tex Beneke They Can't Take That Away from Me The Beautiful Blond from Bashful Bend

Me is taken at a tempo very difficult for any other dancing than cuddling. Glen Douglas' vibrato is almost as slow, certainly too wide for comfort. Bend sounds like every novelty Miller ever made.

Eddie Le Mar Fine and Dandy The Lady Is a Tramp Two society piano-band sides Capitol previously had in an album, decided to let go as singles.

Harry James Summer Moon Hattusville, USA Vinni DeCampo sings Moon and does well with the Stravinsky tune, though it doesn't exactly floor anyone.

both before and after the Willie Smith vocal, and even derivative Louis is better than what James spews most of the time. (Columbia 1-213.)

Tony Pastor San When You're in Love Pastor singing the old tune first made hot-famous by Bix, while his brass section seats behind him.

VOCAL

Mary Osborne No Moon at All Thank You, Mother Nature Mary Osborne, singing and playing guitar, hampered slightly by Decca's rules about playing the melody.

Mel Torme You're Getting to Be a Habit with Me There Isn't Any Special Reason Habit lacks the fluidity and sense of intimacy Torme's records had two years ago.

Nat Cole Lush Life Lillian Cole sings the first side, a reflective commentary on life by Ellington arranger Billy Strayhorn, with a big orchestra led by arranger Peter Rugolo.

Jo Stafford with Davie Lambert Smiles Jolly Jo Stafford singing bop backed by Davie Lambert's bop vocal group. Jo, billed as a vast musical mathematical formula, actually is Blue Lou.

Doris Day If I Could Be with You How It Lies Doris better never tangle with Lena Horne at this sort of slow sex as applied to singing; Lena'll tear her to bits.

Al Grant Cabaret I Do, I Do, I Do Al Grant sings this one, joins Louise Carlyle for I Do, with an orchestra led by Dewey Bergman.

Peggy Lee Riders in the Sky Please Love Me Tonight By far the most skillful of all production jobs on this tune, far eclipsing Vaughn Monroe's clumsy hackery.

singing on this one is just a shade too dead calm for my tastes. Again Capitol's recording makes the other companies sound pitiful. Capitol's ability to use resonance without letting it get out of hand is of the highest.

NOVELTY

Mary Lou Williams Oo-Blu-Dee Knowledge Mary Lou claims (I think correctly) that she has written the first real bop commercial tune. This is a neat little tale of a bop princess wooed by a young man.

Hildegard It's a Big, Wide, Wonderful World Oh, My Darling Ah there, our long-gloved singing friend. She is certainly entitled to her devotees in a hotel night club room.

Victor Young Overnight Sicilian Tarantella More finger exercises for violins—the boys just won't quit ever since Dave Rose picked up that chunk of cabbage for doing Holiday for Strings.

Freddie Fisher Schnickelobop We'll Have Soup Schnickelobop is both intentionally and unintentionally a funny side. The boys kid the diminished fourths and vocal sounds, but their efforts at bop playing, particularly the piano, are even funnier.

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Table listing various jazz records and artists including Stan Getz, Harry James, and others with prices.

BEATS AND OFFBEATS

By ALAN ABEL

Columbus—Many dance drummers feel frustrated because of problems with technique, rhythm, or reading. Causes for these problems often can be traced to neglect of the fundamental principles behind sound drumming. This includes such things as stick grip, daily practice periods, study, and experience. And then we have the many legitimate drummers who have mastered the techniques but still lack the necessary coordination and feeling for dance drumming.

A lot of these people have asked us about a method for transferring their ability to the dance field. A good way to start is by having an established drummer show you the manipulation, basic beats, and tuning of the set. Next, carefully observe every drummer you can find behind a set of drums. Finally, try to get in with a neighborhood band that will put up with you. Even a polka band will provide the initial proving ground for this first period of trial and errors.

Playing with records will help, but this method doesn't put you under fire, where fellow musicians give dirty looks when you rush, drag, play too loud, or with poor taste. This latter experience is hard to take, but it is a sure way to establish confidence and a consciousness of what you are doing.

