

Kenton's Music 'Greatest Ever'

By TID HALLOCK

Portland, Ore.—When I read the story Jim Murray wrote about Stan Kenton in *Time*, (Feb. 13) . . . that Stan's music would be dismissed as merely "the loudest thing in Los Angeles," that June Christy "cooed," that the unit played

up dissonances," that the concert was tied up in "a howling battle between the . . . and the bursting . . . when I read those I figured I must have heard when "Innovations in Modern Music for 1950" debuted Feb. 1950 in Seattle.

I waited before writing anything to hear the entire concert again, in this city. I suppose, absent Murray at least, concern was wasted. Kenton and the *Time* staffer had spent

exactly one hour with him during the week preceding the L.A. workshop concert, had misquoted him, and that Murray had been heard to exclaim backstage during said concert: "It's nothing." End quote. A neat two-word critical summary. I might have remembered, too, that *Time*'s is journalism for the masses. God save them.

Greatest Investment

The time spent listening carefully to Kenton a second time was the greatest investment of my critical life.

The foremost problem in writing about Stan's premiere concert is what to say. Before that profundity floors you, I hasten to add that, in my opinion, our language is completely inadequate to cope with what really happened in Seattle and Portland when Kenton's assemblage blew, plucked, scraped, and pounded the most significant collection of sounds ever heard in an American hall of music.

The basic difficulty in hearing Kenton's new orchestra for the first time is that you really should leave after intermission, perhaps after

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the first two or three selections, to mull introspectively what you've heard . . . to try to figure out its immensity in the light of American music's status today. But, because you've paid the full admission sum and don't perhaps know when the saturation point has been reached, you stay.

Any title for the group different from "Innovations" would have been meaningless. The music is almost completely new, even for and to Kenton, excluding June Christy's set of standards, a kaleidoscopic panorama of Kenton's musical past, and an identifiable showcase for trumpeter Maynard Ferguson.

Here is the concert program for Seattle:

- Trajectories Frank Marks
- Soliloquy Johnny Richards
- Hefli No. 1 Neal Hefli
- Amazonia Laurindo Almeida
- An Expression from Rogers Shorty Rogers

- Mirage Pete Rugolo
- All the Things You Are (Featuring Maynard Ferguson) Denny Farnon (arr.)
- Saltire Bill Russo
- Cuban Episode Chico O'Farrill (Featuring Carlos Vidal)
- Theme for Sunday Stan Kenton (Featuring Stan Kenton)
- Montage Collected by Kenton

INTERMISSION

- Love for Sale Pete Rugolo
- Marks No. 2 Frank Marks
- Incident in Java Bob Grattinger
- Conflict Pete Rugolo
- June Christy Songs
- Salsa Pete Rugolo
- Blues in Riff Pete Rugolo

Morte, Stan's stage manager and major-domo. Sections filed in singly—trumpets, rhythm, trombones, (Modulate to Page 16)

The Voice, Mr. B On The Cover

A couple of ex-band singers, now doing pretty well on their own, smile in over on the cover of this issue. They are, as if you didn't know, Frank Sinatra and Billy Eckstine. Sinatra, whose fans still call him The Voice, was singing with Tommy Dorsey just before he scooped to fame about seven years ago. Mr. B, as he is called by his fans, was an Earl Hines vocalist before he commenced winning polls. He's just about the hottest thing around these days.

What's Score?

Los Angeles—Among the main on Stan Kenton's *Montage* concert piece, composed of hits of tunes he made famous, is *Caprice Revere*.

Unfortunately, however, there were no parts written on the score. So, after goofing it up ahead for a week or two, Kenton finally had to go to a music store and buy the stock arrangement.

Enough Kenton, In Photos And Words, To Cover A Continent—Which He Will



(Kenton single photos by Harold Kaminske, others by Ted Hallock)

Seattle—Stan Kenton's first regular concert, in a tour that will take him across the continent and back, ending at Los Angeles' Shrine auditorium May 19, was kicked off here Feb. 9. In the top row of photos, Kenton flanks a backstage shot of June Christy checking over her part in *Conflict*, the Pete Rugolo piece which she sings from off-stage. Bandmen behind her are Buddy Childers, Chico Alvarez, and Bob Gioga. Picture to the right of this shows the band from stageside, looking over the bank of violins.

Lower photo is view of the band from the pit. Complete personnel, left to right in sections—trumpets—Maynard Ferguson, Don Paladino, Buddy Childers, Shorty Rogers, and Chico Alvarez; trombones—Bob Fitzpatrick, Milt Bernhart, Bill Russo, Harry Betts, and Bart Varasolona; French horns, Lloyd Otto and Johnny Graas; reeds—Bob Cooper, tenor, English horn, oboe; Art Pepper, alto; Bud Shank, lead alto, flute; Bart Caldarell, second tenor, bassoon; Bob

Gioga, haritone; rhythm—Shelly Manne, drums; Don Bagley, bass; Laurindo Almeida, guitar; Gene Englund, tuba; Carlos Vidal, conga drums, and Kenton or Jimmy Lyon, piano. Cellos are Gregory Benko, Jack Wolfe, and Zachary Bock; violas—Stan Harris, Leonard Selic, and Sam Singer; violins—Tony Doris, Carl Ottobriano, Jimmy Cathcart, Dave Schackne, Herb Offner, Jimmy Holmes, George Kast (1st), Lewis Elias, Alex Law, and Earl Cornwell.

'What's Wrong With The Band Biz?' Nothing Yet, Says Roy Stevens



New York—It was Roy Stevens' first recording session for London, and the above photos follow the Feb. 6 date from pre-cutting discussion between singer Patricia Laird,

Stevens, and arranger Freddie Norman in the first picture, to listening to a playback in the last. Center shot shows the band in action, and last picture shows two intent Lon-

don executives, Tawny Nielson and Tutti Amarata, listening to the results. Release date for the sides was still definitely set at presstime.

Huge RCA Dance Band Buildup

New York—In one of the biggest promotion pitches attempted by a record company in the pop field, RCA-Victor is releasing 15 albums at one time, each featuring one of the label's dance bands playing the tunes of a top pop composer.

Series is called *Here Come the Dance Bands Again*. Idea is to follow up on and expand the reviving interest in dance bands indicated by the success of the Ralph Flanagan discs.

Albums are being put out on both 45 and 78.

Emphasis on Dance

Platters in the series all put emphasis on a danceable beat. And, as part of the effort to focus attention on bands rather than singers, the vast majority are instrumentals. Of the 90 sides in the series, only 23 have vocals. Albums by Tommy Dorsey, Charlie Ventura, Larry Gresh, Miguelito Valdes, and Wayne King are entirely instrumental. Even Vaughn Monroe managed to cut two sides without vocals.

Fact that the public may be ready to swing back to an interest in bands once again has been indicated not only by the overnight catapulting of Flanagan, but by the rapidity with which other record companies have taken the cue to put emphasis on their bands once more.

Anthony Gets Push

Capitol is giving a lot of attention to Ray Anthony, one of the few new postwar bands which has tried to make it in the manner of the bands of 10 years ago. Waxery also will give a big play to Skitch

Henderson, Jan Garber, and Benny Strong.

Decca, which has a pretty well established dance outfit in Guy Lombardo, is pushing Jerry Gray and Sonny Burke as new entries in the current band buildup.

Fact that Jimmy Dorsey's Dixie sides have also caught on is focusing attention on bands from another angle, Dixieland.

Could Snowball

Victor's big splash, however, promises to add impetus to a trend which already gives indications of snowballing. Part of the promotion for the 15-album series includes tie-ins with 1,000 disc jockeys who are slated to plug the band angle with the records. Release of the albums climaxes a studied effort by Victor to breathe new life into the recently waning interest in bands.

Prime experiment by the label was the tryout of the then-unknown Flanagan on its 49 cent Bluebird sides. When Flanagan started outselling established bands on the Victor label, Joe Csida, Victor's a. and r. head, huddled with his staffers on methods of following up this indication of public interest.

Two Months

Result was the *Here Come the*

Dance Bands Again series. Whole thing was done, from origination of idea to issuance of albums, in a little more than two months.

Lineup on series follows: Tommy Dorsey Plays Cole Porter: *Just One of Those Things, Love for Sale, Why Shouldn't I?, You Do Something to Me, I Got a Kick Out of You, and It's Delovely.*

Ray McKinley Plays Rodgers and Hart: *My Heart Stood Still, Blue Moon, You Took Advantage of Me, It's Easy to Remember, Blue Room, and Thou Swell.*

Charlie Ventura Plays Duke Ellington: *It Don't Mean a Thing, Sophisticated Lady, Solitude, Take the A Train, Mood Indigo, and Prelude to a Kiss.*

Tex Beneke Plays Hoagy Carmichael: *Stardust, Lazy River, Lazy Bones, Rockin' Chair, Georgia on My Mind, and Riverboat Shuffle.*

Ralph Flanagan Plays Rodgers and Hammerstein: *Some Enchanted Evening, People Will Say We're in Love, The Surrey with the Fringe on Top, It Might as Well Be Spring, If I Loved You, and Oh, What a Beautiful Morning.*

Claude Thornhill Plays George Gershwin: *Lady Be Good, Bidin' My Time, The Man I Love, Summertime, Embraceable You and Fascinatin' Rhythm.*

Erskine Hawkins Plays W. C. Handy: *St. Louis Blues, Careless Love, Memphis Blues, Aunt Hagar's Children, Beale Street Blues, and John Henry Blues.*

Freddy Martin Plays Jerome Kern: *Make Believe, All the Things You Are, Smoke Gets in Your Eyes, I've Told Every Little Star, The Song Is You, and Who.*

Sammy Kaye Plays Irving Berlin: *Blue Skies, Aloha, How Deep Is the Ocean?, Say It Isn't So, A Pretty Girl Is Like a Melody, and Alexander's Ragtime Band.*

Miguelito Valdes Plays Ernesto Lecuona: *The Breeze and I, La Comparsa, Malaguena, Say Si, Si, Always in My Heart, and Jungle Drums.*

Spike Jones Plays the Charleston: *The Charleston, Charleston-Mio, Black Bottom, Doin' the New Raccoon, I Wonder Where My Baby Is Tonight, and Varsity Drag.*

Vaughn Monroe Plays Victor Herbert: *Oh, Sweet Mystery of Life, Toyland, Kiss Me Again, Indian Summer, Gypsy Love Song, and I'm Falling in Love with Someone.*

Wayne King Plays Johann Strauss: *The Blue Danube, Wine, Women, and Song, Tales from the Vienna Woods, Emperor Waltz, You and You, and Voices of Spring.*

Larry Green Plays Vincent Youmans: *Tea for Two, Carioca, Time on My Hands, More Than You Know, Sometimes I'm Happy, and I Want to Be Happy.*

Spade Cooley Plays Billy Hill: *The Last Round-Up, Wagon*

Stevens Take Stock As Dailey Date Nears End

By AMY LEE

New York—With booking offices cocking ears and casting eyes Roy Stevens-ward, *Down Beat's* 'lab' band, now in the final weeks of its Meadowbrook engagement, is carefully assessing its qualifications in terms of saleable merchandise.

outlined by the men who know the band market. One such man, a booker whose experience goes back to the early days of Jan Savitt, Count Basie, Duke Ellington, and Hudson-Delange, recently paid a visit to Frank Dailey's Cedar Grove dancery.

After conversation with Roy and a listen to the band, he told the *Beat*, "Stevens thinks sensibly. He's got his feet on the ground and I doubt if he'll ever take them off, even if he becomes a top name. He's pleasing the people, too. They're enjoying dancing to his music, I've been watching them."

Nod of Approval

Roy's friendly give-and-take with the dancers on the floor drew a nod of approval from this booker. Citing failure of most leaders in the last few years to play ball with their public, he said, "People like a leader to be friendly. They don't like him to be aloof."

This negative, indifferent leader attitude he also cited as one of the main causes for the slump in the band business, pointing out that it affected adversely ballroom and hotel operators' reactions as well as those of the public.

"What makes it easy for us is to have an operator like to book a band. What makes it hard is to have an operator dislike to book a band mainly because of the leader's attitude."

Good Hotel Band

In addition to his observation that the Stevens music was pleasing Meadowbrook customers, he remarked that Roy could play any hotel room in the country. Recognizing the Stevens' rhythmic-melodic concept of dance music in the band's pleasant, never ear-offending sound, this booker said, "When people come to a hotel for dinner, they want to be able to carry on conversation. The music must be incidental.

"Nine out of 10 bands have screaming brass, which is all right for a big ballroom, but not a hotel. But," he added significantly, "if you can successfully play a hotel, you can play a ballroom."

"People are still around to dance," he added, "but they've got

Wheels, Lights Out, In the Chapel in the Moonlight, Empty Saddles, and The Old Spinning Wheel.

ten tired of trying to dance bands playing concert music. They've gone to the small clubs who cared about pleasing the Bands playing for their own amusement do not feel the pulse of a room."

"Two Considerations In the matter of feeling the pulse of a room and pleasing customers, it is plain to observe that these are two of Roy's primary considerations. He is approaching what might be called the date approach to a big band playing in a big room.

From years of club work, Stevens has learned the value of setting up the crowd and pitching the music and lingo accordingly. He comes to tonight's work with tonight's techniques. Each evening before going on the stand, he looks over the crowd in the room. If it obviously an office dinner party with mixed ages and tastes, he chooses numbers and tempos that feels will satisfy the greatest number of the group.

If there is a party of over-50s he pulls out *Melancholy Baby, Margie, Memories of You*, and similar nostalgic tunes. When he hears the dancers humming and singing their way around the floor, he knows he has them wrapped up.

Equal Consideration

The college crowd, the rhapsody addicts, the polka enthusiasts, all given equal consideration and the kind of music they prefer, as far as possible. Throughout an evening, Stevens consistently asks for requests from the floor. If the band doesn't have the request in the books, he will usually try to include it in a series of numbers, knocked out in intimate style by a small combo—the rhythm section, trumpet, tenor, and Roy himself on trumpet—within the band.

This alternating between small combo and big band numbers gives the Stevens aggregation a unique sort of appeal, and a flexibility generally attaching to big bands. He has worked out smooth transitions from small combo to big band, the small group taking three or four standards in a row (*I Love, It Had to Be You, I Can Give You Anything But Love, Blue Heaven*), the full band picking up with one of the medleys (*Modulate to Page 16*)

Satisfied, And Every Right To Be



Detroit—Presentation of their *Down Beat* poll awards was an added feature of a matinee concert on the stage of the Paradise theater here, where first placing singer Sarah Vaughan and pianist Erroll Garner were appearing together. The two, beaming with happily satisfied smiles, are flanked above by WKMH disc jockey Bob Seymour, left, and WJLB jock Leroy White, right.

Dixie By Dorsey Brings 'Butter And Egg Man' To Statler's Cafe Rouge



New York—Jimmy Dorsey, whose band is more and more wearing the Dixieland tag fostered by his recent recordings, moved into the Statler hotel here recently. First photo shows Jack Douglas, Marion Hutton, Dorsey, and Margaret Whiting. Douglas is singer Hutton's husband and partner. In the second photo, Jimmy listens to Claire Hogan and Charlie Teagarden do their *Big Butter and Egg Man* routine. Band is reviewed by John S. Wilson in the columns below.

Jimmy Dorsey 'On Way Back'

By JOHN S. WILSON

Reviewed at the Statler hotel, NYC

Imports: Charlie Teagarden, Dick Hoffman, Dick Murphy, and Shorty Sherock.
Hornbones: Dick Belrose, Bob Hackman, and Frank Rehack.
Reeds: Benny Fussell and Nino Palotti, alto; Frank Mayne and Phil Canicola, tenors; Mimi LaRocca, baritone.
Rhythm: Al Washeln, piano; Bill Lolatte, bass, and Ray Bauduc, drums.
Saxals: Kenny Martin, Claire (Shanty) Hogan, and Charlie Teagarden.
Arranger: Howard Gibel.
 Jimmy Dorsey—clarinet, alto, and leader.

New York—One of the pleasantest things that can be encountered in any field is a comeback, especially when it happens to a nice guy. Accordingly, this is being written from the center of a nice warm glow, for Jimmy Dorsey is definitely

back up in the big league again. This is not to say that he's sitting all alone on the top of the current heap, but he's close to it.

And, given the right combination of circumstances and material, it would be no surprise to see him there.

It's not just the Dixie stuff he's putting out that has brought this about, although his two-beat has brought him the kind of attention that hasn't been turned his way since his great *Green Eyes*—Helen O'Connell era. The whole Dorsey deal has improved immeasurably, and in only the last year.

A Far Cry

This is a far cry from the sad, dull, "remember-when-he-had-it" bands he was dragging around a few years ago. Life, zest, and variety are all over this present Dorsey crew. It could be that just the definitely Dorsey, non-Dixie sound, such as *John Silver*, could bring on another great JD regime. Certainly, the only original instrumentalists of the *Sax* nature which this band lacks now.

