

DOWN BEAT

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Aussies Wallow In 'Pure, Uninhibited' Jazz



Melbourne—In a week-long orgy of "pure, uninhibited New Orleans and Chicago jazz," 100 of Australia's professional and amateur musicians and 5,000 fans got together here in December for the fourth Australian jazz convention. In attendance were Keith Houndlow's Jazz Hounds, Tony Newstead's South Side Gang, Lazy Ade's Back-



room Music, Tom Pickering's Barrelhousers, the South City seven, and so on. High spot was Rex Stewart's appearance with Graeme Bell's jazz band, the best-known band among down-under Dixiecats. First photo shows Lew Fisher's band, and second, Rex with Bell's boys.

Kenton Unveils Ork At Preview Concert

By CHARLES EMGE

Hollywood—Maynard Ferguson, ex-star of the ex-Charlie Barnet band, stood up at his end of the new Stan Kenton brass section and broke loose with some of the wildest, most unbelievable, most exciting (and to some, most perplexing) trumpet playing ever heard anywhere. A young fellow sitting near this reporter grabbed the person sitting next to him (a complete stranger) and gasped:

"The TOTAL end! The TOTAL end!"

Just One Moment

That was just one moment of many—some of which were almost as exciting, some confusing, some startling, but none of which was dull—experienced by the audience that heard what Stan Kenton had to offer as his "Innovations of 1950," presented at the special "workshop" preview concert at the L.A. Philharmonic auditorium. A happy, unpretentious air of informality, the creation of which is one of Kenton's greatest assets, marked the preview, an invitation affair with no admission charged. The cross-section audience was made up of music students, record dealers and salesmen, and representatives of almost every branch of the music business. The consumer public was reached by tickets mailed on request via radio stations and record shops.

Might Have Backfired

It was a ticklish piece of promotion work that might have backfired. The average person is inclined to be lukewarm about anything that is free. A week before the concert, record retailers admitted that few of their customers

Charlie Barnet Returns Again

Hollywood—Charlie Barnet, who dropped out of the band leading business last year and scrapped the large music unit he was then heading, has returned with a small group comprised of three saxes (including Charlie's), trumpet, trombone, and four rhythm. MCA is booking.

Key men in lineup of group, which was scheduled to open for a short stand at a San Diego spot Feb. 13, included Neal Hefti, trumpet (also arranging); Bob Daves, baritone and assisting in managerial capacity; Sheldon Smith, piano, and Charlie Drayton, bass.

Frances Wayne was announced as top vocal star, but Barnet expected to add other singers and entertainers to the unit. Barnet has been associated with the Carlos Gastel office here in personal management.

MGM Joins LP Parade

New York—MGM records, last of the larger platter houses to hold out against slow playing discs, joins the LP parade on March 1 when it will issue four 33 1/2 10-inch discs. Platters will be repeats of material already issued in albums on 78 rpm. Three will be musical scores from MGM soundtracks — *Till the Clouds Roll By*, *Easter Parades* and *Nancy Goes to Rio*.

Fourth release will be David Rose's *Holiday for Strings*, a consistent MGM seller. Platters will sell for the standard \$2.85.

Meanwhile Columbia has boosted the price on its seven-inch pop LPs from 60 cents to 65 cents. These are the platters which carry a single pop number, equivalent to a regular 10-inch 78 rpm side.

Clarke Killer Gets Prison

San Francisco—Sam Chambray, 29, convicted murderer of Frank Clarke, brother of Kenny Clarke and bass player with Jack McVea's band, was sentenced to a five years to life term by superior court judge Albert C. Wollenberg on Jan. 23.

Chambray, in a fantastic sequence of events, flew up to San Francisco and shot Clarke, whom he did not know, because of a rumored argument between Clarke and Chambray's sister. Clarke was killed instantly as he stood on the porch of his Sacramento street rooming house last August.

'Round Home



Cincinnati — Looks like a proud J. D. tooting his alto at singer Claire Hogan's elbow, so maybe the graceful Claire is doing okay. Photo was taken at a one-nighter here at Castle Farm. Beat correspondent Bud Ebel says he knew Claire when, having spotted her six years ago after she won a singing contest in Canton, Ohio.

RCA Left Holding Sacks, And Happy About It, Too

New York—Battle between the two giant wax houses, RCA-Victor and Columbia, centered for the last year on the 45 and 33 1/2 rpm microgroove records, shifted to a different level when RCA snared Manie Sacks from Columbia at the beginning of February. Sacks, who had been with Columbia since 1940, was a vice president and director of that company and was head of its a. and r. department. At RCA he assumed the newly created post of director of artists relations for both Victor and its sister RCA affiliate, the National Broadcasting Co.

To replace Sacks, Columbia grabbed Mitch Miller from Mercury records. Miller, who had been music director at Mercury, is generally credited with being responsible for Mercury's recent rash of smash hit sides—*Lucky Old Sun*, *Mule Train*, et al. At presstime, Mercury had not found a successor for Miller. The company indicated it would hold off on any new recording until Miller's replacement had been set, feeling being that there was sufficient wax on the shelf to keep things going until the new man moved in.

Snag Hugo

Sack's shift came only a few days after Victor had raided Columbia to snag its pop music director, Hugo Winterhalter. Both men were generally conceded to be getting a big boat in loot at Victor. Winterhalter is getting a guarantee of \$20,000 a year, plus royalties on

his records, while Sacks' salary is estimated at from \$60,000 to \$75,000.

In his new spot, Sacks will concentrate on developing new talent for and luring established talent to all the entertainment facets of RCA—records, radio, and television. How that talent is used will continue to be in the hands of Victor's a. and r. staff, so far as records are concerned, and of the corresponding departments in NBC.

Retaliation

Creation of Sacks' post and the selection of him to fill it would indicate that RCA is preparing to retaliate for the talent raiding of NBC by the Columbia Broadcasting system, parent of Columbia records, during the last couple of years when Columbia took Jack Benny, Amos 'n' Andy, Red Skelton, and other top radio stars away from NBC. Possibility is suggested that Sacks may eventually be able to bring some of Columbia's top recording names over to Victor with him.

George Williams, arranger and former Gene Krupa pianist, has been hired by Columbia to replace Winterhalter.

Dismiss Case Against JD

Richmond, Va. — Suit brought against Jimmy Dorsey by a milkman for allegedly conking him with his clarinet last fall has been dismissed in the local police court after three postponements.

The milkman, William G. Toney, had claimed that he asked Jimmy during a dance here if he was Tommy Dorsey's brother. According to the milkman's original story, Jimmy had then turned and laid his clarinet on Toney's head—with pressure.

Dismissal of the case was asked by Toney's lawyer. He indicated that it had been settled out of court.

Buddy Stewart Killed In Wreck

Hollywood—Buddy Stewart was killed Feb. 2 in an automobile accident just outside of Deming, N. M. He had been on his way from New York to join his wife, Jerry, and their baby here. A traveling companion was injured.

Buddy had sung with Claude Thornhill both before and after

Chicago—The following telegram was received by *Down Beat* early this month:

Buddy Stewart was tragically killed today in New Mexico in an automobile accident, leaving his wife Jerry, and small son Shawn, destitute and penniless. It is imperative that those of us in show business who knew Buddy, loved him, and enjoyed his wonderful talent, help in raising funds to take care of his burial and the immediate problems of his wife and baby. Please send a check or money order immediately for whatever you can to:

Mrs. Jerry Stewart, 4342 Genetree avenue, North Hollywood, Calif.

Charlie Barnet

Down Beat's check already has been sent. Buddy's widow and child need help.

the war, and with Gene Krupa and Charlie Barnet. With Dave Lambert, he had pioneered pop vocals. Their platter of *What's This?* with Krupa first brought their duetted vocal boppery to wide attention. On his own as a single both before and after a few months with Barnet last year, he had had a moderate success in his recording of *Laughing Boy*.

Vaughn Loses Girls

New York—Vaughn Monroe lost two of his girls in February. Cece Blake, who did solo vocals for the Monroe crew, left to go out on her own. No replacement has been set as yet. At the same time, Mary Jo Thomas, one of Monroe's Moon Maids, gave up singing to go back to her home in Denton, Tex.

Proser To Open New Night Club

New York—Monte Proser, former operator of the Copacabana, has leased the building which formerly housed Cafe Society Uptown and plans to open it as an intimate club. Shows will be productions a la musical comedy, featuring new faces. Opening date and name for the new spot are still undetermined, although Jerome Robbins has been lined up to stage the first show, with Oliver Smith and John Latouche doing songs and sketches.

Decca Digs DeHaven

New York—Gloria DeHaven, of the movies, has been signed by Decca. She cut her first two sides with Vic Schoen providing the backing. This is the first wax pact the thrush has had.

Rosemary, Guy On The Cover

"So, that's a sither!" says Guy Lombardo to model Rosemary Williamson. When the Lombardo band recorded the theme music for the movie *The 3rd Man* for Decca, they were obliged to use a guitar instead of a sither because no specimens of the latter instrument were available. Guy was surprised when the — as agent for the David O. Selznick - Alexander Korda film was able to produce one for this photo. Entire musical background for the movie was recorded on a single sither.

Beat Sponsors Kenton Bashes

Chicago — *Down Beat* will sponsor the two Stan Kenton concerts on Saturday and Sunday evenings, Feb. 25 and 26, at the Civic Opera here. Awards will be presented on one of the evenings to Shelly Manne and Pete Rugolo, who won first places in the 1949 annual band poll as drummer and arranger, respectively. As in similar concerts which it has sponsored, this newspaper will have no financial interest involved, merely will lend its name as sponsor in the interests of jazz.

Still Loot To Be Made In British Isle, Say Deeps

By JOHN S. WILSON

New York—Devaluation of the British pound does not mean that American musical acts cannot still get the large amounts of loot they have been commanding in the British Isles for the last couple of years, according to the Deep River Boys.

The vocal quartet—Vernon Gardner and George Lawson, tenors; Harry Douglas, baritone, and Edward Ware, bass—recently returned from a six-month tour of Britain and are scheduled to go back again next June.

They were in the midst of their tour when the pound was devalued but this didn't affect their take in dollars, since there was a clause in their contract which adjusted their pay in case of devaluation. When they return to England in June, their salary in pounds will be higher, but they'll end up with approximately the same amount in dollars.

Fewer Imports

Principal effect of devaluation, the boys say, is that fewer American acts will be imported, since the British are limited in the amount they can spend on American products, including quartets.

British tour was a relatively unaccustomed triumph for the Deep River four. They have been moderately successful in this country but they never reached the top rung among vocal combos.

In England, however, opening at London's Palladium in July with the Benny Goodman show, they drew such raves that their original four-week contract in Britain was expanded to 22 weeks within two days of their opening.

'Like Amateurs'

London's *News Review* said they "make the Ink Spots sound like amateurs." The *Daily Mirror* made a similar comparison, and the *Musical Express* ranked them ahead of both the Spots and the Mills Brothers. All this despite the fact they were virtually unknown in the country when they arrived.

The boys attribute their success to the fact that the British are used to variety shows, to rounded actors—a tradition which has come close to dying out in this country.

"Somebody told us that if you played a week at each of the variety houses in London, it would take you two years to cover them all," the Boys reported.

Have to Move

Accordingly, the British expect, demand, and respond to showmanship. Merely standing up at the mike and exercising your tonsils gets you nowhere. You have to move around and put on a show, which the Deeps did.

"Of course, you have to give them something good musically, too," the quartet adds, "but showmanship is a necessity."

Pop music and jazz in England today, they report, is still largely imitative, influenced by American groups. Top bands are Ted Heath, Cyril Stapleton, Joe Loss (the

most commercial), Geraldo (semi-concert stuff a la Whiteman), and Ray Ellington, a bop exponent who is under the influence of Louis Jordan and Fats Waller, if you can figure that out. Tito Burns has a Ventura-like group.

Latcher a Fave

An unusual favorite all over England, and particularly Wales, is Nellie Latcher, according to the quartet.

"They call her 'The Female Fats Waller,'" they said. "They seem to like her because she's commercial and melodic. Their favorite record of hers is *Hurry on Down*."

No Luck

The recent great success of American acts in England is not because of any lack of good British acts, according to the foursome.

"There are lots of good British acts," they reported, "but the American acts are fresh to the British audiences. It would be a big help to the American variety business and band business if there were more of an exchange. Importing some of the top British variety acts and musical groups would revive interest in our variety and band businesses just as American acts have revived British variety."

Webfoot Crew Afloat In Rainy City



Portland, Ore.—The Webfoot Jazz band, with a two-man delegation from the scattered Castle crew (DuFresne and Bruns) is shown above, on the job at the Grove here. Unit has since left those sheltering palms and is playing Sunday afternoons at the Club Rumba. Members, from the left: Archie Thomas, trombone; Joe Ingram, cornet; Barney Machon, drums; Ivan Pate, clarinet; Art Wilson, banjo; Larry DuFresne, piano, and George Bruns, tuba.

Portland Comes Up With Another Lusty Dixie Ork

Portland, Ore.—Get your ears prepared for another great Dixieland band from the Rose city. This city's famed Castle Jazz band, now known internationally through recordings for its own label, may soon take a back seat to the Webfoot Jazz

band, certainly two-beat's most enthusiastic gift to the legions of its jazz hat.

Combo, now two months old, submitted a homemade acetate in *The Record Changer's* 1949 contest to determine the nation's most out-

That Mitch! Fly, You Mad Dutchman, Fly

New York—Unusual switch was used by Mercury records in a full page ad in *Billboard* for Richard Hayes' platter of *The Flying Dutchman*. Ad carried two pictures, one a small head shot and the other a large photo covering almost half the page. Small picture was of Richard Hayes who sings the song.

The large, dominating picture was Mitch Miller, Mercury's ex-a and r. head, dressed up like an old salt, clutching a cob in his teeth, his hand firmly on the steersman's wheel while he looks searchingly off into the horizon and some wind whips wistfully through his beard.

Head on the ad describes the song as the "Chant of a Phantom Ship Doomed to Sail on an Endless Trip with the Devil at the Wheel." That Mitch Miller! He sure is a devil.

standing (and previously unrecorded) group of amateurs. Band's entry, *The Webfoot Blues*, won third place and is on the market commercially, pressed by the mag.

Crew is sparked by the lusty (and rusty) cornet of 25-year-old Joe Ingram, easily the most outstanding, authentic jazzman for his age in this area. Responsible financially and ideologically for formation of the unit are drummer Barney Machon, middle-aged cabinet shop proprietor, and Art Wilson, banjoist. Other men are: Fred Crews, piano; Archie Thomas, trombone; Ivan Pate, clarinet, and (at presstime) George Bruns, tuba.

—Ted Hallock

Won't Pull A Thornhill: Skitch

By TED HALLOCK

Portland, Ore.—Skitch Henderson doesn't care too much for the northwest. True, his take was pretty good, his crowds were fine (considering this trip was the pianist's first to the region), and reaction to the band was better than average.

Skitch just didn't care for the 10 inches of snow, which, coupled with blizzard winds, cut him off from his ork at Medford and Eugene, cancelled his Portland date, and, in general, resulted in the merriest chase of sidemen by leader we've ever watched.

The maestro is, however, weather or no, quite happy with his dance band. That's what it is and that's what it will remain. Skitch will not follow Claude Thornhill's footsteps and make "the mistake which resulted in neither bop nor anything else. Horrible when the guy had such a distinctive quality built up."

No Hats

Nor will Henderson and men don paper hats in earnest, though Skitch admitted he had to "hop on board to catch the sellers" (as in the case of his Capitol etching, *The Music Goes 'Round and 'Round*.)

Economy forced Skitch to drop his two French horns and with them a part of the great sound we

raved about two years ago when Henderson played Chicago's Stevens hotel. Yet, he says, "the band grooved more last year than in any other since its inception in 1946."

The pianist is eager to revive Sherman Marks' show idea which Skitch debuted at the Sherman's College Inn.

Needs Name

"I wasn't surprised to hear the Cole Porter and Gershwin shows had flopped at the New Yorker and elsewhere. The thing needs a name, a sympathetic frontman (and a capable one), plus a show-wise band to give it dramatic appeal. I want to build another such show, with Marks' direct or indirect advisement, to play the west coast, probably at the Ambassador and Mark Hopkins hotels."

Currently, Skitch is experimenting with dance tempos which will best match coast-to-coast desires. "Not until you've traveled the whole country do you realize that any tempo goes in the east, but that no slow tempos work in the west. Best example is Freddy Martin at the Palladium. He never plays a drag there."

Temporarily Over

Henderson agrees with other critics and leaders that the era of musical jazz bands is temporarily over. He adds, however, that Stan Kenton "has sense enough to succeed, because he's made at least one concession—entertainment. Presentation is the crux of present day success with an orchestra. For that reason I've been late in coming to bop, slow in releasing some of my ideas because I want to test them."

"I've been criticized by some of my sidemen for not being sufficiently progressive, yet we are working and doing more than we would if, for instance, I had accepted some of the studio offers for the band which have been made. Realistically, I consider I can cease worrying about my name and begin concentrating more on my musical product."

"Musically, arranger Perry Burgett (ex-Beneke) is experimenting (as are so many penners) "for a big sound with minimum volume"

Ventura 17-Piece Band Rehearses, Ready To Go

New York—Charlie Ventura, who broke up his combo in December to take a rest on doctor's orders, has had a 17 piece band in rehearsal for the last several weeks. Given a clean bill of health by his medico, Charlie plans to put the big crew to work toward the end of February. The enlarged Venturians will be primarily a dance outfit.

Charlie says that when he was doing one-niters with his small group he found that audiences were receptive for about an hour, but then they wanted to dance. Under the new setup, he plans to divide his dates into about 3 1/2 hours of dance music, with a small group brought down front for a half-hour concert about midway in the evening.

Crew being woodshedded by Ventura consists of: trumpets—Stan Fishelson, Red Rodney, Johnny Napton, and Guy Kee; trombones—Billy Byers, Paul Seldon, and Mario Duone; saxes—Frankie Socolow, Harvey Estroff, Ventura, Tommy Mace, Al Young, and Ben Ventura; rhythm—Ed Shaughnessy, drums; Tony Aless, piano; Joe Shulman, bass, and Barry Galbraith, guitar. Johnny Parker and Natalie Green, vocals.

Winterhalter Baton Slowed By Operation

New York—First sides by Winterhalter by Victor under Hugo Winterhalter's name weren't conducted by Victor's recently acquired music director.

Winterhalter had arranged the numbers and was due to conduct them, but just before the date he was rushed to the hospital for an appendectomy. Henri Rene waved the baton in his place, but the platters will carry Winterhalter's name as conductor anyhow.

Tuller's Tilli



Detroit—Pianist-singer Tilli Dieterle moved into the Hotel Tuller lounge Jan. 31, where she's applying her nimble fingers and low, provocative voice to the Broadway show tunes she favors. Tilli's been working in Hollywood recently.

Jazz Ltd. Finds Romance Isn't



Chicago.—Matchmaker Ruth Reinhardt, who, with clarinetist husband Bill, runs the stocky intimate Jazz Ltd. here, poses with cornetist Muggsy Spanier and his bride, the former Mrs. Ruth O'Connell. They were introduced by Ruth when Muggsy first moved into the spot, many months ago, and were married on Feb. 14, St. Valentine's Day, at St. Ignatius Loyola church.

Eli Oberstein In 'Watch Peterson,' Say Canadians

By HENRY F. WHISTON

(Producer CBC, Montreal)

New York—Eli Oberstein, head of Varsity records, had an Arkansas divorce blow up in his face in January. As a result, he found himself married to two women, with one of them demanding a divorce and \$500 a week alimony.

The powder keg set off under Oberstein was lighted by Mrs. Mary Oberstein, whom he divorced in Hot Springs, Ark., two years ago. Two days after getting the divorce he married film music editor Iris Sievwright.

However, Mary Oberstein challenged the Arkansas decree on the ground of lack of jurisdiction. After a trial last March, she was upheld by an Arkansas court which declared the divorce null and void.

As a result, she says, "the relationship between my husband and Iris Sievwright was and is adulterous." Consequently she wants a New York divorce and the attendant alimony. She estimated Oberstein's income as at least \$50,000 a year after taxes. He used to keep as much as \$30,000 in cash in the apartment, she said.

She is Oberstein's second wife. They were married April 14, 1930, and have a daughter, Patricia, 19.

Montreal—Ever since his appearance at Norman Granz' JATP concert at Carnegie hall in September, Americans who heard him there have been talking excitedly about Oscar Peterson, Canada's top



Oscar Peterson

jazz pianist. But Montrealers and Canadian lovers of jazz in general have long been marveling at the 25-year-old sensation. Son of a porter on the Canadian Pacific railway, Oscar first learned piano when he was just a baby—all the young Petersons did. In fact, as the elder Peterson liked to conduct his own family band at concerts in church and in community halls.

The Switch from Trumpet

But by the age of 5, Oscar was playing trumpet, and would, in all probability, still be playing that instrument if, at the age of 7, he had not been stricken with tuberculosis. After 13 months at the Children's Memorial hospital in Montreal, he was completely cured and returned to the family band. So his father placed him at the piano, not wanting to put an extra strain on Oscar's weak lungs.

Oscar felt really at home on the new instrument and continued playing hymns and classics until he entered Montreal High school. He then turned to jazz and attributes a great deal of his later success to his mother, who encouraged him when he was showing his desire for a swing career.

When Oscar was 14, Ken Soble was holding amateur contests in Toronto and Montreal. One evening Oscar's sister Daisy invited him to take a walk downtown, and they wound up at the studio where Soble was giving auditions. Oscar ran through the semi-finals in Montreal and went on to Toronto to win the finals and a cash prize of \$250.

Then to Radio Show

Shortly after his success in the amateur contest, Oscar received a 15-minute spot on radio station CKAC in Montreal, and met Paul de Marly, the celebrated Canadian pianist. Under de Marly, Oscar studied both classics and swing, still practicing the classics for his background. From the recognition Oscar received at CKAC, he went on to the Johnny Holmes orchestra, and played another series of broadcasts, on radio station CBM, the Canadian Broadcasting corporation's English-speaking outlet in Montreal.

Says Oscar: "Johnny really is responsible for building up my technique. I was overdoing boogie-woogie and I was completely at a loss when it came to playing slow music."

One day Oscar told his mother he wished he could cut some records. So his mother told him to simply "call the record company and tell them what you want to do." He did, with considerable doubt, and Hugh Joseph, in charge of RCA-Victor recordings in Canada, readily agreed to the idea. It seems the company was planning to call Oscar before long, anyway, had he not called them first.

Numerous Records

Oscar's first side was *I Got Rhythm*, and has since added at least another two dozen selections, ranging from his own *Oscar's Boogie* to his theme, *Rockin' in Rhythm*, Duke Ellington's composition.

When he left Johnny Holmes' band, Oscar formed his own trio with Clarence Jones, drums, and Ozie Roberts, bass. Guitarist Bernard Johnson later replaced Jones. Then last September he made his appearance at the *Jazz at the Philharmonic* concert at Carnegie, and drew favorable reviews from the many critics who were in the hall.

Oscar's popularity has increased considerably during the last couple of years and fan clubs are springing up in this country. He has had several major bids from U. S. bands, plus an offer from Granz, but he prefers to stay in Canada until the time is ripe.

