

'Lab' Band Begins Rehearsals

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Cuba To Bar U.S. AFMers?

New York—Following James C. Petrillo's refusal to consider a reciprocal deal between Cuban and American musicians which would have opened up commuting possibilities between the two countries, the Cuban Federation of Musicians is reported to have decided to refuse any further entry to American musicians in Cuba. Outfits whose contracts have already been set will be allowed to fulfill them, but after that the gates will be closed.

Tommy Dorsey is scheduled to go into the Sans Souci, Havana, on Jan. 16 for four weeks. Since that contract was made before the alleged ban, he will probably be allowed to take his outfit to Cuba.

However, a booking which would have put Gene Krupa into the Tropicana in Havana for four weeks starting Jan. 15 was made after the Cubans failed to get a reciprocal okay from Petrillo. If the reported ban is definite, he would not be permitted to go.

Raising of the ban by the Cuban musicians comes at a time when American groups seemed on the verge of making a big thing out of treks to the Caribbean. Cab Calloway and Woody Herman both made the trip at the end of the year.

One More Crosby Makes Debut



Hollywood—Another singing Crosby! This time it's Cathy Crosby, 10, trying out her famous family tonails on Uncle Bing's show, while proud papa Bob lends close support. Bob, incidentally, has given up bandleading completely for the less transitory chores of singing master of ceremonies on his own NBC Sunday show.

(Ed. note: If you read Down Beat's editorial last issue, you know that the Beat is conducting an unusual experiment to try to find some of the reasons why the dance band business is in such a bad dump. It has assigned a fulltime reporter, Amy Lee, to follow a newly-organized band step by step in its progress and give a detailed account of just what happens to the band from its first rehearsal on. Every step and every happening will be recorded, including comment and opinions from all in the trade who come in contact with the group. The results will be available to the entire industry for future guidance. Down Beat is not sponsoring the band, however, and has no financial interest in it whatsoever. The band is led by trumpeter Roy Stevens.

By AMY LEE

New York—"Wanta dance?" This query, voiced at a recent Roy Stevens band rehearsal here, may be echoed across the country after Stevens and his newly-organized 13-piece dance band open at Frank Daily's Meadowbrook, Cedar Grove, N. J., on Jan. 6. NBC and Mutual wires will carry regular air shots of the band.

Shavers, Bellson Organize Group

New York—Charlie Shavers and Louis Bellson have formed a combo of their own, called the Shavers-Bellson All-Star group. They broke in with three weeks at Roy's Speedway, Moline, Ill., in December, and are due to go into the Blue Note, Chicago, on Jan. 2.

Combo has Shavers, trumpet; John LaPorta, clarinet; Terry Gibbs, vibes; Lou Levy, piano; Nelson Boyd, bass, and Bellson, drums.

Cowans Combo Will Tour Vet Hospitals

New York—Herbie Cowans, former drummer for Fletcher Henderson, Jelly Roll Morton, and Sidney Bechet, has formed a quartet to make a tour of veterans hospitals. Foursome includes Reunald Jones, trumpet; Elmer Williams, tenor; Frank Etheridge, piano, and Cowans, drums. Tour starts Jan. 16 and will wind up at the end of August.

In the midst of snapping instrument cases and collapsing music stands, Stevens has unpacked his trumpet and gotten together an outfit he hopes will answer the current wail, "What's wrong with the band business?" If rehearsals are any indication, the public had better shine up its dancing shoes.

Concertitis Set In

Of course, before concertitis gradually crept over dance bands, people went fairly regularly to dance halls, ballrooms, hotels, and night clubs to dance. They never required much of the bands they danced to beyond a beat they could set their steps to, tunes they could recognize and hum, and a pleasant over-all sound.

Among dancers have always been the few with ears for interesting sounds and ideas beyond the melody, and they are the ones who hung around the bandstand at an Ellington or Goodman one-niter, or who went off to sit at the feet of Louis Armstrong and the Hawk and Dizzy Gillespie.

Eventually these groups increased in number until they filled concert halls to hear the stuff they liked. So while the musicians were all busy playing concertitis, they forgot about the people who wanted to dance.

Hopes to Prove

But listenable and danceable music is not incompatible, as the great bands of the '30s and early '40s proved. And as Roy Stevens hopes to prove in the '50s.

If, on hearing Roy Stevens, you say he sounds like Bunny Berigan, or like Louis, or the band—with three trumpets, two trombones, five saxes, three rhythm—reminds you of the old Dorsey-Goodman-Shaw days, it will be because he is just getting with the fundamentals of good dance music, and that's what you recognize. There's a relaxed beat, a full mellow blend of sound, and danceable tempos.

Melodic Conceptions

Roy Stevens came to this idea of what he calls a "melodic dance band" through varied musical experiences. He gigged around in the early-day 52nd St. confines with Coleman Hawkins, then with his own outfit at the Famous Door when the Door was famous; he was with the early Claude Thornhill band, and, between physicals for the army, organized a Ziggy Elmanish crew of 4 saxes, 8 rhythm, and himself for the Arcadia ballroom.

What he learned at the Arcadia has direct bearing on his present melodic-dance-band-for-the-dancing-public purpose.

On High Horse

"We were all set for the Arcadia (Modulate to Page 2)

Kenton To Debut In 'Workshop Concert'

Hollywood—The new Stan Kenton concert orchestra will be unveiled here the latter part of January in a unique "preview" concert with admission on a free, but invitation-only basis. Ticket holders will meet Kenton and his bandmen in their "musical workshop." The audience will, in effect, be present at a rehearsal, for though the concert will be presented at a local auditorium, there will be no curtain or backdrops, just a bare stage with the band in informal attire.

The invitations will go to music students, radio platter showmen, trade and music news reporters, and heads of retail record shops. All present will be given forms to fill out in which they will express their preference as to which of the musical presentations heard should be included in the album Kenton is to record for Capitol with his new organization. The first sessions will take place within two or three days following the preview concert.

New Numbers

Kenton says he expects to present at least 16 new numbers at the concert, of which eight will go into the album, entitled *Innovations in Modern Music*. It will be released on discs adapted to all three player speeds—78, 83 1/2, and 45 rpm.

The program, which will have

Guess Who

New York—The man who holds the alltime box office record at the Paramount theater is scheduled to appear there at the end of January for the first time since 1931, when he did his record smashing. He pulled in \$98,000 in his first week there that year at a time when admission prices were lower and there was a slight item entitled "depression" around.

And who is this big money man? We'll give you 3,469 guesses.

Answer: Buddy Rogers.

June Christy in the vocal spot, will consist of originals and new treatments of standards prepared by Kenton's staff, which now includes Pete Rugolo, Neal Hefti, Bob Graettinger, and the recently added Johnny Richarda. There will be no pop tunes, in the accepted conception of such, on the program.

Willing to Please

For whatever it may mean to those who have idolized, just respected, or derided Stan Kenton for his pioneering, usually uncompromising, and always revolutionary attitude toward music, it can be reported that the Kenton of today appears to be more willing to try to find and please a larger public.

"I've made mistakes," Kenton told *Down Beat* just before he left Hollywood for a brief trip to New York to take care of business affairs there.

Broadens Scope

"But I am planning to broaden the scope of our music. Yes, I want to arouse the interest of a greater number of people. I think that is the way to contribute something that will be of permanent value in American music.

"I feel that the experimental stage is about over for me. I've established a foundation. Now I'm ready to start building."

June Hutton Singles

New York—June Hutton, who followed Jo Stafford as the girl member of the Pied Pipers, is cutting out from the vocal group to do a single. She has signed a personal management deal with Carlos Gastel and a recording pact with Decca records. Virginia Maxey replaced her with the Pipers.

Nat Helps Relight Million \$ Theater

Hollywood—Footlights at L. A.'s Million Dollar theater, where stage shows were discontinued when vaudeville was resumed at the Orpheum, were scheduled to light up again Dec. 28 with a bill headlined by King Cole and his trio.

The Barnett All-Stars, new band formed here by Bob Dawes and

Dave Matthews and using Charlie Barnet's library on dance dates, will also be featured and will supply the musical backing for other acts on the bill.

New York—Ray Robbins' sweet styled band has been added to the roster of Capitol records. Band currently is in California. Pact gives Capitol five crews bearing on the sweet side, others being Jan Garber, Skitch Henderson, Benny Strong, and Ray Anthony.

Low-Priced Records Getting The Brushoff

New York—Flyer taken by major record companies into low-priced platters last fall is not turning out as well as anticipated and already it appears that the 49-cent lines may be dropped by some companies.

Harmony label already has come to a standstill as the result of a hassle with Eli Oberstein, head of the 35-cent Varsity label, who distributes Harmony for Columbia. Differences between the two reached a climax over Pearl Bailey's *Saturday Night Fish Fry*.

Pearl, a Columbia artist for several years, was shifted to Harmony when the cheaper label was first started and her platter of *Huckle-buck* was the nearest thing to a hit the label had. Disc also helped revive Pearl as a potent name. When Columbia decided to release her *Fish Fry* on the Columbia label, Oberstein flipped.

Reneged, He Says

Oberstein claims he was supposed to name tunes, artists, and delivery dates for the Harmony platters and that Columbia did not live up to the terms of his agreement with them. Following the Bailey incident, he stopped pay-

ment on finished records.

Currently, relations between Columbia and Oberstein are at a standstill, with Columbia stopping all Harmony waxing. Meanwhile the wax house has cut some sides with such Harmony talent as Rosemary Clooney and Janette Davis which will probably be marketed on the Columbia label unless the Oberstein-Harmony deal is patched up.

Gets Brush

Vocalion, Decca's 49-cent line, also shows signs of getting the gradual brushoff. Decca has instituted a policy of moving up Vocalion artists who show drawing power to the 79-cent Coral and Decca labels. First artist to get such a promotion was hillbilly Merv Shiner.

Decca disclaims any intention of dropping Vocalion, but a policy of drawing off the cheap label's best talent is scarcely designed to increase Vocalion's salability.

Stevens Group On The Cover

Roy Stevens, whose new band was selected by *Down Beat* to serve as the guinea pig in this newspaper's laboratory experiment to determine what is wrong with the dance business, poses during rehearsals with a group of his musicians for the cover shot this issue. Left to right are Marty Flax, tenor sax; George Marshall, piano (dimly in background); leader Stevens, Julio D'Antonio, bass, and Barbara Nelson, alto and flute. See adjoining columns for further details about the band.

(Otto Hess Photo)

Stevens Band Readies For Debut And The 'Beat's' Laboratory Study



New York—The Beat's mystery band, until now, in that of trumpeter Roy Stevens, who is shown in the first photo. Stevens' crew, described anonymously in the Beat's Dec. 30 editorial, may help solve the mystery of what's wrong with the band business. In the second photo, part of the

group is shown while rehearsing in a hotel ballroom here. Marty Flax, formerly with Chubby Jackson and Raymond Scott, is on tenor; Al Lorraine, last with Artie Shaw, and Julie Rubin are in the background on trombones. Barbara Nelson and Nick Ganz are the altoists, and Mario Rollo the

tenor man. Last picture shows arranger Arnold Holog, left, and Stevens, discussing a score and the band's interpretation of it, with one eye on score and the other on the band. (Photos by Otto Hess)

Stevens And 'Lab' Ork Set For Opening Date

(Jumped from Page 1)

dia," Roy was telling us the other day after rehearsal, "when Hughie Corrigan (Arcadia manager) mentioned that we'd have to play waltzes and rhumbas. Well, I was on my high horse at that time and I said we weren't going to play any rhumbas or waltzes. So Hughie just got up and said, 'All right, we can't talk business any more.' And he walked away.

"So there I was with a band on my hands and no job. So I thought some more and figured, if we have to play waltzes and rhumbas, all right we'll play them and play them the best. So we had a ball doing them and we stayed at the Arcadia 16 weeks.

"I've always been glad I changed my mind and agreed to do those rhumbas and waltzes."

Can Fill Need

Now, after three or four years of work with Raymond Scott, Jimmy Dorsey, and others, Stevens feels his new outfit can fill a definite need of the times for a band with a beat, the right conception of tunes, taste, and pretty sound. On the matter of conception he is emphatic. "If you have the right conception of a tune," he explained, "that extends itself to the public.

"I want the band always to move. On ballads we'll get a slow sound, but it will always be moving. Take *Body and Soul*, for instance. It can be played moderately fast, but if

the conception is broad, it has a slow sound. That way ballads won't drag and at the same time they won't get into that rickety groove.

No Neglect

"One thing is sure," he added, "at no time are we going to neglect the people who come to dance to our music."

Those people will be dancing to a band with an impressive musical know-how, made up of the collective talent, experience, and taste of the members. A brief look at the musical record of the bandmen illustrates this point.

Trumpets

Trumpets are Ben Cerasoli, Rolf Ericson, and John Bova. Cerasoli, who plays lead, was educated at the High School of Music and Art in his native New York, has clubbed around since he was 12, put in four years with Johnny Bothwell and Shorty Sherock. Rolf Ericson, of Stockholm, Sweden, has played with bands throughout Europe, was a contest winner with his own outfit in Stockholm, came to this country two years ago and spent the last 10 months with the Charlie Barnet band which recently broke up.

Nova, a native of Portchester, N. Y., a comparative newcomer, held lead chair with Randy Brooks, joining Ina Ray Hutton last April,

where he stayed until joining Stevens.

Trombones

Trombones are Julie Rubin and Al Lorraine. Brooklyn-born Rubin claims Tommy Reynolds, Buddy Morrow, Ina Ray Hutton, and Sonny Dunham for his big hand experience. Another leader he played with still owes him money so he mutes that experience.

Lorraine, out of Moscow, Russia, is an alumnus of several top outfits, including Casa Loma, Ina Ray Hutton, Jan Savitt, Abe Lyman, Boyd Raeburn, and Jimmy Dorsey. He had a commercially satisfying stint with Sammy Kaye.

Saxes

Saxes are Nick Gusz and Barbara Nelson, altos; Mario (Jet) Rollo and Marty Flax, tenors, and John Haluko, baritone. Lead altoist Gusz, of Trenton, N. J., has spent the greater part of his musical life blowing club jobs in NYC, theaters with Milt Britton, occasional "name" one-riters (Barnet, Manone), and the Arcadia job with Stevens.

Barbara Nelson, who has mastered clarinet, flute, and bass clarinet besides alto, had her own outfit when she was 12 in New York, her home town, and later worked with Savitt, Raeburn, Earle Spencer, and recorded for the Walt Disney studios. Marty Flax, a Bronxite, has blown with Bob Allen, Johnny Seat Davis, Al Donahue, Freddie Slack, Ina Ray Hutton, the Shep Fields reed band, Chubby Jackson's big band in 1948, and the rejuvenated Raymond Scott quintet.

Jet Rollo, a Virginian, had his own combo at Langley Field, Va., during the war, came to New York in 1946, and spent 1½ years with Thornhill. Baritone-man Haluko was not available for talk at press-time.

Rhythm

Pianist George Marshall, originally from Boston, has had his own combos in NYC, particularly a King Cole-styled trio at the Brown Derby and what he calls a Kirbyish six-piece outfit at the Roosevelt hotel, Washington, D. C. "I turned down offers from all the bands to be a leader," he says.

Drummer Gary Chester, from New York, has been with Jerry Wald, Orrin Tucker, and much as he rues it, Milt Herth; also the Clarence Profit trio. Julio D'Antonio, from the borough across the river, is on bass and has played with Roy ever since Stevens forsook a concert violin career at 13 to blow trumpet. Arnold Holop, a former Stevens pianist, is penning the arrangements.

Nineteen-year-old Pat Malloy, of Chicago, will share vocals with leader Stevens.

Freedom in Styles

Stevens' rehearsals have been notable for one very important element, aside from the music itself; freedom. If that term seems too general, it might be said that the tension which characterizes much

Own Flack?

Worcester, Mass.—Bob Bilske, music supervisor of station WNEB here, feels honored—but amused—these days by a personal letter from Burl Ives. Seems Ives wrote that he tuned in Bilske's disc jockey show while stopping at a local hotel and liked it. But Bob has never in his life been on the air.

Shaw Under Knife

New York—Artie Shaw is scheduled to enter a hospital early in January for an operation for gallstones. Clarinetist had to cut one week from his fall touring schedule when he was felled with the ailment. He plans to take the rest of January off to recuperate and will resume with his band in February.

of today's music, is completely absent from the Stevens stand. Roy and the guys play as if it's fun.

Rollo put it his way: "People are trying to eliminate race prejudice in this country. I think it's just as important to eliminate the prejudice ideas in music. A musician should be able to play his own style without fear of being criticized. Music today reflects the partial loss in freedom and that exhilarating feeling the older musicians had. That exhilaration is not possible because of the present biased attitudes."

Wait 'til you hear Stevens.

Zito's Dixielanders Ink Columbia Pact

New York—Phil Zito's International City Dixielanders, who have played a prominent part in the Dixie revival in New Orleans, have been signed by Columbia records and have cut several sides. Deal was set by Richard L. Cheney, New Orleans distributor for Columbia.

Signing of Zito puts Columbia relatively heavily into the Dixie business, since Jimmy Dorsey just recently cut an album of Dixie sides with a small combo including Charlie Teagarden and Cutty Cutshall.

Hotel New Yorker 'Salute' Show Flops

New York—Future policy for the New Yorker hotel's Terrace room currently is in a state of indecision. Room has been using the *Salute to Cole Porter* show but, despite excellent reviews, it hasn't been doing good business. Show closes Jan. 11.

Hotel has been offered *Salute to George Gershwin*, another in the same series, as a followup, but after the fluff off Porter received the hotel feels dubious about more of the same. Also under discussion is a policy of name bands plus a couple of acts. Room has been a big name band stand in the past.

Down Beat covers the music news from coast to coast.

Figs Collect In Art-Floral Cellar



Northfield, Minn.—Cosy chats about folksong and blues, march and ragtime, barrelhouse and boogie originate in the basement of the Art-Floral-Record shop here every Friday night and find their way out via leased line to KDHL at Faribault, Minn. Originated by the shop's proprietor, Norm Olsen, and collector Earl Wing, the *Sessions for Mouldy Figs* hit its 75th consecutive program recently. Present to celebrate were guest experts Carl Gustafson (seated) and Paul Nozitter at the far left, and the regular members of the panel, John Lucas, Curt Lippert, and Fred Lawrence. Olsen is at the controls in the rear. Oustime Beat staffer Lucas is now an instructor in English at Carleton college, and adviser to the Carleton jazz club.