To consider Jimmy's two-beat output first, he can probably thank the disc jockeys for the fact that he's getting an attentive audience once again. Jimmy formed the Dixie combo within his band two years ago. There was some talk at the time that JD on a Dixie kick might be able to take over the spot in the band hierarchy left vacant when Bob Crosby broke up his band in 1942.

No Discs

But this talk soon dissipated, partially because Jimmy had no records to advertise his Dixie and partially because those who came to find out about his two-beat discovered that, aside from that, the band was a dull, logy proposition.

But when Jimmy's two-beat album was released by Columbia this winter, the jocks went for the sides in a big way, and people, drawn to hear the Dorsey band as a result of these records found that the rest of the stuff it was playing was, for the most part, first class.

The Dorsey Dixie combo is made up of Jimmy on clarinet; Frank Mayne, tenor; Charlie Teagarden, trumpet; Bob Hackman, trombone; Al Washeln, piano; Bill Lolatte, bass, and Ray Bauduc, drums. In general, their primary effort

seems to be to achieve that gaiety and zest which is the hallmark of Dixie, and in this they are succeeding. Prime driving force of the group is Teagarden, whose big, pushing, confident trumpet carries the combo along with the abandon of lemmings throwing themselves into the sea.

Jimmy himself is playing with more relaxed drive than has been apparent since his Dorsey Brothers days. Bob Hackman, the trombone man, is adequate—not quite good enough to stand out on his own nor so weak that he drags down the ensemble.

Palatable Tenor

Although a tenor has always seemed out of place in a Dixie group, Frank Mayne makes the horn palatable. His style is somewhat reminiscent of Bud Freeman, but with some of the lift that Eddie Miller used to get with the Bob Cats. The rhythm section is sometimes inclined to have a heavy foot, but it never lets you forget that it's two-beat you're listening to.

What this Original Dorseyland Jazz band is putting out is rather slicked up Dixie, but it has the properly urgent, hectic quality, and is doubtless commercial as hell. Over an evening's listening, an unfortunate tendency toward formula can be seen in the repeated use of rhythmic handclapping on every soloist's second chorus, but imaginative minds should soon be able to think of more variable gimmicks.

The combo's two-beat standards are all head arrangements, while the current material which is being given the Dixie treatment—such as *Rag Mop* and the revived *Charlie My Boy*, *Johnson Rag*, and *Big Butter and Egg Man*—has been scored by arranger Howard Gibel with a pleasantly relaxed authenticity.

Weeded Out

One of the big drags on the Dorsey band in recent years has been its ballads, which sounded as though they were being ground out by a slow-moving cement mixer. Most of this sludge has been weeded out now, although a few remnants remain. This has not been achieved so much by improving the quality of the ballads as by ignoring them in favor of other mate-

Medlied so far are Harold Arlen, Gershwin, Cole Porter, Jerome Kern, Rodgers and Hart, and Irving Berlin, with more in the works.

Varies Tempos

Because of their length, Gibeling wisely varies the tempos in the medleys every few choruses, thus avoiding monotony and at the same time playing up Jimmy's gimmick on "Contrasting Rhythms." Dancers, it should be noted, do not appear to be distressed to find that they have to switch speeds in mid-step. Use of the medleys covers an area which would otherwise be de-

voted to ballads and provides top-notch material in place of the generally crummy current pop.

For further variety, and also for further elimination of dull ballads, Jimmy has dug into his library and is featuring more and more of the two-temposed items he used to use in the Bob Eberly-Helen O'Connell days—*Green Eyes*, *Maria Elena*, *Tangerine*, etc. Claire Hogan, who has recently been burdened with the nickname of Shanty, has taken over the O'Connell roles.

Basically a better singer than (Modulate to Page 7)



New York—A benefit for the widow and son of the late Buddy Stewart, held at Birdland on a recent Monday night, brought out practically every musician in the area. Different units filed up on stand about every 20 minutes for some six hours. Pictured above are some of the groups that played. Top left, Charlie Ventura, leading his new 17-piece band on soprano sax; top center, Charlie Parker and Dixie Gillespie, who played together in a unit for the first time in years, so far as anyone can remember; top right, Lester Young, who was supported by Joe Shulman, bass, and Jo Jones, drums; lower left, Gene Williams, former Claude Thornhill vocalist, who had his big band on hand for the session, and lower right, a group composed of Stan Getz, tenor; Tony Scott, clarinet; Buddy Jones, bass; Al Cohn; tenor, and Bill Byers, trombone. Drummer Billy Rule can't be seen. Other stars who appeared included Fran Warren, Ella Fitzgerald, Harry Belafonte, Dick Hyman, Lennie Tristano's sextet, Oscar Pettiford, J. J. Johnson, and many, many others. A full evening, indeed. All admissions and a percentage on drinks went to the Stewart family. (Photos by Joan Perry)

SWINGIN' THE GOLDEN GATE

Frisco Rocks To Biggest Surge Since Earthquake

By RALPH J. GLEASON

San Francisco—Fifty-Second street may be dead, but San Francisco is leaping like it hasn't since the earthquake. Beginning Feb. 11, a series of smashing openings had local citizens reeling. And all acts continued to do great business following openings. Billie Holiday opened a two-week engagement at the New Orleans Swing club on Feb. 11 to a packed house. Nat Cole and the trio jammed the Fairmont Hotel's Venetian room atop Nob Hill the following night.

Then Billy Eckstine gave Ciro's the best opening it's ever had the night after that.



Ralph

percent full and 100 percent enthusiastic.

Holiday continued to draw at the N.O. Swing club even after the other attractions debuted. Club op Lou Landry, an old N'awlins lad himself, sank some real gold in newspaper ads that paid off.

Nat Triumphs

Nat Cole's opening at the Fairmont was a triumph of the 2nd degree and definitely put where music fans thought it belonged.

along. Shearing really pulled at the Coronet . . . every night. But up to the mid-point in his stay, it wasn't a spending crowd. One night a crowd of 600 spent little more than a buck each. The door take, however, got \$1 from everybody in front.

Sheedy Strong

Sheedy, who does his own promotion and does very well at it, is proving to be a strong local draw. A real hustler, he gets out

on his days off and covers the jocks, including the TV shows. He's too hot for the 316 club. They'll be lucky to hold him.

BAY AREA FOG—Don Steele, local publicist and night club columnist on the Oakland Tribune, debuted a Sunday breakfast show on KLVX in February and showed he has real possibilities as a vocalist. His singing should become a feature of the show . . . Local insurance offices chuckling over a claim from San Diego where a kid fell down stairs while playing cowboy in his high boots to the accompaniment of *Mule Train*.

Bob Scobey opened at Vic and Roxie's on E. 12th in Oakland, with Pancho Frisco O'Casey on clarinet and Jack Buck doubling on piano and trombone . . . Wingy Manone held over another two weeks at the Hangover, causing Turk Murphy to cancel a jazz concert so he could continue to back Wingston.

Dave Brubeck re-igned at the Burma club until April 1 . . . Earl Bostic due this way for one-niters . . . Del Courtney's TV show on KPXIX getting a host of viewers.

Nat's Family Growing By Leaps



Hollywood—One of those "it happens every time" affairs, for no sooner did Nat and Marie Cole adopt Marie's orphaned niece Cookie (above) than they added a daughter of their own. New addition to the Cole clan is Stephanie Marie, born Feb. 6 at Cedars of Lebanon hospital in Los Angeles.

Here's exciting reed news!

finest French Fréjus cane is back again in my Roy J. Maier REEDS!

More than ever, they'll SUPERCHARGE your Sax and Clarinet!

... once more we've got that wonderful genuine French cane, the way from Fréjus, way in the southeast corner of France on the sunny Mediterranean coast where cane seems to grow with music in it!

... that isn't enough. We hand-select only the finest pieces with uniform, long, live fibers.

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out the reed shapes that every delicate fiber retains its virgin vitality.

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Roy J. Maier



Maier Reeds cost a few cents more . . . and deliver dollars' worth of extra satisfaction.



Look for the famous silver box

At your music dealer's

Roy J. Maier Signature Reeds are distributed exclusively by Selmer, Dept. C-33, Elkhart, Indiana, and sold only through music dealers.

... studying aspects of the Anton caper, to these ears, is the emergence of June Christy as a confident, capable, and superbly classy singer.

Shearing Sells

And two bands did capacity business in the Bay area during February. One was George Shearing, whose quintet drew enough customers to the Coronet in his first two weeks to take care of the nut for the last half of his run despite a penny ante advertising campaign. The other was Jack Sheedy's Dixie-cun-swing group at the 316 club in Oakland.

Shearing was helped immeasurably by the first rate radio promotion job the MGM distributor here, Ray Coen of United Music, did for him. The jocks, with Jimmy Lyons contributing a big bit, were in George's corner to start off with, but Ray pushed the whole thing

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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.

DAVIS' BAND (Hop, 3/1/50).
John Davis, tenor; Al Casey, guitar; Frank
Williams, bass; Lee Abrams, drums; Win-
ston Kelly, piano; and Carl Davis, vocals.
The Little Rascals; I'm Gonna Eat You
Up a Spoon; If the Motif is Right, It
Isn't No Sin; and The Rock.

(see last issue).
Any Place I Hang My Hat Is Home; If
I Could Only See You Again; I've Got a
Right to Sing the Blues; and It's Easy to
Remember.

MILY BATTERFIELD ORCHESTRA (Low-
down, 2/1/50). Same personnel as 2/1 date.

HAL GRAHAM'S BAND (Moro, 2/2/50).
Hal Graham, trumpet, mellophone, piano,
cello, drums, bass, and Hammond organ;

Milt Hen, tenor, clarinet, and flute; Jack
Vandevell, piano, organ, and accordion;
Buddy Boyer, bass and viola; Vince Per-
rona, cello and violin; and Jack Sadoff,
drums. Hal Graham, Fat O'Connor, Buddy
Boyer, and Harry Prince, vocals.
I Wanna Fella; Moonlight Melody; Hop-
piness; Peggy; and Tiny Paradise.

Own Boss Now

New York—Herb Ward, who has been playing bass with a variety of trios at the Riviera lounge for the last year, has finally become head man and has a trio of his own at the spot. With Herb are Bill Farrell, alto and clarinet, and Buddy Clark, piano. The Ward trio is in the Riviera indefinitely.

CHICAGO BAND BRIEFS

Woody, Basie Work With Small Units, Explain Why

By PAT HARRIS

Chicago—Sammy Kaye's gimmick, "So you want to lead a band," begins to look more and more like the best way to do it. Guys who want to lead bands for longer than one tune or one set nowadays, probably have highly irrational reasoning

holes in their heads. As most band leaders are intelligent, rational persons, they now find themselves in what is often an untenable position.

Charlie Barnet started back with a small group recently. Artie Shaw is rehearsing a combo for the not-too-distant future. And both Count Basie and Woody Herman recently hit Chicago with small groups.

Count's Reason

Basie's reason ("You have to ask me," he says) was strictly financial. Though his recent big band was termed by the *Beat* as possibly the best of what was left, his small group is one of the most pleasant compromises yet. The Count's leisurely simple piano, plus the work of drummer Gus Johnson and the bass of Jimmy Lewis, blend for the old, rocking Basie beat. Tenorist Bob Graf, trumpeter Clark Terry, and clarinetist Buddy DeFranco ride with it, and take their full quota of solos between the union riffs and Basie's happily meandering piano.

How Basie got the group together is a story in itself. DeFranco was put in the unit by his new manager, Willard Alexander, who is also managing Basie. Johnson, a Chicagoan, worked with the Count several years ago. Lewis, from Tennessee, was working in Louisville when the Count heard him and asked him to come along. Graf, from St. Louis, was recommended by Terry, who is the only holdover from Basie's big band.

They rehearsed two days before opening at the Brass Rail here for a four-week stay. Perhaps because of Basie's leadership, the beat, the competency of DeFranco, Graf, Lewis, and the others, there is no tension on the stand or in their playing. Music, though hardly stimulating, is certainly easy to listen to.

Their next date will probably be in Milwaukee, and the only definite item on the Basie calendar is a European jaunt in either April or September.

Woody at Silhouette

Just as Brass Rail patrons, fed on pantomime acts and cocktail trios during the last few years, couldn't get over the fact that this was Count Basie in person, both listeners and perhaps the bandmen in Woody Herman's septet out at the Silhouette had similar feelings.

Woody's reasons for the vestigial band were financial, of course, but

only in part. There's possibility of his coming out ahead, moneywise, with a combo. "Booking agencies aren't interested in big bands," he said, "and with a small group we can play all sorts of holes we wouldn't see otherwise."

To Reorganize

"I'm going to reorganize the big band in April," said the worried Woody. "I've got commitments I've got to make with a large unit. But how I'm going to find 18 guys who play and aren't sick, I don't know."

"You can't imagine how good it feels to look at this group and find them all awake. To play a set, and not have someone conk out in the middle of a chorus."

Trying to be nursemaid to a band of musicians who, in Herman's terms, "aren't well," has had its effect on Herman, whose musical enthusiasm is probably now at its lowest ebb. "I've chased 'connections' out of clubs from coast to coast," he said with a wry tired smile. "Sure, some of the guys try to get over it, but a connection shows up in Pottstown, or they meet an old buddy."

Need Company

"They have to have company, and one in the band is enough to get it started. These guys are young, easily influenced. Once they're on it, there's not much you can do. I don't know the reason for it, but I think it's a development similar to that of the fops in mid-Victorian times. It's not a result of a rejection by society of them or their music. They haven't had time to be rejected by anyone."

"There were some serious things Ralph Burns had written that I was very interested in. We tried rehearsing them, but had to call it off. The guys would sit around and talk about them, but they just didn't have enough energy to play. Maybe the economic situation will force them to stop. No one's going to hire guys who are sick when he can get reliable musicians."

Personnel

The reliable, energetic, wide-awake men who are currently gladdening Woody's heart are vibist Milt Jackson, trumpeter Conte Candoli, trombonist Bill Harris, drummer Sonny Igoe, bassist Keith (Red) Mitchell, and pianist-arranger Ralph Burns. Both Candoli and Mitchell played the Silhouette last year with Charlie Ventura's (Modulate to Page 6)

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FROM THE NOVEL BY DOROTHY BAKER · MUSICAL DIRECTION BY RAY HEINDORF

The 'Beat's' Tracy Takes A Bride



Chicago—The organist didn't play pop, and no arch of trumpets was in readiness, but, curiously, *Down Beat* assistant editor Jack Tracy and his bride, Eleanor Struve, didn't seem to mind. Apparently there are times when you can swing without accompaniment. Feb. 9, at the Christ Episcopal church in Winnetka, Ill., was the date. A week in New York, with plenty of music, followed.

Chicago Briefs

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Chicago Briefs

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THE HOLLYWOOD BEAT

Says L.A. Deejays Unfair To 'Love Drunk' Warbler

By HAL HOLLY

Hollywood—High on our small list of accredited publicity pluggers here, those with whom we maintain diplomatic relations because they really work hard, show some imagination, and do not pester us with claptrap, is a young fellow named Jack Daley. (Not to be confused with the Palladium's Jack Daley, whom we also respect but who is unhappy with us right now because Freddy Martin held him personally responsible for some comment about Mr. Martin's band that appeared here recently and of which Martin did not approve.)

Our Jack Daley comes to us in behalf of one of his clients, a lovely young singer by the name of Joyce Bryant.

Pretty Shocking

She's the girl whose recently recorded version of a dramatic little ditty called Drunk with Love sounded so shocking to dainty disc jockeys here that they buried it in the barred list after one or two playings. Even though, says our friend Jack, their switchboards were "swamped with calls from enthusiastic listeners."

Jack feels that the platter blatters of our fair city have let their own nasty minds hear things in Joyce's inflections on certain phrases (like the way she murmurs "And then I feel his lips—with his hands on my hips") that were not in her mind at all.

Jack feels that their attitude was very unchivalrous toward a young lady who was about to become an "overnight sensation," and also very unkind to agent Berle Adams, who spent "several thousand dollars" for the 35-piece orchestra and music treatment by Phil Moore. (Jack didn't tell us what Adams received when he sold this side and others by Joyce to London records.)

On Her Way

We're of the opinion, after testing Joyce via her recording on a number of males of ordinary susceptibility, that she is on her way in a big way, despite—or maybe because of—this thunderous silencing by our local waxies of her recorded adventures with the alcoholic effects of Aphrodite. (Gad! See what the record did to Holly!?) And knowing Berle Adams, we doubt if he'll ever get caught putting his bucks on a bad bet.

DOTTED NOTES: With the Firehouse Five Plus Two setting the Sunset strip on fire on Monday nights at the Mocambo, it was a foregone conclusion that Herman Hover of Ciro's rival strippey, would try to get into the act. After trying unsuccessfully to lure the red suspender boys away from the Mocambo, Hover set off his Tuesday night (Ciro's off-night) sessions of moviedom's devotees of Dixie and/or New Orleans jazz with Ben Pollack's Pick-A-Ribsters from the Beverly Cavern.

