

# Wolff's Article Is Garbage—Mike

By MICHAEL LEVIN

New York—Critical writing demands detached, informed, unbiased, constructive, truthful reporting. That has been a basic premise to me for some 13 years of scribbles on musicians and the sounds they make. And when I first joined

*Down Beat* in 1942, I conducted a steady battle with some of the other staff members, supervised by a benignly amused editor who tried to see to it that the *Beat* was fairer in its critical standards, didn't judge Glenn Miller by standards used for Bob Crosby, or Shaw's Gramercy five with epithets reserved for Sammy Kaye.

All this piffle is submitted in preface to some comments on a piece on Louis Armstrong and bop, spewed forth by D. Leon Wolff in the last issue of *Down Beat*. Wolff has been an occasional contributor to the *Beat* from time to time, sometimes with amusing pieces, more often with contentious articles which he evidently hoped would cause comment.

## A Disgrace

This last piece of Wolff's, however, is a disgrace to the *Beat* and to the profession of criticism. Not for what he says, though his arguments are old, but for the emotional, logically fallacious, and esthetically unjustifiable manner in which Wolff states them.

Brother Wolff allows as how Louis Armstrong has always been a bad trumpet player and that "bop is postwar psychology's willingness to sponsor excesses."

No one can object to Wolff's holding these beliefs, nor his stating them in an article, so long as he can offer reasonable evidence to document his statements. Instead, he offers the most tawdry collection of subjective garbage it has been my misfortune to smell for many months.

Not since George Frazier aired his personal insecurities in *Down Beat*'s pages have I seen such bad writing so speciously contrived in a fashion so insulting to reader and musician alike.

## Emotional

Frazier, at least, blandly told me several years ago he didn't know a thing about music, but merely reacted emotionally to what he heard and scrawled this down on paper. This outhouse approach to criticism, while manifestly uninformed and unfair, at least had the virtue of a certainly-subjective honesty. Frazier was being a species of an ass, didn't take too much trouble to conceal it, and has gone to fame and fortune as a successful free lance writer.

The elementary point escaped him: that if you merely report your subjective emotional response to music, it is the same as speaking Hindu to an Eskimo—a series of private meanings absolutely unintelligible logically to anyone but the speaker. Frazier, from a long conversation he had with me one night at Toots Shor's, I suspect realized this, but felt his colorful prose style made his copy interesting enough so that people would hold still for his critical deficiencies.

"Martha Tilton stinks" caused enough comment so that very few people noticed Frazier merely said he thought she stunk, that he didn't adduce any very sound reasons as to why she was worse or better than any other girl vocalist around. I have a strong suspicion George's ear isn't good enough for him to be able to tell when someone is singing in tune or out, and that he barely knows one chord from another. But he still feels he has license to criticize emotionally!

Herr Wolff is yipping up the same tree, only with a less competent writing style.

He says for example, "Most musicians recognize Armstrong's mediocrity, and will admit it when pressed."

## Louis A Bane

Brother Wolff yelps a little inaccurately here. I suspect most musicians can't believe this, though there are no field statistics to prove it. I do know there is no major trumpet player working today who doesn't credit Armstrong with providing the basis for most of his work. That goes from the

(Modulate to Page 13)

## Vaude Return Gives Combos, Singers Boost

New York—Cross-country interest in the successful return of vaudeville to the Palace indicates new booking opportunities will be opening up in this field for singers and small combos, but chances are not bright for big bands.

Probability is that other theater operators considering bringing back vaude will be influenced by the policy adopted by the Palace. Palace is using eight acts on a \$3,000 to \$4,000 weekly budget. This means no star names or large groups. Typical of the type of musical act which fits into this layout is Jerry Wayne, who shared the top spot on the Palace's opening bill with comic Lorraine Rogan.

Obviously with a budget such as this for eight acts, a name band booking would be out of the question, as would top name singers and small groups. But the field appears to open to the lesser names.

## Leaves Leeway

Out of town operators, beefing about high prices demanded by name musical acts, are giving careful consideration to the Palace's low budget, no-name layout. In its first week with this policy, house grossed around \$30,000, giving it a net profit of some \$10,000. Granting a lot of this came from curiosity whipped up by widespread nostalgic press comment on the return of vaude to the country's former No. 1 house, it still leaves plenty of leeway once the opening blast has worn off.

First bills at the Palace showed that singers, trained to stationary mike clutching on radio and in night clubs, have to loosen up for this revived medium. Surrounded by acts which move all over the stage, their static stance gives them an amateurish appearance. Since a similar technique is needed for TV, they might as well resign themselves to learning how to move something besides their tonsils.

## Vaughn Takes Rest After Carving Job

New York—Real Gone Vaughn Monroe will be gone for real during June. He's taking the month off for a minor operation and some rest. The moon-racing sky rider quit on May 31 and won't go back to work until July 1 when he plays the Convention hall, Asbury Park, N. J. Only work he is doing during the month is his weekly Camel radio broadcast.

## Jantzen Beach Set

Portland, Oregon—Jantzen beach inked Seattle's Jackie Souders' orchestra for the last week in June and first stanza in July. Ted Weems follows, with Tommy Dorsey set for two nights in mid-July. McElroy's Spanish ballroom set Lionel Hampton and Russ Morgan for two-nite stands in mid-July.

## Berlin, Fran On The Cover

Irving Berlin rehearses thrush Fran Warren on two of his numbers from *Miss Liberty*, which she just recorded for Victor. They are *Homework* and *You Can Have Him*. *Miss Liberty* is the widely-heralded musical opening on Broadway in the fall. Fran currently is making her first stage appearance in *As the Girls Go*, musical comedy starring Bobby Clark.

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## Godfrey Blasts DAR Jim Crow

New York—Arthur Godfrey tossed a nationwide blast at the DAR in May for the anti-Negro policy they insist on following at Constitution hall, Washington, D. C. Godfrey denounced the Daughters on his CBS network program for refusing to let him put on his show in Constitution hall because one of his acts, the Mariners quartet, contained two Negroes, James Lewis and Nat Dickerson.

"We can't do it (the show) in Constitution hall in our nation's capital," broadcast Godfrey, "because the DAR, God bless 'em, they won't let me bring my Negro entertainers into our nation's capital in Constitution hall. So nuts to the DAR! We're putting it on in the Armory down there.

"Every time I think of that Ku Klux Klan outfit," Godfrey went on, "I get—inside I just go nuts. It just makes me white. Of all the shameful things in our nation's capital, for heaven's sake, the citadel of democracy."

The Godfrey show was put on in Washington to help raise funds for Attorney General Tom Clark's drive to prevent juvenile delinquency. No statistics on the number of juveniles in the DAR have been made public.

## Chile Ops Chill Cugey With Suit

Santiago, Chile—Rosedale auditorium here has sued Xavier Cugat for \$30,000, claiming leader failed to live up to his contract on a local date. Rosedale says Cugey was supposed to bring 25 American sidemen with him but only brought 21 and filled in with three local musicians.

Auditorium also claims he didn't play the full engagement. Cugat says he had to cut the date short because of union regulations.

After he finishes his current South American tour, Cugat is due to head for Europe for bookings in London, Belgium, Paris, Switzerland, and Spain.

## Ray Set For Summer

New York—Ray McKinley, currently at the Surf Club, Virginia Beach, is set for the rest of the summer.

Schedule has him at Newport News, Va., June 24; Chesapeake Beach Park, Chesapeake, Md., 25; Steel Pier, Atlantic City, 26 to July 2; King Phillips ballroom, Wrentham, Mass., July 3 to 9; Convention Hall, Asbury Park, N. J., 10 to 16; Pleasure Pier, Galveston, Texas, 26 to Aug. 8; Coney Island, Cincinnati, Aug. 19 to 25; Eastwood Gardens, Detroit, 26 to Sept. 1.

## Hipster Dept.

Denver—From an INS story in a local sheet: "Sounds like a golden opportunity for harried parents of embryo Charlie Barnets. A 'frosted silver trumpet with gold inside bell' has been requested by a lonely lad at a British East Africa school."

A Denver newspaper also saluted Benny Goodman on a recent visit by running a pic of him with symphony conductor Saul Caston and calling them both trumpet players.

And we always thought Charlie and Benny were drummers.

## Tramist Makes Most of Hope Tour



Hollywood—Fifty cities in 27 days, yet Les Brown trombonist Ralph Piffner found time to become well enough acquainted with United Airlines stewardess Bea Cowley to present her with an engagement ring. This happened after the second of the two nationwide personal appearance benefit tours made by Bob Hope, on which the Brown band went along. Left to right above are Miss Cowley, Piffner, and Hope.

## Good News

Hollywood—News that MCA had opened a Paris office brought out a revised version of an old wise crack among musicians: "Good, now you can be out of work in France, too."

## Overseas Trip For Louis Unit

Chicago—Almost a year overseas, starting in September, is on the schedule for the Louis Armstrong All-Stars. Four or five months in Europe will be followed by a several months' tour of South America, Louis' first visit to that continent. The troupe, probably the highest-paid unit of its size in existence, will include Jack Teagarden, trombone; Cozy Cole, drums; Barney Bigard, clarinet; Earl Hines, piano; and Arvell Shaw, bass. Vocalist Velma Middleton may be included.

## Raye Bats 1,000 On Getting Wax Banned

New York—Martha Raye is maintaining a perfect score on her recordings for Discovery label. Of two platters by her released so far, both have been banned by radio networks.

Latest to get the thumb from radio is her etching of *Miss Otis Regrets*. The old Cole Porter tune has long been on radio's taboo list. Her earlier pressing, *Ooh, Dr. Kinsey*, was deemed too suggestive for home loud speakers. Platter house is quite happy about the double ban. It claims the taboo hyped the sales of *Kinsey* and figures the same treatment sought to get similar results for *Miss Otis*.

## Good Jazz Show For Coast Record Fans

Hollywood—Local radio listeners are getting another interesting record show in *Jazz on Parade*, launched recently by KFMV and heard on the coast every Monday from 8 to 9 p.m.

Program is directed by Floyd Levin, who draws on his own huge collection of platters for material, and also features guest collectors who bring their own favorite platters. Also introduced are prominent musicians playing their own records.

## Mindy To Victor

New York—Thrush Mindy Carson has autographed a two-year recording deal with Victor. She formerly waxed for Musicraft but got her release from that troubled platter house in February.

## No Plans Yet, Says Kenton

Hollywood—"Absolutely no plans." That was Stan Kenton's answer to all queries as to what plans, if any, he had for picking up his musical activities where he left off when he broke up his band last year.

It was reported that Kenton, who returned here recently, might act as general adviser and backer to a small group composed of his former bandmen and headed by trombonist Milt Bernhart. "Nothing definite to announce on that yet," said Kenton.

## Mosley Signs With Penguin, Etches Four

New York—Snub Mosley has signed with Penguin records and cut his first four sides in April. Numbers were *That's Right*, by Ted Eddy and Arnie Halop, *I'm a Fool About Mama*, by Fred Norman and Jack Wolfe, *Bop-town Shuffle*, by Harry White, and *Once in a Lifetime* by Mario Trama and N. and R. Day.

Snub used Ken Rickman, trumpet and vocals; George Fauntleroy, alto and clarinet; George Ward, drums, and Abe Baker, bass. Arnie Halop played piano on *Bop-town* and *Mama*, Marcus Wilbur 88ed on the other two sides.

## Local 47 Secretary Dies In Los Angeles

Hollywood—Frank Pendleton, 67, recording secretary of L.A. Local 47, died of a heart attack May 23 in his car. He was leaving a parking lot near the union headquarters in downtown L.A., to attend a Hollywood meeting.

Maury Paul, a member of the board of directors, was appointed to fill Pendleton's post.

# Guarnieri Plays Greatest, Says Lee

By AMY LEE

New York—Three blocks north of Bop City, on Broadway, music is being made. A piano is being played as if it were an instrument of infinite musical variety, made for Waller swing, Wilson fluidity, Basie drive, and Tatum virtuosity. Played as if the hands on it are there with the goods. They are. They belong to Johnny Guarnieri.

Prodigious little hands that scarcely span a tenth and yet can, in one 15-minute air shot, roll out Hines, Waller, Wilson, Basie, and Tatum, with the authority of the originals, or set forth Kern, Gershwin, Berlin, Schwartz, in equally authentic Bach, Strauss, and Chopin conceptions.

Johnny and his quintet have been on the WMCA air nightly, 7:45-8:00, except Thursdays, since the first week in April. In this time he has turned out some 150 arrangements. Now an added daily 15-minute shot from 12:30-12:45 p.m. means a total of eight tune arrangements a day, two of them piano solos, from Johnny's pen. The tunes are conspicuously non-compulsion: *Stars Fell on Alabama*, *The Sheik*, *This Can't Be Love*, *Blue Room*, *Prelude to a Kiss*, *Dinah*, *Ballin' the Jack*, *Sugar*, *These Foolish Things*. The few current pops played sound better than most of them are. Johnny's approach to all music is not unlike Louis Armstrong's: just play good.

In addition to Johnny, the quintet has brother Leo on bass; Frank Garisto, drums; George Walters, trumpet, and Charles DiMaggio, alto. They cut the Guarnieri arrangements neatly and understandingly. The jazz feeling is supplied mainly by the brothers Guarnieri, the other members contributing expert musicianship. The combination produces what might be called well-tempered jazz. It has warmth, coolly executed.

"I have no message," explained Johnny the other day. Nevertheless, it's safe to say that the Guarnieri well-tempered jazz will reach more people of varying tastes and give them something more intelligently musical to enjoy than the extremists can hope for in a fad-fare of esoteric bop.

Almost wholly self-taught, Johnny in his kid days accompanied Papa Guarnieri, the violinist and violin-maker (yes of THE Guarnieri violin-makers). Then he progressed through the heyday of swing with George Hall, Benny Goodman, Artie Shaw, Nick's, Jimmy Dorsey, and the Raymond Scott \$1 million CBS band. And he has emerged today as jazz' most accomplished pianist.

### How Come?

Before the shouts for the many great individual jazz stylists get too loud, let's consider why we consider him so. There's a clue in Johnny's own words: "Ten years ago I saw what was going to happen in the music business. Benny was always at me to develop my own style." But the violin-maker's son at the keyboard took a longer look and saw what the stylists either didn't see or didn't want to see. The status of the Stacys and Sullivans today indicates the wisdom of his foresight.

"I don't mean in any way to take away from all the older jazz men and what they contributed,"

Johnny said. "I've been accused all along of having no originality, no style of my own. I thought it was more important to play what sounded best for the occasion. The Wilson sound for the BG trio or quartet was the best sound. If I played Waller on solos, it was because full piano sounds better on solos."

In the reigning bop fad, the Guarnieri view on style remains unshaken. "I don't want to be a bop pianist. If I did, I could go to Bop City a couple of nights and get it. But that would be like tossing out Shakespeare and leaving just Steinbeck."

"Or throwing away da Vinci and taking just the guy that paints murals on Broadway restaurant walls, or saying Beethoven didn't know how to write music. Wilson and Tatum may not be top talk right now, but they'll be here after bop." So, one might add, will Guarnieri.

The fundamental Guarnieri constancy, evident in his beat, was acknowledged by two music biz individuals of totally dissimilar persuasions: Raymond Scott and the late Nick, of the famed Greenwich Village bistro of the same name. As is generally known in the trade, Nick used to like to sit in on one of the uprights flanking his bandstand and let fly his own brand of Nickieland piano in concert with his intermission pianists or the band. During Johnny's term at Nick's, he earned an unusual compliment (if small pay) from pianist Rongetti. "You know," Nick told Johnny one night after an all-out Rongetti torture session, "you're the only piano player I've ever had I couldn't throw."

### Also Tough

In another two or three years, Guarnieri underwent an equally "throwing" ordeal, Scott style. Raymond was giving Johnny the metronome treatment, a special Scott device for measuring the merits of musicians. Ray set the "met" ticking, signalled Johnny to play, later turned it off while the piano continued, and switched it on again several bars later. They were together. "You kept up with the metronome and even gave it a tough fight," Ray stated.

If Hines, Stacy, Waller, Wilson, Tatum, Rongetti, Scott, and the Artie Shaw harpsichord failed to budge Guarnieri, can bop?

And while the plaudits are sounding for the Guarnieri well-tempered jazz, a solid round should be directed at the enlightened mogul at WMCA who broke the record spinning hypnosis enough to air at least half-hour a day of "live" Guarnieri shows.

The mogul is Louis Wacks, music contractor for the indie for the past 15 years. He's having a ball right now digging Guarnieri, and playing drums in other recently acquired house units—Merle Pitt's Five Shades of Blue, trombonist Jerry Shard's sweet-rumba-Dixie combo, and bassist Rufus Smith's bop quartet, which subs



Johnny Guarnieri

for the Guarnieri quintet Thursday nights.

In bringing Guarnieri to WMCA audiences and giving him musical carte blanche completely free of front-office interference, Wacks has inevitably set a high standard of sound and performance for in-person radio jazz. In Guarnieri, listeners are getting the synthesis of all the best jazz piano past and present, made beautiful with that ingredient of greatness Johnny couldn't have copied, and didn't have to: soul.

Down Beat covers the music news from coast to coast.

## Bopster Dept.

New York—Boppers who are convinced they have the younger crowd solidly sold on the flatted fifth might well pause and consider a clause in the contract under which Hal McIntyre played a Fordham university dance June 10.

Deal gave McIntyre a \$100 bonus if he avoided all boppers during the dance. Bonus was payable only at the end of the evening when the powers that be were convinced no note of bop had sneaked out of Hal's horns.

## Swing To Vaude Policy Continues

New York—Trend back to vaude is continuing here, with the Patio theater, Brooklyn, starting a full week vaude policy on June 1. House had been using vaude on weekends for a couple of months with such success that decision to go full time followed.

First bill was topped by the Page Cavanaugh trio and Connie Haines. Vincent Travers leads the house orchestra.

Suburban Westchester County center also has fallen in line. Last summer spot tried a weekend dance and concert series with Benny Goodman but policy flopped. This year, the Center's using weekend vaude. New policy started June 10, with Connie Haines (busy gal, hey?), Red Ingle's crew, and Leo de Lyon featured.

## Handy Little Guide For Discographers

New York—In order to keep Charles Delaunay and future discographers from facing a horrible enigma, *Down Beat* herewith provides the personnel on Frank Yankovic's Columbia platter of *St. Bernard Waltz*.

In addition to Yankovic's usual crew, disc has singing, humming, and handclapping by George Avakian and the Marlin Sisters, concert pianist William Masseles on solovox, and handclapping by Betty Chadwick, cleaning woman in Columbia building; Bill Sawyer and Harrison Rea, Columbia studio attendants; Lawrence Donnegan, an engineer who was visiting a Columbia engineer; Debbie Ishlon of the Columbia press department; Morty Craft of *Sony Hits* magazine, and John S. Wilson of *Down Beat*.

Handclapping group, tabbed Small Jackson's Hot Handed seven, is currently exclusive with Columbia, but a loan-out deal may be made with Capitol so they can cut two sides with Dave Lambert's bop chorale. Sides would be *Blap*, featuring bopped clapping, and *Clop*, featuring clapped bopping.

## Astor Adds Vocalists

New York—Astor Roof, which usually sticks to name bands for the summer season, will try a policy of adding singers to the fare this year. First step in this direction is booking of Bill Lawrence, young moaner who has replaced Perry Como for the summer on the *Chesterfield Supper Club*, along with Blue Barron, for four weeks starting June 27. Lawrence will do two shows a night.

# Decca Issues Cheap Label

New York—Trend toward low-priced records as they were in the middle and late '30s was extended this month by two new developments. First is the entry of Decca into the cheaper field with the resurrection of the Vocalion label,

which Decca will market at 49 cents plus tax. Second is the injection of name talent into the low-priced platter field by Hi-Tone.

Vocalion will follow the path blazed by Varsity and Spotlite, featuring top tunes cut by lesser artists and selling direct to dealers. First releases came out June 6. Decca apparently doesn't want to go whole hog in price-cutting by bringing back Vocalion, for it is putting the new label into competition with labels selling from 37 to 39 cents. A. J. Kendrick is general manager of Vocalion. Discs will be pressed in Richmond, Ind.