Wistful Muriel Writes Way West



San Francisco—Human interest 'n everything, including a cross-country plane ride and an unexpected family reunion, was in store for letter-writing contest winner Muriel Ward of New York. Muriel won first prize in a Mercury-record-sponsored contest for telling why Laine's *Wrap Your Troubles in Dreams* was her favorite record. Frankie greeted Muriel and her mother at the airport, and brought Muriel's sister, Mrs. Arthur Hillabold of Redwood City, with him. That's right, Frankie still records for Mercury, despite a Capitol attachment absurdly inserted in the Dec. 16 Beat cover box.

M-D

Diggin' The Dogs

Collectors' Items Dept.

By JOHN S. WILSON

New York—Now that Michael Levin has listed the best records made last year (see *Down Beat*, Dec. 30, 1949), I will select the best records that weren't made last year. Or any year.

For the benefit of anyone who may wonder what makes me an authority on records which haven't been made, permit me to point out that I have been collecting unused phonograph needles for more than 45 years, and that I have a greater number of needles in mint condition (seven) which have not been used to play the Okeh *Laughing Record* than any other collector in the world. Carpers may now consider themselves dismissed.

Picking the best records that weren't made is much more difficult than usual this year. So many records actually were made which never should have been made that the field of unmade records has been narrowed down to almost nothing. A few efforts are worth noting, however.

As follows:
● **Art Mooney's *Cohen at the Telephone*:** This is the side which disc jockey Martin Block said would set Alexander Graham Bell back 50 years. Block made this remark into a device invented by Marconi, however, so it can be attributed to professional jealousy. Platter opens with a two-beat solo telephone bell chorus. Second chorus brings in a 50-voice chorus simulating a party line in full operation. In the midst of this spirited babel, a keen ear can distinguish the voice of Blue Barron shouting that he wrote *Cohen* and what does Meaney moon by—that is, what does Mooney mean by stooling—drat!—by stealing it.

Number ends with an interesting sound effect which gives the impression of somebody hanging up a phone. After trying a number of different approaches, including hanging up a phone, Mooney achieved this effect by sitting down suddenly on a banjo.

● **Vaughn Monroe's *Lemon Drop*:** Monroe sings all three parts of the opening bop vocal, using the split tongue technique. Main feature of the side is Real Gone Vaughn's trombone solo played backwards. Although he played the solo forward and then had it dubbed backwards on the record, that was not the original intention. Original idea was to have Vaughn do his backwards solo by blowing into the bell of the trombone.

Idea had to be dropped when Monroe got his head stuck in the horn. Fortunately, however, the recording engineers kept the needle on as Vaughn bellowed complaints from inside the trombone while assorted technicians tried to dislodge him. Result, tentatively titled *Bons of Contention*, promises to be one of the best sides not issued last year.

● **Stan Kenton's *Who Stole the Trumpets?*:** This disc is not generally known due to the fact that there

is no label on it. Band was cutting the side, a Ukulele Ike original which was to have been called *Artistry Infinitum*, when the trumpet section went out to get a drink of water midway through the second chorus. Came time for the screamer finale, the trumpets hadn't come back yet, so Stan kept the band playing while he tried to think up another kind of ending. He couldn't and, as a result, the grooves go right up to the center hole. That's why the side has no label.

● **Glenn Miller's *Tribute to Ralph Flanagan*:** Despite some eerie, other world overtones, Miller has managed a reasonably faithful copy of Flanagan's immortal style. It is interesting to note that Miller has been able to do this even though he never actually met Flanagan, although it is said that Tex Benke once offered to introduce them.

● **Illinois Jacquet's *On the Sleazy Side of the Strut*:** An historic side, since it inaugurated the "new new sound." The great event happens on the fifth chorus when Jacquet, in full squal, attempted a somersault, miscalculated, and landed on his head. The excitingly different harmonies caused by the blending of Jacquet's head and horn with the floor started the new new sound school of jazz which may well dominate the field during the coming year.

● **Frankie Laine's *The End*:** This platter shows how anxious some record companies are for a buck. Laine, who is scarcely heard on this superb side, gets the billing because he is a big commercial name, while Mitch Miller, who does most of the work, isn't even mentioned. Miller does 10 consecutive solo choruses: The first, on the jawbone of an ass; the second, crunching potato chips; the third, splitting hairs on his beard; the fourth, tearing telephone books in half; the fifth, beating his secretary; the sixth, tearing the Brill building down girder by girder; the seventh, holding his head under water; the eighth, putting his head in a meat grinder; the ninth, breaking his right arm in 14 places; and the 10th, exploding an atomic bomb. It is only at this point that Laine comes in. He says, "Ouch." The end.

● **Erroll Garner's *Glow Worm*:** An unusual side, since *Glow Worm* is the only known tune that Garner hasn't recorded.

● **Herbie Fields' *Laying an Egg*:** Before this number was cut, Fields and his tenor were placed in a reinforced nylon sack which was padlocked. The sack was then put in a steel trunk which was sealed with cellulose tape, wrapped with 5,000 yards of heavy rope, and locked with four time-locks set for 1956. The trunk was taken 32 miles out in the Atlantic ocean and dropped overboard. Fields then proceeded to blow his way out. This side is so far gone there is no use even worrying about it.

Bix? He Still Goes To School—At Iowa



Bix Beiderbecke

By Nick Thimmosch

Iowa City—If you want to meet Bix Beiderbecke, drop out to the Beta Theta Pi fraternity house on the University of Iowa campus in Iowa City. He lives there now.

For the Beta house on the Iowa campus is where the 18-year-old namesake nephew of the immortal Bix lives during the school year. It seems that the Beiderbeckes of Davenport are a pretty fair sized clan, and young Bix, just as his famous uncle, was named after grandfather, Beiderbecke's idol, Emperor Otto Bismarck of 19th century Germany. Just to clarify matters a little, the German nickname for Bismarck is "Bix." Hence a liberal sprinkling of "Bixes" in the Beiderbecke family.

Meat Bix Talk

Young Bix never knew his uncle; he was only a year old when he died. But he came to know about him almost as soon as he could learn to talk. The Beiderbecke household was full of talk about Uncle Bix and his cornet. Young Bix's father, lucky man that he was, had a large collection of his brother's recordings, so young Bix heard them all in his early and impressionable years.

It was nothing unusual that he developed an avid interest in jazz, at least the type of jazz his Uncle Bix played.

No Musician, He

Unlike his uncle, young Bix didn't become interested in the playing end of music. He tried

the cornet for a time when he was in grade school, but dropped it. That was the end of his formal music training.

In his teens, and at high school, he fooled around with the drums, but has never taken a lesson. On occasion he'll sit in with a combo in Rock Island's Morocco club, but he makes no pretense of being a red hot musician. His interest seems to be mostly in listening.

In his freshman year at Iowa he kept his roommates up late as he played on walls, desks, or anything handy with his drumsticks and listened to various disc shows. The contemporary Bix likes both Dixie and bop, says the kind of stuff Norman Granz units play pleases him most.

Some Inconvenience

Having the immortal Bix's name is sometimes inconvenient, however. On one occasion he was trying to put a long distance phone call through; collect, and he told the operator that his name was Bix Beiderbecke. She was either well versed in jazz history or thought he had a dishonest voice, because she wouldn't believe him. So it took a half hour of cross checking with supervisors, et al, before the call was put through.

Young Bix studies psychology, and has had a little more luck than his uncle as far as being able to stay in the good graces of the school is concerned. Those who knew, or know, about the famous Bix will recall he was expelled from both the University of Iowa and Lake Forest college; something about bad behavior, etc.

Little Different

The 1949 Bix isn't the colorful individualist his famous uncle was. He's just a breezy, affable sort of "rah-rah" boy, complete with butcher haircut and flashy clothes.

Oh yes, he plans to name his firstborn boy, Bix.

Try For Live Music On NYC East Side

New York—Now that Jersey City's citizens have gotten rid of their 19-year-old ban on live music in cabarets and restaurants, officials of Local 802 are trying to figure out how to do away with a similar ruling which affects part of Manhattan's east side. Approach being mullied is that many of the clubs in this area are using mechanical music now without complaint from surrounding residents, consequently there should not be any beef on live entertainment.

Benny Nixes Dance Dates

Hollywood—Benny Goodman, vacationing at his home near here on his return from concert engagements in Manila, says he has no intention of organizing a dance band "in the near future." He indicated it was concerts only for him from now on, said he expected to make another tour of Europe next summer.

Polka Band Cracks Broadway

New York—Polka bands, which have been doing a thriving business in Polish communities around New York, crashed Broadway this month and showed that even the heart of the midtown commercial area is fertile territory for the leapers. Roseland ballroom, which usually uses a mickey band and a rhumba combo, brought in Ted

Makymowicz and his polka band on a Monday night early in December as a one-shot experiment.

Successful

Result was so successful, pulling a full house on what is ordinarily a very slow evening, that the polka boys were signed up to repeat every Monday night, with the future possibility that they may be brought in fulltime to replace the rhumba group if the polka draw continues to build.

Makymowicz, who waxes for Dana records, brought along some polka instructors in native costumes to help out those who were inclined to keep both feet on the floor.

New Hypo

Meanwhile, in Washington, a different kind of hypo was being tried out in the Victory room of the Roosevelt hotel where Maria Kramer inaugurated a western music policy on an experimental basis. Show has Shorty Long and his Santa Fe Rangers dishing up both square and round dancing with Dolly Dimplex yodeling the vocals.

It's the first time a major eastern hotel has tried featuring hayseed routines. If the policy clicks at the Roosevelt, it may be used in other hotels in the Kramer chain.

Sinatra Snaps Mark

Hartford, Conn.—Frank Sinatra broke the State theater's alltime record when he did eight shows in two days in December for a total gross of \$18,267. It was Sinatra's first theater date in two years. Arthur Godfrey pulled \$20,000 in two days a year ago, but he did it with 10 shows.

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Populaires Try Bop With Gloves



White Sulphur Springs, W. Va.—Best dressed quartet in the business, they boast, and the Populaires, above, ought to be, considering the spots they work. Currently at the Greenbrier hotel here, unit moves to the Everglades club in Palm Beach soon for the rest of the winter, then back to the Greenbrier in the spring. Bassist Bill Wals, guitarist Mike Powers, saxist Chuck Bills, and accordionist Bill Sloane got together at a swanky Long Island New Year's eve job four years ago, and have been moving in such circles ever since. Though sweet music is their bread and butter, they reportedly have been essaying a bit of "polite bop."

Titian-Haired Texan Joins TD



Houston—New Tommy Dorsey singer Frances Irvin, who joined the band at the Shamrock hotel here, is a native of Amarillo, Texas, a former Barclay Allen chirp, onetime movie starlet, a natural redhead, and—well, you can discover some other qualifications in the photo above.

Name Vocalist Nothing! Jo Ann Picks Musician Husband For Prize Date



Hollywood—Jo Ann Dennis, sixth place "What's the Word" contest winner, waited for her prize evening on the town until husband Don got home. Trumpeter Don, shown dancing with Jo Ann to music of Hal Stern at the Mocambo, was touring with Freddie Slack. Winner Dennis asked for Don instead of a name vocalist for her date ("After all, he's my favorite musician"). Originally sched-

uled to spend the balance of the evening at Club 47, plan was changed because Zutty Singleton and Nappy Lamare, who headline Club 47 sessions, were touring. Instead, they visited Beverly Cavern, listened to Ben Pollack (second photo) prove he's still one of the best two-beat drummers around. Mixing in a little modern music, the party moved over to Peacock Alley, where they heard singer Dave Allen



and the Page Cavanaugh trio. Last picture shows Jo Ann and Don sitting with Allen, Gerie Koster of Music City record department, and Mary Emge, wife of Beat staffman Charlie Emge. Man in checked jacket standing at left is Spud Murphy, arranger for Benny Goodman in the "King of Swing" days.

MOVIE MUSIC

Tunesmith Fisher's Life Told(?) In 'Beautiful Doll'

By CHARLES EMGE

Hollywood — We generally avoid film-musicals because they are usually pattern-pictures of the type unlikely to provide anything of special musical interest. But we took time out to catch *Oh, You Beautiful Doll* just to see what 20th Century-Fox had come up with in this movie purportedly "based on the life and songs of the late Fred Fisher."

And we can always spend an hour or so just looking at June Haver without suffering too much.

The story—as told here—is more interesting than most, and maybe some of it is true. Under his real name, Breitenbach (S. Z. Sakall), Fisher composed music for hopelessly unmarketable operas. But the melodies from his dismal attempts at "serious" music worked over, provided with lyrics, and properly plugged by a brash young Tin Pan Alley cat (Mark Stevens) prove to be Broadway bell ringers. Like *Peg O' My Heart*, *Ireland Must Be Heaven*, *Dardanella*, and a flock of other solid hits of the kind publishers would give half their royalties to get hold of today.



Charlie

Why, Oh, Why? Just why producer George Jessel used *Oh, You Beautiful Doll*,

not by Fisher but by Nat Ayer and Seymour Brown, as his title song is something you can ask Jessel, if it matters.

As a movie with music, *Doll* is noteworthy because every musical sequence is fitted logically into the continuity. If you are one of those who, like this reporter, can't swallow that old-fashioned musical comedy formula in pictures, you'll find this one more enjoyable for that reason.

And it drops into downright absurdity only in the finale, where someone tried again to prove that a good tune needs only the concerto treatment with a sympho-size orchestra in a concert hall to become "good" music.

Smooth Job

Some musicredits: The smooth job June Haver does in a short sequence as a violinist is due to her own natural talent and excellent coaching by studio violinist Marion McKinstry (who did the soundtrack). Although she had never touched a violin, she turned out an unusually good job of synchronization in the *Dardanella* concerto sequence (soundtracked by Ignace Hilberg). Her vocals were record-

ed by Bonnie Lou Williams. Songs for Mark Stevens, who moves another step closer to top starring roles, were soundtracked by Bill Shirley, Gale Robbins, who sang her way into the movies, did her own vocals.

Los Angeles Band Briefs

Best Areas and ork. Eddie Oliver combo, and Leftaires rhumba-jango unit hold Mocambo stand for holiday period. Erico Royal, trumpet, with Marshall Royal, sax; Hampton Newell, piano, and Chuck Thompson, drums, were announced for Bal Tabarin opening 12/19. For Ohman ork followed Eddie Oliver at Beverly Hills hotel. With Ohman: Larry Boehm, Mel Silverstein, and James Bushman, saxes; George Mayer, trumpet; Norm Strangano, piano; George Sparrow, bass, and Gene De Korala, drums. Garwood Van, tenor, into Ciro's following Matty Malneck. With Van: Willard Brady and Abe Aron, saxes; Wolf Abrams, trumpet; Vincent Caruso, accordion; Arsey Olson, bass; Spenser Price, drums, and Al Larson, piano. Ralph Wolf trio now sharing stand at Larry Potter's with Steve Gibson's Red Caps. Johnny Moore quartet, featuring guitarist Oscar Moore, was set for Peacock Alley holiday stint starting 12/16. Vido Musso launched new combo at Club York with Vido; Bob Haverly, piano; Art Robey, trumpet; Eddie Mitchell, bass, and Bobby White, drums. Louis Armstrong All-Stars, billed for Bal Tabarin opening Feb. 15, will do concert for Gene Herman prior to Bal date. Jimmy Zito band, following dates in Texas, heads east for date at New York's Apollo later part of January. Paul Nera, violin, with Bill Berlin, piano; GS Mielz, guitar, and Norm Seelig, bass, new combo at Mike Lyman's Vine St. cocktail lounge. Eld Roy band has half-hour broadcast six nights a week from Royal room via KWIK. PRODDIE SLACK, on return from tour of northwest with 12-piece ork, disbanded and

L. A. KEYSPTS

Arango—Harry Owens, Ted Weems
Bal Tabarin—Erico Royal
Beverly Cavern—Ben Pollack
Beverly Hills—John Ohman
Blissmore hotel—Chick Floyd
Casino Gardens—Constance—Saturday nights only
Charley Fay—Abby Brown
Ciro's—Garwood Van
Club 47—Doc Rando
Club York—Vido Musso
Cocoanut Grove—Shlitz Henderson
Coveport room—John Anderson
Delmar club—Hansie Greis
Flowerline Gardens—D'Varga
Hangover club—Red Nichols
Larry Potter's—Steve Gibson Red Caps & Blue
Lyman's—Paul Nera
Melrose club—Gene Gilman
Mocambo—Don Aron, Eddie Oliver, Lita Stetter
Palladium—Freddy Martin
Peacock Alley—Johnny Moore
Riverside Rancho—Tex Williams
Roosevelt hotel—Bill Pannell
Royal room—Kid Dry
Vestors club—Barry Vester trio
Zoo's—Dave Bach

London Signs Keys

New York — The Keys, vocal-instrumental group which recorded for Decca before the war, have signed with London records to cut their first wax since that time. The combo, led by guitarist Slim Furness, is currently at Lou's Moravian bar in Philadelphia.

