

# The Street Just A Dead Alley Again

By JOHN S. WILSON

New York—Fifty-Second St., musically, is back where it was a year ago. An effort to bring music back to the Street, -parked last summer when the Three Deuces returned to a music policy with Erroll Garner, has petered out. Once again the only music spot on the Street is Jimmy Ryan's. Current layout there has Sidney Bechet's combo, with Russell Moore, trombone; Lloyd Phillips, piano, and Art Trappier, drums; plus Don Frye doing intermission piano and occasional blues singing.

Reopening of the Deuces last July, combined with a police clampdown on the strippers who had taken over the street, brought hopes that music might make it on the alley again. However, the only other club to try a music policy was the Orchid room, which lasted only a few weeks.

## Held On

The Deuces held on, using Garner most of the time, until mid-January, when Garner moved over to Birdland. With the pianist's exit, Clark Monroe took a bunch of girl singers into the 52nd St. club.

Although 52nd St. is back to its old status, the musical drought which was on the town prior to the reopening of the Deuces has not returned. At that time, Ryan's and Bop City were the only music spots in the mid-town area, with the Hickory House operating on a musical fringe policy.

Current situation is slightly better. In addition to BC and Ryan's, mid-town now has Birdland. The Hickory House has put a disc jockey on its bandstand, but Max Kaminsky's Dixie group has been added to the show at the Metropole, a gawk joint on Seventh avenue. Heretofore the Metropole has featured ancient singing acts, hoked up in Gay Nineties regalia, and has been notable for drawing a bigger crowd outside its plate glass windows than could be gotten inside.

## Same Group

Combo, in addition to Kaminsky, has Munn Ware, trombone; Sol Yaged, clarinet; Charlie Queener, piano, and Stan Feldman, drums. This is basically the same group that Max had at Birdland and, before that, at the Hotel McAlpin, where an attempt to inaugurate a Dixie policy flopped after a few weeks.

Down in the Village, Nick's, Condon's, and the Riviera lounge are continuing on a Dixie policy. The Greenwich Village inn, a showstop which had been closed for some time, reopened in January with Cab Calloway and his small combo featured.

Cafe Society has been putting more emphasis on music in recent months, booking Illinois Jacquet, Tadd Dameron, and J. C. Heard in place of the usual house band. The Village Vanguard tried a music policy for a couple of months in the fall with Mary Lou Williams and J. C. Heard, but after that date the club went back to its customary intimate supper club policy.

## Hickory House Cuts Live Music Policy

New York—Hickory House, longtime home of jazz combos, dropped its live music policy Jan. 24. Spot now using press agent Ed Weiner as a disc jockey from midnight to 3 a.m. Weiner, whirling platters from the bandstand, is aired over WINS.

## Laine Sets Package

New York—Frankie Laine is putting together a package show which he will take on a one-nighter and college tour this spring. Show will consist of a band, a comic, and a dance team in addition to Frankie. Tour is scheduled to begin late in May. So far none of the acts to be used has been selected.

## Song Pluggers Crack Down On Vincent Lopez

New York—Vincent Lopez has become the first name leader to be cracked down on by the Music Publishers' Contact Employees in its current campaign against paid song plugs. The union put Lopez on its unfair list for "continued and flagrant practices detrimental to the music publishing industry and to the members of the union."

Listing as unfair means that the song pluggers members of the union cannot contact Lopez. Although no specific charges were made against Lopez, the inference was that he had been charging for plugs. Following his blacklisting, Lopez denied that he had taken money for plugs but admitted that he had accepted expenses for arrangements.

"I spend \$15,000 a year for arrangements and I have bills to prove it," he said. "Petrillo says it's perfectly okay to be compensated for arrangements and I believe I'm within my rights in collecting for them."

Lopez said he didn't care whether

## New Trail



New York—Band leader Xavier Cugat went to see the Broadway show *As the Girls Go*, and this is what he brought away. She's Abbe Lane, and the lush and lovely Lane is now chirping down Cugat's alley. Rumor is that, if Cugat's divorce goes through, she will probably marry her boss.

the pluggers came to him or not.

"I think they need me a lot more than I need them," he said. The leader is currently in his ninth year at the Taft hotel.

## Talk Of 'Lena Treatment' Doesn't Worry Eckstine

Hollywood—"I'm just a singer, and I certainly don't expect to become a great actor—at least not in my first picture. I'll never do anything in a picture that would lower anyone's opinion of me or any minority group, and I'm sure MGM won't expect me to." That was Billy Eckstine's comment on hints that his first picture at MGM indicated that he was due for "the Lena Horne treatment."

A good deal of criticism has been directed at MGM for failing to make a really great star of Miss Horne and relegating her to nothing better than production numbers, generally without any white performers, in frothy film-musicals.

Final details on Eckstine's first film role were ironed out during his recent visit to Hollywood. Unless plans are changed, as is always possible, Billy will play the role of a band leader in a picture entitled *East of Broadway*, in which the locale is the old New York Cotton club. Lena Horne, cast as the band vocalist, will be the romantic interest opposite Eckstine.

Heading the cast of *East of*

Broadway will be Van Johnson, Jimmy Durante, and Carmen Miranda, with Joe Pasternak as producer. Production is to get under way in early spring.

## Sinatra Copa Date Out; Ted Lewis In

New York—Date for which Frank Sinatra had been penciled in at the Copacabana has been taken over by Ted Lewis. Lewis follows Lena Horne into the cellar on Feb. 16. It's Lewis' first time on the east side.

Sinatra had been set for the date when he brought his radio show east, but a clause in his contract let him out if movie or radio commitments interfered. At the present time, the Voice is due at the Capitol theater in April.

## Pee Wee's Dixie Trail Pauses In Cincy Patio



Cincinnati—Still rambling 'round the country, the Pee Wee Hunt Dixie expedition stopped off at the Patio club here for three weeks recently. On the

job were, left to right, Joe Hall, piano; Hunt, trombone; Glen Waller, drums; Red Dorris, clarinet; Fred Westcott, bass, and Frank Bruno, trumpet.

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## Chubby To Settle Down In Houston

Houston—After 10 years on the road, most musicians are ready to settle down. But unlike the majority making this decision, Chubby Jackson has decided to do it in Houston. It all came about because a last minute switch in bookings left the five-man Jackson combo in New Orleans with nowhere to go, so they accepted a spur-of-the-moment offer from the Town lounge here.

At the end of their two-week stint it was discovered that Jackson had brought the club the most business it ever had. That's in spite of the fact there were no ads nor any paid publicity on Jackson's appearance.

## A Job Indefinitely

So Jackson now is booked at the club for an indefinite period, which means for as long as he wants to stay.

Otherwise, the no longer chubby, but now red-haired Mr. Jackson has big plans for Houston, it seems. In order to build his name locally, he'll revive *Bop Goes to School*, doing concerts around town for charity. On the list are the public and private schools as well as civic organizations.

## Deejay, Too

To top it all, he's looking for an all-night disc jockey post. Wants to run a phone request show on which he'll play anything, but plans to follow the commercial stuff with something to his taste. This he'll introduce with an explanation of why he thinks it rates better.

And for the future, Chubby is planning to organize a group to rehearse and present concerts with his big band arrangements, most of them by Tiny Kahn. The nucleus of this big band will be formed by his present combo: Ray Turner, tenor; Norman Fay, trumpet; Phil Arabia, drums; Harry Best, piano, and Chubby, bass.

—Mack McCormick

## Names To Marcane

Cleveland—Marcane ballroom, which opened early in January, is using name bands on weekends. Jimmy Dorsey was the first crew in, followed by Shep Fields. Artie Shaw is due Feb. 12, with Frankie Carle penciled in for March 12. House band is George Duffy.

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

## Canceled Date Costs Hazel \$\$

New York—A concert date scheduled for Dec. 3, 1945, which Hazel Scott canceled out, has cost the singer-pianist \$1,500. A New York federal court jury awarded this amount to promoter Benjamin F. Kutcher in January. Concert was to have been held at Memorial auditorium, Trenton, N. J. Miss Scott canceled a complete tour at that time because of pregnancy.

Kutcher, the only promoter to sue as a result of the tour cancellation, said Miss Scott's failure to make the date caused him financial loss. Although the contract said that, in the event of illness, another date satisfactory to both Kutcher and Miss Scott would be made, Kutcher claims no efforts were made to set up another performance.

Miss Scott held that the original contract was not binding, since Kutcher had posted only \$200 deposit instead of the stipulated \$625.

## Set Ivie's Estate At Over 50 G's

Hollywood—Ivie Anderson, former vocalist with Duke Ellington, who died here in relative obscurity recently (*Down Beat*, Feb. 10), left an estate estimated as in excess of \$50,000. The singer died without leaving a will. Petition for administration was filed by the husband, Walter Collins, she married less than two weeks before her death.

It listed her property as including an interest in an apartment house, several thousand dollars worth of furniture, and other items.

The singer was married previously to Marques Neal, a restaurant operator. Her marriage to Collins was not known generally until after her death.

## Green Forms Combo

New York—Benny Green, Charlie Ventura's stellar trombonist, has cut out from the Ventura group and is forming a combo of his own. He will be handled by Don Palmer, who also manages Ventura.

## Pops, Johnny On The Cover

Paul Whiteman, an old fiddler himself, is attempting to master Johnny Long's left-handed style in the pose for the cover of this issue. From his expression, he doesn't favor that switch to the other chin. Pops is seen Saturday and Sunday nights these days in two big shows on the television screens of the nation, emanating from the American Broadcasting company studio in New York. Johnny, who really plays that fiddle with his left hand, is conducting his band nightly in the Terrace room of the Hotel New Yorker.

# Much Warmth, Wit Mark Dinah's Return

By John S. Wilson

New York—It's been eight years since Dinah Shore has appeared on a night club floor. Her return to an after-dark room at the Waldorf-Astoria indicates primarily that she has been doing herself an injustice for all those years. For the Dinah that comes through on records, radio, or a big theater stage is only about 10 percent of the potential Shore. In the intimate confines of a room, even as big a room as the Waldorf's Wedgwood room, her warm personality floods the joint, provides a sparkling aliveness which is missing in the other more impersonal media.

That some of this warmth does come through on the mass media is evidenced by the position she has achieved and held, but it is the feeble flicker of a wayward match compared to the fire she sets to blazing on a floor. Hers is not the studied, carefully conceived approach of a Lena Horne, but a friendly, superbly at ease naturalness which avoids both condescension and the repellent hokum of so-called "folksiness."

### Don't Leave

At the Waldorf, she was doing a 45-minute stint, at least half of which was insistently demanded encores, and she could have stayed on another half hour without resorting to milking.

It was the warm quality of her voice which first drew attention to Dinah, and that warmth is still there, abetted by years of experience. Anyone who has followed her on records in recent years might understandably think that a lot of that warmth had disappeared, but don't you believe it. It's still there ready to caress the crummiest lyric into the semblance of peach fuzz.

### Credit Due

So far as range and accuracy are concerned, Dinah is rarely given the credit she deserves. Offhand, Ella Fitzgerald would seem to be the only other girl who can be considered in the same league with her in this respect, and Ella, unfortunately, doesn't project as warm a personality as Dinah does.

One of Dinah's greatest assets is a bubbling sense of humor. Girded with this, she was able to make even an audience request for *Bibbidi Bobbidi Boo* sound palatable. Quite wisely, she wasn't relying too much on her recorded numbers at her Waldorf engagement, but salted her program with some reasonably unacknowledged nostalgia and special material.

The distinguishing merit of Dinah's performance is that when she takes her final bow, you feel that you have really been entertained. Despite the fact that this is presumably the goal of the rest of her contemporaries, it happens so rarely that, when it does, it is worthy of unusual note.

A few of the girls have really good voices, a few can charm you into overlooking their vocal deficiencies, and occasionally one gives

### Pic's Pin-Up



Pensacola, Fla.—Mitzie again, but not a man in sight—which proves that this was a posed photo. Gal's rombo, Mitzie and Her Men, is working at the Pic in Pensacola, has been at the spot since August. She recently was voted the favorite pin-up girl of the guys at the naval air station here.

you the happy glow of discovering promise in the course of development. But mighty few can boast the voice, personality and show-wise know-how which adds up to real entertainment. Dinah, who is one of the most ingratiating performers around today, is definitely a member of that rare group.

She got able assistance at the Waldorf from her accompanist, Ticker Freeman, and Harry Zimmerman, who conducted for her.

# Majors Abandon Plans To Push Cheap Discs

New York—Virtual abandonment of any plans by the major labels for building up cheap lines of discs is indicated by RCA-Victor's move in boosting Ralph Flanagan and Eddie Cantor from the low-priced Bluebird label to the Victor label.

Flanagan and Cantor were the cream of the talent Victor had assigned to Bluebird. Flanagan, in fact, has been the only name developed to big seller proportions on any cheap label, but he had the advantage of an unusually strong promotion campaign behind him.

Victor contends that the Bluebird line will be continued as a farm for developing new talent. This, apparently, is the best that can be expected from any cheap

# 'I'm Stunned,' Says Stevens

By Amy Lee

New York—Stunned is Stevens. "If I'd paid the people to say what they're saying about the band, I couldn't expect such reaction."

So Roy, of the new danceable music nightly resounding at Frank Dailey's Meadowbrook and rocking the Mutual coast-to-coast ether, told *Down Beat* the other night.

### Every Night

"It isn't as if I heard it one or two nights—but it's every night, night after night, the same thing: 'What a band to dance to!' That's the one thing they all stress—the dancing part of it. It's almost as if what I had in my mind comes out in their words."

"It isn't as if I hadn't been around," Roy protested, trying for an explanation. "I've played all over the country in different bands, and I never saw this happen. I never heard people come up every night and tell the band what they're telling me—how good it is to dance to."

"Like the man here the other night who said it was the first time in 10 years he'd really enjoyed dancing. And he's one of these ballroom addicts. He's a salesman, travels all over the country, and wherever he stops over night, goes dancing. So he digs dance bands. And that's what he said about us—first time in 10 years he's enjoyed dancing."

### Others, Too

Before Roy went on the stand he mentioned others; the couple who turned out to be local dance instructors, stayed on the floor all evening, and told Roy his kind of band helped them with their work. A group of 20 polka enthusiasts, pursuing their favorite footwork, wound up the evening with 20 Stevens autographs. He played polka music for them the way they liked it.

Hardly a night goes by but what comments from tables reiterate the same theme, "He sounds like Bunny Berigan." Then comes the in-



Cedar Grove, N. J.—New singer with the Roy Stevens band, the Beat's "test" unit, is pretty Patricia Laird, above. Patricia, a Missouri gal, took Patti Malloy's place when the Chicago chirp got homesick. Miss Laird worked two years with Russ Morgan's band, six months with Blue Barron, and had her bus fare to the coast clutched in her hot little hand when the call from Stevens came through.

evitable request for *I Can't Get Started*.

### Fan Mail

The Stevens fan mail is beginning to show the same trend of public thinking evidenced in Meadowbrook customer reaction. A former Meadowbrook habitue, now residing in Wisconsin, wrote in to thank Roy for his fine memory-rousing music seeping into the wild west yonder via Mutual. An ardent Passaic, N. J., fan penned: "I wish you luck in your quest to find out what's wrong with the band business. After hearing your band, I know you don't need luck, only a little more time."

You think Jersey is the only place they "know something?" Texas has Stevens ears, too, and an apparently desperate need for good dance bands. The American Legion post in Shamrock, Texas, has sent a fast letter to Roy with a plea to come down to play at least some of the Legion's bi-weekly dances when the band hits the road.

### 'Heart' Music

When not busy dancing, listeners are digging a Stevens trumpet style that is not so much a style as it is a way of playing. In this day of "head" music, Roy Stevens is blowing "heart" music, and singing the same way. Naturally. As he feels.

This emphasis on feeling bases Stevens' conception of the entire band's sound, as well as that of his own playing. And that of the girl vocalist's singing.

One of the first questions Roy asked Patricia Laird, his new singer who recently replaced Patti Malloy, was, "Does the band feel good to you?" Fresh from half a year with Blue Barron, Miss Laird nipped.

### Amazing

The entire Stevens band story so far has been quite amazing. Without long-term press agency, without buildup, a wonderful guy with a fine natural way of singing and blowing trumpet puts a band together, and gets a three-month engagement at one of the country's top band spots, the Meadowbrook. And the people love the band.

To say nothing of the Stevens-minded disc jocks, Alan Carter and Bill O'Toole at WPAT, Paterson, N.J., nicely conditioning their listeners for Stevens recordings by playing dance band discs for the first 1½ hours of their all-night show. It's a slight break in the vocalist-dominated recorded music shows. Significant, perhaps. As are the Carter-O'Toole plugs for Roy Stevens even before any wax pacts have been inked.