### Names on 39 Centers

Hi-Tone, 39 cent subsidiary of Signature, actually brought names to the low-priced discs when Signature turned its entire catalogue over to Hi-Tone in April. This made available to Hi-Tone such talent as Connie Haines, Ray Bloch, Johnny Long, Monica Lewis, Hazel Scott, Eddie Heywood, and Paul Whiteman.

However, since Long and Bloch are the only ones of these names still waxing for the firm, discery has gone on the prowl for new headline talent. First to be snagged is Cab Calloway, whose last recording deal was with Columbia. In the works are deals with Sam Donahue, Frances Langford, Georgia Gibbs, Bobby Byrne, Del Courtney, Henry Busse, and Vivian Blaine.

Deal Hi-Tone is offering brings small monetary returns to the artists, but they have shown interest in the idea since it gives them a chance to wax top tunes and get the benefit of the co-op advertising which cheap labels go in for rather heavily.

### Wait Awhile

No indication yet that Varsity, Spotlite, or Vocalion will follow Hi-Tone's lead on names. They apparently are willing to wait and see if the policy goes over before making a move.

Decca's decision to try low-priced discs follows a tentative move in that direction by Capitol, which has revived its red label

with lesser talent to sell for 60 cents. No word at press time on whether Victor and Columbia would follow along by bringing back their Bluebird and Okeh labels.

Back in the mid-'30s Decca forced Victor and Columbia to concentrate on cheap labels by entering the field with the combination of lower price, name talent, and hit tunes which Hi-Tone is now attempting. Decca, however, had bigger names than are available to Hi-Tone now.

Your next copy of *Down Beat* will be the issue of July 15 on the newsstands July 1.

## Decca Releases First New Vocalion Sides

New York—Decca records put the first batch of its new 49 cent Vocalion platters in the stores the first week in June. Deal on Vocalion is the same as that of the cheap label pioneers, Varsity and Spotlite—established hits by lesser artists.

First releases include *Some Enchanted Evening* and *Bali Ha'i* by Bill Harrington; *Wonderful Guy* and *Don't Cry, Cry Baby* by Ike Carpenter; *Hucklebuck* and *Close Your Eyes* by Andy Kirk; *'A' You're Adorable* and *Baby, It's Cold Outside* by Harry Babbitt and the Allen Sisters. Other sides are by Alan Holmes, the Song Spinners, and Roy Ross, plus a couple of hillbilly items.

## Big Fish Fill Saginaw Air



Saginaw, Mich.—Dick Pike's net is out all the time, and recently caught singer Iona Massey and erstwhile leader of a band, Tommy Dorsey, for appearances on his *Matinee* in Michigan airshow. WKNX jock Pike, on the left above, has had Sarah Vaughan, Nat Cole, Woody Herman, Tex Beneke, and Gene Krupa on his program—live.

## Mary Kaye Three Push 'Monkey'



Hollywood—Not hard to guess the name of the tune the Mary Kaye trio is demonstrating above. Like an old-fashioned charade, but twice as easy. Frankie Ross, Mary, and brother Norman Kaye just waxed Norman's tune, *The Monkey Song*, for Columbia.



# Crowds Jam Paris Jazz Festival



Paris—Chummy photos, above, indicate the fine, gemütlich feeling that prevailed during the International Jazz festival here recently. American and European musicians, playing all styles of jazz, gathered under the sponsorship of French jazz enthusiast Charles Delaunay for a

week of music. First photo shows trumpeter Gosta Turner of Sweden and Oran (Lips) Page of the United States comparing notes. Swedish drummer Sven Bollhem, left, relaxes with Max Roach, center, and Charlie Parker, right, in the second picture. Last photo, taken at a pre-concert

rehearsal, shows, from the left, Aime Barelli, Don Byas, Jack Dieval (standing), James Moody, Claude Luter, Pierre Braslavsky, and Rene Leroux. All except Americans Byas and Moody are French. The concert was a huge success. Acme photos.

By MARIAN McPARTLAND

Paris—Backstage at the Salle Pleyel, an excited crowd shuffled back and forth. Musicians were warming up, stage technicians barked last minute directions, critics and kibitzers chattered excitedly and craned their necks as, 15 minutes late,

a French emcee sidled in front of the curtain and announced "Le Festival Internationale de Jazz est ouvert."

And for a whole week the 25,000-capacity auditorium was jammed. Devotees of New Orleans music rubbed shoulders with bop disciples. When, on opening night, the first notes of Vic Lewis' bop-styled, 15-piece British band were heard, purists in the audience boomed and hissed.

And, when Carlo Krahrmer's Dixie band held the stage, the progressive element loudly registered disapproval.

#### Listen to Tadd

But when Tadd Dameron's quintet, with Miles Davis, trumpet; James Moody, tenor; Raas Speller, bass, and Kenny Clarke, drums, was announced, the entire audience settled to hear, if not always to understand, some of the most controversial music of the day.

Besppectacled, goateed Parisians nodded bereted heads sagely at each exciting harmonic change, screaming and whistling their approval of every soloist.

But, at every session, the performers who could sell as well as play, got the biggest hands. Lips Page, with Don Byas, tenor; George Johnson, alto; Big Chief Russell Moore, trombone, and a French rhythm section, played exciting, middle-of-the-road jazz. The power and personality of Page, the clowning of Moore, and the technical brilliance of Byas' solos

brought the audience to its feet yelling for more.

#### Sid Great

Sidney Bechet, backed by the Pierre Braslavsky band, got a tremendous ovation. When the unmistakable sound of his soprano sax cut through the closed curtain, there were bursts of cheering and applause. It would be impossible for anyone who professes to be a musician, in the broadest sense of the word, not to have enjoyed his playing, especially of *Summertime*. His ideas were wonderful. Despite a somewhat plodding rhythm section, Bechet played brilliantly throughout the week.

Jimmy McPartland, with a French group ambiguously called the New Sound Chicagoans, brought down the house with his driving choruses on *China Boy* and *Singing the Blues*, the latter dedicated to Bix. But a battle of trumpets with Bill Coleman, Roland Greenberg, Aime Barelli, McPartland, Page, and Miles Davis didn't prove much except that six trumpets blasting away simultaneously on *Lady Be Good* can make a lot of noise.

The Swedish All-Stars, with pianist Rienhold Svensen, impressed everyone. This was the only European band that was relaxed and at ease. Everything they played jumped. Most of the English and French bands, though technically proficient and desperately in earnest, couldn't quite

seem to find the groove.

#### Bird Slays 'Em

Bringing the boppers to the edges of their seats was the Charlie Parker quintet, with Kenny Dornham, trumpet; Al Haig, piano; Tommy Potter, bass, and Max Roach, drums. The band had a tremendous beat, and Parker, displaying his prodigious technique and originality of ideas, wove in and out of the rhythmic patterns laid down by Roach to the accompaniment of ecstatic cries of "Formidable!" from the fanatics.

But whether their tastes were Bechet or Parker, for a whole week 25,000 jazz fans were in their glory nightly.

Vive le jazz!

## New Jazz Program On Buffalo Station

Buffalo, N. Y.—Latest stir on Buffalo air waves is the WXRA *Well Get It* show. Disc jockey Maury Bloom does the commentary, with jazz platters featured. Program has been greeted with much enthusiasm since its inauguration.

A live jazz show is also aired weekly by the station from the Everglades cafe. Program, emceed by Roger Lund, features music by Lou Powers and his Powerhouse quartet. Bassman Powers has Tony Locco, tenor sax; Johnnie Jocko, piano, and Frank Longo, drums.

—George Strager

## Riders' Writer Rides Into Movie Contract

New York — Stan Jones, the Death Valley national park ranger who wrote *Riders in the Sky* (may the Lord have mercy on his soul), has been signed by the William Morris agency, which plans to build him up as a singer and moon pitch act.

Stan has already cut his opus for Mercury. Agency is cooking a deal to have him starred in a series of westerns in hopes of building him into one of the biggest things in oat operas.

## Frankie Gets \$\$\$\$

New York—Frank Sinatra will head out on his first series of personal appearance dates in a long time this summer. The Voice goes into Atlantic City's Steel Pier on June 24 for three days, getting \$12,500 for the date. He's also booked into the Mutual arena, Toronto, for two days starting either July 7 or 8. This booking will bring him \$10,000.

## Apollo Signs More

New York—Bobby Smith, former Erakine Hawkins alto who fronts his own combo now, has been signed by Apollo records. Disc house has also packed the combo of another alto man, Charlie Singleton, and Tommy Mosely, an Eckstine-styled groaner.

## LONDON LARGO

# Palladium SRO Sign Out Months Ahead For Kaye

By DEREK BOULTON

London—Danny Kaye finished his six-week stay at the Palladium here in June. All seats had been sold months ahead, and lines for SRO tickets, which were on sale on the days of performance only, were formed 36 hours before each performance. On several occasions people slept on the pavement outside, despite heavy rainstorms.

Kaye numbers which received good applause were *Candy Kisses*, *Ballin' the Jack*, *Dry Bones*, and his own version of *Night and Day*.

Allan Jones and wife Irene Hervey opened at the spot June 6 for two weeks. Booked to appear for two weeks starting August 8 is singer Dick Haymes. Prior to his Palladium engagement, Haymes will play Birmingham for a week.

#### Unions May Cooperate

Band bookers agents and managers in England are expecting a long awaited exchange of bands between America and Great Britain. American musicians who have visited Europe recently have expressed a strong desire to work in England, while British musicians are extremely keen to show their ability to American audiences.

Tadd Dameron, who came to Europe to appear at the Paris Jazz festival, will not return to America for some time. Although Tadd will live in Paris, he will score arrangements for many British bands, including that of Vic Lewis.

## Casino Again Tries Top Name Policy

New York—Glen Island Casino has started its name policy for the summer with Claude Thornhill in for an experimental four weeks. Spot, noted as an incubator of big names since the Casa Loma band played there in the early '30s, has since become leery of a name policy and is watching the Thornhill date with particular interest.

Theory is that if Thornhill, who opened June 3, doesn't do really impressive business, the Casino will drop the name idea and fill out the rest of the summer with lesser-known combos. It opened this year with Paul Sparr on May 26.

## Damone 88er Waxes

New York—British pianist Ronnie Selby has been signed by Mercury records to cut an album of pop and original numbers. Selby, former 88er with Joe Loas and Gerald, has been Vic Damone's accompanist for the past couple of years. He is planning a series of classical concerts both here and abroad next year.

## Clark, Peggy Share Summer Show



Hollywood—Tenor Clark Dennis, who like Count Basie sports a plaid shirt on all occasions, chums here with singer Peggy Mann. Both are on the Thursday ABC *Name the Movie* airshow, which can be heard at 6:30 p.m. PST.

## Hot Lips Busse Doubles In Disguise



Galveston—Band leader Henry Busse—yes, that's Henry under the hair—served as King Neptune during Galveston's Splash day celebration held May 1. Busse was filling an engagement at the Balinese room at the time.

CHICAGO BAND BRIEFS

Unit Plays Anything From Bop To Dixie—And Swings

By PAT HARRIS

Chicago—If you're getting tired of music with a label, whether it be Dixie or bop, and wonder why bands today don't have the swing they did in years past, there's a group here that will restore your faith, lift your spirits, and come close to rocking you off your feet. It's the Henry Riggs five-piece we mentioned in April.

They still play spots you need a safari to reach, but they pack them consistently. Apparently more and more Chicagoans are finding it worth the effort to hear the band. They've moved closer too. Now, instead of more than halfway to Indiana, you can travel only 88 blocks, or about 11 miles from the loop, and hear the band. This is on Wednesday nights, when they play at the Marine Tap, 88th and Vincennes.

On Mondays you can catch the crew at the Casablanca, 11015 S. Michigan; Fridays and Saturdays at the Copacabana in Chicago Heights, and Sunday evenings at Pat's Tap, 12733 S. Western.

It's the one band in this area that is always fun to listen to, always solidly beatful, interestingly melodic, whether they play pop tunes or Dixie and bop standards. They're not trying to prove anything, to blaze a path or uncover a lost one. And, in the process, Riggs and his refugees from restrictions are giving listeners something they'll remember with pleasure for years to come.

Dixielander- Out

Isabell's Dixielanders closed at the spot last Sunday, after six very pleasant months. Owner Jim Isabell reportedly feels that business warrants no more than a trio at the present time, however.

Half a block away, Doc Evans and his band running through the familiar Dixie repertoire at the 1111 Club, while Danny Alvin's band still at Rupnek's.

Even without a trumpet, the southside Bee Hive combination (Miff Mole, trombone; Don Ewell, piano; Darnell Howard, clarinet; Booker Washington, drums) can hold its own against the other traditionalists in town. When they want to, which is not quite all the time, Miff's few play some very pretty music. Former Hive drummer Baby Dodds back in town and still taking it easy. Baby was seriously ill in New York recently.

Robie Moving

Chet Roble three leaving the Cairo June 28, by which time they hope to have a regular television show started. Roble, with part of the Isabell group, played a recent Treasury TV show on WBKB and did a great job.

George Brunis set at the Sky Club for what owner Libby Frasca assures is "several months." Three Brown Buddies still at the Club Moderne, while Laura Rucker is at the No. 10 at Madison and Crawford.

Four Cats on a Kick, Chester Hickman, piano; Frank Robinson, drums; Lawrence Leek, sax, and twin Linford Leek, guitar, at the New Haven. Davey Bold moved

from the Town Casino westward to the Hershey lounge, while pianist-singer Bus Moten left the intermission spot at Rupnek's for a loop location.

Jay Still Big

Claude McLin replaced Little Sax Crowder at the Morocco hotel lounge, once known as the Club Algiers. Trio Clox at the Nob Hill during the week, while Jay Burkhardt continues to make Mondays the big night there.

Tune Spinners at Judd's lounge, while Duke Jenkins' six making the Argyle jump. Don Fielding's Townsmen into the Casa Bonita, with the Jimmy Dolan-Ted Brown duo.

Four disc jockeys again to take over the stage of the Chicago theater, starting June 24. Jo Stafford opens there July 8, while Peggy Lee's appearance was pushed back to late July or early August. The Dennis Day troupe opens August 5 at the Chicago.

Woody Herman's band and Nellie Lutcher now at the Regal theater, which expects Duke Ellington the week of July 1 and the Erskine Hawkins-Toni Harper show July 15.

Hudson's Band Clean

The George Hudson band, which backed the Ravens, Dinah Washington and the Four Step Brothers in a recent Regal show, is worth more than the brief mention they're going to get here. Band does one of the cleanest jobs of playing for a show seen in a long time, and threw in an arrangement of *Black Magic* which wraps up several dissimilar band styles in one convenient capsule. Hudson was with Count Basie's first band, and the Jeter-Pillars band before he started his own some five years ago. "Roy Eldridge and I came up together," he says, and adds "I was considered a pretty good hot trumpeter at that time." Hudson prefers to play sweet though, believing "you can sell melody as well as jazz."

Band, which started at the Club Plantation in St. Louis, is now at the Riviera club there, from which they go to the W. C. Handy theater in Memphis before starting a one-niter tour through the south.

Lineup

Hudson bandmen, most of whom are from St. Louis, are: trumpets—Thomas Turrentine, Sykes Smith, Paul Campbell, Cyrus Stoner; trombones—Hampton Reese, William Seals, Robert Horne; saxes—Wallace Brodis, Milton Whitten, Bill Atkins, Frank Domanguex, Ernest Wilkins, rhythm—Earl Martin, drums; James Royal, bass; Robert Parker, piano. Wilkins, former Earl Hines sideman and Gillespie arranger, does most of the arranging for the band.

DeFranco 4 At Note With Slim, Belafonte

Chicago—Buddy DeFranco's quartet opened Monday (13) at the Blue Note for a three-week stay, sharing the bill with singer Harry Belafonte and the Slim Gaillard quartet. With clarinetist DeFranco are Fred Gruber, drums; Harvey Leonard, piano, and Tal Farlow, guitar.

Herbie Fields opens at the Note July 4 for three weeks, with the possibility that Gaillard will be held over. Future Note bookings include Woody Herman, Sept. 5 to 18; Duke Ellington, Oct. 17 to Nov. 6; Sarah Vaughan, Nov. 7 to 20, and Lionel Hampton, from Nov. 21 to 27.

Burkhardt's Boys Beating Solo Drum For Bop



Chicago—Jay Burkhardt's band, almost the sole local bop group (from trio up) working regularly in Chicago, is shown above. Burkhardt and men (who total 21) have been playing Monday nights at the Nob Hill at 53rd and Lake Park. Top photo shows Burkhardt (wife Elaine is seated in right background) and a view the sax section will love. Saxea are, for the record, Hal Hoyer, Kenny Mann, Jack Gaylo, Walker Baylor, and Joe Daly. Trumpet section, in the

lower picture, includes (left to right) Gail Brockman, Hobart Dotson, Mary Simon, and Hotay Katz. Trombones, in the same order, are Cy Touff, Ralph Meltzer, Irv Mack, and Jerry Barikus. Band also includes Gene Friedman, piano; Dave Poskonka, bass; Red Lionberg, drums; Jimmy Courley, guitar; Hal Russell, vibes; Johnny Avgeronia, bongos, and Joe Williams, vocals. Rumors were the crew would go into NYC's Royal Roost. But it folded.

Capsule Comments

Chicago—Charlie Ventura's bop for the people seemed to be getting regrettably close to its slogan when it opened late in May for three weeks at the Blue Note here.

Charlie had added three singers, two to replace the departed Jackie Cain, and though no reason was apparent, seemed to have lost some of the music along the way.

The band sounded sloppy and muddy, despite the excellent solo work of all its members. They gave the impression they had something several hundreds of miles away on their minds. Almost as if each of the six sidemen were thinking of his own ideal band instead of the group he happened to be working with. Only trombonist Benny Green appeared to be fully conscious of what he was doing.

Ventura is depending more than ever on gimmicks, which include the not-too-certain baritone of singer Carlos Valadez, whose showmanship stems from the Desi Arnaz school but without Arnaz' humor, and the two girl singers. Beverly Brooks, who is Ventura manager Don Palmer's wife, has the edge as far as confidence and perhaps voice goes. Former Claude Thornhill vocalist Betty Bennett might just be missing the band backing she's used to.

After their three weeks at the Note the band played a date in Detroit June 17; the Armory, Galesburg, Ill., the 18th; Pershing ballroom, Chicago, 19; Jefferson ballroom, Milwaukee, 20; Continental club, Milwaukee, 21-27; Madison, Wis., 28; Fruitport Pavilion, Muskegon, Mich., July 1 to 4, and planned to spend the summer playing various resorts in the east. A Labor day opening at New York's Bop City is being planned.

—pat

Silhouette Jumps

Chicago—The far northside Silhouette, which hit the jackpot with the Louis Armstrong group during a recent 10-day booking, scheduled tenorist Flip Phillips' combo for another 10 days, starting June 10. Phillips was to have Sonny Criss.

Tommy Turk, Mickey Crane, Al Bruno, and Sam Crese with him. Maurice Rocco will follow Phillips, with the Jump Jackson crew tentatively set to alternate.

Down Beat is published every other Friday.

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Tenorman

Chicago—"Last week, while *Jazz Hot* was doing its best to unfuddle bop," *Time* magazine reported recently, "les saxous eternalis (hepcats) were packing Paris' big, modern Salle Pleyel to dig the "true groove" for themselves." Careful *Time*, whose enormous staff of researchers apparently includes no hipster, added "And when Yardbird Parker cut loose, puffing his tenor sax like a big cigar, the saxous dreeled, twitched, and finally screamed." A photo of Parker, and his alto, was on the opposite page of the magazine.



# Moreno Keeps Everyone Happy By Formula Twist

Chicago—Buddy Moreno doesn't have a new idea for making money and keeping a bunch of young musicians who like jazz happy at the same time. He's just applied the old formula used by many mouse bands—play the way the owners want you to and reap the full fruits and benefits of same.

Only Buddy's isn't strictly a mouse band. "Sure, we're playing rat-tat-tat music here at the Edgewater Beach hotel. And when we're in Pennsylvania we play polkas or whatever the ops want. I've got a four-beat book, but I put it away anytime I get west of the Mississippi river," said the former Harry James vocalist.

**Where To?** "I could build a great book, loaded with jazz and bongos, congas, and so forth, but where would it get me? Who, doing that, is making money now?"