Soundtrack Siftings

Moda Brooks will be seen (and heard) as pianist-singer in forthcoming Humphrey Bogart-Gloria Grahame starrer, *Behind This Mask*, doing *I Haven't Anyons 'Til You* in keyspot sequence that recalls Dooley Wilson's revival of *As Time Goes By* in Bogart's *Casablanca*. Stan Wilson, Republic arranger-composer, comes up with pop strains in chase music in underscoring of outdoor opus *Belle of Old Mexico*. Solos noted are by Al Golden and Clayton Cook, trumpet; Pete Carpenter, trombone. Mel Dorwie, singer and guitarist who has soundtracked vocals for top movie names (Lee Bowman in two pictures) goes before the camera and in top role in Lippert Productions' *Everybody's Dancin'*. Also in top role is singer Gines Jackson, former band singer with Ted Flo Rito, Henry King, and others, now with Speedo Cooley. Film, much of which is being shot at Santa Monica ballroom, is built around Cooley's "Greater, Augmented, Glenn Miller-type Western Swing Band." Betty Grable-Dan Dailey starrer, *My Blue Heaven*, now shooting at 20th-Fox, is story of a husband and wife radio team, suggested by Phil Harris and Alice Faye or maybe Ozzie and Harriet Nelson, in the moment of their greatest trial—conversion to television. Harry James story, with emphasis on his childhood experiences traveling with his pop's circus, is being worked up into book form by Virginia Cook, 20th-Fox writer. Indication is that if book comes out okay, studio will use it as basis for film story. James is still under contract to 20th-Fox on deal calling for one more picture. Bing Crosby, who is knocking our pictures so fast at Paramount you'd think the guy was good for only another 20 years, jumps from *Mr. Music* to a western, in which he'll co-star with Hopalong (Bill Boyd) Cassidy. Russ Rossini, composer and brother of

Hollywood Teletopics

Leon Stotese, who dropped the baton years ago to become a successful character actor in films, appears as ork leader on the new Buster Keaton show. Fronts six-piece combo comprised of Bobby Coy, trumpet; Joe Howard, trombone; Abe Most, clarinet; Leo Sloner, drums; Larry Brown, bass, and Cliff Whitcomb, piano. Arrangements by George Greeley. Show replaces the Ed Wynn show and goes to east via film recording. (Thursday, 9-9:30 p.m., KTTV.) Arlie Wayne, backed by the Backbeats (Ralph Wolf, organ; Jimmie Marshall, accordion, and George Russell, guitar), tagged for new KFI-TV commercial. (Monday and Friday, 2-3 p.m.) Al Creswell, piano, backing singers George Millard and Phyllis Lynne on KFI-TV's *Melody Mart* sustainer. (Tuesday, 3:30-5:30 p.m.) Marie Gibson, piano, set on KFI-TV's new Monday through Friday show, *Talent Meets Sponsor*. (11:15-1:00 p.m.) Billy Liebert and 10-piece barnyard house band featured on CHLH's new KLAC-TV show, *Hometime*, Jambores. Originates in dance in El Monte, L. A. suburban community. (Saturday, 7:30-8:30 p.m.) Ruth Dennis, accordion; Lynn Terry, violin, and Helen Perry, bass, back singer Bob Franklin on new KECA-TV commercial. (Friday, 6:45-7:30 p.m.) "T" Tessa Tyler band and singer-song writer Ann Jones signed for new KTTV wide-west show, *Bandamen* are Charlie Albridge, guitar; Ernie Taveras, steel guitar; Harold Hensley, Woody Amerswhite, violin; Al Barber, bass; Vic Davis, piano; Benny Alquire, trumpet; and Mervy Adams, joy, drums. (Tuesday, 7-7:30 p.m.) Ingrid Bergman's Roberto Rossellini, arrived in Hollywood to do the score for *Stromboli*, Italy-made film that put Roberto and Ingrid in the headlines. Recording will be done at RKO studios here.

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Now On The Air

Down Beat is printing, as they become available, personnels of bands in studio orks on various radio and TV shows for the current season. The following shows are produced in and emanate from Hollywood.

BARROAD HOUR (ABC, Monday, 6-6:30 p.m., PST). Ork: Ernie Brown, conductor-manager; Wally Marks, orchestra manager. Singers—Sam Freed, Jacob Gaidarich, Alfred Langston, Adella Marlet, Jan Russell, and Corrid Vinal, violins; Dave Starlin and Ralph Leno, violas; Paul Bergstrom, cello; vocal—Jack Dunnett, Rudy Canino, Larry Shayan, Vic Corbin, and Larry Wright; trumpet—Cecil Head, Joe DiVall, and John Silva; trombone—Joe Howard and Lloyd Ulyate; rhythm—John Plummer, piano; Kathryn Thompson, harp; Roland Dragan, bass, and John Orr, drums.

CEB—Hollywood staff orchestra (BROADWAY IS MY BEAT, Saturday, 6-6:30 p.m., PST, and other sustainers). Led Gladia Wilker Hatch, conductress; Fred Olson, orchestra manager. Strings—Frank Green, Fred Olson, and Harold Stumff, violins; Paul Powell, viola; Fritz Hen, cello; trumpet—Harry Keller and Claude Gordon; trombone—

LEONARD DAHLSTEN, reeds—Glamie Carlson, Lynn Nichols, Arnold Frykholm, and Stobber Truelsen; rhythm—Ralph Day, bass; John Jacobs, drums; Irving Miller, Sam Farman, and William Warde, piano, and Dick Amundt and Ivan Bitmar, organists.

MOB—Hollywood staff orchestra (HOLLYWOOD CALLING, Sunday, 3:30-4:30 p.m., PST; SCREEN DIRECTORS PLAYHOUSE, Friday, 7-7:30 p.m., PST). Henry Russell, conductor; William Gilcher, orchestra manager. Strings—Nathan Ross, Dave Newman, and Howard Halbert, violins; Alfred Barr, viola; James Arkatov, cello; trumpet—James Trotman and Ralph Marullo; trombone—Vic Kammata and Ray Heath; French horn—Scott Downey; reeds—James Ruden, Donald Munsale, Warren Webb, James Wilkerson, and Gene Miller; rhythm—Joe Leno, piano and organ; Max Alknight, drums, and Herb Lerner, bass.

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CHICAGO BAND BRIEFS

I Didn't Know What I Was Getting Into: Little Smack

By PAT HARRIS

Chicago—Smack on one of the wildest corners in town, and plastered with signs advertising kosher hot dogs and double shots of whiskey, is the Grove Circle lounge. It's at 63rd and Cottage Grove, two blocks from the Granada ballroom, where Guy Lombardo's sweet saxez first

ceded, and the same distance from the Pershing hotel, whose ballroom now is stopping off place for Parker, Gillespie, and other outfits who have one-acters to play. Two blocks on the other side of the Grove Circle is the lily-white Triunom, Lawrence Welk's favorite home.

Hard Worker

Henderson, onetime arranger for bands ranging from Casa Loma and Tommy Dorsey to Charlie Barnet and Benny Goodman, leader of numberless units of his own, pianist for Lena Horne for two years, and, of course, younger brother of Fletcher Henderson, didn't know what he was getting into when he took the job.

"I had worked for the owner of this place when he had Swingland (later the Rhumbogie) and I was working in Detroit when he asked me to play for him here. I had never seen the place, and I still can hardly believe it. You should see it around 2 in the morning! I don't know where they come from, or where they get it. The bartenders say they don't get it here."

Hear Vital Music

Disregarding the question of where the Grove Circle's patrons derive their stimulants, one thing they do get at the spot is some vital jump music, and the four-star trumpet of onetime Jay Burkhardt bandsman Gail Brockman. Brockman is the only member of the unit who didn't come from the west coast with Henderson.

Horace had had the house band at the Million Dollar theater in Los Angeles for two years, until the theater closed last spring. He was supposed to go on the road with Billie Holiday, and to follow the Detroit date with Billie with Bop City in New York, but Billie wasn't allowed to play the date, and Horace was stuck in Detroit.

No Singing

Then came the old friend from Chicago, and the current job. Walter Leonard, brother of Kansas City bandleader Harlan, is with him on tenor; Arthur Edwards, bass; George Reed, drums, and Horace at the piano. "We can't sing here," Horace bewails, "and you should hear Reed sing. He has a fine voice. And we had a lot of group vocals worked out, too." They've got about two months to go at the Grove Circle, and Horace, resigned to his not-too-lucky fate, is doing the best job he can.

He's moved along with the times, and plays a modern background for Brockman's horn (when he was at Swingland in 1942, George Hofer discovered a sensational hot trumpeter in the band, one Benny Green, then still going to DuSable high school). His current group is probably not the band for Horace, but at least whatever happens to him after his six-month contract here is up can't be any weirder than this.

Girl Saxists

Round the corner from the Grove Circle is another jumping spot, recently rocked by Vi Burnside's combo. Tenorist Vi was with the Sweethearts of Rhythm for six years, and all of her girls are alumnae of that group. With her are Edna Smith, bass; Pauline Braddy, drums, Lynn Harrison, piano, and flaming-haired Norma Carson, playing a powerful trumpet.

Though she's had her own group for a year, this is the first time Vi's played in Chicago with her

unit. They're a competent group of musicians, and can blast with the best of others in that idiom. Miss Burnside moves out of the Blue Heaven the first of the year, going east under aegis of manager Walter (Foots) Thomas, former Calloway tenorman.

Collins Leaves Hive

Lee Collins has left the Bee Hive, op Sol Tananbaum complaining that he just can't afford a fifth man. Tananbaum followed this up by hiring an organist for intermission.

Bud Freeman still hoping to get his jazz club opened up again, in the Gaffer spot. Most recent news

No Hand-To-Mouth For Herman



Chicago—Lenny Herman's outfit is tagged "The Mightiest Little Band in the Land," and according to their bookings (solid until February of 1952) they're doing pretty well. Currently in their third return date this year at the Congress hotel's Glass Hat, the Herman heretofore moves out Jan. 1 for dates in Cleveland, Philadelphia, New York's Village Bar, and Atlantic City. From the left they are Alan Shurr, Herman, Roy Seymour, Charles Shaw, and Lee Friswold. Unit records for Coral, and latest release is the Kiss Poika.

from this front is that the date's Jan. 10, but quite possible that club dates will be Bud's sustenance for some time.

John Schenck planning a Jazz Society of Chicago, which, unlike the defunct Hot Club that Schenck

ran with Bud and Katherine Jacobson, will have no board of directors to mess things up. More on this as soon as Dixie patron Schenck thinks it through.

Norm Spaulding and Joe Siegel, who have the same helpful com-

pulsion toward out-of-work boppers as Schenck has toward the older style musicians, sponsored a Kenny Mann concert on a recent rainy Sunday afternoon at the Hi-Note. Like Schenck's deal the same afternoon at the Gaffer, the combination of the bad weather and bad business made the affair less than satisfactory.

Bob Perkins' trio moved out of the W. Madison street Ralph's to the Midtown hotel in St. Louis for two weeks, working opposite Lil Green. They close there Jan. 2, and open next night at Nob Hill on Chicago's southside.

Adams brothers, a gypsy guitar combo, switched from the Town Casino to the Capitol lounge, where the Dale sisters are still working. Reports, for a change, are that the Characters comedy unit aren't doing too well at the Brass Rail. Does this herald a switch back to hatless music? We can only hope.

Coty at Preview

Red Coty at the Preview 'til Jan. 15, with Leon Shash's Cosmopolitans there on Tuesday nights. Jimmy Nuzzo still bopping out at Mickey's, on the far northwest side. With tenorist Nuzzo are Joe Parnello, piano; Tony Celeste, drums, and Chuck Rivera, bass.

Buddy DiVito, onetime Harry (Modulate to Page 8)

'Night Watch'



Chicago—WIND's night watchman, Jim Lounsbury, was host to singer Jo Stafford when Jo played a theater date here not too long ago. Lounsbury sang and played sax and clarinet with his college band at Drake university in De Moines, planned to teach music. He gravitated to radio, however, and had the all-night disc show on WHAS, Louisville, before coming to Chicago. He now has the Night Watch show on WIND, six nights a week from midnight to 5:30 a.m.

Swingin' Round



Cincinnati—Far from the old corral, the Last Frontier in Las Vegas where the band she sings with spent the last five months, Patricia Crowley smiles from a Cincy dance floor. The band, Bernie Cummins' crew, is taking a swing around the midwest and expects to return to Las Vegas later.

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Capsule Comments

JOHNNY HARTMAN Cafe Society, NYC

New York — Johnny Hartman, until recently Dizzy Gillespie's singer, is out on his own now and shows evidence of developing into one of the upper strata members of the neo-crooner school. Even at this early stage, Johnny has several advantages over most of his schoolmates. His voice is rich, easy, and relaxed. He doesn't indulge in vocal gymnastics merely for the sake of vocal gymnastics. And he's good looking and generates a certain amount of quiet charm.

No Imitating

To his credit, too, is the fact that he is avoiding the current tendency toward imitativeness. His approach, in general, is straightforward and clean-cut. On his first New York appearance at Cafe Society, he appeared a little stiff at the mike—something which should disappear as he becomes more used to holding the spotlight alone.

He is also indulging in a seemingly unnecessary amount of gri-

macing: much fang baring and a smile that droops into a sneer, repeated so much that at times it's pleasanter not to look at him.

He is showing an effort to get some pacing into his routines with the use of an occasional rhythm number despite the fact he has been associated almost entirely with ballads in the past. He hasn't perfected his rhythm style yet, but at least they serve to loosen him up to a point where he projects more personality than he does while wading through a ballad.

Draggy Tempos

Like most of his cohorts, he has a fondness for a deadening, draggy tempo on ballads, but occasionally as in *Old Black Magic*, he brightens the pace somewhat and sounds much the better for it.

With all his natural assets, plus what he'll learn in the next couple of years simply by working at his trade, Johnny should do very well on the heart throb circuit.

HOLIDAY, FIELDS Blue Note, Chicago

Chicago — The loop Blue Note, with Herbie Fields and Billie Holiday set for four weeks, until Charlie Shavers' combo opens Jan. 2, has found itself a good holiday show. Not the greatest, for neither

Billie nor Herbie do quite all they are capable of doing musically, but it's a well-balanced and entertaining program.

Billie, for whom the Blue Note date is reportedly a rather crucial engagement, is singing well, and, unlike her more recent Chicago appearances, apparently interested in the songs she's using and their effect on her listeners. The effect is gratifyingly intent, with the house at hushed attention throughout Billie's sets.

Sleek, Comfortable

Looking sleek, relaxed, and comfortable, Billie sang the same way, on such new numbers as *Where Are You?*, *Ain't Nobody's Business If I Do*, and her own *Now, Baby, or Never*, in addition to such standards as *Forgy, Man I Love*, and *Strange Fruit*. Despite it being nobody's business, numbers on the order of the first three are almost embarrassingly pertinent in their associations, which might be one reason for Billie's singing them with such intensity. Her accompanist, Carl Mark, aids with a more than competent and selfless job.

Fields' band, with Doug Mettome, trumpet; Frank Rosolino, trombone; Joe Gatto, piano; Tiny Kahn, drums; Rudy Cafaro, guitar, and Max Bennett, bass, sounded a great deal better than it did at

their last local date. Steady Fieldsmen Gatto and Cafaro did their usual excellent job, while newcomer Tiny Kahn played a little louder than we had expected him to, and hoped he would. Rosolino, introduced as an ex-Gene Krupa bandman, contributed intelligent and occasionally moving music when he was granted a rare solo spot.

Have You Dug Mettome?

Plaudits however, go to trumpeter Mettome, last with Benny Goodman, who worked with Herbie for about a year not too long ago. A small, spectacled, sandy-haired boy who stands still and expressionless beside the frantic Fields, Mettome just blows. But that's all you can ask. With a strong, high, clear tone, his solos are the high point of any number. He has some fresh ideas and is apparently happy to put them over effectively and well, leaving the pyrotechnics to Herbie.

Fields himself confused us again by playing a subdued and lovely tenor on tunes such as *If I Had You*, and really exceptional alto and baritone on some other slow numbers. But once Herbie gets the clarinet in his hands, look out!

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

Sabby Switches To Show Boat

Boston—Sabby Lewis' band has moved from the Hi-Hat to the Show Boat, which is located close to his former haven. The Hat's sudden change has many wondering just what happened, but manager Dave Coleman's only explanation is that he feared the Lewis band might play itself out at the spot. In place of Lewis the Hat has booked the Earl Bostic combo for a two-week stint.

At the Show Boat, Lewis opened with a big smash which was well prepared and planned by Lewis and owner Jerry Capidilapo. Practically every disc jockey, music critic, and booker showed up for his opening. Sabby made elaborate plans for introducing two new additions to the band, trumpeter Cat Anderson and vocalist Marilyn Kilroy. Special arrangements were written for Anderson which provided listeners with a pretty good idea of just how high the Cat can climb.

Long Goes Big

Johnny Long was well-received throughout New England during his recent appearances. Long turned out to be the biggest ballroom attraction thus far for many of the complaining ballroom owners who were wondering where all the dancing crowds had disappeared. The Long band's sudden popularity here is due to his recent platter, *We'll Build a Bungalow*, which at the present is the biggest seller in New England.

The Savoy cafe is having a good season with the Ed Hall combo as it's attraction. The spot has a direct wire with radio station WMEX every night, plus Sunday noons. Locally famous Nat Hentoff is doing all the programming for the spot, with the name of the show tagged as *Jazz at the Savoy*.

AROUND TOWN: The Tommy DiCarlo combo has replaced the Chip Decker band at Rio Casino . . . Roy Eldridge did a single at the Petty with the Paul Lane trio . . . Vocalist Mickey Long appeared as a special guest on the Bob Clayton show at the Hi-Hat.

The Louis Armstrong concert at Symphony hall was a complete sell-out . . . The Art Foxall quintet has been held over at Wally's Paradise . . . Pianist Al Vega is conducting jam sessions at Pelletiers in Lynn.

Joe Holucker has organized a woodwind combo especially for recording sessions . . . Vocalist Peggy Lloyd has cut two sides with the Sabby Lewis all-stars for Dancetone records.

—Ray Barron

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Weekly Bashes Oakland Earful

Oakland—East bay audiences have been getting an earful at weekly jam sessions held throughout most of November and December. One was run by KWBR's Jumpin' George Oxford at the Moose hall, and featured blues singer Rabon Tarrant, plus Vernon Alley's fine local combo. Alan Smith, the best trumpet man around these parts, was added by Vernon for these occasions and sounded great.

The other weekly session, on a less bluesy kick, was at the Paradise club on Broadway. Bull Reuther, local bassist, led combos featuring a host of Bay area boppers, including Claude Gilroy (Nick Esposito's young tenor star), Peter Rabbit (vibe-playing leader of his own group at the Clef club), Tommy Kahn, ex-McVea pianist, and a fine young bop drummer, Herb Barman.

EAST BAY SOUNDS: Hambone Kelly's now operating four nights a week, but with Lu Watters blowing again and Wally Ross back on piano. Small crowds forced the end of the Sunday bashes. With the exception of the Firehouse five, recent groups laid eggs.

Jack Sheedy played a Cal university dance just before Christmas . . . Dave Brubeck's group continues to pack the house at the Burma lounge . . . Dan Grison, at Slim Jenkins'.

—Ralph J. Gleason

Diz Sacrifices Spark To Get His 'Bop With Beat'

By PAT HARRIS

Reviewed at the Club Silhouette, Chicago
Trumpet: Don Slaughter, Willie Cook, and Elmon Wright.
Trombones: Harnesfan Majeed, Sam Hurt, and Matthew Gee.
Saxes: Jess Powell, tenor; John Coltrane and Jimmy Heath, alto; Paul Gonzales, tenor, and Al Gibson, baritone.
Rhythm: John Acas, piano; Specs Wright, drums, and Al McKibbin, bass.
Vocals: Tiny Irvin and Joe Carroll.
Dizzy Gillespie—Leader and trumpet.