### Leaves Charioteers

New York—Billy Williams, leader of the Charioteers, has left the vocal group to form a unit under his own name. The new outfit will be handled by Jolly Joyce.

# Lu Watters Signs Mercury Contract

Oakland—Lu Watters, who almost by the main strength of his horn has blown a little record collectors' band into a living jazz legend, got his first nod from the commercial world of music when Mercury records signed him to a two-year recording pact. He cut 12 sides here in January.

Inking of Watters is conclusive indication of the attention the Dixieland revival is getting from the top record companies. The Watters mob, one of the most uncompromising non-commercial outfits, has been available on discs only on two small labels, Jazz Man and West Coast, and most of the batch of sides cut for them have been unavailable for some time.

The Mercury records will probably hit the shelves within a few weeks in album form—six or eight sides to the album.

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

# McCoy Directs



Herey, Wis.—Just the blues, without frosting, for Clyde McCoy when this photo was taken. He was flagging down traffic after a bus carrying most of the members of his band skidded on wet pavement near Herey and overturned. McCoy was following the bus in his car. None of the men was seriously injured. The band was on its way from a date in Winnipeg to another at the University of Wisconsin homecoming celebration.

# Nellie, Nat In Newest Cap Duet



Hollywood—Nellie Litcher and Nat Cole seem pleased with the results of their first recording session together. The two Capitol artists cut *For You, My Love* and *Can I Come in for a Second?* on duet. The Nat and Nellie pairing is the latest in Cap's combination deals among its artists.

# Jordan Rests; Diz To Replace At Bop City

New York—Louis Jordan is taking three to four months off to rest up on doctor's orders. Layoff has forced Jordan to cancel out of Bop City, where he was due Feb. 2, a group of southern one-ners, a series of dates in the West Indies, and an April booking at the New York Paramount. Bop City brought in Dixie Gillespie as a replacement.

Layoff was attributed to a bad throat brought on by doing five and six shows a day in theaters for several weeks.



# Serge, Pres, Erroll Head Birdland Bill

By JOHN S. WILSON

New York—Birdland, which opened in December with a production spotting samples of jazz styles from Dixie through bop and Tristano, abandoned the sampling technique in its second show. New setup showed three styles of

jazz covering a more limited range. Show included Serge Chaloff and a combo, which included ex-Herman men, reprising a lot of the Herman book; Lester Young, drawing quite a lot from the old Basie book, and Erroll Garner playing Erroll Garner.

Garner moved into Birdland after a month at the intimate Three Deuces, just around the corner. In the bigger room, he loses some of his effectiveness, since his style is a pretty cozy proposition and sounds best in surroundings which fit it. But, despite this, he is continuing to play some of the tastiest piano around these days.

### New Buddies

At Birdland he was breaking in a new pair of helpmates—John Simmons, bass, and Harold Wayne, drums—both of whom appeared to be adapting readily to the Garner technique.

The Woody Herman Alumni association was represented on the new program in two spots—by Chaloff's group and also by Mary Ann McCall, doing a single. On her own, Mary Ann sounds less effective than she has with Herman. There is a rather disembodied quality to her singing—her voice rocking out some lyrics to which she herself doesn't seem to be paying too much attention.

With a full band behind her, this dichotomy wasn't too noticeable, but when she is holding the stage alone it becomes a little disconcerting and detracts from the effectiveness she might otherwise have. She retains her pleasant sense of phrasing, but what was once a rather becoming huskiness about her voice is beginning to take on the sounds of strain.

Chaloff's combo was made up of

Earl Swope, trombone; Don Leonard, drums; Joe Shulman, bass, and Bud Powell, piano. Chaloff, although probably the most adept operator of a baritone, is a little lacking in the tone department, a failing which becomes more noticeable when he is carrying the burden for a small group.

However, the former Herdmen were doing some remarkable things in transposing the lung-busting complexities of Herman full band specialties to the limitations of a combo, particularly in *Four Brothers*. Powell, a fine pianist in his own right, sometimes appeared a little lost on the Herman adaptations but, after all, no ex-Hermanite he.

### Pres Blows

Lester Young, the only ingredient held over from the opening show, was blowing in better form than these ears have heard him in a long time. Undoubtedly some measure of credit for this can be taken by Jo Jones, whose drumming was providing Pres with the relaxed drive that he knew of yore.

Relaxing in turn, Lester was drawing on and bringing up to date a good deal of the old Basie material with an imagination and lyrical turn of phrase which was really worthy of the man who has been such an enormous influence on saxophonists in recent years. He was getting good support from Dick Hyman on piano and Irv Lang on bass.

## 'Baby, It's Cold Out There'



Anchorage, Alaska—All members of AFM Local 650 here, the Aleutianaires are featured nightly at the Aleutian Gardens night club in Anchorage. They are Ric Raach, trumpet; Al Seitz, drums and leader; July Merrill, singer; Don Smith, tenor, and Alex Humes, piano.

## Weekly Sessions Spot Top Jazzists

Fall River, Mass.—Sunday jam sessions for the winter season were revived recently at the Latin Quarter, local night spot. Baahes feature a different "name" each week, with guests thus far including Charlie Parker, Charlie Ventura, Red Rodney, Benny Green, and Shelly Manne.

Scheduled to appear at future sessions are Flip Phillips, Gene Krups, Roy Eldridge, and others. Top jazz musicians from here and

surrounding cities sit in with guests to provide four hours of jazz for the many patrons who attend from Fall River, Providence, Taunton, Newport, New Bedford, and Boston.

Regulars are Dave Swerling, Nicky Peters, Hank Moniz, Bill Caffgart, Dick Johnson, Al Bertocci, and members of Nat Pierce's Boston ork.

In local ballrooms, the Casino had recent one-niters by Krupa and Dizzy Gillespie, with Lionel Hampton booked this month. Lincoln Park has local bands playing spots four nights a week. Arcadia and Rhodes, in Providence, featuring name orks occasionally.

—Howie Leonard

## More Waxeries Follow RCA To 3-Speed Kick

New York—Following the lead of RCA-Victor in putting out platters at 78, 45, and 33 1/2 rpm, smaller wax houses are continuing to fall into the three-speed parade. Rainbow, Derby, and Mayfair records are the latest to issue discs on all three speeds.

Rainbow's first LPs will include Ralph Flanagan's *Tribute to Glenn Miller*, which the company will also release on 45. Derby plans to put some of its blues and rhythm platters out on 45.

With the speed picture now taking definite form, manufacturers of record changers are promising sets this spring which will handle 10, 12, and 7-inch records intermixed. Machines which do this have been on the market for a while, but at a stiff price. Since the speed battle has shaken down to a semblance of a solid status, these sets will now go into mass production, which will allow for a lower price tag on them.

Meanwhile Columbia records is putting additional promotion behind its 7-inch 33 1/2 discs. These were first issued almost a year ago when Victor first came out with its 7-inch 45s, but no particular attention was called to them. Now that the picture appears to be boiling down to 12 and 10-inch LP platters for classical stuff and 7-inches for pops, Columbia is putting some pressure on its tiny discs to get them into a competitive status with Victor's 45s.

Your next issue of *Down Beat* will be that of Mar. 10, on sale at your newsstand Feb. 24.

# Chub Takes Over Ryland Wax Date

## Morty Palitz Returns As Decca Supervisor

New York—Morty Palitz, who left Decca records a little more than a year ago, has returned to the wax house as recording supervisor. He first joined Decca in January, 1946, stayed with them until December, 1948, when he left to go with Columbia. He was ill during most of his time with Columbia and called it quits with them last fall.

Houston—Making their strongest bid for recognition to date, the Buddy Ryland orchestra came into town in the midst of the holiday season to cut four sides, the group's first commercial wax, in an afternoon-long session here. It is hoped that through these records the Ryland sound may become familiar to at least members of the trade.

Typical of their manner of choosing the lesser-played standards, the sides included *Don't Worry 'Bout Me* (featuring vocalist Trixie Butler) and *Flamingo*, as well as a Rocky Hampton origi-

nal, *Wild Cherry*, and the riff-novelty, *I Ain't Mad at You*, the origin of which is rather clouded.

### Chubby Bosses

Unexpected but completely welcome sparkplug to the session was the visit of Chubby Jackson, in town on a surprise booking. Realizing the Ryland band's lack of recording experience, Chubby took over the entire proceedings and worked harder than anyone else present, what with his supervising the mike setup, sitting in on bass, and madly dashing between studio and control room. He especially slaved over the ensemble vocal on *I Ain't Mad at You* and wound up producing one of the cleanest band vocals ever waxed.

All costs were paid by leader Ryland himself, whose original in-

attention had been to lease the matrices to an established local label for pressing and distribution. This plan is being held up pending word from Decca staff director Gordon Jenkins, who, a few days before the session, had sent word requesting he be allowed to hear the sides first.

"Amazing!" Jackson told the *Beat* he was amazed to find such a group in Texas and that, "The music business is always looking for new faces. I'm willing to predict that, because of their talent and enthusiasm, the Ryland group will be one of those faces." Said Ryland: "I knew beforehand that it was mainly a question of whether or not we'd be in good form. I think we were. My only complaint is that in some spots the brass wasn't recorded as brilliantly as it should have been, but as a whole, I'm more than satisfied with the results." —Mack McCormick

## Dancing Dull, Concerts Flourish In California

Hollywood—Despite the over-all slump in the dance business, said to be worse in this territory than any other part of the U. S., the outlook for concerts appears to be getting better all the time. Impresario Gene Norman, who racked up sell-outs with his two recent dates headlining Billy Eckstine (one in Pasadena, one in San Diego), has Duke Ellington set for a string of concerts starting with a date in L. A.'s Shrine auditorium Feb. 20.

The Ellington series continues from there in consecutive nights in other California cities—Stockton, Feb. 21; Sacramento, Feb. 22; Fresno, Feb. 23; San Francisco, Feb. 24; San Jose, Feb. 25, and Oakland, Feb. 26.

Norman will try something new with his Louis Armstrong date. It was to be presented at the Shrine ballroom Feb. 9 in what Norman describes as "Down South Camp Meetin'" style. With no seats, or at least not enough, customers were expected to sit on cushions and listen from 8:30 to 10 p.m. After that the Armstrong unit would swing into dance numbers and the hooding section would take over.

"Just an experiment," said Norman. "We'll see how it works."

## New Savoy Talent

New York—Savoy records has added two blues singers and a sax man to its roster. Vocalists are Mel Walker and Floyd Hollis. Tootler is Lorenzo Holderness.

## Complete Blackout At Casino Gardens

Hollywood—The Casino Gardens, Ocean Park beach dancery owned largely by Tommy Dorsey, which has been operating Saturday nights only, of late, became a full casualty as the post new year slump took its toll.

Manager Eddie Gilmartin said he was planning to reopen "within a couple of months."

## Spitalny Re-Inked At Las Vegas Night Club

New York—Phil Spitalny's first try at a night club date with his all-girl crew has been so successful that the spot has re-booked him for next year at added loot.

Spitalny's dames made their night club bow at the Last Frontier, Las Vegas, during the Christmas season, playing two weeks at \$10,000 a week. Club has booked the band for four weeks next Christmas, will shell out \$60,000 for the engagement.

## Ryland Band Puts Visitor To Work



Houston—Buddy Ryland's band had a distinguished guest in the studio during its first recording session, and, as the above photo indicates, promptly put him to work. Visitor was bassist Chubby Jackson, who found the Ryland crew much to his liking. Others in the photo are, from the left, Rocky Hampton, baritone; an unidentified spectator put in to muffle the bass drum boom; saxist Sam Burke, singing at the center mike; Bill Wallace, piano, and Bill Threaso, drums. Trumpets are Robert Kemmerly, Bob Dickey, Bill Briggs, and Wall Read (out of view), while trombones are James Dunn, Jerry Love, Ray Griffin, and leader Ryland, standing at the far right. Saxist Bill Davis is hidden by Burke, and also are Ray Davidson and Emory Webb.

### New Piper



Hollywood—First photo of the Pied Pipers with new gal singer Virginia Maxey (replacing June Hutton, who plans to do a single), shows the unit, from the top, Hal Hopper, Chuck Lowry, Clark Yocum, and Miss Maxey. Virginia, who has been singing herself recently, worked with the rival Modernaires vocal group when Paula Kelly had a baby about a year ago.

## CHICAGO BAND BRIEFS

## Dixie Group Helps Pump Life Into Gasping Note

By PAT HARRIS

Chicago—Blue Note manager Frank Holzfeind, who has been looking like a man anticipating an ulcer during the last few months, was bubbling and beaming recently, and it wasn't all Sarah Vaughan's doing, either. Sarah opened late in January, and though she's always been a favorite at the Note, much of the credit for the Note's happy sound is due to the "added attraction."

The seemingly stop-gap measure of bringing in a house Dixieland band was one we'd have looked askance upon. The Note, with its predominantly boppiish history, didn't seem quite the spot. But that just shows how wrong you can be.

## Chippie Overwhelming

"I'm afraid to put Chippie on before Sarah," Holzfeind confided the third night. And he was right. Though Sarah is a singularly talented singer, and an increasingly confident performer, she's no match for Chippie Hill. Not that Chippie sings, exactly, but she does put on a show. Guess you can only listen to music for so long, then it's time for an interlude. Chippie's blues shouting and belly rolls provide the breathing space Blue Note patrons apparently have been waiting for.

She came in as an almost unbilled adjunct to Art Hodes' Dixie band, which is composed of Hodes on piano; PeeWee Russell, clarinet; Lee Collins, trumpet; Floyd O'Brien, trombone, and Freddy Moore, drums. They'll be there at least eight weeks, so will probably sound more like a band than a collection of miscellaneous instrumentalists as time passes.

During the first few days, the band was almost unaccountably dominated by Collins. A powerful trumpeter, he just overblow everyone else in the unit, a natural result if you remember the musical reticence of Hodes, Russell, and O'Brien.

At the Victory club, where Collins has worked off and on for years, this was quite okay — his was the only horn there. And at the Beehive recently, both clarinetist Darnell Howard and trombonist Miff Mole were fully capable of holding their own. Our complaint is not against Lee's playing, which is great, but on the score of ensemble balance—definitely off at the Note.

## Competition

Only one in Hodes' outfit who can give Lee the necessary competition is drummer Moore, who can put on a show of his own, at the drums, with his washboard, and on vocals. You can sometimes hear the others do some memorable things—if you listen hard.

Erroll Garner's trio comes into the Note on Feb. 17 for two weeks. Les Paul's trio is the only other unit definitely signed for the spring at the moment. During the fortnight between Sarah and Erroll, the Note planned to bring in local combos to alternate with the Dixielanders on weekends.

## Soda Bar

Northside Silhouette has its soda bar in action, the first such in a night club in town, and, for the kiddies, also returned Herbie Fields for 17 days. Herbie's stint ends Feb. 12.

It lasted longer than expected, but Bud Freeman's second try at the Gaffer spot died a death as quiet as its opening. Guess it's back to jobbing dates for Bud.

Gas Cole, who played bass in Freeman's outfit, and with Charlie Ventura a while back, moved over to the Hi-Note to be in the trio backing Mary Ann McCall. With Cole are Hal Russell, drums and vibes, and Julian Manca, piano, formerly with Lester Young. Jeri Southern still there, giving the N. Clark street spot a special glow with her songs and piano.

Jeri skadded to cat some sides,

including *Detour Ahead* and *You'd Better Go Now*, for Ronnie Ahlstrom's new Ahlstone label. She'll be backed by Skeets McWilliams, guitar; Knobby King, bass, and Henry Riggs, drums. McWilliams is featured on the first Ahlstone release, *Nuages*, which his boy Django cut some time ago.

Johnny Lane set at the 1111 club for six months. He replaced

Floyd O'Brien (who went to the Blue Note) with Ralph Hutchinson. Trombonist Hutchinson, who drew an unqualified rave here a few months ago when caught playing with other local boppers, didn't seem the Dixie type then, but perhaps his Bill Harris-like style will work out satisfactorily. A peculiar move, though, for a musician who came here from England to dig the more advanced sort of jazz.

Not much jazz in the loop spots, other than the Blue Note, as most are taking it easy with such things as all-girl bills and two drinks for the price of one. Chet Roble out of the Brass Rail, Red Coty out of the Preview.

Johnny Aladdin's combo took over Bill Bennett's spot at the Bismarck; Junie Cobb and Annabella at the Hollywood lounge; Tony Aparo's trio, with Ronni Decker on vocals, at the Stairway to the Stars.

## End 'Salute'

Sherman's current *Salute to the*

*College Inn* due to end this month, no word yet on what's to follow. Drummer Ellis Stukey, who moved from Bill Snyder's band at the Sherman to the Ches Pares band, noted that the *Beat's* review of the show (Dec. 2 issue) was the only honest one it got. Also revealed that his rehearsal pay for this fourth in the *Salute* series was a third higher than for the others—so you can't blame the show on lack of rehearsal time.