All this leads to another issue that concerns all of us. Just what

are we trying to do? The present pop trend has many drummers filling in with some mighty wild licks. Some of these are great. Others are a threat to the main purpose of drumming—maintaining rhythm. In our anxiety to keep up to date we must not lose this basic requirement of all drumming styles.

So before you climb out on any of the various drumming limbs, be sure you know where you are going and what you are going to do when you get there. The safest road map is your knowledge of drumming principles, steady rhythm, and good taste. It often has been said that a drummer should be felt, but not heard. In other words, the role of the drummer is to contribute to the overall musical effect with as much artistry and harmony as the reeds or brass do.

To summarize, be able to understand and appreciate the many schools of thought behind drumming and do your utmost to play in musical taste. Regardless of the style of drumming you swear by, there remains a moral obligation to provide a steady rhythm.

Plate I should be good practice for those who like to play the type of drum solo that has everyone guessing where the beat is. Plate II is a little more tame, but still demands a strong sense for steady rhythm.

(Ed. Note: Send questions to Alan Abel, 32 15th avenue, Columbus, Ohio. Enclose self-addressed, stamped envelope for personal reply.)

PLATE I

PLATE II

Orchestration Reviews

By Phil Broyles

AS YOU DESIRE ME
Published by Words and Music
Arr. by Paul Weirick

A beautiful tune written by Allie Wrubel some 18 years ago and recently released by Columbia with a Sarah Vaughan vocal. The arrangement starts out with an alto solo over a tonic pedal-point and changing secondary harmonies with trombones in hats on the unaccented portions of the measure. First trumpet picks up the melody and declines to the repeat choruses, where an ensemble effect, with brass lead, takes care of the first 16. Smooth sax take the release, and unison brass in hats fill in, taking over the lead for the last eight. On the repeat chorus, sax soli for the first 16 with occasional figures from muted brass. The muted brass take the bridge with subtone saxes furnishing a very capable countermelody, then back to saxes for the last eight. At C, cup muted brass take the melody, with compliments from clarinets and an obligato by the fourth tenor. A piano solo occupies the bridge, with reeds continuing. E is fully voiced ensemble. A lovely tune and arrangement.



Phil

CHANT OF THE WEED
Published by Mills
Arr. by Johnny Warrington

An old tune by Redman and a new arrangement by Warrington. Brass in cup mutes colored by three clarinets and two tenors in counter-melody furnish a very capable intro. Two bars of solid bass lead into a very strong and well-voiced ensemble with clarinet on top. At C, second trumpet takes a plunger solo backed by saxes and a unison pedal-point by the trombones. The next 16 is split between ensemble, second trumpet and second tenor. First alto takes the solo at E, with the trombones furnishing the melody. The melody is then taken over by unison saxes, and at F, a rocking ensemble carries the arrangement to a close. A nice arrangement for any book.

IF YOU STUB YOUR TOE ON THE MOON
Published by Mayfair
Arr. by Jack Matthias

This snappy little tune is from the picture *A Connecticut Yankee in King Arthur's Court*, starring Bing Crosby. After a four-bar

One In 100



Columbus—Ohio State university's Jazz forum celebrated its second anniversary June 1 with a mammoth bash involving 100 OSU musicians and based on the tune *Something Tells Me*, which was written by Buckeye student Ed Graham. Margie Alden, above, introduced the song.

intro, saxes and trombones, voiced together, support unison trumpets for the first 12 of the repeat choruses, followed by saxes, with brass below, and later ensemble. Saxes soli for the next eight, blending into ensemble for the first ending. An optional vocal chorus follows, colored by clarinets and muted brass. On the optional instrumental chorus, the first 16 is split between saxes and a second trumpet solo, a tutti at B, and a four-bar modulation into the special chorus. Four measures of nice rocking ensemble give way for a second tenor solo with plunger brass joining in for background, and then back to ensemble for the ending.