Local 47's six-day week law blocked out Pollack's outfit as regular Tuesday night attraction at the swankery and Hover was searching at deadline for some attraction that might match the Firehouse gang. His best bet would be Nappy Lamare's new Dixieland Jubilee band, which, like the Fire Housers, mixes music with monkeyshines.

Sarah Vaughan's date at Million Dollar theater here was set back a week to permit a holdover for her at the Oasis, where her opening night draw beat all previous marks. She'll do her stage stint with Benny Carter's music backing the week of March 8. . . . Joe Perry, coast Decca top, says "premature publicity" wrecked the Gloria DeHaven-Decca deal.

Coast Stage Show

Hollywood—Of All Things, a stage revue backed and directed by Keenan Wynn, with music and book by Maurice Engleman and Alan Ach respectively, opens at Century theater March 22. Pit job will be held by two pianists, Leon Leonardi and Louis Raymond, former arranger for Tommy Dorsey.

New Pollack Label

Hollywood—Ben Pollack, veteran bandsman currently making a comeback with his Dixie unit, has launched another specialty jazz label with release of four sides under his new Two-Beat label. With Pollack, drums, on the platters are Dick Cathcart, cornet; Elmer Schneider, trombone; Matty Matlock, clarinet; Ray Sherman, piano; Walt Yoder, bass, and Bill Newman, guitar.



Hollywood—This is Joyce Bryant, whose fortunes are discussed by Hal Holly in the adjoining Hollywood Beat column.

Los Angeles Band Briefs

Roger Spiker back on bandstand at Mocambo with ork comprised largely of former Freddy Martin men. Clyde Rogers, sax; Howard King, trumpet; Arno Olesen, bass, and Joe Dale, drums. Latinaires continue to share assignment.

Freddy Martin returns to Palladium following Claude Thornhill for a four-week stand starting April 11. Leo Brown in for four weeks starting May 7.

Red Nichols was announced to close long run at Hangover club with move to Sardi's (no longer the Monkey room) March 1. Nichols personnel unchanged: Roy McHargue, clarinet; King Jackson, trombone; Joe Rushton, bass sax; Kelly Calver, drums, and Bob Hammack, piano.

Irvie (Cajun) Varet, trombone, was set for Hangover, assisted by Clyde Herley, trumpet; Nick Fasool, drums; Freddie Worrall, clarinet, and Al Stevens, piano.

Clarinetist Alberto Nicholas, veteran New Orleans jazz man, launched new band at Virginia's Colorado boulevard spot between Pasadena and Glendale. Has Andrew Blakemay, trumpet; Alton Redd, drums; L. Z. Cooper, piano, and Rogge Jones, bass.

Big Stable took over at Ciro's with opening of Ella Logan Feb. 15. Usual two weeks with option. Tico Robbins crew continues on rumba sets.

Phil Spitzley goes following Jan Carbar at Coconut Grove April 4. Will be first orchestral attraction to get top billing (no other attractions) at Grove for more than a year.

Chick Floyd, with eight-piece ork, announced to follow Alvino Rey at Beverly hotel Feb. 23. Chay Reyes Latin sextet held over. Nat Cole quartet was set for one-week return date at Oasis March 6. By then to New York for three-week run at mount starting March 15. Bill Covey, tenor, has C-L-C club opening with his Jubilee five. Has Mabo Reeman, trombone; Budd Hache, bass; Hal Peoples, piano, and Shirley Wood in spot.

L. A. KEYSPOTS

Aragon—Harry Owsen Beverly Hills hotel—Phil Ohman Biltmore hotel—Paul Neighbors Ciro's—Dick Stable, Tico Robbins Coconut Grove—Jan Carbar Delmar club—Jimmie Greer Hangover club—Irvin Varet Malibu club—Gene Gilbreath Mocambo—Roger Spiker, Latinaires Monkey room—Pete Daily Palladium—Claude Thornhill Riverside Ranch—T. Texas Tyler Roosevelt hotel—Chick Floyd, Chay Reyes Royal room—Kid Ory Sardi's—Red Nichols

Raeburn Reorganizes

New York—Boyd Raeburn has reorganized for a nine-week theater tour, kicking off at the New York Paramount. Ginnie Powell, Raeburn's wife, is singing with the crew. For the last couple of years Raeburn has been arranging and occasionally fronting a crew on club dates.

Advertisement for MARTIN Freres TONE-GROOVE REEDS. Features a large image of a reed with the brand name 'MARTIN' written vertically on it. Text includes 'MADE OF FRENCH CANE', 'LONG-PLAYING', and 'TONE-GROOVE REEDS'. A small image of a reed box is shown on the right. At the bottom, there is a list of products and a contact form for Buegeleisen & Jacobson, Inc.

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Fire Wrecks Coast Nitery

Hollywood—Zucca's Opera house, the most recent name for the west coast's most famous old nitery, that landmark in Los Angeles which reached its peak as Sebastian's Cotton club in the late '20s, was destroyed by fire early on the morning of Feb. 20.

During its operation by the colorful Frank Sebastian, the period when it was the Cotton club, it was the coast's top spot for Negro bands and entertainers. Lionel Hampton played there for a number of years as drummer with Les Hite's band, the outfit fronted by Louis Armstrong when he visited the coast around 1930 and with which he made some of his best known records.

As the era of hotspots waned, the place changed hands a number of times and was successively known as the Casa Manana, the Meadowbrook, and finally Zucca's. The Opera house tag was added just recently when owners introduced various types of entertainment, including a Gay '90s revue.

Hollywood Teletopics

(All times PST)

Marvin Ash trio on KTTV's Stars of Tomorrow, new weekly show sponsored by video manufacturer. (Saturday, 9:30-10 p.m.)

Pianist Walter Gross, heard on KECA-TV's 88 by Gross (Sunday, 7:30 p.m.), has second TV show, KTTV's Music Shop, sponsored by record, radio, and appliance company. (Thursday, 7:45-8 p.m.)

Bessie Morgan, heading nine-piece orchestra, made TV debut on new weekly launched as sustainer by KECA-TV. Titled Music on the Morgan Manor. (Wednesday, 7:30-8 p.m.)

Karl Sawowitz (organ) set on new weekly sponsored show on KLAC-TV. (Friday, 8:30-9:45 p.m.)

Sybil Chism (organ), one of first musicians regularly employed in video here, has new half-hour period on KFL-TV. Music for Two, which now has singer Lea Barry as regular. (Saturday, 5-5:30 p.m.)

Leads (King of Western Swing) Cooley, back on his KTLA band and variety show from Santa Monica ballroom following lay-off due to heart ailment. Cooley show said to be only rival for Hopalong Cassidy in size of TV audience. (Saturday, 8:30-9:30 p.m.)

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Movie Music

Coast In Big Dither Over Popularity Of The Zither

By CHARLES EMGE

Hollywood—The use, and misuse, of music in motion pictures, like everything else in the industry, is apt to be widely influenced by any sudden innovation, inspired or otherwise, that seems to be successful. Private showings here recently

Soundtrack Sittings

Benny Carter writing special music and recording alto sax solos for incorporation in Emil Newman score for forthcoming Goldwyn picture, Edge of Doom.

Bessie Lou Williams recorded vocals for Betty Brabe in Dancing in the Dark, recent 20th-Fox release providing excellent combination of eye and ear entertainment.

Dick Stabile tagged for band leader role in next Irma film at Paramount, now in preparation.

Bob Crosby added to list of music names

on roster of Columbia's Frankie Laine starrer, When You're Smiling, to be produced by studio's music exec, Jack Yeps. Other top rankers set for film, to start in April, include Ray Starr, Mills Brothers, Mandelstam, and Miguelito Valdes.

Paul Whiteman, who was scheduled to enact role of himself in MGM's Three Little Words, Bert Kalmar-Harry Ruby biograph, couldn't make it due to eastern commitments. Actor Phil Regan was slipped into the role.

Sammy Timbal, who did scores for The Champion and The Home of the Brave, heads permanent music department set up by Stanley Kramer Productions.

Glenn DeHaven, onetime Bob Crosby band singer who has been moving steadily higher in screen roles, will share top billing with Gene Meyer and Bessie Day in 20th-Fox film, I'll Get By, the Harry James orchestra feature now in making.

of The 3rd Man (Joseph Cotton, Valli, Orson Welles) for movie and music tradesmen aroused much comment, and in some quarters, worry.

This Vienna-made picture, certain to be rated by both critics and paying patrons as one of the best, is the one for which the entire background score was composed and recorded by one musician on one instrument—a zither.

It's not surprising that Hollywood's high priced fabricators of film scores and the high salaried staff orchestramen who record them are figuring on the possible economic effects of this 3rd Man music with narrowed eyes and furrowed brows.

The significant slant is that this zitherist, Anton Karas, not only provided the film with all the music (he did everything except a short café sequence) a good movie could possibly require, he also supplied an exploitation feature that beats anything our local press agents have been able to produce to date from a music angle.

But Not Much

With the picture not due for nationwide U.S. release until next month, Selznick's publicity department is worrying—but not too much—for fear the widespread popularity of numerous versions of The 3rd Man Theme recorded by U.S. firms (London records has the original version by composer-zitherist Karas, himself) may have gotten to this country just a bit too far ahead of the picture.

Recorded treatments by U.S. firms range from an electronic Alvin Rey on Capitol to a goosy Guy Lombardo on Decca. We believe MGM records has the only U.S.-recorded authentic zither solo (Franz Dietschmann).

Curiosity

Out of curiosity, we checked the files of the L.A. musicians union and discovered that in our organization of more than 14,000 members there is listed exactly one zither player—a Mr. Carl Baier.

If the zither replaces studio orchestras for scoring movies, and the ukulele as the current musical fad, Mr. Baier is going to be a busy man.

Big Attraction

It is also of interest that Karas has become one of the biggest musical attractions in London, where he was given special permission to work by the British musicians union, an incident that aroused angry but futile protests from British jazz fans because similar dispensation was not granted to Sidney Bechet and other U.S. musicians. Which proves nothing except that the British musicians union is just as unpredictable as our own AFM.

MAIL BAG MURMURS: The queries we receive about music in pictures are so numerous we can't answer all of them in this column (but we're glad to answer them individually if you'll enclose a stamped, self-addressed card).

However, we have a letter from Cpl. Roger Lockwood of Camp Lejeune, N.C., and several other letters on the same subject, one that aroused the interest of many readers. The corporal is curious about the solos heard in the musical short featuring Woody Herman (The Herman Herd).

No Appearance

The two tenor men seen in the picture are Buddy Savitt and Jimmy Giuffre, but the tenor solo you mention, corporal, was recorded by Gene Ammons, who did not appear. The trumpet solo back of Woody's vocal was recorded by Ernie Royal; the bass solo was recorded by Oscar Pettiford.

Ammons, Royal, and Pettiford were replaced for filming purpose by white musicians whose identity we have not been able to determine. We haven't seen the picture (shorts are rarely shown in this territory) but the song on which Terry Gibbs shared the top vocal must have been Lollipop.

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

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'What's Wrong With The Band Biz?' Nothing Yet, Says Roy Stevens



New York—It was Roy Stevens' first recording session for London, and the above photos follow the Feb. 6 date from pre-cutting discussion between singer Patricia Laird,

Stevens, and arranger Freddie Norman in the first picture, to listening to a playback in the last. Center shot shows the band in action, and last picture shows two intent Lon-

(Otto Hess photo) don executives, Tawny Nielson and Tutti Camarata, listening to the results. Release date for the sides was still not definitely set at presstime.

Huge RCA Dance Band Buildup

New York—In one of the biggest promotion pitches at Dance Bands...

Dixie By Dorsey Brings 'Butter And Egg Man' To Statler's Cafe Rouge



New York—Jimmy Dorsey, whose band is more and more wearing the Dixieland tag fostered by his recent recordings, moved into the Statler hotel here recently.



First photo shows Jack Douglas, Marion Hutton, Dorsey, and Margaret Whiting. Douglas is singer Hutton's husband and partner. In the second photo, Jimmy listens to Claire



Hogan and Charlie Teagarden do their *Big Butter and Egg Man* routine. Band is reviewed by John S. Wilson in the columns below.

Jimmy Dorsey 'On Way Back'

By JOHN S. WILSON

Reviewed at the Statler hotel, NYC

Trombones: Charlie Teagarden, Dick Hofman, Dick Murphy, and Shorty Sherock.
Trombones: Dick Barosa, Bob Heckman, and Frank Rehack.
Saxs: Benny Fussell and Nino Palotti, alto; Frank Mayne and Phil Canicola, tenors; Mimi LaRocca, baritone.
Rhythm: Al Washohn, piano; Bill Lolatta, bass, and Ray Bauduc, drums.
Vocals: Kenny Martin, Claire (Shanty) Hogan, and Charlie Teagarden.
Arranger: Howard Gibel.
Jimmy Dorsey—clarinet, alto, and leader.

New York—One of the pleasantest things that can be encountered in any field is a comeback, especially when it happens to a nice guy. Accordingly, this is being written from the center of a nice warm glow, for Jimmy Dorsey is definitely back up in the big league again. This is not to say that he's sitting all alone on the top of the current heap, but he's close to it.

And, given the right combination of circumstances and material, it would be no surprise to see him there.

It's not just the Dixie stuff he's putting out that has brought this about, although his two-beat has brought him the kind of attention that hasn't been turned his way since his great *Green Eyes*—Helen O'Connell era. The whole Dorsey deal has improved immeasurably, and in only the last year.

A Far Cry

This is a far cry from the sad, dull, "remember-when-he-had-it" bands he was dragging around a few years ago. Life, zest, and variety are all over this present Dorsey crew. It could be that just one definitely Dorsey, non-Dixie record, such as *John Silver*, could bring on another great JD regime. Certainly it is only original instrumentals of the *Silver* nature which this band lacks now.

To consider Jimmy's two-beat output first, he can probably thank the disc jockeys for the fact that he's getting an attentive audience once again. Jimmy formed the Dixie combo within his band two years ago. There was some talk at the time that JD on a Dixie kick might be able to take over the spot in the band hierarchy left vacant when Bob Crosby broke up his band in 1942.

No Diers

But this talk soon dissipated, partially because Jimmy had no records to advertise his Dixie and partially because those who came to find out about his two-beat discovered that, aside from that, the band was a dull, logy proposition.

But when Jimmy's two-beat album was released by Columbia this winter, the jocks went for the sides in a big way, and people, drawn to hear the Dorsey band as a result of these records found that the rest of the stuff it was playing was, for the most part, first class.

The Dorsey Dixie combo is made up of Jimmy on clarinet; Frank Mayne, tenor; Charlie Teagarden, trumpet; Bob Hackman, trombone; Al Washohn, piano; Bill Lolatta, bass, and Ray Bauduc, drums.

In general, their primary effort

seems to be to achieve that gaiety and zest which is the hallmark of Dixie, and in this they are succeeding. Prime driving force of the group is Teagarden, whose big, pushing, confident trumpet carries the combo along with the abandon of lemmings throwing themselves into the sea.

Jimmy himself is playing with more relaxed drive than has been apparent since his Dorsey Brothers days. Bob Hackman, the trombone man, is adequate—not quite good enough to stand out on his own nor so weak that he drags down the ensemble.

Palatable Tenor

Although a tenor has always seemed out of place in a Dixie group, Frank Mayne makes the horn palatable. His style is somewhat reminiscent of Bud Freeman, but with some of the lift that Eddie Miller used to get with the Bob Cats. The rhythm section is sometimes inclined to have a heavy foot, but it never lets you forget that it's two-beat you're listening to.

What this Original Dorseyland Jazz band is putting out is rather slicked up Dixie, but it has the properly urgent, hectic quality, and is doubtless commercial as hell. Over an evening's listening, an unfortunate tendency toward formula can be seen in the repeated use of rhythmic handclapping on every soloist's second chorus, but imaginative minds should soon be able to think of more variable gimmicks.

The combo's two-beat standards are all head arrangements, while the current material which is being given the Dixie treatment—such as *Rag Mop* and the revived *Charlie My Boy*, *Johnson Rag*, and *Big Butter and Egg Man*—has been scored by arranger Howard Gibel with a pleasantly relaxed authenticity.

Weeded Out

One of the big drags on the Dorsey band in recent years has been its ballads, which sounded as though they were being ground out by a slow-moving cement mixer. Most of this sludge has been weeded out now, although a few remnants remain. This has not been achieved so much by improving the quality of the ballads as by ignoring them in favor of other mate-

Meddled so far are Harold Arlen, Gershwin, Cole Porter, Jerome Kern, Rodgers and Hart, and Irving Berlin, with more in the works.

Varies Tempos

Because of their length, Gibel wisely varies the tempos in the medleys every few choruses, thus avoiding monotony and at the same time playing up Jimmy's gimmick on "Contrasting Rhythms." Dancers, it should be noted, do not appear to be distressed to find that they have to switch speeds in mid-step. Use of the medleys covers an area which would otherwise be de-

veloped to ballads and provides top-notch material in place of the generally crummy current pops.