Moreno played strictly hotel music while at the Edgewater. But there were lots of bop touches

toasted in and used neatly. So neatly that Edgewater patrons thought the numbers were very nice. That ain't easy.

"We're very happy here, you know. The guys in the band, even the ones that are jazz fiends, are satisfied. They draw fine scale, can go out after work or on nights off to sessions and blow what they want," said Buddy.

### No Worries

"And after we leave here, we don't have to worry about where our next booking is coming from. For example, we open soon for a month at the Hotel Peabody in Memphis.

"You know, about this playing jazz if you want to and to hell with what people and ops want, I remember the time not long ago when Claude (Thornhill) and my bands were playing in St. Louis.

"He came over to me one night feeling real bad. The manager of the place he was playing didn't like that beautiful Thornhill book.



Buddy Moreno

He wanted Claude to play strictly chug-chug tempos and medleys. Claude hated it.

### Play What They Want

"Me? Sure, I'd play what the guy asked for and not care. My book is set up to play what they want. When we played the Paramount in New York recently I had a great time. Added some brass, a sax, a set of bongos and opened up.

"If they want jazz, we'll play it. But when they want polkas, we'll play them, too, and I'll dig jazz by going to listen to Dizzy and Raeburn and those great bands."

—jac

# Sidemen Switches

Tommy Patton, trumpet, and Danny Polo, clarinet, in Claude Thornhill's band replacing Johnny Napton and Tony Scott . . . Jack DuLong in Skitch Henderson's crew, replacing tenorist Harry Davis, killed in car crash . . . Saxist Joe Reisman, from Sam Donahue, replaced Teddy Lee with Glen Gray. Lee joined Tex Beneke.

Gene Williams band added Harry DeVito, trombone, for Earl Holt; tenorist Stan Getz, for Buddy Arnold; baritone Bill Bushey, for Gene Allen, and Harry Biss, piano, for Jimmy Lyons (now accompanying June Christy). . . . Trombonist Freddy Zito joined Herbie Fields.

Red Wooten, bass, replaced Norm Selig with Tommy Dorsey, and Tommy Allison came in for trumpeter Chuck Peterson. . . . Jack Mootz, trumpet, joined Sam Donahue; Steve Cole, clarinet, and Harold Kahn, drums, returned to the same band after a short absence. . . . Switches in the Jack Palmer band: Mario Toscarelli, drums (from Ray McKinley), for Eddie Dell; Charlie Castaldo, trombone, for violinist Stan Karpenia.

# Shepard On Coral

New York—Blues singer Ollie Shepard, currently playing eastern niteries with his new jump combo, has been signed by Coral records. His first sides will be *You Won't Let Me Go* and *L-U-C-I-L-L-E* (*Bop the Boogie*).



Add to list of songs banned from various nets Ray McKinley's disc of *Missouri Walkin' Preacher*. It's NBC which hasn't got eyes for this one. . . . Nat Cole, reported to have signed for a lead in the all-Negro musical, *Mooneaf*, due next season, has nixed it. Said it would tie him down too much and didn't add up financially.

Tex Beneke is waxing a batch of old Glenn Miller numbers for NBC *Thesaurus*, first time the Miller arrangements have been available on transcription. . . . Johnny Long, too, cut some transcriptions. These were for the treasury department to promote sales of savings bonds. . . . Benny Goodman bringing an hour-long TV show.

Capitol records has reported a drop of half a million dollars in net income for the first quarter of 1949. Figures for this year was \$40,413, as against \$588,588 for the first three months in 1948. . . . Harry Prime, former TD vocalist, signed by King records. . . . Shep Fields mulling a deal with GAC, after getting his release from MCA.

Tadd Dameron and Kenny Clarke, part of the crew in Paris for the recent jazz festival, have decided to stay there for awhile. . . . Stubby Pastor, Tony's brother, unveiled a band of his own at the Pelham Heath inn in May. . . . Lenny Hodes, Capitol Songs' eastern manager, has bought Mary Lou Williams' *In the Land of the Oo-Blah-Dee*, which she recorded for King.

In the baby department, the Tommy Dorseys are looking for one around the first of the year, while the Tony Johnsons (lead alto with Frankie Carle) expect it to happen around September. . . . New Billy Kyle trio at Cliff's Melody room, NYC. With Billy are Al Casey, guitar, and Walter Buchanan, bass. . . . Singer Tony Martin inked with William Morris.

*Louis Prima is a hankerin' to be a stage comedian. Trying to line up some \$75 (seventy-five dollars) a week theater engagements in Three Men on a Horse. . . . Jack Potter, who formerly played host to traveling bands at Chicago's Alexandria, now greeting his musician friends at the Washington hotel, next door to Local 10 headquarters. . . . Flack Milton Karle, who threatened to move into every office building in Manhattan, finally settled at the Hotel Sutton.*

Sam Donahue adding a vocal group to his crew. Five voices are Sam, Steve Cole, Bill Raymond, Doty Dare, and Ginger Lamare. . . . DeeJay Art Ford running a one-hour TV variety show on WPIX, New York, Saturdays at 11 p.m.

# Yardbird Singer Inks Pact With Discovery

New York—Junior Daniels, 18-year-old baritone currently under the wing of Billy Shaw, has signed a five-year disc pact with Discovery records. Deal followed a guest appearance by Daniels at Cafe Society.

Shaw has set Junior with Charlie Parker's band as vocalist. On his solo discs, however, he will probably be backed by Discovery's Phil Moore and a studio crew.

stock material. Band also waxed 24 cuts on Standard transcriptions.

Unit enters Chicago's Martique July 12, probably for six weeks, and possibly with a Mutual wire.

# Roy, Jackie Plan Combo 'That Will Be The End'

Chicago—"It will be the greatest, the end, and there's nothing like it now." Jackie Cain and Roy Kral, like two kids planning the most stupendous neighborhood circus ever, were brimming over with ideas for their own band, but stopped every so often to repeat that all-

was to be very secret until the band made its debut in New York. "Since that ought to be happening very soon, *Beat* readers are here presented some of the secrets that spilled out during a recent talk with Jackie and Roy at the Blue Note here.

A cello, string bass, guitar, drums, piano, and two voices. That's the band. Three boys and three girls; half from the midwest, half from New York.

### Girl Drummer

"Yes, a girl drummer," Jackie confided. "She has a wonderful beat, will add lots of tone color to the band as well as rhythm."

"And a girl cellist too," Roy added. "We will play classical as well as dance music. The band can fit into hotel rooms, play for dances, do everything. The possibilities with our instrumentation are limitless."

"Everything will be arranged," Jackie interspersed. "In fact, we will be playing what will amount to all original compositions."

"I've done some writing already," Roy said, adding that "most of it is still in the thought stage. We've been thinking about this for a long time."

### Beautiful

"The guitarist uses his fingers, plays classical Spanish guitar," Jackie bubbled. "Most beautiful thing you've ever heard. And Roy, explain about the visual things," she asked.

"The guitar isn't shaped like a regular guitar," Roy said. "It's shaped like a cello, so there will be the three in a line on the stand—string bass, cello, and guitar, graduated in size."

"Jackie has been learning how to play the flute, and by the time we get started ought to be able to play some scales," he added.

Jackie, who left the Charlie Ventura band several weeks ago to go home and rest, doubted if she would take it easy much longer. "We're too excited, and there's too much to do."

### Key to Take Place

Kral, who will be replaced by

former Vivien Garry pianist Teddy Kay, planned to leave Ventura after the Blue Note engagement. He and Jackie are still trying to arrange the date for a June wedding, which will probably be sandwiched in between rehearsals and conferences about the band.

George Davis, former altoist in whose band both Jackie and Roy worked several years ago in Chicago, will be band manager. They have a 30-day booking agreement with GAC, but Joe Glaser's office also is interested.

"We'll probably be able to work any place the Ventura band has worked," they said. "They keep asking for us."

—pat

# Zito Still Busy With Waxings. One-Niters

Portland, Oregon—Jimmy Zito's still at it. With a book being constantly refreshed by Les Brown penner Frank Comstock, an iron will, and ditto lip, James carries



Jimmy Zito and Reathia Stevens

on, having played, thus far, about 18 months of one-niters.

The Zito unit recently recorded for Exclusive (eight sides) in L. A., using some special Com-

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# Small Texas School Has Big League Ork In Midst

By BILL DAVIS

Nacogdoches, Texas—For two years the Buddy Ryland orchestra has been one of the sensations of the southwest. Fine arrangements, outstanding musicianship, and a flair for showmanship have contributed to making this organization an outstanding college dance band as well as an exponent of progressive jazz.

The ork made its musical debut during the fall of 1946 as an unpretentious eight-piece stock band. Headquarters was the campus of a little college in a town deep in east Texas—Stephen F. Austin State college. The eight musicians had all honked in various service bands, and each was able to persuade a veteran friend to join the B.R. band. So a year later finds them 16 strong, with a good book beginning to take shape.

The last four men to come on the band just happened to be arrangers, and four months after they arrived, the band was blowing nothing but specials, many of these being originals.

### Limp

In May of 1948, the Ryland flock entered a jazz festival at North Texas State college, competing against dance bands from SMU, TCU, and NTSTC, and, as one scribe recorded, "left 3,000 screaming music fans limp with excitement . . . the most exciting band to appear in recent years." After the North Texas success, Ryland and his orchestra were in constant demand for engagements all through the south and southwest.

Biggest break came when Texas Governor Beauford Jester brought the Ryland band in for his Inaugural ball last January, thereby disproving the old adage that all Texas governors are tried-and-true Roy Hiccup or Ernest Bath-Tubb fans, and thereby proving to 10,000 dancers in Austin's gigantic Gregory gym that the Ryland music is danceable as well as jazz.

April of 1949 found Buddy and his crew again entering the jazz festival at North Texas. And again Ryland walked away with top honors. Music critics were most impressed by the arrangements and amazed at the almost perfect dynamics the band blew.

### Versatile Book

Buddy and his arrangers realize that John Q. Public pays the way and keeps a band alive. With this knowledge they have developed a versatile, yet always exciting, band and book . . . one that the average person can stay in the same room with . . . one that even Joe Doaks can dance to . . . one that the disc jockeys and musicians praise as having a new, exciting sound.

Personnel of the band: trumpets—Jack Briggs, Bill Briggs, Wally Read, Bob Kennerly; trombones—Buddy Ryland, Jerry Loveall, James Dunn, Ray Griffin; saxes—Bill Davis, Charles Webb, Rocky Hampton, Sam Burke, Ray Davidson; rhythm—Bill Wallace, piano: Hal Perry, bass; and Bobby Selden, drums.

## Mercury Puts All On New Plastic Records

New York—Mercury records has shifted all its output to unbreakable platters made of a substance which it calls Mercoplastic. Material is claimed to have the same reproduction advantages as vinylite. Ten-inch pop discs stay at the 79 cent price.

Main advantages of Mercoplastic, according to the wax house, are less breakage, more plays per platter, and less weight.

## Kaye, Too, To Statler

New York—Sammy Kaye has been added to the lineup being set by the Hotel Statler for the Cafe Rouge next season. Kaye goes into the room Nov. 14 for five weeks. This will be his first appearance at the spot. His previous Gotham hotel engagements have been at the Commodore, Astor, and New Yorker.

## Buddy Ryland's Band Riding High In Texas



Nacogdoches, Texas—This is the Buddy Ryland band from the tiny Stephen F. Austin State college in Texas. It won a jazz festival competing against bands from schools like SMU and TCU two years in a row. Deal with a well-known booking agency is brewing to send the band on a road tour. Men have just

one more year of school together but would give that up if the band could make a good go of the tour. That's leader Ryland standing at the left, trombone in hand, and girl vocalist Trixie Butler looking on from the right. Full story on the band will be found elsewhere on this page. (Lenore Jasper pic.)

### Tarrant Opens Club

San Francisco—Rabon Tarrant, for years drummer and vocalist with Jack McVea and author of many blues, opened an Oakland restaurant recently. Called Rabon and Odessa's Corner, Tarrant expects to have his own trio in the spot soon.

# BUDDY RICH

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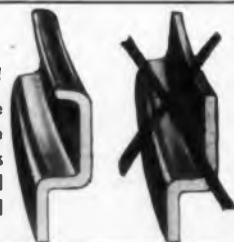
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# Brew Brews Bop On Pres Kick

By JOHN S. WILSON

New York—The emergence of bop brought new faces onto the jazz scene in one great wholesale splurge. But very few noteworthy young musicians have turned up since. One exception is Brew Moore, the Lester Young-styled tenor man who got his first breaks with Machito and Kai Winding this winter. Brew has the stamp of Pres all over him, not only the light, lyric tone, but even the headtwisting manner of holding his horn. And he talks it, too.

"Anybody who doesn't play like Lester is wrong," he says flatly. "If you're going to play tenor, you make a choice between Hawkins and Pres. Hawk took his style as far as you can go. He took it, drained it, and it was all over. But Lester's style is progressive. You can go on from there. Look what Bird did with it. I use Lester's idiom to project my own ideas."

## Just Imitating

He assumed the Young position when he first started on his Lester kick. At the time it was purely imitative. He did it because Lester did it. But he found out there was a reason for it. With your head cocked over like that, he says, you can hear yourself better.

Until this year, Brew, a product of Indianola, Miss., toured a rather fruitless circuit from Mississippi to New Orleans to Memphis to New York to starvation to Mississippi to New Orleans to etc. Early this year he sat in a few times at the Royal Roost, and when Symphony Sid took the Roost's show to the Apollo theater for a week, Brew went with it to do some solo work for Machito. This went over so well he continued to solo at the Roost with Machito and, when the Roost closed, he moved into Bop City as part of Kai Winding's group.

Before this, he had had his moments, but they were few and far between. Brew probably was the 2,587,263rd tyro musician who didn't get to play trumpet in his high school band because there weren't any left. So, at the age of 12, he was turned loose on a trombone.

"I got a real beat horn," he recalls. "I stayed with it for two weeks and then I turned it in for a clarinet."

## No Rides

The clarinet satisfied him for a while. Playing in the high school dance band, he waited and waited for clarinet solos. And waited. Finally it dawned on him that there weren't any clarinet solos. So he got a saxophone.

Once he got his horn under control, he tried to decide what tenor

was the man to follow.

"My trouble was that I was reading *Down Beat* too much," he says. "*Down Beat* said then that Hawk was the man. So I memorized a chorus of *Body and Soul*. I made an awful mess of it."

Mess or no mess, he was soon averaging three gigs a week around Mississippi.

## Only Tenor Around

"I worked more than ten than I do now," he says. "There was a reason. I was practically the only tenor man in Mississippi. And my parents always let me blow."

About this time a pianist, Tony D'Amore—"a real square cat," says Brew—told him to listen to Lester. Brew tried it but he didn't hear anything.

"What do you hear there?" he asked Tony. "What sound is that?"

So he Hawked his way on through high school. The summer before he graduated, Brew played with what he considered a pretty hip band from Texas. After he graduated, the band offered him a job so he packed up and left for Texas. His father, who wanted him to go on to the University of Mississippi, came after him to try to argue him into taking a slug of college before giving his all to the music world.

## Tenor Band

However, when Brew reached Texas, he found his hip band of the summer before had turned into a horrible tenor outfit. Brew knew there was a good jazz band at the University of Mississippi and when his father arrived there was no argument. Brew took his horn to college.

Urged on by Tony D'Amore, he had continued to listen to Lester and, by the time he became involved in higher education, he was started on his Young kick. "I've got records to prove I wasn't doing it very well," he says.

He and the college only got along for one year. When they parted company, Dave Banks, *Down Beat*'s correspondent at the time, suggested that he go to New Orleans. Since this was the only suggestion anybody had to offer, Brew went and got himself hired by the Will Stomp band.

## Bright But Unknown

This was a crew which Banks was plugging madly in his *Beat* dispatches. Here is a band nobody

## Riggs Five Knock Selves Out, Too



Chicago—Liveliest band in town, without reservations, is this beat-looking crew, led by drummer Henry Riggs. Vic Val is on tenor; Stanley Mack, trumpet; Knobby King, bass, and Gene Dudd, accordion. Photo taken at their Sunday afternoon job at Pat's tap, but for complete itinerary and more on the crew, see *Chicago Band Briefs*. Photo by Lester Holler Jr.

ever heard of, glowed Banks' reports. Everybody is a star. Brew Moore is an 18-year-old sensation.

Unfortunately nobody ever did hear of the band and it finally wilted. Brew made his way through Memphis to New York in 1943, started to starve out his card, ran out of money, and went home. Then he trokked back to New Orleans and saved enough loot to return to New York in 1944.

On this trip he heard Dizzy for the first time at Minton's.

"I couldn't make it then," he reports. "It takes a trained ear to get bop."

## Heard Bird

Dave Banks took him to hear Charlie Parker. Brew had heard the Bird on the Jay McShann records and liked him because he sounded like Lester.

"But when I heard him this time," he says, "I didn't like him at all. I resented the fact he didn't seem to sound like Lester any more."

Brew had his own quartet at the Twin Keys in Newark on this trip. It started out as a jazz quartet but the manager insisted that he get commercial. Brew found himself singing ballads ("My mother thinks my voice is pretty") but it got to be too much and he headed back to Mississippi.

## Once More

He gave New York one more try in April, 1948. Except for a three-month stretch with Claude Thornhill, he was laying off most of the time until he clicked at the Apollo.

"My trouble was that everybody

## Bostonians Still Talking About Williams Band

Boston — The Rudy Williams band returned to New York after playing a one-week date at the Hi-Hat here. Bostonians are still talking about that week, one which enabled them to hear an eight-piece group which sounded like a full band. Leader Williams not only had a big sounding band, but one which dished out an ample supply of tasty, organized bop arrangements.

It was expected that Williams would be held over, but the unexpected return of Sabby Lewis' band changed all plans for manager Dave Coleman, since Lewis is considered the sole property of the Hi-Hat when in Boston.

Altoist Williams feels his Boston engagement was his official debut, since the Hi-Hat featured no dancing and gave the band a healthy chance to display its full talents. The week at the Hat had local critics and disc jockeys raving about the band.

**AROUND TOWN:** The Harry Ranch band moved into the Red Roof cafe with the regular house band, Al Vega, out for a string of one-niters. . . . Jack Edwards moved to the Biltmore in New York city for a long engagement. . . . The Boston Jazz club folded due to poor cooperation from members.

Jerry Arnold's sextet has been held over at the Valley club. . . . At the College inn, the Three Dons are doing relief roles for the Morey Saxe combo. . . . Bob Clayton will continue to promote guest artists sessions at the Hi-Hat on Monday evenings.

The Ralph Gentile trio moved out of the Red Shutter and into the Lindy cafe in Revere. . . . Trumpeter Nick Capezuto left Boston to join the Larry Clinton band. . . . The Soft Winds trio made a big hit here while appearing at the swanky Darbury room.

—Ray Barron

## Woody Sets New Cincinnati Mark

Cincinnati—City has been getting its share of top bands in recent weeks. The best of the group to date was Woody Herman, who broke an alltime record at Castle Farm, one held by Guy Lombardo for years.

Jimmy James' band, with vocalist Barbara Moffitt, set to go into Ault park, following Al Cassady's band. The James band is about the sharpest thing in town. . . . Things remain the same on the south side of the Ohio river, where, in the Kentucky niteries, Wally Johnson remains at the Glenn, with Bob Snyder the ex-Krupa, Goodman saxist, leading his band at Look-out house, and Deke Moffitt as the house band at Beverly Hills country club.

Clyde Trask's band the regular at Moonlight Gardens, except when name bands drop by. . . . Dick Averre and his New Jersey four continue to set records at the Gibson hotel. Band has been there for months and is as much a part of the spot as the walls that hold it up.

—Bud Ebel

was playing bop and I couldn't see any place in it for me," he says. "To me, bop still doesn't sound right on a tenor. But then I suddenly realized the Bird came from Lester and Lester was the foundation of bop. Then I knew I could keep playing in Lester's style and play with a bop band."