Chicago—To get his "bop with a beat" and to make his band the danceable combination he wants, Dizzy Gillespie has sacrificed some of the spark traditionally accruing to the name and reputation of his music. It's been a spark that has been flickering feebly for quite a while, and on the whole the new Gillespie crew is an improvement over the sad unit he's been traveling around with recently. But the bright, hot light that was there is gone.

Only seven of the old bandmen are left: Al McKibbin, Willie Cook, Elmon Wright, Sam Hurt, Harnesfan Majeed, and Al Gibson, plus singer Joe Carroll. With the exception of McKibbin, none seems strong enough to do much toward forming a nucleus around which to build a band.

Saxes in Tune

For once, the saxes are in tune, and the fact that they don't do much more than standard sax sections are capable of doing is incidental.

Paul Gonzales, tenorist formerly with Count Basie, contributes some pretty horn from time to time, as does altoist Jimmy Heath. Trombones, with Matthew Gee playing a baritone trombone (a large-belled valve instrument with no visual relation to either trombone or bass trombone), are probably the strongest section in the band, and sometimes give Dizzy's aggregation a Kentonish flavor, as on *Taboo*.

Although Gillespie played more (in quantity) than we've ever had the opportunity to observe before, the band did not seem to be as lost when he moved out of the number as did the former outfit. Drummer Wright, described by Dizzy as more flexible than Teddy Stewart, though not quite as good a rhythmic drummer, keeps the beat Diz wants and somehow the band manages to swing. On such tunes as J. J. Johnson's *191*, it achieved a really exciting punch and drive.

No Clowning

Dizzy's trumpet, on occasion, is almost so subdued and pretty to be colorless, and reflects the general sound of the band from the sax section back to the trumpets. The Silhouette stage had only about 18 inches of space in front of the band for the microphone and singers, which might have been one reason Dizzy played so steadily. There just wasn't any room to clown.

Tiny Irvin, a Pittsburgh girl who has been with Gillespie since August, did her best job on a tearful ballad called *I Can't Remember*, which the band recorded for Capitol recently. She has some annoying habits of phrasing and enunciation which sometimes tend toward stridency. Joe Carroll, of course, keeps on in the same syllabic groove, perhaps the only unchangeable thing in the band.

Billie, CV On Tour

Chicago — First date of a tour for Billie Holiday and Charlie Ventura's band, as a package, will be a week at the Regal theater here starting Jan. 13. The Ventura unit will be augmented for the Regal date, but will go back to its regular size when the package moves into the Riviera in St. Louis for eight days, starting Jan. 21. Midwest one-nighters, through Associated Booking corporation, will follow.

Both Of 'Em?

Houston—From the amusement columns of Paul Hochuli, *Houston Press*, in speaking about a local trombonist-leader:

"For my money, he can out-blow both Jack Teagarden and Russ Morgan."

has gone to the Caribbean hotel in Miami Beach for the winter season as a single.

Colosimo's closed again, but may be reopened if difficulties with the musicians union are ironed out. Co-co, whose combo worked the spot during its brief reprise, now has Hank Dombroski on accordion, and is also looking to Florida for his next job.

New Argyle Op

Argyle, now under new owners and renamed Rita's, has brightened itself up with some glowing pink and white striped wall paper, and, over one recent weekend, some cheerful music to match. Unit was the Melotones, who had an auto accident some three months ago that left two of them in the hospital for eight weeks. Back to work now, the trio plays very pleasant music, and has an exceptional asset in bass player Art Bottom, who does a tremendous job on vocals.

Bottom, a schooled singer, took up bass about a year ago because it would help getting jobs, but his real place is as a vocalist with a big band. Guitarist Bob Girdes and accordionist Jimmy Daoust fill out the unit capably. They're now at the Decatur lounge in Decatur, Ill.

Pianist Jack Gardner working a single at the Clayton hotel. Bari-

tonist Leo Parker, backed by Claude McLin's combo, in a Dec. 18 concert at the Pershing ballroom. Singers Andrew Tibbs, who just signed with Aladdin records, and Ethel Duncan, one of the top local vocalists, also on the program.

Odd Booking

The female impersonators who moved out of Joe's DeLuxe recently, now ensconced at Joe Viola's Ritz bar, where Cool Breeze and his four Breezes are playing.

Three Suns now at the Chicago theater, which is stalking Frank Sinatra and Dorothy Lamour for a future show. Oriental theater trying to get Vaughn Monroe back for a week sometime soon.

Hear that Doc Cenardo finally left Doc Evans, to go to Arizona. Replacement is drummer Mickey Steinke of Detroit. Max Miller joined Evans at the Continental in Milwaukee for a spate of Dixieland piano, at least until Mel Grant is able to rejoin the band.

Four Shades of Rhythm, Eddie McAfee, piano; Claude Williams, violin and guitar; Eddie Meyers, bass, and Oscar Lindsay, vocals and combo drum, return to the Brass Rail in mid-January. Unit currently at the Tiajuana in Cleveland. Another good unit back in town, at the Pere Marquette at

63rd and Western, is the Larry Grady trio, with Grady on vibes, Ernie Inucci, guitar, and former Trio Clox member John Durant on bass.

Bleachers at Silhouette?

Silhouette working out a booking deal with the loop Blue Note to eliminate conflicts. Silhouette op Joe Saletta plans to install a bleacher section soon, which would make that spot the first in town to admit minors legally. Roy Eldridge, with Gordon Robinson, Bernard Griggs, Roland Jefferson and Sylvester Austin, there now. Harry (The Hipster) Gibson alternating with Eldridge. Bill Samuels out of the Bar O'Music, replaced by the Big Three trio.

Charlie Shavers into the Blue Note Jan. 2, and Sarah Vaughan follows on Jan. 20, when the spot starts Friday openings. At present, no band set to work with Sarah, though rumor that the Note might install a house Dixie combo.

Roy Kral and Jackie Cain, with localite Jimmy Gourley back on guitar, into the Hi-Note for at least a month. Intermission pianist-singer Jeri Southern, who has drawn raves from Hi-Note visitors Nat Cole and Dizzy Gillespie, as well as most of the local musicians who dropped in to hear Miles Davis, will stay over.

Chicago Briefs

(Jumped from Page 6)

James singer, is working out there as a single. Nuzzo's sister Ann, the accordionist who worked around town for a long time with her own unit called the Estrellitos.



SUCCESSFUL CAREERS IN MUSIC

Copyright, 1947, Martin Band Instrument Company, Inc., 211 East Jackson

The story of saxophonist TEX BENEKE outstanding Martin artist

This is the true life story of a famous American musician... published by the Martin Band Instrument Company in tribute to his artistry and to the high standards of music education in America which made his career possible. Reprints for school bulletin boards available on request, from Martin or your Martin dealer.



1 One day at a school entertainment in Port Worth, Texas, nine-year-old Gordon Beneke heard a classmate play his saxophone. That's when Gordon decided he wanted to play, too.



2 A two-month's campaign of petting his parents finally paid off—among Gordon's presents that Christmas of 1923 was a brand new B3 soprano saxophone!



3 Beneke can still remember the "dichens" he used to catch from his teacher for patting his foot, and for playing his lessons from memory... instead of sight-reading the music.



4 Gordon got his first Martin saxophone the year he graduated from "the grades." It was an alto—silver plated with gold bell, and he played it all through high school.



5 In his first school band competition, Gordon placed in 2nd Division. He wasn't satisfied, and so he doubled his study and practice. From then on, he won top rating every time!



6 Outside school hours, Gordon began playing dance music in local "pick-up" bands and combos. Finally, at the age of 20, he joined Ben Young's Orchestra to go on tour.



7 During a Detroit engagement in 1938, Gordon got a call from Glenn Miller, asking if he wanted to try out for a new band forming in New York City. G. Beneke caught the next train!



8 When he first walked in on Miller's N.Y. rehearsal, Gordon didn't know exactly what to say, so he just said, "Hiyah, fellows." And Glenn, noting the drawl, replied, "Hiyah, Tex!"



9 Tex Beneke rose to national fame as a tenor soloist and vocalist with Miller, whose band was featured in two "hit" movies... "Orchestra Wives" and "Sun Valley Serenade."



10 Tex, a consistent tenor sax poll winner in the early 1940's, joined the Navy when war broke up the Miller band. During his three years in service, Beneke had charge of two dance bands.



11 As Glenn wished, Tex reorganized the Miller band after the war... and has had outstanding success. Tex still plays a Martin tenor, and says, "My praise is nothing but the highest!"

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MEMBER OF AUDIT BUREAU OF CIRCULATIONS

Facts About The 1949 Band Poll

(Ed. Note: The following is a guest editorial by contributor to Down Beat, Mike Levin).

There are many times when I have been in strong disagreement with the Beat's working editors. As a sort of disorderly statesman, I would maliciously arrogate myself the heart-warming privilege of stompin' on the toes when the staff seemed to be getting bumptious and authoritarian. But they have pulled one in the past month which deserves the real praise of everyone in the business.

As some of you who have read the Beat since its mid-'30s inception may know, the band popularity poll started in 1936. It was then started as a circulation getter, much to everyone's surprise turned out to be a useful, newsy, and valid index of the "alligator taste" in music (remember when the columnists used that one the way they now lay on "bop"??).

This condition continued happily for several years, and the only alteration of the poll's results was once or twice when an enthusiastic staff man multiplied all the results by 10 to make the sheet's punting seem more impressive.

However, by 1938, the press agents and personal managers had caught on as to how useful winning a Beat poll could be. Soon they could be seen on brisk November mornings buying Down Beats by the hundreds. The man who could find a Down Beat the day after it came out during the poll season in New York was a fast man indeed, could probably today find you tickets for South Pacific.

Soon some of the poll results, but only a small number, it's true, began to look out of line to the experienced and cynical Down Beat staff eye. We began heaving them out if they arrived signed by the same handwriting, or all in a bunch with the same postmark, or with the same address.

But when you were handling a poll running literally into tens of thousands of votes, it is manifestly impossible to stay up with the press agents. This was especially true when these worthies began to get cautious, spread the votes around like Tammany election dough.

This condition continued up through the end of the war, when the personal manager of a band boasted to me he was going to win the poll for his band, that he had crews working the major colleges in the east getting the Joseph Collegiates to sign on the dotted. It was both valid and legal, and there wasn't a thing I could do about it except loathe the guy's innards.

However, then and there a fight started on the Beat's staff to do something to protect the poll so that it would be completely and unassailably honest. The Reuben Donnelly corporation was hired to count the results and certify them—but that still couldn't stop the representatives of the fourth and a half estate who bought Down Beat like locusts on tree leaves.

Therefore, some of us suggested that the poll be closed to everyone except Down Beat subscribers, that while this would undoubtedly lower the number of votes cast, it would return to the poll to the musicians and the fans, and stop its being used as a publicity device.

The objection raised at that time by some Beat editors was a perfectly valid one: it would cost the Beat thousands of dollars in circulation sales. The battle continued up through this year, when the decision finally was made to close the poll to everyone but subscribers. At \$5 a crack it was too expensive for the press agents, and thus the Beat was able to announce in its last issue a set of completely honest and unassailable poll statistics.

And a quite startling fact was revealed by the final tabula-

CHORDS AND DISCORDS

Rex Revives Aussies

Melbourne, Australia

To the Editors:
Oh boy! Life has taken on a rosy hue and all is serene in the Ryan household. It's just 12 months since my first subscription to the Beat and this week the first copies arrived. But they were well worth waiting for.

The only grouch I have is that they've made me discontented. Out here in Aussies we hear of Kenton, Gillespie, Ventura, etc., and none of them are released out here yet. See if you can find a good samaritan for me who will be willing to trade records. I have over 400 records, including all of Ellington's great stuff. Miller, Shaw, Armstrong, Bechet, in fact, every good swing or jazz record in the English catalog.

Must mention that Rex Stewart blew (and I mean blew) into Melbourne a while back and, boy, did he wow this town. The walls of the town hall are still vibrating. Rex really revived jazz in Melbourne. Now there are groups springing up like mushrooms. Rex gave out with Mobile Bay, Blues in E-Flat, Boy Meets Horn, and lots of good stuff. Nobody here has ever heard horn like that in their lives.

Danny Ryan



"Well—Bill Zimmer! Fancy bumping into you way out here! Say, did you ever find that suitable mouthpiece you were always searching for?"

very much if he possibly could review and discuss the music in Regina.

Mildred H. McElroy

Hutchinson Fan

Weybridge, England

To the Editors:
Bouquets to your Pat Harris for singling out a fellow-countryman and pal of mine, Ralph Hutchinson, for his able trombone playing and going to bat for him in Chicago Band Briefs in your edition of Nov. 18.

If I may be allowed to, I'd like to put in a few words for him, too. I remember him when he was with Ronnie Munro, shortly after he left Tommy Sampson, in the summer of last year. His horn then was beautiful, melodic, and really something. He shared honors with Stan Smith, who has recently been featured with Vic Lewis, the British Kenton-styled outfit. Ralph's a shy guy, and probably the only reason that he hasn't been heard of before is that he has been too reluctant to say very much, either about himself or his playing.

This side of the water we have had all too few opportunities to hear any of your musicians in person, save for a few lucky ones who were able to hear Sidney Bechet last Sunday a week, and Satchmo's gravel-throated voice on a BBC recording made at the airport en route from Scandinavia to the States, or the great BG who drew

Mike's Word Wanted

New York

To the Editors:
Would it be at all possible to have Mike Levin cover the New York play called Regina, which Marc Blitzstein has adapted, with copious amounts of music, from Lillian Hellman's The Little Foxes?

Regina, at the Forty-Sixth street theater, is incorrectly referred to as an opera, but it does have a wonderful score that is part jazz and part classical, which Blitzstein has written, arranged, and orchestrated himself. The play has within it a jazz band composed of erstwhile jazz musicians. They are William Dillard, trumpet (also sings very well); Bernard Addison, banjo; Rudy Nichols, drums; Benny Morton, trombone, and Buster Bailey, clarinet.

As I subscribed to Down Beat mainly because Mike Levin's music discussions interested me, partly because he discussed classical music as well as jazz, I would like it

tions. Out of all the ballots that were cast, 44.5 percent came from professional musicians! A far cry from days gone by.

The sheet deserves a lot of credit. Very few groups in this day and age throw aside thousands of dollars just for a point of integrity and service to the business as a whole.

There are some interesting things to be gleaned from this poll. Almost all the "old" faces, the men who were big deals in public favor for more than a decade, are gone or distinctly has beens in their showings.

The old guard is represented only by Benny Goodman as leader (favorite soloist) and Johnny Hodges on alto. It is a perhaps deserved tribute to the Goodman reputation that, year after year, even when his press agent is excluded, he goes on winning this slot. His playing to me hasn't merited it for more than five years, but that again is personal opinion. Many of the same criticisms apply to Hodges, but his tone is still the symbol and the glory even if the driving inspiration isn't there.

There can be no doubt that the aficionados like bop. Half of the all-star band has been prominently identified with the bop school of jazz. You have to go down to 16th place in the soloist list to find a New Orleans musician (Sidney Bechet), with the exception of Louis Armstrong, who is certainly anybody's musical exception. He was in fifth place, topped by Goodman, Bill Harris, Charlie Parker, and George Shearing.

And if you want the real signs of the end of an era, look at the best band results: in 20th place is Count Basie's band. Topping him in 18th place is Guy Lombardo, followed by Vaughn Monroe.

As the man says, times do change. The hillbilly craze can't last forever, and when it dies, perhaps good music will once more get a popular chance. I hope it has learned the lessons even a casual look at the 15 years of Down Beat's polls will reveal. You can get away with murder for a while, but they get to you eventually. Then you have to sit around bars and bore people with stories about when you played the Paramount.

My C melody saxophone, James.

me 400 miles to the London Palladium on my day off in Scotland. On the other hand, you have heard our George Shearing and can still do (Modulate to Page 11)

RAGTIME MARCHES ON

NEW NUMBERS

DAVIS—A son, Clifford Ogden, to Mr. and Mrs. Ozzie Davis, in October in Allentown, Pa. Dad was with the Johnny Long band; mom, former Helen Young, sang with same band.

JORDAN—A daughter, Candace Jo (7 lbs., 5 oz.), to Mr. and Mrs. Johnny Jordan, Nov. 27 in New York. Dad formerly played guitar with Ben Donahue.

WOODS—A daughter to Mr. and Mrs. Stan Woods, Nov. 15 in Pittsburgh. Dad is leader.

YOUNG—A son to Mr. and Mrs. Alan Young, Nov. 19 in Hollywood. Dad is a comedian; mom, former Gini McCurdy, was band singer and worked with Four Chicks and a Chuck.

WRIGHT—A son, Jerald Ernest (7 lbs., 10 oz.), to Mr. and Mrs. Elmon Wright, Dec. 11 in New York. Dad plays trumpet with Dixie Gillespie.

TIED NOTES

BIGLEY-CADUSAN—Harry Bigley, band leader, and Edna Cadusan, Nov. 24 in Pittsburgh.

BROWN-BISHOP—Mike Brown and Bunny Bishop, singer, Nov. 20 in Las Vegas.

RODON-SCHRECHTER—Mel Rodon, reedman with Julio Amadio, and Estelle Schrechter, Nov. 27 in New York.

SCHWARTZ-HUMMITSCH — Bill Schwartz, of the Morin-Schwartz agency, and Dorothy Hummitzsch, lead singer with Arthur Godfrey's Chordettes, Dec. 31 in Milwaukee.

SHAM-ABEL—Eddie Sham, band leader, and Jane Abel, singer, Nov. 7 in Boston.

STAM-OWENS—Lloyd Stame and Barbara Lee Owens, singer, Nov. 19 in Pittsburgh.

ZELNICK-SANDMAN—Mel Zelnick, drummer once with Boyd Raeburn, and Dolly Sandman, Dec. 18 in New York.

ZITO-SHIPMAN—Jimmy Zito, trumpet player now heading his own band, and Cozzie Shipman, San Francisco model, Dec. 2 in Los Angeles.

GRANT-RONGETTI—Pete Grant and Grace Rongetti, widow of Nick's tavern owner, Nick Rongetti, and now sole owner of local jazz haven, Dec. 9 in New York.

SHAPIRO-MILLER—Nat Shapiro, eastern promotion manager for Mercury records, and Vera Miller, Dec. 20 in New York.