Art Kassel's band at the Martini until March 10, while Tiny Hill still at the Melody Mill. Eddie James' band goes into Madura's Danceland from Feb. 18 to March 7. James, who has a business administration degree from the University of Chicago, has kept his band jobbing steadily for three years. This is one of its first location dates.

Johnny Gray, guitarist formerly with Ray McKinley and Dardanelle, joined Hal Otis when Hal left the Blue Note. Dardanelle, who just got married, taking it easy for a while, Gray reports.

## Leader Dale Cross Dies In Kansas City

Kansas City—Dale Cross, leader of the band at Eddy's restaurant here, died in St. Joseph's hospital in a diabetic coma Jan. 18, just eight days after he opened at the spot.

Cross had led the band at the Biltmore hotel in Los Angeles for four years. Burial of the 36-year-old leader was to be in Santa Monica, Calif. Drummer Joe Oliver took over the leadership of the unit which will complete its date here.

## Ella In Paradise

Detroit—Ella Fitzgerald and the Illinois Jacquet combo move into the Paradise theater here today (Feb. 10). Following on Feb. 17 will be Paul Williams, of *Hucklebuck* fame, and Larry Darnell.

*Down Beat* covers the music news from coast to coast.



## The Nation's Most Outstanding

Our congratulations to Billy Bauer in winning the Down Beat and Metronome Band polls as the nation's most outstanding guitarist. We join Billy in expressing appreciation to the many who voted him to this deserving position.

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**His latest...**

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It's big news, when Stan Kenton's new super-ork hits the road for 80 concerts . . . with 40 pieces, including 16 strings! Most of Stan's stellar sidemen are back, along with lovely June Christy on the vocals . . . with new selections, new arrangements, new tonal treats.

It's bigger news . . . that Stan is recording his top concert selections with his new band . . . for Capitol. He calls it "Innovations In Modern Music." It will be out soon, in an advanced limited edition. We urge reservations with your record dealer, to assure immediate delivery.





The Mary Wood trio, which just finished nine weeks at the Hickory House on 52nd St., opened a three-month date on Jan. 24 at the Cafe Corsair in Toronto . . . John LaPorta, listed in a recent issue as playing with Charlie Shavers, actually is teaching in New York instead . . . Jane Harvey has been pacted by MGM records . . . Dave Brubeck's discs, recently reviewed by Mix, were listed as Dial, when it should have been the Coronet label.



Gene Krupa and his band open at the Howard theater in Washington, D. C., on Feb. 17 for a week, then head for the west coast via a string of one-nights and college dates to begin a stint at the Palladium in April . . . Ronni Decker, Chi

chirp, now featured at Stairway to the Stars, Haron and Rush . . . Vaughn Monroe and Sonny Sklar have formed a publishing house, Carlton Music.

Benny Goodman plans to take his sextet to Europe for a two-month tour starting in April . . . Eames Bishop and Lyle Thayer ex-MCA execs, have opened their own office in Hollywood, handling Jan Garber, Leighton Noble, and Paul Robeson for a starter . . . Dolly Dawn opened at the Capitol theater in Washington, D. C., on Feb. 9, and goes in the Capitol on Broadway later in the month . . . Howard Pepkin, whose dad operates the Hickory House, and Dagmar Van Auer, of Ivory records, are an item.

Ann Tyler won two holdovers at the Huskie Bar of the Drckman in Minneapolis, closed Feb. 11, and went to the Dakota hotel in Grand Forks, N. D., for a four-week stint . . . Bernard Kalban, press for Milla Music, resigned to manage Ethel Smith's puberry, was succeeded by Melvin Marks . . . Frank W. Miles, former circulation head at Down Beat, and since associated with Esquire, now director of circulation for Advertising Age and Industrial Marketing.

Leonard Feather, who had both legs broken in a freak auto accident in November, was to be turned loose by Knickerbocker hospital in Manhattan early this month. His wife, Jane, injured in the same accident, was released in January . . . Kitty Kallen opens at the Mocambo in Hollywood March 14 . . . Stork expected at the Gene Kutch menage. He plays piano for TD . . . Flack Buddy Beach, back from Bermuda, reports a leader there named Pot Gilbert who bills his band as "The Sweetest Music This Side of the Gulf Stream."

### Name Winners In Capitol Contest

Hollywood—Six winners in the Capitol song writing contest, in which buyers of an album of songs without words competed in a contest writing lyrics for the tunes, were announced here recently. They were: John Rufus Sharpe, Mill Valley, Calif.; Minnette Allton, Paso Robles, Calif.; Robert Swenson, instructor at Georgia Tech; Aileen Lenhart, San Lorenzo, Calif.; John Goldsberry, San Francisco, and Doris Marie Schaefer, Baltimore. Each winner got \$1,000 cash. Their tunes will be recorded by top Capitol artists.

Down Beat covers the music news from coast to coast.

### Miami U Boasts Top Dance Unit

Oxford, Ohio—Miami university here boasts of one of the best combos in this part of the country. They call themselves the Kampus Kats, line up as follows: Gordon Friend, trumpet; Ralph Korak, alto; George Cory, piano, and Bob Shay, drums. Unit plays modern-styled music, but still stays commercial enough to keep a roomful of dancers on their feet all evening.

The unusual part of the crew is George Cory, who is partially blind. Majoring in music, he studies by Braille and with help from his fraternity brothers. Cory writes originals and riffs for the group in addition to playing some wonderful piano. This, along with Friend's McGhee-styled trumpet, Horak's alto, and some fine drumming by Shay, make this a good-sounding group.

—Jordan Hempleman

Detroit—New label, Cadillac, has been started here by Jerry Harris, head of Park Ave. Music Publishers. Label will feature bop, jazz, pop, and Latin-American sides.

## 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.

**ERROLL GARNER TRIO** (Three Deuces). Erroll Garner, piano; Charlie Smith, drums, and Leonard Cockie, bass. *Mittin'g Waltz; I Let a Song Go Out of My Heart; Deep Purple, and Scatterbrain.*

**METRONOME ALL-STAR BAND** (Columbia, 1/10/50). Dizzy Gillespie, trumpet; Kai Winding, trombone; Buddy DeFranco, clarinet; Sergio Cheloff, baritone; Lee Konitz, alto; Stan Getz, tenor; Lennie Tristano, piano; Eddie Sefranek, bass; Billy Bauer, guitar, and Max Roach, drums. *Improvisation* (composed and arranged by Pete Rogale) and a Tristano original.

**DIZZY GILLESPIE ORCHESTRA** (Capitol, 1/9/50). Personnel same as previous date. *Carambola* (Gillespie and Chino O'Farrell); *Go-Lois* (Gillespie and Rudy Williams); *Nonconformist Rose*, and an untitled original by Gillespie and Buster Harding.

**HUGO WINTERHALTER'S FIVE GEMS** (Columbia, 1/9/50). Stan Freeman, piano; Tony Martini, guitar; Bob Haggart, bass; Barata Kaufman, clarinet, and Charles Haggan, accordion. *Glow Worms and Music, Music, Music.*

**JUNIOR PARKER with STAN GETZ QUARTET** (Birdland, 1/6/50). Stan Getz,

tenor; Al Haig, piano; Tommy Potter, bass; Ray Haynes, drums, and Junior Parker, vocals. *Goodnight, My Love and Stardust.*

**STAN GETZ QUARTET** (Birdland, 1/6/50). Same personnel as above, minus Junior Parker. *I've Got You Under My Skin and There's a Small Hotel.*

**RAY McKENREY'S ORCHESTRA** (Victor, 12/23/49). Trumpets—Nick Travis, Larry Forand, and Billy Hodges; trombones—Irv Dinkin, Dave Fitzma, and Vern Friley; sax—Harvey Navias and Bobby Jones, alto; Ernie Perry and Benny Barakoh, tenors; Duane Kincaid, baritone; rhythm—Paul Kashlan, drums; Jim Thorpe, bass; Joe Cribari, piano, and Ray McKelroy, drums and vocals. *Dale Nunnally, vocals. Blue Room; Blue Moon; Then Again, and For You, My Love.* (1/8/50). Same personnel. *My Heart Stood Still; You Took Advantage of Me; It's Easy to Remember, and I've Got a Home My Baby Back.*

**BIG JOHN GREER with orchestra under LUCKY MILLINDER** (Victor, 1/12/50). Frank Calbraith, trumpet; Pecky Cohen, trombone; Harold Clark, tenor; Sid Brown, baritone; Al Walker, drums; Leverage Barber, bass; Raymond Tunis, piano;

### Decca Signs Taylor

New York—Pianist Billy Taylor has been given a one-year platter contract by Decca records. He cut his first sides, using a quartet, in January. Taylor, once half of the Taylor and Wyatt piano-organ duo, had a quartet at Cafe Society for a couple of months last fall.

Danny Pearl, guitar, and Big John Crow, vocals. *I Just Fanned Love; Rocking with Jennie Jones; I'll Never Do That Again, and A Fool Earn's Got a Chance.*

**SARAH VAUGHAN** (Columbia, 12/21/49). Trumpets—Riley Butterfield and Tati Jordan; trombone—Will Bradley; sax—Hymie Schacter and Toots Thielemann, alto; Arlie Drellinger and Charles Kelley, tenors; Stanley Webb, baritone; rhythm—Eddie Sefranek, bass; Cory Cole, drums; Jimmy Jones, piano, and Al Catella, guitar. Sarah Vaughan, vocals. *Summertime; The Nearness of You; You're Mine, You, and I'm Crazy to Love You.*

**FERDIE STEWARD QUINTET** (Roost, 1/17/50). Herbie Steward, alto; Al Haig, piano; Jimmy Raney, guitar; Carley Russell, bass, and Ray Haynes, drums. Two untitled Johnny Hamdal originals and two untitled Al Cohn originals.

**DICK HYMAN** (Relax, 1/15/50). Dick Hyman, piano. *The Lady Is a Tramp; The Gentleman Is a Doper; All the Things You Are, and You Couldn't Be Cuter.*



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# Greco Temporarily Junks Plans For Own Big Band

Philadelphia—Buddy Greco, who disbanded his trio to take over the piano bench with Benny Goodman, has junked the idea of stepping out with a big band of his own, at least for the time being. A local lad, Buddy bowed with a quartet of his own at the Rendezvous here, and had guitarist Frank Beecher, who was with his threesome seven years ago, back in support.

Instead of a big band, Buddy aims to build a single, vocalizing to his own pianistics. The single switch, he said, was made at Goodman's suggestion. On a solo kick, Greco already is set for a series of sides for London records. And if any of the spinnings hit, that will be the time, he said, to branch out with a big band.

### To Try Again

Billy Hayes, big name in local ork circles several decades ago, aims to come into his own once more with the revival of interest in Dixieland music. Devoting his musical efforts to song writing since first dropping the baton, Hayes several years ago revived

his Dixieland-styled band. But little takers until now. Finishing a long run in West Chester, Pa., and before that summering in Wildwood, N. J., Hayes is back in town again, still bannering the Dixieland style, at the Palm room of the Plaza hotel.

Al Falkove and Phil Goldberg, viola playing team featured for many years with the dance bands of Joey Kearns and Clarence Fuhrman, have given up the rhythmic pitch to return their violas to the symphony strata. Both bowmen hooked up with the Los Angeles symphony orchestra.

**PHILLING IN:** Stan Kenton is slated to make it a two-night concert at the Academy of Music, from which concert hall the jazz

feats have been absent for many months. . . . Illinois Jacquet started off the February month at the Club 421, with the Charioteers slated on Feb. 13. . . . Hot Lips Page, in town for a return at the Rendezvous, added two men to his band in localite Jimmy Buston, formerly with Cab Calloway, and Walter Page, ace man on the bass long with Count Basie.

Buddy Savitt, formerly with Woody Herman's reed section, holding forth with his own jazz combo at the New Zanzibar. . . . Jimmy Preston and his Prestoni-ans, whose *Hucklebuck Daddy* and *Rock the Joint* sides for Gotham records were winners last year, revamped his small jump crew in bringing in Benny Gholston to add a tenor to his own alto saxings, replaced Ken King with Billy Gaines at the piano, and Eddie Winters with Skeets March at the drums.

San Francisco—Efforts to open the first taxi dance hall here in 30 years met with determined opposition from civic groups in January. Across the bay, two similar spots have been coining money for years and providing a remunerative hide-away for various Dixieland musicians from time to time.

# Howard Thanks Records For Continued Success

Reviewed at Blackhawk, Chicago  
Trumpets: Bob Cappell, Sid Comings, and Wally Fabast.  
Trombones: Harry Haffstinger and Jimmy Philk.  
Saxes: Norm Lee, Andy Polich, alto; Tommy Martin, Cecil Gullikson, tenors; John Garski, baritone.  
Rhythm: Bill Ralita, piano; Bob Kock, drums, and Pete Roth, bass.  
Arranger: Nook Schrier.  
Eddy Howard—leader and vocals.

Chicago—One of the few band leaders not singing the blues, Eddy Howard says he can thank his "silent salesmen," as he calls his string of steadily-selling Mercury records, for his unworried state. "We've been lucky," Howard admits, "because records are the most important selling point for a band today, especially in the territories."

Bop, which Howard thinks has caused a reactionary switch to sweet-styled music because "it mixes people up," has no place in Eddy's band—as you might have expected. He's still plugging along on the theory that the customers want to dance and to hear a song they know.

### Lots of Dancers

At the Blackhawk here, where the band is involved in a show dedicated to the cowboy-cowgirl fantasy, the dance floor has been

steadily packed, and there are enough familiar tunes for anyone. With the western gimmicks, however, and the beard-wrathed Howard standards, is a new touch—showing the probable start of a new trend.

We didn't hear the band play *Johnson Rag*, but the Dixie fragments which crept into even such tunes as *Coquette* brought the band to life, and, surprisingly, pulled drummer Bob Kock out of his otherwise rickety reverie. It is a little startling to find *Josephine*, for instance, beginning like any other micky tune, with a reedy intro, muted trumpets, and bouncing beat, turn suddenly into a well-balanced, well-played swing number halfway through, or to hear *Rag Mop* follow traditional Dixie ensemble lines.

### Good Tune Choice

Although many of the band's numbers are vocals—spotting Howard and sidemen Fobart and Lee—they don't run it into the ground. Choice of tunes, considering the audience, is excellent, and they're programmed well. Nothing startling, nor even notable, in the arrangements—except for the split personality mentioned above.

Outstanding soloist is clarinetist Norm Lee, who plays a BGish style with unexpected freshness. Second trumpeter Comings, whose portion seems to be the Dixie and "go" choruses, occasionally comes through, and tenorist Tommy Martin gives similar indications that, in some other sort of band, he might be a good jazzman.

At any rate, while making what might be a final farewell gesture to the westerns and hillbilly tunes, Howard's band is clearly pointing its popular path in a new direction, straight south to Dixie.



## SUCCESSFUL CAREERS IN MUSIC

Copyright, 1949, Martin Band Instrument Co., Elkhart, Indiana

### The story of trumpeter DIZZY GILLESPIE 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 John Birks Gillespie, better known today as "Dizzy," began his career with an instrument furnished by his school band. A neighbor loaned him a trumpet so he could practice at home.



2 Born in Cheraw, S. C., Dizzy got most of his formal education in Philadelphia, where he was recognized as an outstanding member of his high school band.



3 Long hours of practice paid off when Frank Fairfax hired and liked him playing. He gave 18-year-old Dizzy a job . . . the beginning of a professional career that was to bring him fame.



4 After playing two years with Fairfax, Gillespie joined Teddy Hill's band, which toured England and the Continent . . . receiving an enthusiastic welcome from European jazz fans.



5 When he returned from overseas, Dizzy decided he needed a horn on which he could play his very best. After a careful trial of leading makes, he selected his first Martin.



6 Dizzy, during the early 1940's played in a group at Minton's Playhouse in New York where he and a few others created a new type of jazz that was to become known as "bebop."



7 The next several years he gained considerable recognition playing trumpet with Duke Ellington, Cab Calloway, Benny Carter, Charlie Barnet, Earl Hines, and other famous bands.



8 With Oscar Pettiford, Dizzy got together a small 52nd Street combo which lasted until 1946. Later he organized several small and large bands of his own.



9 Esquire magazine voted Gillespie its "New Star" award in 1949. Merriam's poll in 1947 acclaimed him top trumpeter in the land. Dizzy Gillespie, King of Bop, had arrived.



10 Like so many leading musicians, Dizzy is convinced that his Martin can't be beat, especially for recording. His fine trumpet work can be heard on records under many labels.



11 The marvelous technique of Dizzy with his Martin has made him the most copied trumpeter since Beiderbecke. His beret, glasses and racy stance have become the trade-mark of bop.