For further variety, and also for further elimination of dull ballads, Jimmy has dug into his library and is featuring more and more of the two-tempo items he used to use in the Bob Eberly-Helen O'Connell days—*Green Eyes*, *Maria Elena*, *Tangerine*, etc. Claire Hogan, who has recently been burdened with the nickname of Shanty, has taken over the O'Connell roles.

Basically a better singer than (Modulate to Page 7)

Talent By The Carload At Stewart Benefit



New York—A benefit for the widow and son of the late Buddy Stewart, held at Birdland on a recent Monday night, brought out practically every musician in the area. Different units filed up on stand about every 20 minutes for some six hours. Pictured above are some of the groups that played. Top left, Charlie Ventura, leading his new 17-piece band on soprano sax; top center, Charlie Parker and Dizzy Gillespie, who played together in a unit for the first time in years, so far as anyone can remember; top right, Lester Young, who was supported by Joe Shulman, bass,

and Jo Jones, drums; lower left, Gene Williams, former Claude Thornhill vocalist, who had his big hand on hand for the session, and lower right, a group composed of Stan Getz, tenor; Tony Scott, clarinet; Buddy Jones, bass; Al Cohn; tenor; and Bill Byers, trombone. Drummer Billy Rule can't be seen. Other stars who appeared included Fran Warren, Ella Fitzgerald, Harry Belafonte, Dick Hyman, Lennie Tristano's sextet, Oscar Pettiford, J. J. Johnson, and many, many others. A full evening, indeed. All admissions and a percentage on drinks went to the Stewart family.

SWINGIN' THE GOLDEN GATE

Frisco Rocks To Biggest Surge Since Earthquake

By RALPH J. GLEASON

San Francisco—Fifty-Second street may be dead, but San Francisco is leaping like it hasn't since the earthquake. Beginning Feb. 11, a series of smashing openings had local citizens reeling. And all acts continued to do great business

following openings. Billie Holiday opened a two-week engagement at the New Orleans Swing club on Feb. 11 to a packed house. Nat Cole and the trio jammed the Fairmont Hotel's Venetian room atop Nob Hill the following night.

Then Billy Eckstine gave Ciro's the best opening it's ever had the night after that.

And Stan Kenton's "Innovations in Music" played two concerts Feb. 15 and 16 at S.F.'s War Memorial Opera house and the Oakland Auditorium theater to houses that did not overflow, but were 99 percent full and 100 percent enthusiastic.

Holiday continued to draw at the N.O. Swing club even after the other attractions debuted. Club on Low Landry, an old N'awlins lad himself, sank some real gold in newspaper ads that paid off.

Nat Triumphs

Nat Cole's opening at the Fairmont was a triumph of the first degree and definitely put the group where music fans have always thought it belonged — right up front with the classiest attractions in the country. The Fairmont draws the supper club, cafe society, super elite trade here, and Nat had them in the palm of his hand right from the start.

One and all they loved Nat, and Jack Costanza's *Go Bongo* brought down the house. They had to come back for several encores on the first show alone. The Fairmont deserves a solid round of applause for fighting the Jim Crow prevalent in hotel circuits so successfully.

Mr. B jam-packed Ciro's and kept the cash register tinkling happily all night. He also attracted all the talent in the area that night and assembled an impromptu show that couldn't be bought by any club. Stan Kenton, Nat Cole, Billie Holiday, Jack Costanza, George Shearing, Denzil Best, John Levy, and a host of others all appeared to pay their respects to Billy and to, so help me, perform. It was quite a tribute to the real Voice and those who were there will never forget it.

Kenton Concerts

Stan Kenton's dates showed, if nothing else, that he has assembled something capable of what he wants to do — present concerts. Well staged, lighted, and planned, the program pleased, startled, and even bewildered his admirers. Even those who were puzzled, however, were strictly in Stan's corner.

One of the most gratifying aspects of the Kenton caper, to these ears, is the emergence of June Christy as a confident, capable, and superbly classy singer.

Shearing Sells

And two bands did capacity business in the Bay area during February. One was George Shearing, whose quintet drew enough customers to the Coronet in his first two weeks to take care of the nut for the last half of his run despite a penny ante advertising campaign. The other was Jack Sheedy's Dixie-cum-swing group at the 316 club in Oakland.

Shearing was helped immeasurably by the first rate radio promotion job the MGM distributor here, Ray Coen of United Music, did for him. The jocks, with Jimmy Lyons contributing a big bit, were in George's corner to start off with, but Ray pushed the whole thing

on his days off and covers the jocks, including the TV shows. He's too hot for the 316 club. They'll be lucky to hold him.

BAY AREA FOG:—Don Steele, local publicist and night club columnist on the *Oakland Tribune*, debuted a Sunday breakfast show on KLLX in February and showed he has real possibilities as a vocalist. His singing should become a feature of the show . . . Local insurance offices chuckling over a claim from San Diego where a kid fell down stairs while playing cowboy in his high boots to the accompaniment of *Mule Train*.

Bob Scobey opened at Vic and Roxie's on E. 12th in Oakland, with Pancho Frisco O'Casey on clarinet and Jack Buck doubling on piano and trombone . . . Wingy Manone held over another two weeks at the Hangover, causing Turk Murphy to cancel a jazz concert so he could continue to back Wingston.

Dave Brubeck re-signed at the Burma club until April 1 . . . Earl Bostic due this way for one-niters . . . Del Courtney's TV show on KPIX getting a host of viewers.

Nat's Family Growing By Leaps



Hollywood—One of those "it happens every time" affairs, for no sooner did Nat and Marie Cole adopt Marie's orphaned niece Cookie, (above) than they added a daughter of their own. New addition to the Cole clan is Stephanie Marie, born Feb. 6 at Cedars of Lebanon hospital in Los Angeles.



Ralph

percent full and 100 percent enthusiastic.

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out the reed shapes that every delicate fiber retains its virgin vitality.

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At your music dealer's

Roy J. Maier Signature Reeds are distributed exclusively by Selmer, Dept. C-33, Elkhart, Indiana, and sold only through music dealers.

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.

EDDIE DAVIS' BAND (Hop, 3/7/50).
Eddie Davis, tenor; Al Casey, guitar; Frankie Sheets, bass; Lou Abrams, drums; Winston Kelly, piano, and Carl Davis, vocals.
The Little Rock; I'm Gonna Eat You With a Spoon; If the Mist Is Right, It Ain't No Sin, and The Rock.

(see last issue).
Any Place I Hang My Hat Is Home; If I Could Only See You Again; I've Got a Right to Sing the Blues, and It's Easy to Remember.

BILLY BUTTERFIELD ORCHESTRA (London, 2/8/50). Same personnel as 2/1 date

HAL GRAHAM'S BAND (Metro, 2/2/50). Hal Graham, trumpet, mellophone, piano, saxophone, drums, bass, and Hammond organ

Milt Rose, tenor, clarinet, and alto; Jack Vandevalk, piano, organ, and accordion; Buddy Boyer, bass and violin; Vince Perrone, saxophone and violin; and Jack Sodofo, drums. Hal Graham, Pat O'Connor, Buddy Boyer, and Harry Felms, vocals.
I Wanna Fella; Moonlight Melody; Happiness; Peggy, and Tiny Paradise.

Own Boss Now

New York—Herb Ward, who has been playing bass with a variety of trios at the Riviera lounge for the last year, has finally become head man and has a trio of his own at the spot. With Herb are Bill Farrell, alto and clarinet, and Buddy Clark, piano. The Ward trio is in the Riviera indefinitely.

CHICAGO BAND BRIEFS

Woody, Basie Work With Small Units, Explain Why

By PAT HARRIS

Chicago—Sammy Kaye's gimmick, "So you want to lead a band," begins to look more and more like the best way to do it. Guys who want to lead bands for longer than one tune or one set nowadays, probably have highly irrational reasoning

—holes in their heads. As most band leaders are intelligent, rational persons, they now find themselves in what is often an untenable position.

Charlie Barnet started back with a small group recently. Artie Shaw is rehearsing a combo for the not-too-distant future. And both Count Basie and Woody Herman recently hit Chicago with small groups.

Count's Reason

Basie's reason ("You have to ask me?" he says) was strictly financial. Though his recent big band was termed by the *Beat* as possibly the best of what was left, his small group is one of the most pleasant compromises yet. The Count's leisurely simple piano, plus the work of drummer Gus Johnson and the bass of Jimmy Lewis, blend for the old, rocking Basie beat. Tenorist Bob Graf, trumpeter Clark Terry, and clarinetist Buddy DeFranco ride with it, and take their full quota of solos between the unison riffs and Basie's happily meandering piano.

How Basie got the group together is a story in itself. DeFranco was put in the unit by his new manager, Willard Alexander, who is also managing Basie. Johnson, a Chicagoan, worked with the Count several years ago. Lewis, from Tennessee, was working in Louisville when the Count heard him and asked him to come along. Graf, from St. Louis, was recommended by Terry, who is the only holdover from Basie's big band.

They rehearsed two days before opening at the Brass Rail here for a four-week stay. Perhaps because of Basie's leadership, the beat, the competency of DeFranco, Graf, Lewis, and the others, there is no tension on the stand or in their playing. Music, though hardly stimulating, is certainly easy to listen to.

Their next date will probably be in Milwaukee, and the only definite item on the Basie calendar is a European jaunt in either April or September.

Woody at Silhouette

Just as Brass Rail patrons, fed on pantomime acts and cocktail trios during the last few years, couldn't get over the fact that this was Count Basie in person, both listeners and perhaps the bandmen in Woody Herman's septet out at the Silhouette had similar feelings.

Woody's reasons for the vestigial band were financial, of course, but

only in part. There's possibility of his coming out ahead, moneywise, with a combo. "Booking agencies aren't interested in big bands," he said, "and with a small group we can play all sorts of holes we wouldn't see otherwise."

To Reorganize

"I'm going to reorganize the big band in April," said the worried Woody. "I've got commitments I've got to make with a large unit. But how I'm going to find 18 guys who play and aren't sick, I don't know."

"You can't imagine how good it feels to look at this group and find them all awake. To play a set, and not have someone conk out in the middle of a chorus."

Trying to be nursemaid to a band of musicians who, in Herman's terms, "aren't well," has had its effect on Herman, whose musical enthusiasm is probably now at its lowest ebb. "I've chased 'connections' out of clubs from coast to coast," he said with a wryly tired smile. "Sure, some of the guys try to get over it, but a connection shows up in Pottstown, or they meet an old buddy."

Need Company

"They have to have company, and one in the band is enough to get it started. These guys are young, easily influenced. Once they're on it, there's not much you can do. I don't know the reason for it, but I think it's a development similar to that of the fops in mid-Victorian times. It's not a result of a rejection by society of them or their music. They haven't had time to be rejected by anyone."

"There were some serious things Ralph Burns had written that I was very interested in. We tried rehearsing them, but had to call it off. The guys would sit around and talk about them, but they just didn't have enough energy to play. Maybe the economic situation will force them to stop. No one's going to hire guys who are sick when he can get reliable musicians."

Personnel

The reliable, energetic, wide-awake men who are currently gladdening Woody's heart are vibist Milt Jackson, trumpeter Conte Candoli, trombonist Bill Harris, drummer Sonny Igoo, bassist Keith (Red) Mitchell, and pianist-arranger Ralph Burns. Both Candoli and Mitchell played the Silhouette last year with Charlie Ventura's (Modulate to Page 6)



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The 'Beat's' Tracy Takes A Bride



(Joseph D. Landfield photo)

Chicago—The organist didn't play pop, and no arch of trumpets was in readiness, but, curiously, *Down Beat* assistant editor Jack Tracy and his bride, Eleanor Struve, didn't seem to mind. Apparently there are times when you can swing without accompaniment. Feb. 9, at the Christ Episcopal church in Winnetka, Ill., was the date. A week in New York, with plenty of music, followed.

Chicago Briefs

(Jumped from Page 5)

band, while Jackson, of course, was once a Gillespie man and Igoe was Benny Goodman's drummer. Though Harris, for one, likes the small group ("I get a chance to play, and I'm still learning my instrument."), most listeners will probably long for the big band again. After all, the headaches aren't theirs.

The Silhouette has gone wild over bookings. Though business is chiefly a weekend phenomenon and hardly seems to warrant it, they scheduled the Charlie Shavers-Louis Bellson-Terry Gibbs unit for the week following Woody. Then Nellie Lutcher and Jimmy McPartland's combo until March 19. Gene Krupa comes in March 24 for 10 days with a big band, and Charlie Ventura's big band opens April 14 for 17 days. Dizzy Gillespie and band have 10 days at the northside club, too, starting on May 5.

Cling to Dixie

Resting easily, bookingwise, the Blue Note continues to cling to its Dixielanders, with intermittent and quiet combos booked in opposite them. Erroll Garner gave musical relief from what is certainly one of the most painful perpetrations of bad taste in the name of Dixieland, or anything else, Chicago's seen in some time. The Soft Winds were signed for a March 2 opening, and though we'd like to hear them again, they probably ought to take that hotel booking MCA arranged for the same period. The Dixie unit is enough to kill any musician, or club, and the Soft Winds trio hasn't got the pulling power to do much but add the finishing touch.

Les Paul's trio is signed for an April 7 opening at the Note, and if it holds out that long, Louis Armstrong comes in in July.

Convert to Ballroom

Formerly a roller rink, the Park City Bowl, at 63rd and Cottage Grove, has been converted to a ballroom and, under owner Jerome Yarvitz, plans to book big name bands on one-niters about once a month. Lionel Hampton starts it off on May 30, and Charlie Ventura appears on April 9. ABC's Bob Phillips, who's negotiating with Yarvitz, plans to move to the west coast office of Associated as soon as he can sell his house here.

In Dixie circles, Danny Alvin's band moved from Rupneck's to the Normandy lounge on Lawrence avenue, next door to the Aragon ballroom. Normandy long has had rhumba units, and Humberto Martinez' Latin combo, which worked at the Airliner for months, has replaced Alvin at Rupneck's.

Fine Tram at Jazz Ltd.

Jazz Ltd. brought fine tailgate trombonist Julian Laine up from New Orleans to take Georg Brunis' place. Laine, at presstime, hadn't

played with Muggsy Spanier yet, as Muggsy was honeymooning in New York, but his work with Doc Evans' cornet at the Ltd. indicated all will go well on Muggsy's return. "I like a powerful, driving trumpet," Laine stated. "That's needed for real tailgate playing." He worked with Irving Fazola for years, and on Faz' death transferred to the clarinetist's brother's band.

Miff Moie, who's been feeling sorry for himself for signing a 50-week contract at the Bee Hive, turned right around and signed another as the first expired. Still good music, still no trumpet.

Jackie Cain and Roy Kral's combo left Mickey's, destination unbooked. Jimmy Nuzzo's combo stays.

Sky Club Trio

Trio now at the Sky club, has Reno Tondelli, accordion and vibes; Julian Stockdale, guitar, and Reimer Hoffman, bass. Guitarist Skeets McWilliams, bassist Larry Nichols, and accordionist Joe Cozza at Leo's on Central near Belmont. Nichols has a fine voice for ballads, and McWilliams is still the fair-haired boy among many local guitar players.

Bud Freeman and his devoted (Modulate to Page 7)

Tristano, Garner In Chicago Concert March 19



Chicago—Brief return to the old home town for pianist Lennie Tristano and his altoist Lee Konitz when the Tristano group plays a concert at Orchestra hall here the afternoon of March 19. Bob Weeks is promoting the affair. Tristanoites, in photo above,

are Joe Shulman, bass; Konitz, alto; Warne Marsh, tenor; Jeff Morton, drums; Billy Bauer, guitar, and the leader on piano. Erroll Garner's trio will also be on the bill, plus commentators Barry Ulanov and Sidney McCoy.

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Chicago Briefs

(Jumped from Page 6)

boppers continue to brighten Press Row, while Red Coty and Carmen Kirby remain at Nob Hill. Dallas Bartley's quartet, with Johnny Thomas, tenor; Oliver Coleman, drums; King Fleming, piano, and Bartley on bass, at Jimmy's Palm Gardens on the southside. Tom Archia riding his wild tenor at the Macomba, in company with Willie Jones, piano; Lowell Pointer, bass, and Hindoo Henderson, drums.

No Mary Kaye

No Mary Kaye trio for the Cairo, as reported here recently. The Sheridan road spot has cut out all entertainment. Say they can't stand the gaff. Chet Roble, who worked the Cairo on and off for years, breaking up his trio to go out as a single.

Skitch Henderson into the Blackhawk, following Eddy Howard, on March 15. Things must be getting better there, at least, or else the price of good bands is continuing to go down. Not the place it used to be, but look's like it's creeping back.