FINAL BAR

AMMONS—Albert Ammons, 42, pianist once teamed with Pete Johnson in a boogie-woogie duo and father of tenor saxist Gene Ammons, Dec. 3 in Chicago.

BARTLETT—Ralph G. Bartlett, 45, Wichita manager of Fox Midwest theater, Nov. 16 in Wichita, Kans.

CONWAY—Olvin B. Conway, 26, staff organist at WFAH in Alliance, Ohio, Nov. 22 in auto crash near Canton, Ohio.

FRITZEL—George Fritzell, 71, former Chicago safe proprietor and brother of Ches Faree co-owner Mike Fritzell, Nov. 16 in Crystal Lake, Ill.

HUGO—Victor Hugo, 62, trumpet player, recently in Sioux City, Iowa.

KRAMER—L. W. (Pete) Kramer, 62, former Ringling circus band trumpeter, Nov. 26 in Dallas.

LADD—Bernard G. Ladd, 44, radio musician, Nov. 22 in Hill, N. H.

LEDBETTER—Rudie (Leadbelly) Ledbetter, about 64, folk singer discovered in Louisiana State penitentiary by John A. Lomas in 1934. Dec. 6 in New York.

MANZER—William M. Manzer, 69, musician, Nov. 26 in Detroit.

FRISCHMAYER—Henry Frischmayer, 71, pianist, organist, and trombonist who led several theater orchestras in Cleveland and was an official of Local 4 for 30 years, Nov. 29 in Cleveland.

STEINBERG—Louis Steinberg, 61, theater musician, Nov. 27 in Detroit.

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THE HOT BOX

Albert Ammons Left Jazz Big Legacy, Says Hoefler

By GEORGE HOEFER

Chicago—Albert C. Ammons died in his Chicago home the morning of Dec. 5. Only four days earlier, he had quietly occupied a corner in Mama Yancey's parlor as a house rent party progressed to the wee hours, with the stomps, rags, and

Chords, Discords

(Jumped from Page 10)

so any evening you wish. Well, Hutchinson's another musician who's really got what it takes but, as yet, hasn't had a break to prove his ability.

Robert A. G. Keown

That Jolson!

New York

To the Editors:

Maybe this will settle the question of who was the first person to

seat "be-bop" on a record. On Up Jumped the Devil (Columbia 8360, master 142000) made on April 12, 1926, by Tony Parenti's Liberty Syncopators, Monk Hazel sings a distinct chorus of be-bops.

Tony himself tells me contrary, that Al Jolson recorded the word be-bop around 1912. He does not remember the name of the record, but he heard it recently on an old disc show.

Edward Medart

Down Beat covers music news from coast to coast.

blues pounded out by Jimmy Yancey and Don Ewell. The joyous piano sounds, once so familiar to Chicago's South side, must have brought back many memories to the ailing Ammons. His thought-may have wandered back to the flat where he lived and played the ivories with Pinetop Smith and Meade Lux Lewis.

Later came Hill's tavern on Vincennes, with the small back room behind the curtain where the piano had a mandolin attachment and Johnny Lewis was always handy with his set of drums. Then there was the It club in the basement at 55th and Michigan, with Heineken imported brau, and record collectors draped on the tubular alloy bar stools.

Finally, he had his own Rhythm Kings at the old Club De Liss, with the late Guy Kelly (from New Orleans) on trumpet. The Chicago Breakdown period ended in '38 while Albert was playing with his own group at the Claremont club.

Played at Yancey's

At Yancey's his reverie must have stopped as he arose to take a short turn at the ivories in spite of an infection of the nerves that had cost him the use of both of his hands for several months. He may have had a premonition that here was his last chance to play the blues the way he loved them.

The above was a fitting climax for a jazz artist who had undergone a decade-long "Boogie Woogie Nightmare." There was Boogie at



Albert Ammons

the Civic Opera, Swanee River Boogie, Deep in the Heart of Texas Boogie, Shufflin' the Boogie, Boogie this, Boogie that, ad infinitum. There were many nights of three boogie pianos going at the same time. His calling card read Albert C. Ammons—Boogie-Woogie King.

Doctor of Jazz

His ability on the bass end of the piano took him to Carnegie hall, Cafe Society, President Truman's inaugural, and even got him an honorary degree of Doctor of Jazz from Columbia university.

With the passing of Ammons, jazz piano has lost another strong bulwark. His powerful rhythm, coupled with jubilant ideas, made him popular to a much wider listening audience than a strictly jazz circle.

Served Jazz Well

Albert Ammons served jazz well during his lifetime, and will con-

tinue to represent the cause through the legacies he left us. His inherent beat is carried on in the musicianship of his son Gene, the tenor saxophonist who has made a name for himself in modern music. A valuable collector's item in years to come will be the Mercury sides made by Albert and Gene together. Albert's wax work on Solo Art, Decca, Blue Note, Commodore, and Mercury already have attained a permanent place in the jazz archives.

JAZZ MISCELLANY: A recent Continental features writeup on Bessie Smith in the Kansas City Call advises that Bessie made her first stage appearance as a child skater at the old Ivory theater in Chattanooga. Later she won the roller skating championship of Tennessee.

Movie moguls have picked 20 famous tunes for Young Man with a Horn, none of which is mindful of the late Bix Beiderbecke.

COLLECTORS' CATALOG: Don Nightingale, 116 Wootton avenue, Felton, Peterborough, Northants, England. Would like to discuss bop, swing, and Kenton with an American.

Stan Glover, Musakoka hospital, 1st West, Ward 1, Gravenhurst, Ontario, Canada. Collects biographies of jazzmen. Desires material on Bubber Miley and also would like any magazines, discographies, etc., pertaining to jazz other than Down Beat and Metronome.

Trade with Yank

Curt Johansson, 26, Kastellgatan, Harnosand, Sweden. Desires to trade records with an American collector.

J. K. Newton, 14 Devonshire place, Handbridge, Chester, England. Wants a pen friend interested in Stan Kenton.

Does Beat covers the music news from coast to coast and is read around the world.

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Evolution Of Jazz by J. Lee Anderson



I The only white pianist personally coached by Scott Joplin . . .

The only white pianist to be personally coached by Scott Joplin was the "Ragtime Kid of the 1890s," S. Brun Campbell. Retired from music for many years, Campbell is now a barber in Venice, Calif., but recently cut several records for the Jazz Man label. In his words: "I was born March 26, 1884, in Washington, Kan. I met Scott Joplin in the late part of 1896, when I was almost 15. It came about through his pal, Otis Saunders, whom I met in Oklahoma City in the summer of 1896. Otis had a pen and ink manuscript of Maple Leaf Rag, and I played it for him



II "I studied with Joplin and Saunders about three weeks.

at his request. I became so infatuated with that new music, ragtime, that when I returned to my home at Arkansas City, Kan., I ran away and headed for Sedalia, Mo., where I met Joplin. He was so impressed by my playing that he took me in hand and taught me all the intricacies of Maple Leaf Rag and some of his other early rags. I studied with Joplin and Saunders for about three weeks. Being a sight reader, I didn't need very much coaching. It was Joplin who gave me the monicker of the "Ragtime Kid," as I became a professional ragtime pianist at the early age of 16, and pioneered the playing of almost all of Joplin's early rags



III "I played barrel houses, minstrel and old medicine shows . . ."

through the midwest and some southern states. I played the red light district, barrel houses, minstrel and old medicine shows, steam boats, theaters, and about every place a pianist could play in the early days. I knew almost all of the pianists and composers of early ragtime from 1898 until 1908, when I married and gave up the piano. I can tell you that Joplin was very proud of me and the work I was doing, spreading the gospel of ragtime to the white people. And I am happy to know that I did my bit in those early days." (From a letter by S. Brun Campbell.)



No More 'Boola, Boola' In The Garden

New York—Announcing that jobs for musicians were down 35 percent from last year, Local 802 has banned the use of college bands at collegiate basketball games at Madison Square garden and at professional football games in Yankee stadium, the Polo Grounds, and Ebbets field.

These measures were taken, according to the local's executive board, as part of a policy of "broadening our employment base as widely as possible."

Big Business

In explaining its stand on college basketball games at the Garden, the executive board rolled some lush phrases over its collective tongue.

"As we have seen over the past years," declared the board, "basketball at Madison Square garden is a big business involving hundreds of thousands of dollars, creating huge profits. Although we do not argue the right of academic institutions to permit exploitation of their names by high-pressure intercollegiate sports, we do say that the traditional immunity from commercial considerations due educational and eleemosynary institutions is forfeit when they start

scrambling for gate receipts.

"It is dubious morality, indeed, which seeks with much rolling of eyes heavenward to describe intercollegiate basketball, with its enormous financial stakes, as some innocent diversion of future bachelors of art and science, while at the same time reacting with horror at the thought of a musicians union asking that professional instrumentalists be used at Madison Square garden."

Many Events

"There are many events which occur in the Garden during a year and the managers of each one could properly inquire why they are asked to hire paid musicians while other commercial ventures are not.

"Consistency demands that we ask seekers after profit, like the proprietors of college basketball teams (and they are seekers after profit, quite justly, else why would they move to the capacious Garden

and away from their own gymnasiums where Local 802 wouldn't dream of interposing any objections to the use of school bands and orchestras?) to abide by the same regulations as other business operators."

The local sent letters to six colleges in the metropolitan area asking them to replace college bands with union bands at the Garden. Of these six colleges, St. John's doesn't have a band, Fordham doesn't play in the Garden, New York university has never used its band in the Garden, and Brooklyn college and City college haven't used bands there this year and indicated they didn't intend to.

Only One

Of the colleges written to by the local, only Long Island university objected to the union's request. The head of LIU's music department called 802's demand "unjust and totally uncalled for," and said that taking the band to the Garden was "really part of the music course."

Only one college knuckled under to the union and that was a col-

Plan Memorial For Leadbelly

New York — Huddie Ledbetter, better known as Leadbelly, died here on Dec. 6 of a bone infection. He was about 64. Following his death, Alan Lomax, whose father, John A. Lomax, discovered Leadbelly in the Louisiana State penitentiary in 1934, announced that a Leadbelly Memorial concert would be held here in January sponsored by Josh White and other followers and singers of American ballads.

lege to which the union had not even written, Rutgers university in nearby New Brunswick, N. J. Rutgers had intended to bring a band to its game with NYU at the Garden, but decided to leave the band home after learning of the union's position.

Kay Starr, who spent Christmas with her family in Dougherty, Okla., wrote a tune with Henry Nemo, rerecorded it for Capitol, and it already is attracting attention on the coast. Title is: *Tell Me How Long the Train's Been Gone* . . . Freddy Nagel sold his home in Northbrook and bought a \$5,000 trailer, which is parked conveniently near the Oh Henry ballroom, his location for most of each year.



Jack Teagarden, into the Prospect Heights hospital with pneumonia on Dec. 9, convalescing nicely and should be back at work by the time you read this . . . The hip patter of Jackie Paris on his National platter of *Goodbye*, Sue knocks me out every time I hear it . . . It was Pete Ventura who replaced Conte Candoli with Charlie Ventura, not Pete Candoli as reported in the last issue.

Conte went to Havana with Woody Herman, along with Bill Harris, Milt Jackson, Ralph Burns, Shelly Manne, and Red Mitchell (bass) . . . Don Cornell, Sammy Kaye vocalist for years, due to go out on his own after the first of the year . . . Lou Zito, Charlie Spicak's personal manager, is being groomed to run for New York state senator next election . . . Tommy Dorsey gave his band a three-week vacation in December.

Lennie Hambro, Krupa saxist, has only one tune on his mind, *Dolores*, and her last name is Hawkins, former chirp with the ork . . . Charlie Parker goes into the 421 club, Philadelphia, on Jan. 9 . . . Bob Mitchum, who used to play guitar, is struggling with a tenor sax now . . . Mrs. Doc Severinson expects a small trumpet man in March. Bob Burgess and his wife also are shopping for a layette. He played trombone with Barnet.

Jack Egan, former staffer, is plugging *What Cooks in Hollywood*, a collection of the favorite recipes of movie stars being sold to benefit the Disabled American Veterans . . . June Christy and Ray McKinley have been added to the stable of *Thesaurus* trances, while Les Brown has signed with *World* . . . Johnny Moore's Three Blazers switch this month from William Morris to GAC.

Pianist Harvey Leonard has taken a trio into Club Nocturne, strip joint on 52nd St., while Teddy Foeter replaces him on Sundays with Teddy Cohen's combo at Georgie Auld's . . . Decca is reissuing some Mildred Bailey sides to give the singer some needed loot during her current illness . . . Capitol hoped that its waxing by a Dixie outfit headed by Chuck Thomas, actually Woody Herman, would create a furor like Jo Stafford's *Temptation*, but nobody got excited.



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Birdland Again Sets Opening

New York—Birdland, Broadway bophouse which failed to open in September because of license difficulties, was scheduled to make its bow Dec. 15 under a different management. Music policy includes Dixie, swing, and bop.

Opening show, pencilled in for three weeks, includes three combos, two instrumental soloists, and two singers. Groups are Charlie Parker's, Lennie Tristano's, and Max Kaminsky's. Soloists are Lester Young, Stan Getz, Hot Lips Page, Harry Belafonte, and Florence Wright.

Parker is using Red Rodney, trumpet; Al Haig, piano; Tommy Potter, bass, and Roy Haynes, drums. With Tristano are Lee Ko-

Things To Come

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

PAT WORTH with the BOBBY ATWOOD TRIO (Dart, 10/10/49). Bobby Atwood, piano; Chick Robertson, guitar; Bob Elden, bass, and Pat Worth, vocals.

Boleward of Broken Dreams; I'll Drop My Three Doesn't Make a Crowd, and When He Comes Home to Me.

CHARLIE PARKER'S STRING ENSEMBLE (Mercury, 11/30/49). Charlie Parker, alto; Milt Miller, English horn and oboe; Bron-

nitz, alto; Warne Marsh, tenor; Billy Bauer, guitar; Arnold Fishkin, bass, and Jeff Morton, drums.

Kaminsky's combo has Munn Ware, trombone; Sol Yaged, clarinet; Dick Hyman, piano; Irving Lang, bass, and George Wettling, drums.

New operators are Irving Levy and Morris Primack, both of whom were formerly with the now defunct Royal Roost.

slaw Gimpel, Max Hollander, and Milton Lomach, violins; Frank Brouil, viola; Mayer Roman, large; Sam Freeman, piano; Ray Brown, bass, and Duddy Rich, drums.

If I Should Lose You; Just Friends; Everything Happens to Me; April in Paris; Somewhere, and I Didn't Know What Time It Was.

FLIP PHILLIPS (Mercury, 12/8/49). Flip Phillips, tenor; Ray Brown, bass; Jo Jones, drums, and Miltie Crane, piano.

Dreamy; Sleepy; Forten, and But Beautiful.

TOMMY EDWARDS TRIO (National, Oct., 1949). Hilton Brooks, guitar; Lucky Criss, bass, and Tommy Edwards, piano and vocals.

Five O'Clock Feeling; Love Me; Help, Help, and Just Love My Sweet.

TOMMY TURK COMBO (Mercury, 12/1/49). Tommy Turk and Frank Rosolino, trombones; Leonard Hawkins, trumpet; Flip Phillips, tenor; Cecil Payne, baritone; Bud-

dy Rich, drums; Miltie Crane, piano, and Ray Brown, bass.

Eye, Eye Moon, and The Beat.

MARIAN PAGE QUARTET (Universal, 12/7/49). Marian Page, piano; Fred Rundquist, guitar; Ben Carlton, bass, and Monte Alexander, drums.

Yesterday; Softly as in a Morning Sunrise; Flamingo, and I Wish on the Moon.

JIMMY McPARTLAND ALL-STARS (Union, 11/9/49). Jimmy McPartland, trumpet; George Barnes, guitar; Red Norva, vibraphone; Marian Page, piano; Kenny Bushman, bass, and Monte Alexander, drums.

I Never Thought I'd Sing the Blues, by Floyd Sneed; Silence, Please, by Barnes, and Keeping Out of Mischief Now, with McPartland vocal.

BURNETTA EVANS and WILD BILL MOORE'S QUARTET (Melford, 11/15/49). Wild Bill Moore, tenor; Walter Bishop, piano; Ivan Balla, bass; Eddie Grant, drums, and Burnetta Evans, vocal.

All an Account of You and Thrill Me.

HOAGY CARMICHAEL-MATTY MATLOCK BAND (Decca, 12/9/49). Hoagy Carmichael, vocal; Matty Matlock, clarinet and arranger; Eddie Miller, tenor; Joe Sushton, bass sax; Dick Cathcart, trumpet; Ted Vesely, trombone; Marvin Ash, piano; Ben Pollack, drums; George Van Eps, guitar, and Phil Stephens, bass.

That's a Plenty and Darktown Strutter's Ball.

Devils And Descants

By Michael Levin

New York—May I humbly suggest that you leap out and purchase a new LP, Esoteric 500, which includes eight arias by Claudia Muzio, recorded more than a quarter of a century ago, and here painstakingly dubbed electrically on an LP surface.

Madame Muzio's voice is a legend in operatic annals. In a business mousy with tales about Calve, Melba, Sembrich, Garden, and the rest, she has been represented only by the tales of her "three different voices" and two rather poor Columbia albums, recorded in 1933. These were done when she came out of retirement for a few Metropolitan Opera performances shortly before her death in 1936.

Hair Raising

Unlike the Columbias, the sides on this LP, despite the unavoidable surface noise, the acoustic recording, and the balance problems due to using a horn, give you a vocal color that is absolutely hair raising.

Madame Muzio had an ease, a grace, a sense of elegance to her singing that makes many present day singers sound like poor cows indeed. Here is what the boys mean when they refer to "effortless ease" and the other usually noisome cliches. She has power, control, and a great sense of interpretation. There is very, very little wrong with this singing, one or two tones that are not quite perfect. Other than that, it makes competition indeed for any lark in full carol over any meadow.

A Real Thrill

It is difficult to put in words exactly how good this singing is, how much of a real thrill it is to hear a voice so perfectly controlled, yet with such real lilt and flow of music at its command. Whether or not you have ever before bought a vocal record, don't miss this one—you won't regret it.

Jerry Newman, longtime record collector and jazz enthusiast of New York city, deserves a great deal of credit for assembling these sides, taking the hours of work to dub and issue them. The kudos of making available fine art is certainly his. For this is that rare thing, a record that no one should be without.