1400 DREAM STREET
Published by Martin
Arr. by Johnny Warrington

A bright tune which moves along with a nice lift. The first 16 of the first chorus is for ensemble. Saxes take the bridge and then back to ensemble for the last eight. The first 16 of the repeat chorus is for saxes, accompanied by brass in straight mutes. Muted brass take

the release, supported by tasty sax figures. The last eight is for reeds. At E, the melody is carried by trombones, tenors, and bary, while the rest of the band, with clarinet on top, moves in contrary motion. Reeds take the bridge. G is ensemble with a four-bar solo for second trumpet. Some pop figures are worked in with good taste.

BALLIN' THE JACK
Published by Marks
Arr. by Jack Matthias

This number, first published in 1913, is probably being heard for the first time by most of the younger set. After a rhythmically phrased intro, saxes go into organ harmony and later fill in with a unison countermelody to support a second trumpet solo in this 16-measure tune. Saxes soli on the repeat chorus with a little fill-in by brass. A six-bar modulation leads into the special choruses where trombones take the lead with saxes. Piano solos for the next eight. Tenor sax picks up the solo at E, backed up by plunger brass. At F, clarinet leads for four measures and the tenor solo returns. The last chorus is for ensemble. This is a fine bounce dance arrangement.

THANK YOU
Published by Leeds
Arr. by Ralph Flanagan

Here is an arrangement with plenty of optional choruses. The first chorus is split between saxes and ensemble. The repeated chorus is optional for a male vocal or instrumental. If a male vocalist isn't available, there's an optional ending and intro for a girl vocalist. If you have neither, these choruses can be used for instrumental or omitted entirely. The last chorus is again split between ensemble and saxes. The whole tune is neatly arranged on a medium bounce kick.

ALSO RECOMMENDED

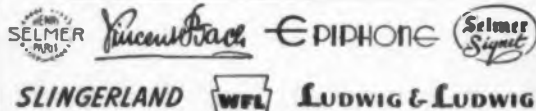
Kiss Me Goodnight, published by Peter Maurice, arranged by Carl Brandt; *Don't Cry, Cry Baby*, published by Santly-Joy, arranged by Ralph Flanagan; *I Had My Heart Set on You*, published by Henry Spitzer, arranged by Jack Mason.

Fotine To Shamrock

Chicago—Larry Fotine, former Sammy Kaye arranger, and his ork leave the Melody Mill ballroom here June 26 after a 20-week stay. Band heads for Texas and the fabulous Shamrock hotel in Houston, where they'll open July 1.

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SWINGIN' THE GOLDEN GATE Can Hampton Help Boost Sagging West Coast Biz?

By RALPH J. GLEASON

San Francisco—By this time next month, everyone here should have the final answer to the condition of the music business in the Bay area. Lionel Hampton will play a one-niter in the Oakland auditorium July 3, for which John Bur-Ton is guaranteeing him \$5,500, the largest any band ever picked up here. Hamp will return for a date July 24.

The question now is, can Hamp draw better than the 7,100 he packed into the auditorium last summer when he broke all records and out-drew the San Francisco Seals and the Oakland Oaks intercity double header? If he does, then there's life in the Bay area yet, something one-nite promoters have begun to doubt recently.

Charlie Ventura, in his string of five one-niters for the Seppenaires in May, failed to draw much of a crowd out of town but did quite well when he got to Oakland. However, this was directly after his smashing two weeks at Ciro's.

Sid Wolf brought the Ink Spots to his Barbary Coast spot for two weeks, opening May 11, and started off with a splash in the local sheets and a decent enough crowd opening night. And of course the Ella Fitzgerald run at Ciro's was expected to keep the cash register clanking for Dutch Nieman.

BAY AREA FOG: Gene Krupa played a two-nite stand at the Edgewater following his Hollywood Palladium run. . . . Cafe Society finally folded, temporarily they say, in mid-May. Efforts are underway to get the spot going again but the night club business throughout the Bay area is laying a big egg.