Visiting American musicians, including Coleman Hawkins, Nat Cole, Woody Herman, Buddy Rich, Ella Fitzgerald, Duke Ellington, the Delta Rhythm Boys, and many more, all reach the unanimous decision that he's one of the greatest—a man to watch in '50.

Bob Crosby Back On 'Club 15' Airing

Hollywood—Bob Crosby, original star of the *Club 15* CBS show, returns to the headline spot on the five-a-week series some time next month, probably with the broadcast of March 27.

Crosby, who has been doing a platter program in New York, will continue on that job and commute to the coast for *Club 15* spot via plane. Evelyn Knight and the Andrews Sisters, who have been sharing the show with Haymes, will remain, but there may be a shift in schedule.

Haymes requested his release to fulfill other commitments. Ork continues as is, with Jerry Gray as conductor-arranger and Gil Rodin as orchestra manager.

Muehlebach Shifts

Kansas City—The Muehlebach hotel, which has been following a name and semi-name band policy, switches to using two small outfits on March 1. Hotel will use a pop group and a rumba group.

First outfits under the new policy will be Pancho's six-piece Latin American combo and Gardner Benedict's seven-man combo. Chuck Foster's band winds up the old policy.

Down Beat covers the music news from coast to coast.

Leaves Moon



Wichita—Connie Addison, above, the new vocalist with Lee Williams' band, is another Omaha gal who sings. A petite brunette, she worked in Chicago for a couple of years with George Winlow's band before delving deeper into the midwest with Williams. Connie, and the band, just finished a date at the Blue Moon here, and opened at the Rainbow in Denver.

Flanagan To Take Crew On Dance Jobs In March

New York—Ralph Flanagan, who told the *Beat* last fall that he might have a band on the road by spring if his records created sufficient demand, is following through on that schedule. The leader-arranger, just returned from a vacation in Nassau, has a 15-piece band in rehearsal which will follow Roy Stevens in to Frank Dailey's Meadowbrook on March 23, after breaking in on four one-niters in New England.

Flanagan will stay at the Meadowbrook for seven weeks. After that he's due for a two-month series of one-niters which will include a large batch of college dances.

Different Personnel

Band Flanagan is woodshedding will not be the same as the one with which he has cut some 20 sides for Bluebird and Victor since last September. That crew was made up of top studio men who would be averse to returning to the road.

Vocalist Harry Prime is scheduled to stay with Flanagan but the rest of the outfit will consist mostly of new faces. He'll also use a girl vocalist. Despite the new personnel, however, he'll continue to follow his established Glenn Miller styling.

Decision to take Flanagan out of the studio came when he signed with General Artists corporation in January. GAC signed him to a three-year pact with a two-year option.

Quits NBC

Hollywood—Henry Russell, general music director for NBC, western division, has resigned to go into advertising agency work in partnership with Vick Knight, radio producer. His post was assigned to Robert Armbruster.

Kaye Adds New Gimmick To Show

New York—Sammy Kaye has added a talent gimmick, "Disc Jockey Discoveries," to his bandstand circus. Disc jockeys in towns where Kaye plays sponsor amateur acts on the Swayer's show, one entry a jock, with both the talent winner and his jockey sponsor being paid off in prizes.

Kaye plans to work the thing up to a national pitch, with winners from various areas compet-

Tony To Terrace

New York—Tony Pastor will move into the New Yorker hotel's Terrace room on March 8, replacing Johnny Long. Long went into the room in January when the spot revived a name band policy. Acts to go in with Pastor haven't been set yet. Current show, along with Long, includes Bill Norvas and the Upstarts.

ing for a grand prize. Kaye will also continue his already established "So You Want to Lead a Band" routine.

Dick Contino Sheds Contract With Heidt

New York—Dick Contino, who tried to get out of his contract with Horace Heidt a year ago, finally made it on Feb. 1 and is now out on his own. Associated Booking corporation is handling him.

Contino, discovered on Heidt's talent show, attempted to get out of the pact, which had 10 years to go last year, on the grounds that he was under 21 when it was signed. Heidt went to the California courts which ruled that Contino had to stay with Heidt for another year. During that time he has been touring at the head of a unit of Heidt's amateur winners.

Diamond Sells Sides To Cover Tax Lien

New York—To satisfy a tax lien of approximately \$40,000 held by the government against Diamond records, 175 of the wax house's masters hit the auction block in February.

Masters included Jan August's *Miserlou* and 27 other sides by the pianist, in addition to slicings by Joan Brooks, Dean Martin, Harry Gibson, Jerry Cooper, and Danny Ryan. The masters were the last of Diamond's assets. Company has been defunct for more than a year.

'Look, Charlie, I Want To See It!'



(Photo by Jack Tracy)

Chicago—Took quite a struggle for Charlie Shavers to get his *Down Beat* band poll plaque from Dave Garroway, as this shot indicates. Dave wanted to take one more look at the award, Charlie seemed quite determined to get it home and hang it on the wall along with the numerous others resting quietly there. Makes the fourth one he's collected. This was for second place. Plaque was presented on Garroway's coast to coast airer on a recent Monday night.

Says Roy Stevens Ork Is 'Off In Right Direction'

By JOHN S. WILSON

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

Trumpets: Rolf Ericson, Fred Dale, and Ben Corasoff.

Trombones: John Torick and Julie Rubin.

Reeds: Nick Guzz and Al Feldman, altos; Mario Rollo and Marty Flax, tenors; Bill Bushey, baritone.

Rhythm: George Marshall, piano; Giulio D'Antonio, bass, and Gary Chester, drums.

Vocals: Patricia Laird.

Arranger: Fred Norman.

Roy Stevens—leader, trumpet, and vocals.

New York—A review of the new Roy Stevens band in the *Beat* may raise a few cynical eyebrows in view of the series of pieces this sheet has been running on Stevens. Unfortunately for the eyebrow raisers, this reviewer has had no special interest in Stevens or the writings about him by the *Beat*. This report is based on exactly the same kind of hearing given to any other band.

For an outfit which had been working only a month when caught at the Meadowbrook, the Stevens band has a lot to recommend it. There still is a lot of work to be done on it from an over-all presentation point of view, but it definitely has gotten off in the right direction.

The primary and pervading point of the crew is its constant use of an easy, steady, pushing beat. This is intended to be a dance band and that's exactly what it is, as can be seen from the packed dance floor at the Meadowbrook in contrast to the emptiness of the same floor a year ago when the spot was still trying to make it with bogged-down name bands.

Stevens is concentrating on slow to moderate tempos, putting the emphasis on familiar standards rather than current pop tunes, and playing everything with a buoyant lift which practically drags the customers out on the floor.

Aims at Prettiness

Musically, the band seems to be aiming at prettiness and richness rather than modern sounds, an aim which is appropriate to both the times it is playing and the audience it apparently is reaching for.

So far as execution of these aims is concerned, there are plusses and minuses. Right at the top on the favorable side, and currently the outstanding feature of the band, is the reed section, which is producing some of the loveliest ensemble sounds to come out of a big band in years.

Led by altoist Nick Guzz, the five-man group is fluid, vibrant,

and relaxed, and, combined with the beat, comprises the heart of the band. The rhythm section is in its proper place, providing an ubiquitous beat without ever reminding you unnecessarily that they are there.

Of the sections, the brass is the weakest. It's playing is adequate but, in contrast to the reeds, stiff and static and lacking in a sense of dynamics.

Stevens Excellent Trumpeter

Arrangements concentrate on ensemble work, with Stevens and three reed men getting what solo spots there are. Stylistically, there is a good deal of variety in this solo work. Stevens is an excellent trumpeter, using a big, rough, Berigan-like tone which combines both punch and a feeling for prettiness. Mario Rollo's tenor work shows a lot of Hawkins influence—the mid-'30s *Body and Soul* Hawkins, that is—which he plays tastefully and in the mood of the band as a whole.

Al Feldman on alto takes his solos in a straightforward, simple, clean style. But the best of the reed soloists is tenorman Marty Flax, who shows the only feeling for modern sounds in the band, but applies them in such a sound fashion that there is no clash with the rest of the band's sounds.

Vocally, the band has a promising asset in Patricia Laird. In addition to vitality and a beauty which brightens the bandstand, she is basically a sounder and warmer singer than the average band vocalist today. Her work at this point lacks consistency—as, for instance, in her phrasing, which at times is fine and at other times a little unfortunate—and she is still fighting the mike instead of using it to her own advantage. But she has the necessary qualifications to become, with a little more experience and the proper guidance, a topnotch band singer.

Personality Doesn't Fit

Stevens himself is responsible for two of the band's weakest points. His bandstand personality doesn't fit a potentially bigtime band. Either because he is not yet used to fronting the kind of band he has, or through misguided zeal to be a personality, his actions and introductions tend to spoil the good impression the band makes musically and terpaichoreally (hey-hey).

His other weakness is his singing. Part of this stems from his personality problem, but basically he's just not much of a singer. He is at his best on rhythm numbers, but this best is pretty ordinary. On ballads he is just plain bad. There have been singers with no more voice than Stevens has who have done okay but they had supplementary assets which Stevens lacks.

Over an evening's listening, he sounds like one of those guys who always thought they'd be great singing with a band. Like most of this tribe, he isn't. Unfortunately, he seems to give his singing precedence over his trumpet playing, definitely a misplaced emphasis. If he'd let his horn do his talking and singing for him, the whole band would be better off.

Sound Thinking

With the current re-emphasis of the danceable beat, the Stevens band shows the results of some sound thinking. Ten or 15 years ago this might have been classified

Latest View of Swinging Stevens Lab Crew



Cedar Grove, N. J.—More pictures of the thoroughly documented Roy Stevens band, from the Meadowbrook ballroom. Top photo shows trumpeter Stevens and drummer Gary Chester in the foreground, while bottom shots are of new singer Patricia Laird and leader Stevens again. Band is reviewed by John S. Wilson in this issue.

Photos by Otto Hess

Stevens Cuts For London

By Amy Lee

New York—Not all the customers at Frank Dailey's Meadowbrook have come to dance to Roy Stevens' new band.

Tutti Camarata, London records exec, dropped in at the New Jersey nitery recently for a listen.

Result: On Feb. 6, Roy and the band cut four sides for the London label, due for near-future release. Tunes, arranged by Freddie Norman, are: *The Grass Is Green*, *You Can't Do Wrong*, *Sugar Foot Rag*, and an oldie, *When Your Old Wedding Ring Was New*.

Slow, Moody

Grass, a slow mood thing by J. Dorsey pianist, Jack End, features a vocal by Patricia Laird; the other three spot leader Roy on trumpet and vocals, and are strictly in the jump groove.

Stevens could hardly have fallen into a happier setup for his first recordings. Not only is Tutti sympathetic to new talent, but he is band-minded from his own wide experience as a musician and arranger, and from his conviction that bands have had a rough time from many record companies.

Pointing out that of the tunes that come up every month for recording, name singers get the cream and bands have to go along on what's left over, he told the *Beat*: "I want to see what a new band with the right songs and correctly recorded can do."

"I advised Roy to build instru-

as a pleasant but not too unusual band. Today it is very pleasant and quite unusual, and has the potentialities, along with the new Ralph Flanagan band, of leading the band business out of the wilderness onto a sound footing once more.

It won't happen overnight, just as the Stevens band hasn't reached its full potential overnight, but the potential is there. And with sensible management, which includes the proper orientation of Stevens himself, the Stevens band could cut a big niche for itself in the commercial band area.

mentally," he added. "Otherwise it means the vocalist takes the first chorus, the band gets eight bars, and the vocalist takes it out. And you're right back in the same predicament of a singer getting the best of it instead of the band."

"If we had a Sinatra or Como, I'd have a fight on my hands, with a ballad like *Grass*, for instance," he admitted. But because London hasn't Sinatra or Como, Roy Stevens will have a chance to bend the public's ears bandwise on a ballad. "I'm happy about this date," Tutti said. "The band is crisp, the tunes sound real great. Take *Sugar Foot Rag*. Instead of a band like Roy's coming down and playing it on the hillbilly level, we give it a new twist and bring a tune like that up to a better musical level."

Optimistic about Roy's future, Tutti said, "It's a band with a beat. It plays dance music for a change, and I feel there's room for a band like this now."

The music-wise touch of Camarata on these Stevens sides will not be discerned by the public, but those in on this recording date

were quite aware that his perceptible suggestions, here for more snare and less cymbals, there for subtone saxes "so it won't sound like a studio band," elsewhere for a touch of Dixie where it heightened the meaning of the entire arrangement, made the difference between bigtime sound and almost.

This Is It

Music pub-promoter-writer Harry Link, general manager of Feist Music and music overseer at MGM and 20th Century Fox, who looked in on the session, was wringing his handkerchief in more than habitual ecstasy. "This band," he said, "has the No. 1 chance to make it. It's versatile, can play Dixie, sweet, anything. It's an all-around band."

"Not only that, but under present conditions, the big bands with big guarantees are in a tough spot because the guys with the fast buck aren't around, so the new bands that will work on a cooperative basis are the ones that will make out. If a new band like Roy's has any talent, it can assert itself very easily now."

Harp For Blues



Detroit—A little more than a year ago, Martha Lou Harp, above, left Muskegon, Mich., to study dress designing and piano in New York. She wound up with an NBC contract, jobs at New York's Cafe Society and the Copa in Pittsburgh, and some Rondo recordings. Her return to this area was to appear at the London Chop House here. A native of Columbus, Ga., Martha Lou's entire family are singers and musicians. She specializes in blues and torch ballads.

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George Evans, Top Flack, Dies

New York—George B. Evans, long one of the top music business press agents, died at his Bronx home of a heart attack on Jan. 26. He was 48.

Evans, who had been flacking for almost 25 years, was best known for building Frank Sinatra into one of the biggest names in show business. He started working on Sinatra when the singer first went out as a single, and is generally credited with organizing the swooning bobby-soxers routines which helped lift the Voice from relative obscurity to national fame almost overnight.

Rift Healed

He continued to have Sinatra as a client until a little over a year ago, when they separated over personal difference. However, just a few weeks before Evans' death the rift was healed and Sinatra returned to the Evans list. The singer postponed a scheduled opening at the Shamrock hotel, Hous-

ton, to fly to New York for Evans' funeral.

Among Evans' earlier clients were Roger Wolfe Kahn, Russ Columbo, Rudy Vallee, and B. A. Rolfe. Later he handled Dinah Shore, Claude Thornhill, Glenn Miller, and Jo Stafford. When he died, his list included Kitty Kallen and Lena Horne in addition to Sinatra.

To Continue Office

The Evans name and office will be continued. In New York, Charlie Stone and Budd Granoff, Evans' assistants, will head up the operation along with Phil Evans, Evans' son, who returned to the firm following his father's death. Jack Keller, Evans' west coast representative, will continue to run that end of the business from newly opened offices in Beverly Hills.

Evans, who was born in Latvia, came to this country when he was a child. Before starting his public relations office, he worked in the sales division of RCA-Victor. He is survived by his wife, two sons, and a brother.

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

Massachusetts Cats Mix It Up



Methuen, Mass.—Bop, mixed with "Boston two-beat," is the bill—even nights a week at the Hofbrau in nearby Bellica, where the Freddie Hines combo works. Guys, who have a twice-a-week show on Haverhill's WHAV, are pianist Joe Cardone, drummer Tony Tripoli, bassist Hines, and tenorist Johnny Fishers. Singer is Marie Lorraine.

Woody In Chicago

Chicago — Woody Herman's eight-piece combo was scheduled to follow Herbie Fields' band at the Silhouette, northside club. Herman

closes there Feb. 27, and Nellie Lutchter is booked in for 10 days starting March 10. Gene Krupa's big band opens at the Saletta brothers' club March 24 for 10 days.



Tito records is giving away a bottle of Ardent Night perfume to each purchaser of Tito Rodriguez's platter of *Ardent Night*. . . . Pete Hanley, former Sonny Dunham vocalist, has been doing a single at the Candlelight club in Norfolk, Va. He also has cut for Decca with Alvy West's band. . . . Margie Hyams, George Shearing's vibist, is leaving the group to marry a non-pro.



Chris Cross is off on a southern tour which will keep him below the Mason-Dixon line until June 22. . . . James Myers, head of Myers Music and president of Cowboy records, has been elected president of the Philadelphia Song Writers association. . . . CAC has signed the Chauncey Gray and Hal Graham bands. . . . Ronnie Selby, former Vic Damone accompanist, is doing a single on 52nd St. at La Commedia, which used to be Tony's.

Alec Wilder wrote the incidental music for *The Bird Cage*, a new play by Arthur Laurents which opened in New York on Feb. 22. . . . Valaida Snow, former National disc artist, and Jimmy Mundy both have signed with Derby records and made their first sides together in January. . . . Willie (The Lion) Smith is back on the Apple after a swell tour of France, North Africa, Switzerland, and Belgium, sponsored by Hugues Panassie.

Margaret Whiting has shifted from William Morris to MCA. . . . Marty Napoleon and his Bobo are expecting soon. Marty played the Paramount, NYC, with Jerry Wald and returns there in March with Boyd Raeburn. . . . Berle Adams says Louis Jordan is just taking a rest in Arizona at his home, and is not ill or dying in a sanitarium as some of the cats would have you believe. . . . Tommy Tucker has hired Elaine Sherwood as vocalist.

Bill Bandy, bass, has returned to Carmen Cavallaro. . . . The torch Dick Todd is carrying for his estranged sweetie, songbird Katie Carna, is brighter than Times Square at 8 p.m. . . . Gene Mullin replaced Frank Rehak as first trombonist in Gene Krupa's band and the new male vocalist is Joe Tucker, of Stamford, Conn. . . . Item last issue on Pollack-Wolfson marriage identified him as Fran Warren's personal manager. Barbara Belle still is that.

Madaline Green, former Erakins Hawkins thruah, has been signed by Domino records. . . . Biography of Jelly Roll Morton, written by Alan Lomax, is due for publication in May. . . . Patti Page goes into the Roxy, NYC, in April. . . . Bob Chester followed George Towne at the Roseland ballroom in Manhattan. . . . Harry James, off on his biggest one-ner tour in years, denying the rumor that he has broken up with: "The flat feet in Hollywood are caused by too many persons jumping at conclusions!"



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Chilled 'Em

New York—Some men in the Johnny Long band were talking about a performance by Ella Fitzgerald which they had just seen.

"Man," commented one sideman, "she was froze."

Johnny said he'd heard of cool, but what was froze?

"That gal was much cooler than cool," was the explanation. "She was froze."

CHICAGO BAND BRIEFS

Fields Takes Kahn Test, Gets A Positive Reaction

By PAT HARRIS

Chicago—In a way, it's a little ridiculous. This column has taken Herbie Fields apart more often than most other musicians, and most other bands, because Fields has played this area more often and with more controversial results than comparable units. This time, though, his band is being cut by no one—either in the same club or possibly anywhere else in the country.

In simple terms, Herbie has finally gotten himself a good, swinging unit. An outstanding unit. The reasons are three: first, Herbie's attitude, which permits his men a freedom they feel they might find nowhere else, and thus a group spirit now extremely rare; second, Tiny Kahn's drumming, a constantly moving force which gives ensemble and solo work a steady lift and buoyancy; third, Doug Mettome's trumpet, a lyrical, liquid, yet pop-based horn without peer.

New Arrangements

Fields also has some new arrangements. Gene Roland has added two originals to the book, *Way Down* and *Ocean Motion*. Manny Albam has contributed *Azay Meis*, and Johnny Carisi *Invitation to a Trance*. Drummer Kahn has six to date, with others scheduled weekly. Tiny's tunes: *For Betty's Sake*, *Pavanne*, *Max*, *Tiny's Blues*, *Continental*, and *Lover*.

The band's enthusiasm and drive, especially on a tune like *Lemon Drop*, is tremendous. They do some cutting up (*Pavanne* is a tongue-in-cheek dig at composer Morton Gould, with Raymond Scott overtones) though Herbie seems to have toned down his jumping somewhat. We'd like to believe the reason for Fields' less frantic attitude is that he realizes the band can sell itself.

With Mettome, Kahn, former Krupa trombonist Frank Rosolino, an outstanding bassist in Max Bennett, and his always notable standbys, Joe Gatto, piano, and Rudy Cafaro, guitar, Fields has a stiff standard to live up to. As far as we can tell, that's what he's doing.

Another Surprise

Another surprise, though we should have seen it coming, is Jimmy McPartland's little combo at the Hi-Note. Here and now, you should divest Jimmy of the Dixie tag he's been toting around all these years. Both he and his co-workers (including an ex-Kenton bassist) play what Jimmy calls "jazz." An ambiguous term, but there's none other that suffices. This might be a natural evolution, and it probably was pushed a little by Jimmy's pianist wife, Marian Page, and bassist Max Wayne. At any rate, both McPartland's clear, straightforward horn and his band sound better than we've ever heard them before.

Such numbers as *I Wished On the Moon*, *Out of Nowhere*, and *The World Is Waiting for the Sunrise* are a far cry from *Royal Garden*. But even with this backing, when the group works behind Mary Ann McCall there's something missing. Mary Ann, former Woody Herman singer, is at the Note as a single. Though a cute kid and a fascinating singer to watch, Mary Ann's sparkling vitality won't put her over all alone. She needs a big band, like Herman's, to blast behind her—simply to cover up the vocal deficiencies that stand out too clearly other-

Wise

Jeri Southern, who's been singing and playing piano at the Hi-Note, opens March 3 at Birdland in New York. Undoubtedly a wise move, for a change, on Birdland's part.

Moving into the Brass Rail with Count Basie's sextet were clarinetist Buddy DeFranco, trumpeter Clark Terry, and tenorist Bob Graf, among others.

Bud Freeman's unit, intact from the Gaffer, took over the stand at Press Row, a comparatively new cafe on W. Madison, just out of the loop. The first band the spot has ever had.

Junie Cobb and Annabella back to town at the Hollywood lounge, where they alternate with two loop-bound burdens, comedian Manny Opper and the Three Loose Screws and a Nut. Junie, as you may remember, is the oldtime jazz clarinetist who's now playing piano behind wife Annabella's vocals.

Moten Returns

Pianist Bus Moten returned to the Ringside, where Ray Christian's Starlight Ramblers are held over again. Chet Robie's outfit out at the northside Taboo, alternating with the Characters.

Cairo lounge happily anticipating the Mary Kaye trio, which moves in April 4 for at least 12 weeks. The Jackie Cain—Roy Kral unit went to the far northwest side at Mickey's lounge for a couple of weeks before moving to the new House of Jazz in Detroit. Jimmy Nuzzo's band alternated at Mickey's, and stayed on when the Kral sextet left.

Ernie Harper still at the Archway despite note in recent *Briefs* that he was due to move on. Two other notable pianists, who may or may not be there when this hits the newsstands, are Casey Brake at the Music Box on N. Narragansett, and Wallace Bantase at the Blinkin' Pup. Not as polished as Harper and considerably more fun.

Trans Transfer

General switching of trombonists around town, with Georg Brunis leaving Jazz Ltd. for Hodes' Blue Noters, and Floyd O'Brien, from Hodes, back to Johnny Lane's 1111 club band. Julian Laine, from New Orleans, joined Spanier, Catlett, Floyd Bean and Bill Reinhardt at the Ltd., which recently inaugurated 5-8 p.m. sessions on Sundays.