## Evolution Of Jazz

by J. Lee Anderson



I  
● Clarinet and soprano sax virtuoso, Sidney Bechet, born May 14, 1897, first sat in with Freddie Keppard at the age of 8, and his professional debut was accomplished while still in short pants. Always in demand, the young Bechet played with a multitude of N. O. bands until 1919, when a concert tour of Europe with Will Marion Cook materialized. During the following decade he commuted between Europe and the U. S. with bandleader Noble Sissle and the *Black Rescue*, a vaudeville company. With Sissle until 1938, Bechet in recent years has led and appeared with a variety of small groups. Unlike many N. O. musicians who have fallen from public favor, Bechet's legion of followers is a mute tribute to the genius that is his.



II  
● The king of all N. O. clarinetists, the late Johnny Dodds, was born April 12, 1892, and began his musical studies at the age of 16. He was soon playing with such bands as the Eagle and that of Edward (Kid) Ory. Long associated with Chicago, as well as the Crescent city, Dodds may be heard on many of the Hot Five recordings with Louis Armstrong, as well as with the Chicago Footwarmers, the New Orleans Wanderers, his own Black Bottom Stompers, and many other early bands. His emotional and heartfelt playing earning him the sobriquet, "the man who never made a bad record." In the years before his untimely death, Dodds led his own band at many smaller Chicago night clubs. He died of a stroke August 8, 1940.



III  
● One of the earliest white reed men of note was clarinetist Leon Joseph Rappolo, partially responsible for converting that instrument into an effective solo voice. Born in Luthern, La., in 1902, Rappolo first studied violin, but soon changed to clarinet in spite of strong parental objections. A member of the famed Halfway House orchestra while still a schoolboy, he was barely 17 when he joined the New Orleans Rhythm Kings. Often called "the great originator," Rappolo's career was cut short due to a lingering mental illness. He died October 15, 1943, at the age of 41, still a patient at a N. O. sanitarium. Rappolo may be heard with the NORK on *Tin Roof Blues/That's A Plenty*—English Brunswick 02208.

**MOVIE MUSIC**

**Rumors Flying As 'Horn' Pic Nears Starting Line**

By CHARLES EMGE

Hollywood—There seems to be an unusual amount of advance interest in Warner Brothers' forthcoming screen version of *Young Man with a Horn*, the Dorothy Baker novel of several years ago generally regarded as the only novel dealing with a jazz musician worthy of any serious attention.

We bring the subject up at this time mainly because so many stories are being planted by press agents that some of you may think we've gone to sleep on the job out here. The planting as we call it, was not being done by the Warner staff men. They have been too busy denying reports like: "Joe Blow will shortly report to Warner Brothers studio where he will enact the role of Bix Beiderbecke in *Young Man with a Horn*, co-starring with Lauren Bacall and Kirk Douglas."

Charlie

Fodder

Items of that kind make fodder for newspaper columnists of the kind who don't even know there will be no role of Bix Beiderbecke in the picture any more than he was a character in the book. The name of Bix bobs up in almost all of these planted items. The lads who grind them out evidently figure the use of the now-legendary jazz figure adds some authenticity, authority, or something to their handouts—and from the way they are picked up and used, maybe it does.

The idea persists that *Young Man with a Horn* was taken from the story of Bix, himself (a mighty good story, but as yet unwritten). We'll again clarify that for the benefit of those who haven't read the book. It's about a trumpet player who, like Bix, also played piano. Like Bix, he found a way of expressing himself in a musical form the greatness of which was appreciated by only a few at the time. Like Bix, he died while a comparatively young man.

That's the extent of the relationship between *YMWH* and Bix Beiderbecke, at least in the book. As to the picture—well, let's wait and see.

**Futuristic**

As of the last week of May the screen production was still listed on the Warner schedule as "in the near future." No one had been signed for any type of musical work. Not a note of music had been recorded, though the music department had reached the "planning stage."

If the picture is not shelved at the last minute (that can, and has happened in Hollywood) it was expected to come before the cameras around June 15. And that was it.

**Bowman's 'Voice' Identified**

In our recent report on *My*

*Dream Is Yours*, the second Doris Day starrer released, we mentioned we had been unable to identify the ghost singer who had done such an able job of sound-tracking the songs Lee Bowman appeared to sing. In no time at all we received a flock of cards, phone calls, and letters telling us it was our old friend Hal Derwin, who laid his guitar aside a while back in favor of a career as a singer and band leader.

It seems that a lot of movie goers recognize the voices of vocal doubles. And they seemed to have a lot of fun writing to us about it. Incidentally, Derwin also did the vocals for Bowman in *Smash-Up*.

**One More**

So here's another one. In *A Woman's Secret*, a recent RKO picture, you will find Maureen O'Hara in the role of a singer who loses her voice just as she is on the brink of success. In lieu of a career of her own, she builds a career for a protegee, Gloria Grahame, a temperamental little doll (Gloria does it to perfection) of the kind we all know so well. Maureen actually did her own singing for this picture. The singer who did the songs for Gloria is so well known that we think a lot of you will recognize her voice. How about it?

Columbia's *Make Believe Ballroom*, which will be in general circulation by the time this is, features a flock of top music names who do numbers which have helped to establish them as platter performers. Frankie Laine in *Sunny Side of the Street*; Kay Starr in *Lonesome Gal in Town*; King Cole trio in *The Trouble with Me Is You*; Gene Krupa (backed by his own band) in a well-filmed display of his skill with the sticks.

Also Jimmy Dorsey and band in *Hello, Goodbye*; Toni Harper, backed by the studio orchestra, in *Candy Store Blues*; Jack Smith in *The Way the Twig Is Bent*.

And, of course, the inevitable, so-called "jam session" featuring Pee Wee Hunt, Ray McKinley, Dorsey, Charlie Barnet, and, yes, sir! genial Jan Garber himself, just a jammin' away on that old fiddle like nobody's business. Zippee! Jazz is here to stay!

**Ork Hits 25th Year**

Dunkirk, N. Y.—The Woodcliffe orchestra recently observed its 25th anniversary, with three of the five original musicians still in the band. The three are Tony Strychalski, sax, violin and leader; Billie Ebert, guitar and sax, and Henry (Fat) Ebert, drums. Jack Barnes is now on piano. Band is now at the Lincoln inn here.

**Jack Honored?**



Hollywood—The dubious, though apparently desired on television, honor of Cornball King, devolved upon Jack Meakin, who with wife Patty, has a video show on KTTV here. Meredith Willson crowns Jack with what we would like to believe is a symbolic lemon between those ears of corn. Meakin also does arranging for the Gilderleeve radio show, and for Dennis Day on the Jack Benny show.

**TEXAS ROUNDUP**

**Mercer 3 Setting Mark In Corpus Christi Stay**

By JAKE TRUSSELL

Corpus Christi—The Bill Mercer trio is currently in the midst of one of the longest extended runs any small unit has had in this area. Mercer, who came to the Robert Driscoll hotel from Boston with a six-week contract, is nearing his 25th week at the Driscoll's Morocco room. And the unit apparently is set indefinitely, having caught on with the luncheon and dinner-dance set.

**Vaughn Gets Awards**

New York—Two gold records were presented to Vaughn Monroe by RCA-Victor at the end of May. One was a gilt etching of his *Riders in the Sky*, the millionth copy turned out. The other commemorated the over-a-million sales of one of his oldies, *There, I've Said It Again*. Million mark was reached by *There* several years ago, but it made its climb during the war, and Victor was too busy grinding out platters then to bother with such frou-frou.

Trio consists of piano, bass, and guitar, with pianist Mercer doubling on novachord. Caters to the society crowd and makes a hit with that type of patronage.

Elsewhere in Corpus, Hal Wasson has reorganized his band and moved back into the Dinner club, on Leonard street. . . . The Dragon grill brought back Al Jahns. . . . Trocadero used Jimmy Palmer band for a two-nite stand recently.

**The Houston Scene**

The two fabulous hotels here, the Shamrock and the Rice, battling it out for the favor of Houston's dance set. Rice has brought in Billy Biahop band, with vocalist Alice Mann, and Shamrock just had Charlie Spivak, followed by Art Mooney who is in now.

Tommy Dorsey, with Ilona Massey and company, came through the state recently, with notable stops at Houston and San Antonio. Disappointing crowd of 600 showed up in Houston. TD's San Antonio Sunday concert in the Sunken Garden theater was better. The proceeds went to the San Antonio symphony orchestra.

shacks very shortly. The bar had enlarged the stage in order to feature vaude acts and had been in operation just two months. But the liquor license has been cancelled for a 101-day period due to a long list of unmentionables.

Gene Williams' band was at Bill Green's through June 17, sharing the bill with Dick Brown, *Stop the Music* vocalist. Larry Green followed, with Savannah Churchill and the King Odom four.

Kennywood park opens the dancing season at its ballroom with Freddie Schaeffer's band. . . . With the rapid progression of bop around town, the Carnival lounge has set aside Thursday nights to present all-bop fetes, with the Deuces Wild and the Bop Cats blowing it up. —Bettelou Purvis

**Wingy Signs Brilliant New Writer For Band**

Hollywood—Wingy Manone reports he has discovered and signed a brilliant young arranger for his "New Sound" band, the group he plans to take out on his contemplated concert and lecture tour. The letter from the young musician, which came to the Hollywood office of *Down Beat* in answer to the announcement (June 3 issue) that Wingy was searching for an arranger, follows:

Dear Pohl Katz:  
Noted, while memorizing June 3 issue of *Down Beat* that Wingy wanted an arranger for his new sound and his orchestra. I'm sure that I'm his man. I have a new found sound—not only progressive but elusive.

This is such a fresh approach to music, that, unless you're careful not to go too far—it isn't music anymore. Not only is it designed not to be danced to, but not even to be listened to! That's the commercial angle. People who don't like music will mob the joint. Fundamentally, it amounts to harmonizing the lyrics instead of the melody. I'll be able to work this all out as soon as I finish my current project—a labor saving device for

**Cancellation Closes Pittsburgh Nitery**

Pittsburgh—Looks as if the Hollywood Show bar will join the ranks of this city's shuttered

copyists . . . a new type of goof tape that has mistakes already printed on the gummed side, so when you stick it on the staff the mistakes come off like a decal. That way you only have to copy once.

Sincerely yours,  
Peter Meterbeater  
(Arranger)  
Camarilla, Calif.

(Note: The informal poll conducted among *Down Beat* readers to select the personnel of Wingy's "New Sound" band will close promptly at 5:30 a.m., so get your selections into the Hollywood office. For details see June 3 *Down Beat*.)

**T-Bone Relights L.A. Vaude House Stage**

Hollywood—Million Dollar theater, downtown house which dropped its stage show policy for a short period because of a "shortage of the right kind of attractions," resumes June 28 with a collection of acts headlined by T-Bone Walker and a band he has been fronting.

Ella Fitzgerald comes in as star attraction July 5. Other names set but not dated are King Cole and Lionel Hampton.

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B'klyn, N. Y.

**Animated Crew Are Five Plus Two**



Hollywood—The Firehouse five—plus two—played a repeat jazz band ball at the South Pasadena American Legion hall. All animators for the Walt Disney studios, they play Monday nights at the Beverly Cavern and just cut their first records, on the Good Time Jazz label. Left to right: Ward Kimball, trombone and leader; Johnny Lucas, trumpet; Clarke Mallory, clarinet; Jim McDonald, drums; Harper Goff, banjo; Ed Penner, bass sax, and Frank Thomas, piano.

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### Los Angeles Band Briefs

Woody Herman returns to coast with four sets of weekend dates at Balboa Beach starting July 1.

Clyde Rogers, former Freddy Martin singer (and alto saxman), formed his own unit here under banner of Art Whiting office on five-year deal. Opened May 28 at Elko's Commercial hotel on four-week ticket.

Emil Coleman ork set for Coconut Grove starting July 5. A dance act starting same date will draw feature billing.

Nick Cochran, trumpet playing band leader, has dropped baton again to do a single at the Red Feather. Is supported by Four Bits of Rhythm.

Eddie Oliver's Mocambo ork is banneted by George Liberace, music director, brother, and personal manager to pianist Liberace during the latter's solo stint. Pianist is currently starring at the Sunset Strip niter.

Frankie Carle takes over Palladium stand July 26, following Russ Morgan, who is in for eight weeks. Palladium ops still were auditioning square dance outfit for their Sunday hoedown hops at this writing.

Ralph Mazheimer was signed as caller. (Yes, this is *Duson Beat* you're reading.)

#### L. A. KEYSPTS

- Argon—Paul Neighbors
- Beverly Cavern—Kid Ory
- Beverly Hills hotel—Ted Fio Rito
- Biltmore Bowl—Chuck Foster
- Casbah—Ella Fitzgerald, Ray Brown trio
- Casale Gardens—Harry James
- Charley Foy—Abhey Brown
- Clare's—Phil Ohman, Rene Toussat
- Club 47—Zutty Singleton

### Revival Of Tenney, Wallace Feud Seen

Hollywood—Chances that the liveliest feud in local music circles might break out again were seen as Local 47 announced opposition to a bill that would create a California state music project.

Bill was introduced by state senator Jack Tenney, onetime pianist and song writer (*Mexicali Rose*), who, after a couple of terms as president of 47, was soundly trounced for the office by the present head, Spike Wallace.

The bill would set up a commission which, among other things, would call for establishment of a state band to play at public functions. A Local 47 spokesman said the project would compete with privately employed musicians.

- Coconut Grove—Jack Finn
- Hangover club—Red Nichols
- King's restaurant—Joe Venuti
- Larry Foster—D'Yarga
- Melodie club—Gene Gilbeau
- Mocambo—Eddie Oliver, Latinaires
- Monkey room—Pete Daily
- Palladium—Russ Morgan
- Red Feather—Four Bits of Rhythm
- Riverside Rancho—Tex Williams
- Rosemont cafe—Johnny White trio
- Royal room—Wings Manone
- Zucca's—Lefty Johnson

### Cool Cooley



Hollywood—That's the King of Western Swing, Spade Cooley, and his vocalist, Betty Barfield, above. Spade dressed his whole band in white tie and tails for a recent KTLA telecast. Show was from the Santa Monica ballroom, and many of the dancers swung to Spade's rhumba and tango rhythms.

### THE HOLLYWOOD BEAT

## Silent Films Next If L.A. Stays On Nostalgia Kick

By HAL HOLLY

Hollywood—The feeling of nostalgia that permeates (but doesn't necessarily perfume) the atmosphere is really gaining a healthy foothold all over the country. Could be that people (people are those things that used to stand in line at night

clubs for tables, ballrooms for tickets, and theaters for seats) are turning back to bygone days in hope of capturing something they lost, or think they lost, while those war years slipped away on us.

This might account for the current preoccupation with old songs, old records, old-time dancing, and musical forms of some 20 to 25 years ago. We'll have to ask our psychiatrist about that on our next visit.

#### Silent Pictures Next?

Here, in what is regarded with good reason as the music and en-

tertainment capitol of the world, we have seen the revival of everything except silent pictures—and that can happen any day. After all, it's easy to understand why people who have had to sit through Frank Sinatra as *The Kissing Bandit* would find relief and entertainment in a nice quiet Bill Hart feature.

This following item will give you an idea of how things have been going in this hotspot. Across the street from our office here, on Santa Monica boulevard, is a small spot which was known as the Vagabond Isle. The decor, as we believe it's called, was then that of the South seas, but for some reason the entertainment had a Russian flavor.

There was a singer who never sang anything but *Ochi Chiornia* in an unintelligible language, presumably Russian; a ukulele soloist who could play the *1812 Overture*, or practically all of it except the cannon shots—certainly as much of it as anyone would want to hear.

#### New Name

Recently the Vagabond Isle became the Can Can. While workmen were still busy giving it a Gay '90s setting, we dropped in and asked The Man what he planned in the way of a band.

"A band? I don't want a band. Just a piano player. Do you know any piano players?"

"Hundreds," we replied, thinking, ah! what a spot this would be for Dodo Marmarosa! "What kind of piano player do you want?"

#### Preferably An Antique

The Man let us have it—and straight. "A piano player who sounds like the guys who used to play for silent pictures, one who knows every song that came out from 1890 to 1910, including the words, and who can lead the people in singing them."

"What you want," we informed him, "is a nickel-in-the-slot player piano, a stack of rolls, and a camp meeting choir master."

"That's the idea, exactly!" said The Man. "Where can I get 'em?"

"Try MCA," we suggested, and staggered out. (Note: Jimmy Dietrich was on the job as piano soloist when the Can Can opened, and although we hadn't heard him in action we can report that The Man is very, very happy with his performance.)

#### Dotted Notes

The real aristocrats among Local 47 musicians have been the guys who have been called up before the union's trial board and fined amounts ranging from \$50 to \$500 for playing "over quota." A musician simply didn't have standing here until he had made the select list published in the minutes of board meetings, which has been averaging a dozen or so such cases each month.

The situation has been blamed on the fact that the quota regulations are so complicated no one thoroughly understands them, and, more rightfully, on the fact the "fines" always consisted of exact amount earned. Naturally, an over-quota call in radio or studio work was worth the gamble. We've been told the board members have awakened to the situation and will get tough from now on.

Will Johnny Lehman, who wrote an article on song writing in a recent issue, report to our Hollywood office? We have a bulky letter for you, and it unquestionably contains a surefire candidate for the *Hit Parade*.

Hollywood—June Christy makes her first appearance in this territory since she started on her career as a single with a date at the Casbah, announced to start July 5.

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## Wilson Wrong In Marijuana Story

Self-styled saloon editor Earl Wilson, former feature writer for the New York Post, and now a well-known Broadway columnist, has a piece in Collier's dated June 4 in which he attacks public complacency about the use of marijuana and also grossly libels Down Beat.

Wilson says in his piece, "Down Beat, a popular music journal, contributed handsomely to the confusion with a headline which said, 'Light Up, Gates! Report Finds "Tea" A Good Kick.' Subsequently the magazine thought better of this frivolous approach and it now firmly warns against the use of the drug by musicians."

Both the inference and the facts of this paragraph are incorrect. Wilson doesn't indicate the headline quoted was at the top of a story on the LaGuardia report, an official report by a New York city group which caused much controversy at the time. It stated that marijuana was not habit-forming, a statement Wilson characterized most interestingly as "not entirely incorrect."

However, this was merely covering a news story. Down Beat has campaigned for years against the use of marijuana, was among the first public journals to report on its effects on habitual users, its danger with respect to lack of responsibility by the user, and—just because its physical consequences are mild in comparison with other drugs—its insidiousness.

The story Wilson quoted appeared in the February 1, 1945, issue. For years before this, the Beat had been on the warpath against use of weed by musicians or anyone else.

Two years before, in the January 15, 1943, issue, the Beat broke a story on the Ursula Parrott case (which the Beat had long before the press associations) and in a long editorial, lashed out not only at the use of marijuana, but at the lack of public knowledge concerning it, and the libels which were passed around about the music business because of it.

Wilson's piece, while less a penny shocker than most of the articles which have appeared on the subject in the daily press, misses the fundamental point: generally, people who are involved in crime are so not because of marijuana, but because of the same factors which cause them to crave marijuana.

Psychological instability makes men murderers as well as marijuana smokers. While it is undoubtedly true that use of marijuana will enable crimes to occur which otherwise might not, most psychiatrists who have studied the problem feel it is far more involved than just wiping out the use of the weed.

Wilson, like practically everyone else writing on the drug, goes on to make the kind of statement which makes the upward curve on marijuana sales a sure cinch: "Marijuana can be a strong aphrodisiac, and, for its users, usually there is no such thing as normal sex relations."

With large sections of the populace suffering from sexual insecurity, as tabulated by Kinsey and other researchers, it takes only a hint that here is indeed the long sought aphrodisiac to make weak, insecure, and neurotic personalities seek out a source of "tea" to try it on for size.

Thus, Wilson's piece, in addition to rehashing a number of misleading points about hashish, in its over-all effect accomplishes exactly the opposite of what he set out to do: to explain to people why marijuana smoking must be stopped.

Wilson is quite right. Marijuana smoking must be stopped. But to do it, you will have to allay the fears and terrors which make people become marijuana smokers. To talk of anything else is but to prattle.



Yummm!

Los Angeles—Artie Wayne's thanking Pat Hall for helping publicize his disc *Candy Kisses*. All right, at least he has an excuse! Pat visited local disc jockeys and made them aware of the Wayne recording.