While on the count of good singing, I don't want to omit mention of Victor's new album of the final scene from Wagner's *Siegfried*, as done by Eileen Farrell and Set Svanholm, with Eric Leinsdorf conducting the Rochester symphony orchestra.

Pop to Tots

Eileen Farrell, a big, pleasant girl who was singing pop songs on a New York radio station a few years ago, is recognized now as a fine soprano, while Svanholm has been doing much to fill the Melchior shoes at the Met.

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Diggin The Discs

Calls 'Jazz Scene' Most Remarkable Album Ever

By MICHAEL LEVIN

New York—*The Jazz Scene*, probably the most remarkable record album ever issued, even to its price (\$25), is now out, the slightly delayed love child of JATP promoter Norman Granz.

There are some defects in this album, and some disagreements that you may have with repertoire and artists used, but by and large it is a gargantuan effort to reproduce in some splendor the jazz scene today.

Granz has talked about, dreamed of, and worked on this album for well over three years. To my personal knowledge, he has well over \$12,000 of his own dough salted in its production. Assuming that all 5,000 copies of the limited edition are sold, he can't possibly do more than break even, and counting the time he has spent fighting it through, he will certainly lose dough on it.

Complete Freedom

The album itself was built essentially around the idea of assembling the top arrangers and soloists of the current time and giving

them complete leeway to do anything which they wanted to do, in the fashion in which they wanted to do it, regardless of cost or commercial implications.

Thus, Ellington used baritoneist Carney against strings. Handy wrote a blues satire, Ralph Burns a charming quasi-waltz, Hawkins plays a *tour de force* on tenor sax completely solo, Lester Young works over a jazz tune backed by Nat Cole and Buddy Rich, Charlie Parker bops a side, falls in and out of a Neal Hefti Latinish date with most attractive results, Bud Powell rambles over *Cherokee*, while Machito's band blows its theme song, *Tanga*.

All the sides, their abstract musical content aside, are therefore quite fascinating for the unique paths followed and the real effort made in most cases to stay out of ordinary grooves.

Packaging

The six 12-inch vinylite records are packaged in a fashion that will really pop your eyes. Each record,

with a quite tricky square *Jazz Scene* label, is in an envelope protected by an envelope flap. The album cover is a sturdy cloth, such as the Victor company used to use 10 years ago, but is built like a loose leaf notebook so that the contents may be removed if you so wish.

David Stone Martin has done a magnificent line drawing for the frontispiece, something like his cover for the Josh White blues album for Disc, while each of the artists has a full page photograph, along with notes written about the individual records by Granz. Then, in the back, there are 16 magnificent Gjon Mili shots of other jazz greats, including a wonderful lead-off of Louis sitting looking pensive while Little Jazz Eldridge, complete with metal-rimmed glasses, blows his head off.

Granz has really tried extremely hard to make this album one that is worth more than the \$25 you will fork out to get it. He has succeeded admirably except in several instances where the musicians concerned simply didn't come through with a peak performance. Frankly, I found these lapses as interesting as the excellent performances; in other words, who had it and who didn't when the chips were down.

There is another obstacle concerned with most of these records which by and large has been overcome: these are essentially all-star and often experimental dates, using in large part men who hadn't worked together before, and some-

times men with completely differing backgrounds.

Should Be Proud

Despite all this, and with the handicap of record contracts binding many names, Granz has done a job of which he may well be proud. Putting down on wax some of the things with which the boys are puttering these days.

Is it worth the \$25? I think so. I'd pay it myself. With only 5,000 copies, it will certainly be a collector's item very shortly. So calculate accordingly.

Individual Records

Sono

Frustration

Written by Duke Ellington
Played by Harry Carney

These two sides represent the man many think is the root-stone of all that is still great in the present-day Ellington band: Harry Carney's baritone sax, backed by Oscar Pettiford's bass, Billy Strayhorn on piano, and Sonny Greer playing drums, plus a string quintet of three violins, viola, and cello.

Carney's command of tone and shading is, as usual, tremendous. It is certainly to be hoped that top-notch young musicians like Serge Chaloff, along with their flow of ideas and jazz drive, pick up on

Carney's completely mellow command of his instrument's tone.

Sono, scoring-wise, is pleasant but no more. Ellington's use of strings is sketchy to say the least. In one or two passages he actually has them voiced in registers where the overtones are extremely harsh. The melodic ideas used are attractive, but you will perhaps find a certain structural similarity to the channel of *Solitude* and other Ellington tune fragments throughout. This is a good side, but as a sample of what Duke is thinking of today, it shows a distinct leaning on the glories of the past. The same general comments apply to *Frustration*.

Rhumbacito

Repetition

Written by Neal Hefti
Starring Bill Harris, Charlie Parker, Shelly Manne, and Sam Caplan

Rhumbacito, recorded in one of the few places besides Reeves studios (Carnegie hall chamber music hall) in the east that can compete with Radio Recorders on the west coast for sound and presence, is Neal's effort to take Latin influence and translate it to the more jazz-anted American band. Individual passages of the side come off, but

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as a whole composition it doesn't jell completely. Principally this seems to happen because the side is a sketchbook of ideas rather than an integrated unit. True, there is a theme used throughout, a whole tone descending phrase, but it isn't enough.

Repetition suffers in places from tubby rhythm balance, but is melodically more unified than the first side. The *Beat's* violin expert, Sam Caplan, does very handily at leading the nine strings through their paces, giving them a far more legato feel than is normal on this sort of thing.

What makes the side, though, is that perky Parker fell in while the boys were running it down, unloaded his alto, and plays some of the most melodic and completely "in command of hand" bop I have yet heard. His ideas explode, each in place, yet have a perfect sense of belonging in the phrase. Bop critics should listen to this solo and hang their heads.

I Want to Be Happy
With Lester Young, Buddy Rich, and Aye Guy

This side comes out of a fantastic early hours session when Granz flew Buddy Rich in from Chicago, paid him \$1,000 to do one concert

at Carnegie hall, and Buddy had such fun doing the date (and at \$1,000, you would, too!) that he later gladly went to some trouble to sit in on this date in Hollywood. Guy (Nat Cole) plays straight stabbing rhythm throughout, proving that when he wants to he can be a very useful man in a session. Lester is the Lester of old: smooth, liquid, freely flowing, and most enjoyable listening. Here without any question is one of the prime sources of the present day trends in jazz playing, and here is a man who can still be President any day he is really on.

Picasso
Conceived, written, and solely played by Coleman Hawkins

This is a feat that only someone of the Hawk's peculiar "cat that walks alone" temperament would have tackled. This is 12 inches of solo wax for tenor sax, with Hawkins relying only on his own inventiveness for harmony, rhythm, melody, soli lines, and development. You will not like it the first few times you listen to it. But as what Hawkins is trying to do sinks in, his astonishing command of his instrument and the real inventive work contained here should impress you enormously. It does me, I know

—plus the unlimited guts of a man who has such confidence in his own ability that he will tackle a job of these dimensions. Bach's *Sonatas for Unaccompanied Violin* present many of the same problems. But Hawk, a man, as the notes indicate, who was playing with Armstrong, and now has absorbed many bop techniques, proves his right to the title of the most consistently fertile and progressive musician in the last two decades of jazz.

The Bloss
Written by George Handy

This side is a raw commentary on what George Handy thinks of the gentry who keep leaning on the blues for musical assistance in composition. His bio from Granz notes may help indicate his attitude: "Born in Brooklyn in 1920. Schools—Erasmus high, NYU. Juilliard. Studied privately with Aaron Copland for a while, which did neither of us any good. Raeburn, Babe Russin, Alvino Rey, Buddy Rich, Benny Goodman are some of the bands I've written for. None of them play anything of mine now. Only thing worthwhile in my life is my wife Flo and my boy Mike. The rest stinks, including the music biz and all connected. I'm still living. George Handy."

The side starts off with a blues theme played by Julie Jacobs' oboe against what we used to call "Manhattan Blues" strings. Then some big movie brass effects, and some scrambled versions of the original theme, back to the brass interpolation, and some woodwind versions of the theme. It's quite complete ribbing of the boys who take a theme, throw it like a bone to the different sections after suitable beribboning.

Bill Harris saunters on for what Handy would call the "preachin' blues," which still manages to be pretty. Harry Bluestone plays the obligato on violin in back of him.

Back to the Warner Brothers brass, and then Herbie Steward's tenor sax. Talking recently to Red Norvo, we were gassing about young tenor men, and Norvo said that in his opinion all the good young tenor men in the business scattered when Steward came around. In any event, he plays the "rhythm blues" sequence, with a kicking rhythm section led by Don Lamond's drumming. And if you want to know why the trumpet sound is so big, here's who was in the section: Pete Candoli, Sonny Berman, Al Killian, Conrad Gozzo, and Dale Pearce!

The side closes with the original

oboe-violin bit and a syrupy "amen" from sustained trombones. It's a brilliantly sustained job of satire, and one that was badly needed.

Inspection
Written by Ralph Burns Starring Bill Harris and Sonny Berman

I am a sucker for Ralph Burns' scoring. His stuff almost always strikes me as having a cleanliness of line, a thoughtfulness, an economy, and sense of restraint very few of his brethren display.

This piece starts out as a waltz, with the theme played by Bill Harris, moves into a very tasty tenor bit by Herbie Steward in four, one of the best conceived solos I've heard on wax this year. Sonny Berman's short trumpet solo will make you realize what a loss his death was two years ago. It has heart, emotion, yet all the fresh feeling identified with the bop school. In short, the kid was on his way to being a superlative musician.

Harris takes the piece out on the waltz theme, then to some nice flute work by Harry Klee, and a tug-whistle ending.

It's light, apt, completely charming music. I found it wonderful.

Sophisticated Lady
Played by Willie Smith on alto

Willie offering his big-toned, melodic alto approach to an old Duke tune, showing why he could blow the whole James band off the stand anytime he wanted to, and set the Lunceford band's rhythm from the alto chair. In the supporting rhythm is Barney Kessel, whose guitar chorus is a contribution to the side. Note that he, too, has good tone, and uses none of the strident effects most tenor-conscious guitar men feel is necessary these days. Jazz needs prettiness as one of its elements, and it's here.

The Bird
Parker, with a fine rhythm section (Ray Brown, bass; Shelly Manne, drums, and Hank Jones, piano). It's good jazz, good bop, good alto, but he plays better on the Hefti side in this album, has played better on other dates. Don't get too low-rated an impression reading this, however. It's a swinging, worthwhile side. The swinging note reminds me again that, unlike the younger fry, Parker may bop, but he also swings like mad. He is a great musician.

Tanga
Played by the Machito band with Flip Phillips

If you want Afro-Cuban excitement, this is it. This is the best of them. Before this band's trumpet and rhythm sections, the rest of the Latin bands take off like frightened chickens. There's more excitement here than Jaquet's wildest screaming ever cooked up, abetted by Flip Phillips' blowing of the tenor part.

Cherokee
Played by Bud Powell, backed by Ray Brown and Max Roach

Only apt that one of the four tunes the bopists have played to death should be included (others: *I Got Rhythm*, *Whispering*, and *How High the Moon*), played by this young musician known for his piano work with Parker and Gillespie. This is fluent bop, with some of the same faults in dynamics and use of left hand which have been pointed out before. You will still have to stretch some to make these on your own little 88s.

This, then, is the *Jazz Scene* as Norman Granz has been able to put it together. It's regrettable that people like Ella, Art Tatum, Tristano, Lee Konitz, and others had to be excluded. But, within the obvious limits, Granz has done a highly praiseworthy job. My advice to you is to grab it while there are some left.

Sidemen Switches

Replacements in Tommy Dorsey band: Ward Erwin, bass, for Red Wooten; Don Plumby, trombone, and Sonny Calleo, vocals, out; Frances Irvin, vocals, in... Mike Shain, trumpeter (from Easy Money), joined Jose Carhele... Ray Rossi, piano, for Willie Kaplan, with Louis Prima onk.

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Shearing Went Through Maze Of Influences

By SHARON A. PEASE

Chicago — Back in the middle '40s, when bop was being developed in Harlem and along 52nd St., the name George Shearing was unknown in American music circles. During that period Shearing was a featured star in London, his birthplace, where he was billed as "England's Number One Boogie-Woogie Pianist." Still this soft-spoken Briton has become one of bop's leading exponents. His great talent, musical discrimination, and vast experience enable him to present this idiom in a truly effective manner.

Shearing, who is now 30, has been blind since a few weeks after birth. The only musical member of a family of nine, he began experimenting at the keyboard during his early childhood. His formal musical training, which was included as part of his regular schooling, began when he was 6. Throughout the next eight years the Braille system was used. Thereafter he found it more expedient to learn new works by listening to recordings. Among the more complex works he mastered by means of

this medium was the piano transcription of Liszt's *Rakoczy March*.

No College

George had an opportunity to attend college but instead decided to start his professional career. "I began working solo in neighborhood pubs," he recalls. "Then I gigged with combos and in 1937 went on tour with Claude Bampton's band, which was comprised of 17 blind musicians. Although I had been playing dance music for some time, this engagement was my first exposure to real jazz. During that period I was most influenced by Joe Sullivan, Bob Zurke, and Jess Stacy."

His next move was into the boogie-woogie field and, as previously mentioned, he became England's outstanding boogie artist. Later his work reflected the influence of Art Tatum and Mel Powell. In six of the seven years from '40 to '47, Shearing was voted England's outstanding pianist in the annual *Melody Maker* poll (England's equivalent of the *Down Beat* poll). Throughout most of this time George worked as a soloist. However, he was featured with the Ambrose orchestra for two years ('42-'43). He also broadcast regularly on the BBC, and recorded for English Decca.

Must Be Mad

"When I first visited the States in 1946 and heard bop for the first time, I thought America must have gone completely mad," George says. "However, I took some recordings back with me and when I had an

opportunity to study and analyze them I was sincerely convinced that the idiom embodied a definite advancement, rhythmically, harmonically, and melodically. Unfortunately I made the error of going all out for bop—bopped everything and took the attitude that if it wasn't bop it was just nowhere. I have since modified that attitude.

"Now I try to use bop in good taste, and when a tune does not lend itself well to the treatment I do it in the style best suited, trying to preserve good taste while maintaining a progressive approach." Shearing has been working in the States since late '47, and the outstanding success he has enjoyed is a fitting tribute to his musical theories.

The accompanying example of George's piano styling is from *Bop, Look, and Listen*, the original composition he uses as a signature theme. This portion was taken from his MGM recording (10426). It includes the first 16 measures of the first chorus, bridge of the second chorus, and final eight-measure section. The principal theme is built primarily on conventional diminished seventh chords. It should be played with a bouncing lilt to accentuate the rhythmic bop up-beat.

Tasteful

The secondary theme (bridge) tastefully utilizes the characteristic bop trademark (lowered fifth) in measures three, four, seven, and eight. The offbeat left hand is performed with a delicate accent while the treble employs greater contrast. George's phrasing, accents,

and general dynamics are too intricate to be accurately notated in print. Therefore, to reproduce his delicate nuances, one should become familiar with the recording of this work.

Bop need not be a smattering of dissonance and disconnected ideas. Artists like Shearing are proving that it can be presented in a danceable, listenable, serious form.

(Ed. Note: Mail for Sharon Pease should be sent to his teaching studios, Suite 715 Lyon & Hoely Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

Agencies Merge

Chicago — Two small booking agencies here, Billboard and Mutual, merged recently. Corporation, headed by Bookie Levin, now called Mutual Entertainment, Inc.

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Medium Bop Tempo



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ROBBINS RHYTHM AIRS

- | | |
|-----------------------------|--------------------------|
| SUGAR SHOULD I | I'M IN THE MOOD FOR LOVE |
| TEMPTATION | WALTER WINCHELL RHUMBA |
| IF I HAD YOU | SOMEBODY STOLE MY GAL |
| CAE CAE (Samba) | HAMP'S BOOGIE WOOGIE |
| PAGAN LOVE SONG | STOMPIN' AT THE SAVOY |
| TWO O'CLOCK JUMP | MOONLIGHT AND ROSES |
| HOW AM I TO KNOW | MOONLIGHT SERENADE |
| I'M COMING VIRGINIA | SWEET AND LOVELY |
| OYE NEGRA (Bright Rhumba) | SING, SING, SING |
| LINDA MUJER (Bright Rhumba) | JOHNSON RAG |
| BIM BAM BUM (Bright Rhumba) | DEEP PURPLE |
| | BLUE MOON |
| | GOOD NIGHT SWEETHEART |

FEIST RHYTHM AIRS

- | | |
|------------------|-------------------------------|
| JA-DA | SANTA CLAUS IS COMIN' TO TOWN |
| HONEY | DARKTOWN STRUTTERS' BALL |
| SUNDAY | I'LL SEE YOU IN MY DREAMS |
| HOT LIPS | I DON'T KNOW WHY |
| TIGER RAG | WANG WANG BLUES |
| CHINA BOY | MY BLUE HEAVEN |
| I NEVER KNEW | SLEEPY TIME GAL |
| WABASH BLUES | AT SUNDOWN |
| LINGER AWHILE | RUNNIN' WILD |
| PEG O' MY HEART | JOSEPHINE |
| ONE O'CLOCK JUMP | SIBONEY |

MILLER RHYTHM AIRS

- | | |
|-----------------------|-----------------------------|
| DIANE | DO YOU EVER THINK OF ME |
| CORAL SEA | MORE THAN YOU KNOW |
| GREAT DAY | FOUR OR FIVE TIMES |
| ROSE ROOM | ONCE IN A WHILE |
| DOLL DANCE | I CRIED FOR YOU |
| TIME ON MY HANDS | L'IL LIZA JANE |
| AFTER I SAY I'M SORRY | WHISPERING |
| HAWAIIAN WAR CHANT | CHARMAINE |
| MY LITTLE GRASS SHACK | SLEEP |
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Banks, Billy (Diamond Horseshoe) NYC,
Barron, Blue (Statler) Washington, D.C.,
Beall, Louis (Chicago) Chicago, t
Beckner, Deany (Flamingo) Lawton,
Bell, Curt (Larus) NYC, ne
Benedict, Gardner (Commodore Perry) To-
Berkey, Bob (Aradisa) NYC, b
Bestor, Don (Biltmore) NYC, b
Bishop, Billy (Baker) Dallas, b
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Garber, Jan (Balinese) Galveston, Texas,
Gardner, Gil (Florentine Gardens) L. A.,
Gayer, Al (Olympic) Seattle, In 12/25, h
Gillespie, Dixie (Apollo) NYC, Out 12/20,
Golly, Cecil (Nicotie) Minneapolis, h
Gontar, Cesar (Savoy) Tampa, Fla.,
Grant, Bob (Plaza) NYC, h
Gray, Chauncey (El Morocco) NYC, ne
Grier, Jimmy (Beach Club) Del Mar,
Hackett, Ray (Mark Hopkins) San Fran-
Hampton, Lionel (On Tour) ABC
Hanson, Bill (Lagon) Great Falls, Mont.,
Harrison, Ken (Broadwater Beach) Biloxi,
Harrison, Cass (Mayflower) Akron, b;
(Hollenden) Cleveland, In 1/20, h
Hayes, Carlton (El Rancho Vegas) Las
Hayes, Sherman (Oh Henry) Willow
Hecker, Ernie (Fairmont) San Fran-
Henderson, Skitch (Ambassador) L. A.,
Herbeck, Ray (Last Frontier) Las Vegas,
Herbert, Ted (King Philip) Wrentham,
Hill, Tiny (On Tour) ABC
Howard, Eddy (Blackhawk) Chicago, In
Humber, Wilson (Tulsa) Tulsa, Okla., Out
Hummel, Bill (Golden Slipper) Baton
Jensen, Jens (Pleasantly) Green Bay, Wis.,
Jerome, Henry (Sunset Beach) Alamosa-

Adrian, Mel (Pond) Massillon, O., Out 1/1,
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Anthony, Ray (Deshler-Wallick) Columbus,
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Beall, Louis (Chicago) Chicago, t
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Bestor, Don (Biltmore) NYC, b
Bishop, Billy (Baker) Dallas, b
Bothie, Russ (Lions-Milford) Chicago, b
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Foy, Dick (San Francis Drake) San Fran-
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Herbeck, Ray (Last Frontier) Las Vegas,
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Hill, Tiny (On Tour) ABC
Howard, Eddy (Blackhawk) Chicago, In
Humber, Wilson (Tulsa) Tulsa, Okla., Out
Hummel, Bill (Golden Slipper) Baton
Jensen, Jens (Pleasantly) Green Bay, Wis.,
Jerome, Henry (Sunset Beach) Alamosa-

Notice
Band managers are asked to observe a three-week deadline on band route listings.