Red Coty and combo into southside Nob Hill, with Carmen Kirby

Jay's Flock Shown Behind Scenes At Regal



(Photos by Julius Lane)

Chicago—Backstage and bandroom shots of the Jay Burkhardt band during their Regal theater date, included such diversions as a chess game and a knitting session. First picture shows saxist Walker Baylor, left, and singer Joe Williams, seated at the right, with a gallery of kibitzers including trom-

bonist John Avant, Mrs. Baylor, Gwen Anderson, and leader Burkhardt. Drummer-vibist Hal Russell has a few words for his boss, in the center photo. Third shot shows Angel Baylor, again, with Jay's blonde wife, Elaine, and tenorist Joe Daly's tenor-playing frau, Jackie.

on intermission piano. Miff Mole's Dixie crew still at the Bee Hive. Drummer Stanley Williams has the off-night combo at the Morocco lounge, while Claude McLin's group, which includes pianist Eddie Baker, drummer James King, bassist Walter Spratley, and McLin on tenor, playing long weekends at the Platinum lounge on Cottage Grove, just south of 63rd.

Lane Guest

Bob McCracken, clarinet, filled in for Johnny Lane in the latter's band recently when Lane was invited down to the Mardi Gras celebration to be a guest of the Dixieland Jamboree band. It's no homecoming for Johnny, who first saw New Orleans in 1946.

Trumpeter Danny Dobbs' unit, which includes altoist George Davis, pianist Lloyd Lifton, drummer Johnny Dobbs, and bassist Gil Carter, playing Thursdays and Saturdays out at Danny's Airport Pub

on S. Cicero.

Couple of stage bills of note, with Hot Lips Page's combo added at the last minute to the March 3 week Lucky Millinder's band goes into the Regal. Eddie Hubbard, local jock, promoting himself and, incidentally, Herbie Fields and Nellie Lutcher, for a Feb. 23 opening on the stage of the Oriental theater. Raphael Mendez soloing with the Chicago theater house band for two weeks ending March 2 on a bill including the Modernaires.

Eddie Thompson, late of the Harp club, now blowing his fine trumpet at the Victory club on N. Clark street. Pianist Sweets Williams and drummer Anderson Soucier, who were there with Lee Collins, backing him.

Norm Spaulding promoted another Sunday afternoon bash at the Hi-Note Feb. 12, with such guests as Count Basie, Buddy DeFranco, Gail Brockman, and Kenny Mann.

Barefoot Jazz

San Francisco — During the recent La Watters Mercury session here, three takes were made on a Watters standard. The engineer couldn't figure out what was wrong on the first two until an aficionado explained that the odd thumping was only the musicians' feet keeping time during the breaks. So La told the guys to take their shoes off, which is why the recording log now lists, "Take No. 3—no shoes."

Continuance of these affairs depends, naturally, on their reception.

Singer Bill Snary, who's been heard up to now chiefly on the *Little Revue* TV show, opened recently at Mangam's Chateau on Ogden avenue.

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Sidemen Switches

Mort Oliver, bass (from Woody Herman), joined Elliot Lawrence . . . Frank Rehack, trombone, for Chuck Mason in Jimmy Dorsey crew . . . Sam Collins, baritone, and Tom Loggia, tenor, joined Charlie Spivak.

Kenny John, drums, for Mel Sokoloff in Ray Anthony band . . . Chris Cross changes: Dick Proctor, drums, for Don McLean (to Hal McIntyre); Lou Morrow, bass, for Joe Gianelli; Joe Bell, piano, for Eddie Mace, and Dave Parker, trombone, for Julie Rubin.

Changes in Glen Gray ork: Vic Lewis, trumpet, for Billy Oblak; Freddie Zito, trombone, for Walt Robertson; Harvey Lavine, baritone, for Joe Reisman; Al Robertson, trombone, for Lou McCreary, and Jan Henry, vocals, for Julie Hewitt.

Bob Swope, trombone, into Gene Krupa band, Bob Asher out . . . Bill Hodges, trumpet, for Walt Stewart, and Bud Underwood, alto, for Max Perkins in Hal McIntyre ork . . . Joe Lommo, bass, replaced Russ Sanders in Claude Thornhill crew.

Ellington's Annual Chicago Concert 'A Gala Evening'

By GEORGE HOEFER

Reviewed at Chicago Civic Opera House

Trumpets: Harold Baker, Ray Nance, David Burns, Nelson Williams, and Al Killian. Trombones: Quasim Jackson, Tyree Glenn, and Lawrence Brown. Reeds: Johnny Hodges and Russell Procopo, alto; Bob McCall and Charlie Rouse, tenors; Jimmy Hamilton, clarinet, and Harry Carney, baritone. Rhythm: Wendell Marshall, bass, and Sonny Greer, drums. Vocals: Al Hibbler, Kay Davis, Lu Elliott, and Ray Nance. Duke Ellington—leader and piano.

Chicago—There is something rather special about Duke Ellington's annual Chicago Opera house concert day. It is a major social event for the south side set, a sort of reunion for jazz record collectors, and a night out for Duke's number one Windy city fan—Dick (Two-Ton) Baker. Seriously, it is a musical event of considerable import to all those interested in fine American music.

And of course, it is the night *Down Beat's* editors present a good number of their poll award plaques. Johnny Hodges is now stacking his flat on the mantel at home. This year Duke received an additional special award, a hand illuminated parchment scroll in recognition of leading the only winning band from the '49 poll that is still working.

It was a gala evening, and rightly so. The band put on a relaxed and relaxing performance. This writer has caught all of Duke's concerts here, and this particular instance is the first time he recalls the organization doing a formal concert sans dress suits and Duke him-

Gala Evening

self not in tails. A keynote of abandon was sounded on the fore-mentioned fact.

In past years we have detected an atmosphere too stilted at times for a feeling conducive to complete appreciation of the essence of jazz. There seemed to be an overbearing formality. This cloud was missing this year. We are not an advocate of extreme freedom, yet on the other hand we detest the glumness and quietude of the more emphatic classical clan.

Everybody Happy

One of the fine aspects of jazz is the creation of the feeling that the leader and the band are both enjoying what they are doing. The other night Duke enjoyed himself, the audience was happy, and the band appeared to be having a ball. The occurrence that perturbed Duke was the realization he had followed the program order to the

letter following intermission at the afternoon's appearance.

Our criticism of the show as a whole has to do with Duke's feeling of insecurity towards his music that causes the inclusion of theatricals of the Ray Nance type. And as though Ray weren't enough, he added the Orioles quintet to the entourage for the Chicago date. Neither the vocalisms of the Orioles or the antics of Nance fit the Ellington pattern. Furthermore Nance is a fine musician and does not need to resort to the cute approach.

The program was very well balanced and superbly staged. There was a new Ellington composition to unveil, titled *Jazz Accelerando*, featuring a series of choruses at a gradually increasing tempo, building up to an exciting finale. Sonny Greer was in there with some compelling drumming.

Serious Work

A serious Ellington work, *Liberian Suite*, originally commissioned by the Liberian government, was presented. The work is in six parts, including five dances and the introduction, *I Like The Sunrise*, featuring Albert Hibbler on the vocal. An interesting interlude in the composition is Tyree Glenn's portion on vibes. Due to an ankle injury the week before the concert Tyree was forced to play his part, two-fingered, on the piano.

An Ellington standard is always welcome, and this time it was the *Creole Love Call*, originally written in 1927, and the latest arrangement is polished to the nth degree, with Kay Davis doing the wordless vocal.

The ever popular Hodges had a brand new Billy Strayhorn opus written especially for him, *Violet Blue*.

Nostalgia

Nostalgia was included also in *Resume*, introducing flashes of a number of the band's record hits. A sequence featuring the Duke at the piano also brought back memories.

For the sake of novelty there was the sprightly *Bojangles*, a number written in 1940 as a personality portrait of the late Bill Robinson, in which Ray Nance did his best work of the evening—a tap dance backstage with a mike at his feet.

Humor was present in *History of Jazz in Three Minutes*, although rather poorly defined in a hodge podge of Lombardo sounds and the *Rhapsody in Blue*. Unfortunately Hal Baker's trumpet was broken, necessitating his leaving the stand without Duke's knowledge. The maestro was in the midst of introducing the bop section of the number before participant Baker's absence was noticed. Duke suavely changed the subject.

Vocals

The usual vocal renditions by No. 1 male singer with a band, Al Hibbler, also Kay Davis, and Lu Elliott were all as expected. For us, Hodges' alto accompanying Lu on *Sunny Side of the Street* was the highlight of this part.

As an Ellington fan of long standing, cognizant of peaks and valleys in Duke's production graph, we felt that the 1950 Ellington is running close to a norm in between his musical fortunes.

From the usual late opening with *Lady of the Lavender Mist* to a rousing overtime period of *Trumpet No End*, the concert held our aural and visual attention. When it was all over, this thought occurred to us: what a hell of a state the jazz world would be in if the Duke should retire.



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Penny A Day

New York—It may be apocryphal, but here's another argument to the Pres legend. Lester Young was calling pianist Kenny Kersey to find out if he'd be able to make a one-ner in Detroit. "How much does it pay?" asked canny Kenny. "Twenty five bucks," was the reply. "Why, man, it costs 50 to get out there!" Kenny exclaimed.

Lester was hurt. "You know, Kenny," he said, "you gotta save your money so you can make these gigs."

Heywood Back, 'Won't Change Style'

By JOHN S. WILSON

New York—Two years ago, illness forced Eddie Heywood to give up his piano just as he was beginning to establish himself as a popular favorite. Following his individualistic version of *Begin the Beguine*, he had created a definite style for himself which appeared to careen the mass ear pleasantly. Then, right on the crest of his rise, he had to go into temporary retirement.

Now completely recovered (he hopes), Eddie is setting out on the road back. He has cut several sides for London records—among them *The Piccolino*, *Summertime*, *Trees*, and an original, *Bebe*—and is doing some solo dates in eastern clubs. He figures on expanding to a trio shortly, might even organize a small band, but for his break-in he's going it alone.

Have Taken Form

In the two years that Eddie has been on the sidelines, a good deal of ferment has been going on in music. What had been gropings for new directions while Eddie was still active have taken form, and the boys with new sounds have begun to catch the public fancy. A pianist lying flat on his back while this was going on had a lot to think about.

"Some crazy stuff has come and gone in those two years," Eddie told us, "and some of it will stay. I kept my radio and phonograph on, listening to everything that was happening. On piano, such guys as Erroll Garner and George Shearing will undoubtedly continue to tickle the public's fancy for some time to come. And just as certainly, some of Dizzy's bop will last."

Wonder

"As I sat there listening to the jazz I was too sick to play, I wondered if the new things I was hearing would influence my style when I could sit down at a piano again. I wondered if I should add a little Shearing to my style. Now that I'm back at work, I've decided not to."

"I've built a style and I like it. I believe in embellishing the melody and tricking it up a little to give it a new sound. And when I've worked a tune out so that it sounds new and different to me, that's it."

"Shearing has made most of his name playing bop. Bop is great but it needs toning down. It should be used as an implement to jazz, but it shouldn't be fed as a steady diet. Shearing is an accomplished musician and he'll break away from bop more and more now that he has established himself as an artist. He plays a mess of piano and there will always be a George Shearing—but there won't be

another Shearing and there needn't be.

'Couldn't Feel It'

"They're calling Erroll Garner 'Mr. Piano.' He certainly deserves such praise, for he plays as fine piano as anyone who has come along in some time. But his style isn't my style. I couldn't feel it."

So Eddie, as his new London sides show, is back on the kick that lifted him from obscurity before his illness, his left hand weaving a bit of bolero or beguine while his right hand teases the melody.

"It was hard, sitting here for two years and not playing anything," he said. "But it gave me a chance to think as I listened to everything new. I heard Tony Martin make a grand comeback singing his own style—the one he always sang. I heard Billy Eckstine knock out a few stars with his skyrocket, and he was singing just as he always did."

Same Basic Style

"I realized that the public likes people to do the thing that's most natural for them, the thing they feel. Of course, you can't listen and not progress. I feel that I've progressed while listening, but basically I'm still playing the same style I did before. And all I know is that it's selling records and getting me club dates again."

"As for the other guys—the Tristanos, Shearings, and Garners—I like them and I'm glad they're in business with me. Competition, even in an art, is healthy, and I welcome it. It makes the public more discriminating and it makes music progress."

Like most people who have been through a long illness, Eddie has a keener than average interest in medical progress. As a gesture in this direction, he is turning over all the royalties on his first London platter, *Trees* and *Bebe*, to the Damon Runyon fund to combat cancer.

Reese Out On Own

New York—Pat Reese, trumpet man formerly with Bobby Sherwood, Louis Prima, and Larry Fotine, has gone out on his own with a quartet. Combo's first date is at Guido's in Jackson Heights, L. I. Foursome is made up of Reese, trumpet; Nick Curtis, clarinet and alto; Billy Thomas, piano, and Willie Willis, drums.

Dud Reminisces About Wolverines



(Photo by Bud Ebel)

Cincinnati—Dud Mecum, left, tells disc jockey Gene Shepard of WSAI the real story of how he organized the Wolverine band in the early 1920s. Mecum, who composed the song *Angry*, is now living in his home town of Hamilton, just outside of Cincinnati.

Pannell Pleasing At Coast Nitery

Sacramento — One of the best and most versatile bands to hit here in many months is the fine Bill Pannell crew, currently at the El Rancho. Lots of soft music for the dinner crowd and nice, clean Dixie for the late evening dancers, and a sprinkling of the Latin tunes. Band comes direct from a year at the Roosevelt hotel, Hollywood, something of a record for that spot. Pannell's latest recording *Heart of Stone*, on London, looks like a sure winner.

Slim Coates and his Buttons is at the Capitol inn. Group features very fine girl vocalist, Bunny Breeze . . . Tom Matranga's trio at the Showboat . . . Chuck Robert's trio packing them in at the Melodee club, one of the few spots in town doing good business.

The newly decorated Rodney's featuring the Dick Tony unit . . . Across the street at the North Star is the Bill Derby trio . . . Clyde Derby's trio still at the 11-99 club and drawing good crowds. —Orlin Hammit

Napoleon 4 Jobs

New York—Teddy Napoleon's quartet is playing Tuesday nights at the Hickory Log. Ernie Caceres' combo holds the stand the rest of the week. Teddy's group has Ray Ludwig, tenor; Eddie Safranski, bass; Mel Zelnick, drums, and Teddy on piano.



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THE HOLLYWOOD BEAT

Coast Shaken By Dixie Versus N.O. Jazz Scrap

By HAL HOLLY

Hollywood—With the Firehouse Five Plus Two breaking it up on Monday nights at the Mocambo, movieburg's No. 1 swankspot, and every nitery operator in town shopping for a similar attraction, it now appears to be a solid certainty that the exponents of Dixie and/or New Orleans jazz are going to give the cowhand combos hereabouts a real scrap for what's left after the cash customers make their payments on homes, cars, and television sets.

Oldtimers around here will recall that this thing was started almost 10 years ago on our west coast by the Yerba Buena Jazz band of San Francisco. Now that the wave has hit Hollywood with full force, one must be prepared to face the possibility that it will spread like a chain reaction.

Not the Same

And the situation is rendered even more serious by the revelation by no less an authority than Turk Murphy, one of the original Yerba Buena's (but no longer on playing terms with YJB's Lu Watters) that Dixie and New Orleans jazz are by no means one and the same thing (*Down Beat*, Feb. 24).

Hoping to straighten out this unhappy misconception under which so many music lovers have been laboring, we herewith present some brief explanations by eminent authorities.

KID ORY: "There is only one real jazz, and it all came from ragtime. Dixie is the same thing—just a new word. Turk and these other young fellows who have been copying us, play fine—but they don't really know what it's all about."

NESUHI ERTEGUN (critic, collector, and writer): "New Orleans jazz is four-beat. Dixie is two-

beat. Dixie can be played with any three melodic voices, not necessarily trumpet, clarinet, and trombone, providing you have the proper rhythm."

WARD KIMBALL (trombone-leader of the Firehouse Five Plus Two): "When you play *Muskrat Ramble* like Jelly Roll Morton, it's New Orleans jazz. If you add a tenor sax (as in Nappy Lamare's new Dixieland recording band), it's Dixie. If you throw in a steel guitar, it's western. But if you add a fifth, it's bop. I guess!"

PETE DAILY (cornet-leader of the Hollywood Chicagoans): "The Dixieland we are playing today is just a more advanced form of what the early-day New Orleans musicians were striving for. Basically, it's the same kind of music."

Pete didn't exactly say so, but his explanation brought to our mind (and the morning after the Stan Kenton concert!) that maybe Chicago-style jazz is progressive Dixie. Something tells us we haven't heard the last of this.

DOTTED NOTES: Sarah Vaughan was set by the Sloate-Dale office to open a series of west coast dates with a stand at the Oasis starting Feb. 15. Same office has snapped up Damita Jo, the young singer who set the boys to babbling in her recent concert debut for Eddie Laguna at the Beaux Arts theater.

Drummer Jackie Mills unveiled his new band in weekend date at Horace Heidt's Trianon. We rate

Wakely Breaking Out of Corral



Hollywood—Jimmy Wakely, a man who's really been getting around during the last few months, is shown above with Bob Hope, center, and Les Brown, left, during a recent appearance on Hope's airshow. Singing guitarist Wakely is moving into the pop field on his Capitol discs and as a frequent guest on disc jockey shows with Margaret Whiting. It's a switch from the folk music he's been identified with up to now.

Plan Granato Return

Chicago—Jimmy Granato, who opened with his Dixieland band at the Germania club in Freeport, Ill., late in January, set to return to Al Barnes' Horseshoe lounge in Rock Island for a run. Jimmy, clarinet, has Murray Gordon, piano; Al Reed, cornet; Ernie Kolstad, trombone, and Joe Pepp, drums.

it as modern in sound but conservative enough for dancers, and not too much for the current market. Has three trumpets (Ernie Royal was on lead), one trombone, four saxes, three rhythm, and a vocal group. Glaser office is handling.

Al Jarvis, the KLAC platter chatter merchant, who is often ribbed by all of us (because we know he can take it), was first to put something in the pot (a hefty amount, too) to help Ted (Lamp-lighter) Yerxa out of his difficulties in New York.

Hollywood Teletopics

(All times PST)

Al Lopic, drums, handling music on new KNBH show, *Premiere Theater*, starring Pinkie Lee and sponsored by RCA-Victor. With Lopic are **Henry Hockers**, piano and organ; **Paul Goh**, trumpet, and **Vince Terri**, guitar. (Thursday, 8-8:30 p.m.)

Irving Artoch, piano; **Tony Kimbrell**, guitar, and **Billy Wolfe**, bass, on *Music Page Off*, a weekly launched Feb. 8 under sponsorship by KFI-TV. (Sunday, 4:30-5 p.m.)

Pete Daily crew did last of KLAC-TV's *Jazz Seasons* Series, produced by **Norm Weiss** and **Lynn Clark**, off the screen temporarily, but expected to resume within a few weeks.

Muzzy Mercedino, guitar, sharing vocal stint with **Joe Cleytes** on new KTTV sustainer. (Thursday, 7:45-8 p.m.)

Merry Owens band and show, one-hour production originating at Aragon ballroom, sold by KTLA for 12-weeks sponsorship by auto dealers. (Friday, 8-9 p.m.)

Donny Beckler band currently doing KTLA's *Bandstand Revue*, also originating at Aragon and sponsored by auto firms. (Sunday, 8-9 p.m.)

Beulah Kasper, ex-Jurgens singer, has four half-hour stints a week on KLAC-TV. (Saturday, 7:50-7:45 p.m.)

Los Angeles Band Briefs

Jim Barber signals to follow **Jack Pine** at Coconut Grove March 7, sharing billing with **Evelyn Knight**, **Paul Spivack**, girl ork set by **Joe Glaser** as following attraction, opening April 4.

Vido Musso unit off to Hawaii for stints at Honolulu's Brown Derby. **Ray Kelle** and crew, recently at Zambonga, took over Vido's spot at York club.

Dick Peterson, blues and drama, with six-piece dance music and comedy group set for Feb. 8 opening at Zambonga. With Peterson are **Hayden Connors**, guitar; **Mem Daniels**, piano; **Ed Casey**, banjo; and **Bob Demel** and **Jack Olson**, reeds.

Jimmie Criss and bandmen drew layoff (at deadline) from Delmar club, as kitchen workers went out on strike. Hoped for early settlement.

Yes Williams cowhand combo, one-sitting in local territory, returns to Riverside Rancho April 1. **Yezes Tyler** continues on Rancho stand pending return of Williams.

Johnny White quartet was set to share Oasis (for a while the Crewcut room) stand with **Sarah Vaughan**, who had two-week stint there starting Feb. 15.

Happy Lamare's band doing Wednesday (off-nite) stints at Beverly Cavern, with **Doc Pollock's** band handling regular shift.

Joe Veseli quartet holding forth at Puppet room, marking first appearance there of name combo. With violinist are **John Caloff**, guitar; **Tito Guidotti**, accordion, and **Irving Edelman**, bass.

L. A. KEYSPTS

Aragon—**Harry Owens**, **Donny Beckler**, **Beverly Cavers**, **Sam Pollock**, **Beverly Hills Hotel**—**Phil Ohman**, **Billmore hotel**—**Paul Neighbors**, **Clay**—**Matty Haddock**, **Tico Robbins**, **Club 47**—**Doc Rando**, **Coconut Grove**—**Jack Pine**, **Delmar club**—**Jimmie Criss**, **Hangover club**—**Red Nichols**, **Melrose club**—**Gene Gilbohus**, **Moscone**—**Eddie Oliver**, **Latinique Monkey room**—**Pete Daily**, **Palladium**—**Claude Thornhill** opening 3/8 **Riverside Rancho**—**Tito Tyler**, **Roosevelt hotel**—**Alvin Roy**, **Chuy Bata**, **Royal room**—**Kid Ory**

TV. Supplies his own keyboard accompaniment. (Tuesday through Friday, 6:50-7 p.m.)

Ralph Wolf, organ; **Jimmie Heshell**, accordion, and **George Russell**, guitar, doing music on new twice-a-week KFI-TV entry, *Helpfully Yours*, replacement for *Artie Wayne Sings*. **Bobby Doyle** and **Everett West** alternate as singers. (Monday and Friday, 8-9 p.m.)

Walter Gray featured on new show being showcased for prospective sponsorship via KECA-TV and tagged 88 by the Gross. Set as guests on first several shows were **Joe Veseli**, singers **Clark Booth** and **Carol Wark** (sister of screen actor **Robert Mitchum**). (Saturday, 7:50-7:45 p.m.)

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MEMBER OF AUDIT  BUREAU OF CIRCULATIONS

Biz Should Set Up Emergencies Fund

Well, it has happened again. The hazards which beset the professional life of itinerant musicians and singers have claimed another young member of the entertainment world. An automobile crash in New Mexico snuffed out the life of Buddy Stewart before he had attained the pinnacle of his success as a vocalist.

Buddy had no savings, no insurance, so it was necessary for Charlie Barnet and others to raise a fund to cover the burial expenses and to provide for the immediate future of his young wife and small son.

None of us can blame Buddy for this sad situation. He was not a lush, did not gamble, had few of the usual human faults and frailties. He had been a band singer with the orks of Gene Krupa, Claude Thornhill, Charlie Barnet, and others. He had worked in small combos, such as that of Charlie Ventura.