### Davis Leaves Pastor

New York—Don Davis, lead trombone, has had to leave Tony Pastor after three respiratory attacks. Bob Reisinger has moved over from second trombone to take Davis' place, with Chunky King returning to the band to take Reisinger's chair. Red Press, lead alto, left the band to play the Capitol. New York, with Bobby Sherwood.

### Beached



Chicago—George Olsen's band has been held over until April at the Edgewater Beach hotel, so patrons of the swank Marine dining room there will have a few extra weeks to gild Olsen's band singer, Betty Norman, above.

## MOVIE MUSIC

# Sideline Musician? Nice Work If You Can Snag It

By CHARLES EMGE

Hollywood—Occasionally we forget that everyone is not familiar with movie colloquialisms and use the term, "sideline musician," without further explanation. This has moved several readers to inquire, "Just what the heck is a sideline musician?" The term, contradictory in its present usage here, originated in the silent picture era and was applied to the musicians engaged by early-day movie stars to stimulate their emotions during the filming of their big moments before the camera.

The musicians (usually violin and portable organ) were stationed just outside the camera's range—on the sideline. So came about the term "sideline musician." With the advent of sound pictures, it became the term for visual musicians who appear before the camera but rarely record the music they appear to play.

### AFM Scale

Union scale for sideline musicians is \$22.50 a day, and as in radio here, AFM laws also require an orchestra manager on all engagements who gets time and a half for not playing.

It is evident that a sideline musician does not have to possess a high degree of musical ability. They generally make no sounds on their instruments during the filming; they merely synchronize their movements to the recorded playback.

### No Kickbacks

One might suspect that kickbacks and various little factors other than musical ability would play a large part in securing this type of employment. Well, the truth is that studio sideline work is one of the cleanest fields of employment in the movie business. That since the early days of the revolution wrought by sound has there been any real scandal in connection with sideline work.

Shortly after sound came in, one chap did manage to get control of the hiring of sideline musicians in

## Canada Jocks Swing To Bop

Vancouver, B. C.—Bob (Bop) Smith, of the Friday night CBR airing *Hot Air*, has changed the theme of his program, and now is wondering whether to get up to date and rename the show *Cool Air*. Bob boosts local musicians, and is a mainstay in support of bop in this area. Slogan for his 11 p.m. airshow is *Boppers of the World, Unite!*

Jack Kyle and Terry Garner hold forth at the Saturday *Bop Shop* over CKWX from 1:30 to 2:30 p.m.

A new idea in a program is the *Lion's Den*, heard on CKWX Saturdays at 8:30 p.m., with Rex Thompson holding the lash. Guests have included Bob Smith, Clyde Gilmour, Jack Douglas, and Marion Hutton. This show puts guests on the spot with questions on music. Jack Kyle and Terry Garner are regular experts.

—Marko Paice

several of the major studios, and by collecting a "commission" on each call, worked up quite an income before he was nabbed by the union. Chances are he now is doing equally well as a "kiddie casting agent" in television.

### Why Use Them?

Why sideline musicians? Filming of any scene is always accompanied by long waits and unavoidable delays. It's much cheaper to pay a sideline man \$22.50 a day to sit around while the script is rewritten several times than it would be to keep a recording man hanging around at some \$16 an hour.

Most of the musicians you see in cafe scenes and dance and symphony orchestras are capable performers on the instruments they appear to play. They have to be to do a good job of synchronization—if they are close to the camera.

### Some Oldtimers

We spot a few oldtimers now and then, especially in symphony orchestra or parade band shots, who probably couldn't play eight bars of *World Is Waiting for the Sunrise*. One of those we see from time to time is a chap who, 25 years ago, was a prominent symphony conductor. (Big shots have

been known to slide out of that spot at the conductor's stand, too.)

Another frequently seen is a musician who was once the highest paid theater conductor in Los Angeles in the days when the movie palaces maintained large concert orchestras.

### Highly Specialized

There is no doubt that sideline musicians are in fact highly specialized movie extras, and that appearance, a fancy set of instruments, and the right "connections" are the important factors. However, if you're a musician who happens to be a nephew of a movie topshot, don't rush to Hollywood on the strength of it.

You'll still have a tough time beating the AFM's one-year restriction on transfer members—and by the time your year is up, your uncle may be out of a job, too.

## Soundtrack Siftings

Ante Elia, longtime vocal double for Rita Hayworth, signed as ghost singer for Vera-Allen in MGM's Bert Kalmar-Harry Ruby musical, *Three Little Words*. Actress Debbie Reynolds, doing role of Helen Kane, will have the actual voice of the original "boop-a-doop" gal, who recorded vocal tracks for the part.

Leonard Pennario is soundtracking piano solo for Joan Fontaine, who does role of concert pianist in Paramount's *September Affair*.

Stan Jones, *Ghost Riders in the Sky*, penner, is collaborating with composer

Richard Hageman, on underscore of *Wagon Master*. Also has three new songs set for incidental use in the open space opera, an Arroyo production.

Shelley Waters, heard as singer in currently showing *South Sea Sinner*, recorded her own vocal. She got her start in show business by winning amateur contest, same to the screen from *Oh! Heavenly Bodies*, stage musical.

Frank Rowley, guitarist who became widely known as a character on the Phil Harris radio show (though the part is played by a radio actor), has been signed to play role of "Frank Rowley," a musician, in the Dan Dalley-Betty Grable starrer, *My Blue Heaven*. Slightly confusing, huh?

Jack Smith goes to France this summer to do role of the late Marcel Cerdan, losing champion and a singer in his early days, in a film to be made in France and based on Cerdan's career.

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## Kenton Lineup, Tour Itinerary

Hollywood—Following is the complete personnel of the new Stan Kenton concert orchestra, which went into rehearsal Jan. 23.

Arrangers—Stan Kenton, Pete Bagolo, Neal Hefti, Johnny Richards, Frank Marks, Bob Graettinger, Paul Nero, and Bill Russo.

Strings—George Kast (concertmaster), Lou Elias (asst. concertmaster), Earl Cornwell, Alec Law, Tony Doria, Carl Ottobriano, Jimmy Cathcart, Dave Schackne, Jimmy Holmes, and Herb Offner, violins; Leonard Selic, Stan Harris, and Sam Singer, violas; Greg Demko, Jack Wolfe, and Zachi Boek, cellos.

Rhythm—Shelly Manne, drums; Laurindo Almeida, guitar; Don Bagley, string bass; Gene Englund, tuba, and Carlos Vidal, conga drum. (Kenton will play piano when required).

Brass—Buddy Childers, Maynard Ferguson, Shorty Rogers, Chico Alvarez, and Don Paladino, trumpets; Harry Betts, Milt Bernhart, Bill Russo, Bob Fitzpatrick, and Bart Varsalona (bass), trombones; John Graas and Lloyd Otto, French horns.

Reeds—Bud Shank and Art Pepper, altos; Bob Cooper and Bart Caldarell, tenors; Bob Gioga, baritone.

Following is the Kenton concert tour itinerary for the rest of February.

Portland, Ore., Feb. 10; University of Oregon, 13; Stockton, Calif., 14; San Francisco, 15; Oakland, 16; San Jose, 17; Sacramento, 18; Salt Lake City, 20.

University of Nebraska, Feb. 22; Kansas City, 23, and the Chicago Civic Opera house, 25 and 26.

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### Los Angeles Band Briefs

Firehouse Five Plus Two moved into Monday night slot at Mocambo, marking first appearance of two-beat on Hollywood's Sunset Strip.

Clede Foy (ABC) follows Freddy Martin at Palladium for six-week stand starting Feb. 28.

Alvin Roy (MCA), with eight-piece unit, was signed for Jan. 31 opening at Roosevelt hotel, ending long run there of Bill Penzell. Chay Reyes band doing rumba stint, replacing Victor Zela.

Ace Medlin's Californians, weekending at Avodon at writing, now under management of Alex Cooper, KXLA platter whirler.

Charlie Gates (trombone) combo into Zucca's as spot reopened with new show, *Maid in Hollywood*. With Gates: Bob Lina, piano; Jim Smith, trumpet; George Melle, bass; Norm Fennell, drums; and Bob Crawford, tenor.

Bredie Shroff, KHJ staff trumpet, using professional name of Michael Bredie, doubling into Double-H club with newly organized combo following Dixie format.

Bredie, trumpets Bill Lower, trombone; CMS O'Connell, clarinet; Marvin Wright, piano, and Danny Hall, drums.

Les Pollock's Pick-A-Rib boys awaiting reopening of Beverly Cavern at deadline. Was announced for Jan. 24.

Abbey Brown, drums, whose trio has held stand at Charlie Foy's for seven years, drew inoff as *Wesley*, piano-playing entertainer, took over spot as single. Abbey's mates are Reggie Montgomery, piano, and Jack Ordans, alto.

Louis Armstrong's opening at Bal Tabarin (Feb. 10) marks return of spot to full-time operation. Had dropped to week-ends only.

Paul McAlvin trio holds Casbah stand on weekends. Irving Lavin, piano, is only musician employed full-time.

Denny Beckner (MCA) signed to take over full-time shift at Aragon starting Jan. 31. Harry Owens remains as week-end attraction.

### L. A. KEYSPTS

Aragon—Harry Owens, Denny Beckner  
Bal Tabarin—Louis Armstrong  
Beverly Hills hotel—Phil Ohman  
Biltmore hotel—Paul Neighbors  
Circus—Matty Malneck, Tico Robbins  
Club 47—Doc Randa  
Crescent Grove—Jack Finn  
Delmar club—Jimmie Ceter  
Hollywood club—Red Nichols  
Mocambo club—Gene Gilbean  
Mocambo—Eddie Oliver, Latinaires  
Monkey Room—Pete Daily  
Palladium—Freddy Martin  
Riverside Ranch—T. Texas Tyler  
Roosevelt hotel—Alvin Roy, Chay Reyes  
Royal room—Kid Ory

### Hollywood Teletopics

(All times PST)

Clede Kennedy, piano, with Mark Sherman, violin, and Vic Vest, bass, doing music on new KTTV show aimed at aspiring song writers. *We'll Play Your Song*, Andria Davis on vocals. (Monday, 7-7:15 p.m., sponsored.)

Joe Yuki, trombone, headed combo picked to launch new KLAC-TV show,

## THE HOLLYWOOD BEAT Laguna Tries To Revive Coast Bop Via Concerts

By HAL HOLLY

Hollywood—Every time the local disciples of Dixie and/or New Orleans jazz think they have bop all laid out and ready for burial, some staunch and sturdy supporter of the modern school slips in with a life saving shot. This time it's Eddie

Laguna, a lad of varied talents, whose musical activities have ranged from plugging songs for Irving Mills to pitching platters for several waxeries (including his own Sunset label, on which he uncovered Andre Previn).

Eddie, who, it might be added, was associated with Gene Norman during the days when Gene was launching his *Just Jazz* concerts,

has new stint on KTTV under banner of piano firm. (Friday, 7:45-8 p.m., sponsored.) De Cola still doing his sustainer on KECA-TV.

Clede Foy and band will be on KTTV via remote from Hollywood Palladium when unit takes over Freddy Martin's spot there March 1. (Wednesday, 9:30-10 p.m., sustaining.)

Some of the Pioneers (Hugh Ferr, violin; Karl Ferr, guitar, and Sug Fisher, bass) set on new KECA-TV show, *Marchal of Gansight Pass*. Video recorded for national release. (Thursday, 7-7:30 p.m., sponsored.)

Sam Adams' 12-piece ABC staff orchestra supplies background music on KECA-TV's *The Rupture*, a non-musical comedy show. First time unit of that size used on TV show of this type. (Sunday, 6-6:30 p.m., sponsored.)

Felt de Cola, piano, one of first musicians to hold regular spot in TV here,

### Hyman Waxes For New Label

New York—Relax, a new record label, makes its bow this month with four sides by Dick Hyman, young pianist who has been getting a lot of favorable comment locally. These are Hyman's first solo sides. Tunes cut were *The Lady is a Tramp*; *The Gentleman is a Dope*; *All the Things You Are*, and *You Couldn't Be Cuter*.

Head of the new disc outfit is Irv Klatka. Klatka plans to cut four more Hyman sides and put all eight tunes on an LP in addition to releasing them as single 78 rpm platters.

is launching a series of Sunday afternoon concerts at L. A.'s Beaux Arts theater, the success of which may mean the stand or fall of the progressives, at least for a time, in this locality.

### Promising Lineup

Laguna's opening concert was scheduled too late to review it for this issue, but we can report that he had a very promising lineup of talent. It included the first concert appearance of a young singer, Damita Jo, discovered on a little known Mexican label.

Her style is stamped with an interesting combination of Sarah Vaughan and Ella Fitzgerald influences. (Okay, that's true of all young singers. There's still something different about Damita.)

### Other Personnel

Set to back the singer and to contribute their own solo and collective offerings were pianists Mel Henke and Hampton Hawes, and a rhythm section filled out by Barney Kessel, guitar; Chuck Thompson, drums, and Clarence Jones, bass. Others billed were alto man Sonny Criss, tenor men Teddy Edwards and Johnny Barbera, and one of Kenton's trumpet stars, Shorty Rogers.

Eddie was hoping to make his concerts regular Sunday afternoon affairs. Inasmuch as the Beaux Arts theater has only 500 seats and the admission is just a straight \$1 a person, first come first served, the promoter isn't likely to get rich in any event.

Says Eddie: "I'll be satisfied if I break even and can prove that there's still a place in this town for musicians who refuse to go back 25 or 30 years, or put on blue jeans and plaid shirts."

**DOTTED NOTES:** Jess Stacy, who is still the one and only pianist to his own firm following, and not without reason, is back in our territory for a solo stand at Hollywood's Radar room. . . Remember that great alto chorus on the Johnny Otis record, *Harlem Nocturne*? The identity of the performer has been a matter of curiosity among sundry scribblers. We ran into the guy who played it, Rene Bloch, working happily at one of the Fife & Nichols music stores here.

### Practice Preaching

Ted Kovach, long known hereabouts as columnist and music critic on the *Valley Times*, a North Hollywood community newspaper, discovered playing very good piano with his own trio at the Haig, Wilshire boulevard swankery. Unit includes Jimmy Rogers, bass, and Larry Killean, guitar. . . The new Tommy Pederson band, which made its debut backing Billy Eckstine at his Pasadena concert, has a good sound, and it also has Tommy on trombone, which accounts for a lot of that good sound.

A wild rumor, fortunately false, on the death of Spade (King of Western Swing) Cooley, moved radio announcer Al Jarvis to play one of Cooley's records and declare a "moment of silence as a tribute" to the barnyard honcho band leader. Said Cooley: "I had to die to get that guy to play one of my records." All we've got to say is that a moment of silence from Al Jarvis is a really great tribute.

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### Leblanc Artist Vincent J. Abato

Vincent J. Abato, who has appeared as soloist with symphony orchestras under the batons of such conductors as Artur Rodzinski and Leopold Stokowski, can presently be heard on the Firestone program, NBC. Better known as "Jimmy" Abato, this young artist also teaches clarinet at the famous Julliard school in New York City. Abato plays the Leblanc B-flat clarinet in addition to the Leblanc bass clarinet. For full information concerning these famous clarinets, write G. Leblanc Co., Kenosha, Wisconsin. Note: The name "Leblanc" appears only on artist woodwinds made by G. Leblanc Cie., of Paris, France.

... hear him on "The Voice of Firestone," NBC



# DOWN BEAT

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## 20% Tax Still On, Still Hurting Biz

President Truman has recommended to congress the reduction of excise taxes on such items as furs, jewelry, luggage, cosmetics, and even on telegrams and long distance telephone calls, on passenger transportation and on freight.

But nothing was said about the reduction or elimination of the 20 percent amusement tax, which many believe has been stifling and will continue to stifle the industry.

Canada recently eliminated its luxury taxes and reported a marked economic improvement throughout the dominion. We do not know whether any amusement tax, as such, was included in this group. But press stories definitely stated that lifting of these taxes proved a strong stimulus to retail sales.

We think, selfishly of course, that the entertainment business is just as important to the welfare of the nation as the fur business or the jewelry business. It seems reasonable to assume that if cancellation of taxes stimulated business in Canada, it would accomplish the same results in this country.

We do not believe that the amusement tax is the only factor contributing to the serious slump in the amusement field. High cost of living certainly is affecting the sale of tickets in ballrooms, theaters, concert halls, and other entertainment spots.

So long as the public must pay \$20 for shoes and relatively high prices for other wearing apparel, correspondingly high prices for rent, groceries, and other necessities of life, they will have little surplus remaining at the end of the week with which to attend that dance or to see that show. Elimination of the 20 percent amusement tax might not reverse this situation entirely.