## CHORDS AND DISCORDS

### Ann Just Curious

Brooklyn, N. Y.  
To the Editors:  
About five years ago I used to have a fan club for Frank Sinatra, a club started by a few lines in the wonderful little column you had then for fan clubs. Thanks to Down Beat the club was a terrific success and it was with great reluctance we finally disbanded.  
Every once in a while I wonder where the other members are and what they're doing—just plain curiosity! My address is 63 Fourth avenue, Brooklyn, and I'd like to hear from any of them.  
Ann Troiano

### Basie Realistic

Pittsburgh  
To the Editors:  
It is interesting to note in the June 3 Beat the complete divergence of opinion between Artie Shaw, who (says he) doesn't care about business, and Count Basie, who said that he would even turn cowboy if more gold were forthcoming.  
I think the Count is to be congratulated on his sensible, realistic viewpoint. In view of the general downward trend in business, band leaders should do everything possible to provide steady work for their sidemen.  
Charles C. Sords

### Correction

Garland, Kans.  
To the Editors:  
In Michael Levin's Notes column in the June 3 Beat he devotes most of the piece to a verbal lambasting of the Ringling Brothers, Barnum and Bailey band under the direction of "the cornet of Merle Adams." I am in no position to defend the musicianship of the band, but the director, who is a native of Columbus, Kans., and has led the band for a number of years, is named Merle Evans.  
Harold D. Burch

### Says NYC 'Tied Up'

Chicago  
To the Editors:  
I have just arrived recently from New York to continue my studies in Chicago. In NYC there are rumors that Jay Burkhart's band may go into the Roost this year. I'd like to see that happen. Was surprised to note that this organi-

zation has many young musicians. Things are a little different in New York because the more established musicians and older names seem to have the decent work tied up. This seems unfair. A young band under the Burkhart banner, as it sounds now, will make musicians and followers alike take notice. Chicagoans Lou Levy and Jimmy Raney have already done just that. New York can make or break just about anything.  
Lester Seinnman

### Wingy Winged

Brooklyn, N. Y.  
To the Editors:  
In the May 20 issue of Down Beat, Professor Joseph Manone stated that "the eventual death" of jazz will be brought about by pop. In replying to this statement, I would like to tell the professor that it will not be pop which will kill jazz, but narrow-minded people who run around screaming that pop is junk or that Dixieland is corn. They both have value, but you have to listen with an open mind.  
Also remember that Joe Oliver, Bunk Johnson and Louis Armstrong were called a bunch of crazy kids when they started out, and I don't think they cared too much whether people could dance to their music.  
If you're going to start re-educating people you had best start with yourself. The public knows what it wants, and that's good jazz, whether it's pop or Dixie.  
Bob Moskowitz

### Suspects Kidding

Lincoln, Neb.  
To the Editors:  
What's this about Wingy Manone and his "new sound" in Dixieland as reported by the Beat? Doesn't Wingy know lamp-ering with the righteous stuff is sacrilegious, even by so authentic an exponent of the art as himself?  
However, having read a very funny book titled *Trumpet On The Wing*, by the aforesaid Mr. Manone, I suspect he is kidding and this is just another of the tall tales to add to the Manone collections.  
G. L. Thacker

### Where Is Earle?

Fort Richardson, Alaska  
To the Editors:  
What is wrong with the manager of Earle Spencer's orchestra? With Stan Kenton out of business, Spencer can take the country by storm. There is no present orchestra that has the Kenton style.  
Recently I ran (on AFRS station WVUG) a three-minute portion (part one of *Spencerian Theory*) of a Spencer record as a mystery tune. At the rate of five calls a minute, 60 per cent stated that the disc was certainly by Stan Kenton. After I announced Earle Spencer's name, more calls were received asking who was this man, etc.  
You just can't find out about the man, or even locate his records. Sure, he records for Black & White, but how many record stores handle the label?  
Backed by listeners, I firmly believe that if more publicity was to be given on Earle Spencer you would find the footsteps of Kenton would be ably and well-footed by Spencer. I invite the manager of Spencer to reply, either directly or through Down Beat.  
Bill Baer

### Paging Johnny Austin

Trenton, N. J.  
To the Editors:  
Last weekend I happened to drop in at the Sunset Beach ballroom at Almonesson, N. J., and much to my surprise heard what I think is the up-and-coming band in the country today. Many of our present name bands are much inferior.  
The band was Johnny Austin's. He plays terrific lead and solo trumpet, has fine arrangements, and a well-balanced book. Brass and rhythm sections are very good, saxes adequate, vocals pretty fair. It is a polished outfit, and, with proper management, should go places.  
However, my main purpose in

## RAGTIME MARCHES ON

- NEW NUMBERS**
- BELOFONTE**—A daughter, Adrienne Michele (7 lbs., 8 oz.), to Mr. and Mrs. Harry Belafonte, May 26 in Washington, D. C. Dad is now singing at the Blue Note, Chicago.
  - CLARK**—A son, David Jeffrey (7 lbs.), to Mr. and Mrs. Les Clark in New York recently. Dad plays lead alto with Marcelino Guerra.
  - CONWAY**—A daughter, Mary Joan, to Mr. and Mrs. Jerry Conway, May 1 in Minneapolis. Dad is entertainment director for the Radisson hotel.
  - COVER**—A son to Mr. and Mrs. Billy Cover, May 3 in Pittsburgh. Dad is vocal coach and former band singer.
  - EARNHART**—A son, Stanton Leroy (8 lbs., 11 oz.), to Mr. and Mrs. Myron Earnhart, May 27, in Chicago. Dad is vocal coach; mom, former Hilda Halbrook, is pianist, arranger, singer.
  - FONDA**—A daughter, Mary Dickelle (7 lbs., 14 oz.), to Mr. and Mrs. Richard Fonda, May 16 in New York. Dad is trumpeter, mom is singer, Mary Maloy, and both were with Joe Sanders, Orrin Clark, Ray Robinson, and most recently Bob Leighton.
  - HANBY**—A son, George Daniel III (7 lbs., 8 oz.), to Mr. and Mrs. Dan Hanby, April 10 in Chicago. Dad plays baritone with Jimmy Featherstone.
  - JONES**—A son to Mr. and Mrs. Spike Jones, May 19 in Hollywood. Dad is leader; mom is singer Helen Grayson.
  - LIEBERSON**—A son to Mr. and Mrs. Goddard Lieberman, May 10 in New York. Dad is Columbia records exec; mom is dancer Vera Zorina.
  - RICHARDS**—A son, Joseph Anthony (8 lbs., 14 oz.), to Mr. and Mrs. Johnny Richards, May 8 in Hermosa Beach, Calif. Dad is former Boyd Raeburn arranger.
  - SATTERWHITE**—A daughter, Lindsay Gray (8 lbs.), to Mr. and Mrs. Tex Satterwhite, May 15 in Hollywood. Dad is trombonist with Frank DeVol on the Jack Smith airshow.
  - WILKINS**—A daughter to Mr. and Mrs. Bob Wilkins, May 9 in Des Moines. Dad is musician on WHO there.

### TIED NOTES

- DOCKUM-WAUER**—Jim Dockum and Juanita Wauer, singer on WHO, May 20 in Des Moines.
- ENGLUND-MARTHEN**—Ernie Englund, former Les Brown lead alto, and Ruth Marthen, April 1 in Crown Point, Ind.
- LAND-SMITH**—Sunny Land, singer with Danny Ferguson's orchestra, and Rosemond Muder Smith June 1 in Minneapolis.
- LANGE-FRAN**—Bill Lange, drummer formerly with Al Trace, Mill Britton, Denny Beckner, Chris Cross and others, and Marion Fran, singer with the bands of Bob Allen, Eddie Dunstmoor, and Jimmy Elynn, February 27 in Lafayette, La.
- LEMISH-LOPEZ**—Bert Lemish, booker and pianist, and Rita Lopez, May 7 in Philadelphia.
- MOORE-BURKE**—Oscar Moore, guitarist with brother Johnny's Three Blazers, and Mamie Burke, May 8 in New York.
- PAIGE-SCOTT**—Richard Paige, NBC singer, and Adele Scott, organist, May 16 in Chicago.
- PEARCE-MANDLER**—Dale Pearce, trumpeter formerly with Tex Beneke and Claude Thornhill, and Carol Mandler, May 23 in New York.

### FINAL BAR

- BORR**—Leo Borr, 28, son of Mische Borr, rumba leader at the Waldorf-Astoria, May 18 in New York.
- DEGOGORZA**—Emilio DeGogorza, 76 baritone and singing teacher, May 10 in New York.
- HORNER**—Sidney H. Horner, 92, violinist and music director, May 9 in New York.
- MACKAY**—Francis A. Mackay, former Detroit musician, May 10 in Ottawa, Canada.
- PENDELTON**—Frank Pendleton, 67, bassist and recording secretary of Local 47, May 23 in Los Angeles.
- VALLEE**—Charles A. Vallee, 81, father of singer-actor Rudy Vallee, May 12 in Los Angeles.
- WALKER**—James (Jim Daddy) Walker, 35, member of the Four Tons of Rhythm, May 10 in Kansas City.
- WEFT**—Eugene Weft, 65, composer of *Broadway Rose, Roll On Mississippi, Roll On* and other songs, May 28 in New York.
- WISE**—Mrs. William H. Wise (Jessie Moore), composer, May 17 in New York.

writing is to obtain some information on Austin himself. Whom has he played with, how long has his band been formed, where is he from? I know he must have developed his fine phrasing, tone, power and technique with some good band.  
Guy W. Guenther

New York — W. C. Handy, St. Louis Blues composer, is currently working Billy Rose's Diamond Horseshoe with Pearl Bailey. Pearl, originally scheduled to come in alone, delayed her opening for a week in order to work out some numbers with Handy and his trumpet.

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# Local Crews Get Brushed In Milwaukee

Milwaukee — Shrugging their shoulders in reply to inquiries about summer dates, local band leaders are wondering where they will be come July, what they'll be doing, or if they'll be doing anything at all.

Howie Emerson, Larry Everta, and Bob Stevens are just a few of the leaders who are scratching their heads. With hotels nixing dance bands, the only available jobs are one-niters in and out of town.

### One Exception

The Schroeder hotel has been one exception. However, its name band policy excludes local orks. Construction crews may be getting some additions this summer.

Steve Swedisch opened May 15 with his band at the Modernistic ballroom. But he's fortunate. He owns the dancery. This marks his 14th year at the spot.

Busy with several shows weekly on WTMJ-TV, ex-Dick Jurgens bassist, Joe Potzner, still has time for private club dates and conventions with his 16-piece band.

### A Challenge

Television, Potzner feels, is a challenge. In addition to playing before a mike, a performer must direct his efforts toward the camera and, very often, to a studio audience. Contending with make-up and memorizing lines is another angle with which few musicians are familiar. Potzner hopes, in the future, to work exclusively in television.

George Devine is getting into the western act, too. He's corralled Texas Slim and his Buckaroos into his ballroom every Tuesday night. With Al George and his band cut to one evening a week (Sunday), polka groups and visiting bands fill the rest of the schedule which is as follows: Les Brown July 3, Dick Jurgens 10, Elliot Lawrence 17, and Claude Thornhill 24.

—Shirley Klarner

## Too Prolific

New York—Bill Davis, singing organist protege of John Hammond, was sponsored on an appearance on a recent Arthur Godfrey Talent Scout show by Junior Howard, of Mercury records' New York office. Hammond was originally scheduled to appear as sponsor, but passed the buck to Junior when, Hammond says, Talent Scout execs told him he'd been discovering too many people lately.

## Danny Sparks Rupneck's Dixie



Chicago—Rupneck's Dixielanders ride easily on Danny Alvin's bouncing beat, and are from the left: Johnny Lane, Alvin, Bill Tinkler, Art Gronwall, Jimmy James. Band, under Lane's leadership and with Bill Pfeiffer on drums, worked at Rupneck's for six months last year.

## Things To Come

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

**GENE ROLAND (Savoy, 5/17/49).** Jerry Hurwitz, Dale Pearce, Danny Blue, Danny Baxter, trumpets; Al Cohn, Stan Getz, Zoot Sims, tenors; Gerry Mulligan, baritone; Gene Roland, trumpet and piano; Gene DiNovi, piano; Red Kelly, bass; Tiny Kahn, drums.

*Oh Them Trumpets*, composed and arranged by Roland; *Hold Them Saxes*, composed and arranged by Roland; *Symphony Sid's Symphonette*, composed and arranged by Mulligan; *Blues in Our Time*, composed and arranged by Roland.

**LOUMELL MORGAN TRIO (Manhattan 5/6/49).** Buddy Tate, tenor; Loumell Morgan, piano; Johnny Johns, guitar; Jim Jam Smith, bass; Herman Bradley, drums.

*Pyramid Blues. It's a Small World, The Chair Song and Eeny Weeny Hot Dog*—all Morgan originals.

**BREW MOORE'S BOPPERS (Savoy, 5-21-49).** Jerry Hurwitz, trumpet; Kai Winding, trombone; Brew Moore, tenor; Gerry Mulligan, baritone; George Wallington, piano; Curly Russell, bass, and Roy Haines, drums.

*The Mud Bug* by Hurwitz; *Lecturian Mood* by John Carisi; *Gold Rush* by Mulligan, and an unnamed original by Winding.

**J. J. JOHNSON'S ORCHESTRA (New Jazz, 5-26-49).** Kenny Durham, trumpet; J. J. Johnson, trombone; Sonny Rollins, tenor; John Lewis, piano; Leonard Gaskins,

bass, and Max Roach, drums. *Fox Hunt and Opus Five* by Johnson; *Elysées* by Lewis; and *Sonny's Tune* by Rollins.

**EDDIE CONDON'S BAND (Atlantic, 5-25-49).** Bobby Hackett, trumpet; Will Bradley, trombone; Peanuts Hucko, clarinet; Ernie Caceres, baritone; Joe Bushkin, piano; Eddie Condon, guitar; Jack Lesburg, bass; Sid Catlett, drums, and Ruth Brown, vocals.

*It's Raining, So Long, Seems Like Old Times* and a Dick Cary original, *Time Carries On*.

## Mississippi Steamer Uses Clemens Band

St. Louis—Trumpeter Freddy Clemens has a band on the steamer Admiral, plying the Mississippi on excursions every day except Saturday and Monday. Beat starts here and goes 25 miles down river and back.

Band plays Dixie and pop requests. Personnel has Clemens and Russell Roe, trumpets; Wimpy Weiser, trombone; Lou Nauman and Moe Eaves, altos; Peanuts Morris, tenor; Paul Stanis, piano; Jimmy Bishop, bass, and Andy Maloney, drums.

## Jack Owens Angles For New Wax Pact

New York—Jack Owens, whose Tower disc of *How Soon* was one of last year's big and steady sellers, has cut out from Tower, taking with him the 28 masters he

## THE HOT BOX

# 'Man, I Invented Jazz In—' Claimed By More Folks!

By GEORGE HOEFER

Chicago—Everybody wants in the act. It becomes more and more apparent, as jazz history unfolds, that the so-called originators, creators, and early jazz players know the least about the beginnings of the music. For example, Nick La

Rocca, cornetist with the Original Dixieland Jazz band, recently told a New Orleans newspaper reporter: "The invention of jazz was the result of a mistake. It happened because four other guys and I



George

couldn't play what we heard at band concerts in New Orleans because we were unable to read music. We tried to play the tunes as we heard them, but they wouldn't come out.

"In 1908, I gave the two-beat to four other young fellows, and what happened they call jazz. The only reason we got jazz is that we didn't know enough to

play shouter's time or waltz time."

### From An Opera

La Rocca, now a carpenter in his home town of New Orleans, also had a few words to say in regards to *Tiger Rag*. "The *Tiger Rag* is a piece of opera. I couldn't tell you what opera, but I heard it somewhere. I just didn't hear it right or it would still be a piece of opera and not the *Tiger Rag*."

The famous interchange of confidences between the late Jelly Roll Morton and W. C. Handy, back in 1938, also brought out some wild claims. Morton, who is actually more responsible than any other individual, was usually overly extravagant with his claims. Said Jelly, "I created jazz in 1902; jazz or stomps added a new word to the dictionary, and they gave it the wrong definition."

Jelly averred in 1938 that he laid the foundation of jazz and was still the fowing fountain. As for other claimants with big bands, Morton had this to say, "Listeners would have to hold their ears to protect their ear drums from forced collision with their brains."

### But Handy Says...

W. C. Handy, famed Father of the Blues (the blues being a basic form of jazz), in his answer to Jelly's tirade said, "I would not play jazz if I could. I arranged and played unusual unpublished Negro music in Chicago back around 1896, and from this music the blues were created."

Then there was Stale Bread, who was reported to have played the first jazz in New Orleans, in 1902, with his Spasm Band.

Pertaining to *Tiger Rag*; Jelly Roll Morton also lays claim to adapting the *Rag*, from an old French quadrille. This particular source has the sanction of most jazz musicologists, in spite of La Rocca's claim.

### Just (Zues

Jazz origins have been studied quite thoroughly academically, and several reference books are available. Close research has revealed the sayings of most of the old time jazzmen have given valuable clues, but a great deal of evidence has to be sifted out through a sieve.

The prejudices, idiosyncrasies, and invalid beliefs of some of the more colorful practitioners of jazz are a separate study in themselves.

At any rate, we can say that La Rocca was right when he said jazz happened, Morton did help lay the foundation of jazz, and W. C. Handy did arrange and play unusual music for its day.

**COLLECTOR'S CATALOGUE:** Peter Kerin, 76 Mary street, Richmond E. I. Victoria, Australia. Wants Nellie Lutcher, Jaquetta, Stan Kenton records in exchange for some Australian Dixieland.

Pvt. Bill Butterfield and Cpl. Fred Illford, of Command Pay office, P. O. Box 4001, Booking Section, Nairobi, Kenya, East Africa, wonder if there are a couple of female *Down Beat* fans who would like to write to two lonely soldiers stationed in East Africa. They would like to discuss swing.

## Hampton, TD Set Vancouver Dates

Vancouver, B. C.—Lionel Hampton will play a one-niter here July 19, with a Tommy Dorsey dance date set later. This is the latest word on band bookings from British American Artists. The Hampton stand includes acts touring with the band.

Unconfirmed reports have it that Billy Kenny, of the Ink Spots, recently purchased a home in this city. . . . Western music sales suddenly spurted ahead in the record shops here. . . . Gene Autry, complete with his radio show, will tour Nanaimo on July 13, Victoria on July 14, and Vancouver the following day.

Vaudeville now featured at two theaters, the State and Odeon Heatings. Flesh acts and dance teams are providing more employment for local musicians, as pit bands are in use. . . . Vanitone records, a new firm, is giving home talent a boost. Bud Henderson trio, Chris Gage trio and vocalist Bobby Hughes out on released material.

—Mark Paize

cut for the discery. Among them were 12 sides not yet released.

Deal involved a cash settlement by Owens. He's currently angling for another recording deal, with MGM understood to have made a definite offer.

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# Moten, Now On Discs, Headed For New Fame

By Sharon A. Pease

Capitol records has just released its first disc by the talented pianist and versatile song stylist Bus Moten—*Ain't Gonna Give Nobody None of My Jelly Roll*, coupled with *It's Hard to Laugh or Smile*. The name Moten recalls memories of the famous Kansas City swing band of the early '30's headed by the late Bennie Moten. Contrary to general belief Bennie and Bus are not brothers.

"Most everyone thought we were," Bus explains. "But actually Bennie was my uncle. Some writer figured that we were brothers and the impression became so widespread we just let it go."



Moten

Bus, whose given name is Ira, is a native of Kansas City. The sobriquet is a contraction of the childhood nickname Buster. "I began picking out melodies when I was about five," he recalls. "Bennie, who lived at our house, helped me, and we often played four hands at the piano. His guidance was very helpful, especially his advice that I learn each new number in more than one key."

Later Bus studied at the Kan-

sas City conservatory. He gained experience by taking part in musical programs of the Urban League and playing at house parties. While in high school he began working with small dance groups. After graduation he toured with vaudeville acts and, combining his solid piano styling with a natural flare for comedy, eventually landed with Gonzelle White's Jazzers, one of the bigtime acts in major circuits at that time.