But he had not risen to a state of affluence that would permit him to set aside savings, or even to purchase insurance. All young married musicians know how expenses will double when road tours oblige them to pay high hotel and meal bills for themselves, at the same time providing for the support of a wife and family at home.

It had taken all of the money that Buddy was able to earn to keep himself and his family supplied with shelter, food, and clothing. His luck had not lifted him into the higher brackets which might have given him a surplus. His luck definitely had deserted him when his auto went into that crash on the highway.

As we have stated in this space before, we believe that the music world should somehow create a standing fund to meet emergency cases such as this, when they are so deserving, just as vaudeville used to provide for its own and as the motion picture industry still does.

And as we also stated before, we believe that such would be a far more fitting and humane use for the huge sums of cash pouring in from royalties on records than the contribution to culture realized by free public concerts, even though this might not have solved the problem in Buddy's case, since he was a singer and not a musician card holder.

RAAGTIME MARCHES ON

NEW NUMBERS

FIDDLER—A son, Zalman (7 lbs., 6 oz.), to Mr. and Mrs. Marnie Fidler, Jan. 27 in New York. Dad plays violin with Stanley Meiss at the Pierre hotel.

KITCHEN—A daughter, Carol Elizabeth (6 lbs.), to Mr. and Mrs. Belmont Ketchel, recently in New York. Dad plays trumpet with the Van Smith band.

LIVINGSTON—A daughter, Susan (8 lbs.), to Mr. and Mrs. Joel Livingston, Jan. 15 in New York. Dad plays guitar with Stanley Meiss; mom, as Phyllis Lenny, sang for WPA Studios, Jerry Blaine, and Van Alexander.

MILSON—A son, David (6 lbs., 6 oz.), to Mr. and Mrs. Ed Nelson, Jan. 25 in San Francisco. Dad is Capitol records branch manager.

FALOMINE—A son, Robert (8 lbs., 8 oz.), to Mr. and Mrs. Guy Falomine, Jan. 26 in New York. Dad plays alto with Shorty Allen at the 181 club.

ROSATO—A daughter to Mr. and Mrs. Lucidi Rosato, Jan. 9 in Philadelphia. Mom is former Tony Pastor and Louis Prima singer Vera Lou.

SCHWARTZ—A daughter to Mr. and Mrs. Milton Schatz, Jan. 19 in Philadelphia. Dad is leader Milton Starr, and former music director of station WIP.

SHWARTZ—A daughter, Pamela Jo (7 lbs., 12 oz.), to Mr. and Mrs. Billy Shwartz, Jan. 25 in Oakland, Calif. Dad is leader, singer, and staff drummer on KPRC, San Francisco.

TIED NOTES

BABASHIN-HOWARD—Harry Babashin, bassist now active in Hollywood radio, and Barbara Howard, KJZ receptionist, Feb. 24 in Los Angeles.

BLUM-DIAMOND—Dave Blum, professional manager of Kramer-Whitney Music, and Helene Diamond, Jan. 20 in New York.

GILBERT-ROSS—Paul Gilbert, singer, actor, and comedian, and Patricia Jean Ross, singer and dancer, Jan. 20 in Wichita, Kan.

HAAS-WHITEMAN—Thomas C. Haas and Marge Whiteman, daughter of band leader Paul Whiteman, Feb. 4 in Lambertville, N. J.

ILL-DRANKS—Jimmy Ille, trumpeter with Johnny Lane, and Irene Drake, assistant

Not His Buck



Hazel Hurst, Pa. — George Moffett, who once handled Hal McIntyre and Joe Mooney, has found a less complicated mode of existence. He's now running the Antler hotel here, and engaging in the bucolic pastimes of the area. Here Moffett, on the left, poses with victorious hunter Bob Allen (not the singer) who shot the albino buck suspended between the two.

CHORDS AND DISCORDS

Who Filched What?

St. Louis
 To the Editors:
 Some months ago my wife read a record review in your magazine concerning a King recording of Joe Thomas' orchestra playing *Tear Drops*. As the review impressed her, she tried to purchase this record, without success. A record clerk suggested she buy a Sensation recording of the tune, by Todd Rhodes and his Toddlers. On the reverse side was the same band doing *Page Boy Shuffle*. Just a few days ago I came across a copy of the King recording. Upon getting home, I played it and we both agreed that it sounded very familiar. The reverse side was *Page Boy Shuffle*. We dug out the same two tunes

manager of the Band Box club, Dec. 8 in Crown Point, Ind.

PRESTON-NICE—Bill Preston, sax and oboe with Danny Ferguson, and Betty Rice, Jan. 27 in Bixby, Minn.

ROSEN-WALTON—Jack Rosen and Jayne Walton, longtime Lawrence Welk singer, Jan. 31 in Chicago.

SPANIER-O'CONNELL—Francis (Mugsy) Spanier, cornetist, and Mrs. Ruth O'Connell, Feb. 14 in Chicago.

SPIVAK-DAYE—Charlie Spivak, leader who plays "the sweetest trumpet in the world," and Irene Daye, his longtime vocalist, Jan. 21 in Greenwich, Conn.

TRACY-STUVE—Jack Tracy, assistant editor of *Down Beat*, and Eleanor Struve, Feb. 9 in Winnetka, Ill.

WHITE-ALLEN—Johnny White, lead altoist with Tex Beneke, and Janette Allen, Nov. 18 in Hollywood.

FINAL BAR

BLENK—Gustav Blenk, 79, former conductor of the Cape May municipal band, Jan. 28 in Philadelphia.

BUNTS—Howard Bunts, 57, leader and booker, Jan. 24 in Dearborn, Mich.

COVONA—Manuel Covona, 76, Cuban song writer, recently in Havana.

EVANS—George B. Evans, 48, press agent who claimed he "built" Frank Sinatra, Jan. 26 in New York.

HILL—Ruth Hill, harpist formerly with Tommy Dorsey, Raymond Scott, and NBC, recently in Pasadena, Calif.

LEBOSEY—Nat Lebofsky, trombonist with both Dorsey, Larry Clinton, Paul Whiteman, and the WOR staff, Jan. 30 in New York.

McBURNIE—Mrs. Lily McBurnie, 74, mother of guitarist-leader Alvin Rey, Jan. 25 in Los Angeles.

SMITH—Chris Smith, 69, song writer who included *Ballin' the Jack* among his compositions, recently in Charleston, S. C.

STEWART—Buddy Stewart, about 30, singer with bands of Gene Krupa, Charlie Barnet, and Claude Thornhill, and many small units, Feb. 2 in auto accident near Deming, N. M.

LOST HARMONY

BRUSH—Norman Brush and Margaret Clarke Brush, singer, recently in Bridgeport, Conn.

BUONO—Dominic Buono, trumpeter with Harry James, and Patzy Parker Buono, singer, Jan. 25 in San Francisco.

MIRMAN—Robert Mirman and Beatrice London Mirman, pianist, recently in Bridgeport, Conn.



"Meet Slug Oliver—our powerhouse lead man."

played by Todd Rhodes and not only were they the same tunes, but they were exact recordings. I have been a professional musician for years, as has my wife, and there could be no mistake. They were both pressed from the same master.

To add to the further amazement, on the Sensation label the tune *Tear Drops* shows the composer to be Rhodes, while on the King label, the composer is listed as Brigg Page Boy Shuffle, on Sensation, is credited to Rhodes, too, while on the King recording the composer is shown as Glover.

William Allen

Inevitable?

Hyde Park, Mass.
 To the Editors:
 As a working newspaperman, as well as a jazz and Joe Mooney fan, I—along with many of my friends—pondered the Mooney demise for a long time without coming to any conclusions, chiefly because I didn't know the facts. These facts, given in Mike Levin's story in the Feb. 10 *Down Beat*, proved to be just about what we suspected, especially since we heard him only at Dixon's and on records.

This comparison between Dixon's and the records was enough for us to suspect that Joe's fate was inevitable. He had a style which was, at best, difficult to present to night club audiences. Beyond that medium, what else is there to support groups of this type?

Bob Messinger

Really, Claude!

Sioux City, Ia.
 To the Editors:
 So much has been written by so many well-informed and uninformed persons about how bands should make concessions to the public that I hesitate to bring to light another phase.

Last night Claude Thornhill did a one-ner here and, lo and behold, what happened to the band we used to think was musical as well as commercial?

Gone is the Thornhill of old, with swinging things like *Anthropology* (he even refused requests from the audience to play it); gone is the band that played big, beautiful ballad arrangements. Sure, this is the "corn" country, but really Claude—*Johnson Rag* four times! True, the band did get some audience response from numbers like this, but not comparable to the ovation given *Arab Dance* and *Elevation*. Those tunes really sold the customers. They were clamoring for more.

It isn't often we have opportunity to hear good bands, and the people who were there came to hear the Thornhill band playing music that they associate with Claude. We did hear some of the standard

Thornhill ballads, but played in a businessman's bounce tempo. I'm sure Nancy Clayton could have sung Fran Warren's fine arrangements, but the only thing we heard her do all night was a very rapid *For Heaven's Sake*.

This is not a plea from a frantic cat who wants to hear bop all night. Rather, the opinion of a large group that would like, at least, a happy medium.

John Towers

Hip Alaska

Anchorage, Alaska

To the Editors:
 With the Alaska statehood bill not far off, I think it would be an interesting thing for the *Beat* to publish some kind of an article concerning Alaska and its tastes and preferences in music.

Many readers might be surprised to find out that a good percentage of our people keep the local music shops on the run for the latest and greatest in bop, and that Sarah Vaughan and Mr. B still capture the hearts and fancies of music lovers even this far north.

We've had some really fine traveling units up here and they were received enthusiastically. Our own local boys are no slouches either. Such musicians as Tex and Windy Williamson, Kay O'Grady, and drummer Jack O'Toole, who used to lead his own band, as Jack Thomas, in and around Detroit, are our special pride.

(Name omitted on request)

For Shame!

Ft. Snelling, Minn.

To the Editors:
 Now that the condition exists that recording orchestras are merely supplying background music for popular vocalists, musicians should assert their professional ability to try to play the background music with more enthusiasm.

The studio bands always sound in tune and very well rehearsed, but they just don't sound inspired. No lift, no enthusiasm, and they don't swing!

H. J. Kramer

Educate, Educate

Detroit

To the Editors:
 The best way to aid jazz in becoming an art is to educate the people. This could be done very easily through radio and television. As an example of what I mean, the NBC university has a program called *Pioneers of Music*, which is teaching appreciation of classical music. Those that are more than passively interested can take a home study course through the University of Southern California.

Now, why not do the same for jazz? We have capable men and schools giving courses and lectures on jazz. By presenting jazz intelligently and constructively, it will come to be more widely known and enjoyed.

George Moore

Almost Jobless, Joe Oliver Nearing Road's End



Chicago—This is a New York jobbing band, circa 1932, with at least one member most jazzmen will recognize. Man fourth from the left is the leader and first cornet, Joe (King) Oliver. Others, from the left, are Alfred Pratt, tenor sax; Fred Moore, drums; Paul Barnes, alto sax; Nipton,

bass; Walter Dennis, alto sax; Red, second trumpet; Clyde Bernhardt, trombone; Ernest Myers, guitar, and Hank Duncan, piano. Photo belongs to Moore, now drumming with Art Hodes and Pee Wee Russell at the Blue Note here. This was one of the last bands Oliver led.

ments to learn. Freddie was on some of the Oliver Victors. He recalls how Oliver would play on the first master, and the recording supervisor would say, "Sorry, there was one note you tried to make and couldn't" Oliver then would have to assign the chorus to Ward Pinkett, Dave Nelson, or Red Allen.

After the Oliver tour, Moore organized his own trio, with Don Frye on piano and Pete Brown, alto sax. They played Harlem's Victoria cafe for four years.

Moore's drumming and blues singing can be heard on sides made with Bechet and Hodes on Blue Note.

HOT MISCELLANY: Hociel Thomas (Hociel Tebo), blues singer, was acquitted of slaying her sister (*The Hot Box*, Dec. 16, '49). The jury vindicated her on a self defense plea. Johnny Wittwer, ragtime pianist, advises that Hociel still sings fine blues and it is hoped she will continue her career.

Records made in Paris last October by Sidney Bechet are now available on Blue Note in this country. Sidney is accompanied on the sides by the Claude Luter band. Tunes are *Struttin' with Some Barbecues*, *Riverboat Shuffle*, *Sawmill Blues*, *Temptation Rag*, *Sobbin' and Cryin'*, and *See See Rider*.

Douglas Suggs, pioneer boogie and blues pianist, is still living in Chicago on Federal street. He came to the Windy city from St. Louis in 1914, and has played house rent parties for years.

JAZZ ON THE RADIO: Larry Wynn, WSBC Chicago, is inaugurating a history of jazz series on his disc jockey show.

COLLECTOR'S CATALOG: B. G. Busard, Veedersburg, Ind., is an Ellington collector exclusively. He started accumulating his Ellingtons back in 1929, and in addition has heard every engagement Duke has played within 100 miles of his home for the last 20 years.

Don Athearn, 2116 Keith building, Cleveland. Is in the market for old rag and jazz player piano rolls. Also piano roll catalogs.

Interested in Bop

Gerry Peet, Black Watch Military band, Hq. Co., B.A.O.R.A., Germany. Wants a pen friend interested in progressive jazz and bop. Desires to exchange records.

Malcolm Lane, 60 Penhurst street, Willoghby, Sydney, New South Wales, Australia. Looking for an American record collector who would like to trade American swing and jazz for Australian discs in the same category.

Philip Harris, 11. Cadwell road, Paignton, S. Devon, England. Wants a pen pal interested in Kenton, Ellington, bop, and modern jazz. Also some Dixieland by Armstrong, Bechet, and Spanier.

My Best On Wax

By Roy Eldridge

What do I think is the best thing I've done on records? A month ago I'd have said *Rockin' Chair*—the one I made with Gene Krupa. But since then I've heard one that cuts it.

A cat from *Ebony* magazine brought in a record of me playing *Stardust* with a small group. I didn't remember ever doing it, but when I heard the record. I knew what it was.

Small Band

I cut it with a small band I had at the Preview in Chicago in 1943. We cut about nine or 10 sides for World transcriptions one day, and this is one of them. I guess Decca bought them and released *Stardust*. It's in the new album called *Man with a Horn*.

I dig this side because I think it's played with a lot of feeling. It sounds big, the way I like to hear a horn. Guess you'd call it a creamy sound. Not syrupy, creamy. There's a lot of difference, you know. It flows, but isn't sticky.

No Skating

It's pretty hard to play slow. You can't skate along like on fast things. Everything has to mean something.

One other thing I made that I like a lot is *Embraceable You*—on Decca, too.

The men on *Stardust*, cut in about September, 1943, were:

Ike Quebec and Tom Archia, tenors; Andrew (Goon) Gardner and my brother Joe, altos; Rozelle Gayle, piano; Ted Sturgis, bass, and Harold (Doc) West, drums.

Le Winter Cuts 4 Latin Sides

Chicago — Dave LeWinter's Pump Room band cut its first records. four Latin-styled sides for Mercury, here late last month. LeWinter's band, which entered its fifth year at the Ambassador hotel's swank dining room recently, has cut for World transcriptions, but never for a standard recording company.

Twelve sides are the quota for the year's Mercury contract, some of which may be packaged on LP. First session produced *Similau*, *Have You Seen My Love?*, *Un Poco de Tu Amor*, and *Sueno Flamenco*, the last written by Don Marcott and Jose Bethancourt.

THE HOT BOX

Ex-King Oliver Drummer At Blue Note With Hodes

By GEORGE HOEFER

Chicago—Freddie Moore, blues shouting drummer with the Art Hodes Blue Note Dixielanders in Chicago, is playing on a Windy city bandstand for the first time. He almost played the old Grand Terrace with King Oliver back in 1932,

but the deal fell through because the King wanted more loot than the Terrace was prepared to pay. It had been only four years previous that Oliver had been the toast of Chicago's south side.

In April, 1945, Moore wrote an

article entitled

"King Oliver's Last Tour" for *The Jazz Record*, edited and published by Hodes, and therein revealed some of the pathos and frustration experienced by the pioneer New Orleans trumpeter during his musical decline.

Moore recalled, "The band always showed

up on time for rehearsals, as they knew the King would be there with his music under one arm and his gun in the bosom of his coat. He would throw everything down on the table and look around to see if everyone was there, then pick up his gun and call the roll."

Varied Career

Moore was born in Washington, N. C., learned to play the drums when he was 12. His career has included minstrel shows, circuses, carnivals, theaters, big bands, and finally small band Dixieland, where his talents serve him well. Some of the leaders he has been associated with include Charles Creath in St. Louis, Wilbur Sweatman, King Oliver, John Kirby, and, for the last few years, Hodes.

Sweatman gave Moore his first big chance in New York at the Lafayette theater, where he played the show with the big band in the pit and then joined Sweatman on the stage to accompany the maestro's act of playing three clarinets at one time on a special rendition of *The Rooster*.

Couldn't Make It

Dave Nelson, arranger and trumpeter for King Oliver, got Freddie on the band in 1931. At that time there were 150 arrange-

Tatum To Capitol

New York—Veteran jazz pianist Art Tatum, who hasn't recorded for a major label in several years, has been signed by Capitol records. His first release under his new long-term pact will be an album, due at the end of February.

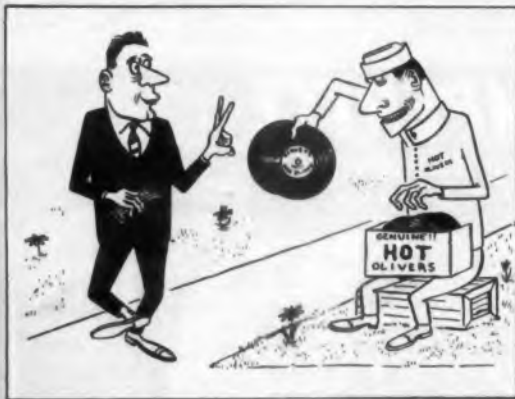


George

Hoefer recalled, "The band always showed

Evolution Of Jazz

by J. Lee Anderson



"... their records were selling like hot cakes."



"... despite painstaking search, only one copy is in existence."



"The greatest jazz band in history," once all but forgotten..."

● Once described as the band that could really "play it, say it in true blues harmony," the Creole Jazz band of King Oliver was one of the more outstanding organizations during a period of increased musical activity. The earliest Oliver sides, many of them made before the introduction of electrical recording (with the brass often 15 feet from the "horn"), are classic statements in the New Orleans tradition. Oliver was a leader who insisted on the finest personnel available, and his recordings prove the value of his diligence. With the two cornet team of King Joe and Prince Louis, the members Dodds, Lil Hardin, et al, it was small wonder that the Creole Jazz band was the hottest bunch in town and their records were selling "like hot pies."

● Oliver's band first recorded for Paramount in March, 1923, but made its initial appearance on Gennett. Later they recorded on Okeh, Columbia, Brunswick, and several now defunct labels. The majority of Oliver's big band sides, made in New York, appear on Victor. Joe also accompanied several early vocalists such as Edmonia Henderson, Sipie Wallace, Lizzie Millea, and Texas Alexander. An interesting disc featuring Oliver in the company of Hoagy Carmichael, Claude Hopkins, and guitarists Eddie Lang and Lonnie Johnson is *Jet Black Blues/Blue Blood Blues*. One of the most sought after items in all jazzdom is Oliver's version of *Zulu's Bell/Workingman Blues*, cut in 1923; as far as is known, despite painstaking search, only one copy is in existence.

● The music of the "greatest jazz band in history," once all but forgotten, is again being heard and appreciated through the medium of King Oliver reissues. Several first appeared on the memorable UHCA sides, others followed on Jazz Information, the famous Oliver cornet solos *Tom Cat Blues/King Porter Stomp* reappeared on Session and Reissue. Other band sides are on Brunswick, Century-HJCA, British Rhythm Society, and Special Edition. The fabulously rare *Zulu's Bell* is now available on Biltmore, one of the newest entries in the reissue derby. The Oliverian influence is still apparent today in music and styles of many contemporary jazz groups both in the U. S. and abroad. The King's song is ended, but happily, the music and the memories linger on.

Jazz Off The Record

By BILL RUSSO and LLOYD LIFTON

Chicago—This series is being presented, among other reasons, to increase your understanding and enjoyment of jazz. By listening to and examining these solos you will be able to hear them on a new level. This new level of hearing is achieved by two distinct and equally important steps. The first consists of a careful inquiry into the minute details of these solos: the specific notes, how they are used, types of rhythms employed, harmonic implications, similarities to other solos, etc. At this point our comments in the column should be helpful to you.

Step two is the reassembling of these details into a new whole. By reassembling, we mean subordinating the details which have been uncovered and looking at or listening to the solo as one complete unit.

Two Pitfalls

There are two common pitfalls to this process of synthesis and analysis. One is the undue emphasis on one detail of the analysis. Another is failing to organize all the details into one complete unit as a final step.

Some individuals reject analysis and synthesis because of these abuses. We feel, however, that a thorough and complete practice of these principles can be of immeasurable benefit to you, giving the solos in this series much greater meaning and emotional intensity.

One of Many
Groovin' High was recorded Feb. 28, 1945, with a sextet led by Dizzy Gillespie. This is one of the many great sides made by Dizzy and Bird in 1945—the year in which they were working together on 52nd St.

This record is based on the

Key To Solo

- To play with record:
- Alto and baritone saxophones play as is.
- Tenor saxophone transpose up a perfect fourth.
- Trumpet and clarinet transpose down a perfect fifth.
- Trombone transpose down an octave and a major sixth, except for the phrase in parentheses, which is to be transposed down a major sixth.
- Concert pitch instruments transpose a major sixth down or a minor third up.
- M.M.: ♩ = 192
- Records available: Guild 1001 and Musicraft 485.

Sandifer Crew Tops In Phoenix

Phoenix—Although most local niteries are singing the blues, due to disappointing seasonal business, Joe Gaddis' Sundown club is doing great with a floor show of gals and gags, backed by the local favorite, Sandy Sandifer's orchestra. Unit features interesting and well presented arrangements, and also the warbling of talented Betsy Jones. Betsy's work on tunes such as *Deed I Do* is well received.

Personnel includes Sandifer, trumpet and soloist; Hal Nelson, Dick Sanders, and Dick McKern, reeds; Don Thomas, piano; E. L. Davis, bass, and Leon Russell, drums.

—Bob Kersting

standard tune, *Whispering*, but a completely new melody has been superimposed on the altered original chords. Parker's solo follows the basic harmonic structure closely, and deviates only in bar 7, where the Ab7 is used as a passing chord. The chromatic minor seventh chords used in bars 13-15 have become standard bop changes.

Specific Notes

Some specific notes of harmonic interest are the major seventh and ninth used against the Bb major chord in bar 2; and the 13th against the seventh chords in bars 9 and 16.

For the next solo in this series we are going to present another Charlie Parker solo, *Relaxin' at Camarillo*.

Capsule Comments

ELLA FITZGERALD Cafe Society, NYC

New York—Despite the fact she long has been recognized as probably the most able of the current girl singers, Ella Fitzgerald can stand as a model for the other girls in more respects than that one. One of her charms has always been that she is limited by no set style or types of songs. Having mastered the basic variations of repertoire, Ella has added new facets whenever they came along.