Selika and her electric organ at the Arabian Nights. . . . Gladys Palmer held over at the Clef House. . . . Bob Scobey playing casuals with a Dixie group on the Peninsula.

Two Beaux and a Peep got a hurry call to rush back to the Log Cabin in Roseville following their TV shot on KPIX. . . . Ella Mae Morse doing a Barbary Coast show on KGO. . . . Two stations dicker-ing with Vernon Alley to put him back on the air as a deejay, and about time, too. Vernon's show had an audience as faithful as you could want, but the station thought

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Getting Around



Chicago—Now singing with Benny Strong's band, which just closed at Lakeside Park in Denver, Betty Bryan acquired her early professional experience with the bands of Don McGrane and Henry King. The soulful-eyed Betty will be with Benny when he opens at the Casino in Walled Lake, Mich., June 10.

It was too bop. They were so wrong.

Sheddy Gets Promise If Jack Sheedy keeps drawing the customers, the Drake has promised him a yearly three-month contract. . . . Jackson's Nook, out in the Fillmore, is the spot for late hour listening now. . . . Palace hotel may drop music again. Their bands have drawn nothing but red ink for months now.

Lena Horne made enough dough for the Fairmont to pay her a retirement pension. She got an ovation on her closing night that will have Nob Hillers talking for years.

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Fazola Honored On Ithaca Record Show

Ithaca, N. Y.—A memorial disc show in honor of the late Irving Fazola was given over local Rural Radio FM network and WHCU, Cornell university station, recently. Show featured some of Faz' top waxings from the 8,000 disc collection of Don Townsend, Ithaca collector. Townsend was guest narrator.

Combos

- (Jumped from Page 17) Gaillard, Slim (Blue Note) Chicago, ne Gardner, Goon (Ritz) Chicago, m Geo-Cee Trio (Wisconsin) Milwaukee, h Gilbert Trio (Elms) Excelsior Springs, Mo., h Gioe, Salvatore (Plaza) NYC, h Gonzales, Leon (Crown Propeller) Chicago, c Gordon Trio (Walker's) Henderson, Ky., m Graham, Hal (St. George) Brooklyn, N. Y., h Grant, Freddy (Prince George) Toronto, Ont., h Haines, Cyril (Village Vanguard) NYC, ne Hancock Trio, Red (Jr. QUAM) Richmond, Ind. Hayes, Peter Lind, & Healy, Mary (Ball-nese) Galveston, Tex., In 6/6, ne Herman Lenny (Congress) Chicago Out 6/16, h; (Traymore) Atlantic City, 6/18-9/18, h Hickman, Chester (New Haven) Chicago, c Hodges Trio, Freddie (Eau Claire) Eau Claire, Wis., h Holmen, Alan (Astor) NYC, h Hughes, Percy (Snyder's) Minneapolis, ne Hummel, Bill (Golden Slipper) Baton Rouge, La., Out 6/16, ne Hunt, Pee Wee (Deahler-Wallick) Columbus, O., Out 6/16, h; (Coney Is.) Cincinnati, 6/17-23, h; (Indian Lake) Russell's Point, O., 6/24-30, h Ink Spots (Carnival) Minneapolis, 6/9-22, ne; (Bill Green's) Pittsburgh, 6/24-7/6, ne; (State) Cleveland, 7/7-13, t; (State) Rochester, N. Y., 7/14-20, t; (State) Providence, R. I., 7/25-8/8, t Jaquet, Illinois (Bop City) NYC, Out 6/16, ne; (Earle) Philadelphia, 7/17, t J. J.'s Trio (Ten Pin Inn) Walpole, Mass., Out 9/5, ne Johnson, Bill (Palm Gardens) Philadelphia, N. J.; (Marlin) Keansburg, N. J., In 6/24, h Jordan, Louis (Regal) Chicago, 6/3-9, t; (Shubert) Cincinnati, 6/10-18, t; (Apollo) NYC, 6/24-30, t Kendis, Sonny (Little Club) NYC, ne Kirby, John (Continental) Milwaukee, Out 6/6, h

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Satchmo, Bop Are Nowhere

(Jumped from Page 1) for example, of Basie's early band, the Duke, and Muggsy's Ragtimers. But bop has carried frantic jazz to the ultimate. In its feverish search for the superkick, it has entered a blind alley. Bop gives itself away. Its considerable reliance on faster tempos, higher registers, and more notes per bar is in itself a strong indication of insecurity and over-compensation. The more frantic jazz gets (any jazz) the more it frustrates itself to the listener.