### Back to K. C.

Bus returned to Kansas City in 1929, bought an accordion and learned to play it. His inherent showmanship again proved of great value when he stepped in as accordionist and frontman for the Moten band (1929-35). His pleasing personality and talent injected a new spark into this splendid musical organization. During this period the group worked the better spots from Denver to New York, and employed many now-famous names, including Count Basie, Jimmy Rushing, Jo Jones, Lester Young, Ben Webster, Hot Lips Page, and Hershhal Evans.

Following Bennie's untimely death in 1935, Bus spent six years with dance combos around Kansas City. He has been working as a single since 1941. Because of his unique talent and vast experience, Dave Dexter of Capitol records has given Bus the opportunity to be heard by a national audience. He has earned his reputation among musicians and is now headed toward the national recognition he deserves.

### Chimes

As an example of his piano styling, Bus has chosen an original composition, *Moten Chimes Blues*. The title is derived from the chime characteristics of the interlard introduction, which actually forms

the opening theme of the first chorus. The harmonic formulas of both choruses (A and B) follow the standard blues pattern. The blues effects are obtained by adding minor seventh intervals and flattening thirds. The fourth measure of chorus A has an interesting example of an augmented fifth (last half of first count) used with the regular fifth. This is a legitimate technique when resolved properly, and one not ordinarily encountered in dance music.

Chorus B, in the first four measures, has a bass melody consisting of an arpeggio assisted by the rhythmic lift of grace notes. The composer plays both choruses in constant triple rhythm. That is, all straight eighth notes are played with the first eighth remaining for two-thirds of the count and the second eighth note taking the remaining third (a quarter note and eighth note as a triplet).

### No Complications

This composition, like all inspired works, employs no complicated inventions purposely built in to shock the listener. Rather, the melody is a flowing tune with a harmonization suggested by the themes and possessing just the right amount of contrast.

The work of Bus Moten, along with all the other great pianists who developed under the Kansas City influence, is characterized by a surging rhythmic continuity that contacts, sets, and holds the listener's pulse—one's heart as well as one's feet respond to this music.

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

Your next copy of Down Beat will be the issue of July 15 on the newsstands July 1.

# SWINGIN' THE GOLDEN GATE

## Cats Should Try A Novel Approach—Please Public

By RALPH J. GLEASON

San Francisco—If the music business continues to be as bad this summer as it was towards the end of spring, the powers in the industry might well decide it's about time to stop bilking John Q. Public and try the novel approach of giving him his money's worth. This was brought to our attention rather forcibly late in May while attending a luncheon meeting of a San Francisco business section Legion post.

Some 400 fairly representative citizens were present. A couple of the post members, well known in the business life of the Bay city as amateur entertainers, got up and did a piano duet routine they've been doing before local audiences for 16 years. They literally slayed them. The crowd wouldn't let



Ralph

them go.

### That's What's Wrong

This same audience many times before in this writer's presence has been bored to tears by professional musicians, hired to entertain. Right there in a nutshell you have one of the biggest things wrong with the music business. Too many musicians hold cards who are a disgrace, both from the musical standpoint and from the entertaining standpoint.

These two amateurs are good, (so good in fact that they may turn pro and be part of a TV package) but what's more important, the professionals are lousy. If the musicians of today want to keep working at it fulltime they'd better start working and learning how to please an audience. When the amateurs can do it better, something's wrong.

### Operator

Jumpin' George Oxford, emcee of the E&F music shop's Sunday afternoon KWBR show, has blossomed out into quite an operator on his own. George is all over KWBR throughout the day, gets lots of interviews with transient music names, and promoted a *Quest for Stars* deal late in May which drew 2,000 people on a Monday night to the Melody Lane ballroom.

Three bands performed and finalists from a series of talent elimination contests were judged by the audience. Bands were the Jacquet brothers, Jimmy Nelson, and Jimmy McCracken. Winners were Ezra Goodwin, an Oakland lad on an Eckstine kick; Raynetta Clay, a Berkeley gal, and Lonnie Hewitt, a 14 year-old who plays the piano and sings.

Oxford auditioned 14 of the finalists for John Blackburn's Selective label and some of them will be waxed at a later date. George did a bangup job of promotion and is going to be a heavy factor with the Bay Area audience from now on if this is any preview.

RAY AREA FOG: Les Brown slated for a three day date at the

## Akron Combo Set For Long Stay

Akron—Now at the Club 55 here, in the middle of what will probably be a 20-month stay, are one-time Stan Kenton trombonist Jimmy Simms and his combo.

Playing everything from bop to Dixie are drummer Howard Martin, pianist Eddie Senicki, who is a bassoon-playing graduate of the Columbia school of music, and Chuck Cerito, tenor. Clevelander Dottie Morgan sings with the band.

Simms, who left Kenton in '46 to be with his family, also worked with the bands of Horace Heidt, Ted Fio Rito, Bob Chester, Les Brown, and Glen Gray. His unit played 51 weeks at the Casablanca here before going into the Club 55.

Edgewater September 2, 3, and 4.

Possibility that Herman may play this area. At least one promoter is considering a pair of one-nighters. . . . Joe Tenner just escaped from Cafe Society soon enough. The union padlocked spot for non-payment of a claim by Illinois Jacquet. Understand Helen Humes has a trifling matter to settle, too.

### Just Weekends

Big Jay McNally's band at the Barbary Coast with the Ink Spots. Latter did good business following their well-advertised opening but there were no followup ads, and so toward the end of the run the weekends were beat. . . . Nick Esposito cut another four sides for Four Star, with Vernon Alley, bass; Joe Dodge, drums; Billy Munsinger, piano; Cal Tjader on bongos, and Claude Gilroy on tenor. Dottie Grey did the vocals, all originals on a Ventura kick.

Dorothy Donegan booked for a week at Ciro's following Ella. . . . Joyce Bryant keeps knocking the customers out and switching back and forth between the Say When and Ciro's. . . . Edgar Hayes, Teddy Bunn & Co. are practically permanent now with Dutch Nieman.

### Lots of Sets

KPIX survey reports 5,000 TV receivers in the Bay Area. . . . Ella Mae Morse's KGO show now on ABC network. . . . Jack Fina cut out of the Claremont and opened at the Ambassador in L. A. with a big George Gershwin memorial night on May 24.

Saunders King's Aladdin disc of *Little Girl* getting quite a play locally. . . . Rabon Tarrant turning down offers to go with bands to keep his own spot operating. Says he likes the music business but wants to get this enterprise on its feet and get his own group in there. . . . Sunday afternoon sessions at the Paradise club in Oakland opening again.

### Medium Blues Tempo

8va (both hands)

1600

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# Wolff Article Garbage—Mix

(Jumped from Page 1)

Dixie boys right on through the boppers.

The acid test is, of course, that Armstrong still today, after decades of playing, would, in any blindfold test, pull more notes than most trumpet players in the country for his tone, phrasing, and sincerity of expression. That is not an emotional belief, it is a measurable fact. Should Mr. Wolff like to see it demonstrated, and stack a few hundred bucks on the outcome, I would be glad to demonstrate it to him.

Mind you, I am writing this piece as someone who has consistently criticized cults of Armstrong idolators, Gillespie lovers, or any other fanatics who can't appraise the things they hear coolly and with a sense of comparative judgment.

### Cesspool

Wolff's writing is contrary to everything which fair, decent, and informed criticism should be. It's a cesspool of misinformation, statement without corroboration, and reliance upon personal emotional beliefs to substantiate flat statements of fact.

He has, of course, accomplished one of his main purposes when he gets a rise out of me or any other Beat reader who struggled through his noisomenesses.

It is unimportant what his views on Armstrong and bop are. It is important that people like Wolff, his more illustrious predecessors, and those who now write like him, be stopped once and for all from having their sputum guarded as drops of wisdom from a Pelphic oracle.

### Indefensible

Commercialism in criticism is just as bad in music itself, and certainly Brother Wolff gives Sammy Kaye the pedestal of a Beethoven by comparison. His shrill clamorings for attention, just as the Fraziers before him, are indeed just as indefensible, just as buck-hungry, and just as stupidly inept as the worst music ever turned out by a Lombardo imitation.

Wolff moans in his piece that various musical periodicals have accepted bop as subject matter, giving every phase of jazz equal attention. He states, "No contro-

versy means no standards." Without inclusion, you can't have controversy—you merely have dogmatic platitudes, uttered with increasingly arid stupidity from the opposing camps. The willingness of *Down Beat* to discuss and consider all camps is a healthy and mature sign indeed, so long as the criticism is informed, lively, and based on a logical, not subjective approach.

Wolff says bop violates one of the major characteristics of good art—ease—as though this were a major discovery. For more than three years in many of its departments *Down Beat* has been trying to hammer this point home. Mr. Wolff is not only a parvenu intellect, he is indeed ill informed. The faults Mr. Wolff lists with young musicians influenced by the bop school were true three years ago, far less so today, as a little quiet, unemotional listening would show him.

### Limited Knowledge

"Clinkers pass easily in bop." By this I presume Mr. Wolff means his knowledge of more complex intervals is sufficiently limited so that he has difficulty in telling whether a melodic line has been properly resolved or not, or whether a specific idea is justified on the basis of harmonic structure used.

Mr. Wolff may have that trouble. The musicians don't. The good ones are in no doubts as to when there are clinkers and when there aren't. In addition, even musicians of the older school, such as Beiderbecke, made harmonic mistakes and succeeded in resolving them into melodic developments of rare beauty indeed.

He adds, "... bop is arhythmic ... a steady uproar." He goes on to state that the rhythmic result is more chaotic than satisfying.

Mr. Wolff should sit down in front of Max Roach and listen carefully. It is not unproven, it is not arhythmic. Roach's ministrations induce foot-tapping of a pronounced sort. This simple test would seem to disprove the charge of arhythmicity—or are bop audiences so clever they can create their own simultaneous rhythm to which foot-tapping is possible?

### At Two to One?

"Bop solos, while complex, are in general, predictable." I have \$100 on the line which says Mr. Wolff can't listen to four bars of any Charlie Parker record he has never heard before and give me the next four bars with even 40 per-

## Dizzy Bop Blast Raises Ceiling Of Cellar Note



Chicago—One of the most talked-about bands, and the least-often pictured, Dizzy Gillespie's cabal is shown above as it appeared at the Blue Note here recently. Saxen are, from the left, Joe Gayles, Ernie Henry, John Brown (hidden by Gillespie), and Bill Evans. Baritone saxist Al Gibson didn't get within camera range. Teddy Stewart is on drums, and trump-

pets are Benny Harris, Willie Cook, and Elmon Wright. Trombones you can see are Rip Tarrant and Sam Hurt, with Andy Duryea blocked out. Part of conga drummer Chappotin's head can be seen behind Gayles, while bassist Al McKibbon and pianist Jimmy Forman are out of the frame, too. So is the small set of drums Diz plays occasionally.

cent accuracy.

His statement is simply mundane idiocy, profound as it may sound to the casual reader. Granted, bopists too often use familiar phrases. Did Mr. Wolff ever do an idea analysis on the soloists of any other style? I have. I think he would be shocked to find that Allen Eager comes out with a far better score than Benny Goodman, Ziggy Elman, Johnny Hodges, or Frank Trumbauer. This doesn't mean the bopists are more fertile. It means the good ones are younger, more advanced technically, and less restricted from the standpoint of the bugaboos of the school.

It is typical of the kind of Hearstian journalism Wolff represents that there is a thin thread of truth in some of the things he says. Often bopists are repetitive, gifted with bad tone, and worse taste. So are other schools of music, so that all Mr. Wolff is doing is over-expanding and incorrectly applying a platitude: There are lots of bad musicians in the world.

### Dogmatic

He says bop has lost all feeling for the blues, that it will never turn out a great blues. Where is your evidence, Mr. Wolff, your proof, not just your suppositions and emotional prejudice? Bop, so far, has concerned itself with tunes more harmonically complex than the blues. It is indeed possible that bop may never turn out good blues, but this is merely a supposition not a demonstrable fact. And, if bop does not turn out good blues, it may turn out good jazz elsewhere. This is the kind of dogmatism which so harms jazz, so harms all art. The Bleshes and the Wolffs fighting to get their two bits in to justify their petty little egos do nothing but clutter up an already littered stage.

God knows it's hard enough in a culture such as today's for a musician to be creative without having to breast this tide of field fertilizer in addition.

Wolff adds, "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."

This is such obvious stupidity as to make one feel sure Mr. Wolff's tongue is in his cheek. But he adds, "The major figure, Dizzy, was a sideman with Lunceford, chiefly noted for his ability to hit high notes."

### Inaccurate

This statement, to the best of my ability, is factually utterly incorrect. Diz didn't play with Lunce-

## Dizzy's New Idea Would Help Interpret Arrangers

Portland, Oregon—Dizzy Gillespie has an idea. A good one. A new one. One which should have been thought of long ago. Because his arrangements (and those played by other bop-conscious bands) require more "interpretation" than sight-reading prowess, Diz and/or his penners usually supervise personally first performances of new scores.

"The men play the notes through."

## Irving 3 Settles Down For Awhile

Sioux City, Iowa—The Abe Irving trio has moved into the Chesterfield club here for an indefinite run. The club has been booking singles for several months, Irving trio breaking the ice for combos. Irving is on tenor, with Jack Woolsey, guitar, and Ed Kopecky, bass.

Lowell Cobb has joined the Wag Wagner Round Towners now at the Lakeshore inn, Stevens, S. D. He's the former drummer with Iaham Jones. Personnel of the combo includes Cobb; Wagner, piano; Don Gilbert, tenor, and Marge Fencil, vocals.

Local 254 held its annual clam-bake last month. Combos made up of men from several different bands played. . . . Chuck Foster ork played the annual Firemen's ball, drew the largest crowd in years. . . . KCOM, city's new independent station, airing three times a week from the Tomba ballroom.

—Bob Hatch

ford. Thus, in addition to the vomitive qualities of Mr. Wolff's writing, he doesn't even know his field well enough to handle its chronology correctly.

The reader may inquire as to why, if Mr. Wolff is so inept, he rates this much space in rebuttal. If it were merely a case of his laughably indefensible opinions or the mistakes in his facts, that would be one thing. But writing of this kind has made the critics' home a well-known sporting house long enough.

To paraphrase a previously used saying, let *Down Beat* know then, that D. Leon Wolff's column of corn and calumniation is a journalistic outhouse: the more you use it, the more it stinks.

They play them right. Which is fine. Then I tell them how to play the thing. Quarter-notes can remain just quarter-notes, or they can sound 'ooopaa ooo-pa.' This then is Gillespie's "idea."

"Why can't arrangers who send scores to traveling bands also record and send a personal description of how the arrangement should be played. The guy should sit down and describe the score, bar by bar. When we get the disc, we play it before we try the tune . . . with each man reading his part as the arranger tells us what he wants."

### Right Flavor

"With an arranger I know, I can usually tell what he had in mind. But there are men I haven't worked with. This system would give everything we play the intended flavor. Now, when we return to the east, some arrangers don't recognize their scores."

Diz talked with this reporter during a dinner at Portland's Press club, where he spent an evening as guest of honor. "I hope to tour abroad again soon. I'd like to start with Italy. I don't have any hard feelings about Belgium, or about Carlos de Radzitzky. I like him, and want to return."

Gillespie said he was quoted correctly by *Time* in its recent feature article concerning Louis Armstrong. Diz added: "Louis is the plantation character that so many of us . . . younger men . . . resent." John Birks also commented bitterly on the fact that he had played two dances while here: a Monday night dance for colored persons only, and a Tuesday evening affair for all races.

### Reverse English

"Many people told me Monday night that some Negroes had stayed away . . . resenting the reverse English discrimination." When told about Hazel Scott's recent attacks on bigotry in Pasco, Washington, and Texas, and asked why he (Diz) hadn't complained to the Portland ballroom op, Gillespie replied:

"Hazel Scott can afford to make an issue of it. She gets between \$2,500 and \$5,000 an appearance, and is married to a congressman."

This reporter's reactions to the band: six brass sound like ten; *How High The Moon* is evidently not in the orchestra's repertoire, a phenomena of no mean import; the reed section is sloppy and doesn't care; be-bop can be, and is in this band, as repetitious as a recurring Lombardo riff; conga drummer Martinez is no Chano Pozo; no one wore a beret.

—Ted Hallock

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# diggin' the discs with MIX

New York—Charlie Barnet's new, much-talked-about *Gloomy Sunday* to me at least is a most elegantly excellent unattractive record.

Let me explain the contretemps. The arrangement done by Pete Rugolo is in the fashion made familiar by some of Kenton's better records. Use of dissonant brass for its shock value, pitting of brass against the rhythm section in a battle of counter beats, the use of a single reed playing a melodic line in fourths against the vocal line, and such piano devices as the *Moonlight Sonata* arpeggio figure towards the end of the figure are all elements Rugolo exploited with Kenton though perhaps not as well as here.

However, we come down to several points in esthetics. Is a song a song or a series of disconnected, almost ponderously moving phrases which are consistently ornate in their dynamics as well as their harmonic import? Is one of the basic ends of the arranger to accomplish the most with the least, or, like the 16th century noble, may he deck himself out with whatever seems to make the picture of his habit more attractive? Does not any work of art, certainly does not a piece of music demand some release from constant neurotic tension, as expressed by the instruments played in the same fashion?

It is true, of course, that *Sunday* is hardly a jolly miller's dance, and that Rugolo feels this score was the best way in which to interpret the spirit of the song.

I am still using this record to pick a fight on this point, because with an arranger as good as Rugolo, and a musician-leader as skilled as Barnet, it's an important point for the rest of us to comprehend. Is music played and created merely for its own ostentation, or because it has a unified, cohesive effect not dependent on the "effects" vested in the score?

Miss Richard's singing, as in her version of *Easy Livin'*, is strongly Holiday influenced. Her eses are too prominent, and, in sections, she phrases in flat, even eighths, perhaps induced by what is going on in back of her. It is better singing than many band vocalists are offering these days, but still has a peculiarly non-impelling quality. This is not true of Miss Richards' figure.

I repeat, that to my tastes, this is a highly interesting record, which in its straining for pre-tenacious effect, does not come off, despite the resort to elements found first in Stravinsky and Milhaud. Music should have grace and form, elements which are here too dominated by the iron fist of effect.

## BAND JAZZ

### Charlie Barnet

*Gloomy Sunday*  
*Be-Bop Spoken Here*  
Bop is the only waxing of this DeLugg-Malneck tune which not only has a bop background, but two singers (Dave Lambert and Buddy Stewart) who do the vocal with the correct inflections. Lambert's quality is still a bit strained, but *merci* for the ideas he and Buddy get off, especially the quaint round towards the end as opposed to the deadly unisons which

## Top Drawer Discs

Vocal: *Black Coffee* by Ella Fitzgerald (Decca)  
Dance: *Look for the Silver Lining* by Claude Thornhill (Columbia)  
Combo Jazz: *One in Three* by Arnold Haber (Miltone)  
Band Jazz: *I Ain't Got Nothing But the Blues* by Woody Herman (Coral)  
Novelty: *Riders in the Sky* by Wingy Manone (Kcm)

too often pervade bop. See the lead of this column for comments on *Sunday*. (Capitol 57-640)

### Dizzy Gillespie

*Swedish Suite*  
*I Should Care*  
Gillespie playing the blues as modified by bop and an Afro-Cuban rhythm section. The arrangement, horror of horrors, inserts a cycle of fifths which the boys repeat in figures. The playing is lugubrious and not very conducive to heated reaction on the listener's part. Diz' solo is technically apt, but sounds much like other things that have occurred in the night before. Perhaps fronting a big band is getting him down—is certainly seems to have limited the ideas he is using. There is certainly no excuse for the band fronted by one of the best known names in jazz sounding this mediocre. The intonation and the attack of all the sections is uniformly sloppy. Certainly manager Willard Alexander and Gillespie can do better than this. *Care* is warbled by Johnny Hartman. (RCA Victor 20-3457)

### Elliot Lawrence

*Elevation*  
*Gigolette*  
Steady readers of this column have, without doubt, noticed my complaining that Columbia, Victor, and Decca lack sadly the ability to record properly. The principal factor has been the unwillingness of the three companies to utilize live or resonant recording, the element which gives Capitol's recording its perspective. With *Elevation*, you can hear what happens when the boys go hog wild with resonance, and don't control it properly. I would guess that this record was made in Columbia's East 30th Street church studios in New York city, with the new Altec Lansing microphone, which has a wide range pickup. Because the session was done without proper attention to control, the entire side is mush, with no definition between sections. Elliot's attempt at a bop piano solo is obscured by the top cymbal, though even without that it would be hard to hear what he was playing. The brass is so beset by echoes it's hard to ascertain the detail of their figures, while the reeds are lost in the soup. For a comparison to show what I mean, check Herman's *Keeper Of The Flame*, just out on Capitol, and then listen to this record and further explanation is unnecessary.