No matter how much praise has been lavished on her as being the best at this, that, or the other thing, Ella has never rested on her laurels.

Frequent Quagmire

Her latest seeking for new material has led her into a field which frequently is a quagmire—imitations. Orpheus alone knows how many singers have started out doing imitations. Most of them never got any further and sank diamally into the quagmire. The few who stayed around to develop into something dropped the imitations as a part of their development. Therefore, it's something of a man bites dog item when as well established a star as Ella suddenly starts delving into this vocal dead end.

It is indicative of the scale of Ella's talents that her imitations are entertainment assets instead of one of those "Looke-I-can-sound-just-like-Bing" routines. For some time she has been doing an imitation of Louis which, in addition to having the faculty of recognition, reflects the bubbling humor which is characteristic of Ella.

At first, this appeared to be a one-shot novelty but it is now apparently being extended to a Fitzgerald trend, with a take-off on Rose Murphy and more Louis songs added. And with this extension of repertoire, it continues to appear that there is nothing, vocally, that Ella cannot do and do superbly.

Still Nervous

Yet with all her talents, the recognition that has been accorded her, and her years of experience, there is one contradiction which continues to plague her. She says she still is nervous every time she faces an audience. Whether this is true or not, there is a definitely apparent something which might be nervousness, but which communicates itself as an aloofness, a coldness, when she first comes out on a floor.

It can usually be seen in her first couple of numbers, which are done adequately but without any communication to the audience. By her third number, her warmth begins to come through and she is on her way. Whatever it is that makes her hold back in this fashion, it is surprising coming from one of Ella's

experience and stature. When she can overcome that, when she can walk out on a floor and immediately spark the room with the warmth which is so basically Ella, she will have few peers among the country's top entertainers.

BUD FREEMAN Press Row, Chicago

Chicago—Maybe you're getting tired of the Dixieland deluge and the cliches of the usual Dixie five. On the other hand, some may be bored by the repetition of bop phrases off of records. If so, a new jazz spot just made a surprise appearance on W. Madison street where newspaper people meet.

Bud Freeman, recently selected all-time all-American on the tenor sax, has finally gotten something together worth hearing. After several false starts in a poor location, he has now moved into a perfect setting for jazz listening with a young group that sounds fresh, enthusiastic, and compactly molded together.

Freeman is a living example of a statement he once made to the effect that "a musician can either play or he can't play, it makes no difference whether he is a Dixieland, swing, or bop man."

Bud has gotten a group of young Chicagoans that can play jazz, and consequently he himself is blowing with confidence, fresh ideas, and drive. Tunes range from *Royal Garden* and *Jazz Me Blues* to evergreens like *Just One of Those Things* and *If I Had You*. In the modern vein, pianist Gene Friedman has worked up an original called *Bud's Kick*, and a 1950-type arrangement on *Fine and Dandy*.

The boys in the band are all familiar to readers of this magazine as being members of the young Windy city coterie of musicians who hold the future of Chicago jazz in their work. The leader from the early Austin high tradition working with this young group makes an ideal combination.

There isn't a finer drummer in Chicago than Red Lionberg, and the manner in which he holds the group together is something to hear. The ensembles are closely knit and all the boys are capable of exciting and original solo work.

This unit is worthy of an audition by all jazz fans whether modern or moldy. It's just jazz.

Personnel: Bud Freeman, tenor; Ted Friedman, clarinet and sax; Ray Dahl, trumpet; Gene Friedman, piano; Gus Cole, bass, and Red Lionberg, drums.

—hoe

Specialty Inks Liggins

New York—Joe Liggins, one of the better selling names on the now defunct Exclusive label, has been signed by Specialty records. First Liggins release on Specialty combines *Rag Mop* and *Ramblin' Blues*.

Charlie Parker Solo On 'Groovin' High

Two-Bar Pickup to Solo

The image shows musical notation for a two-bar pickup to a solo on the song 'Groovin' High'. It consists of four staves of music. The first staff shows the pickup with a Bb chord. The second staff continues with Bb, Ab7, and G7 chords. The third staff continues with C7 and F7 chords. The fourth staff continues with Dmi7, Dbmi7, Cmi7, and B7 chords. The notation includes various rhythmic values and accidentals.

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'Bluebird' Returns To Rhythm Pals



New Westminster, B. C.—A song called *Bluebird on My Window* will be the theme tune for this year's March of Dimes campaign. Composer of the song, nurse Elizabeth Clark, recently appeared at station CKNW to congratulate Bill Bea and the Rhythm Pals for the success of her song. They aired it for two years before it became a hit. Rhythm Pals are Marc Wald, accordion; Mike Feibey, bass, and Jack Jensen, guitar.

New Name For Wichita Dancery

Wichita—The New Moon ballroom, formerly the Blue Moon, was formally reopened under new management last month with two bands (modern and western) playing for dancing. The ballroom has been remodeled and redecorated. Modern music was provided by Dick King and orchestra, and western swing music by Corky Edminster and his Coral Gang.

Bands which have played at the Moon since include Lee Williams, Tony Pastor, Griff Williams, and Clyde McCoy.

Ernie Fields and ork in a recent one-ner at the Kaliko Kat... Nick Lucas, singing guitarist, headed stage show at the Orpheum in January... The Dick Houghton college band provided music for recent benefit at the New Moon.

—Irma Wassall

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Raymond Scott Quintet
Dedicatory Music to the Crew and Passengers of the First Experimental Rocket Express to the Moon
Sometimes I'm Happy
Birdlife in the Bronx
Dinah
A Street Corner in Paris
Singing in the Rain
Ectoplasm
Song of India
Snake Woman
Tiger Rag

Group Rating—*+++*
 Ten sides on vinylite, done up in individual, swanky, leatherette envelopes, with program notes and gold leaf titles. The boy, Raymond Scott of *Twilight in Turkey* fame, is back. When queried about where

he recorded these, Raymond typically refused to give the studio and said secret techniques of his own were involved. Quite frankly, they are well recorded, but Reeves does just as well every day.

Raymond has learned in the last 14 years. His music has more dynamic and color range than it used to, doesn't rely completely on nervous stringency for its effects. His sextet (trumpet, clarinet, tenor, bass, drums, and piano) plays with more ease and relaxation than it once did (clarinetist Pete Pumiglio is the only original member on these sides). However, much of the jazz will remind you of the well-knit little Kirby band in the '30s. Raymond's notes speak of a "RS innovation—Color X"—which is a blend of singer Dorothy Collins' voice with horns much in the manner Duke Ellington uses Kay Davis.

Raymond has a habit of doing this absentmindedly. I used to scrap with him about the frightful tension in his band, tried to get him to listen to Lunceford and Norvo records as an antidote. One day in 1941 he called me to nurry over to CBS to listen a great new thing in music he had put together. Paced by drummer Specs Powell, it was a fine studio band with Lunceford infections all over the

Anyone Want To Toss For It?



Chicago—Ripping down the middle, Eddy Howard, left, and Al Morgan, right, have split the tune *Half a Heart*, pianist-showman Morgan recording the tune on London and vocalist-leader Howard on Mercury. Morgan, who co-authored the song with Bill Walker and Tubby Rives, dropped into the Blackhawk here recently where Howard is playing an extended engagement, and the photo was taken then. Morgan, in case you've forgotten, is the *Jealous Heart* man.

place!
 Titles 1, 3, 5, 7, and 9 are more or less in the traditional Scott manner, with *Rocket* explosively up, *Birdlife* calmly aspersive, while *Paris* has the jerky feeling of a Parisian hack, *Ectoplasm* a mysterious quality, and for *Woman*, the Fatima element is present.

One thing must be said for Scott: he certainly anticipated the use of fast-moving reed and trumpet unisons long before the bopists.

Diverting as Raymond's originals can be, I prefer his treatment of standards in this collection. Dorothy Collins sings *Happy* attractively, *Dinah*, in addition to pleasant use of the Kirby groupings, has a walking two-beat in back of Miss Collins' vocal, as does *Rain*. This kind of easy rock was a beat unknown to the Scott of 14 years ago, the *enfant terrible* of the CBS Saturday Night Swing club. *India* is even more Kirby-like, with the trick vocal blend, should be instantaneously successful commercially. Miss Collins' vocal on *Tiger* is probably the first time the beast has been assaulted so seductively.

Raymond is charging \$2 each for these records in a limited deluxe vinyl edition. Some of them, I think, stand a good chance of being commercially successful. I'm

Symbol Key

- +++ Tops
- ++ Tasty
- + Tepid
- Tedious

still a little puzzled though as to why he didn't put all 10 of them on a 10-inch LP, charge \$5 for it, and be done with it. The label, by the way, is Master, a sentimental touch of Scott's, since his first records were instantaneous hits on Irving Mills' old Master label. (Master 101-110.)

Sharkey and His Kings of Dixieland

++ *Over the Waves*
 ++ *I'm Satisfied with My Girl*
 A bunch of the New Orleans, with famed hornman Monk Hazel playing mellophone this time. Individual choruses are not extraordinary, though the ensemble on *Waves* move along satisfactorily. (Capital 846.)

George Shearing

+++ *Sophisticated Lady*
 +++ *Bob's Your Uncle*
 Shearing from probably 18 months ago, when he was moving into his strong Garner phase. *Lady* is done with delicacy and some fresh ideas. *Uncle* is a two-handed Shearing pacer, indicative of the up-tempoed things he does now. (Savoy 718.)

Jimmy Dorsey's Dorseylanders

+++ *That's a Plenty*
 ++ *Rag Mop*
 Guess it was called here a couple of months when JD's *Johnson Rag* was reviewed and on the basis of that side, the later success of his Dixie album and a shift in his style was predicted. Men play energetically—there's a good tenor bit, and Dick Cary's piano punches during the ensemble. *Mop* is given a two-beat twist, too—a little unusual considering the conventional way of playing the tune. (Columbia 38710.)

George Shearing Trio

+++ *Someone to Watch Over Me*
 +++ *The Man from Minton's*
 Me is the same tinkling octave treatment he used in *I Only Have Eyes*. Very pretty, with a couple of good fills, but as a sound it can get a little aggressively wearing. Minton's is very much like a Denzil Best score Shearing does, with Shearing playing some excellent bop piano ideas. (London 547.)

Doc Evans' Dixieland Band

Blues Doctor
 Doctor Jazz
 Willie the Weeper
 Play That Barbershop Chord
 Milenberg Joys
 Memphis Blues
 Walkin' the Dog
 Ostrich Walk

Album Rating—*+++*
 The Minneapolis cornet man has added Willie Sutton on bass, replaced clarinetist Johnny MacDonald's wife Joyce on piano with Carroll Lee, and put Al Jenkins in Don Thompson's trombone chair. Other than that, the personnel is the same for this album as for the first album in this series. The recording balance is much better, with the result that the drummer Doc Cenardo doesn't sound as though he were in left field half the time.

Blues is a slow blues with some feelingful clarinet by MacDonald. *Jazz* is the King Oliver tune and is Evans' standby. His cornet is pretty, though not as forcefully driving as usual.

Willie the Weeper, as Jax Lucas helpfully points out in the notes, pre-dated *Minnie the Moocher* and *Tailgate Rambles*. As played here, it's an excellent example of completely relaxed Dixieland playing, pushing but never straining. It should be quite an impressive lesson to some of the current Dixieland imitations.

Milenberg is hell-for-leather ensemble, which is, after all, the rootstone of good Dixieland, paced by Evans' driving cornet.

Ostrich Walk is listed as Evans' tribute to Bix, the man he most obviously emulates. There is a style impression rather than any direct emulation.

This is all in all a highly successful album, better than the first of the series, and certainly some of the best two-beat wax put out in recent years. (Art-Floral Record Shop, Northfield, Minn.)

Dick Hyman

+++ *The Lady Is a Tramp*
 +++ *The Gentleman Is a Dope*
 +++ *All the Things You Are*
 +++ *You Couldn't Be Cuter*
 Four sides demonstrating how impressive a pianist young Dick Hyman is going to be in a few years. Unfortunately, some of the elegance of his Teddy Wilson-trained style doesn't show here, particularly his good full tone. On *Tramp* he relies on a fast right hand, a single tone passing left hand, and some quasi-Bachian inventions. Much of the piano tends towards the Cy Walterian, but with much better rhythmic control and less preciousness.

Dope is a touch of the Garner split rhythm left hand, well done. *Are* includes an impressive display of Clementi left hand exercises and some charming Wilson stride piano. You get a slight sample of his con- (Modulate to Page 14)

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Record Reviews

(Jumped from page 13)

trolled bop inflections on the second chorus of *Cutor*, a good and too seldom done 1928 Kern tune. Despite the occasional roughnesses here, it is quite easy to hear that Hyman should be a most impressive performer in 18 or 24 months. (Relax 101-2.)

Paul Smith Quartet

||| Together
||| Apart

Though a novachord, one of my unfavorite instruments, is included in this group, Mr. Smith's suave pianistica make up for the lapse. He has good tone, good ideas, and a sense of when to leave well enough alone. *Together* has a few tonal lapses due to speed changes in the master, but I understand those have been rectified in the pressings out now. (Discovery 120.)

Charlie Ventura

||| Flamingo
||| Feather's Den

Charlie in a very ornate version of the Edmund Anderson-Ted Grouty tune, first popularized by the Ellington recording. Somehow it never quite jells. *Den* has some fine Benny Green trombone, while Betty Bennett and Beverly Brooks sing the *bas* and the *quas*. (Victor 20-3635.)

Red Nichols and the Pennies

Battle Hymn of the Republic
||| (Parts I
||| and II)

First side is the famed old tune taken at a drag tempo, while the second moves off at a quadrille pace. Piano is good, as is Dexter idol, Nichols, on cornet. Joe Rush-ton on bass sax is astonishingly fleet, even if his ideas are a bit raggy. On the whole, second side is very well played. (Capitol 829.)

Art Van Damme

||| I Want a Girl
||| Gypsy Rondo

The Van Damme quintet using a nice split voicing on *Girl* for a coolly pleasant sound. *Rondo* is by a man named Haydn, not often seen around Lindy's. (Capitol 827.)

BAND JAZZ

Milt Buckner

||| Yesterdays
||| Buck-A-Boo

The Kern ballad alots French horn man Julius Watkins in the feature spot (he worked for awhile at the Royal Roost with Tadd Dameron). He essays very little bop, a few bass register ideas, makes no concrete impression on the entire side. *Boo* is Hamptonian bop, enthusiastic but wanders a bit. (MGM 10632.)

Charlie Barnet

||| All the Things You Are
||| Hi Wind

Some of you may remember my carpings about trumpet man Maynard Ferguson when he was with JD and Barnet. His high note screechings, done here on *Are* in fantastically bad taste, are a perfect sample why. Mere range without taste and restraint has no place in music. Trudy Richards sings *Wind*, backed by a bongo intro

A View Of New French Star



Hollywood—Robert Clary, the French youngster whose *Johnny, Get Your Girl*, recorded in France, caught U. S. ears and brought him to Hollywood, was spotted by the camera during his first recording session for Capitol. The guitarist is George Van Epa. Clary's first disc, *Cost Ci Bon* and *Do It Again*, was recently released.

and what sounds like a Pete Rugolo score. I still find her singing rather commonplace, nor does this Kentonish score click particularly. (Capitol 843.)

Dizzy Gillespie

||| Tally-ho
||| Can't Remember

Dizzy has now managed to make his band sound like a fair imitation of Lionel Hampton—a sad demise of what three years ago seemed to be a trail-blazing musical organization, even if a bit rough technically. Flipover is a rather dreary ballad sung by Tiny Irvin. (Capitol 839.)

Woody Herman

||| Not Ready To Blues
||| Detour Ahead

The Herman brass, plus tenor and trombone solos, moving through a fast blues score. Not exceptional, but well-played and worth hearing. *Ahead* was written by the Soft Winds, is feelingly sung by Mary Ann McCall. (Capitol 837.)

DANCE

Tommy Dorsey

||| Just for Old Times
||| When

This is the kind of record which makes me excessively mad. *Times* is a very pretty ballad with music by Ginger Johnson and good lyrics by Joe McCarthy. The TD arrangement is well done, with some pretty sounds. But Tommy and singer Johnny Amoroso flip off the ballad with no particular attention to its very important phrasing, ruin its real melodic appeal. Knowing the tune well, I can appreciate how much TD's slight lack of at-

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tention to detail has damaged it. It's still a fine dance platter, with light, easy, two-beat feeling throughout. (Victor 20-3687.)

Benny Goodman

||| Spin a Record
||| Little Girl, Don't Cry

Two completely undistinguished dance sides which BG should be ashamed of simply because they are so dull in every way. (Capitol 828.)

VOCAL

Billy Eckstine

Someone to Watch Over Me
Nobody Knows the Trouble I've Seen
My Old Flame
Over the Rainbow
I Don't Want to Cry Any More
You Go to My Head
Album Rating—|||

William singing with very fancy backgrounds—a far cry indeed from his rough and ready band of four years ago.

It may be my imagination, but *Watch* is very limp Eckstine. It lacks both the power and originality of phrasing that gave him his rep. It's just pleasant baritone with still a little wobble in the vibrato. To some extent, the same criticisms apply to *Trouble*. Part of the trouble is the background,



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which sounds like typical studio orchestra backing: big, pretentious, and lacking utterly in character: the cry of the capon.

Flame is better, but a dragged tempo doesn't help—nor does a middle fill that sounds like a student's extract from Wagner. It certainly seems peculiar album programming to make six sides at all approximately the same tempo, and with much the same ballad feeling. (MGM 48.)

Herb Jeffries

||| Just for Old Times
||| Monday, Tuesday, Wednesday

Jeffries' phrasing and the choir work on *Times* is too heavy, takes the life out of the tune. Tch, and it's a shame. (Columbia 38703.)

Ilene Woods

A Dream Is a Wish
The Cinderella Work Song
Bibbidi-Bobbidi-Boo
So This Is Love
Album Rating—|||

A completely charming adaptation of the Disney movie *Cinderella*, with ex-Les Brown singer Ilene Woods singing the vocals. Done with much more flexibility than most such adaptations (and sounding far better than "from the soundtrack" versions), this is done in excellent taste all the way through. (Victor V 399.)

Nat Cole and Nellie Lutcher

||| Can I Come In?
||| For You, My Love

A great comedy team, Nat and Nellie. In, with slight blue overtones, should sell a lot of records (it's a variation on *Cold Outside*). *Love* has a sax man sounding much like the Mad Mab Barnet. (Capitol 847.)

Phil Harris

||| That's a Plenty
||| Chattanooga Shoeshine Boy

Plenty is sung by Harris, whatever two-beat is present is very much suppressed. *Boy* is a rather remarkably offensive song lyrically—but that sort of thing has never bothered chitlin-styled Harris. (Victor 20-3692.)

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Here It Is, 'YMWH' With A Bright Blue Ribbon And Harry James



Hollywood—This may give you some idea of what the jazz sequences in *Young Man with a Horn* will look like. First photo shows trumpet player Rick Martin (Kirk Douglas) on a recording session with singer Jo Jordan (Doris Day) and his old friend, pianist Smoke Willoughby (Hoagy Carmichael). Rick's got that bug-eyed look be-

cause he's deep in marital and other difficulties and is about to crack up. He's also, says the script, trying to hit a "note that's not on the horn." Alert Smoke shows he knows something's wrong. Center photo is another from the movie. Bassist Ralph Connor is missing. Those present: Tommy Bassett, trombone; Jack Lanagan, drums; Douglas,

trumpet, Clyde Amaler, clarinet, and Carmichael. Recording was done by Artie Bernstein, Hoyt Bohannon, Nick Fatool, Harry James, Archie Rosate, and Buddy Cole—in the same order. Musical advisor Harry James coaches actor Douglas, off the set, in the last photo. The long-awaited movie version of Dorothy Baker's novel is reviewed below.

MOVIE MUSIC

'YMWH' Film Has Pretty Incoherent Slant On Jazz

By CHARLES EMGE

Hollywood—Ever since the movie version of *Young Man with a Horn* went into production, it has been taken for granted that the picture would not meet the approval of music "authorities." Inasmuch as no two of us are in complete agreement on the kind of music with which the picture deals, that is hardly surprising. Twenty years ago, which was several years be-

fore Dorothy Baker discovered Bix Beiderbecke's music and wrote the novel that uninformed persons in-

stist on regarding as the story of Bix, things were different.

On one side there was hot music (musicians never called it "jazz"); on the other there was sweet, or straight (just plain dance) music. We had something to prove about some relatively obscure musicians such as Louis Armstrong, Bix, Teagarden, and others — and something to disprove about some widely known dance band leaders such as Paul Whiteman, Guy Lombardo, Wayne King, Ted Lewis, and such. It was as simple as that.

Easier Then
Twenty years ago it would have been much easier to make *Young Man with a Horn* a plausible picture. To give it a fair break, let's just take it as what it is, a movie about a trumpet player; a kid from a broken home who might have become a juvenile delinquent. Instead he gets mixed up with music and a girl and ends up as an alcoholic.

Now, About Harry
Now, about Harry James. Without detracting from Harry's musicianship and without underestimating his possible value as a box-office factor, we can only state that using him as ghost player for Douglas' track was a mistake.

Aside from the question about his musical suitability to the character of Rick Martin, his too-easily-identified style stamps every sequence in which he is heard with the presence of James, himself. He might just as well have been right on the screen.

Despite that handicap, Kirk Douglas is so good that he manages to make his characterization of Rick Martin fairly believable. Lauren Bacall's portrayal of Amy North is enough in itself to lift the picture from complete mediocrity. Doris Day as Jo Jordan (derived from Josie Jordan, a Negro girl singer in the book) neither proves nor disproves that she might yet become an actress.

Juano Hernandez as Art Hazard, Rick's friend and teacher

(ghost trumpet by Jimmy Zito), is another saving factor.

Easy Way Out

Regarding the general musical treatment, it can be said that a sincere and not unsuccessful effort was made to make the musical sequences fit the screen story. There will be plenty of argument and a good deal of criticism about the choice of tunes and the character of the music.

Not Coherent

But, for the most part, the music is kept where it belongs in this type of picture — subordinate to the action. Never does it lower the picture into the film-musical class. But it is no more coherent musically than it is as a screen drama.

Might Wake Up

We mustn't forget that the average movie-goers are not going to feel too deeply about these things and most of them probably will enjoy this picture. Some may even be awakened to a new feeling and understanding for "this jazz stuff," rush to the nearest jazz record shop and ask for a record by Harry James. And will they get a surprise! We can imagine Marili Ertegun of Hollywood's Jazz Man Record Shop replying coldly to such a shopper:

"James? Harry James? What instrument does he play?"

Now, about Harry James. Without detracting from Harry's musicianship and without underestimating his possible value as a box-office factor, we can only state that using him as ghost player for Douglas' track was a mistake.

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But, for the most part, the music is kept where it belongs in this type of picture — subordinate to the action. Never does it lower the picture into the film-musical class. But it is no more coherent musically than it is as a screen drama.

The small band sequences, recorded by Buddy Cole, Nick Fatool, Corky Corcoran (there's some tenor by Babe Russin, too), Archie Rosate, Willie Smith, Artie Bernstein, and Hoyt Bohannon provide some good musical moments.