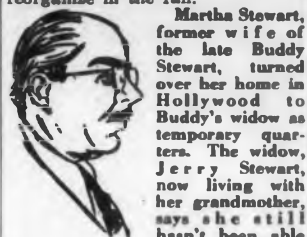


Freddy Nagel, who has been living with his family in a superduper house trailer near the Oh Henry ballroom in Chicago for several months, has broken up his band, partly to avoid hassels of a pending road trip, but principally because he and Mrs. Nagel are expecting their third baby in July. They have two little boys now, are hoping for a daughter. Freddy probably will

1st Kallen Coast Date

Hollywood—Kitty Kallen, former band singer now getting top billing as a solo act, makes her first appearance in a nitery here with a date at the Mocambo starting March 14.

reorganize in the fall.



Martha Stewart, former wife of the late Buddy Stewart, turned over her home in Hollywood to Buddy's widow as temporary quarters. The widow, Jerry Stewart, now living with her grandmother, says she still hasn't been able to reply to all of

the wires and letters that poured in. The financial assistance she received from many sources enabled her to place their little son, Shawn, in a boarding school and to devote full time to a search for employment.

Unless Manie Sacks and other friends can help patch it up, the Frank Sinatras appear to be headed for legal separation, not a divorce, of course. Nancy has asked attorneys to prepare papers on this and a property-income settlement . . . Kid Ory and his sidemen, fined \$25 by the union when they were "erased" from membership recently, got their money back when they were reinstated . . . Delicious Dolly Dawn will record for the Coral label and is set for the Capitol

theater (NYC) soon.

John McCormick, disc jockey at WBBM in Chicago, did a "mood narration" to Lorry Raine's echo-chambered vocal of We've Met Before on a platter cut at the Universal studios . . . Artur Rodzinski is taking Spanish and Portuguese lessons in San Francisco by way of preparation for a tour of South American capitals to guest conduct symphony orchestras . . . Stan Kenton states he never had any intention of building his new unit around pianist Rene Toussiet, as reported in trade papers.

Bernie Woods, Variety's music mugg, has left the trade sheet to become personal manager for Ralph Flanagan's new ork . . . While Jack Eigen vacationed in Florida for two weeks, Monica Lewis took over his nightly deejay show from the Copacabana (NYC) . . . Patti Page, signed by Langworth transcriptions, will be screened by 20th Century-Fox in April . . . Don Cornell, former Sammy Kaye singer, goes to the Triton hotel in Rochester, N. Y., on March 17 for two weeks, and to the Carouel in Pittsburgh following.

Dick Smith and Hank Noleite, trumpets, and Jim McDonald, trombone, joined Blue Barron for his date at the Capitol on Broad-

way, replacing Barron's three non-802 men . . . Herb Jeffries has a weekly 15-minute spot on WNEW in Manhattan . . . Decca has signed the Delta Rhythm Boys . . . Red Ingle sent me this telegram: "Band being held by immigration officers at Whiterock in British Columbia. They must have heard our music."

Jim Dorsey Back At Top

(Jumped from Page 3)

Helen, Claire manages simultaneously to imitate, burlesque, and improve on the O'Connell version. She has shown rapid improvement in the last year or so. Vocally and visually, she gives the band's work a lift with each appearance, although she still has to learn that hands can be used for other things besides hanging onto a mike.

Thankless Task

Kenny Martin has the rather thankless task of handling most of the ballads. He shows a promising baritone which fills the bill a bit more than adequately, but his personality and projection are relatively colorless. Charlie Teagarden gets an occasional vocal shot and, while he is not Big T, he is just fine, Jack, just fine.

The thing about this Dorsey band is that it could hold its head up in any era, even when bands were really playing. In the present drought, it's like manna from heaven. With the current stirring of new blood in the field, it behooves Jimmy to stay on the ball. He has a good batch of sidemen, an arranger with taste, talent, and ideas, and shrewd management. Thus equipped, and with the ball now rolling, only laziness or outright carelessness can ward off another fine, healthy Jimmy Dorsey era.

Decca Will Cut Bailey Records

Hollywood—Mildred Bailey, who came to the coast recently to recuperate from her recent illness, will return to the turntables on Decca or one of that firm's subsidiary labels.

Miss Bailey took off for Palm Springs and a final health tuneup the latter part of February. Her first professional appearance here probably will be as a guest on Bing Crosby's airshow within the next few weeks.



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THE HOLLYWOOD BEAT

Says L.A. Deejays Unfair To 'Love Drunk' Warbler

By HAL HOLLY

Hollywood—High on our small list of accredited publicity pluggers here, those with whom we maintain diplomatic relations because they really work hard, show some imagination, and do not pester us with claptrap, is a young fellow named

Jack Daley. (Not to be confused with the Palladium's Jack Daley, whom we also respect but who is unhappy with us right now because Freddy Martin held him personally responsible for some comment about Mr. Martin's band that appeared here recently and of which Martin did not approve.)

Our Jack Daley comes to us in behalf of one of his clients, a lovely young singer by the name of Joyce Bryant.

Pretty Shocking

She's the girl whose recently recorded version of a dramatic little ditty called *Drunk with Love* sounded so shocking to dainty disc jockeys here that they buried it in the barred list after one or two playings. Even though, says our friend Jack, their switchboards were "swamped with calls from enthusiastic listeners."

Jack feels that the platter blatters of our fair city have let their own nasty minds hear things in Joyce's inflections on certain phrases (like the way she murmurs "And then I feel his lips—with his hands on my hips") that were not in her mind at all.

Jack feels that their attitude was very unchivalrous toward a young lady who was about to become an "overnight sensation," and also very unkind to agent Berle Adams, who spent "several thousand dollars" for the 35-piece orchestra and music treatment by Phil Moore. (Jack didn't tell us what Adams received when he sold this side and others by Joyce to London records.)

On Her Way

We're of the opinion, after testing Joyce via her recording on a number of males of ordinary susceptibility, that she is on her way in a big way, despite—or maybe because of—this thunderous silencing by our local waxies of her recorded adventures with the alcoholic effects of Aphrodite. (Gad! See what the record did to Holly!?) And knowing Berle Adams, we doubt if he'll ever get caught putting his bucks on a bad bet.

DOTTED NOTES: With the Firehouse Five Plus Two setting the Sunset strip on fire on Monday nights at the Mocambo, it was a foregone conclusion that Herman Hover of Ciro's rival strippey, would try to get into the act. After trying unsuccessfully to lure the red suspender boys away from the Mocambo, Hover set off his Tuesday night (Ciro's off-night) sessions of moviedom's devotees of Dixie and/or New Orleans jazz with Ben Pollack's Pick-A-Ribeters from the Beverly Cavern.

Local 47's six-day week law blocked out Pollack's outfit as regular Tuesday night attraction at the swankery and Hover was searching at deadline for some attraction that might match the Firehouse gang. His best bet would be Nappy Lamare's new Dixieland Jubilee band, which, like the Fire Housers, mixes music with monkeyshines.

Sarah Vaughan's date at Million Dollar theater here was set back a week to permit a holdover for her at the Oasis, where her opening night draw beat all previous marks. She'll do her stage stint with Benny Carter's music backing the week of March 8. . . . Joe Perry, coast Decca top, says "premature publicity" wrecked the Gloria DeHaven-Decca deal.

Coast Stage Show

Hollywood—Of *All Things*, a stage revue backed and directed by Keenan Wynn, with music and book by Maurice Engleman and Alan Alch respectively, opens at Century theater March 22. Pit job will be held by two pianists, Leon Leonardi and Louis Raymond, former arranger for Tommy Dorsey.



Hollywood—This is Joyce Bryant, whose fortunes are discussed by Hal Holly in the adjoining *Hollywood Beat* column.

New Pollack Label

Hollywood—Ben Pollack, veteran bandsman currently making a comeback with his Dixie unit, has launched another specialty jazz label with release of four sides under his new Two-Beat label. With Pollack, drums, on the platters are Dick Cathcart, cornet; Elmer Schneider, trombone; Matty Matlock, clarinet; Ray Sherman, piano; Walt Yoder, bass, and Bill Newman, guitar.

Los Angeles Band Briefs

Roger Spiker back on bandstand at Mocambo with orchestra comprised largely of former Freddy Martin men, Clyde Rogers, sax; Howard King, trumpet; Arno Olson, bass, and Joe Dale, drums. Latinaires continue to share assignment.

Freddy Martin returns to Palladium following Claude Thornhill for a four-week stand starting April 11. Les Brown in for four weeks starting May 7.

Red Nichols was announced to close long run at Hangover club with move to Sardi's (no longer the Monkey room) March 1. Nichols personnel unchanged: Ross Margos, clarinet; King Jackson, trombone; Joe Rushton, bass sax; Rolly Calver, drums, and Bob Hammett, piano.

Irvin (Cajun) Verres, trombone; was set for Hangover, assisted by Clyde Hurley, trumpet; Nick Fatsol, drums; Freddie Worrall, clarinet, and Al Stevens, piano.

Clarinetist Albert Nicholas, veteran New Orleans jazz man, launched new band at Virginia's Colorado boulevard spot between Pasadena and Glendale, Has Andrew Nicholas, trumpet; Alton Redd, drums; L. Z. Cooper, piano, and Reggie Jones, bass.

Dick Stabile took over at Ciro's with opening of Ella Logan Feb. 16. Unusual two weeks with options. Tico Robbins crew continues on rumba sets.

Phil Spitzley girls following Jan Garber at Coconut Grove April 4. Will be first orchestral attraction to get top billing (no other attractions) at Grove for more than a year.

Chick Floyd, with eight-piece orchestra, was announced to follow Alvin Ray at Roosevelt hotel Feb. 28. Chay Reyes Latin swingers held over.

Nas Cole quartet was set for one-week return date at Oasis March 6. By plane to New York for three-week run at Paramount starting March 15.

Bill Covey, tenor, has C-L-C club jumping with his Jubilee Ave. Has Babe Bowman, trombone; Budd Hestab, bass; Josh Peoples, piano, and Shirley Wood in vocal spot.

L. A. KEYSPOTS

- Aragos—Harry Owens
- Beverly Hills hotel—Phil Ohman
- Biltmore hotel—Paul Neighbor
- Ciro's—Dick Stabile, Tico Robbins
- Club 47—Doc Rande
- Coconut Grove—Jim Garber
- Delmar club—Jimmie Criss
- Hangover club—Irvin Verres
- Mocambo club—Gene Gilbean
- Mocambo—Roger Spiker, Latinaires
- Monkey room—Pete Daily
- Palladium—Claude Thornhill
- Starline Ranch—Tico Tyler
- Revere hotel—Chick Floyd, Chay Reyes
- Royal room—Kid Ory
- Sardi's—Red Nichols

Raeburn Reorganizes

New York—Boyd Raeburn has reorganized for a nine-week theater tour, kicking off at the New York Paramount. Ginnie Powell, Raeburn's wife, is singing with the crew. For the last couple of years Raeburn has been arranging and occasionally fronting a crew on club dates.

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Fire Wrecks Coast Nitery

Hollywood—Zucca's Opera house, the most recent name for the west coast's most famous old nitery, that landmark in Los Angeles which reached its peak as Sebastian's Cotton club in the late '20s, was destroyed by fire early on the morning of Feb. 20.

During its operation by the colorful Frank Sebastian, the period when it was the Cotton club, it was the coast's top spot for Negro bands and entertainers. Lionel Hampton played there for a number of years as drummer with Les Hite's band, the outfit fronted by Louis Armstrong when he visited the coast around 1930 and with which he made some of his best known records.

As the era of hotspots waned, the place changed hands a number of times and was successively known as the Casa Manana, the Meadowbrook, and finally Zucca's. The Opera house tag was added just recently when owners introduced various types of entertainment, including a Gay '90s revue.

Hollywood Teletopics

(All Times PST)

Mervin Ash trio on KTTV's Stars of Tomorrow, new weekly show sponsored by video manufacturer. (Saturday, 9:30-10 p.m.)

Planet Welter Gross, heard on KECA-TV's 88 by Gross (Sunday, 7:30 p.m.), has second TV show, KTTV's Music Shop, sponsored by record, radio, and appliance company. (Thursday, 7:45-8 p.m.)

Ross Morgan, leading nine-piece orchestra, made TV debut on new weekly launched as sustainer by KECA-TV, Tagged Music on the Morse Memor. (Wednesday, 7:30-8 p.m.)

Karl Benowitz (organ) set on new weekly sponsored show on K1AC-TV. (Friday, 9:30-9:45 p.m.)

Yvonne Chism (organ), one of first musicians regularly employed in video here, has new, half-hour period on KFI-TV, Music for Two, which now has singer Les Barry as regular. (Saturday, 5:55-6:30 p.m.)

Spade (King of Western Swing) Cooley, back on his KTLA band and variety show from Santa Monica ballroom following lay-off due to heart ailment. Cooley show said to be only rival for Hopalong Cassidy in size of TV audience. (Saturday, 8:30-9:30 p.m.)

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Movie Music

Coast In Big Dither Over Popularity Of The Zither

By CHARLES EMGE

Hollywood—The use, and misuse, of music in motion pictures, like everything else in the industry, is apt to be widely influenced by any sudden innovation, inspired or otherwise, that seems to be successful. Private showings here recently

of *The 3rd Man* (Joseph Cotton, Valli, Orson Welles) for movie and music tradesmen aroused much comment, and in some quarters, worry.

This Vienna-made picture, certain to be rated by both critics and paying patrons as one of the best, is the one for which the entire background score was composed and recorded by one musician on one instrument—a zither.

It's not surprising that Hollywood's high priced fabricators of film scores and the high salaried staff orchestramen who record them are figuring on the possible economic effects of this *3rd Man* music with narrowed eyes and furrowed brows. The significant slant is that this zitherist, Anton Karas, not only provided the film with all the music (he did everything except a short cafe sequence) a good movie could possibly require, he also supplied an exploitation feature that beats anything our local press agents have been able to produce to date from a music angle.

But Not Much

With the picture not due for nationwide U.S. release until next month, Selznick's publicity department is worrying—but not too much—for fear the widespread popularity of numerous versions of *The 3rd Man* Themes recorded by U.S. firms (London records has the original version by composer-zitherist Karas, himself) may have gotten to this country just a bit too far ahead of the picture.

Recorded treatments by U.S. firms range from an electronic Alvino Rey on Capitol to a goopy Guy Lombardo on Decca. We believe MGM records has the only U.S.-recorded authentic zither solo (Franz Dietschmann).

Curiosity

Out of curiosity, we checked the files of the L.A. musicians union and discovered that in our organization of more than 14,000 members there is listed exactly one zither player—a Mr. Carl Baier.

If the zither replaces studio orchestras for scoring movies, and the ukulele as the current musical fad, Mr. Baier is going to be a busy man.

Big Attraction

It is also of interest that Karas has become one of the biggest musical attractions in London, where he was given special permission to work by the British musicians union, an incident that aroused angry but futile protests from British jazz fans because similar dispensation was not granted to Sidney Bechet and other U.S. musicians. Which proves nothing except that the British musicians union is just as unpredictable as our own AFM.

MAIL BAG MURMURS: The queries we receive about music in pictures are so numerous we can't answer all of them in this column (but we're glad to answer them individually if you'll enclose a stamped, self-addressed card).

However, we have a letter from Cpl. Roger Lockwood of Camp Lejeune, N.C., and several other letters on the same subject, one that aroused the interest of many readers. The corporal is curious about the solos heard in the musical short featuring Woody Herman (*The Herman Herd*).

No Appearance

The two tenor men seen in the picture are Buddy Savitt and Jimmy Giuffre, but the tenor solo you mention, corporal, was recorded by Gene Ammons, who did not appear. The trumpet solo back of Woody's vocal was recorded by Ernie Royal; the bass solo was recorded by Oscar Pettiford.

Ammons, Royal, and Pettiford were replaced for filming purposes by white musicians whose identity we have not been able to determine. We haven't seen the picture (shorts are rarely shown in this territory) but the song on which Terry Gibbs shared the bop vocal must have been *Lollipop*.

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



Charlie

Soundtrack Sittings

Bessie Carter writing special music and recording alto sax solos for incorporation in Emil Newman score for forthcoming Goldwyn picture, *Edge of Doom*.

Beulah Lee Williams recorded vocals for *Betsy Drake* in *Dancing in the Dark*, recent 20th-Fox release providing excellent combination of eye and ear entertainment.

Rich Stabile tagged for band leader role in next *Irms* film at Paramount, now in preparation.

Bob Crosby added to list of music names

on roster of Columbia's *Frankie Laine* starrer, *When You're Smiling*, to be produced by studio's music exec, Janis Yeps. Other top rankers set for film, to start in April, include *Ray Starr*, *Milly Brothers*, *Moderates*, and *Mignolite Voldes*.

Paul Whiteman, who was scheduled to enact role of himself in MGM's *Three Little Words*, Bert Kalmar-Harry Ruby biogram, couldn't make it due to eastern commitments. Actor Phil Rogan was slipped into the role.

Dimitri Tiomkin, who did scores for *The Champion* and *The Home of the Brave*, heads permanent music department set up by Stanley Kramer Productions.