But it would help!

## RAGTIME MARCHES ON NEW NUMBERS

**DEAN**—A son to Mr. and Mrs. Hyatt Dean, Dec. 27 in Los Angeles. Mom is dancer Ginny Deane.

**SUMNER**—A daughter, Kerry Jo (8 lbs., 9 oz.), to Mr. and Mrs. Irv Dinkin, recently in New York. Dad plays trombone and manages the Ray McKinley band.

**POPE**—A son to Mr. and Mrs. Ernie Ford, Jan. 8 in Hollywood. Dad is Tennessee Ernie, hillbilly singer and composer of *Mojo Train*.

**MICHAEL**—A son to Mr. and Mrs. Jay Michael, Jan. 4 in New York. Dad is head of GAC's publicity department.

**FAVLEGOVICH**—A daughter, Marilyn, to Mr. and Mrs. Steve Favalovich, recently in Detroit. Dad is leader and part owner of Blue Danube records.

**RABO**—A daughter (8 lbs., 9 oz.), to Mr. and Mrs. Ari Baboy, recently in New York. Dad played solo with Ray McKinley and Charlie Barnet, is now selling insurance.

**SHAB**—A son, Steven Irving (7 lbs., 8 oz.), to Mr. and Mrs. Irv Shab, Jan. 15 in New York. Dad played trumpet with Sonny Dunham, now owns a liquor store; Mom danced with the Chandra Kelly dancers.

**SIMONE**—A son to Mr. and Mrs. Bob Simone, Dec. 16 in Philadelphia. Dad is pianist and leader.

### TIED NOTES

**ALVAREZ-BRENNAN**—Chico Alvarez, trumpeter with Stan Kenton, and Eileen Brennan, formerly with the Philadelphia Inquirer, Dec. 11 in Los Angeles.

**BAGLEY-CORRIANS**—Ralph N. Bagley and Lyne Corriane, leader of an all-girl org. Dec. 28 in Opelika, Ala.

**DANIELS-BAUM**—Billy Daniels, night club singer, and Martha Baum, radio and TV actress, Jan. 9 in Weehawken, N. J.

**McSHANE-COWDREY**—Jimmy McShane, trombonist and leader, and Jean Cowdrey, Jan. 28 in Chicago.

**TUCCI-BONATO**—James Tucci, with Baron Elliott's band, and Lida Bonato, pianist, Jan. 7 in Pittsburgh.

### FINAL BAR

**ANTONACCIO**—Michael Antonaccio, 22, with Woody Woodall's band, Dec. 29 in hunting accident near Youngstown, Ohio.

**AVILES**—Bob Aviles, drummer with Cootie Williams, Jan. 17 in New York.

**CAPOCCIO**—James Capoccio, 50, Philadelphia musician, Dec. 28 in West Chester, Pa., of injuries received in auto accident near there.

**GASTROVOVO**—Vincent Castrovo, 64, trombonist and president of Local 198 for 25 years, Jan. 9 in Providence, R. I.

**GERMINARA**—Salvatore Germinara, 67, musician and member of the auditing committee of Local 681, Jan. 4 in Atlantic City.

**GROSS**—Dale Gross, 34, leader who played piano, trumpet, sax, violin and guitar, Jan. 15 in Kansas City.

**GADELLA**—Tom Gardella, 52, singer and comedian known as Aunt Jimmie, Jan. 3 in Brooklyn.

## CHORDS AND DISCORDS

### No Jazz On 45s

Oswego, N. Y.  
To the Editors:  
I have had a 45 rpm player since they were first introduced last April and am having a hard time finding anything of any musical value on the little doughnuts. I think this is the finest system of recorded music on the market today, but I think that if Victor made some of its jazz singles and albums available on 45 there would be a ready market for them. Most persons who buy records appreciate the vast improvement this system has to offer.  
We are going to see many other labels issuing these records. Let's all get together and try to have a few by artists in which readers of *Down Beat* would be interested.  
Fred Cox



"NBC—and make it slappy!"

### Calling The Bird

Berlin, Germany  
To the Editors:  
I'm stationed in Nuremberg, Germany, and every once in a while get to go to a hop session. These German musicians are picking up fast and playing some real crazy stuff. But it still hasn't got that Dix or Bird touch to it.  
When are Parker, Gillespie, and Ventura going to give us poor GIs a break? I'm sure there are hundreds of GIs over here who would pay the price to see and hear what they want.  
Pvt. Dave Grodner

### 'Comedians' Ignored

Pittsburgh  
To the Editors:  
In Mike Levin's review of the best records of the year (*Down Beat*, Dec. 30) I was surprised to see Krupa's *Dear Old Southland* listed. Evidently Mike hasn't heard Krupa's version of the Kabalevsky classic, *Galloping Comedians*, or wouldn't have listed *Southland* as one of Gene's best for '49. In my opinion, *Comedians* is the best Gene has recorded in '49 or any other year!  
Tom Reilly

### 'Original Research'

Forest Hills, L. I., N. Y.  
To the Editors:  
If you recall, I took exception last summer to a statement on Scott Joplin and early ragtime appearing in J. Lee Anderson's *Evolution of Jazz*, and you were sporting enough to run my complaint in your letter column.  
This time it's an orchid, rather than an onion, for some of Anderson's more recent strips have embodied worthwhile material resulting from original research that he himself has been conducting. For example, I found his piece on S. Brun Campbell (*Down Beat*, Jan. 13), the Original Ragtime Kid of

the 1890s, of particular interest. Whether other readers know it or not, the above contained factual information that had not previously appeared in print, and Anderson deserves to be congratulated for having consulted sources. Meanwhile, here's hoping he continues to deliver the goods, since a cartoon series of the type that you feature is ideally suited to the purpose of popularizing that sorely misunderstood subject, jazz history!  
Kay C. Thompson

### Not So Keen

Manchester, England  
To the Editors:  
My Dec. 30 *Down Beat* arrived on Christmas morning and I must say I was quite sickened when I read the disgusting "begging" letter from two of my fellow countrymen, Hodgson and Barnett, who describe themselves as "two ardent swing fans unable to afford even the cheapest of second-hand instruments." If they are really keen enough, they could raise the money somehow, even if it meant getting spare time work. Small wonder some Americans have the wrong idea about this country.  
Phil Phillips

### Deplorable

Holyhead, Wales  
To the Editors:  
... I agree that prices of new instruments here are rather high, but I, being also an enthusiastic jazz fan, managed to save enough to buy a secondhand trumpet while serving my apprenticeship as an engineer, and you will agree that apprentices are not well paid. I am sure many other *Beat* readers on these shores will deplore this type of letter, as it goes a long way towards creating a wrong impression of British people as a whole.  
Pete Kleiser

### Just Another Band?

Beloit, Wis.  
To the Editors:  
Today I had the double experience of reading about the Roy Stevens ork in the new *Beat* and also of hearing them on the radio on a remote from the Meadowbrook. The band has a very good beat and some fine trumpet work by Roy, but further than that, I was disappointed. Vocalist Patti Malloy sang about four songs, and sounded, to those tired ears, very much out of tune.  
I admire the *Beat* for doing what you are doing, but I don't think you have anything very different from many bands which are around today. In Boston, for example, where I live in the summer, there is a band under the leadership of one Baron Hugo which isn't mickey, but on the other hand doesn't have any style of its own to put it across. It plays stock arrangements, has a fine beat and good section work, but as far as it goes, it's just another band.  
I don't have any idea as to how the band business is going to im-

prove, and along with it, jazz music. However, I do know that as far as I, and many other guys in college, are concerned, new jazz and pop will never fade from the picture. We have a small radio station on the Beloit college campus and three-fourths of the music played is pop. I think if it weren't for the school, the hillbillies and polkas would completely inundate this town.  
I realize that the so-called "renaissance" in dance bands is supposed to take place among the colleges and youth of the country, and I think that a parallel renaissance in pop and modern music might have its start on the campus. The hows, whys, and wherefores I leave up to speculation.  
Roger Sherman

### Music Undanceable

Los Angeles  
To the Editors:  
Being that my daughter is a subscriber to *Down Beat* (which I, too, enjoy) and being that I work as a waiter in the Hollywood Palladium, I wish to answer your statement that you are going to spend all of 1950 trying to find out what has happened to the night club and dance business.  
In our line of business we are in contact with the people, and all have the same voice. Your name bands today do not play dance music. They are all first class musicians and work hard, but not one number out of five can be danced to. People tell us night after night they are never coming back to that band, and I suppose they tell others. This goes for Harry James, Tex Beneke, Benny Goodman, and others.  
My business is going fast because they play all numbers in an undanceable style. People leave the floor and say "let's have the check, we're leaving." They ask "whatever has happened to the bands these days?"  
At time of writing we have Freddy Martin and he is the only one who plays all dance numbers (Ed. note: See Hal Holly's opinion on this in the Feb. 10 *Beat*.) Our business has picked up wonderfully, but Freddy stays only until the end of February.  
J. B. Hobbs

### Re-education

Quebec, Canada  
To the Editors:  
I'm just another musician, but let me congratulate you for conducting an experiment to discover the reason for the dance band slump.  
The thing we need now is a re-education of the general public in its musical taste. Listeners come to prefer a tune or a singer through multiple audition of that tune or singer. The men responsible for the public taste and for the "slump" are the disc jockeys. Let's start a crusade among disc jockeys asking them to spin more big band jazz and dance music, more big band instrumentals, and less vocals or combo music. I assure you that I have nothing against combos or vocalists, but I would like to see them in their proper place, after the big bands.  
Camille Charron

# Capsule Comments

## ILLINOIS JACQUET Cafe Society, NYC

New York—Whoever got the idea of booking Illinois Jacquet's combo into Cafe Society had either never heard the Squealer or had never been in Cafe Society. Over the years, the Greenwich Village cellar has been pretty consistently associated with jazz, but it was almost always the quieter, more relaxed side of jazz, practically never the frantic side which Jacquet specializes in.

Probably as frantic as the Cafe ever got was in the days when Meade Lux Lewis, Albert Ammons, and Pete Johnson were all simultaneously hammering out boogie-woogie, but three pianos could never match the cacophony that Jacquet can produce.

To give him credit, Jacquet

tried to make it on a toned down kick, but his combo tends to be dead on its feet on a slow beat. His best item in this line was his familiar *Black Velvet*, which makes pleasant listening but is scarcely effective as a featured number in a floor show. And when he turned to his raw raucosity, it meant absolutely nothing in this spot.

Jacquet had his new singer, Joe Bailey, with him on this date. Bailey must be about the 9,000th singer who is being misled down the Eckstine-Jeffries road. It takes more than a reasonably rich lower register, which Bailey has, to make that pitch. Beyond that single asset, presumably a natural one, Bailey still has everything to learn.

### Usually Bore

It's about time somebody blew the whistle on this whole school of pseudo-Eckstines. Most of them are not only bores, but aggravating and frequently pretentious bores. Most of them are utterly lacking in talent, taste, or imagination. Most of them have little idea of how to use their voices, even less of how to use a mike

# Derek And Kathryn At British Bash



London—Our English correspondent, Derek Boulton, and Canadian singer Kathryn Oldfield attended the Tin Pan Alley ball at the Lyceum theater here. In company with most of the top names in the British musical scene, Boulton is currently serving as Kathryn's manager.

and, as a rule, they have no presence whatsoever.

There is something called showmanship which these guys never seem to have heard of. If these would-be Eckstines would study their boy carefully they would find that even he resorts to it. Of course, that means work, which would probably rule it out so far as a lot of them are concerned. But it pays off and it would make the paying customer a little more inclined to come back again. Or, at the very least, he would be less inclined to feel that he had been fleeced.

### PATTI PAGE

#### New Yorker Hotel, NYC

New York—Off her showing at the New Yorker hotel, 1950 should be the year for Patti Page to move into the big dough. She has come a long way in the last 12 months, now has everything except the impetus of a really big record to establish herself solidly as one of the favored few.

Last time Patti played New York was more than a year ago at Cafe Society. At that time she was a chubby, awkward kid whose appearance almost obscured the fact that she had a lot of voice. Those deficiencies have now been corrected. She is slimmed down, becomingly gowned, and handles herself with a modest certainty which is in keeping with her clean-cut appearance. The voice, which might have been overlooked before, is still there, with the

added benefits of a year's experience and a setting which adds to it instead of distracting.

And that voice, let it be said, is a pretty unusual thing in this age of mike whisperers and exponents of the twist-that-note-till-it-gives-up school. The young Oklahoman has a forthright, full-throated approach with a definite insistence on beat which makes even a weak-kneed ballad stand up and walk with some assurance. But she seems at her best, and at her happiest, when she is belting out a blues, which she gives the lyrical shouting treatment.

She was jamming a lot of numbers into her brief spot in the New Yorker show and in the process showing off the virtuosity which gives her a jump on most of her competitors. With her impressive delivery of ballads, novelties, and blues, she seems to be standing right on the fringe of the big time. When that little extra push arrives which will shove her across, she needn't worry about holding her own there. This girl has good goods.

### JAY BURKHART

#### Regal Theater, Chicago

Chicago—Moose the Mooche, *The Chase*, and other boppish ceiling-raisers had a brief fling at the Regal theater here recently, when Jay Burkhardt's 18-piece band worked a week at the spot, opposite Billie Holiday.

Hard to realize, until the Regal

# Richmond Bash Tops Former Crowd Marks

Richmond, Va.—The Richmond Jazz society continues on its remarkable way here. The last presentation, held at the Tantilla Gardens, proved an even greater success than the two previous concerts. General opinion had it that the group had overstepped its bounds in going into such a large ballroom after establishing record attendances in the smaller and more intimate surroundings of out-of-town clubs.

However, a capacity crowd topped prevailing attendance marks by 400 fans. Group plans to use a "name" for next session.

### New Jam Policy

The new Plantation club inaugurated its new jazz policy with the opening of the excellent Bass Carrington unit. The six-piece gets some truly remarkable sounds on such numbers as *Cubop City*, *Early Autumn*, and *More Moon*, but falls far short on ballads. Vocals are handled by young and ever-improving Herman Hawkins.

—George Fopkins

date, what Chicago's been missing during the last few months. Burkhardt and his big crew, however, are it.

The band played with enthusiasm and drive, sparked by Miles Davis' horn from the guest spot in the trumpet section. Warrell Gray, also advertised as appearing with the band, didn't make it until the last night. Evidently hated to leave that California sunshine. Tom Archia sat in Gray's spot, but the substitution ended there.

Chief interest, other than Miles' impeccable solos on *Mooche*, *Body and Soul*, and his tremendous little solo obligato behind a dance team, rested in the band's playing of *Sorrento*. A Bob Anderson arrangement that they've had in the books since Bob Duma was singing with the band, it would be terrific in any band's library. Joe Williams sang it with fine feeling and a musical competency marred only slightly by his Zombie-like lack of expression and movement. Williams, incidentally, need make no concessions to Burkhardt in this respect. Jay's stage appearance doesn't do much to sell the band, though once they start blowing, no added gimmicks are needed.

—pat

# "Finest Drums I Ever Owned"



Chicago—Gretsch Broadcasters, "Finest Drums I Ever Owned," says Louie Bellson. Louie who is now with the "Louie Bellson-Charlie Shavers All Stars" has just completed a rave engagement at Chicago's "Blue Note," and the team is scheduled to pull up at Bop City, New York, in February. Here are just a few features of Louie's spectacular Gretsch Broadcaster outfit. \*Superlative Hardware & Plating \*Striking Gretsch-Pearl Finish \*That Unmistakable Broadcaster Tone. See them at your Gretsch Dealer. And write today for your FREE catalogue (drums and drummer accessories). The Fred. Gretsch Mfg. Company, 60 Broadway, Brooklyn (11), N. Y.

# Evolution Of Jazz

by J. Lee Anderson



"We had lots of fun, made lots of money"

• According to Louis Armstrong . . . "King Oliver got an offer to go on the road and make some real money . . . Ump . . . That got it . . . The band almost busted up . . . Half of the boys just wouldn't go, that's all." Oliver finally did make the trip with a new and enlarged band. The tour proved a success, for Armstrong recalls . . . "The tour was great . . . We had lots of fun and made lots of money." After King Joe's return to Chicago, his luck, always moderately good up to that point, began to run out. Louis and Lil had been married for several months and she urged Louis to get out on his own. And so the break finally came. The loss of Armstrong was a severe blow to the band, for the sparkling cornets of Joe and Louis had been a real crowd pleaser. More bad luck befell Oliver Dec. 24, 1924, at the reopening of Lincoln Gardens.



Somehow . . . a fire broke out . . .