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Kenton Unveils New Crew

(Jumped from Page One)

seemed to be interested. Three days before the concert, however, everyone considered as having any influence with Kenton or Capitol was being pestered for aid in securing tickets. Even Mickey Cohen couldn't have gotten a reserved seat ticket for the lower floor or first balcony the day of the concert.

No Fancy Effects

There were no fancy lighting effects. The bandmen wore ordinary business suits. The orchestra was set up on risers, strings to the left, piano on stage at center, rhythm elevated at center, brass and reeds in usual formation at right.

Kenton did not use a baton; he conducted with hands and arms, tapped off a couple of rhythm numbers with his foot, dance band style (unconsciously, perhaps). At no time did he affect the stuffy, concert hall attitude that would have been fatal.

Enthusiasm

The outstanding feature of this new musical adventure is Kenton's unaffected enthusiasm and the obvious enjoyment his musicians derived from playing with him.

His attitude with audience and musicians seemed to be: "Look, kids, we've got something new here. Let's play the heck out of it just for fun and see how it



Los Angeles—Shot of the Kenton "Innovations" crew, with the innovation of a string section prominently displayed. Picture was made during a rehearsal of Stan's new 40-piece band here.

sounds." There were no printed programs. With a few exceptions, many of the new things introduced had not as yet been given titles, Kenton explained. He rarely mentioned the names of composers or arrangers, having stated at the start that his object was to let the audience hear the music first.

Mostly Originals

With the exception of *Montage*, a collection of familiar Kenton themes and bits of melodies identified with the band through its years of constant transition, and

some standards selected for special treatment, the program consisted mainly of originals by Kenton, Rugolo, and the Kenton staff.

Many of these and more will be in the new Kenton album, and it will be easier to give them fair critical analysis in their recorded form. The orchestra was admittedly a bit rough in spots in its first public performance; it could hardly have been otherwise despite the extraordinary musicianship, man for man, of this group, something to marvel at.

Too Small

The new string section, too small to become a part of the over-all "sound" in performance against the all-powerful brass, will be an entirely different factor properly balanced by recording engineers. However, this reporter is willing to go on record, after his one hear-

New Manager At Signature

New York — Bill Friedman, former sales manager of Signature records, has returned to the company as general manager and is putting it through a reorganization in hopes of getting some new life into the firm. Waxery has also got some new capital.

Friedman will work with Ray Bloch, Signature's music director, on artists and repertoire and will also handle sales and distribution. Label's first LP, a group of instrumentals by Bloch, is due at the end of February.

Under the new setup, Signature will continue to put out its 39 cent Hi-Tone label and the 79 cent jazz label, Shelton.

ing of the new compositions introduced, that none of them is likely to be regarded as an important contribution to the world's music—and it is equally unlikely that Kenton, Rugolo, and the others on his staff of composers-arrangers have any such expectation.

New School

Most of them would be aptly described as fragments of "workshop music"—interesting, even arresting, experiments in sound. Kenton, as in a smaller way Ellington before him, is developing a school of music unto himself. He will go farther than Ellington because he has been able to break away from the dance music pattern that gave birth to all of the vital new music of the Americas. Oh, we almost forgot. June Christy is wonderful.

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

Orchestration Reviews

By Phil Broyles

COPPER CANYON

Published by Famous
Arr. by Jack Mason

This is the new novelty hit featured in Paramount's *Copper Canyon*. It could easily be a worthy successor to *Buttons and Bows*. It opens with a tutti, which carries it to the bridge. Saxes soli for eight, and the tutti returns. On the second of the split choruses, saxes soli for 16 with little support and fall below brass for the



Phil

bridge. Brass introduce saxes to the special, where the melody is shifted from section to section with good effect. During the finale there is a diminuendo of four measures, followed by a crescendo of the same length which brings the arrangement to a nice close.

THERE'S A LOVELY LAKE IN LOVELAND

Published by Mills

Arr. by Johnny Warrington

Loveland was written about 15 years ago, now has been revived. It's a waltz with an appealing melodic line. The first chorus may be hummed or used as an instrumental. The second chorus is mostly for saxes except for the bridge. A Miller sax effect carries it to the bridge of the special, where muted trumpet solos, reeds in support. Clarinet leads the saxes again, descending into a nicely arranged finale.

MARTA

Published by Marks

Arr. by Boyd Raeburn

Another tune revived from yesterday, this arrangement has an unusually long introduction and is quite elaborate in character. Brass lead for the first 16 and saxes fill in with a very melodic counterpart. Hatted brass compliment saxes for the next eight and brass return. The second of the split choruses is in reverse order. A well-placed trombone and tenor solos take up most of the special. Clarinets and muted brass furnish color. The finale is for ensemble. Nice arrangement.

New York—Four sides by Anita O'Day have been bought by London records. Sides include *Blues for Bojangles* and *Your Eyes Are Bigger Than Your Heart*. London bought the platters from Manny Kopelman, independent recorder.

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ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Let's continue with our effect voicings which we started in the last issue. We covered five last time out, so we'll continue with the remaining five.

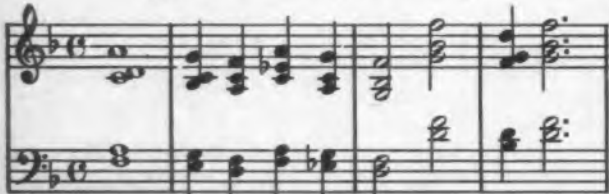
Type No. 6—Triad style



Type No. 7—Straight down four-part harmony



Type No. 8—Strict open harmony



Type No. 9—Contrary motion



Type No. 10—Five-part harmony



Well, that winds it up. See you next time, when we open the question box again. Our parting thought: The triad style shown above is best used with a lead

tenor band.

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

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.

BILL DARNELL with BOY ROSS' BAND (Coral, 1/23/50). Nat Brown, tenor; Roy Ross, accordion; Billy Mure, guitar; Allan Hanson, guitar; Sy Mann, piano; Phil Krauss, drums; Lester Brown, bass, and Bill Darnell, vocals.

The Call of the Wild Geese and Trouble. **JOE BOLAND'S MODERN SYMPHONY** (Reland, 1/27/50). Joe Boland, vibraphone; Ugarie, bass; Joe Puma, guitar; Harold Grunowski, drums; Julie Madlin and Gus Oberstein, violins; Sid Kasir, cello; Michael Barton, viola, and Paula Castle, vocals.

Half Nelson; Love Is a Plaything; Sally's Hop, and Doc's Dance.

BILLY BUTTERFIELD'S ORCHESTRA (London, 2/1/50). Trumpets—Andy Farrell, Yank Lawson, Jimmy Maxwell, and Billy Butterfield; trombones—Will Bradley and Catty Cutchall; saxes—Toots Mondello and Hyonie Schapiro; alto; Al Klitz and Artie Dreilinger; tenors; Ernie Coore, baritone; rhythm—Sam Bruno, bass; Mickey Crane, piano, and Buzzy Drootin, drums. Jack Palmer and Stu Foster, vocals; Gil Evans and Joe Lipman, arrangers.

Singing the Blues; Any Place I Hang My Hat Is Home, and Baby, Don't You Leave Me Any More! **JIMMY DORSEY'S DORSEYLAND BAND** (Columbia, 1/17/50). Charlie Teagarden, trumpet; Catty Cutchall, trombone; Jimmy Dorsey, clarinet and alto; Frank Mayo, tenor; Dick Cary, piano; Ray Sautter, drums; Bill Lalotte, bass, and Carl Kress, guitar.

That's a Plenty and Rag Nap. **MARY ANN McCALL with AL COHN'S BAND** (RCA, 2/1/50). Red Rodney, trumpet; Earl Swoppe, trombone; Al Cohn, tenor; Gerry Mulligan, baritone; Al Halg, piano; Curley Russell, bass, and Jeff Norton, drums.

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Cried for You; What Can I Say, Dear, After I've Said I'm Sorry, and The Sky Is Crying (by Benny Carter).

SONNY STITT QUARTET (Prestige, 1/26/50). Sonny Stitt, tenor; Bud Powell, piano; Max Roach, drums, and Curley Russell, bass.

I Want to Be Happy; Viva and Dandy; Taking a Chance on Love, and Strike Up the Band.

ANITA O'DAY (London, 1/25/50). Paul Jordan, piano and arranger; George Barnes, guitar; Frank Bullo, drums; Johnny Carroll, trumpet; Boyd Robinson, tenor; Mel Schidlo, bass, and Anita O'Day, vocals.

Them There Eyes; Blues for Bojangles; Nice Dreams, and Your Eyes Are Bigger Than Your Heart. Last three originals by Chuck Darwyn.

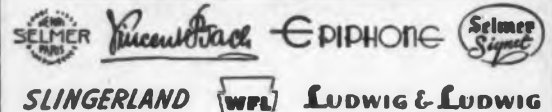
BURT RALES' RACTIME PIANO (Good Time Jazz, 12/10/49). Burt Rales, piano; Miltar Hall, drums, and Ed Garland, bass.

Oh, You Beautiful Doll; 12th Street Rag; Canadian Capers, and Dill Pickles. **PAUL SMITH QUARTET** (Discovery, 12/20/49). Paul Smith, piano; Cal Goodson, guitar; Bob Meyer, bass, and Bill Baker, saxophone.

Together and Apart.

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Aloma, Hal (Rice) Houston, Out 2/27, h
Alvarez, Fernando (Copacabana) NYC, ne
Arnold, Arnie (Hillcrest) Toledo, h
Back, Will (Claridge) Memphis, Out 3/23, h
Bardo, Bill (Mayo) Tulsa, Okla., h
Barron, Blue (Capitol) NYC, t
Basil, Louis (Chicago) Chicago, t
Bell, Curt (Montelone) New Orleans, h
Benedict, Gardner (Muehlebach) Kansas
City, In 3/1, h
Bennett, Ted (State) Hartford, Conn.,
2/24-28, t
Blue, Bobby (Riviera) Swanton, Vt., h
Bothie, Russ (Lions-Milford) Chicago, h
Brandon, Henry (Muyflower) Washington,
D. C., h
Brandwynne, Nat (Beverly) New Orleans,
3/8, h
Buse, Henry (Orpheum) Omaha, 3/8-10, t;
(Grand) Evansville, Ind., 3/16-21, t
Byers, Verne (Jerome) Aspen, Colo., Out
4/1, h
C
Caryn, Tommy (Bill Green's) Pittsburgh,
ne
Coleman, Emil (Waldorf-Astoria) NYC,
Out 3/8, h
Cress, Chris (Rosedale) NYC, h
Cummins, Bernie (On Tour) MCA
D
Davidson, Coe (Ches Paree) Chicago, ne
Dennis, Pat (Clendinning's) Upper Dar-
by, Pa., Out 3/8, ne
Deutsch, Emery (Rita-Carlton) NYC, h
DiFardo, Tony (Pere Marquette) Peoria,
Ill., h
Distad, Vito (Sherman's) San Diego, Calif.,
ne
Donabus, Al (Stadler) Washington, D. C.,
Out 3/8, h
Dorsey, Jimmy (Stadler) NYC, h
Dorsey, Tommy (Circle) Indianapolis,
3/2-8, t
Drake, Charles (Grove) Orange, Tex., ne
Duchin, Eddie (Circle) Indianapolis, 2/28-
3/1, t; (Waldorf-Astoria) NYC, 3/8-
5/19, h
Duke, Johnny (President) Kansas City, h
Durso, Mike (Copacabana) NYC, ne
E
Featherstone, Jimmy (Trianon) Chicago,
3/7-4/7, h
Ferguson, Danny (Broadwater Beach)
Bilani, Miss., Out 4/19, h; (Commo-
dore Perry) Toledo, 4/24-6/17, h
Fikes, Dick (Westwood) Little Rock, Ark.,
ne
Finn, Jack (Ambassador) L.A., Out 3/8, h
Pittsford, Eddie (Mapes) Reno, Nev., h
Floyd, Chick (Biltmore) L.A., h
Foster, Chuck (Muehlebach) Kansas City,
Out 2/28, h
Fotina, Larry (Peabody) Memphis, 3/27-
3/31, h
Foy, Dick (St. Francis Drake) San Fran-
cisco, h
G
Garber, Jan (Air Base) San Antonio,
2/21-23, (Trianon) Chicago, 4/8-5/21, h
Gonzart, Cesar (Baysboro) Tampa, Fla.,
Out 10/13, h
Golly, Cecil (Nicollet) Minneapolis, h
Grant, Bob (Pia) NYC, h
Gray, Chauncey (El Morocco) NYC, ne
Gray, Glen (On Tour) MCA
Grega, Wayne (Trianon) Chicago, Out
3/5, h
Grim, Jimmy (Beach Club) Del Mar,
Calif., ne
H
Hanson, Bill (On Tour) JKA
Harris, Ken (Texas) Ft. Worth, Out 3/8,
h
Harrison, Cass (Heidelberg) Jackson,
Miss., h
Hayes, Carlton (El Rancho Vegas) Las
Vegas, h
Heisler, Ernie (Fairmont) San Fran-
cisco, h
Herbeck, Ray (Last Frontier) Las Vegas,
h
Herbert, Ted (King Phillip) Wrentham,
Mass., h
Hill, Tiny (Melody Mill) Chicago, Out
3/14, h
Howard, Eddy (Blackhawk) Chicago, r
James, Eddie (Madura's Danceland) Chi-
cago, Out 3/7, h
Jones, Spike (Great Northern) Chicago, t
Jurgens, Dick (Casa Loma) St. Louis,
2/24-3/2, h
K
Kanner, Hal (William Penn) Pittsburgh,
h
Kassel, Art (Martinique) Chicago, Out
3/10, h
Kern, Jack (Stockmen's) Elko, Nev., Out
5/12, h
King, Henry (Shamrock) Houston, Out
3/31, h; (Shamrock) Houston, In 4/15,
h
Knight, Norval (Lake Merritt) Oakland,
Calif., h
Krupa, Gene (Royal) Baltimore, 2/24-3/2,
h
L
Lande, Jules (Ambassador) NYC, h
LaSalle, Dick (Blackstone) Chicago, h
LeWinter, Dave (Ambassador) Chicago, h
Lombardo, Guy (Rosevelt) 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,
2/28-4/1, h
Masters, Frankie (Stevens) Chicago, h
Masters, Viek (Golden) Reno, Nev., In
3/1, h
McCarthy, Fran (Golden Slipper) Baton
Rouge, La., ne
McGrane, Don (Jefferson) Norfolk, Va.,
Out 3/10, h; (Deahler-Wallick) Colum-
bus, O., 3/18-4/1, h
Miller, Bob (Stadler) Boston, h
Millinder, Lucky (Regal) Chicago, 3/8-9,
t
Molina, Carlos (Rice) Houston, h
Monroe, Vaughn (On Tour) WA
Mooney, Art (Capitol) NYC, In 3/16, t
Morales, Nore (China Doll) NYC, ne
Moreno, Buddy (Chase) St. Louis, h
Morstad, Al (Quincy) Quincy, Ill., Out
2/26, ce
N
Nagel, Freddy (Oh Henry) Willow
Springs, Ill., Out 2/26, h
Nigel, Harold (Biltmore) NYC, h
Neighbors, Paul (Biltmore) L.A., Out
3/22, h
Noble, Leighton (Claremont) Berkeley,
Calif., Out 3/18, h

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Oliver, Eddie (Moamba) Hollywood, ne
Olson, George (Edgewater Beach) Chicago,
Out 4/6, h
O'Neil, Eddie (Palmer House) Chicago, h
P
Palmer, Mickey (Bridgewater Canoe Club)
Boston, ne
Parrish, Charlie (Hamilton) Washington,
D. C., h
Pearl, Ray (Schroeder) Milwaukee, 2/28-
3/8, h; (Music Box) Omaha, 3/8-14, h
Peters, Bobby (Skyliner) Ft. Worth, Tex.,
h
Pettit, Emil (Versailles) NYC, ne
Phillips, Teddy (On Tour) MCA
Prima, Louis (On Tour) MCA
Friden, Hal (Olympic) Seattle, h
R
Reichman, Joe (Rosevelt) New Orleans,
Out 3/7, h
Reynolds, Tommy (On Tour) MCA
Ribble, Ben (Tutwiler) Birmingham, Ala.,
h
Robbins, Ray (Schroeder) Milwaukee,
3/7-19, h
Ryan, Tommy (Arcadia) NYC, h
Ryland, Buddy (Plantation) Houston,
weekends, b
S
Sandifer, Sandy (Sundown) Phoenix, h
Sands, Carl (Oriental) Chicago, t
Snyder, Bill (Sherman) Chicago, h
Spivak, Charlie (On Tour) MCA
Stevens, Roy (Meadowbrook) Cedar Grove,
N.J., h
Stier, Jimmy (Valencia Gardens) Ft.
Wayne, Ind., h
Strong, Benny (Mark Hopkins) San Fran-
cisco, h
Sudy, Joe (Stadler) Detroit, h
Sundey, Will (Officer's Club) Norfolk, Va.,
Out 3/15, h
Sykes, Curt (Trianon) Seattle, b
T
Thornhill, Claude (Palladium) Hwd., 2/28-
4/10, h
Tucker, Orrin (Aragon) Chicago, Out 4/7,
h
W
Watkins, Sammy (Boca Raton) Boca
Raton, Fla., h
Warnick, Howard (Casablanca) Green-
wood, N. C., ne
Wells, Lawrence (Deahler-Wallick) Colum-
bus, O., Out 2/28, h; (Bill Green's)
Pittsburgh, 2/27-3/12, h
Williams, Griff (Aragon) Chicago, 4/8-
6/18, h
Williams, Lee (Rainbow) Denver, Out 3/2,
h
Worth, Stanley (Pierre) NYC, h
Z
Zabach, Florian (Nell House) Columbus,
O., 3/2-4/12, h

Dolan, Bernie (Luxe) NYC, ne
Duchess & Men of Note (Fifth Ave.)
Duluth, Minn., Out 3/15, h
E
Eddie & Rack (Blue Angel) NYC, ne
Entertainers Trio (Brevette) Rock Is-
land, Ill., Out 2/27, el
Ensign Quartet, Lenny (Miami) Dayton,
O., h
F
Fields, Herbie (Oriental) Chicago, 2/28-
3/8, t
Fisher, Irving (Park Sheraton) NYC, h
Fours Steps of Jive (Taboo) Chicago, el
Franks, Joe (Rose Bowl) Chicago, el
Freeman, Bud (Prem Row) Chicago, ne
G
Garner, Erroll (Blue Note) Chicago, Out
3/2, ne
Getz, Eddie (Stage Door) Milwaukee, Wis.,
ne
Gilbert Trio, Jerry (Elms) Excelsior
Springs, Mo., h
Glidden, Jerry (Congress) Chicago, b
Gordon Trio, Max (Ean Claire) Ean
Claire, Wis., h
Grubbs Trio, Babe (Myhal's) Elmira,
N.Y., ne
H
Hayes, Joe (Sheriff's) Chicago, el
Hamill, Hank (Flamingo) Wichita, Kans.,
h
Henderson, Horace (Grove Circle) Chi-
cago, ne
Herman, Lenny (Warwick) Philadelphia,
h
Herman, Woody (Silhouette) Chicago, Out
2/27, ne
Herrington, Bob (Sheraton Bon-Air)
Augusta, Ga., Out 4/1, h
Hodes, Art (Blue Note) Chicago, ne
Hunt, Poe Wee (Bengalair) Tulsa, Okla.,
ne
I
Ingle, Red (Palomar) Vancouver, Out 3/5,
ne
Ink Spots (Chicago) Chicago, 3/17-30, t
J
Johnson, Junior (Mayfair) Wichita, Kans.,
ne
K
Kaminaky, Max (Metropole) NYC, ne
Kent, Ralph (Three Towers) Somerville,
N.J., ne
Kennedy, Ken (Manhattan) Lansing,
Mich., ne
Kent, Erwin (Edison) NYC, h
Kent, Peter (New Yorker) NYC, h
King, Rickey (Washing Well) Pensacola,
Fla., Out 4/1, ne
Knovely Knights (Legion) Missoula, Mont.,
ne
L
Lane, Johnny (1111 Club) Chicago, ne
Lane, Ralph (Pierre) NYC, h
Lawson, George (Currie's El Grotto)
Memphis, h
Lewin, Tommy (Willows) Wichita, Kans.,
h
Lopes, Al (Preview) Chicago, el
M
Maineck, Matty (Ciro's) L.A., ne
McGuffin Trio, Wayne (Chinese Gardens)
Kennewick, Wash., ne
McFarland, Jimmy (Hi-Note) Chicago,
ne
Melis, Jose (Book-Cadillac) Detroit, h
Metrolones (Forest Park) St. Louis, h
Modernaire (Chicago) Chicago, In 3/3, t
Mole, MIF (Bee Hive) Chicago, ne
Monie, Mark (Plaza) NYC, h
Munro, Hal (President) Kansas City, h
Mus-Ettes (Zebra) Chicago, el
Musso, Vido (Brown Derby) Honolulu,
T.H., Out 5/15, ne
N
Napoleon, Phil (Nick's) NYC, ne
Nichols, Jim (Torch) Newport, Ky., ne
Nichols, Red (Hangover) L.A., ne
Norris, Al (Bowman's) NYC, ne
Nov-elites (New Silver Frolics) Chicago,
ne
Nuzzo, Jimmy (Mickey's) Chicago, ne
O
O'Brien & Evans (Evergreens) Havana,
Ill., h
Ott, Hal (Towne) Milwaukee, Out 3/5,
ne
Oxford Boys (Century) Mankato, Minn.,
ne
P
Page, Hot Lips (Regal) Chicago, 3/3-9, t
Papa Trio, Tony (Barbara's) Elkhart,
Ind., ne
Paris, Norman (Ruben Bleu) NYC, ne
Phipps, Lew (Jamboree) Oklahoma City,
ne
Pollack, Ben (Beverly Cavern) Beverly
Hills, Calif., ne
Proctor, Ralph (Child's Paramount) NYC,
ne
R
Ribble, Ben (Syracuse) Syracuse, N.Y., h
Rollini, Adrian (Park Sheraton) NYC, h
Ronalds Brothers Trio (Ciro's) Buffalo, el
Rotgers, Ralph (Ambassador) Chicago, h
S
Sannella Trio, Andy (Park Lane) Buffalo,
h
Savage Quartet, Johnny (Duluth) Duluth,
Minn., h
Shana, Tony (Cotton) Corcoran, Calif., pe
Shaw, Milt (St. Regis) NYC, h
Sims, Ike (Tik Tok) Wichita, Kans., ne
Smith Trio, Floyd (DuSable) Chicago, h
Stehman, Zeke (Boat) Terre Haute, Ind.,
ne
Syncoettes (Blue Heaven) Chicago, ne
T
Three Brown Buddies (Moderne) Chicago,
el
Three Suns (Bas O'Music) Ft. Lauder-
dale, Fla., Out 3/1, ne
Top Hats (Kentucky) Chicago, ne
Trotter, Chaz (Frolics) Minneapolis, ne
Twin Tones (Circle) Hollywood, el
Tune Mixers (Johnny Walker's) Roseville,
Calif., Out 2/8, ne; (Allan's) Spokane,
Wash., 3/9-4/6, el
Tune Spinners (Terrace) E. St. Louis, ne
Tune Toppers (Southern) Hot Springs,
Ark., ne