Gloria DeHaven, onetime Bob Crosby band singer who has been moving steadily higher in screen roles, will share top billing with Jane Haver and Dennis Day in 20th-Fox film, *Fill Get By*, the Harry James orchestra feature now in making.

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GLENN BURRS, Publisher NED E. WILLIAMS, Editor

BUSINESS DEPARTMENT

ROY F. SCHUBERT, Circulation Manager MARY LOSSIN, Auditor

EDITORIAL DEPARTMENT

New York Staff: JOHN S. WILSON
153 W. 13th Street
New York 11, N. Y.
ENcino 4-1131

Chicago Staff: JACK TRACY
PAT HARRIS
203 N. Wabash
Chicago 1, ILL.
ANdover 3-1612

Hollywood Staff: CHARLES EMGE
4110 Santa Monica
Blvd.
Hollywood 38, Calif.
ME. 6005—GL. 7186

Contributors: J. Lee Anderson, Phillip D. Broyles, Ralph J. Gleason, George Hooper, Michael Levin, Sharon Pease

Eastern Advertising Representatives
BRAND & BRAND

William E. Brand
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Dancing Boom Gains Speed

Let's dance! After the bottom practically dropped out of the dance music market, with bands on all sides either folding or cutting down to combo size, with ballroom and club operators screaming from coast to coast, at last there are some bright spots on the horizon, some slight indications of better business in store.

Thing were leaping recently in San Francisco, which had been one of the dullest spots in the nation. Business on one Saturday night in all spots was the greatest since the war. Of course, this wasn't tied up directly with dancing, and it took names like Billy Eckstine, Nat (King) Cole, Billie Holiday, George Shearing, and the Pied Pipers to attract the crowds.

But at least money was being spent, and liberally!

Jimmy Petrillo apparently has rolled up his sleeves and has joined forces with leaders from other branches of the entertainment industry to persuade congress to eliminate or at least substantially reduce the 20 percent amusement tax. Observers familiar with Washington trends predict that some reduction of excise taxes in accordance with the request of President Truman is a certainty.

Although, as we remarked here before, the amusement tax has not been mentioned specifically, it certainly should be included for consideration with those taxes on jewelry, furs, luggage, and other luxuries. If only from a standpoint of public morale, the music industry deserves this helping hand in view of the economic problems which confront it.

This goes, too, for the tax on the sale of music instruments. It definitely is unfair to tax a musician for the purchase of the horn with which he makes his living. That is not a luxury!

Those dance bands we have been wishing for are beginning to make their appearance. Ralph Flanagan is off in a blaze of publicity and ballyhoo from Victor; Jerry Gray has organized on the west coast and proposes to help bring back dance music, and our own laboratory band, Roy Stevens, is still percolating (see story in this issue) and has made his first records. Other units are in the blueprint or rehearsal stage.

RCA-Victor (see story on page 2) plans to distribute a whole gang of dance albums, utilizing every hand and unit in their studios. If the disc jockeys pick up on this one and begin spinning these platters as wildly as they have been playing those endless vocal platters, we'll all be dancing soon, figuratively as well as literally!

New Jazz Concerts

New York — Projected new series of jazz concerts, called *Living Jazz*, gets started with a bash at the Barbizon-Plaza concert hall on March 11. Men lined up for appearances include Bill Davison, Bobby Hackett, Ed Hall, Joe Sullivan, Vic Dickenson, and George Wettling. Concert is being sponsored by Al Friedman, who has put a \$2.40 top on his show.

Resurrect Hit Label

New York — Eli Oberstein has revived his Hit label with platters selling at 79 cents. He is continuing his low-priced Varsity line. First releases include reissues of stuff originally cut for the old Majestic label, which Oberstein recently bought from Mercury. Among them are sides by Ray McKinley, Slim Gaillard, Noro Morales, and Jack Fina.

A Threat?



Hollywood—Anton Karas, the Viennese zitherist, with the instrument on which he recorded the entire background score for the movie *The 3rd Man*. Hollywood's high-salaried movie musicians are wondering if such frugal underscores will set a precedent, and Charlie Emge, in his *Movie Music* column, worries with them.

CHORDS AND DISCORDS

Martin Defended

Los Angeles

To the Editors:
Your reporter, Hal Holly, must have been quite tired the night he heard Freddy Martin at the Palladium (*Down Beat*, Feb. 10). For the last nine years we have danced, on the average, 300 nights a year at the Palladium, and Martin has the best all-around dance music.

Holly admits that the Martin orchestra has fine musicians, plays a variety of tunes, and also plays with an air of enjoyment. The fact that all of the people do not dance all of the time is nothing unusual. Most dancers are proficient in one or two types, so when tunes are played that are not in their line, they either watch the band or sit out. Martin attempts to please all.

Freddy Martin's orchestra was held over four weeks. Why? Because he is bringing people back to the Palladium. We have seen friends who haven't danced in years tear themselves away from their television sets just to see and dance to Martin and his boys.

Johnny and Madelyne Cristelli

Off The Record

Trail, B. C.

To the Editors:
I am looking forward with a great deal of anticipation to future issues containing more of the new feature, *Jazz off the Record*. I think it will help budding jazz instrumentalists analyze some of the good soloists' styles and ideas. Congratulations in making the *Beat* more interesting than ever.

Jack Bailey

Still Lady Day

San Francisco

To the Editors:
Never in my life have I been quite as furious as I was when you called Billie Holiday "Lady Yesterday" (*Down Beat* record reviews, Feb. 10). Just what is your peeve that you must pick on her so consistently? It's a known fact that no jazz singer, living or dead, can touch her for style, phrasing, and appeal.

I'm not just an artist worshipper, I'm crazy about Ella Fitzgerald, consider Sarah Vaughan one of the best in the business, and can chuckle at the antics of Nellie Lutcher and others. But Lady Day makes them all fade. Supposing she did put out one poor job—didn't you ever have a lousy edition of



"All right. All right! I admit it! It is a pickup band."

the *Beat*? How would you like it if you were then coldly classed as an obsolete source of musical information? Believe me, I've read some pretty awful slush and muck in the *Beat* and still keep coming back for more, knowing that fundamentally your tactics are fair.

Petite McCulloch
(Ed. Note: The *Beat*, as you noted, sells them as it sees them. Mike Levin's generalization regarding Billie Holiday has a basis. Compare her current singing [and records] with that of eight or 10 years ago.)

Basie Forever

Managua, Nicaragua

To the Editors:
I think Mike Levin's review, in your Jan. 27 issue, of Count Basie's *Dance Parade* Columbia LP record is most unfair.

The arrangements are as modern as anyone's, though recorded four and five years ago. Of course Basie's band is a rifting machine, that's no news or discovery, but if the public likes it, what's wrong with that? Maybe Levin is right when he says that the Count hasn't played a new idea in 10 years, but others, Kenton, Barnet, Herman, have—and have been compelled to disband and give it up.

Kenato Palazio
(Ed. Note: Basie also disbanded recently, is working with a sextet now.)

Decca vs Posterity

Wald, Switzerland

To the Editors:
Mike Levin's article "Why Did Mooney Quartet Fail?" (*Down Beat*, Feb. 10) seems to have illustrated the most probable answers to this fine combo's failure to make the grade. But there remains the major question as to what Levin or any other musician and critic in the U. S. A. considers as being a successful musician? I suspect the answer is both financially and musically.

Yet, Joe Mooney, despite his really excellent musical achievement, failed in both grades. Over here, his unpopularity can be blamed on his recordings. These "commercial" discs, nearly all of them with vocals, are not taken seriously by either sincere jazz lovers or by the schmaltz addicts.

Why didn't he record more music a la jazz hot? Then at least his name would mean something to the numerous jazz connoisseurs all over the world. This should be the sole aim of each and every artist of Mooney's caliber!

One reason for the present slump in the music business must be that too many of today's musicians are over-concentrating on financial success rather than achieving musical perfection and recognition.

Ray Raul
(Ed. Note: Still rooting in Decca's vaults are the great sides Mooney recorded which never were released. Included are: *What More Can a Woman Do?*, *I Never Knew*, *From Monday On*, etc.)

RAGTIME MARCHES ON

NEW NUMBERS

- COLE—A daughter, Stephanie Marie (7 lbs., 11 oz.), to Mr. and Mrs. Nat Cole, Feb. 4 in Los Angeles. Dad is singer-pianist, and leader of the King Cole trio.
- DALY—A son to Mr. and Mrs. Jim Daly, Jan. 21 in Chicago. Dad is member of the Meadowlark quartet.
- DELLA PENNA—A son, Craig (18 lbs., 4 oz.), to Mr. and Mrs. Phil Della Penna, Feb. 4 in Staten Island, N. Y. Dad is Fran Warren's accompanist.
- FITZGERALD—A daughter, Colleen Ann (12 lbs., 10 oz.), to Mr. and Mrs. Andy Fitzgerald, Dec. 16 in Paterson, N. J. Dad played clarinet with the Joe Mooney quartet.
- HEINBOERF—A daughter to Mr. and Mrs. Ray Heindorf, Feb. 6 in Los Angeles. Dad is head of Warner Brothers' music department.
- LUCAS—A son, Patrick, to Mr. and Mrs. John (Jax) Lucas, Jan. 29 in Northfield, Minn. Dad is sometime Beat writer, now teaching at Carleton college.
- ROSS—A son to Mr. and Mrs. Milt Ross, Jan. 19 in Miami. Dad is comedian; mom, former Louise Brown, singer.
- TRAUTZ—A son, Del Alan (7 lbs., 13 oz.), to Mr. and Mrs. Frank Trautz, Jan. 5 in New York. Dad is trumpet player with Larry Fortine.
- YEDNAK—A daughter to Mr. and Mrs. Ray Yednak, Jan. 29 in Pittsburgh. Dad the pianist known professionally as Larry Marshall.

TIED NOTES

- FELHAM-STODDARD — Charles Felham and Lona Ann Stoddard, harpist with Phil Spitalny's quartet, Feb. 11 in New York.
- JURM-RICKARDS — Sam Jurm, CBS staff pianist, and Jane Rickards, Jan. 28 in Las Vegas.
- GERSON-MURRAY — Murray Gerson, arranger, and Ellen Murray, Jan. 29 in Beverly Hills, Calif.
- KENNY-McBURNIE — Billy Kenny, leader of the Ink Spots, and Audrey K. MacBurnie, Feb. 8 in Hoboken, N. J.
- McLEAN-BRACE — Don McLean, drummer with Hal McIntyre, and Janet Brace, former Johnny Long singer, March 11 in New York.

FINAL BAR

- ARNOLD — Dick Arnold, 60, general manager of Freddy Martin's music publishing firm, Feb. 8 in Hollywood.
- BEROD — Francois Arvin Berod, 32, French singer, Feb. 10 in Mexico City.
- BREWSTER — Stanley Brewster, 69, leader, Feb. 12 in Cleveland.
- BYFIELD — Ernest L. Byfield, 59, co-owner of the Sherman and Ambassador hotels and operator of the College Inn and Pump Room night clubs, Feb. 10 in Chicago.
- HAGOS — Karl Hagos, 61, composer and musical director, Feb. 1 in Hollywood.
- KOHLINGER — Herbert A. Kohlinger, 47, sales manager of the Fred. Gretsch drum company, Jan. 26 in Glen Rock, N. J.
- LEVY — Gertrude Levy, sister of Harlem tavern operator John Levy, Feb. 9 in New York.
- McELROY — Charles B. McElroy, pianist who toured with Jim Europe's band, recently in Chicago.
- ZENDER — Anthony P. Zender, 84, former Lima, O., musician, leader, and music store owner, recently in Scarsdale, N. Y.

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

THE HOT BOX

'Basie Led The Greatest Rhythm Machine In Jazz'

By GEORGE HOEFER

Chicago—Count Bill Basie has completed a cycle in the band business. It was May, 1936, when Benny Goodman heard Basie's nine-piece band from the Kansas City Reno club over a short wave station and made the comment, "Basie's has the most powerful drive of any band in the country."

Monroe Lacks Talent

New York—Ziggy Talent, long-time featured comic and sideman with Vaughn Monroe, will leave the Monroe crew in April to go out on his own with a package show. Show, which will be sponsored by Monroe, will include several acts and a combo.

Today, March, 1950, Count Basie is playing the Brass Rail on Chicago's Randolph street with a sextet. During the intervening 14 years, Bill Basie has been at the helm of the greatest rhythm machine American jazz has ever produced.

The peak of the Count's career was attained on a June night in



George

1938, when the Basie-ites carved Benny Goodman's great swing aggregation at a "Benefit Battle of Bands" in Madison Square Garden. Five thousand persons spurred on the two bands that were set up back to back in the middle of the arena. It was Jess Stacy vs. The Count; Lester Young and the late Hershal Evans vs. Bud Freeman and Dave Matthews; Harry James vs. Buck Clayton; Vernon Brown (trombone) vs. Benny Morton, and Jo Jones vs. Dave Tough. Those were the days when Basie was featuring Blue and Sentimental, Jumpin' at the Woodside, Texas Shuffle, Every Tub, and Doggin' Around, while BG was in there with Roll 'Em, Big John Special, Wrappin' It Up, Sugar Foot Stomp, and Don't Be That Way.

New Generation

A new generation of record collectors has come along with their interest built around the early Count Basie and Billie Holiday records. Basie's Twelfth Street Rag, Taxi War Dance, Clap Hands,



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Here Comes Charlie, Ham and Eggs, Dickie's Dream, Lester Leaps In, etc., have become highly desired items. Lester Young's tenoring and the terrific rhythm section, coupled with the fact that the sides are quite rare, accounts for the interest now being evidenced in these records that didn't sell very well at their time of issue.

Of considerable interest to Basie collectors is the recent Columbia Count Basie Dance Parade on LP. This disc is made up of masters that were never released on 78 rpm. Included are: Avenue C, Rambo, Stay Cool, Hob-Nail Boogie, Danny Boy, Wild Bill's Boogie, Goodbye Baby, and Lonesome Miss Pretty. These sides have work by such Basie soloists as Lester Young, Don Byas, J. J. Johnson, Illinois Jacquet, Buck Clayton, Dickie Wells, and the Basie rhythm (Walter Page, Freddie Green, Jo Jones, and The Count).

The Basie trademark of short unexpected piano solos with a strong rhythm background is still intact in his work with the new sextet at the Brass Rail, where he is also featuring the finest clarinetist in the business today, Buddy DeFranco.

JAZZ MISCELLANY: Nestor R. Ortiz Oderigo, Oro 2431, Buenos Aires, Argentina, South America, author of Panorama de la Musica Afro-Americana, is now working on a Bibliography of Negro Music.

He would be very appreciative of any material that might be sent to him for inclusion in his work. He also has a book entitled Orbita del Jazz completed and scheduled for publication in a month or so.

John L. Dow, of Davenport, Iowa, picked 10 Bix Beiderbecke classics for a complete 40-minute

Bix program over WOC-Davenport on March 10, Bix's birthday. Bix's older brother was a guest on the show.

Wetting Exhibit

George Wetting, famed jazz drummer, exhibited his paintings at the Laurel Gallery on 57th street in New York last month.

Muggy Spanier spent a busman's honeymoon in New York when he made a featured appearance at the Friday night session at Central Plaza.

The Dixieland Rhythm Kings of Dayton, Ohio, put on a jazz band ball for the Hot club of Dayton. Persons wearing raccoon coats were admitted free.

COLLECTOR'S CATALOG: Robert S. Bruch, 109 Broadway, Bangor, Pa., is interested in New Orleans jazz, Dixieland, boogie-woogie, and a limited amount of pop. Desires a correspondent who shares his enthusiasm.

Richard Joos, 205 Main street, Emmaus, Pa., is in the market for the scarcer Glenn Miller items such as Brunswicks, Okesha, Columbia, Decca, V-Discs, and AFRS radio transcriptions.

Swedish Fan

George Forsberg, Arkaivagen 22, Johanneshov, Stockholm, Sweden. A Swedish jazz fan who prefers New Orleans style and wishes to trade records with American collectors. Plays cornet in a Dixieland band.

Hotkittie Gunther Kluge, Markranstadt, Konigstrasse 4, Leipzig, Germany. He likes Duke Ellington, Sidney Bechet, Louis Armstrong, Benny Goodman, and many others. Is located in the Russian zone of Germany and would like to have an American collector as a pen pal in order to obtain some jazz records and magazines. Does Hotkittie mean heat in German?

Nils Selander, Arkitektv. 43, Bromma, Sweden. Collector of all kinds of recorded jazz and wants to contact an American collector to exchange records.