Thoughtful Bird While not all bop is frantic (Parker, for example, is usually contained and "thoughtful") most bop is unbeautiful. Normal standards in music (any music) have been cynically bypassed by shallow bop musicians. The thin, toneless intonation of trumpet and alto adds nothing. Grottesque phrase endings (most of them are terribly banal by now) seem almost deliberately ugly. Strained, elongated phrases add up to unpleasing tension. There is a sardonic use of notes, often meaningless and placed at random. Clinkers pass easily in bop. Since it is doubtful whether a planned melodic line exists in most solos at up tempo, and since the bizarre is normal, complete fluffs must be greeted by a dubious silence. ("Who knows? Maybe he meant it.") One of the poorest recorded solos in jazz, an almost too-perfect illustration of this point, is Howard McGhee's side on Jazz at the Philharmonic's Perdido. Such an aggregation of mistaken notes coupled with the depths of taste is extremely rare, even for bop. McGhee is one of the greatest bop improvisers.

The characteristic pound of jazz rhythm has been discarded by bop in favor of a steady uproar. It might almost be said that bop is a-rhythmic. Ross Russell writes in Record Changer: "Be-bop drummers no longer try to keep time with the bass pedal . . . the principal objective is to produce a legato sound. . . . To achieve this legato effect the drummer makes almost constant use of the top cym-

bal." This sounds interesting and perhaps constructive, but the end result is more chaotic and stupefying than it is rhythmically satisfying to the listener.

Make Like Benny The impact of dynamics, contrasts, and silences is gone. In its place is a sustained crash almost without accents. Note, at the other extreme, the terrific rhythmic hypnosis of swing-propelled records such as Eldridge's Wabash Stomp, Tizol's Zanzibar, and Goodman's Swingtime in the Rockies.

More than ever before, the jazz piano has been emasculated by bop into a single-finger toy, utilizing whole tone runs, banal triplets, and slurs in lieu of improvisation. The utter monotony and thinness of bop piano is characterized by Lou Levy.

It goes without saying that bop has lost all feeling for the blues. It is now an exercise in "let's see what funny things you can do to it." Bop will never produce a blues of genuine emotion like Crosby's Milk Cow Blues or Wilson's Just a Mood.

Bop solos, while complex, are in general predictable. Standard phrases are repeated incessantly with little or no variation. Triplets and awkward phrase endings are stereotyped. The pattern of most solos is widely spaced ascending notes and rapid whole tone or chromatic descensions. (Chaloff is unusually typical.) The impression is one of emptiness, lack of form, nervousness, and a contempt for beautiful notes and ideas.

They're All Buns! It is significant that not one bop star was ever a well-regarded swing musician. Thirderaters and unknowns of yesterday are today's geniuses of bop. McGhee was nowhere, as were Parker, Navarro, Monk, Roach, Dameron, and Getz. The major figure, Dizzy, was a sideman with Lunceford chiefly noted for his ability to hit high notes. The greatest swingmen have largely spurned bop. It is inconceivable to assume that their playing and their medium has suddenly become inferior to that of former inferiors.

Bop, essentially, is an aberration in jazz, a frenetic experiment replete with cliches. It is ballyhooed as the "new direction." Some of its innovations, a few of its creators, are not without merit. But whatever path jazz takes, it is doubtful whether this will be it. There is no future in bop, though a very few of its devices may be incorporated in the jazz repertoire. The Mississippi may be deflected a mile or two, but is not likely to be rerouted due east via Jackrabbit creek.

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