Musically the record is only fair. The band doesn't play particularly incisively, though of course the recording is a distinct factor. Tenor and trombone solos are adequate, but Elliot's piano is insufficient. A good trumpet solo is lost in the studio raucousness. The rhythm section generally sticks to straight four rather than the bop influence billed on the label. The tune was derived from a score Jerry Mulligan did originally for a Red Rodney Keynote date, though on this present record both Lawrence and Mulligan are listed as authors. Listen to the Keynote if you can get a copy for the difference between the jazz feeling of a small originating group and a big band copying from scores put in front of it.

All in all, Elliot's first bop side is not too auspicious, though it is largely due to factors beyond his control.

*Gigolette* is another inaugural, Lawrence's first use of theremin on a regular pop tune. On this side Madame Lucy Bigelow Rosen is quite handily out of tune as compared to the vocal group humming behind her theremin efforts. In addition she uses a very slow and wavering vibrato which grates harshly and does not blend with the voices.

Dr. Samuel Hoffman's success in *Spellbound* and other Hollywood usages was due to his ability to merge with choir in an extremely adroit fashion. Such does not take place here. (Columbia 38497)

### Woody Herman

*I Ain't Got Nothing But the Blues*  
*It Must Be Jelly*  
Two sides made by the Herman band just before it left Decca and went on its bop kick in 1945. There is a double time trumpet figure running through *Blues*

## Symbol Key

- ★★★★ Top
- ★★★ Tasty
- ★★ Tepid
- ★ Tedious

which is indicative of things to come, as well as some brass reed interchanges back of Woody's clarinet which are still of interest. As both a good and a transition record, this is worth hearing and having. *Jelly* sports a Francis Wayne-Herman vocal, less interesting musical ideas. (Coral 60066)

## COMBO JAZZ

### Albert Ammons

*Roses of Picardy*  
*Why I'm Leavin' You*  
If only all the barroom drunks in the world could hear Albert's tasty but brutal boogie assault on *Picardy!* We used to do this in France. They'd drive you crazy to play boogie woogie and *I'll Walk Alone*, the U.S. pop biggest in France after the war. We solved matters in the same fashion Ammons does here by doing both together, which was unanswerable and unendurable. Ammons still has more relaxed left hand drive than any one of the boogie specialists. When better barroom houses are built, he'll be playing piano in 'em. *You* is slowly shouted blues. (Mercury 8140)

### Charlie Parker

*Visa*  
*Passport*  
Two sides with a small group, including trumpeter Kenny Dorham, trombone by Tommy Turk, and Max Roach drums. Turk's *Visa* solo brings a bigger and more masculine tonal approach to bop than is common. It's welcome indeed. Parker's solo is just fair for him, while Dorham's conception, clean enough, is not loaded with original ideas. The unison playing is reasonably sloppy on both sides. Recording could be better, too, Norman. (Mercury 11022)

### Charlie Ventura

*Pennies from Heaven*  
*Deed I Do*  
First side was done when Buddy Stewart was singing and Kai Winding on trombone, while *Do*

## Buffalo Changes-Finds Bop Tasty

Buffalo—This town has never in the past seen crowds gather regularly to listen to bop. But the revolution has come—Buffalonians are now streaming to the Club Zombie,

spots Jackie Cain and Benny Green's trombone. *Heaven* tries to be relaxed, emerges almost as lethargic instead. *Do* shows up once more Jackie's tendency to sing out of tune, though her duet with Roy Kral is better conceived. There is surprisingly little music on both of these sides. (National 9077)

### Gene Ammons

*Jeet Jet*  
*Harold the Fox*  
This must be *Indiana* week, all the boys are cutting it. *Jeet* is the state stated rather fast with a good opening chorus, some excellent alto, fumbling trumpet, and leader Ammons' tenor not overlaid with originality. *Fox* is not appreciably better. (Mercury 8123)

### Arnold Haber

*One in Three*  
*More than Anything*  
*Three* commences as a waltz, closely voiced, after the first phrase takes it as shout tempo, with the theme sounding a little like the *Paramount Stomp*. Don't know the alto man, Bob Drasmin, but on the basis of what he does here, I would certainly like to hear more. Harold Ableser's trumpet chorus is an interesting stab at converting a Barigan tone to bop, and showing how difficult it is with a heavy tone. The finish ends with some pretty echo chamber flute. Entire side is musically and interesting. Reverse is a pop by drummer Haber sung by Joe Alexander, with some fine lead trumpet. Both these sides reflect thought and effort, something which would be encouraging more often from the major labels. (Miltone 5261)

### Bill Davis

*Oohie Yoohie Boogie*  
*Yes, You Know I Love You*  
This is John Hammond's organ discovery. On this record he sounds pretty awful. Principal reason, as I know from struggling to record Bob Wyatt's complex and full Hammond sound, is that a Hammond speaker has two sources of sound, and balancing the two of them takes time and effort. The trouble just wasn't taken here, hence the bass line is almost nonexistent. Also Davis is essentially a piano player playing organ. He has a strong beat and little else. His grasp of the colorations possible with the Hammond using the reverberation unit and a vibrato speaker is extremely scanty. Either Joug Duke or Wyatt are far more proficient than this. (Mercury 8136)

where jazz sessions are held every Sunday afternoon. Music is supplied by a young bop combo led by alto man Mike DeRose. Personnel of the group includes Joe Guercio, piano; Ange Brucklier, drums; Skinny Bergan, bass, and Elvin Sheperd, trumpet. It is a well-knit group. —George Strager

## Wolverine Banner Bright Then



Cincinnati—This rare old picture of Bix and the Wolverines was taken in the early 20s in Cincinnati. The band was organized by Dud Mecum, composer of the old hit *Angry*, to play the Stockton club, near Hamilton, Ohio. Later Mecum pulled out to return to Chicago and Dick Voynow took over on piano. Left to right, holding their Wolverine banner, are Min Leibrock, bass; George Johnson, tenor sax; Bix Beiderbecke, cornet; Jimmy Hartwell, clarinet; Voynow; Bob Gillette, banjo; Vic Moore, drums, and Al Gandee, trombone. Photo courtesy of Bud Ebel.

Jesse Stone  
*Cole Slow*  
*Do It Now*  
This is the kind of little jump band which used to crop up all over Kansas City, Chicago, and New York 10 years ago. It's enthusiastic, but rough and by now hackneyed. *Slow* is *Sorghum* Switch vocaled, with windy tenor for good measure. *Now* is a sextoned injunction for immediate action—should therefore nab nickels. (Victor 22-0026)

Illinois Jacquet  
*Black Velvet*  
*Adams Alley*  
Still in search for another *Robbins Nest*, Illinois plays *Velvet*, a pleasant little riff tune, built around a series of chromatic whole tone changes. *Alley* is a swingin' blues, with Illinois' solo devoted primarily to riffs rather than ideas. He knows his public though. It's a shame that his feeling of commercial necessity prevents Jacquet's real musical talent from showing very often. (RCA Victor 22-0027)

Joe Higgins  
*Big Baritone*  
*Miss You*  
A catchy little jigtime air for baritone, with the hand sounding much like Louis Jordan's crew used to do in the halcyon days. Nothing portentous but lightly rhythmic. *You* is done in what only can be called sprachgeang. This Schoenbergian style has been best rendered by the bass chorus items done by the Ink Spots. (Exclusive 1359)

## DANCE

Claude Thornhill  
*Look for the Silver Lining*  
*Frankie's Serenade*  
Once again compare the old Thornhill band with the new, and Columbia's sympathetic handling of the band's tone with Victor's sloppy, shallow non-resonant approach. Fran Warren's vocal is well-received, though occasionally that old fault of shrillness of tone hits home. *Serenade* is more of the

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quietly humorous Thornhill piano packed by his superlative rhythm section of that time. (Columbia 38494)

Life Begins When You're in Love
Maybe It's Because
Love is the Chopin Minute Waltz tin-pan essayed. Victor succeeds in making Claude's piano tone hard and metallic in quality...

Louis Jordan

Cole Slaw
Every Man To His Own Profession
Known as Sorghum Switch when Doc Wheeler used to play it all the time, this one, fitted out with lyrics became Cole Slaw...

Guy Lombardo

Canadian Capers
Merryground Wals
Listening to the double piano tinkle-fingers on these two sides you would never dream that one of the pianists, Buddy Brennan, plays fine Teddy Wilson piano...

VOCAL

Bing Crosby and Patti Andrews

Be-Bop Spoken Here
Wedding Day
Despite the magnificent tongue-in-cheekness maintained by his Rliba, Crosby, this side like the Frankie Laine, tries too hard for too little...

Ella Fitzgerald

Black Coffee
Lovers' Gold
Don't Cry, Cry Baby
Baby, It's Cold Outside
I'm Gonna Wash that Man Right Out of My Hair
Happy Talk
Reviewing generally is a pretty frightening occupation...

Jane Pickens

Dixie
Only Has Eyes for You
This is just about the worst taste I have ever heard on records. Miss Pickens, playing piano besides singing, starts by leaning on the pedal, and then badly misplays the opening to the Grieg Concerto...

Frankie Laine

Be-Bop Spoken Here
Nevertheless
Despite the best efforts of Frankie Laine and Carl Fischer, this vocal does not have any pop feeling, and, indeed, several times Frankie's shouting pushes the needle over uncomfortably far...

Patti Page

Whispering
Cabaret
Whispering opens with strings, moves through bop tenor, into Patti's vocal. Bass is under-balanced and the strings are a little tubby at points...

Billie Holiday

Porgy
My Man
Porgy is a lovely tune, too seldom done, from the Gershwin Porgy and Bess score. Billie completely misses the grace and meaning of the song in her over-exaggerated phrasing...

Burl Ives

Rodger Young
Foggy, Foggy Dew
Big Rock Candy Mountain
Blue Tail Fly
I'm Goin' Down the Road
I'm Thinking Tonight of My Blues
Eyes
It Makes No Difference Now
Old Uncle Ned
On the Grand Canyon Line
Album Rating—B-
A collection of ballads which Ives has made famous...

Wingy Manone

Riders in the Sky
Round Square Dance
Wingy, complete with tuba, banjo, and various Dixie associates including Mattie Matlock (clarinet) and Nick Fatool (drums), kicking hell out of Vaughn's epic...

The Andrews Sisters

Malaguena
Hohokus, USA
The fact that the Andrews Sisters are liked by many, many people merely is a demonstration of the virility of a democracy...

CONCERT

Arthur Fiedler and the Boston Pops

Our Wals
Holiday for Strings
They're still playing the two David Rose compositions Down Beat rated so highly in 1942. Here however, despite the fact that Fiedler has a goodly section of the Boston symphony working for him...

Meredith Willson

The Dream of Olwen
Similan
You probably would like to know that the vocal here is by "The Singing People." It's Fred Waring in tempo...

Sam Freed

Tales of the Vienna Woods
Blue Danube
This is how to take a large orchestra and play the music of Johann Strauss improperly. (Capitol 37-20184.)

NOVELTY

Mary Kaye Trio

I'm in the Mood for Love
The Monkey Song
Love, sung by the recently Beat-reviewed Mary Kaye, is another of the hillbilly takeoffs first made nationally known by Jo Stafford...

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# ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—As we promised, we're taking up musical examples this time to illustrate the various combos described a few columns back. So, without further fanfare, let's go. The first instrumentation that could take some arranging would be trumpet, tenor, and rhythm. Here are the examples.

## EX. I

### CONCERTED

### OR OBLIGATO STYLE

The next on the list is two saxes and trumpet, with one sax doubling clarinet, of course.

## EX. II

### STRAIGHT VOICING

### OR CLARINET ON TOP OF MELODY

Now we have three saxes and one trumpet.

## EX. III

### STRAIGHT VOICING

### SUSTAINED SAXES

Two brass and three saxes.

## EX. IV

### NO DOUBLED MELODY

### OR DOUBLED MELODY

We'll continue next time with some more of the voicings for the other combos described. These voicings will sound excellent even if you use other instruments than the ones described here.

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

## Subject: Jazz—Wins Public Speech Prize

Charlottesville, Va.—Crowned high school public speaking champ in Virginia last month was 17-year-old Joseph Scher. His topic: Jazz: America's Contribution to Music. Several conservative Virginia eyebrows were raised when the title

## 'Miss Liberty' Miss To Cut For Columbia

New York—Columbia records has added singer Mary McCarty to its stable. Featured this winter in the Broadway revue, *Small Wonder*, and the Admiral TV show, *Broadway Revue*, Mary has one of the top roles in the new Irving Berlin-Robert E. Sherwood musical comedy, *Miss Liberty*, which opens here July 7.

was announced. But Joe was named winner after describing a jam session, sketching a brief jazz history, and pointing out the wide acceptance of jazz outside the U. S.

## Orchestration Reviews

By Phil Broyles

### MAYBE IT'S BECAUSE

Published by Bregman, Vocco, and Conn (BVC)  
Arr. by Johnny Warrington

*Maybe* is from the Arthur Lesser musical revue, *Along Fifth Avenue*. The first 16 of the repeat choruses is taken up by open brass, with clarinets and tenors filling in. At B, tenor takes the lead for eight measures, then back to brass. The repeat chorus is for saxes. Muted brass fill in and take the lead on the bridge. At E, clarinet leads, trombones furnish an organ effect, and two muted trumpets play around in thirds. First trumpet solos at F, backed up by reeds. G is smooth ensemble.

### JUNGLE BIRD

Published by Mills  
Composed by Maurice Burman

This is a rhythmical novelty featuring clarinet or flute. The Burman opus begins with a protruding base line by unison trombones, plunger trumpets, and saxes filling in. Saxes soli for four measures before B, making way for trumpets in straight mutes on the main theme, and trombones still at the unison. Saxes fill in neatly. The clarinet or flute solos for 34 measures at C, supported by tom-toms. Saxes compliment the solo instrument for the next 16. An exciting coda brings the arrangement to a climactic close.

### ONCE AND FOR ALWAYS

Published by Melrose  
Arr. by Jack Mason

*Once* is another tune from the picture, *A Connecticut Yankee*. The first eight, after a nice intro, is for ensemble, with an obligato fill-in from second tenor. Saxes soli to B, where it returns to ensemble and the tenor obligato. Ensemble carries it to the first ending. The special chorus at C brings the second tenor back to the front for the lead under three clarinets. Cup-muted brass interrupt for the next eight. D is the same as C. The last eight is for ensemble.

### DON'T CRY, CRY BABY

Published by Santly-Joy  
Arr. by Ralph Flanagan

Here is a pop tune that seems to be going places. The first chorus moves along sharply with the usual changes from ensemble to saxes, etc. The second chorus is split in similar manner, with saxes leading off. There's an optional four-bar intro for a girl vocalist. If you have no vocalist, trombones take the lead. First trumpet takes the release at 45, with saxes in support. Piano gets a brief solo at 61, with reeds filling in and later taking over the melody. There's a rhythm finish in good taste.

### ON THE ALAMO

Published by Forster  
Arr. by Johnny Warrington

Warrington's arrangement of *Alamo*, written by Isham Jones some 20 years ago, is done as a pleasing and moderately slow ballad. A six-measure intro opens up with a trumpet solo. Brass take the lead for the first 16. Saxes soli at B for eight, and brass come back for the last eight. Saxes support the brass with a very melodic counterpart, and in return are backed up by unison trombones. The second of the repeat choruses is mainly for saxes. Trombones carry the lead on the special chorus and are relieved by a *twilt* with clarinet lead. A muted trum-

## Summer Season To Aid Philly Job Hunt

Philadelphia—The summer season opens up a number of opportunities for local tootlers for whom location stands are few and far between. Gene Cairco, who left the fiddle section of Clarence Fuhrman's band a few years ago to organize his own band, is back on the outdoor stand at suburban Rainbow Terrace. Maurice Waters, another out of Fuhrman's aggregation, has whipped together a gang of his own to summer at the Fort Side inn. On his own, maestro Fuhrman is back in the Casino ballroom in Willow Grove park, and has pianist Billy Bove leading a companion unit for him at the Municipal Pier in Cape May, N. J.

Among the one-nite combos taking to summer resort stands are Bobby Roberts, who goes back to Pocot Lodge, upstate in the Pocono Mts., and Abe Neff, who chalks up his 27th season at Summit Springs hotel in Poland, Maine.

### Dizzy At Click

Dizzy Gillespie, who used to blow his bugle for kicks at Nat Segall's Downbeat some five years ago, made his first cafe date since locally, when he opened June 17 at Frank Palumbo's Click. To balance the bop, management also brings in the vocalizing Ravens.

Earle Theater came to life again with Lionel Hampton lighting the stage for the first week of the month. Next in for the first July week will be Illinois Jaquet. . . . Herbie Collins, bowing out of Wagner's ballroom to make room for Johnny McGhee, shoved off for

pet plays the counter-melody. The rhythm chorus is restrained and nicely orchestrated.

### WEDDIN' DAY

Published by Famous  
Arr. by Jack Matthias

A clever new novelty tune, and a worthy successor to *Buttons and Bows*. Matthias uses the last 18 of this 36-measure tune first before going into the split choruses. The melody is thrown back and forth from unison saxes to trumpets. Trombones go unison, and soli to the first repeat chorus. Clarinets and tenors, in duo harmony, and brass share the first, and saxes take up most of the second chorus. The special chorus at E moves along with a nice lift.

### ALSO RECOMMENDED

*Cruising Down the River*, published by Henry Spitzer, arranged by Jack Mason; *When Is Sometime?*, published by Mayfair, arranged by Jack Matthias; *I Love You So Much It Hurts*, published by Melody Lane, arranged by Johnny Warrington; *Just for Me*, published by Southern Music, arranged by Jack Mason; *The Hot Canary*, published by Leeds, arranged by Van Alexander.

## Guess Not

Minneapolis—Columnist Will Jones reports he heard a shopper in loop record store ask for a platter of *MacNamara's Band*. After an earnest search among the records the clerk apologized. "I'm sorry," he said, "I guess MacNamara isn't recording this season."

## Former Clinton 88er Fronting Own Combo

Boston—Former Larry Clinton pianist, Nat Pierce, is now fronting his own band here. Along with Pierce is Joe MacDonald, also from the Larry Clinton organization.

The band has already cut two sides for Motif records and will cut two more in June. Pierce will feature altoist Charlie Mariano on all recording sessions. Mariano is the noted bop altoist who's been featured at many jazz concerts in Fall River and Boston.

Buffalo, N. Y., and a run at the Statler hotel there. . . . Elliott Wexler, Benny Goodman's personal manager and a local record distributor, has formed Colony Music to publish several songs he owns, including Louis Armstrong's *Brother Bill*.