Fields, Herbie (Blue Note) Chicago, Out
Gentlemen of Note (Shalimar) Roseburg,
Gibson's Red Caps, Steve (Larry Potter's)
Gibber Trio, Jerry (Elma) Excelior
Gifford, Cal (Athletic Club) Detroit, h
Glidden, Jerry (Radison) Minneapolis, h
Gonzales, Leon (Crown Propeller) Chi-
Grady Trio, Larry (Pere Marquette) Chi-
Grant, Marabali (Little Club) NYC, ne
Grubbe, Babe (Top Hat) Long Island,
Hands of Harmony (Muehlebach) Kansas
Haslett Trio, Hank (Flamingo) Wichita,
Henderson, Horace (Grove Circle) Chica-
Herman, Lenny (Congress) Chicago, Out
Herman, Woody (Tropicana) Havana,
Herrington, Bob (Henry Grady) Atlanta,
Hughes, Percy (Snyder's) Minneapolis, ne
Ingie, Red (Sundown) Phoenix, 1/1-24,
Jackson, Chubby (International Settle-
Johnson, J. J. (Three Deuces) NYC, ne
Johnson, Louis (Royal) Baltimore, 12/30-
Kaminaky, Max (Birdland) NYC, ne
Keeler, Ford (Towa) Wichita Falls, Tex-
Kemp, Ralph (Three Towers) Somerville,
Kennedy, Ken (Bon Ton) Bay City, Mich.,
Kent, Erwin (Edison) NYC, h
Kent, Peter (New Yorker) NYC, h
Kral, Roy & Cain, Jackie (Hi-Note) Chi-
Lane, Johnny (Sky Club) Chicago, ne
Lane, Ralph (Pierre) NYC, b
Leonard, Harvey (Nocturne) NYC, ne
Levin, Tommy (Esquire) Wichita, Kans.,
Manone, Wings (Jimmy Ryan's) NYC, ne
Marinique, Felix (Ambassador) Chicago,
McGuffin, Wayne (C.O.D.) Seattle, Out
McFarland, Jimmy (Grandview) Colum-
Melis, Joe (Book-Cadillac) Detroit, h
Merrymen (Zebra) Green Bay, Wis., cl
Metrolites (Seven Seas) Omaha, ne
Miles, Wilma (Green Frog) Lake Charles,
Mills Brothers (Melody) San Jose, Calif.,
Michele Trio, Eddie (Paramount) Albany,
Modulators (Eau Claire) Eau Claire, Wis.,
Mole, Miff (Bee Hive) Chicago, ne
Monte, Mark (Plaza) NYC, h
Moore, Johnny (Peacock Alley) Hwd., ne
Munro, Hal (Grahmers) Chicago, h
Musso, Vido (York) Hwd., ne
Napoleon, Phil (Hollenden) Cleveland,
Nero, Paul (Mike Lyman's) Hwd., ne
Nichols, Jim (Torch) Newport, Ky., ne
Nichols, Red (Hangover) L.A., ne
Normandie Boys (Thunderbird) Las
Norris, Al (Bowman's) NYC, ne
Novelaires (Toby's) Lafayette, La., ne
Nov-Elites (Esquire) Wichita, Kans., 1/6-
Nusso, Jimmy (Mickey's) Chicago, cl
O'Brien & Evans (Le Chateau) Bay City,
Orloles (Regal) Chicago, Out 1/5, t
Ory, Kid (Royal) Hwd., ne
Oxford Boys (Louis Joliet) Joliet, Ill., h
Panche (Vine Gardens) Chicago, ne
Parker, Charlie (Birdland) NYC, ne
Paul, Les (Terrace) E. St. Louis, In 1/10,
Pollack, Ben (Beverly Tavern) Beverly
Proctor, Ralph (Child's Paramount) NYC,
Quintones (Terrace) E. St. Louis, ne
Reiser Trio, Dave & Tom (Cactus) Vic-
Rolin, Adrian (Park Sheraton) NYC, ne
Ronalds Brothers Trio (Ciro's) Buffalo, cl
Salvador Trio, Sai (Elliot) Boston, ne
Savage Quartet, Johnny (Wellman) Okla-
Scott, Dell (Flamingo) New Orleans, ne
Senna, Tony (Towne) Hanford, Calif., ne
Shackelford, Lester (Famous Door) Pe-
Shavers, Charlie (Blue Note) Chicago, In
Shaw, Milt (St. Regis) NYC, h
Sheldon, Louise (Berghoff) Ft. Wayne,
Silhouettes (Bingo) Las Vegas, Out 1/23,
Skyglitters (Eddie's Haven) Montour
Spanier, Maggie (Jazz Ltd.) Chicago, ne
Steinman, Zeke (Bost) Terre Haute, Ind.,
Sunsetters (Silver Room) Chic. Calif., cl
Three Loose Screws & A Nut (Hollywood)
Chicago, cl

Compos

Abbey, Leon (Harry's) Chicago, cl
Agnew, Charlie (LaSalle) Chicago, h
Allen, Red (Hollywood) Kalamazoo, Mich.,
Alvin, Danny (Rupnek's) Chicago, r
Armstrong, Louis (Lafayette) San
Arvin, Mel (Prolics) Minneapolis, ne
Ba-Blue Thes (Westward Ho!) Phoenix,
Barnhart, Jackson (Elmer's) Westlake, O.,
Barton, Burt (Larry Potter's) L. A., ne
Barton Jr., George (St. Paul) St. Paul, h
Bennett, Bill (Blumarck) Chicago, h
Big Three Trio (Bar O'Music) Chicago,
Bliss, Nicky (Ye Olde Cellar) Chicago,
Bonano, Sharkey (Famous Door) New Or-
Browne, Deany (Waldorf-Astoria) NYC, h
Brandt, Mel (Kentucky) Chicago, Out
Broome, Dreg (House of Oscar) Colorado
Brown, Hillard (Joe's DeLuxe) Chicago,
Buckner, Milt (Regal) Chicago, Out 1/5,
Burnside, Vi (Blue Heaven) Chicago, ne
Caecora, Ernie (Hickory Log) NYC, ne
Cavanaugh Trio, Pare (Basili's) Kokomo,
Cassidy Trio, Joe (Crown Propeller) Chi-
Celestin, Papa (Paddock) New Orleans,
Chandler, Billy (Helming's) Chicago, ne
Chansonaires (Silver Spur) Phoenix, ne
Cole, Nat (Melody) San Jose, 1/10-22, h;
(Thunderbird) Las Vegas, 1/19-22, h;
Corber, Gene (In Between) Bristol, Tenn.,
Conn, Irving (Savoy Plaza) NYC, h
Cordunas (Alexandria) Newport, Ky.,
Coty, Red (Preview) Chicago, cl
Dally, Pete (Hangover) San Francisco,
Jamerson, Tadd (Cafe Societe) NYC, ne
Dante Trio (Jack Dempsey's) NYC, r
Davis, Eddie (Coo House) NYC, ne
Debutones (Legion) Great Falls, Mont., ne
Deuces Wild (Carnival) Pittsburgh, ne
DiMaggio, Vince (Sherman) Chicago, h
Dolan, Bernie (Larus) NYC, ne
Downs, Evelyn (Park Terrace) Brooklyn,
Droolin, Dixie (Primo) Lynn, Mass., Out
Eddie & Hank (Blue Angel) NYC, ne
Embassy Four (Cirque) Seattle Wash.,
Evans, Doc (Falcon) Detroit, 1/3-18, ne;
(Falcon) Columbus, O., 2/3-15, r
Fallo, Ernie (Clock) South Gate, Calif., In

Singles

Adama, Lane (Brown) Louisville, h
Baron, Leigh (Sheraton) Chicago, h
Belafonte, Harry (Birdland) NYC, ne
Branch, Phyllis (Paddock) Toronto, ne
Brooks, Stella (Village Vanguard) NYC,
Brown, Cleo (Doll House) Palm Springs,
Brown, Ruth (Icopol) Baltimore, 12/30-
Carson, Mandy (Copa City) Miami Beach,
Chapel, Bette (Kentucky) Chicago, ne
Coleman, Cy (Sherry-Netherlands) NYC,
Cool, Harry (Kentucky) Chicago, Out
Crosley, Les (Drake) NYC, h
Damone, Vic (Roxxy) NYC, t
Davis, Bill (Small's Paradise) NYC, ne
Di Vito, Buddy (Mickey's) Chicago, cl
Eckstine, Billy (Clack) Philadelphia, Out
Flowers, Pat (Biker's) Detroit, cl
Forrest, Helen (London Chop House) De-
Frye, Don (Jimmy Ryan's) NYC, ne
Galler, Weela (Cairo) Chicago, Out 1/8,
Gibson, Stan (Birdland) NYC, ne
Gibson, Harry (Silhouette) Chicago, 12/21-
Green, Miti (Capitol) NYC, Out 1/7, t
Hahn, Bobby (Rosevelt) Chicago, cl
Handy, W. C. (Diamond Horseshoe) NYC,
Harper, Ernie (Archway) Chicago, ne
Hawwood, Eddie (Ormitt's) Philadelphia,
Hill, Chippie (Riviera) NYC, ne
Holliday, Billie (Blue Note) Chicago, Out
Hurt, Jo (Ruben Blue) NYC, ne
Keller Jr., John (Blue Angel) NYC, ne
Laine, Frankie (Bop City) NYC, Out
Lea, Peggy (Fairmont) San Francisco,
Latcher, Nellie (Palomar) Seattle, 1/8-15,
Lecy, Virginia (Top's) San Diego,
McNally, Mary (Trouville) NYC, ne
Mercer, Mabel (Byline) NYC, ne
Miles, Benny (Otto's) Latham, N.Y., Out
Page, Hot Lips (Birdland) NYC, ne
Pierre, Lora (Bowman's) NYC, ne
Read, Kemp (Palstaff) Seabrook, Mass., r
Reese, Cully (Rita's) Chicago, cl
Rosa, Lanny (William Fena) Pittsburgh,
Savage, Bob (St. Clair) Chicago, cl
Simmons, Lonnie (Harry's) Chicago, cl
Southern, Jari (Hi-Note) Chicago, ne
Stearns, Roger (Chatham) NYC, cl
Stewart, Charles (Wells') NYC, ne
Sullivan, Maxine (Copa) Pittsburgh, Out
Sutton, Ralph (Condon's) NYC, ne
Thompson, Tommy (Carlton) Rochester,
Tibbs, Andrew (New Era) Nashville,
Torme, Mui (Uptown) Chicago, 12/30-
Torres, Mui (Carnegie) Chicago, 1/6-22,
Valli, Vanita (Sorrento) Highland, Ind.,
Walter, Cy (Drake) NYC, h
Warren, Ernie (Coo House) NYC, ne
Watson, Paula (Riviera) St. Louis, Out
Wharton, Step (Panche's) Green Bay,
Wright, Florence (Birdland) NYC, ne
Wright, Martha (St. Regis) NYC, h

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BOBBY MEER, longtime leader of a
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JOHN POTOKER, pianist with Tommy
Dorsey from 1945 to 1947.
JOHNNY RYAN, longtime Sammy Kaye
singer.
BILLY WILLIAMS, singer formerly with
Sammy Kaye.
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Louis, Ory Make Frisco Look Like Basin Street

By RALPH J. GLEASON

San Francisco—The sign of the flatted fifth has to take second place to good old Dixieland, southern style, right after the New Year, as Louis Armstrong brings his band to San Francisco for a "Battle of Music" with Kid Ory and his Veterans of Union Wars. Lou Landry, who operates the New Orleans Swing club out in the Fillmore district, finally signed with the Glaser office for the two-way, two-best package.

Deal called for the mammoth Dixie-scrap in the Civic auditorium on Jan. 11 to be followed by two-week dates at the club for each unit. Armstrong will open at the club the night after the battle of the republic and Ory will follow. This, plus Hangover club op Doc Dougherty's efforts to line up top Dixie talent for his spot, should make the Bay area seem like 'way down south for a while at least.

For outside talent, folks will have to wait until Feb. 15, when Billy Eckstine will open at Ciro's for two weeks, marking the club's return to a name policy. The Rosses, who run the spot, turned down the George Shearing group. The

pianist's demand for a four-week contract, even at the low figure of \$1,500 per week, was too much for them.

For More Lam

Instead, they latched onto Mr. B. for \$4,500 a week and even he will find that a hard nut to crack. Only so many persons can occupy any given space at any given time.

Linda Keene, who came to town to open the Blue Angel Dec. 1, had to sit it out 22 days until the club ops got their license troubles ironed out and made a Dec. 23 opening.

BAY AREA FOG: Pete Daily closed a terrific run at the Hangover Dec. 31 ("He out-drew Wild Bill's best week every week," Doc Dougherty says) . . . Les Malloy made his teevee debut in a kind of shaggy dog show on KGO . . . Walter Mitchell trio, at the Band-box in Redwood City, now in their umpteenth month.

Hefty Plug

Connie Jordan, who's been at the Say When since they started pouring, got a big spread from Bob Ruark in the latter's syndicated column . . . Joe Castro and his trio with Treasure Ford are at the spot also . . . Paul Desmond, after es-

Contino Yens To Vocalize

By JOHN S. WILSON

New York — Some people are never satisfied. Like Dick Contino, the young accordionist who rose from obscurity to become somewhat of a national figure on the Horace Heidt show. At 19, Dick is getting top billing in a touring show which has packed some of the biggest auditoriums in the country, he's the top artist of Heidt's record label, has over 400 fan clubs, and is mobbed by yammering bobby-soxers every time he sticks his head out of a stage door just as though he were the hottest crooner of the moment and not a guy who plays the usually not-too-popular accordion.

So what does he want to do? He wants to be a crooner.

Likes Words

"That's really what I want to do," he says. "I like to give out with words. I like to sing out things like *Old Man River*. But I

caping Jack Fina's road gang, joined Billy Shuart's fine local band on lead alto.

Peggy Lee into the Fairmont this month and Tony Martin at the Bal Tab . . . Hurdato Brothers, at the Acapulco on the Tunnel Strip, and Chuy Penita, at the Lido, furnish the Latin music hereabouts . . . Willie Smith rumored out of the James band and forming a small group with a date here in the offing . . . Eastman Trio now on KRON-TV.

don't have any confidence in my singing yet. I want to take lessons and meanwhile try to put what I'd do singing into my accordion playing. I try to build my accordion arrangements the way I would if I were singing."

On tour at the head of Heidt's troupe of amateur winners for the last 10 months, Dick usually worked a vocal number into the lengthy program. But when they hit New York at the Capitol theater, Dick was told to stick to his accordion. He didn't argue the point.

"Look," he explained later. "I'm only 19, and it wasn't long ago that I was just dreaming of Broadway."

Joined Combo Early

It was, to be exact, somewhat less than two years ago. Dick grew up in Fresno, Cal., and started learning the accordion from his



Dick Contino

father when he was 12. By the time he was 15, he was good enough to



Ralph



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Gibson

join a local combo headed by his uncle, Pete Giordano.

A couple of years ago, he got thinking about starting a combo of his own and he went up to Los Angeles with that in mind. There he met Heidt's advance man, who told him about an amateur program that Heidt was about to start with the first broadcast scheduled for Fresno.

Won Finals

Dick went back to Fresno, got on that first broadcast, and stayed on the show for 14 weeks, winning the finals. Since then he has been under contract to Heidt, a deal which winds up at the end of January. After that, he plans to go out on his own on theater, radio, and television work.

His sudden prominence still is somewhat of a surprise to him.

"The first time I realized that maybe I was going somewhere was during my eighth week on the Heidt show," he says. "That was

the night I walked into my dressing room in Youngstown and saw my first batch of fan mail."

Lots of Fans

Since then his fan contingent has multiplied rapidly, with more than 400 authorized Contino contingents now in operation, some numbering 500 and 600 members. These, he points out, are purely voluntary groups, organized without a press agent in sight. Among the duties of members in good standing is putting on a good showing at the stage door. Dick spends most of his time between shows pacifying these sycophants.

"I get a bang out of the kids," he says. "It breaks the monotony to go out and talk to them. I can relax and enjoy myself with them. Besides, they give me a lot of good criticism."

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ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Question time this issue. F. N., of London, pops in with that recurrent question as to how Dave Rose gets his string voicing effect. Violins A, B, C, and cello are voiced straight down in four-part harmony. Then the cello doubles the melody two octaves lower. Here's the way it looks.