• Somehow during the course of the evening a fire broke out, and Oliver & Co. were out of a job. Joe found a featured spot with Dave Peyton's Symphonic Syncopators until early in 1925, when he reorganized once again. For the next couple of years Oliver and the band had smooth sailing; engagements were plentiful and a Vocalion recording contract added to their popularity. The musical depression, however, had already set in, and Oliver turned to music publishing as a sideline. In January, 1927, the Dixie Syncopators left Chicago for New York City. After a few lucrative engagements, the Supreme Sultan of Jazz found that jobs in New York were a far cry from those in the Windy city; many musicians were out of work and those lucky enough to find steady employment were glad to play for less than the lavish Chicago scale.



Oliver managed to hold his band together . . .

• Oliver managed to keep band and soul together with scattered jobs as well as recording contracts, first with Brunswick and later Victor. The band business became increasingly poorer and finally, in 1931, Oliver began a tour of several southern states. This was the end of the big time for the King; the road ahead held nothing but misery and heartache. For several years Oliver traveled through the Carolinas, West Virginia, Pennsylvania, Kentucky, etc. In 1935 he contracted pyorrhea and lost his teeth. At the end of 1937 he was stranded in Savannah, Ga., penniless and in failing health. The last few months of his life were spent as a pool room attendant. Ill, unable to afford medical treatment for high blood pressure, Joseph Oliver passed away on April 10, 1938.



# Fischer One Of Most Versatile Of Piano Men

By Sharon A. Pease

Chicago—The friendly relationship between Frankie Laine and his accompanist-arranger, Carl Fischer, is based on a true appreciation of, and mutual respect for, each other's work. When publicly introducing his music director Laine says, "And now I want you to meet the lad who is responsible for all those arrangements you've heard on our records—the man I cannot do without—my partner and accompanist—Carl Fischer!"

Laine's feelings are shared by all who have worked with Fischer and are familiar with his outstanding accomplishments. Many consider him to be one of our most talented and versatile contemporary musicians.

### Los Angeles Native

Fischer, who is 37, is a native of Los Angeles. His mother is a full blooded Cherokee Indian—his father half Cherokee and half German. "Dad was born in St. Louis but traveled to Germany when he was 2," Carl explains. "Twenty years later he returned and settled in Los Angeles." The elder Fischer had studied music in Germany and was an accomplished violinist.

When Carl was 4, his father gave him a small violin and began teaching him the instrument. It was soon discovered that Carl, like his father, had absolute pitch.

Slowly, with expression



Carl Fischer

After eight years of violin Carl took up the study of piano. In addition to his formal classical training he did extensive experimenting with dance styling.

"The recordings of Red Nichols were my chief early influence," he recalls, "I picked up experience with my father's dance band and was jobbing by the time I finished junior high school." While in high school Carl won a two-year scholarship, which entitled him to two lessons a week with Abbey D'Averitt, well-known Los Angeles teacher and concert pianist. By that time Carl was devoting all his attention to piano and jobbing regularly with dance bands.

### Bands, Studios, Navy

After graduation he worked with various orchestras, including those fronted by Jay Whidden, Orville Knapp, Everett Hoagland, Jimmy Grier, and Gordon Jenkins. He did motion picture studio work for two years prior to joining the

U. S. navy in 1942. Most of his enlistment period was spent at Catalina Island, where he was assigned to the band fronted by Phil Harris. Later this unit was turned over to Lt. Curt Roberts, who delegated most of the dance band responsibility to Carl.

Fischer resumed his studio work after being discharged from service in 1945. A year later he joined PeeWee Hunt's newly organized dance band. During this period he worked on the now famous transcription of *Twelfth Street Rag*. This arrangement, originally intended as a gag, was later released as a commercial recording by Capitol and became a terrific hit. Carl first met Frankie Laine while in service, and later they worked together on songs. He has been Laine's music director since 1947.

In addition to his work as pianist and arranger, Carl gives considerable time to composition. He is a member of ASCAP and co-writer of such hits as *Fool Am I; You've Changed; Who Wouldn't Love You?* (16 weeks on the Hit Parade); *It Started All Over Again; We'll Be Together Again*, and numerous others. Fischer is now composing an extensive serious work, *Reflections of an Indian Boy*. Various sections of this suite feature orchestra, choir, and solos, some of which are in the form of popular songs.

### Example from Suite

As a piano style example, Carl has chosen a chorus of *Lullaby*, one of the songs from *Indian Boy*. (Lyrics for this number, which tells the story of an Indian mother assuring her baby that the protective fires will continue to burn and shield him from harm, were written by Frankie Laine.) This selection is a plaintive melodious expression of the universal hope

of mothers for a good life in a good world for their offspring.

The melodic devices used to characterize the American Indian are the predominance, in melody, of consecutive fourths and the frequent return to the second degree in the scale of the basic tonality. (Basic tonality for the first 16 measures is E flat. Therefore, the second degree is F. The basic tonality of the bridge, measures 17 through 24, is G minor and uses A as the secondary repose.)

### Like Water

The florid arpeggio accompaniment for the left hand contributes a contrapuntal melodic value and produces a flowing, peaceful surging, quite like the evening breeze across the plains or the rippling water of a moving stream. The isolated melody of this selection is a splendid example of a primitive Indian melody.

The harmonization, especially the broken chord left hand, combined with the melody of this art song create a total sophisticated sound picture, adequate and deserving of the human emotions expressed.

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

## Sidemen Switches

Sonny Igoo, drums, replaced Shelly Manne in the Woody Herman combo. . . . Elliot Lawrence changes: Herbie Steward, alto (from Artie Shaw), for Joe Soldo; Ollie Wilson, trombone, for Frank Hundertmark (to Sammy Kaye as arranger). . . . Walt Stewart, trumpet, out of the Hal McIntyre band. Bob Heckman, trombone, for Herb Winfield in Jimmy Dorsey org. . . . Altoist Max Perkins into Glen Gray band. Bill Shine out.

## Theaters, 802 Discuss Traveling Bands Ban

New York—Managements of the theaters have been meeting with Local 802 to try to work out a compromise which would permit them to use traveling bands again. Currently they are legally prevented from hiring non-working standbys by the Taft-Hartley act.

Theaters are trying to work out a deal with the union whereby they could use traveling bands a certain number of weeks each year and turn the rest over to 802 outfits.

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## BAND JAZZ

**Duke Ellington**  
*Black and Tan Fantasy*  
111 (Part 1)  
111 and 111

This is indeed a curious record. Irving Jacobs, who put it out, wrote me a letter about its background mentioning that it was taken from a movie soundtrack, and had never previously been re-

leased. From the dancing, applause, and singing heard on the record, it's a night club sequence. The date is indicated as 1929. This would fit neither *Murder at the Vanities* nor *Check and Double Check*, both movies which as I remember had the Ellington band among their assets. This, then, is probably one of the several shorts Duke made in that period.

Side I includes an interpolation of *Black Beauty* and some good trombone. Side II includes a choral background to the famed muted trumpet work on *Black and Tan* by Bubber Miley. The background generally just gets in the band's way, but it's an interesting record as a sample of what the soundtracks were doing in those days, and how Ellington sounded on them. Incidentally, the record cuts off before the end of the complete Ellington track. (Jay 4.)

## Symbol Key

- 1111 Tops
- 1111 Tasty
- 1111 Tepid
- 1111 Tedious

### Tommy Dorsey

- 1111 Puddle Wump
- 1111 Nice to Know You Care

Another Charlie Shavers score for TD, executed brightly and with crispness and diligence. Nothing startling, no impressive originality, but everything that's done is done well. The rhythm section is recorded better than Victor usually does, while the reeds flow more easily than usual. *Care* is a ballad sung by Johnny Amoroso, who rather startlingly slides in a bit of Sarah Vaughan on one phrase. Ahh, don't think Tommy approves of that sort of thing, John. (Victor 20-3626.)

## COMBO JAZZ

### Georgie Auld

- 1111 You're Got Me Jumpin'
- 1111 Neshooms

Two more sides by the 10-piece unit Georgie put together on the coast for these sessions. Sound is pleasant and the music well-played, but without too much distinction. (Discovery 116.)

## VOCAL

### Billy Eckstine

- 1111 What's New?
- 1111 There Are Such Things

Two excellent Eckstine sides, done after he had his vibrato under control and before his style began to get a little heavy. These are two of the best Mr. B. sides National has ever released. (National 9096.)

### Herb Jeffries

- 1111 Flaming Sand
- 1111 Sunday Isn't Sunday Anymore

For some reason, this very good baritone, who has a style all his own, hasn't caught on with any of the Columbia records he has made. Maybe just unlucky selection of tunes, who knows? (Columbia 38652.)

### Ruth Brown

- 1111 Happiness Is a Thing Called Joe
- 1111 Love Me, Baby

Miss Brown still confuses me. Her opening of *Joe* includes two missed notes, lack of breath on one, a break on one, long delay on all of the phrases, a Hibblerism on "my little Joe," some dilute Sarah Vaughan occasionally, and a horribly out-of-control vibrato. In short, she is using every vulgar commercial trick there is to sell the record. It's really quite a horrifying performance. Yet listen to it and you'll hear certain ingredients which, if properly coached, would yield a good singer. Perhaps she'll outgrow this caterwauling. (Atlantic 893.)

### Dorothy Kirsten

- 1111 The Man I Love
- 1111 Why Was I Born?

Still far better than all other attempts by opera divas, these two sides don't have the same lightness, directness of phrasing, and ease of intonation that Miss Kirsten's *You Go to My Head* of last month had. (Victor 10-1497.)

## CONCERT

### Artie Shaw

Ravel—*Piece en forme de Habanera*  
Gould—*Gusfira*  
Kabalevsky—*A Short Story*  
(Modulate to Page 14)

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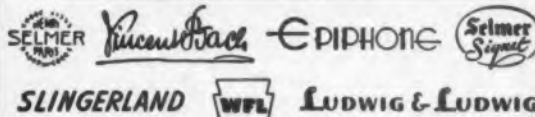
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# Record Reviews

(Jumped from page 13)

Milhand—Corcovado No. 7  
 Debussy—Petite Piece  
 Grandos—Andalus  
 Shostakovich—Prelude  
 Poulenc—Falso  
 The Man I Love  
 Mood in Question  
 Rhapsodies for Clarinet and String  
 I Concentrate on You

Album Rating—**J**

It behooves a man who shoots his mouth off to be able to put up, but he is requested to shut up. Artie Shaw for some years now has harangued musicians and the public generally with the thesis that not enough good music is being played, that he wishes to bring more of this good music to us.

This is commendable. Unfortunately, he lacks the ability.

At least, as demonstrated in his Bop City concert fiasco and in this album, Shaw is a very, very bad concert clarinet player. On all of the more complex sides contained here his tone is heavy and leaden, his phrasing utterly lifeless, the music utterly without zest and color. He seems to be trying so terribly hard to satisfy the relatively simple technical demands put upon him that he has nothing left over with which to express the real heart and body of the music.

In short, he sounds like a fair classical musician trying to read a jazz solo written out for him.

He hasn't the excuse of an inept conductor or bad sidemen as he might have had at Bop City, since Walter Hendel led a group of excellent sidemen.

Shaw's inadequacies are even more shockingly apparent on the "jazz" sides. *Max I Love* lacks even the favor of the good lead work which he used to have in his less pretentious dance band days. Buddy DeFranco, John LaPorta, and any number of other young road men are playing better solo

## Deep In Drama Are Jay And Ray



Hollywood—Song writers Jay Livingston, seated at the piano, and Ray Evans, gently leaning beside him, "turn actors to play themselves in Paramount's *Sunset Boulevard*, drama of Hollywood life." Or so says the press release. Immersed in one segment of Hollywood life, the *Buttons and Bows* team seem thoroughly acclimated and ready for action.

ideas these days than Shaw displays.

The tipoff comes with *Mood in Question*, recorded before the war by that delightful group Alan Schulman led for Victor, the New Friends of Rhythm. Composed of a chamber string group with harp and guitar, they made this Schulman composition with Buster Bailey playing the clarinet part. Even casual listening to that record shows how much more fluid and tasteful Bailey's playing is, as well as lacking in several of the clinkers Shaw makes here. Simplicity is a vice from which Shaw has never suffered. *Question* was a graceful piece. As played here, it sounds like a high school saluta-

tarian, puffed with his importance and position, but vastly inept in the ways of expression.

Only on the last selection does Shaw's playing begin to sound like anything musical. He plays almost straight melodic lead, an element

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13. Boppin On The E String
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at which he has always demonstrated facility.

One of the top sidemen in the country listened to this album with me, remarked that Shaw had played on a program with him some months ago, had played a piece during which there was a small second clarinet part, whereupon the staff man cut him to shreds both as to technique and expressiveness.

He went on to say, "The fantastic thing about it is that Shaw is such a complete egotist he actually thinks he is as good as his press agents tell him, instead of listening to the relatively inferior noises he makes."

My opinion is the same. Normally, what are rather unpleasant franknesses about a man's ability wouldn't be printed here; or if they were, at least in less direct fashion.

But Shaw, by his cavalier manner towards all music and all musicians, his insulting attitude that he can calmly leap into "presenting good music" to us with actually the most inadequate preparation, forces one to judge him by the light in which he has placed himself.

Though in the limelight, the sounds are still jaundiced.

The verdict still remains, "If this is Artie, p'Shaw!" (Columbia LP 4260.)

## Signature Switches To Unbreakable Wax

New York—Signature and Shelton records, Bob Thiele's two 76 cent labels, have switched their entire output to unbreakable material. First platters on the new goo will be some previously unreleased Johnny Long and Alan Dale sides.

Jean Germain  
 Hank Jones

♪♪♪ *The Chase*  
 ♪♪♪ *Night Music*

This is rather a curious record which Dial has put out. It is not Dexter Gordon's *Chase*, but rather a not-too-well-known Bela Bartok piece played by pianist Jean Germain. If Dial owner Ross Russell has time, it would be interesting to hear his reasoning (other than the usual desirable concert and jazz dualism) for this pairing. *Musica* is listed as a fantasy for piano and jazz band, showcases pianist Hank Jones, vibes, drums, trumpet, clarinet, and bass. It could have been better balanced, especially some flat stuff which comes out instead of bass notes. Hank's work is completely attractive. The vibes sound like Milt Jackson, at least the tone is as harshly percussive. (Dial 1037.)

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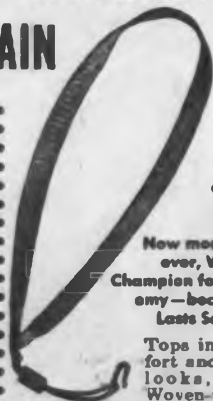
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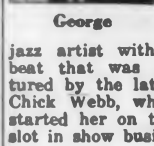
By GEORGE HOEFER

Chicago—Ella Fitzgerald recently took a good ribbing from Norman Granz when the latter came upon an old transcription by "Evelyn Fields" in a New Orleans radio station and it turned out to be Ella singing under a pseudonym. It happened while the last jazz at the Philharmonic troupe was en route to El Paso. Previous to this discovery, it had been assumed that the only time Ella had strayed from the Decca label was when she cut some sides with Benny Goodman on Victor in 1937.

With BG she sang on *Take Another Guess, Did You Mean It?*, and *Goodnight, My Love*. The latter side was pulled from the Victor catalog when it was discovered Ella had a Decca contract, and a new *Goodnight, My Love* was cut by Benny with a Frances Hunt vocal.

Decca's star of song is a great jazz artist with a natural born beat that was undoubtedly nurtured by the late rhythm genius, Chick Webb, who discovered and started her on the road to a top slot in show business.

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Ella, Fella Stop In Chicago



Chicago—Despite the suede bop beret, singer Ella Fitzgerald reiterates in George Hoefler's Hot Box column that it's the ballads she loves best. Ella and husband Ray Brown, pictured above, were in Chicago during the holiday season for two weeks of theater appearances.

ing for the right phrase stood her in good stead at the Chicago concert on the last JATP when the regular pianist failed to appear. Her performance of difficult phrases, accompanied only by husband Ray Brown, bass, and Buddy Rich, drums, was remarkable.

It was back in 1934 when 16-year-old, Virginia-born Ella came to the attention of Webb. She had performed in an amateur contest held in Harlem's opera house on 125th street, the Apollo theater. When Ella first joined the band it was necessary to clear the appearance with a lawyer (due to her age) and to borrow a dress from Chick's wife.

Immediately was a hit and her vocals began to be included on all Webb's Decca records. Her first side was Love and Kisses (Decca 494) and the initial big hit was

the famed A - Tisket, A - Tasket (Decca 1840).

The latter number was dreamed up by Ella herself while Chick was in the hospital. She wanted to have something cheerful worked up for the little band leader when he returned to the job. The phrase, "A-Tisket, A-Tasket," from nursery rhyme double talk, kept running through her mind.