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Allen, Barclay (Japitan Beach) Portland, Ore., 6/23-29, b; (Mark Hopkins) San Francisco, 7/12-8/24, h; (Flamingo) Las Vegas, 8/25-9/7, h

Banks, Billy (Diamond Horseshoe) NYC, ne
Hardo, Bill (Broadmoor) Colorado Springs, Colo., b
Barnet, Charlie (Steel Pier) Atlantic City, 6/19-25, b; (Rendezvous) Balboa, Calif., 7/29-8/22, weekends, b

Beckner, Denny (On Tour) MCA
Benedict, Gardner (Shalimar) Shalimar, Fla., ne
Beno, Tex (Eastwood Gardens) Detroit, 6/17-24, b; (Surf) Virginia Beach, Va., 7/1-7, b; (Steel Pier) Atlantic City, 7/17-23, b

Carle, Frankie (RKO) Rochester, N. Y., Out 6/21, t; (Fox) Detroit, 6/24-30, t; (Radio City) Minneapolis, 7/8-14, t; (Rainbow Garden) Salt Lake City, 7/18-24, h
Carlyle, Russ (Cavalier) Virginia Beach, Va., 6/17-30, h; (Ocean Forest)

Davidson, Cec (Chest Parer) Chicago, ne
Davidson, Trump (El Chico) Toronto, Ont., h
DeAlonso, Freddie (El Chico) NYC, ne
Deutch, Emery (Ritz-Carlton) NYC, h

Elliott, Duke (Riverside) Milwaukee, 6/23-29, t; (Regal) Chicago, 7/1-7, t
Everette, Jack (New Casino) Quincy, Ill., 6/24-30, ne

Fairfield, George (Trion) Regina, Sask., h
Farage, Joe (Yellow Jacket) Grand Haven, Mich., 6/17-23, b
Festerstone, Jimmy (Peony Park) Omaha, Out 6/30, b; (Delavan Gardens) Delavan, Wis., In 6/24, b; (Trion) Chicago, In 8/23, h
Ferguson, Danny (Radison) Minneapolis, h

Garber, Jan (Casino) Catalina, Calif., b
Gaspare, Dick (Monte Carlo) NYC, ne



EXPLANATION OF SYMBOLS: b-ballroom; h-hotel; nc-night club; cl-cocktail lounge; r-restaurant; t-theater; cc-country club; rd-roadhouse; pc-private club; NYC-New York City; Hwd-Hollywood; LA-Los Angeles; ABC-Associated Booking Corp. (Joe Glaser); 745 Fifth Avenue NYC; AF-Allibrook-Pumphrey, Richmond, Va.; FAC-Federal Artists Corp., 8734 Sunset Blvd., Hwd.; FB-Fredrick Bros. Corp., 75 E. Wacker Dr., Chicago; MG-Moe Gale, 48 West 49th St., NYC; GAC-General Artists Corp., RKO Bldg., NYC; MCG-McConkey Music Corp., 853 Seventh Ave., NYC; MCA-Music Corp. of America, 745 Fifth Ave., NYC; HFO-Harold F. Ouley, 8548 Sunset Blvd., Hwd.; RMA-Rag Marshall Agency, 4471 Sunset Blvd., Hwd.; WMA-William Morris Agency, RKO Bldg., NYC; VA-Universal Attractions, 347 Madison Ave., NYC.

Gillespie, Dixie (Hop City) NYC, 6/16-22, ne
Goodman, Benny (On Tour) ABC
Grant, Bob (Versailles) NYC, ne
Gray, Chauncey (Beverly) New Orleans, ne

Hampton, Lionel (Rainbow Garden) Salt Lake City, 6/23-25, b; (Million \$) L. A., 8/2-8, t
Hancock, Red (K of P) Abington, Ind., b
Harris, Daryl (Iroquois Gardens) Louisville, Ky., Out 6/23, b

James, Harry (Casino Gardens) Ocean Park, Calif., Out 7/28, b
Jerome, Henry (Edison) NYC, h
Johnson, Buddy (Apollo) NYC, 7/1-7, t

Kassel, Art (Peony Park) Omaha, 7/1-10, b; (Blue Moon) Wichita, 7/15-24, ne
Kaye, Sammy (Vogue Terrace) McKeesport, Pa., Out 6/19, b; (Capitol) Washington, D. C., 6/23-29, t; (King Philip) Wrentham Mass., 7/1-7, b; (Steel Pier) Atlantic City, 7/24-30, b

Landis, Jules (Ambassador) NYC, h
LaSalle, Dick (Blackstone) Chicago, h
Lawrence, Elliot (Indian Lake) Russell's Pt., O., 6/17-19, b; (Eastwood Gardens) Detroit, 6/24-30, b; (Vogue Terrace) McKeesport, Pa., 7/1-7, b; (Steel Pier) Atlantic City, 7/24-30, b

Madden, Jack (Elmwood) Windsor, Ont., h
Marino, Johnny (Copa) Pittsburgh, ne
Martin, Freddy (Edgewater Beach) Chicago, Out 6/30, h; (Steel Pier) Atlantic City, 7/3-9, b; (Surf) Virginia Beach, Va., 7/22-28, ne; (Waldorf-Astoria) NYC, 8/1-8, h

McKinley Ray (Surf) Virginia Beach, Va., Out 6/24, ne; (Steel Pier) Atlantic City, 6/26-7/2, b; (King Philip) Wrentham Mass., 7/2-9, b; (Convention Hall) Astbury Pk., N. J., 7/10-16, b
Miller, Stanley (Pierre) NYC, h
Muller, Bob (Cal-Neva) 6/17-9/9, h

Mureno, Teddy (Peabody) Memphis, Out 7/3, h; (Elieth's) Denver, 8/3-15, b
Morgan, Russ (Palladium) Hwd., Out 7/25, b; (Mark Hopkins) San Francisco, 8/5-9/18, h

Nagel, Freddy (Elieth's) Denver, 7/6-18, b
Nagel, Harold (Biltmore) NYC, h
Namaro, Jimmy (Brant Inn) Huntington, Ont., b

Oberman, Phil (Ciro's) Hwd., ne
Oliver, Eddie (McCamba) L. A., ne
Olsen, George (Balinese) Galveston, 6/21-7/18, ne

Palmer, Jack (Zeland) NYC, ne
Pastor, Tony (Martini) Chicago, Out 6/19, b; (Blue Moon) Wichita, 6/24-30, ne; (Eastwood Gardens) Detroit, 7/2-8, h; (Convention Hall) Astbury Pk., N. J., 7/17-23, b

Ragon, Don (Colonial Gardens) Rochester, Ind., In 6/17, b
Ramsire, Ernest (Morocco) Denver, ne
Ray, Charley (Del Rio) San Pedro, Calif., Out 7/1, ne

Reid, Don (Riverview) Des Moines, 7/22-8/7, b; (Peony Park) Omaha, 8/9-14, b
Reynolds, Tom (Brighton Beach) Brooklyn, N. Y., 6/18-20, 7/18-24, b; (Carnival) Trenton, N. J., 7/25-30, h

Rubins, Roy (Million \$ Pier) Atlantic City, Out 9/9, b
Stier, Jimmy (Tippecanoe Gardens) Leesburgh, Ind., 6/18-9/4, b
Stokes, Hal (Westwood) Richmond, Va., In 5/30, ne

Tucker, Orrin (Aragon) Chicago 6/21-7/31, b; (Cavalier) Virginia Beach, Va., 8/5-18, h

Worth Stanley (Pierre) NYC, h
Zarnow, Ralph (KIOA) Des Moines, Iowa

Combos

Abhey, Leon (Harry's) Chicago, cl
Alvin, Danny (Ruppel's) Chicago, r
Andrews, Sisters (Steel Pier) Atlantic City, 8/14-27, b

Armstrong, Louis (Club 86) Geneva, N. Y., Out 6/18, ne; (Continental) Milwaukee, 6/28-7/23, ne; (Carnival) Minneapolis, 6/28-7/20, ne
Arvin, Tom, Mel (Edwards) Middletown, N. Y., h

Bal-Blue Three (Sapphire) Portland, Ore., cl
Barlow, Dick (Drake) Chicago, h
Beecher, Sidney (Jimmy Ryan's) NYC, ne
Beltone Trio (Silver Spur) Brooklyn, N. Y., ne

Beller, Ray (Rock Gardens) Williamsville, Conn., ne
Bliss, Nicky (Ye Olde Cellar) Chicago, ne
Bloss, Mische (Waldorf-Astoria) NYC, h
Brandt, Mel (Preview) Chicago, cl
Brewer, Johnny (Bismarck) Chicago, h

Brunis, George (Sky Club) Chicago, ne
Calvet, Oscar (Le Coq Rouge) NYC, ne
Casellas, Danny (Blackstone) Chicago, h
Castellanos, Al (Belmont Plaza) NYC, h

Chandler, Billy (Heating's) Chicago, cl
Chittison, Herman (Blue Angel) NYC, ne
Cinino, Mike (Theatre Tavern) Hackensack, N. J., ne
Coble, Vic (Sho Bar) Evansville, Ind., ne
Conroy, Lee (Victory) Chicago, ne

Cook, George (LaSalle) Chicago, h
Cosmopolitan (Old Hickory) Chicago, cl
Cromwell, Chauncey (Cahmberlin) Old Point Comfort, Va., Out 6/25, h
Daly, Pete (Eddie Spivak's) Hwd., ne
Dardanelle Trio (Park Sheraton) NYC, h

Ink Spots (Carnival) Minneapolis, Out 6/22, ne; (Bill Green's) Pittsburgh, 6/24-7/6, ne; (State) Cleveland, 7/7-13, h; (State) Rochester, N. Y., 1/4-20, t; (State) Providence R. I., 7/28-8/3, t

Jacquet Illinois (Earle) Philadelphia, 7/1-7, h
J. J. J. Trio (Ten Pin Inn) Walpole, Mass., Out 9/6, ne
Johnson, Bill (Marlin) Keansburg, N. J., In 6/24, h

Jordan Louis (Apollo) NYC, 6/24-30, t; (Hippodrome) Buffalo, 7/1-7, t; (Oriental) Chicago, 7/21-8/10, t
Korn Kobblers (Rustic Cabin) Englewood, N. J., h
Kylr, Billy (Cliff's) NYC, ne

Lane, Ralph (Pierre) NYC, h
Larkin, Ellis (Blue Angel) NYC, ne
Leighton, Johnny (De Soto) Savannah, Ga., h
Lester Larry (Graemer's) Chicago, h

Lester Larry (Graemer's) Chicago, h
Madrick, Bernie (Rudy's Rail) NYC, ne
Mabie's (Note) (Berghof Gardens) Ft. Wayne, Ind., Out 6/26, ne
Manone, Wingy (Wingy's) Hwd., ne

Marsala Marty (New Orleans) Seattle, 6/21-23, ne
Matthew, Nicholas (Plaza) NYC, h
McGuire, Betty (Ballerina) Houston, ne
Miles, Wilma (Mecca) Lake Charles, La., ne

Miller, Max (Hi-Note) Chicago, ne
Mills Brothers (Palace) Rochester N. Y., Out 6/21, t; (Fox) Detroit, 6/24-30, 6; (Chesterfield) Des Moines, 7/1-7, ne; (Radio City) Minneapolis, 7/8-14, t
Modulators (Frolics) Minneapolis, ne

Monte, Mark (Plaza) NYC, b
Morgan, Loumel (Showboat) Philadelphia, ne
Munroe, Al (Nestle Inn) Astoria, L. L., N. Y., ne
Napoleon, Phil (Nick's) NYC, ne
Noble's (Rosebow) Chicago, cl
Novelaires (Pig Stand) Muncie, Ind., Out 6/26, ne

O'Brien & Evans Duo (El Ros) Monroe, Ill., h
O'Connor, Billy (Norman) Toronto, Ont., ne
Ory, Kid (Beverly) Hwd., ne
Otis, Hal (Sherman) Chicago, h
Oxford Trio (Roger's) Minneapolis, ne

Hartford Club Finds Another New Gimmick

Hartford—The Connecticut night club scene, which hasn't been noted for anything outstanding lately, has come up with something new. The Club Algiers, 220-person capacity night club in Farmington suburb owned by Gibson Wood, Hartford orchestra leader, now operating as a theater-restaurant on Tuesday and Wednesday nights. On these nights the club offers dinner, two plays by a local theater group, and dancing to Wood's 10-piece orchestra. All comes for \$2.50, including tax. Rest of the week the club operates with regular floor show and dance policy. —Alan Widom

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# Barnet, Eckstine Bill Sets New Record At Bop City

Reviewed at Bop City, N. Y. C.

Trumpets—Doc Saverson, Ray Wetzel, Rolf Ericson, John Howell.  
Trombones—Dick Kenny, Bob Burgess, O. B. Masingill, Ken Martlock.  
Reeds—Vincent DiVincenzo, Leon Rubin, alto; Dick Maser, Kurt Bloom, tenors; Danny Banks, baritone.  
Rhythm—Carlos Vyal, congas; Claude Williamson, piano; Eddie Sefranzi, bass; Cliff Laeman, drums.  
Trumpet, trombone, and vocals—Maynard Ferguson.  
Vocals—Trudy Richards.  
Charlie Barnet—Reeds, leader, and commentator.

New York—Bop City broke all its own, and perhaps New York city's night club attendance records for rooms of similar size with its Billy Eckstine-Charlie Barnet show opening Memorial day weekend. Hordes of white-clad prom couples helped jam the room from 8 p.m. until 4 a.m. every night during the week.

Eckstine, as predicted by the Beat more than a year ago, is now the hottest music attraction in the country. Along with his new business office importance, Mr. Bee has acquired a new dignity and almost portly stage manner which makes an interesting contrast with his relaxed antics in the days of the old Hines band.

His singing is far better than it was even a year ago. The outrageous vibrato, which at times used to make him sound like a two-toned Swiss yodler, is more under control, and his pitch and intonation are surer. The Sarah Vaughanisms he occasionally uses are done with taste and restraint, contributing to, rather than detracting from, his phrasing.

Billy has also worked out to a fine art the trick of milking a phrase to its conclusion by occasionally singing a quarter-tone sharp before coming down to the tonic. As contrasted to the Sinatra habit of oozing into the conclusion from a flat tone, this snaps the kids right out of their chairs.

Eckstine has only one major fault at this point: his tempos. He is dragging too much, holding pauses for an unconscionable length of time. His *Jealous* loses all sense of being a tango, becomes a mango leaking syrup on a hot summer day. If he'll watch this tendency towards being over-preentious, he'll stay at a pinnacle of popular acceptance for a long time.

### Time Marches On

Perhaps the most interesting point to his success is that Eckstine is the first male Negro singer to this writer's knowledge to be generally accepted in the pop field as a singer rather than a rhythmic freak by white audiences. Time marches on, slowly perhaps, but still with an increasing cadence.

The Barnet band sounds better than it did at the defunct Clique. Charlie has made some changes in his trumpets and reed section (see personnel below) which have added power and punch to the section. Some Rugolo scores have been added to the book emphasizing the added power in the brass, and Dave Matthews has turned out a most acceptable *Portrait of Edward Kennedy Ellington*, utilizing some of the more famous instrumental hues created by the man who has always been Charlie's boy. Major solo excitement these days is being kicked up by May-

## Provocative



Chicago—Pretty Joannell James' blouse is designed to frustrate admirers of the NBC singer, in more ways than one. Sprinkled with "no" and "yes" in various languages, it ought to lead eyes up to Joannell's face for the final word. A nice trip. Gal is on the *Music From the Heart of America* program, aired from here on Thursdays.

## Bargain! Sheet Music And Record Combined

New York—Bargain music combination to be sold through chain and department stores is being set up by Lyle Engel. Consists of a piece of laminated cardboard, 8 by 10 inches, with music and lyrics of a song printed on each side. Grooved into the lamination is a recording of each of the tunes. Whole thing sells for 39 cents. The rectangular piece of cardboard has a hole in the middle to allow it to be played on any phonograph.

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New York—Press releases we never finished reading: "From: Publicity Dept., Gale Agency, 48 W. 48th street, New York City. "Have you ever had the urge to see how the Ink Spots look when they're working before a movie camera. Well, thanks to

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# Memphis 5 Gives Dixie A Needed Shot In The Arm

By JOHN S. WILSON

New York—The local Dixie scene got a needed jab in the arm when Phil Napoleon brought a revived Memphis five into Nick's in May. Two-beat traditionalism, fighting a rear-guard action against rampant bop, had been getting a worn-out presentation here, with the same old faces giving out tired versions of the same old stuff.

Napoleon has injected some enthusiasm into the picture by corraling for his five a pair of genuine old timers, and three refugees from Eddie Duchin, Vaughn Monroe, and Jimmy Dorsey who seem to get a kick out of relaxing with Dixie standards.

Five has Frank Signorelli, who was with the original Original Memphis five, on piano; Tony Spargo, of the Original Dixieland Jazz band, on drums; Phil Olivella, from Eddie Duchin, on clarinet; Andy Russo, from Jimmy Dorsey, on trombone, and Jack Fay, from Vaughn Monroe, on bass.

### Phil Sparks It

Group is sparked by Napoleon, an ebullient character who is playing clean, spirited trumpet. On opening night, which drew a very receptive and very mixed crowd (ranging from shiny bald pates to fuzzy cheeked youngsters), the combo showed evidence of needing a little more work together, but by now they should be in stride.

Actually, aside from Napoleon, there are no standout individuals in the five, but the net effect is much better than Dixie offerings here have been lately. Spargo's drumming is matter-of-fact and steady with his enlarged kazoo tooted in for a hoke chorus here and there. Russo, an unagitated Brunis type, lays down some properly atmospheric trombone blubs. Signorelli's piano, as ever, is rather delicate for a Dixie group.

Napoleon's pitch is out-and-out nostalgia. He is not of the die-hard Dixie school, doesn't claim that he's playing the only jazz, and thinks there has been a lot of mu-

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To Reissue Starr Argued Waxing

Hollywood—Kay Starr's "unauthorized" recording of Good for Nothin' Joe, taken from a tape made during a Gene Norman concert in 1947 and released on the Modern label, is to be expurgated and reissued. At least that's what the singer told Down Beat, and the statement was corroborated by a representative of the platter. Pressing of the disc was halted upon receipt of a letter from the singer's attorney threatening court action. (Distributors are well supplied with copies of the original version, containing the naughty word "hell.") Impresario Gene Norman readily admitted he had made a mistake in selling the master to Modern without Miss Starr's written permission and on her alleged verbal okay only.

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One More Philly Station Junks Studio Orchestra

Philadelphia—Station WFIL, linked with the American Broadcasting company, was the latest local radio station to take advantage of the Taft-Hartley law and junk its studio band. Of the 11 radio stations in town, only WCAU (CBS) and KYM (NBC) still hold on to the toolers. Others dropping studio bands in the past year were WIP (Mutual), WPEN, WIBG, and WDAS. Norman Black, who was the WFIL musical director, has turned to tutoring in becoming director of the 20th Century School of Music. As far as Elliot Wexler is concerned, the string bands still hold record sales appeal. And to prove it, Wexler, who is also Benny Goodman's personal manager and a local record distributor, has recorded the Hegeman String band for his own Public record label. Aiming at cashing in on the Miss America beauty pageant in Atlantic City, Wexler had the string and drum boys whip out Dr. William Richter's Miss America on wax. The local song writing dentist penned the tune to memorialize the beauty pageant and this year it will be the pageant's theme song. Side is backed with the evergreen You're My Sweetheart Forever. PHILLING IN — Trumpeter Johnny McGee has returned his band to Wagner's ballroom for the hot weather weeks, bringing in June Scott for the singing. Jolly Joyce agency, which handles the unit, has taken Steve Gibson and the Red Caps on their first southern tour, taking in theaters, auditoriums, and night clubs below the Mason-Dixon. The Ravens have been added to the Illinois Jacquet show that will be on the Earle theater stage the week starting July 1.

Sacramento Digs Beaux And Peep

Sacramento—The Two Beaux and a Peep, fine cocktail group headed by Walter Ullner, is pulling good crowds at the Log Cabin, Roseville. Unit includes Ullner, guitar; Roberta James, piano, and Ted Swinney, bass. Group features lots of vocals as a unit and the solos split among the three, with Roberta James doing the torch songs. The Three Trail Blazers and their Bop with a Beat at the Zanzibar. Head man is Sonny Icion, piano, with Charlie Abing, tenor, and Ted Jefferson, drums. Jefferson is one of the finest young drummers heard around these parts, with lots of beat and everything tried tasty. Abing is a product of Hawaii and a bopper. Alive The Topper Club, with installation of a dance floor, is now using live music. Les Parker pulling big crowds at the Clayton club, had his contract renewed. The Harmite trio still at the Melodee Club. Chuck Evans, piano, replaced Dave Elmore, who left to join Billy MacDonald's Royal Highlanders. Gene Krupa, in town for a night, pulled a poor crowd. Joe Miller joined the North Americans at the North Star. It's Gene Carter's Manhattan at the Club Charles, replacing Bud Stanley's trio.

—Orlin Hamnitz

Chicago—John Thoma, former Blackhawk restaurant flack, is now heading his own band publicity and promotion service. His band accounts include Dick Jurgens, Al Trace, and Tommy Carlyn.

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