EX. I

VIOLIN A VIOLIN B
VIOLIN C
VIOLA
CELLO

H. K., of Elkton, Md., wants to know how to voice five saxes so that the baritone does not double the melody with the lead alto. It is done by voicing the saxes in strict open harmony so that the tenor, rather than the bary, doubles the lead. As follows:

EX. II

ALTO ALTO
BARI. TENOR
TENOR

P. G., of Atlantic City, would like to know how to form a substitution chord for minor chords. This is easily accomplished by using the ninth chord, which lies a fourth above the root of the minor chord. Actually speaking, you don't have to change the upper structure of the chord at all. Just change the bass note. Here are some illustrations.

EX. III

Cm → F9 Fm → Bb9

Believe Victor To Issue 33 1/3s

New York—Definite indications that RCA-Victor is getting ready to put out 33 1/3 rpm records, despite repeated denials, is seen in the fact that the company will unveil a three-speed changer in January. Heretofore, RCA has stuck to only 45 rpm and 78 rpm in its machines. Trade opinion is that it's logical for the company to introduce a machine which runs at 33 1/3 before bringing out records at that speed.

General belief is that Victor will start putting its enormous classical catalog on 33 1/3 shortly after the new machines have been put on the market.

F. L., of Daytona Beach, wants to see a Dm7 chord voiced in four parts with G as the melody. Here it is.

EX. IV

Next time we'll present a new device. Our parting thought: Be very careful in your use of sixths in doing songs in minor keys.

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

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Jazz Off The Record

(Ed Note: With this issue, Down Beat starts a regular series of famous recorded jazz solos which it hopes will be of aid to all musicians. The column is written by Bill Russo and Lloyd Lifton. Russo is a progressive Chicago arranger, trombonist, and teacher. One of the founders of "Experiment in Jazz," a 23-man rehearsal group, he was the music director and chief arranger for this organization. Lifton, also from Chicago, is a pianist and teacher. He was featured soloist with "Experiment in Jazz" for more than a year.)

By BILL RUSSO and LLOYD LIFTON

Chicago—Great artists are always copied. Sometimes small men with limited imaginations carve out chunks of the great men's works and use these chunks in their own art. This kind of copying is especially common in jazz. In fact, it's one of the troubles with jazz today. But there is another kind of imitation. It can be an important step towards creation if it means understanding the complete work rather than taking fragments out of it.

By studying and playing an entire solo, the serious jazz student will begin to get a sense of the soloist's continuity. Also, by this method, he is most likely to become aware of harmonic subtleties and the structure of longer, more complex phrases.

In our own musical development, and in our teaching, both of us have made use of playing and analyzing great jazz solos as complete artistic units, and have found this method most helpful. The solos we are presenting in this series are to be imitated in this sense.

Here is the best way to use this

using limited and flexible criteria, to judge the artistic merit and significance of a solo.

• **Influence.** The effect which the solo or the soloist has had on other jazz musicians is important, though we have avoided solos which have been more influential than excellent.

• **Availability.** Some of the very best and most influential records are unobtainable at the record stores. Among these are Lester Young's *Lester Leaps In* and Roy Eldridge's *Rockin' Chair* (Krupa version).

• **Playability.** We want the solos to be playable for the same reason we want the records on which they appear to be available: to benefit from this series the reader must play or follow the solo with the record.

Some of the jazz musicians

Key To Solo

To play with record:

Bb instruments (trumpet, tenor, and clarinet) play as is.

Eb instruments (alto and baritone) transpose a perfect fourth down.

Bb trombone transpose a major ninth down.

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

M.M.: J = 176

Records available: Keynote 603-B, K-117, Mercury 1092 A-50, MG 25015 (LP).

series: First, listen to the recording. Second, practice the solo from our transcription until you can execute it at the metronome mark indicated. Third, play the solo with the record, approximating as closely as possible the soloist's execution, interpretation, and feeling. Keep going back to the first step: listening to the record.

Used in this way, these solos will help you grow musically. (They can also, by the way, be used as unison riffs for small jazz groups.)

Four Qualifications

The problem of choosing the solos for this series was a big one, and we finally decided on four qualifications:

• **Quality.** Although we recognize no universal "good" or "bad" in any art form, it is possible,

Lester Young's Famous 'Just You, Just Me' Solo

Musical notation for measures 1-4. Chords: F, D7, Gmi7, C7.

Musical notation for measures 5-8. Chords: F, F7, Bb, Bbmi, F, C7, F, C7.

Musical notation for measures 9-12. Chords: F, D7, Gmi7, C7.

Musical notation for measures 13-16. Chords: F, F7, Bb, F, C7, F.

Musical notation for measures 17-20. Chords: F7, Bb, Bbmi.

Musical notation for measures 21-24. Chords: F, A7, Dmi, G7, C7.

Musical notation for measures 25-28. Chords: F, D7, Gmi7, C7.

Musical notation for measures 29-32. Chords: F, F7, Bb, Bbmi, F, C7, F.

Copyright 1929 by Robbins Music Corporation. Used by special permission of copyright proprietors. Song written by Raymond Klages and Jesse Greer.

whose work we shall present are Charlie Parker, Roy Eldridge, Miles Davis, Dizzy Gillespie, Stan Getz, Charlie Christian, Kai Windling, and J. J. Johnson.

In transcribing these solos, we came across some things which seemed to defy notation, such as notes midway between chromatics, and notes which can be heard at 33 1/2 rpm but are almost not there at 78 rpm. We have tried to indicate what the soloist actually played, but sometimes we have had to describe the discrepancies in the analytical comments.

Then there was the question of the rhythmic notation to be used. After quite a bit of thought on the matter, we decided to use the conventional simplified system, leaving the reader the responsibility of listening closely to the specific record.

Lester Solo

For the first solo we have chosen Lester Young's second chorus of *Just You, Just Me*. This side was recorded Dec. 28, 1943, some years after what we consider Lester's greatest period. Unfortunately, most of Lester's recordings of this

period are unavailable, but his importance is so extensive today that we have chosen one of the best of the obtainable sides.

An interesting difference can be noted between the first and second choruses of this record: the first chorus (not included below) is a simple elaboration on the melody, but the second chorus is a complete departure from the original song. Lester begins this second chorus with two short, simple phrases which establish a definite new feeling. This feeling is continued and developed by a number of longer, more complex phrases.

Harmonically, Lester makes use of the major sixth, major seventh, and major ninth against the major chords. His use of the lowered or minor ninth and major 13th against the dominant seventh is of particular interest, especially in bar 12, where he makes use of both these notes. In bars 25 and 26 Lester starts on the third of the F7 and runs up to the 13th, substituting the third for the 11th. In both these examples and in bar 23 he approaches the 13th by a fourth skip from the third.

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Heidt Waxes

New York—Horace Heidt, who has concentrated on building up amateurs in recent years, puts his band back into the recording business this month. Heidt's band has been used to back his amateurs on Heidt's own label, but a Heidt band hasn't recorded as such in five years.

Lionel To Europe?

New York—Following the success of Louis Armstrong's European tour, Joe Glaser, who sent Louis to Europe, is considering a similar tour this winter for Lionel Hampton. Nothing has been definitely set yet, but Glaser's idea is to cover more or less the same territory Armstrong went over.

Basie Best Of What's Left?

By JACK TRACY

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

Reviewed at the Blue Note, Chicago.
 Trumpets: Emmett Berry, Jimmy Nottingham, Clark Terry, and Harry Edison.
 Trombones: Ted Donsally, William Seals, and Dickie Wells.
 Saxos: Wardell Gray, C. O. Price, Earl Warren, Willie Parker, and Jack Washington.
 Rhythm: Freddie Green, guitar; Singleton Palmer, bass, and Butch Ballard, drums.
 Vocals: Earl Warren and Jimmy Rushing.
 Count Basie—leader and piano.

Mercurial Sidney Finds The Fires Have Cooled



Chicago—Sidney Bechet, virtuoso of the soprano saxophone, arrived in the States from Paris Nov. 28 and flew on to Chicago to spend a day here. Jazz Lad, ops Bill and Ruth Reinhardt say all is forgiven (Sidney flew the coop early this fall, without notice) and that Bechet will probably be back work-

ing there in the spring. Keeping their hands on the tables above are members of the current J. L. band and Bechet. From the left, Georg Bronis, Muggsy Spanier, Sid Catlett, Bechet, Bill Reinhardt, and Floyd Bean.

Chicago—This may come as a bit of a shock to you, but it's beginning to look as if the best band left in the jazz purveying business is one that just keeps rolling along year after year. Count Basie. You might say, "Sure, why not? Who's left after Woody Herman and Barnet have broken up?"

But it isn't as easy as all that.

New Blood

Because the Count, at the Blue Note, had a good, clean, swinging band. He's replaced Paul Gonsalves, who joined Dizzy Gillespie, with Wardell Gray, one of the better young tenor men around. And his trumpet section lines up as the most impressive in the business name-wise, what with Emmett Berry, Jimmy Nottingham, Clark Terry, and Harry Edison all sitting there back of the trombones.

True, the crew is an amalgamation of about every music style in the books. There are Kansas City men Basie, Freddie Green, and Dickie Wells; swingsters Berry,

Earl Warren, Jack Washington, etc., and modernists Gray and drummer Butch Ballard. The rest fall somewhere in between.

Quietly, Too

But this crew is doing quietly and without fanfare just what Dizzy Gillespie made a big issue of—giving customers bop with a beat, music that is entirely danceable if you want to use it for that.

Good points of the band are the aforementioned Wardell, the trumpets, and a punching rhythm section that always keeps a firm beat going.

Trombones manage to get a good section sound, play cleanly, but don't have an outstanding solo man.

Falls Down

The sax section doesn't make it all the way, however. There's too much unfamiliarity with the book and unevenness of intonation to call it any more than good. Part of the trouble may be caused by Basie himself.

He has the habit of starting every number by playing the first chorus or two himself, then letting the band join in. But it's a little more involved than that. They first have to identify what Basie is playing, then scramble through the books to find the score.

Trouble, Trouble

On tunes like *Sweet Lorraine*, it's relatively simple, but when you consider that three out of four Basie things are blues, and that the Count's playing of one blues number is barely discernible from another, you can see where difficulties might arise.

They do.

Usually at least one of the saxists doesn't find the music until somewhere around the second ending. The others, between breaths, try to tell him what they're playing. Efficiency is somewhat impaired.

Individuals

Soloists? There's Wardell, who most of the time plays excellent and exciting tenor. His lapses into ideas that have been used before, however, holds him back.

Plus Clark Terry, probably the best of the trumpeters, whose blowing on slow stuff is lovely indeed. The very underrated Harry Edison also contributes some good moments.

Vocals

Vocal department is filled(?) by Earl Warren and the ever-present Jimmy Rushing.

Basie evidently has found the right formula. He gets primarily a swing band, puts some modern blood in it, then gives the guys a semi-bop book to play. It must be one of the right formulas anyway, he's still working.



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MICHAEL LEVIN
(Down Beat record reviewer)

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GEORGE HOFER
(conductor of Hot Box column
for disc collectors in Down Beat)

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JOHN LUCAS
(jazz critic and former
Down Beat record reviewer)

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**RCA 45 Campaign
Ups Others' Sales**

New York—RCA-Victor's all-out campaign to promote its 45 rpm platters has gotten far enough to boost business for indie companies which use the 45 system. Tempo records, which releases its classical wax on both 45 and 33 $\frac{1}{3}$, started putting an occasional pop item on 45 a couple of months ago, but as a result of the RCA campaign it is boosting its January pop 45 releases to 13. Issue will be basically catalog material, including four platters by Ben Light, four by Joe Venuti and Bobby Maxwell, four by Kern and Sloop, and one by Roberta Lee, her current *Man I Love*.

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

Hey, You Concert Cats, Take It Easy!

By JOHN S. WILSON

New York — The emergence of Ezio Pinza as a national heart-throb appears to be foreshadowing a rush of legitimate singers into the pop field, a situation which is nothing but ominous for the already battered pop song. For, as has been shown many times before and is currently being shown by Signor Pinza, legitimately trained singers either have no conception of how to sing a pop song or are unwilling to admit that any change in approach is necessary.

The result is an air of condescension on the part of the singer and some vocalizing of such plodding stiffness that it makes Vaughn Monroe sound like the greatest thing since Beanie Smith.

Look Out, Jack

Those buck-hungry concert and opera names who are happily contemplating the green pastures of pop music might well pause before they take the leap and heed a few words of advice from Margaret Phelan, a pert Texas colleen who spent her formative years preparing to grace the Metropolitan Opera company, only to wind up as a top attraction in the country's plushier night clubs.

Miss Phelan's switch was the result of neither choice nor desperation. It just sort of happened while she was supposed to be picking up "the spirit of New York." She had started studying for an operatic career when she was 11. After she graduated from high school, she migrated from Texas to California, where she tied in with a couple of opera companies, singing in *La Boheme*, *Faust*, and *Aida*, and gave a concert in Hollywood bowl with the Los Angeles Philharmonic.

Not Mature

"I thought I had a great deal to give opera," she says, "but I always got better reviews on my act-

ing than on my singing. I was 19 then and my teacher said that I wasn't mature enough to do opera yet, that I should do light opera for a while."

With this more or less in mind, she moved on to New York, where she sang for the Metropolitan Opera auditions. The Met auditions told her to come back in three months when she had more of the New York spirit.

At this point, her friends rallied round and decided to be helpful. As helpful friends often do, Margaret's friends came up with a most unlikely job for an incipient opera star—at a club in Buffalo which drew a large sailor trade.

She went in with a small repertoire of stock ballads and light opera pieces. It was not exactly a glorious beginning, but it led to more night club work and started her education in pop singing.

Can't Hide It

Today, when she plays the Waldorf-Astoria in New York, the Palmer House in Chicago, the Mark Hopkins in San Francisco, or the Shamrock in Houston, she still can't entirely hide her legitimate training.

"I use a few real voice numbers," she says, "and when I do I can't disguise the fact that I have a

voice. But I have a rather unlegitimately low register for a soprano, and when I go into that register I can't sustain a note the way a legitimate singer would. The result is more commercial, more the way a pop song should be sung.

Not Note Values

"The main thing that a legitimately trained singer has to remember is that, in pop music, it is word values, not note values, that count. In opera, if the value of a note is an eighth, you sing it as an eighth note. But pop music has to be like people talking in the street. You have to forget all your diction lessons and stop pronouncing end consonants."

A legitimately trained singer, she feels, should be able to handle a pop tune if he just thinks about what he's doing.

"Lieder," she says, "are just mood songs when you translate them. And that's what the best pop tunes are."

Positive Philosophy

She has a positive philosophy about giving up her original vocal aspirations.

"Singing is the projection of feeling," she says. "It doesn't mat-

ter how you reach your audience as long as you reach them."

This philosophy is currently undergoing a rather thorough test. She recently was signed by MGM records and one of the first four sides assigned to her was a hill-billy item called *Arizona Wedding*, which was waxed with cowboy "yippees" and a complete cornball production.

Perish Forbid!

"Sometimes," she says, "I wake up in the middle of the night and think, 'Suppose that side's a hit and I have to go around the country singing it for the next six months!'"

Heavens! Sometimes it almost pays to stay legitimate.

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LP Helps Boost Cap And Decca Dividend Payola

New York—Last quarter dividend announcements by Decca and Capitol records this month spotlighted improving disc business and emphasized the role that slow speed records are now playing in the business.

Capitol is shelling out 65 cents a share on cumulative preferred stock. Firm said its sales for November were higher than for the same month the year before and were continuing up. President Glenn Wallichs attributed the climb to the fact that Cap is putting out its releases on both 45 and 33 1/3 rpm as well as 78.

Decca, announcing a last quarter dividend of 12 1/2 cents, looks for business for the quarter to equal the \$6,500,000 gross pulled in last year. Decca's inception of LP records last September is credited with boosting business up to this level.

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New Year's Eve Jobs Look Plentiful In Philly

Philadelphia—New Year's Eve, which always means extra kale for the town's tootlers, promises to be a real jackpot winner this year. The public places, because the festive evening falls on a Saturday night this year, will have to curtail their celebrations. All of which means that there will be an extra bumper crop of private parties entailing the services of the music makers. This because Saturday finds a few ringing at midnight in Philadelphia.

In the past, the state liquor control board has ruled that the hours of sales are fixed by statute and thus no exceptions can be made. So, according to the law, all sales of drinks must end on Saturday midnight.

Law Says No

Even if the board were willing to grant an extension because of New Year's Eve, it is prevented by the law from doing so. According to the liquor code, it is necessary to halt all entertainment and

dancing as well as beverage sales at midnight on Saturdays. All of which means that the celebrations this year will be mostly private. Ritz-Carlton hotel has returned dancing for the diners on weekends for its plush Empire room. Joe Singer gets billing as booker for bringing in Michael Grades, with Carole Stevens added for chanting during the supper session.

Back on Wax

The Keys, vocal-instrumental unit led by Slim Furness and currently at Lou's Moravian bar, will be back on the waxed biscuits for the first time in more than a decade. Unit, which last waxed the backgrounds for Ella Fitzgerald on the Decca label, was signed by

London and cut their first session in New York under Toots Camarata's direction.

PHILLING IN: Joe Frassetto providing the rhythms for the big New Year's Masquerade ball at the Broadwood hotel on Dec. 30 . . . Bandstand at the Click for the first month of the new year will hold Frankie Laine, Billy Eckstine, Jerry Wald, and Spike Jones . . . Arthur Warren's society band, last heard here in 1946, has returned to the Hotel Warwick for the holiday season music making.

Dolores O'Neil, the former band singer, and her husband, trumpeter Alec Fila, are on separate kicks. She's singing as a solo, last at the Rendezvous here, and he's on the road with Bob Chester's band . . . Pat Riley gets the bandstand call at the Royal Oaks, roadhouse in suburban Ambler, Pa., which adds music for the first time . . . The Cats and the Fiddle unit back in town, this time at the Club Del Rio.

Plan Video, Movies For Mindy Carson

New York — Plans are being made by NBC to add television to Mindy Carson's chores for the network. She currently is doing a three-times-a-week radio program, idea being to do a simulcast of this show to get her started on video.

She has also signed a seven-year contract with 20th Century-Fox which calls for two pictures in her first year. She was set for a role in *I'll Get By* until the picture was dropped because June Haver withdrew from the cast. If it is resumed, Mindy is due to get her original role.

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