Vere Trio, Vonne (Palomino) Austin, Tex.,
Out 2/28, no
Versalaires (Bonanza) Houston, ne
Victor Trio, Bob (Talk of the Town)
Chicago, ne
W
Wagner, Vi & Jerry (Grammer) Chicago,
h
Wasson, Hal (Riviera) Corpus Christi,
Tex., ne
Weavers (Village Vanguard) NYC, ne
Williams Trio, Clarence (Village Van-
guard) NYC, ne
Wood Trio, Mary (Cornair) Toronto, r
Z
Zany-acks (Golden) Reno, h
Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

Adam, Lane (Brown) Louisville, h
Beach, Gene (Esquire) Joliet, Ill., el
Brake, Casey (Music Box) Chicago, el
Chapel, Betty (Kentucky) Chicago, ne
Crosley, Lee (Drake) NYC, h
Damon, Vic (Copley-Plaza) Boston, Out
3/7, t
Davis, Bill (Small's Paradise) NYC, ne
Eckstine, Billy (Ciro's) San Francisco, Out
2/28, ne; (Palomar) Seattle, 3/6-12, t
Fitzgerald, Ella (Paramount) NYC, Out
3/7, t
Frye, Pat (Baker's) Detroit, el
Frye, Don (Jimmy Ryan's) NYC, ne
Gibba, Georgia (Waldorf-Astoria) NYC,
Out 3/8, h
Handy, W. C. (Diamond Horseshoe) NYC,
h
Hill, Chippie (Blue Note) Chicago, ne
Hurt, Jo (Ruben Bleu) NYC, ne
Hutton, Marion (Capitol) NYC, t
Kelley Jr., John (Blue Angel) NYC, ne
Kirk, Lina (Plaza) NYC, h
Langford, Frances (Glenn's Rendezvous)
Cincinnati, 2/24-3/9, ne
Lee, Peggy (Thunderbird) Las Vegas,
Out 3/1, h
Lutcher, Nellie (Oriental) Chicago, 2/28-
3/8, t; (Silhouette) Chicago, 3/10-19, ne
Martin, Toney (Beachcomber) Miami, Out
2/28, ne
McCall, Mary Ann (Hi-Note) Chicago, ne
Mendes, Raphael (Chicago) Chicago, Out
3/2, t
Merger, Mabel (Byline) NYC, ne
Miles, Denny (Park Lane) Buffalo, h
Mosen, Bus (Ringside) Chicago, el
O'Day, Anita (Flame) St. Paul, ne
(House of Jaxx) Detroit, ne
Raye, Martha (Carnival) Minneapolis,
3/8-22, ne
Read, Kemp (Falstaff) Seekonk, Mass.,
Out 3/1, r
Rose, Bert (Topper's) Chicago, r
Simpkins, Arthur Lee (Elmwood) Wind-
sor, Ont., Out 3/6, h
Simmons, Lonnie (Harry's) Chicago, el
Southern, Jeri (Hi-Note) Chicago, Out
2/28, ne; (Birdland) NYC, In 3/8, ne
Stearns, Roger (Chatham) NYC, el
Sutton, Ralph (Condon's) NYC, ne
Thompson, Tommy (Carlton) Rochester,
Minn., h
Todd, Bobbie (Arundel) Baltimore, h
Torre, Mel (Pop City) NYC, Out 3/1, ne
Tucker, Sophie (Beachcomber) Miami,
2/28-3/18, ne
Turner, Joe (Midtown) St. Louis, Out
3/6, h
Valli, Vanita (Sorrento) Highland, Ind.,
el
Walter, Cy (Drake) NYC, h
Wellington, Kokomo (Berits) Chicago, el
Wharton, Step (530 Room) Milwaukee, ne
Wyatt, Bub (Wells) NYC, ne
Ziegler, Bob (Sleazy's) Kenosha, Wis., el

Basie Works With Combo

New York—Count Basie, who broke up his band early in January, went back to work with a six-man group on Feb. 10 at the Brass Rail, Chicago. He is set there for a four-week run. New Basie combo is made up of trumpet, trombone, tenor, and three rhythm.

Basie's combo may or may not be a temporary expedient, depending on how things work out in the next few months. Basie formed the group after he got his release from General Artists Corp. and returned to the Willard Alexander office. Basie had been handled by Alexander until three years ago, when he shifted to William Morris and subsequently moved to GAC when Morris eliminated its band department.

Not Given Up

According to Alexander, Basie has not abandoned the big band idea.

Basie's big band has been badly handled in the last couple of years," he said. "It was destroyed as a boxoffice attraction. The small group is a temporary move, with the current conditions of the band business in mind. The combo might wind up as a permanent thing or, if conditions warrant, he might go back to a big band. It just depends on what will make the most money for Basie."

To Europe

No matter how conditions develop, Basie is committed to a combo for a short time. He will go to Europe in either April, May, or September with a small group for four weeks. Plan is to cover more or less the same territory Louis Armstrong did last fall, opening in a Scandinavian country.

Basie cut the last four sides of his current contract with Victor with a small group. He's now negotiating with the wax house on a new pact.

Waxy Signs 'U.S. Shearing'

Hollywood—Discovery records, which released the first George Shearing combo wax in this country, has signed Paul Smith, young Hollywood pianist whose work has been compared to that of Shearing. Firm plans to build Smith as "The American Shearing."

Combos

Burke Backs Marion's Decca Bow



Hollywood—Marion Morgan's first three sides for Decca were sung to the accompaniment of a band headed by Sonny Burke, shown with the onetime Harry James chirp above. Burke, who has backed a number of top singers, including Dinah Shore, is another helper to Marion's climb to the top as a single.

SWINGIN' THE GOLDEN GATE

Shearing Coast Concerts Huge Success Musically

By RALPH J. GLEASON

San Francisco—George Shearing may play to larger houses than he did at the two concerts that marked his Bay area debut, but they will never be more enthusiastic. George completely captured his audience both nights as a musician and entertainer with a warmth of personality that is rare these days. Word of mouth alone, as a result of the two evenings, should do his four-week run at the Coronet club immeasurable good.

The first concert in San Francisco was excellent, but the second, in Oakland the following night, was simply superb. Everything the group did came off, and George, in a solo performance of *Claire de Lune*, hushed the Oakland audience to a point of quietness no musician has achieved in our experience here.

Performance of the group, singly and collectively, was a joy to hear.

Little Time

Audiences for the concert were small—some 900 each night. But the affairs had only been set a bare seven days earlier, which left little time for newspaper ads to break. Disc jockeys, however, plugged the two concerts as much as they have ever plugged anything here, as Shearing is a particular local air favorite. The small audiences poses the question, "just how valuable are disc jockey plugs for a one-shot?" This one had plenty.

BAY AREA FOG: The Pied Pipers joined the talent array in San Francisco during February, opening at the Black Hawk Feb. 7 for two weeks. . . . Peggy Lee, with Dave Barbour's group, didn't break any records at the Fairmont. Her three weeks ended Feb. 12. . . . Maceo Williams playing intermission piano at Ciro's.

Lex Boyd doing a new disc show on KROW. Don Barksdale holds down the afternoon slot at that same station, plus a Sunday night deal on KIX. . . . Amos Milburn laid an egg Jan. 28 in San Francisco's Primalone.

Pops May Return

Louis Armstrong & Co. play a one-nighter at Charlie Silvia's Palomar ballroom in San Jose on Feb. 25. Pops may possibly return to San Francisco for another engagement, this time at a downtown spot. He packed the New Orleans Swing club for his two weeks stay there in January. . . . New TV survey shows 33,835 sets now in the Bay area. Hopalong Cassidy will probably bring more.

Billy Eckstine's original Jan. 12 date at the Palomar in San Jose was set ahead to March 2. Mr. B is also being offered for Bay area dates on March 19 and 26 in either San Francisco or Oakland, but nothing definite yet. . . . Jack McVea dropped his band and did a single with Slim Gaillard at Ciro's in January. Ironically, Rabon Tarrant, ex-McVea drummer, had

Oh, Reasons!



Minneapolis — The gimmick this pleasing picture is intended to portray is as involved as such things get, so take it slow. Carl Ravazza, who once led a band and is now working as a supper club singer, recorded an old tune called *Princess Poo-Poo-Ly Has Plenty Papaya*. He was singing it when he worked at the Hotel Radisson here recently. Northwest Airlines, represented by stewardess Hazel Spencer, shown above with Ravazza, flew papaya fruit to the hotel where it was added to the menu. Carl fed Hazel—who's not from Hawaii—some of the stuff, and the *Beat*, for simple and basic reasons needing little explanation, is hereby recording the action for posterity.

the relief band at the club. McVout, looking 10 years younger, said he should after losing all those worries.

Herb Caen, former *Beat* writer and local Winchell, switched from the *Chronicle* to the *Examiner* (Heart) as of Feb. 5. . . . Bing Crosby had a ball in town when he did his broadcasts with Armstrong and Teagarden. The group wound up in Doc Dougherty's Hangover club. . . . Dan Grissom held over at Slim Jenkins'.

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Long Ork Long On Appeal

By JOHN S. WILSON

Reviewed at the New Yorker hotel, NYC

Trumpets: Dick Perry, Jimmy Sedlar, and Dick Papiri.
Trombones: Kenny Schröder and Ed Stewart.
Reeds: Ray Brandhoff and Joe Bruscia, alto; Chick Renda and Marty Helmas, tenor; George Mahas, baritone.
Rhythm: A. F. Sottimover, piano; Clyde Newcomb, bass; and Floyd Sullivan, drums.
Vocals: Janet Brace, Jimmy Sedlar, Dick Perry, and the Long Shots (George Mahas, Chick Renda, and Marty Helmas).
Arrangers: Junie Mayr, Johnny Murphy, Eric Siday, and Julian Work.
Johnny Long—leader and violin.

New York—When the major record companies decided that dance bands, with the emphasis on *dance*, might be worth cultivating once more, they gave the bushes a good whacking in an effort to flush likely candidates for promotion. They came up with a number of promising prospects, but for some fine executive reason they overlooked a band which is, and for some time has been, one of the best dance outfits in the country. Namely, and to wit, Johnny Long's.

Johnny's relation with wax firms since he made his big bang with *Shantytown* more than eight years ago has been rather perplexing. During this time he has been definitely in the name band category and proving it by working steadily, yet, recordwise, he has been allowed to languish or drift around the subterranean chasms of small labels which couldn't figure out what to do with his platters after he had cut them.

Think in Symbols

That this should have happened while bands in general were being fluffed off so far as records were

concerned is more or less understandable. The executive mind is inclined to think in symbols. A band is a band and if band records aren't selling, who wants bands? The fact that Long was not committing the sins of dullness which were dragging the band business down was probably a point of consideration which was never reached by the executive mind.

For, right down through the years, Long has stuck to the basic principles which have always characterized the numerous good bands which have come out of North Carolina—a danceable beat and showmanship. His band still displays these characteristics today.

Not Bogged Down

While too many bands in recent years have become bogged down in draggy tempos while trying to respond to the demand for slow, dreamy stuff, Long has met this demand while retaining a light, pushing beat. Even when it wasn't too fashionable, he was playing dance music.

Present Long crew is a good, clean outfit which goes through the Long repertoire briskly and competently. Arrangements allow for little solo work outside of Long's pashy, left-handed fiddling, but sections are brought down front occasionally for some effective soft mood stuff. One outstanding individual contribution to the over-all impressiveness of the band is Clyde Newcomb's work on bass. He gives a solid outline to the beat which is a hallmark of the band's playing.

Showmanship

From a showmanship point of

Bay Area Swings All Out For Dixie

San Francisco—Dixieland, domestic and imported, continued to hold its own in the Bay area during fabulous February, as Jack Sheedy's Jazz band turned away more than 200 persons at the 316 club on one weekend. Lu Watters' group not having quite the novelty attraction to East Bay audiences that Sheedy has (it's his first East Bay date) turned away no customers, but was packed on weekends.

In San Francisco itself, Doc Dougherty scored with Nappy Lamare and the Bob Cats for two weeks prior to Wingy Manone's February opening. And deals are cooking for Doc Evans, the McPartlands, and Muggsy Spanier. If they all come through, it will be the greatest array of Dixie talent the town has ever known.

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Echoes

San Francisco—Doc Dougherty, owner of the Hangover club, local Dixieland spot, has finally settled a question long dear to the hearts of editorial writers, irate parents, and symphony conductors: "How loud is a jazz band?"

Harassed by complaints from residents of the apartment house next door to the club, Doc consulted a firm of sound engineers. The band sounded, an engineer took a sounding on his sound meter next door, and reported back to Doc.

"Nappy Lamare and the Bob Cats rate a 95," the engineer said.

"Is that good?" Dougherty asked.

"I don't know," shrugged the engineer, "but it's the same rating as a boiler factory."

view, Long has several devices which bring variety to the crew's work without going overboard trying to reach for novelty gimmicks. Principal item, of course, is the glee club routine which has been featured on his most successful records. Other showmanly routines are his use of clarinets in megaphones a la Hal Kemp, a subdued brass choir, and, of course, Long's violin, which he spotlights for the dream treatment.

Vocal department is adequate without being in any way distinguished. Janet Brace, who handles most of the solo vocal work, is a cute personality with a delivery that is interestingly husky, although she lacks tone. She seems to have reasonably good ideas of phrasing but she can't always carry them out.

Jimmy Sedlar steps out of the trumpet section for an occasional novelty vocal while the Long Shots, three men from the reed section, have replaced the Beachcombers as Long's vocal group. Beachcombers are now out of their own.

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MUSIC & DRAMA

Kenton Ork 'The Total End'

March 10, 1950

DOWN BEAT



Buddy Stewart Killed

(See Page 1)

★ ★ ★

Barnet Returns

(See Page 1)

★ ★ ★

Ventura Readies Big Band

(See Page 2)

★ ★ ★

**On The Cover
Lombardo**



Kenton Unveils New Crew

(Jumped from Page One)

seemed to be interested. Three days before the concert, however, everyone considered as having any influence with Kenton or Capitol was being pestered for aid in securing tickets. Even Mickey Cohen couldn't have gotten a reserved seat ticket for the lower floor or first balcony the day of the concert.

No Fancy Effects

There were no fancy lighting effects. The bandmen wore ordinary business suits. The orchestra was set up on risers, strings to the left, piano on stage at center, rhythm elevated at center, brass and reeds in usual formation at right.

Kenton did not use a baton; he conducted with hands and arms, tapped off a couple of rhythm numbers with his foot, dance band style (unconsciously, perhaps). At no time did he affect the stuffy, concert hall attitude that would have been fatal.

Enthusiasm

The outstanding feature of this new musical adventure is Kenton's unaffected enthusiasm and the obvious enjoyment his musicians derived from playing with him.

His attitude with audience and musicians seemed to be: "Look, kids, we've got something new here. Let's play the heck out of it just for fun and see how it



Los Angeles—Shot of the Kenton "Innovations" crew, with the innovation of a string section prominently displayed. Picture was made during a rehearsal of Stan's new 40-piece band here.

sounds."

There were no printed programs. With a few exceptions, many of the new things introduced had not as yet been given titles, Kenton explained. He rarely mentioned the names of composers or arrangers, having stated at the start that his object was to let the audience hear the music first.

Mostly Originals

With the exception of *Montage*, a collection of familiar Kenton themes and bits of melodies identified with the band through its years of constant transition, and

some standards selected for special treatment, the program consisted mainly of originals by Kenton, Rugolo, and the Kenton staff. Many of these and more will be in the new Kenton album, and it will be easier to give them fair critical analysis in their recorded form. The orchestra was admittedly a bit rough in spots in its first public performance; it could hardly have been otherwise despite the extraordinary musicianship, man for man, of this group, something to marvel at.

Too Small

The new string section, too small to become a part of the over-all "sound" in performance against the all-powerful brass, will be an entirely different factor properly balanced by recording engineers. However, this reporter is willing to go on record, after his one hear-

New Manager At Signature

New York — Bill Friedman, former sales manager of Signature records, has returned to the company as general manager and is putting it through a reorganization in hopes of getting some new life into the firm. Waxery has also got some new capital.

Friedman will work with Ray Bloch, Signature's music director, on artists and repertoire and will also handle sales and distribution. Label's first LP, a group of instrumentals by Bloch, is due at the end of February.

Under the new setup, Signature will continue to put out its 39 cent Hi-Tone label and the 79 cent jazz label, Shelton.

ing of the new compositions introduced, that none of them is likely to be regarded as an important contribution to the world's music—and it is equally unlikely that Kenton, Rugolo, and the others on his staff of composers-arrangers have any such expectation.

New School

Most of them would be aptly described as fragments of "workshop music"—interesting, even arresting, experiments in sound. Kenton, as in a smaller way Ellington before him, is developing a school of music unto himself. He will go farther than Ellington because he has been able to break away from the dance music pattern that gave birth to all of the vital new music of the Americas.

Oh, we almost forgot. June Christy is wonderful.

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

Orchestration Reviews

By Phil Broyles

COPPER CANYON

Published by Famous

Arr. by Jack Mason



Phil

This is the new novelty hit featured in Paramount's *Copper Canyon*. It could easily be a worthy successor to *Buttons and Bows*, opens with a tutti, which carries it to the bridge. Saxen soli for eight, and the tutti returns. Of the second of the split choruses, saxen soli for with little support and fall below brass for the low brass for the bridge. Brass introduce saxen to the special, where the melody is shifted from section to section with good effect. During the finale there is a diminuendo of four measures, followed by a crescendo of the same length which brings the arrangement to a nice close.

THERE'S A LOVELY LAKE IN LOVELAND

Published by Mills

Arr. by Johnny Warrington

Loveland was written about 15 years ago, now has been revived. It's a waltz with an appealing melodic line. The first chorus may be hummed or used as an instrumental. The second chorus is mostly for saxes except for the bridge. A Miller sax effect carries it to the bridge of the special, where muted trumpet solos, reeds in support. Clarinet leads the saxes again, descending into a nicely arranged finale.

MARTA

Published by Marks

Arr. by Boyd Reburn

Another tune revived from yesteryear, this arrangement has an unusually long introduction and is quite elaborate in character. Brass lead for the first 16 and saxes fill in with a very melodic counterpart. Hatted brass compliment saxes for the next eight and brass return. The second of the split choruses is in reverse order. A well-placed trombone and tenor sax take up most of the special. Clarinets and muted brass furnish color. The finale is for ensemble. Nice arrangement.

New York—Four sides by Anita O'Day have been bought by London records. Sides include *Blues for Bojangles* and *Your Eyes Are Bigger Than Your Heart*. London bought the platform from Manny Kopelman, independent recorder.

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ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Let's continue with our effect voicings which we started in the last issue. We covered five last time out, so we'll continue with the remaining five.

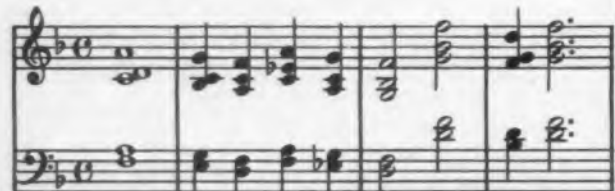
Type No. 6—Triad style



Type No. 7—Straight down four-part harmony



Type No. 8—Strict open harmony



Type No. 9—Contrary motion



Type No. 10—Five-part harmony



Well, that winds it up. See you next time, when we open the question box again. Our parting thought: The triad style shown above is best used with a lead

tenor band.

(Ed. Note: Send your questions to Sy Oliver and Dick Jacobs, 1615 Broadway, New York 19, N. Y. Enclose self-addressed stamped envelope for personal reply.)

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.

BILL DARNELL with BOY ROSS' BAND (Columbia, 1/27/50). *Joe Brown*, vocal; *Big Boy*, vocal; *Billie Mae*, guitar; *Allen Henson*, guitar; *Sy Mann*, piano; *Phil Krauss*, drums; *Lester Brown*, bass; and *Bill Darnell*, vocals.

JOE ROLAND'S MODERN SYMPHONY (Rex, 1/27/50). *Joe Roland*, vocal; *Bob Upton*, bass; *Joe Puma*, guitar; *Harold Gronowski*, drums; *Julia Modlin* and *Gene Oberstein*, violins; *Sid Kassir*, cello; *Mitchell Barton*, viola; and *Paulie Cantle*, vocals.

Half Nelson; *Love Is a Plaything*; *Sally's Hop*; and *Don Don's Dance*.

BILLY BUTTERFIELD'S ORCHESTRA (London, 2/1/50). *Trumpet*—Andy Forreth, *Yank Lawson*, *Jimmy Maxwell*, and *Billy Butterfield*; *trombone*—*Will Bradley* and *Catty Cuthall*; *saxen*—*Toots Mondello* and *Hyman Scherzer*, *alto*; *Al Klink* and *Artie Drelinger*, *tenors*; *Erico Casares*, *baritone*; *rhythm*—*Sam Brown*, *bass*; *Mickey Crane*, *piano*, and *Bunny Drootin*, *drums*; *Jack Palmer* and *Sam Foster*, *vocals*; *Gil Evans* and *Joe Lipsman*, *arrangers*.

Singing the Blues: *Any Place I Hang My Hat Is Home*, and *Baby, Don't You Love Me Any More?*

JIMMY DORSEY'S DORSEYLAND BAND (Columbia, 1/17/50). *Charlie Teagarden*, *trumpet*; *Catty Cuthall*, *trombone*; *Jimmy Dorsey*, *clarinet and alto*; *Frank Mayne*, *tenor*; *Dick Cary*, *piano*; *Ray Bonfido*, *drums*; *Bill Laffitte*, *bass*; and *Carl Kraus*, *guitar*.

That's a Plenty and *Rag Hop*.

MARY ANN McCALL with AL COHN'S BAND (Rex, 2/1/50). *Red Rodney*, *trumpet*; *Earl Swope*, *trombone*; *Al Cohn*, *tenor*; *Gerry Mulligan*, *baritone*; *Al Hahn*, *piano*; *Curley Russell*, *bass*; and *Jeff Norton*, *drums*.

Until the Real Thing Comes Along; *I*

Cried for You; *What Can I Say, Dear*; *After You Said I'm Sorry*; and *The Sky Is Crying* (by *Henry Carter*).

SONNY STITT QUARTET (Prentiss, 1/26/50). *Sonny Stitt*, *tenor*; *Red Powell*, *piano*; *Max Roach*, *drums*; and *Curley Russell*, *bass*.

I Want to Be Happy; *Fine and Dandy*; *Taking a Chance on Love*; and *Strike Up the Band*.

ANITA O'DAY (London, 1/5/50). *Paul Jordan*, *piano and arranger*; *George Barnes*, *guitar*; *Frank Bulla*, *drums*; *Johnny Carroll*, *trumpet*; *Boyd Rolando*, *tenor*; *Mal Schmidt*, *bass*; and *Anita O'Day*, *vocal*.

Them There Eyes; *Blues for Bojangles*; *New Dramatic*; and *Your Eyes Are Bigger Than Your Heart*. Last three originals by *Chuck Darryn*.

BURT BALES' RAGTIME PIANO (Good Time Jazz, 12/10/49). *Burt Bales*, *piano*; *Minor Hall*, *drums*; and *Ed Garland*, *bass*. *Oh, You Beautiful Doll*; *12th Street Rag*; *Canadian Capers*; and *Dill Pickles*.

PAUL SMITHS QUARTET (Discovery, 12/20/49). *Paul Smith*, *piano*; *Cal Gooden*, *guitar*; *Bob Meyer*, *bass*; and *Bill Baker*, *drums*.