Consistent Since the early Webb days, Ella has had many hits. She fronted the Webb band for three years after Chick's death, and in 1942 started her career as a single vocal act. Her work has been consistently good through the years.

Strange as it may seem to jazz fans, her favorite songs are of the ballad type, rather than blues, scat, or be-bop vocalisms. Her famous bop sides like How High the Moon, Flying Home, and Lady Be Good, where she emulates musical instruments with her voice, were inspired while she was on a theater tour with the Dizzy Gillespie band.

Poor Choices As for some of the pop tunes she has recorded, her talent has a

King Inks Thompson

New York—Singer-pianist Sauny Thompson, whose Miracle platter of Long Gone drew attention last year, has been signed by King records. Firm has also inked Tiny Bradshaw's band.

tendency to make mediocre material appealing, yet she agrees that Decca has made some poor choices of tunes for her to wax. Some of her biggest successes were numbers she worked up herself.

For instance, on one date she and Louis Jordan were just killing time with a calypso routine Ella had worked out. Dave Kapp happened to be in the studio and heard them noodling. Stone Cold Dead in the Market resulted. Another time she and Jordan worked all night on an arrangement of Baby, It's Cold Outside, but Decca wanted it simple, so the arrangement was put aside while they made the record without any forethought.

Bowled Over Ella was bowled over one night in a small Texas club when at the end of the evening she asked the remaining guests what number they would like to hear again. Two elderly ladies both screamed for Lady Be Good.

There is a record to be issued soon of Ella's version of Basin Street Blues, a la Louis Armstrong. The arrangement just happened one night in a Las Vegas club when business was dull towards closing time. Ella was kidding around with the band and Lee Young, the drummer, whispered the lyrics back of her, and she began imitating Louis. It killed the four customers in the place and is now a regular number.

COLLECTOR'S CATALOG: Andrew E. Salmieri, 7412 12th avenue, Brooklyn 28, N. Y. He would like to trade jazz on small labels with Beat readers. Has a very large collection and is also a dealer.

D. Carter, 103 Hampstead road, Easton, London, N.W.L. England. Another collector-dealer who wants to correspond and trade with a collector on the American jazz scene. Mary Ann Derouin, 17, 632 Manomnie street, Eau Claire, Wis. Interested in corresponding with someone who enjoys seeing the bands in person, discussing modern music, and trading bop records.

Down Beat covers the music news from coast to coast.

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# Devils And Descants

By Michael Levin

New York—Once in a while you run across some new music which is completely delightful on first hearing, doesn't require any elaborate background knowledge or musicalological digging. Such is Nikolai Rakov's *Concerto for Violin and Orchestra*. I saw the LP version in a record shop and picked it up because it was unfamiliar and also because the soloist was David Oistrakh, Soviet violinist who to me ranks with Heifetz as the best fiddler in the world today.

The recording, made with the Russian State symphony orchestra, obviously was dubbed from shellac records brought to this country. But despite occasional surface noise, the music is completely charming.

Rakov, a 41-year-old Soviet composer, studied with Gliere, that expounder of good folk melody played in sweeping strings, shows it all through this concerto. For current party tastes in music, this is highly desirable. But in addition to some light and charming melody, Oistrakh's fiddling gives the piece a rhythmic bite and drive without which it might be sugary. The result is 45 minutes of some of the most attractive music I have heard this year. The record is put out by Gallery Music, 7 W. 46th street, New York 19, N.Y., rates hearty recommendation here.

The old stomping master, Sir Thomas Becham, is back again, this time with the Sibelius *Second Symphony*. While I honestly don't think Sibelius is the great shucks everyone was painting him back in 1939-40, he certainly has written

absorbing music. The *Second*, as magnificently played here by Sir Thomas (RCA-Victor), deserves your attention.

Los Angeles musicians in their own quiet way are doing a lot to add to recorded repertoire in this country. We had the Artist LPs of Werner Janssen, and now come the Bela Bartok *Music for String Instruments, Percussion, and Celesta*, as done by the Los Angeles Chamber symphony, conducted by Harold Byrns (Capitol). Here is all of Bartok's mastery of rhythmic variation, broad use of strings, and exciting command of melody. In short, quite some stuff among modern music. Capitol is to be congratulated for putting it out in regular and LP versions, and you owe yourself a hearing.

One of the younger conductors who has generally had a good press both in this country and abroad is Victor DeSabata. His conducting of the Debussy *Jazz*, released some months ago, was excellent. His newest, Respighi's *Fountains of Rome*, if anything, is better. Recorded with the Symphony Orchestra of the Augusto, Rome (RCA-Victor), it has all the shimmering impressionistic flavor which Respighi's tone poem demands.

This isn't great music in the sense that it combines all the element of form, economy, and originality that you would expect from extraordinary art. But it is lushly-hued, attractive sounding, beguilingly presented, and as such, has a place in any library.

Even more romantic is Artur Rubinstein's playing of Schumann's *Fantasiestücke*. Written in the great pianistic era, when most composers thought in, as well as wrote in, piano terms, this is romantic and charming music, played by Rubinstein with great intelligence and tonal command of the

piano. Listen to this playing (RCA-Victor) and you will hear why most young pianists sound so arid and shallow when they tackle literature which isn't technical and bombastic, but relies on restraint and command of the piece as a whole. Rubinstein is one of the old masters, but he has lost none of the touch of his craft.

You have an interesting problem comparing the new Leopold Stokowski version of Debussy's *Children's Corner Suite* (RCA-Victor) with that earlier done by Piero Coppola and the Paris Conservatory orchestra for the same label. Stokowski's version being newer, and also because of his technical knowledge, is far better recorded, has broader reaches of shimmering sound, and makes all its points with more startling effect. Coppola's rendition is less brilliant, but seems to have more of the elusive, fleeting quality which makes Debussy's impressionism so effective. Listen to both—though I suspect you will vote for the Coppola.

One of the most encouraging things that LP has done for records is to make it seemingly possible for more little classical companies to flourish. Such outfits as Jerry Newman's Esoteric label can bring out Claudia Musio and Schoenberg *Serenade* albums, Gallery the Rakov *Concerto*, Peter Bartok, unrecorded quartets written by Bela Bartok, and far on into the night. The ease of shipping, stor-

# TIPS TO TRUMPETERS

By CHARLES COLIN

New York—Bananas have no bones and there aren't any muscles in lips. Remember this the next time you subject your lips to pressing, pulling, squeezing, stretching, wiggling, rolling up, or digging in. "Lip muscles" actually are in other

parts of the face. Final lip support comes from muscles in the corners of the mouth. The part of the lip that receives the mouthpiece has no muscles. It should not be jerked back and forth for vibrato, stretched for range, nor wiggled for trilling and slurring.

The lips are one of the most delicate parts of the body. In trumpet playing they have enough to do just vibrating. Any other use is misuse. Trumpeters who realize this, and act accordingly, cease being over-conscious of their lips. They not only reduce mental tension, but keep their lips in shape for best intonation and clear tone.

The Catch To "act accordingly" is the catch. But all it means is to develop coordinated action of the

(Modulate to page 18)

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 Bardo, Bill (Mayo) Tulsa, Okla., h  
 Barron, Blue (Capitol) NYC, In 2/28, t  
 Bass, Louis (Chicago) Chicago, t  
 Bell, Curt (Monteleone) New Orleans, h  
 Benedict, Gardner (Commodore Ferry) Toledo, h  
 Benicio, Tex (State) Hartford, Conn., 2/24-28, t  
 Blue, Bobby (Frederies) Palo Alto, Calif., no  
 Bothie, Russ (Lions-Milford) Chicago, h  
 Brandon, Henry (Maydow) Washington, D. C., h  
 Brandwyne, Nat (Beverly) New Orleans, no  
 Brown, Les (Trionon) South Gate, Calif., no  
 Busse, Henry (Orpheum) Omaha, 2/10-11, t  
 (Grand) Evansville, Ind., 3/16-21, t  
 (Grand) Verona (Jerome) Aspen, Colo., Out 4/1, h  
 C  
 Carle, Frankie (Circle) Indianapolis, 2/9-15, t; (Riverside) Milwaukee, 2/17-23, t  
 Cavallaro, Carmen (On Tour) MCA  
 Chester, Bob (Rosedale) NYC, h  
 Clifford, Bill (Flamingo) Las Vegas, h  
 Coleman, Emil (Waldorf-Astoria) NYC, Out 2/8, h  
 Ominnia, Bernie (On Tour) MCA  
 Davidson, Coe (Chez Paree) Chicago, no  
 Dennis, Pat (Glendinning's) Upper Darby, Pa., Out 4/1, no  
 Deutsch, Emery (Rita-Carlton) NYC, h  
 Donahue, Al (Statler) Washington, D. C., Out 3/6, h  
 Dorsey, Jimmy (Statler) NYC, h  
 Dorsey, Tommy (Hippodrome) Baltimore, 2/16-22, t; (Circle) Indianapolis, 3/2-8, h  
 Drake, Charles (Grove) Orange, Texas, no  
 Duchen, Eddy (Dehler-Wallick) Columbus, O., Out 2/11, h; (Circle) Indianapolis, 2/23-3/1, t; (Waldorf-Astoria) NYC, 3/8-5/19, h  
 Durso, Mike (Cocacabana) NYC, no  
 Featherstone, Jimmy (Trionon) Chicago, 3/7-4/7, h  
 Ferguson, Danny (Broadwater Beach) Biloxi, Miss., Out 4/19, h; (Commodore Ferry) Toledo, 4/24-4/17, h  
 Fike, Dick (Westwood) Little Rock, Ark., no  
 Fina, Jack (Ambassador) L. A., 2/7-3/6, h  
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h  
 Floyd, Chick (Biltmore) L. A., h  
 Foster, Chuck (Mushiebach) Kansas City, Out 2/28, h  
 Fotina, Larry (Arendia) NYC, Out 2/23, h; (Postbody) Memphis, 2/27-3/12, h  
 Fox, Dick (St. Francis Drake) San Francisco, h  
 Garber, Jan (Air Base) San Antonio, 2/21-28, h; (Trionon) Chicago, 4/8-5/21, h  
 Gillespie, Danny (Cop City) NYC, Out 2/15, no  
 Gionanni, Comar (Bayshore) Tampa, Fla., Out 10/18, h  
 Grant, Bob (Piana) NYC, h  
 Gray, Chauncy (El Morocco) NYC, no  
 Gray, Glen (On Tour) MCA  
 Gregg, Wayne (Trionon) Chicago, Out 2/8, h  
 Greer, Jimmy (Beach Club) Del Mar, Calif., no  
 Harrison, Bill (On Tour) JKA  
 Harris, Ken (Texas) Ft. Worth, 2/7-3/4, h  
 Harrison, Cass (Heldstetg) Jackson, Miss., h  
 Haven, Carlton (El Rancho Vegas) Las Vegas, h



EXPLANATION OF SYMBOLS: h—ballroom; h—hotel; no—night club; cl—cocktail lounge; r—restaurant; t—theater; co—country club; r—roadhouse; po—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AJ—Allbrook-Pumphrey, Richmond, Va.; FAC—Federal Artists Corp., 3734 Sunset Blvd., Hwd.; FB—Frederick Bros. Corp., 75 E. Wacker Dr., Chicago; SAC—General Artists Corp., RKO Bldg., NYC; MFC—Marshall F. O'Leary, 2948 Sunset Blvd., Hwd.; JKA—Jack Kurta Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Music Corp., 333 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MG—Moe Gale, 48 West 48th St., NYC; SMA—Sam Marshall Agency, 4471 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 1280 Sixth Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC; UA—Universal Attractions, 347 Madison Ave., NYC.

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 Herbeck, Ray (Last Frontier) Las Vegas, h  
 Herbert, Ted (King Philip) Wrentham, Mass., h  
 Herman, Woody (Riviera) St. Louis, Out 2/19, no; (Cop City) NYC, 2/18-3/1, h  
 Hill, Tiny (Melody Mill) Chicago, Out 3/14, h  
 Howard, Middy (Blackhawk) Chicago, h  
 Hummel, Bill (Camel's Oasis) Lake Charles, La., no  
 James, Eddie (Madura's Beach) Chicago, 2/18-3/7, h  
 Herbert, Ted (King Philip) Wrentham, Mass., h  
 Jerome, Henry (Sunset Beach) Alhambra, N. J., weekends, h  
 Jones, Spike (Great Northern) Chicago, t  
 Jurgens, Dick (Coca Loma) St. Louis, 2/24-3/2, h  
 Kanner, Hal (William Penn) Pittsburgh, h  
 Kessel, Art (Martini) Chicago, Out 2/23, t  
 Kaye, Sammy (Orpheum) Omaha, 2/17-23, t  
 Keeler, Ford (Dancehaven) Wichita Falls, Texas, no  
 Kerna, Jack (Stockmen's) Elko, Nev., 2/12-5/12, h  
 King, Henry (Shamrock) Houston, Out 2/11, h; (Shamrock) Houston, In 4/18, h  
 Knight, Norval (Lake Merritt) Oakland, Calif., h  
 Krupa, Gene (Howard) Washington, D. C., 2/17-23, t  
 Lando, Jules (Ambassador) NYC, h  
 Lando, Dick (Blackstone) Chicago, h  
 LeWinter, Dave (Ambassador) Chicago, h  
 Lombardo, Guy (Roosevelt) NYC, h  
 Lombardo, Victor (Cleveland) Cleveland, h  
 Long, Johnny (New Yorker) NYC, h  
 M  
 Martin, Freddy (Palladium) Hwd., Out 2/27, h; (St. Francis) San Francisco, 2/28-4/11, h  
 Masters, Frankie (Stevens) Chicago, h  
 Masters, Vick (El Adobe) Bakersfield, Calif., h  
 McCarthy, Fran (Golden Slipper) Baton Rouge, La., no  
 McCoy, Clyde (Claridge) Memphis, 2/16-23, h  
 McCreane, Don (Jefferson) Norfolk, Va., Out 3/10, h; (Dehler-Wallick) Columbus, O., 3/18-4/1, h  
 Miller, Bob (Statler) Boston, h  
 Milliner, Lucky (Riviera) St. Louis, 2/11-18, no  
 Molina, Carlos (Rien) Houston, h  
 Mooney, Art (Capitol) NYC, In 3/16, t  
 Morales, Noro (China Doll) NYC, no  
 Moreno, Buddy (Chase) St. Louis, h

Morested, Al (Quincy) Quincy, Ill., Out 2/25, co  
 Nagel, Freddy (On Henry) Willow Springs, Ill., Out 2/28, h  
 Nagel, Harold (Biltmore) NYC, h  
 Neighbors, Paul (Biltmore) L. A., 2/9-2/25, h  
 Noble, Leighton (Claremont) Berkeley, Calif., Out 3/13, h  
 O  
 Oliver, Eddie (Mocambo) Hwd., no  
 Olsen, George (Edgewater Beach) Chicago, Out 4/6, h  
 O'Neal, Eddie (Palmer House) Chicago, h  
 Overend, Al (Skyline) Billings, Mont., no  
 Palmer, Mickey (Bridgewater Canteen Club) Boston, no  
 Parish, Charlie (Hamilton) Washington, D. C., h  
 Pearl, Ray (Schroeder) Milwaukee, 2/14-3/6, h; (Music Box) Omaha, 3/8-14, h  
 Peters, Bobby (Skyliner) Ft. Worth, Texas, no  
 Pett, Emil (Versailles) NYC, no  
 Phillips, Teddy (On Tour) MCA  
 Prima, Louis (On Tour) MCA  
 Pruden, Hal (Olympic) Seattle, h  
 Ragon, Don (Music Box) Omaha, 2/15-19, h  
 Reichman, Joe (Roosevelt) New Orleans, Out 3/7, h  
 Reid, Don (Schroeder) Milwaukee, Out 2/12, h  
 Reynolds, Tommy (On Tour) MCA  
 Ribbie, Ben (Tutwiler) Birmingham, Ala., h  
 Robbins, Ray (Postbody) Memphis, h  
 (Schroeder) Milwaukee, 2/7-12, h  
 Rub, Warner (Coca Loma) St. Louis, 2/10-16, h  
 Ryland, Buddy (Plantation) Houston, weekends, h  
 S  
 Sandifer, Sandy (Sundown) Phoenix, h  
 Sands, Carl (Oriental) Chicago, t  
 Snyder, Bill (Sherman) Chicago, h  
 Spivak, Charlie (On Tour) MCA  
 Stalder, Jack (Pia-Mor) Kansas City, Mo., Out 2/14, h  
 Stevens, Ros (Mendowbrook) Cedar Grove, N. J., h  
 Stier, Jimmy (Valencia Gardens) Ft. Worth, Ind., h  
 Strong, Benny (Mark Hopkins) San Francisco, h  
 Sudy, Joe (Statler) Detroit, h  
 Sudy, Will (Orpheum) Norfolk, Va., Out 3/15, h  
 Sykes, Curt (Trionon) Seattle, h  
 T  
 Thornhill, Claude (Palladium) Hwd., 2/28-3/18, h  
 Tucker, Orrin (Aragon) Chicago, Out 4/7, h  
 W  
 Watkins, Sammy (Boa Baton) Beaumont, Fla., h  
 Wazniak, Howard (Casablanca) Greensboro, N. C., no  
 Weik, Lawrence (Riverside) Milwaukee, 2/9-15, t; (Dehler-Wallick) Columbus, O., 2/29-3/4, h; (Bill Green's) Pittsburgh, 2/27-3/12, no  
 Williams, Griff (Aragon) Chicago, 4/8-6/18, h  
 Williams, Lee (Rainbow) Denver, 2/17-3/2, h