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Evolution Of Jazz by J. Lee Anderson ... his knowledge of music dates back to a diligent study of piano rolls ... after ... extensive radio work in Dallas ... he plays the most intricate classical themes by ear. A modern day pianist instrumental in keeping alive the music of an earlier era is John W. (Knocky) Parker. Now in his early 30s, Parker has behind him nearly that many years of pianistic endeavor. And like many another jazzman, his early knowledge of music dates back to a diligent study of piano rolls and recordings by key men such as Clarence Williams, Pinetop Smith, and Hershal Thomas. A proficient pianist at the age of 10, Parker first played professionally around Palmer, Texas, at camp meetings, etc., and also did some dance band work during his high school years. After a year at Trinity university, Knocky joined a hillbilly band fronted by Blackie Simmon. After two lean years of barnstorming, he graduated to the more prosperous Light Crust Doughboys, of W. Leo O'Daniel, later governor of Texas. Parker spent three years with this group and was featured on many Doughboy recordings as well as with other Cactusland Lombardos, including Bill Boyd and Bob Wills. In addition to the standard rustic fare, Parker can be heard on such perennials as Gin Mill Blues, Little Rock Gateway, South, Dill Pickle Rag, and others in a similar vein. After leaving the Doughboys, he played solo piano on a bill that also featured a revived ODJB at the Fort Worth Centennial. In 1939 he entered Texas Christian on a piano scholarship. After gaining his B.A., doing extensive radio work in Dallas and a stint with Knocky's Gate Swingers, he joined the army air corps in 1943 and later was assigned the piano chair with a leading air force band. This happy circumstance was terminated when Knocky was severely injured in an automobile crash, necessitating his discharge from service in 1945. Parker then attended the University of Southern California, where he received his M.A. in English. Since then he has been on the faculty of Columbia (while working on his Doctorate), University of Nevada, and Kentucky Wesleyan college. Parker is unique among musicians in more ways than one; not only is he as much at home with the compositions of Beethoven and Bach as with those of Morton, James P. Johnson, and Cow Cow Davenport, but he plays both jazz as well as the most intricate classical themes largely by ear. A good example of Parker's pianistic prowess, as well as his debt to one Jelly Roll Morton, can be heard on the Paradox album, Gay Old New Orleans. The album includes Wolverine Blues/Grandpa's Spells, Grace and Beauty/Wildflower Rag, Pretty Baby/Crazy Kid Blues. The last number is a Parker original. Professor Parker stands out as one of the all too few young musicians carrying on the tradition of "the good old days."

'Armand Hug Outstanding Contemporary'

By Sharon A. Pease

Chicago—Armand Hug, talented and versatile pianist currently appearing at the Bayou bar, Hotel Pontchartrain, New Orleans, is being featured on a series of Capitol recordings. The first record of this series has just been released—'Huggin' the Keys' coupled with 'Dixie Rag', two brilliant, refreshing, performances by an outstanding contemporary musician.

Hug has confined his musical activities exclusively to the Crescent city region. He has displayed unusual courage and judgment by refusing many alluring offers to leave this area. By avoiding the exertion and strain of travel and remaining at home where he could receive proper attention and care, he has been able to overcome the ill effects of a chronic heart condition.

Loyal Fans

Although his national reputation may have suffered because of this decision, he has the satisfaction of

having acquired a large, loyal group of local fans who have created a terrific demand for his services. His performances are not only examples of musical perfection, but they also reflect his sincerity, modesty, and dynamic personality.

Hug, who is 39, is of French and German ancestry and a native of New Orleans. His mother, who played piano, taught him the fundamentals of music before his formal music training began. "I was interested in jazz from the very first," Armand recalls, "and my early efforts were encouraged by an uncle who was a veteran vaudeville performer."

"My first professional work was in a neighborhood theater when I was 13. Then I jobbed for two years before landing a steady assignment at the Fern ballroom, a taxi dance hall in the French Quarter. It was hard work and long hours, but wonderful experience and an opportunity to play with such talented musicians as Larry Shields, Eddie Miller, Nappy Lamare, Monk Hazel, and Fazzola. I'll never forget the first time I saw Fazz . . . wearing a cap and short pants and carrying that little clarinet case. He looked exactly like Humphrey Pennyworth in the Joe Palooka comic strip."

Other Clubs

This engagement was followed



Armand Hug

by other ballrooms and clubs including the Arcadia, Valencia, Ming Toy, Owls, Half-Way House, and Avalon. During this period, Armand worked with, in addition to the previously mentioned musicians, Doc Rando, Bill Padron, George and Abbie Brunies, Sidney Arodin, Joe Loyocano, and many others. Later he was associated with bands fronted by Gordon

Kirst, Steve Loyocano, Louis Prima, and Sharkey Bonano.

Hug joined the U. S. maritime service in 1942 and for the next three years served as a musician at the merchant marine training base in Pass Christian, Miss. Since being discharged from service in 1945, he has been working as a single. He has also done a very successful sequence of television shows on WDSU-TV. These programs were illustrated lectures that required great flexibility and understanding in order to authentically reproduce the unique creations of such influential pianists as Jelly Roll Morton, Pinetop Smith, Jimmy Yancey, Bob Zurke, Fats Waller, Jess Stacy, Clarence and Spencer Williams, Frankie Carle, and Earl Hines.

Recordings

Hug has recorded with bands fronted by Jimmy Wiggins (New Orleans label) and Sharkey Bonano (Kappa). Now, as previously mentioned, he is doing solo features for Capitol.

As a piano style example, Armand has chosen the last chorus from his Capitol release, 'Huggin' the Keys', into which he has incorporated some of the distinctive characteristics of the ragtime era.

It successfully includes the rag characteristic of scalewise movement connected by frequent chromatics. The harmonic development is a sophisticated enlargement, through transitions by means of chromatic alteration, of the original basic rag patterns. (Fourth degree alteration to diminished, measure 10; sixth degree alteration to dominant seventh, measure 12; second degree alteration to dominant seventh, measures 13 and 14.)

True Rag Bass

The bass structure is true rag, even with the 10ths, because these are broken as indicated. Measures eight, 11, 22, and 24 contain prominent eighth-beat rag bass structure. The left hand, as in all real rags, keeps the tune marching by means of a pronounced accent on counts one and three. The constantly bouncing melody of this selection is played as dotted eighths and 16ths. However, statements regarding interpretation can quite easily be misconstrued. Readers who really want to learn to rag a tune should study this number with the aid of Armand's recorded example.

(Ed. Note: Mail for Sharon A. Pease should be sent directly to his teaching studios, Suite 718, Lyon & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

Bright

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COMBO JAZZ

Hank D'Amico and Buddy Weed

- I Only Have Eyes for You
I Would Do Anything for You
You're the Cream in My Coffee
Deep Purple
Poor Butterfly
If Dreams Come True
Lover, Come Back to Me
They're Off

Album Rating—J J J

Eight sides by musicians involved in ABC's Museum of Modern Jazz, playing a style which can only be called "studio Dixieland dog engaged in smelling hot tree."

sides. Anything, curiously enough, is six men plus D'Amico on clarinet, while the other three are six men with him—all labeled as "sex-tets."

All the music herein is good, soundly played, well-conceived, yet lacks something all studio outfits do. Whether it's youthful conviction, real desire to play, or feeling for the music itself is hard to say.

Tommy Kaye, former Norvo guitar man, plays prettily on Lover, one of the best sides in the album. (MGM 49.)

Sharkey's Dixieland Band

- Parovul Blues
Tin Roof Blues
Tailgate Ramble
Muskrat Ramble
Bucket's Got a Hole in It
That's a Plenty
Shine
High Society

Eight sides by the New Orleans boys, including Sharkey Bonano's

Symbol Key

- Top
Tasty
Tupid
Tedious

trumpet, Santo Pecora on trombone, and Monk Hazel alternating on drums and mellophone. Capitol previously has issued records by much the same outfit, and the same criticism applies here: if this is the gang which is sparking the New Orleans revival, where is the fire from which the sparks must come?

Johnny Hodges

- You're Driving Me Crazy
Key Largo

Crazy is taken slowly, with pianist Jimmy Jones and Billy Taylor Jr. on bass backing Hodges' fluent alto. Pretty melodically, but not too much jazzwise happens.

Mel Henke

- Can't Believe You're in Love with Me
Shock Treatment

Here is a pianist who works everything he does out very carefully, seems to have a limited range of ideas and technique despite his reputation for flash.

Henke's touch and tone that can get deadly boring. (Tempo 444.)

Erroll Garner Trio

- Scatterbrain
Deep Purple
Jitterbug Waltz
Let a Song Go Out of My Heart
Blue and Sentimental
Ravel's Pavannes

Scatterbrain is an excellent sample of Mr. Garner being rhythmically persuasive with a pop tune of some years back. Purple is the cream-puff division, with Erroll moving into his cocktail lounge style.

Wilk Wilkenson's Bopset

- All the Things You Are
Wilk's Bop

Two bop sides by a Toronto group of musicians playing with vim, even if occasionally the intonations are slim. Good trombone, fair baritone, a violinist who doesn't quite make his phrases rhythmically are heard on Things.

Buddy Cole

- Stompin' at the Savoy
S'Wonderful

Calm sides by a fine studio musician who can do anything required of him, yet never infuses it with that last necessary bit of punch which draws the real dividing line.

Arne Damnerus

- I've Got My Love to Keep Me Warm
Body and Soul

Fine jazz by a Swedish jazz group playing an interesting mixture of bop, Shearing, and straight

swing. Damnerus has a wonderfully pleasant, liquid clarinet, and an ease of approach to phrasing that is most deceptive.

Sonny Stitt's Quartet

- Fine and Dandy
Bud's Blues

Stitt hits Dandy at a full run, keeps moving for a whole chorus, as does following pianist Bud Powell. A good bop combo side, backed by drummer Max Roach, Curley Russell's bass. (Prestige 9002.)

Bud Powell's Modernists

- 52nd Street Theme
Dance of the Infidels

Fats Navarro, though he runs away with himself, plays several good sections on trumpet during Dance, as does Powell on piano. (Blue Note 1568.)

Max Roach Quartet

- Maximum
Just Moody

Maximum sounds like Found a New Baby, with trumpeter Kinny Dorham and tenor Jimmy Moody racing their heads off. Roach's supporting drumming is quite something, and as a whole, despite the flash tempo, there are good solo ideas.

Sidney Bechet with Claude Luter's Band

- Struttin' with Some Barbecue
See See Rider
Temptation Rag
Sobbin' and Cryin'
Riverboat Shuffle
Sawmill Blues

Six sides by soprano saxist Bechet with the French band about which such a ruckus has been made in the last year. Once again, if this is a New Orleans revival, it's pretty insipid stuff.

George Shearing

- In a Chinese Garden
Parts I and II

A two-sided original by guitarist Chuck Wayne, relying on "Oriental" feeling. For my taste, the is too much style, and not enough space for the original creative feeling which I know Chuck has, both as a writer and a guitarist.

Coleman Hawkins

- There's a Small Hotel
Skippy

Hawkins and Hawkins would seem a perfect match — but it just doesn't happen. Hawkins just never gets up off it. J. J. Johnson's trombone cuts him on the other side in the bargain. (Mercury 8912.)

Jack Sheedy's Jazz Band

- Blues in the Night
Muskrat Ramble
Royal Garden Blues
A Good Man Is Hard to Find

The gentlemen, by their straight two-beat approach to Night, manage to lose almost all the poignancy that Harold Arlen originally put (Modulate to Page 15)

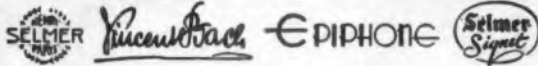
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Calls Pierce Band 'Tops In The East'

Fall River, Mass.—The big highlight of the Sunday jam sessions held at the Latin Quarter was the recent appearance of the Nat Pierce orchestra. It also marked the first appearance of anything but names and small combos at the bash.

The band, organized only a few months ago, has been playing concerts at schools and colleges with an eye to landing a ballroom stand.

A large crowd turned out to see and hear what all the raving was about, and no one left disappointed. The program consisted of alternating half-hour sets by the orchestra, and alioist Charlie Mariano's group, recruited from the band. Included were originals by members of the band, and standards.

This new orchestra produced sounds reminiscent of Woody at times, and yet played smooth dance orchestrations on *Dancing in the Dark* and others. Powerful brass section sets off well-rehearsed saxes, with all reeds taking solos at one time or another.

Tremendous rhythm section was featured by the hard driving of drummer Joe MacDonald. Leader Pierce, piano, highlights, along with Mariano, on tasty solos. Vocalist Ruth Mann's solos were on standards. She sings with an easy style that's just a little on the Vaughanish side.

This reporter left the concert with the feeling that this new band, with the proper push and right dates, could be the top band in the east. It compares most favorably with any of the top names around today.

—Howie Leonard

Drop 20% Tax, Urges Petrillo

New York—James C. Petrillo has taken a swing at the 20 percent entertainment tax, claiming that the 23 percent drop in cabaret and dance hall business in the last two years is largely due to this bite. Writing in the February issue of *The International Musician*, Petrillo says the tax has put many night clubs and ballrooms out of business.

Urging repeal of the tax, the AFM head said it discriminates against musicians and other entertainers. He termed it "unsound" as a means of revenue because it "shows very rapidly diminishing returns, dries up the source on which it is levied, adversely affects employment."

Jerry Gray To Hit Road

New York—Jerry Gray, Decca records' entry in the Glenn-Miller-styled-band sweepstakes, will take to the road with an 18-piece band next summer. Gray, who has been recording with a studio crew, will be tied down to his *Club 15* air show until summer. Decision to put Gray on the road followed shortly after it was announced that Ralph Flanagan, who started the Miller revival, would also be fronting a set band by the end of March.

Present plans call for Gray to make a 10-week tour. He'll be handled by Berle Adams, with former *Beat* staffer Jack Egan doing his publicity.

Gray, who was chief arranger for Miller and, before that, for Artie Shaw, will attempt to follow up on such arrangements he made for Miller as *String of Pearls*, *Chattanooga Choo-Choo*, and *Pennsylvania 6-5000*.

"I never wanted to cash in on Glenn's reputation," he has been quoted as saying. "But with these new bands coming up and playing what they think is Miller music, I decided it was time to step in and produce some of the real stuff." End quote.

Sidemen Switches

Drummer Ed Shaughnessy out of Charlie Ventura band, Chick Keeney in . . . Al Muller, trumpet, joined Roy Stevens. Rolf Erickson out (to Charlie Ventura) . . . Joe Bruskin, alto and flute, out of Johnny Long band.

Don Russo, bass, for Herman Burkhardt in Adrian Rollini group. . . In Bob Chester band, Herb Winfield Jr., trombone, replaced Bob Asher (to Charlie Ventura). Ralph Kempt, alto, for Bud Underwood in Hal McIntyre ork.

Ray McKinley switch: Danny Bank, baritone (from Artie Shaw), for Sol Collura. Don Stovall, alto, left Red Allen, while Johnnie Pate, bass, rejoined.

Pierce's Big Band Makes Big Splash In Fall River



Fall River, Mass.—Nat Pierce, whose band is reviewed in the adjoining columns, is the young man with the wide-mouthed enthusiasm in the lower photo. Members of his sax section, in the top photo, are George Green, Dave Figg, Dave Chapman, Charlie Mariano, and Randy Henderson.



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Record Reviews

(Jumped from page 13)

into the tune. The tune is essentially a ballad, not a blues, doesn't lend itself too readily to the gut-bucket treatment. *Kamble* rocks along better, as does *Garden*, Jack Minger's cornet coming off well on it. (Coronet 106, 105.)

Tommy Turk

Bye, Bye Blues
The Beat

Should have been a great record. Turk's trombone, Flip Phillips on tenor, Buddy Rich on drums, Ray Brown on bass, among others, should have given a good performance. Just doesn't work out that way. Turk's trombone is muddy and undecided. *Beat* is a conventional medium blues. (Mercury 8913.)

Eddie Heywood Trio

Trees
Bebe

The piano stylist in his first recording in some time, complete with the familiar figured left hand interrupting right hand melodic patterns. Heywood admirers will find the sides pretty much in the old mold, with some fresh idea injections badly needed. (London 573.)

Illinois Jacquet

Blue Satin
Stay Away

An attempt to follow up the successful *Black Velvet* with not very successful results. *Stay's* a ballad. (Victor 22-0062.)

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BAND JAZZ

Nat Pierce

Autumn in New York
Goodbye, Mr. Chop

New York is alto soloed by Charles Mariano, who sounds like a Ventura influence that has heard Parker. *Chops* is sung by Teddy King, an extraordinarily June Christyish young woman, on a rhythm ditty. Don't know the band, but it does remarkably well, has an impressive sounding brass ensemble. More wax from this outfit would be worth having. (Motif M003.)

Billy Butterfield

How Am I to Know?
More Than You Know

A big band plays heavily here, redeemed by pensive Billy Stegmeyer clarinet on *How*, unpretentious first chorus Butterfield on *More*. (Capitol 815.)

Les Brown

Carloca
Waitin' at the Station

Another ensemble side by the Brown boys. Good light bop tenor on the first chorus at an up tempo. Les moves in playing on a unison riff with his clarinet, has some difficulty staying up and playing in tune. Brass is well-voiced against Geoff Clarkson piano. Very Bill Harris-like trombone then occurs, and a final chorus. The score isn't very original, but it is cleanly and forcefully played. *Station* sounds a little like a rewrite of *Sentimental Journey*. (Columbia 38687.)