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Basie Works With Combo

New York—Count Basie, who broke up his band early in January, went back to work with a six-man group on Feb. 10 at the Brass Rail, Chicago. He is set there for a four-week run. New Basie combo is made up of trumpet, trombone, tenor, and three rhythm.

Oliver, Eddie (Mocambo) Hollywood, ne ... Olson, George (Edgewater Beach) Chicago. Out 4/5, h ... O'Neal, Eddie (Palmer House) Chicago, h

Oliver, Eddie (Mocambo) Hollywood, ne ... Olson, George (Edgewater Beach) Chicago. Out 4/5, h ... O'Neal, Eddie (Palmer House) Chicago, h ... Palmer, Mickey (Bridgewater Caves Club) Boston, ne ...

According to Alexander, Basie has not abandoned the big band idea. "Basie's big band has been badly handled in the last couple of years," he said. "It was destroyed as a boxoffice attraction. The small group is a temporary move, with the current conditions of the band business in mind. The combo might wind up as a permanent thing or, if conditions warrant, he might go back to a big band. It just depends on what will make the most money for Basie."

Palmer, Mickey (Bridgewater Caves Club) Boston, ne ... Parrish, Charlie (Hamilton) Washington, D. C., h ... Pearl, Ray (Schroeder) Milwaukee, Out 3/6, h; (Muscle Box) Omaha, 3/8-14, b ...

Palmer, Mickey (Bridgewater Caves Club) Boston, ne ... Parrish, Charlie (Hamilton) Washington, D. C., h ... Pearl, Ray (Schroeder) Milwaukee, Out 3/6, h; (Muscle Box) Omaha, 3/8-14, b ... Peters, Bobby (Skyliner) Ft. Worth, Tex., ne ...

Singles

Adams, Lane (Brown) Louisville, h ... Beach, Gene (Esquire) Joliet, Ill., cl ... Brake, Casey (Music Box) Chicago, cl ...

Pettit, Emil (Versailles) NYC, ne ... Phillips, Teddy (On Tour) MCA ... Prima, Louis (On Tour) MCA ... Pruden, Hal (Olympic) Seattle, h

Pettit, Emil (Versailles) NYC, ne ... Phillips, Teddy (On Tour) MCA ... Prima, Louis (On Tour) MCA ... Pruden, Hal (Olympic) Seattle, h ... Reichman, Joe (Roosevelt) New Orleans, Out 3/7, h ...

Not Given Up

Basic's big band has been badly handled in the last couple of years, he said. "It was destroyed as a boxoffice attraction. The small group is a temporary move, with the current conditions of the band business in mind. The combo might wind up as a permanent thing or, if conditions warrant, he might go back to a big band. It just depends on what will make the most money for Basie."

Reichman, Joe (Roosevelt) New Orleans, Out 3/7, h ... Reynolds, Tommy (On Tour) MCA ... Ribbins, Ben (Tutwiler) Birmingham, Ala., ne ...

Reichman, Joe (Roosevelt) New Orleans, Out 3/7, h ... Reynolds, Tommy (On Tour) MCA ... Ribbins, Ben (Tutwiler) Birmingham, Ala., ne ... Robbins, Ray (Schroeder) Milwaukee, 8/7-9, h ...

Waxery Signs 'U.S. Shearing'

Hollywood—Discovery records, which released the first George Shearing combo wax in this country, has signed Paul Smith, young Hollywood pianist whose work has been compared to that of Shearing. Firm plans to build Smith as "The American Shearing."

Ribbins, Ben (Tutwiler) Birmingham, Ala., ne ... Robbins, Ray (Schroeder) Milwaukee, 8/7-9, h ... Ryan, Tommy (Arcadia) NYC, h ... Ryland, Buddy (Plantation) Houston, weekends, b

Ribbins, Ben (Tutwiler) Birmingham, Ala., ne ... Robbins, Ray (Schroeder) Milwaukee, 8/7-9, h ... Ryan, Tommy (Arcadia) NYC, h ... Ryland, Buddy (Plantation) Houston, weekends, b ... Sandifer, Sandy (Sundown) Phoenix, h ...

Burke Backs Marion's Decca Bow



Hollywood—Marion Morgan's first three sides for Decca were sung to the accompaniment of a band headed by Sonny Burke, who has backed a number of top singers, including Dinah Shore, is another helper in Marion's climb to the top as a single.

Sandifer, Sandy (Sundown) Phoenix, h ... Sands, Carl (Oriental) Chicago, t ... Snyder, Bill (Sherman) Chicago, h ... Spivak, Charlie (On Tour) MCA ... Stevens, Roy (Meadowbrook) Cedar Grove, N.J., rh ...

Sandifer, Sandy (Sundown) Phoenix, h ... Sands, Carl (Oriental) Chicago, t ... Snyder, Bill (Sherman) Chicago, h ... Spivak, Charlie (On Tour) MCA ... Stevens, Roy (Meadowbrook) Cedar Grove, N.J., rh ... Stiles, Jimmy (Valencia Gardens) Ft. Wayne, Ind., b ...

Stiles, Jimmy (Valencia Gardens) Ft. Wayne, Ind., b ... Strong, Henry (Mark Hopkins) San Francisco, h ... Sudy, Joe (Stadler) Detroit, h ... Sundy, Will (Officer's Club) Norfolk, Va., Out 3/15, h ... Sykes, Curt (Trianon) Seattle, b

Stiles, Jimmy (Valencia Gardens) Ft. Wayne, Ind., b ... Strong, Henry (Mark Hopkins) San Francisco, h ... Sudy, Joe (Stadler) Detroit, h ... Sundy, Will (Officer's Club) Norfolk, Va., Out 3/15, h ... Sykes, Curt (Trianon) Seattle, b ... Thornhill, Claude (Palladium) Hwd., 2/28-4/10, b ...

Compos

Abbey, Leon (Harry's) Chicago, cl ... Agnew, Charlie (LaSalle) Chicago, h ... Aladdin, Johnny (Bismarck) Chicago, h ... Alvin, Danny (Runeck) Chicago, r ... Alvaro, Tony (Stairway to the Stars) Chicago, ne ...

Thornhill, Claude (Palladium) Hwd., 2/28-4/10, b ... Tucker, Orrin (Aragon) Chicago, Out 4/7, h ... Watkins, Sammy (Boca Raton) Boca Raton, Fla., h ... Wayne, Howard (Casablanca) Greensboro, N. C., ne ... Welk, Lawrence (Deahler-Wallick) Columbus, O., Out 2/28, h; (Bill Green's) Pittsburgh, 2/27-4/18, ne ...

Thornhill, Claude (Palladium) Hwd., 2/28-4/10, b ... Tucker, Orrin (Aragon) Chicago, Out 4/7, h ... Watkins, Sammy (Boca Raton) Boca Raton, Fla., h ... Wayne, Howard (Casablanca) Greensboro, N. C., ne ... Welk, Lawrence (Deahler-Wallick) Columbus, O., Out 2/28, h; (Bill Green's) Pittsburgh, 2/27-4/18, ne ...

Williams, Griff (Aragon) Chicago, 4/8-6/18, h ... Williams, Lee (Rainbow) Denver, Out 8/2, b ... Worth, Stanley (Pier) NYC, h ... ZaBach, Florian (Neil House) Columbus, O., 3/2-4/12, h

Williams, Griff (Aragon) Chicago, 4/8-6/18, h ... Williams, Lee (Rainbow) Denver, Out 8/2, b ... Worth, Stanley (Pier) NYC, h ... ZaBach, Florian (Neil House) Columbus, O., 3/2-4/12, h ... Baker, Del (PiaMoro) Wichita, Kan., b ...

Baker, Del (PiaMoro) Wichita, Kan., b ... Baron, Leigh (Sheraton) Chicago, h ... Barton Jr., George (St. Paul) St. Paul, h ... Basie, Count (Brass Rail) Chicago, ne ... Be-Bop (Silver Room) Chico, Calif., cl ...

Baker, Del (PiaMoro) Wichita, Kan., b ... Baron, Leigh (Sheraton) Chicago, h ... Barton Jr., George (St. Paul) St. Paul, h ... Basie, Count (Brass Rail) Chicago, ne ... Be-Bop (Silver Room) Chico, Calif., cl ...

Bebel, Sidney (Jimmy Ryan's) NYC, ne ... Big Three Trio (Frolies) Omaha, Out 3/11, ne ... Bilsa, Nicky (Ye Olde Cellar) Chicago, ne ... Bonno, Sharkey (Famous Door) New Orleans, ne ...

Baker, Del (PiaMoro) Wichita, Kan., b ... Baron, Leigh (Sheraton) Chicago, h ... Barton Jr., George (St. Paul) St. Paul, h ... Basie, Count (Brass Rail) Chicago, ne ... Be-Bop (Silver Room) Chico, Calif., cl ...

Borr, Mincha (Waldorf-Astoria) NYC, h ... Brandt, Mel (Crown Propeller) Chicago, ne ... Brusklin, Joe (Little Club) NYC, ne ... Cain, Jackie & Kral, Roy (House of Jazz) Detroit, ne ...

Borr, Mincha (Waldorf-Astoria) NYC, h ... Brandt, Mel (Crown Propeller) Chicago, ne ... Brusklin, Joe (Little Club) NYC, ne ... Cain, Jackie & Kral, Roy (House of Jazz) Detroit, ne ...

Calloway, Cab (Beachcomber) Miami Beach, ne ... Casella, Danny (Blackstone) Chicago, h ... Catlett, Sidney (Jazz Ltd.) Chicago, ne ... Celestin, Papa (Paddock) New Orleans, ne ...

Borr, Mincha (Waldorf-Astoria) NYC, h ... Brandt, Mel (Crown Propeller) Chicago, ne ... Brusklin, Joe (Little Club) NYC, ne ... Cain, Jackie & Kral, Roy (House of Jazz) Detroit, ne ...

Chansonaires (Silver Spur) Phoenix, ne ... Charlotiere (Flamingo) Las Vegas, Out 3/8, h ... Chittison Trio, Herman (Blue Angel) NYC, ne ... Cole, King (Fairmont) San Francisco, Out 3/8, h; (Paramount) NYC, In 3/8, t ...

Borr, Mincha (Waldorf-Astoria) NYC, h ... Brandt, Mel (Crown Propeller) Chicago, ne ... Brusklin, Joe (Little Club) NYC, ne ... Cain, Jackie & Kral, Roy (House of Jazz) Detroit, ne ...

Vertical text on the far left edge of the page, including words like 'HOTEL', '500 Rooms', 'Kitchens', 'Mgr.', 'DWIG', 'GE, INC.'

SWINGIN' THE GOLDEN GATE

Shearing Coast Concerts Huge Success Musically

By RALPH J. GLEASON

San Francisco—George Shearing may play to larger houses than he did at the two concerts that marked his Bay area debut, but they will never be more enthusiastic. George completely captured his audience both nights as a musician and entertainer with a warmth of personality that is rare these days.

The first concert in San Francisco was excellent, but the second, in Oakland the following night, was simply superb. Everything the group did came off, and George, in a solo performance of "Clover de Lune," hushed the Oakland audience to a point of quietness no musician has achieved in our experience here.

Performance of the group, singly and collectively, was a joy to hear.

Little Time

Audiences for the concert were small—some 900 each night. But the affairs had only been set a bare seven days earlier, which left little time for newspaper ads to break. Disc jockeys, however, plugged the two concerts as much as they have ever plugged anything here, as Shearing is a particular local air favorite. The small audiences pose the question, "just how valuable are disc jockey plugs for a one-shot?" This one had plenty.

BAY AREA FOG: The Pied Pipers joined the talent array in San Francisco during February, opening at the Black Hawk Feb. 7 for two weeks. . . Peggy Lee, with Dave Barbour's group, didn't break any records at the Fairmont. Her three weeks ended Feb. 12. . . Maceo Williams playing intermission piano at Ciro's.

Lex Boyd doing a new disc show on KROW. Don Barksdale holds down the afternoon slot at that same station, plus a Sunday night deal on KLB. . . Amos Milburn laid an egg Jan. 28 in San Francisco's Primalton.

Pops May Return

Louis Armstrong & Co. play a one-nighter at Charlie Silvia's Palomar ballroom in San Jose on Feb. 25. Pops may possibly return to San Francisco for another engagement, this time at a downtown spot. He packed the New Orleans Swing club for his two weeks stay there in January. . . New TV survey shows 33,835 sets now in the Bay area. Hopalong Cassidy will probably bring more.

Billy Eckstine's original Jan. 12 date at the Palomar in San Jose was set ahead to March 2. Mr. B is also being offered for Bay area dates on March 19 and 26 in either San Francisco or Oakland, but nothing definite yet. . . Jack McVea dropped his band and did a single with Slim Gaillard at Ciro's in January. Ironically, Rabon Tarrant, ex-McVea drummer, had



Ralph

Oh, Reasons!



Minneapolis — The gimmick this pleasing picture is intended to portray is as involved as each thing gets, so take it slow. Carl Ravazza, who once led a band and is now working as a supper club singer, recorded an old tune called "Princess Poo-Poo-Lo Has Plenty Pappys." He was singing it when he worked at the Hotel Radisson here recently. Northwest Airlines, represented by stewardess Hazel Spencer, shown above with Ravazza, flew pappys fruit to the hotel where it was added to the menu. Carl fed Hazel—who's not from Hawaii—some of the stuff, and the Beat, for simple and basic reasons needing little explanation, is hereby recording the action for posterity.

the relief band at the club. McVout, looking 10 years younger, said he should after losing all those worries.

Herb Caen, former Beat writer and local Winchell, switched from the Chronicle to the Examiner (Hearst) as of Feb. 5. . . Bing Crosby had a ball in town when he did his broadcasts with Armstrong and Teagarden. The group wound up in Doc Dougherty's Hangover club. . . Dan Grisson held over at Slim Jenkins'.

AARON SACHS INSTRUCTION IN CLARINET & SAXOPHONE Esquire Award Winner 1596 Broadway—Rm. 410—LU 9-4271 New York City

Long Ork Long On Appeal

By JOHN S. WILSON

Reviewed at the New Yorker hotel, NYC

Trumpets: Dick Perry, Jimmy Sedlar, and Dick Papiri. Trombones: Kenny Schröder and Ed Stuart. Reeds: Ray Brandhoff and Joe Brubala, alto; Chick Bando and Marty Holmes, tenors; George Mehos, baritone. Rhythm: A. F. Seltmeyer, piano; Clyde Newcomb, bass; and Floyd Sullivan, drums. Vocals: Janet Brace, Jimmy Sedlar, Dick Perry, and the Long Shots (George Mehos, Chick Bando, and Marty Holmes). Arrangers: Janis Mays, Johnny Murphy, Eric Siday, and Julian Work. Johnny Long—leader and violin.

New York—When the major record companies decided that dance bands, with the emphasis on dance, might be worth cultivating once more, they gave the bushes a good whacking in an effort to flush likely candidates for promotion. They came up with a number of promising prospects, but for some fine executive reason they overlooked a band which is, and for some time has been, one of the best dance outfits in the country. Namely, and to wit, Johnny Long's.

Johnny's relation with wax firms since he made his big bang with Shantytown more than eight years ago has been rather perplexing. During this time he has been definitely in the name band category and proving it by working steadily, yet, recordwise, he has been allowed to languish or drift around the subterranean chams of small labels which couldn't figure out what to do with his platters after he had cut them.

Think in Symbols

That this should have happened while bands in general were being fluffed off so far as records were

concerned is more or less understandable. The executive mind is inclined to think in symbols. A band is a band and if band records aren't selling, who wants bands? The fact that Long was not committing the sins of dullness which were dragging the band business down was probably a point of consideration which was never reached by the executive mind.

For, right down through the years, Long has stuck to the basic principles which have always characterized the numerous good bands which have come out of North Carolina—a danceable beat and showmanship. His band still displays these characteristics today.

Not Bugged Down

While too many bands in recent years have become bogged down in draggy tempos while trying to respond to the demand for slow, dreamy stuff, Long has met this demand while retaining a light, pushing beat. Even when it wasn't too fashionable, he was playing dance music.

Present Long crew is a good, clean outfit which goes through the Long repertoire briskly and competently. Arrangements allow for little solo work outside of Long's pashy, left-handed fiddling, but sections are brought down front occasionally for some effective soft mood stuff. One outstanding individual contribution to the overall impressiveness of the band is Clyde Newcomb's work on bass. He gives a solid outline to the beat which is a hallmark of the band's playing.

Showmanship

From a showmanship point of

Bay Area Swings All Out For Dixie

San Francisco—Dixieland, domestic and imported, continued to hold its own in the Bay area during fabulous February, as Jack Sheedy's Jazz band turned away more than 200 persons at the 316 club on one weekend. Lu Watters' group not having quite the novelty attraction to East Bay audiences that Sheedy has (it's his first East Bay date) turned away no customers, but was packed on weekends.

In San Francisco itself, Doc Dougherty scored with Nappy Lamare and the Bob Cats for two weeks prior to Wingy Manone's February opening. And deals are cooking for Doc Evans, the McPartlands, and Muggay Spanier. If they all come through, it will be the greatest array of Dixie talent the town has ever known.

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Please Note: Terry Gibbs Is No Girl

By JACK TRACY

Chicago—... So I walked into this music shop in New York and heard somebody I didn't recognize playing vibes on a record. I asked the guy at the counter who it was. He looked up, then said, 'I'm not sure, but I think it's that girl, Terry Gibbs.' I told him that maybe I didn't know who was playing, but that I did know I wasn't a girl.

That happened some time ago to Terry. Right now, he's a much better-known young jazzman, one who got a mound of write-in votes in *Down Beat's* last band poll even though there was no classification for old instruments or vibes.

Fancier

The 25-year-old Gibbs began life in Brooklyn as Terry Gubenko, the name later being changed by a hooking agency to Gibbs to find what they considered a more attractive monicker to a featured vibraphonist.

Both his dad and brother were band leaders, the elder Gubenko leading a studio orchestra at WLTH in New York, his brother leading a local crew and playing xylophone. And that's how Terry got started. His brother's instrument was around the house and "I took lessons on it."

"The teacher I had was the end. His name was Fred Albright. He taught all the percussion instruments, gave me a great start."

Fast Bee

Then, while still a tender 12-year-old, Terry played on a Major Bowes amateur show — and won. This was accomplished by the simple expedient of playing *Flight of the Bumblebee* in 45 seconds.

This earned the speedy one a spot on "Major Bowes' Collegiate Unit," a troupe that toured theaters around the country.

Then Gibbs turned to drums for

serious study, played with a whole flock of bands in the neighborhood.

Neighborhood Group

Included in these bands were youngsters who lived across the street and just around the corner from the Gubenko household. Musicians who have all contributed their own bits to the music of today—Tiny Kahn, Frank Socolow, Al Cohn, George Handy, Siorty Rogers, and others.

"Then I got together a band of my own—non-union. Tiny and I both played drums. Guess I wasn't very fair about it, though, because I'd play all the jump things and just let Tiny play on the ballads. Even then I knew Tiny was the swingiest, but I liked to take solos."

Came a stretch in the army, starting in 1943. "At first I was a tank driver," Gibbs recalls. "Oh, it was the lowest. You could get killed in that thing without even getting into battle. The way the guys piled in on top of you once you were in!"

Audition

But tanks were forgotten when he got a chance to join the band and played vibes. After 17 months of this, he took an audition for drummer and vibist with the eighth armored division band in Dallas and made it.

"And right here I want to mention about first hearing Charlie Parker. I came home on furlough once and Kahn and Socolow took me to hear the Bird. Said I had to



Terry Gibbs

hear him. At first I just dug him because he was such a great technician. But then Tiny and Frank showed me the changes and progressions he was making and I flipped.

Tried to Explain

"I went back to Dallas and tried to explain it to the guys in the band, but they all put it down. Except about three or four who thought it was the greatest and started calling me the genius, even though I told them the Bird was the man."

Discharged in 1946, Terry immediately joined a society band. "All I had eyes for then was money," he says, "wanted to make a lot of dollars fast as I could."

But the job wasn't much in keeping with Gibbs' idea of how music should be played. The band was Ruby Malneck's, playing at the Tolem Lodge in Albany. "I quit about seven times, but Ruby would talk me into coming back each time 'just to finish out the summer.'"

That was Terry's last association with anything even smacking of boom-chick. He went back to New York, "scuffled around awhile, then joined Bill DeArango and we worked at the Famous Door."

Played Softly, Swung

This quintet was termed by Mike Levin in a review that year as "the first small group of young bop musicians I have heard that play softly with good dynamic control, swing constantly, play pretty tunes well, and have some startling solos to offer."

"We had the same subtle sound then that Shearing has now," adds Gibbs.

But he left DeArango when he got a wire from Tommy Dorsey on the west coast asking him to join the band. The day he left, he recalls with a grin, "the neighbors in the block were all standing outside their houses when I came out to get in the car. As we pulled away, they started to sing *California, Here I Come*. I tried to hide in the back seat."

The Dorsey affair lasted six weeks, then Terry decided to leave and come home. He rejoined DeArango.

Then Chubby

Followed an offer from Chubby Jackson to join his sextet for the memorable 1947 tour of Sweden the chubby one made.

"That was the greatest thing that ever happened to me in my life," says Gibbs. "We were treated the greatest over there, and the people went wild about everything we played. One concert in Copenhagen drew something like 10,000 people."

"And they like all kinds of music, just so it's good. They rave about Bobby Hackett and Dizzy Gillespie in the same breath."

Included in the group were Jackson, Gibbs, pianist Lou Levy, trumpeter Conte Candoli, tenorist Socolow, and drummer Denzil Best.

Broke Up

After its return to America, the group broke up, mainly, says Terry, due to dissatisfaction with conditions here. "After we played in Sweden, and everyone was so wonderful, we came back here and played a date in Washington. And right there, in the capital of the country, Denzil had to get a room in another hotel. That brought us down pretty far."

So Gibbs joined Buddy Rich's big band and traveled to California with it, the first big band he really had a chance to play on, other than occasional feature spots during an evening. But a slight scuffle within the ranks sent him on his way back to New York again. A call from Woody Herman was awaiting him. The year he spent with the Herd is pretty much history now. He was spotted liberally, got a chance to play often, and, he says, "Woody was the end to me."

Left Herd

He left the Herd last fall and

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got together a quartet that played at Georgia Auld's new club in New York. Came other dates, including one at Soldier Meyer's in Brooklyn, then the formation of the present All-Star sextet, led by Charlie Shavers, Louis Bellson, and Gibbs.

"We started calling it the New Jazz Stars," he says, "but people associate the term 'new jazz' with bop. And to be labeled a bop unit is, to most people, pretty bad. The older folks seem to think it's a dirty word, or something."

Together a Year

This group plans to remain together a year. After that the three leaders are free to leave as heads of their own groups if they wish.

"Someday," says Terry, "I'd like to have a big, swingin' band of my own. I learned a lot about the right presentation of sidemen and the troubles connected with leading a band when I played with Chubby and Woody."

"Sure, I'd have to take into consideration that it would have to be a danceable band, too, but I think the biggest thing about making it with a big band is presenting it right. Very few leaders have ever done that."

New Crop

"There's got to be another new crop of band leaders," insists Gibbs. "I want to be one of them."

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