Willis, Dave (Sherman's) San Diego, Calif., no  
 Worth, Stanley (Pierre) NYC, h  
 Z  
 Zebach, Florian (Neil House) Columbus, O., 3/2-4/12, h  
 Zarnow, Ralph (KIOA) Des Moines

Combos

A  
 Abbey, Leon (Harry's) Chicago, h  
 Agnew, Charlie (LaBalle) Chicago, h  
 Allen, Red (Flame) St. Paul, Out 2/16, no  
 Alvin, Danny (Rutbeck's) Chicago, t  
 Armstrong, Bob (Hoffmans) South Bend, Ind., h  
 Armstrong, Louis (Palomar) Vancouver, B. C., 2/2-15, no  
 Archie, Tom (Mocambo) Chicago, no  
 Arvelo, Pepito (St. Regis) NYC, h  
 Arvin, Mel (Turf) Austin, Minn., Out 2/12, h  
 Averte, Dick (Gibson) Cincinnati, h  
 B  
 Barton Jr., George (St. Paul) St. Paul, Minn., h  
 Be & Bop (Silver Room) Chico, Calif., h  
 Bechet, Sidney (Jimmy Ryan's) NYC, no  
 Big Three Trio (Frolics) Omaha, 3/18-2/11, no  
 Blas, Niekly (Ye Olde Cellar) Chicago, no  
 Bonano, Sharkey (Famous Door) New Orleans, no  
 Burnside, Vi (Midtown) St. Louis, Out 2/18, h  
 Bushkin, Joe (Little Club) NYC, no  
 C  
 Casella, Danny (Blackstone) Chicago, h  
 Celestin, Papa (Paddock) New Orleans, no  
 Channonaire, (Silver Spur) Phoenix, no  
 Charioteers (Flamingo) Las Vegas, 2/23-3/8, h  
 Callitona Trio, Herman (Blue Angel) NYC, no  
 Cobb, Paul (Mayfair) Sanford, Fla., Out 2/24, h  
 Cole Trio, King (Fairmont) San Francisco, 2/14-3/8, h  
 (Colman), Cy (Shelburne) NYC, no  
 Conier Trio, Tommy (Theater) Rockford, Ill., h  
 Coon, Irving (Savoy-Plaza) NYC, h  
 Corber, Gene (Club 16) Atlanta, Out 2/18, no  
 Cosmopolitans (Zebras) Chicago, h  
 Cordeman (Kentucky) Chicago, Out 2/18, no  
 Crusman Trio, Bud (Country) Vallejo, Calif., no  
 D  
 Daily, Pete (Money Room) L.A., no  
 Daryl Trio (Jack Dempsey) NYC, t  
 D'Arcy Trio, Phil (Coc Rouge) NYC, no  
 Davis, Dick (Merococo) Chicago, no  
 Davis, Tiny (Flame) St. Paul, Out 2/12, no

Davis, Eddie (Coc Rouge) NYC, no  
 Davis, Johnny (Dons) Minneapolis, no  
 Debutones (Legion) Great Falls, Mont., no  
 Decker Trio, Chip (Hex) Boston, no  
 Des Trio, Johnny (Hawaiian Palms) Linden, N. J., Out 2/1, no  
 Deuces Wild (Carnival) Pittsburgh, no  
 DiMaggio, Vince (Sherman) Chicago, h  
 Dolan, Bernie (Larou) NYC, no  
 Downs, Evelyn (Park Terrace) Brooklyn, N. Y., Out 2/28, r  
 Drootin, Dicky (Primo) Lynn, Mass., no  
 Duches & Men of Note (Fifth Ave.) Duluth, Minn., Out 2/15, h  
 E  
 Eadie & Rack (Blue Angel) NYC, no  
 Embassy Four (On Tour) JKA  
 Ensign Quartet, Lenny (Miami) Dayton, O., h  
 Entertainers' Trio (Vie's) Aurora, Ill., h  
 Evans, Doc (Grandview) Columbia, O., Out 2/28, r  
 F  
 Fields, Herbie (Silhouette) Chicago, Out 2/12, no; (Valley) Detroit, 2/17-19, no  
 Fields Trio, Irving (Park Sheraton) NYC, h  
 Fox Four, Red (On Tour) JKA  
 Fortney, Don (Vie's) Wichita, Kans., no  
 Four Shades of Rhythm (Bar O'Music) Chicago, h  
 Franks, Joe (Rose Bowl) Chicago, h  
 G  
 Garner, Errol (Blue Note) Chicago, 2/17-3/2, no  
 Gels, Eddie (Stage Door) Milwaukee, Wis., no  
 Gilbert Trio, Jerry (Elms) Excelsior Springs, Mo., h  
 Gladders, Jerry (Congress) Chicago, h  
 Green Trio, Johnny (Piccadilly) Green Bay, Wis., h  
 Grubbs, Wio, Babe (Myhaly's) Elmhurst, N. Y., no  
 H  
 Hamilton's Cavaliers, Bob (Blue Room) Balboa, Calif., h  
 Heard, J. C. (Cafe Society) NYC, no  
 Henderson, Horace (Grove Circle) Chicago, no  
 Herman, Lenny (Warwick) Philadelphia, h  
 Hodas, Art (Blue Note) Chicago, no  
 I  
 Ingie, Red (Palomar) Seattle, 2/18-19, t; (Palomar) Vancouver, 2/20-2/4, no  
 Ink Spots (Chicago) Chicago, 2/17-20, t  
 K  
 Kemp, Ralph (Three Towers) Somerville, N. J., no  
 Kenney, Ken (Manhattan) Lansing, Mich., no  
 Kent, Erwin (Edison) NYC, h  
 Kent, Peter (New Yorker) NYC, h  
 King, Rieley (Whaling Well) Pensacola, Fla., Out 4/1, no  
 L  
 Lane, Johnny (1111 Club) Chicago, no  
 Lane, Ralph (Pierre) NYC, h  
 Lewis, Tommy (Esquire) Wichita, Kans., h  
 Lopez, Al (Preview) Chicago, h  
 M  
 Mainek, Matty (Ciro's) L. A., no  
 Maines, Joe (Bon-Oddies) Detroit, h  
 Mastrotoni (Alexandria) Newport, Ky., no  
 Mille Brothers (Palomar) Vancouver, B. C., Out 2/19, no  
 Minivich, Borah (Thunderbird) Las Vegas, Out 2/14, h  
 Mirkinkara (Blue Bird) Birmingham, N. Y., t  
 Mole, Miff (See Elve) Chicago, no  
 Monte, Mark (Piana) NYC, h  
 Munro, Hal (President) Kansas City, h  
 Mus-Ettes (Chicago) Chicago, h  
 Muses, Rieley (Brown Derby) Honolulu, T. H., 3/15-4/15, no  
 N  
 Napoleon, Phil (Nick's) NYC, no  
 Nichols, Jim (Torch) Newport, Ky., no  
 Nichols, Red (Hangover) L. A., no  
 Normandie Boys (Thunderbird) Las Vegas, h  
 Norris, Al (Bowman's) NYC, no  
 Nuzzo, Jimmy (Mickey's) Chicago, no  
 O  
 O'Brien & Evans (Evergreen) Havana, Ill., no  
 Oha, Hal (Towns) Milwaukee, 2/28-4/4, no  
 Oxford Boys (Century) Mankato, Minn., no  
 P  
 Page Trio, Tony (Barbara's) Elkhart, Ind., h  
 Paris, Norman (Ruhan Min) NYC, no  
 Perkins, Bob (Bob Hill) Chicago, h  
 Pollack, Ben (Beverly Courts) Beverly Hills, Calif., no  
 Proctor, Ralph (Child's Paramount) NYC, t  
 R  
 Ribbie, Ben (Syracuse) Syracuse, N. Y., h  
 Rollins, Adrian (Park Sheraton) NYC, h  
 Ronalds Brothers Trio (Ciro's) Buffalo, h  
 Roigera, Ralph (Ambassador) Chicago, h  
 S  
 Salvador Trio, Hal (Hilo) Boston, no  
 Savage Quartet, Johnny (Duluth) Duluth, Minn., h  
 Shaw, Milt (St. Regis) NYC, h  
 Skylighters (Sequoia) Staten Island, N. Y., Out 2/19, no  
 Smith Trio, Floyd (Dulbale) Chicago, h  
 Soft Winds (Prince George) Toronto, 2/27-4/5, h  
 Spenser, Muggsy (Jazz Ltd.) Chicago, no  
 Syncoctia (Blue Heaven) Chicago, no  
 T  
 Three Brown Buddies (Moderne) Chicago, h  
 Three Suns (Bar O'Music) Ft. Lauderdale, Fla., Out 3/1, no  
 Three Swouts (Dragon Grill) Corpus Christi, Texas, no  
 Top Hat (Kentucky) Chicago, no  
 Townsend Quartet, Dave (Bolling Field) Washington, D. C.  
 Townsman Trio (West Athletic) Seattle, no  
 Trace, Al (On Tour) MCA  
 Trenier Twins (Melodee) L.A., no  
 Twin Tones (Circle) Hwd., h  
 V  
 Victor Trio, Bob (Talk of the Town) Chicago, no  
 W  
 Wagner, Vi & Jerry (Graemere) Chicago, h  
 Warren, Bill (Blue Note) San Diego, Calif., no  
 Wasson, Hal (Riviera) Corpus Christi, Texas, no  
 Wood Trio, Mary (Cormair) Toronto, t  
 XYZ  
 Yankovic, Frankie (Copa) Pittsburgh, Out 2/1, no  
 Zarin, Michael (Waldorf-Astoria) NYC, h

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**Louis Bash Doesn't Blow Up Storm; Weather Does**

By RALPH J. GLEASON

San Francisco—When Louis Armstrong sang *Baby, It's Cold Outside* with Velma Middleton here at the "Battle of Dixie" concert Jan. 11, he didn't have any trouble putting feeling into it. It WAS cold. In fact, it was right in the middle of the worst storm the Bay area and the rest of the coast has had in years.

A couple of hours before Pope went on, it hailed on Market street, which may have had something to do with the fact that it wasn't only cold in the Civic auditorium, it was just plain lonesome.

Less than 2,500 persons braved the elements and the camouflage of the promoters who missed several boats in publicizing the show. Advance sales accounted for most of the customers. The concert itself was underpublicized and over-staged. Lots of Dixiecats didn't know about it till it was all over and those that went, mostly a Kid Ory-Armstrong crowd, had a number of complaints.

● The show, billed to go on at 8:28 (a publicity gag yet!) went on at close to 9 o'clock.

● Billy Shuart's band, sadly miscast in this horse opera, played for more than 40 minutes, to the agony of the record collectors who wanted the Kid and Louis Armstrong.

● Armstrong didn't get on stage till almost 10:30.

● There wasn't enough Ory. Armstrong's hand, sounding somewhat better muffled than at last hearing, scored heavily with the crowd, as did Ory. The finale (which followed an embarrassing situation created when Pope & Co. left the stage at the close of their set and there was no one on stage for almost five minutes to tell a hooting audience what to do) fea-

tured both the Ory and Armstrong bands and a parade, N'awlins style, around the stage. It was the hit of the evening to the aficionados.

To this reviewer it was a bad concert, badly staged, with only the class of Armstrong, who remains a consummate showman, earning any plaudits. Shuart was done no good by the situation at all. Ory's band has deteriorated considerably in recent years, and now plays everything but the blues at breakneck tempos.

Armstrong's routines are not as tedious as Ory's, but then maybe that's why he gets all that gold and the Kid is still the Kid. Jimmy Lyons, cast as a hipster in Dixieland, got himself tagged as a square in fiddom by calling Louie, Louis, accent on the "s."

**BAY AREA FOG:** Billy Shuart auditioning for the Mark Hopkins



Ralph

and the Claremont. . . Kid Ory and Armstrong may do a concert tour in Europe if Joe Glaser can set it. . . Norman Granz did two Shearing concerts at the end of January just before George opened at the Coronet.

**Brubeck Continues**

Dave Brubeck, at the Burma for another three months, is doing a transcontinental treasury show with his expanded group, featuring Paul Desmond, alto; Dave Kreidit, tenor; Bob Collins, trombone, and Dick Collins, trumpet, plus the trio (Dave, Ron Crotty, and Cal Tjader). . . Russ Morgan zonked the listening audience when he came on a late night platter show and, in answer to the query, "Is the band organized?" replied, "The band is, but I'm not!"

Jack Sheedy opened in mid-January at the 316 club in Oakland (formerly Leon and Eddie's). Jack recorded four more sides for Coronet, which has been selling his *Gambler's Blues* like mad. . . John Bur-Ton taking Amos Milburn on a PacNorWest tour, and then booking Duke into Oakland late in March for a dance. Ellington is also set for a concert in that city Feb. 26 at the Auditorium and for another in San Francisco a few days earlier (date not set yet).

Anita O'Day being offered locally to several clubs. . . Two Beaux and a Peep now at the Blackhawk, alternating with the Eastmen trio. . . Peggy Lee opened Jan. 26 at the Fairmont with Dave Barbour's

**Trumpet Tips**

(Jumped from Page 16)

diaphragm, air stream, facial muscles, and tongue, as explained in previous columns. It's only logical to give this strong muscular machine most of the work, thereby taking a load off the lips. The lips do not vibrate by themselves. They act under the air pressure created and controlled by the rest of the body.

The destructive partial alternative is "lip pressure." Physical pressure on the lips may momentarily seem to give the effects you want. But it ends in loss of en-

durance, range, brilliance, and confidence.

In reality there is no such thing as "lip pressure." It is purely strong arm pressure. Save your "iron arm" for the softball field. It shouldn't be holding a trumpet. Wedging the lips between the cutting teeth and the mouthpiece is like tightening a tourniquet on your arm. Eventually the blood stops circulating. The lips swell and become numb. The groove and feel of the mouthpiece change.

As one's grip on the horn relaxes, pressure on the lips is relieved and they become free to vibrate. But, as we've said before, even this normal pressure should be removed as often as possible during the job. Let the lips get completely free of the teeth at every opportunity, and take the horn from the lips whenever the music allows.

(Ed. Note: Send questions to Charles Colin, 111 W. 48th street, New York, N. Y. Enclose self-addressed, stamped envelope for personal reply.)

group. . . Turk Murphy, whose group held down the stand at the Hangover in between the Pete Daily and Nappy Lamare engagements, went to L.A. to cut eight sides for Les Koenig's Good Time Jazz label.

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Chicago—One of the great kicks of the season came to some local music students here recently when the above lineup of successful professionals showed up to show the boys how it's done. The pros are, from the left: Lou Levy, piano; Claude Scheiner, guitar; Terry Gibbs, vibes; Jimmy Stutz, bass; Louis Bellson, drums; teacher Roy Knapp; Chuck Calzaretta, vibes, and Max Mariash, drums. Mariash, Calzaretta, and Scheiner are with Art Van Damme's unit; Stutz is a former Herman Herder; others are with the Shavers-Bellson-Gibbs All-Star sextet.

**DEALERS AND COLLECTORS**—New Orleans Dixieland. Free catalog. TEMPLE RECORDS, Box 1206, GPO, NYC 1.

**RECORDS FROM JUKES 15c.** Catalog. PARAMOUNT, VZ-313\* E. Market Wilkes-Barre, Penna.

**BUNK JOHNSON!** Two new releases, \$1.05 each. JACOBS, 155-01 90th, Jamaica 2, N. Y.

**FALKNER BROS. RECORDS**, 583 Columbus Ave., Boston, Mass.

**FREE CATALOG**—Hard-to-get JAZZ records. J. Rose, 211 E. 15th, NYC 3.

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## Abney Does Solo At Sherry-Netherland

New York—Pianist Don Abney has broken new ground for Negro musicians. Abney is currently doing a single at the Sherry-Netherland hotel, first time a Negro has worked this swank spot.

Abney was pianist with Wilbur DeParis' band during its long stand at Childs Paramount and, before moving into the Sherry-Netherland, was with George James' crew at Ernie's in the Village.

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