Elliot Lawrence

Between the Devil and the Deep Blue Sea
Ritual Fire Dance

Pathetic that this band, which started out as a copy of Thornhill, should sound so much better than Thornhill's present crew. But it certainly is true. *Sea* is polite bop, suffers from the brass climax absence noted in reviews of the

Lawrence band proper. Ending with its Basic inflections, sounds a little incongruous. *Dance* is probably a good theater closer, but never congeals record-wise to any cohesive performance. It was better done by a dance band 15 years ago (Ambrose of England—Decca.) (Columbia 38664.)

Noro Morales

Ponce
110th Street and Fifth Avenue

Moralesmen playing with more morale than usual. Brass hangs together on *Avenue*, while alto man turns in creditable job of emulating Flip Phillips with *Machito*. (MGM 10616.)

DANCE

Ziggy Elman

Wedding Samba
Samba with Zig

The perfect band to do this tune, since it sounds so much like the trumpet takeoff sections of *And the Angels Sing*, which Ziggy first popularized as *Fraschich* in *Swing* and later made into a big hit with Goodman more than 10 years ago. *Samba* has a pretty trio in the middle, on the order of the sort of thing Eddie Sauter used to try to get Goodman to do with little success in 1940. (MGM 10622.)

Phil Moore

Deep Purple
Nobody Knows the Trouble I've Seen

Quiet, easy-going versions of the two standards. (Discovery 127.)

Harry James

Doncha Go Way Mad
Trudy

Mad was originally a James band riff score, converted here by means of a vocal into a dance platter. (Columbia 38682.)

Ray Anthony

I'll See You in My Dreams
My Baby Is Blue

Ray doing the old Isham Jones tune with the usual muted trumpet entrances after the melodic sequence is over. The band is sounding more and more like Ralph

Flanagan on records, or perhaps they are both sounding more and more like Miller bands with rhythm sections. *Dreams* has some delicate Ted Nash-like tenor against muted brass. *Blue* features a retreat to the Jamesian horn—which must be good, since all the reviewers of *Young Man With A Horn* liked HJ's soundtrack dubbing. (Capitol 819.)

VOCAL

Teresa Brewer

Copenhagen
Music, Music, Music

The teenage Miss Brewer, a hit with *Music*, sings the old rag tune on the flipover backed by a two-beat crew with bass played by Eddie Safrancki (!). Mystifies the dickens out of me why this raw kid with big, throaty intonation, making all kinds of mistakes, is a hit, while Kay Starr, who does everything she does much better, still keeps tapping on the door of real fame and pelf. (London 604.)

Kay Starr

Flow Gently, Sweet Afton
Poor Papa
Honeyuckle Rose
I'm Confessin'

Four sides by the pint-sized, but big voiced charmer from the west coast. *Afton* is backed by the Red Nichols Pennies, *Papa*, a gutty novelty, by Frank De Vol, and the last two with an all-star crew. They may previously have been released on Lamplighter label, in any event were cut about three years ago. Barney Bigard gets clarinet space and Vic Dickenson's trombone can be heard, too. Kay's phrasing on *Confessin'* is not the usual Louis copy, makes interesting listening. Sometime soon, this gal is really going to hit it with a couple of records and then look out! She's commercial and musical, too, besides being a very sultry package on a nightclub floor when she so wishes. (Capitol 817, Crystalite 616.)

Margaret Whiting

You're an Old Smoothie
He's Funny That Way

Why this strident-voiced, harsh-inflected singer stays up with singers well her peer both commercially and musically is an interesting question. There is a brassy quality to Miss Whiting's current records that makes them often really unpleasant listening. (Capitol 809.)

Jo Stafford

Just One of Those Things
Fools Rush In

Things, a long-phrased tune, is perfectly adapted to the even, almost emotionless singing of Jo. However cold she may be, though, she never makes the mistakes musical all too common with her singing sistern. (Capitol 808.)

Kay Starr

Stormy Weather
You're the One I Care For

Weather, with King Cole, Benny Carter, alto, and Bill Coleman, trumpet, blowing on it, has previously been released by Capitol, backed by *You Can Depend On Me*, but on a different master. The sturdy voiced Miss Starr, with good blowing in back of her, is always something to hear. (Capitol 811.)

Lena Horne

I've Got the World on a String
Is It Always Like This?

La Horne, backed by Len Hayton, sings *String*, a song she should be seen while singing. This is a very pretty Alec Wilder tune with which, of course, nothing will happen, as usual. (MGM 10615.)

Billy Eckstine

Free
Baby, Won't You Say You Love Me?

Buddy Baker has done a clever lifting job back of *Free*, using some of accompanying figures from Ravel's *Bolero* for the theme and shifting to beguine feeling for the release. Werry commercial. Second chorus has some pretty woodwinds against guitar worth your hearing. This is one accompaniment that is certainly noticeable. The B sings well, if more under wraps here than usual. (MGM 10643.)

Nat Cole

It Was So Good While It Lasted
Bang, Bang Boogie

First side with Pete Rugolo-conducted big band, the other with the trio, here's the great song pluggier working 'em over. *Bang* is a nursery rhyme combined with some slightly blue slang. *Sugar* oozes right along at a slow bounce, while *You* is done rubato, with attractive Irving Ashby guitar. (Capitol 818, 813.)

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TIPS TO TRUMPETERS

By CHARLES COLIN

New York—Lip trilling is the most misnamed operation in the trumpeter's vocabulary. Students understandably get the wrong impression from it. They infer that they should trill by stretching the lips and wiggling the corners of the mouth. This unnecessary drudgery results in loss of endurance, flexibility,

and consistency. On the other hand, lip trilling brought about by a tongue-controlled air stream is a simply acquired skill which remains consistent because it is not forced.

To achieve the trill, place the tongue in a whistling position. When the rear of the tongue presses against the upper molars, it can contract the air column from the diaphragm and control the velocity of the stream. The stream must be unobstructed, therefore after each attack, lower the tip of the tongue away from the upper front teeth.

Now stop and think about what's going on inside your mouth. Visualize the tongue arched to form the syllables "hiss," "hoo," and "har." Since the tongue is connected with the jaw, the jaw comes up as soon as the rear of the tongue presses against the top molars. This drawing together of the embouchure creates resistance proportionate to the pitch desired.

To aid in sensing the correct tongue position, whistle a series of thirds, feeling the placement of the tongue as it rubs up and down against the upper molars. At the same time notice the compressed air stream passing over the tongue. A flexible tongue and jaw supply an open-closed resistance resulting in a trill.

Keeping the lips closely puckered, try tonguing behind the top teeth to release the air stream. Practice G below middle C with false fingering (first and third). Raise—that is, contract—the air stream for B (first and third) then bring the stream back to G by slightly easing the pressure of the rear tongue against the upper molars. It is always best to start slowly and softly in an easy register, then gradually ascend.

Notice the resistance created by the puckered embouchure. The easy up and down motion of the tongue makes the resistance especially flexible. As the air passes freely over the tongue, the speed with which you interchange the breath syllables determines how fast and clean the trill will move.

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

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Popular Tune?



Chicago—Never know when you're gonna take a false step! Breakfast Club singer Patry Lee, above, gave out with Mule Train one morning and counted 5,000 letters during the following week. Naturally, she's repeated it since.

Kenton Review

(Jumped from Page One)

French horns, reeds, strings—each to hesitant, tense applause.

Great Ovation

But when Kenton walked on-stage, the crowd went crazy. He acknowledged applause mildly, turned his back, leaned toward the string section, gave the downbeat for *Artistry in Rhythm*.

The strings began a short tremolo introduction, and I thought the theme had been emaculated until Kenton turned to the brass, and screamed "NOW!" When *en masse*, the 39 musicians played *Artistry's* first Fm 7, it sounded like a combination of all the enthusiasm you can imagine has ever existed, plus the God of Music patting everyone concerned on the shoulder reassuringly, murmuring "Everything is alright again."

After the theme had left sound swirling about the rafters of this too-gigantic arena, once the screaming ovation was finished, Kenton began to introduce and explain what had happened and what would happen—"what you think tonight is very important to us," he said. He didn't hedge or apologize. The house was good, the audience was his, and he knew it.

Stan explained each composition carefully, though briefly, crediting

composer, arranger, and featured instrumentalist in a breathless and often halting manner. He became, as the concert progressed, increasingly stimulated to the point where accusations that he "poses" when conducting could be understood.

He was the life of the unit, although his technique for extracting tempos and themes was not formally meticulous. His physical vigor personified graphically the orchestra's spirit, served as a visual adjunct to auditory sound.

Evening's Best

The first work, written by Frank Marks, was in many ways the evening's best. It is hard for a partially-informed layman to comprehend fully how such imaginative music could have been written with a system which utilizes combinations of numbers to supplant individual notes and chords. *Trajectories* welds a strong Latin beat with strings *pizzicato*, a voicing repeated in other works by other arrangers.

Its lead-off position was decided on possibly because of the strong opportunity it affords the strings to demonstrate the finesse and unity they achieve so easily.

Trajectories could easily have been designed to convince doubters and reassure skeptics that strings can and do have a place under Kenton's spirited baton. Though Stan's colorful direction often results in minute *ritards*, concert master George Kast leads his men brilliantly.

Constantly afraid that they are not heard, that the brass are consistently overpowering them, the neophyte Kentonites bow and pluck with lovely sectional tone, fine intonation, and a wonderful sense of phrasing so much in accord with the other sections.

Simple As That

Soliloquy, Kenton says, was written by Johnny Richards to depict in tone the mood in a musician's mind after the hubbub of a concert has died. Its highlights

Roy Stevens

(Jumped from Page 2)

tunes in the books that hit the same groove.

This not only makes for variety and change of mood and sound, but gives those dancers who are interested a chance to hear more of the imaginative, sensitively-wrought piano choruses of George Marshall, the individual tenor stylings of both Jet Rollo and Marty Flax, and much more Stevens trumpet, more in the Louis vein, than is heard with the full band.

Perhaps Stevens' club date approach is the "something new" the industry is searching for. Time and further testing will answer that. That Meadowbrook customers are intrigued with Roy and the band is obvious. Furthermore, he is pulling in people who admit they have not been to the Meadowbrook in four or five years, but after hearing about it, they want to catch it in person.

are Bud Shank's fligree flute during the *andantino* movement, tempo changes, a lush Milt Bernhart solo, an odd near-bolero beat on one occasion, and a thing as simple as Shelly Manne playing triangle like Saul Goodman might envy. And you know how flexible a triangle is.

Hefty No. 1 is samba at its biting best, featuring good bits from tenor man Bob Cooper and trombonist Harry Betts, plus a great pop chorus from flutist Bud Shank.

Kenton asked Laurindo Almeida to write something which would incorporate authentic rhythms and feature the guitarist. "Almeida responded with a composition and score that amazed me," says Stan. *Amorosis* is beautiful without the stickiness of an emotion too long sustained.

It proves forever the genius of Almeida as a guitarist who has the

(Modulate to Page 18)

Orchestration Reviews

By Phil Broyles

DON'T DO SOMETHING TO SOMEONE ELSE

Published by Fred Fisher

Arr. by Sy Oliver

From all indications, this tune has a chance of becoming one of the top tunes,



Phil

brass go hat and saxes take lead during an eight-measure interlude. The repeat is scored in the usual manner. After the split choruses, ensemble spends six bars preparing for a sax and trombone soli.

From then on, the instrumental groupings are shared equally by all sections, turning into ensemble for the finale. There are a few weak voicings due to the necessity of writing optional parts, but even as a whole, the arrangement doesn't come up to Oliver's usual penning.

ENJOY YOURSELF

Published by Morris

Arr. by Johnny Warrington

Self opens with clarinets on top of trumpets, trombones supplying a unison counterpart. Saxes support a trumpet solo and a muted brass soli during the verse. First trumpet does background work for saxes during the 16-bar chorus, and then saxes return to the verse in unison for the repeat. The split choruses may also be used for vocal background. Extra verses are included with the parts. There is an optional fine ending after the split choruses which also serves as a modulation to the special, which is scored in a somewhat conservative manner.

CLARINET DUOS

Published by Morris

Arr. by Carl A. Rosenthal

Although this is not a dance band arrangement, it will be of interest to many. It is a compilation of selected materials taken from classic composers of the 18th century. The main objective of Rosenthal was to give two players parts of equal importance. He has selected such celebrated works as J. S. Bach's *Bourrée* from his *English Suite No. 1*, the *Aria* and *Gavotte* from Handel's *Suite No. 14*, and others, many of which are in the two and three-part song forms. These duets are also suitable for saxophones or violins.

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Garber, Jan (Ambassador) L.A., 3/7-4/3, h; (Trionon) Chicago, 4/8-5/21, h Gillespie, Dixie (Silhouette) Chicago, 5/6-14, ne Golly, Cecil (Nicollee) Minneapolis, h Grant, Bob (Plaza) NYC, h Gray, Chauncey (El Morocco) NYC, ne Grier, Jimmy (Beach Club) Delmar, Calif., ne Harrison, Cass (Heidelberg) Jackson, Miss., h Hayes, Carlton (El Rancho Vegas) Las Vegas, h Hecksher, Ernie (Fairmont) San Francisco, h Henderson, Skitch (Blackhawk) Chicago, In 3/15, r Herbeck, Ray (Oh Henry) Willow Springs, Ill., Out 4/4, h Herbert, Ted (King Phillip) Wrentham, Mass., h Hill, Tiny (Melody Mill) Chicago, Out 3/12, b; (Casino) Quincy, Ill., 3/28-4/3, h Howard, Eddy (Blackhawk) Chicago, Out 3/13, r James, Harry (Astor) NYC, 5/22-6/11, h Jerome, Henry (Edison) NYC, h Jones, Spike (Great Northern) Chicago, In 3/16, r Kanner, Hal (William Penn) Pittsburgh, h Kassel, Art (Martinique) Chicago, Out 3/19, h Kaye, Sammy (Meadows) Framingham, Mass., 3/10-28, h Kerna, Jack (Stockmen's) Elko, Nev., Out 3/12, h King, Henry (Shamrock) Houston, Out 3/31, b; (Shamrock) Houston, In 4/15, h Knight, Norval (Lake Merritt) Oakland, Calif., h Krupa, Gene (Silhouette) Chicago, 3/24-4/2, ne Lande, Jules (Ambassador) NYC, b LaSalle, Dick (Blackstone) Chicago, h LeWinter, Dave (Ambassador) Chicago, h Lombardo, Guy (Roosevelt) NYC, h Lombardi, Victor (Cleveland) Cleveland, h Lopes, Vincent (Taft) NYC, h Martin, Freddy (St. Francis) San Francisco, Out 4/16, h; (Palladium) L.A., In 4/11, b

Masters, Frankie (Stevens) Chicago, h Masters, Vick (Golden) Reno, h McCarthy, Fran (Golden Slipper) Baton Rouge, La., ne McGrane, Don (Desher-Wallick) Columbus, O., 3/13-4/1, h McKinley, Ray (Paramount) NYC, 3/15-18, t Miles, Bob (Stadler) Boston, h Mooney, Art (Capitol) NYC, In 3/16, t Morales, Nori (China Doll) NYC, ne Moreno, Buddy (Chase) St. Louis, h Morgan, Russ (On Tour) ABC Nagel, Harold (Biltmore) NYC, h Neighbors, Paul (Biltmore) L.A., Out 3/22, h Noble, Leighton (Claremont) Berkeley, Calif., Out 3/13, h Ohman, Phil (Beverly Hills) L.A., h Olsen, George (Edgewater Beach) Chicago, Out 4/5, h O'Neal, Ed's (Palmer House) Chicago, h Owens, Harry (Aragon) L.A., b Parrish, Charles (Hamilton) Washington, D. C., h Pastor, Tony (New Yorker) NYC, 3/9-4-9, h Pearl, Ray (Music Box) Omaha, Out 3/14, b; (Casino) Quincy, Ill., 3/15-23, h Peters, Bobby (Skyliner) Ft. Worth, Tex., ne Petti, Emil (Vermilles) NC, ne Piaper, Leo (Pla-Mor) Kansas City, 3/10-16, h; (Music Box) Omaha, 3/29-4/4, h Pruden, Hal (Olympic) Seattle, h Ragan, Don (Texas) Ft. Worth, Tex., 3/7-4/7, h Rafferty, Bob (Van Orman) Ft. Wayne, Ind., h Robbins, Ray (Schroeder) Milwaukee, Out 3/15, h Ryan, Tommy (Arosia) NYC, b Sandifer, Sandy (Sundown) Phoenix, h Sando, Dick (Oriental) Chicago, t Saunders, Red (DeLisa) Chicago, ne Shaw, Artie (Bow City) NYC, 3/18-29, ne Snyder, Bill (Sherman) Chicago, h Spitalny, Phil (Ambassador) L.A., In 4/4, h Stabile, Dick (Ciro's) L.A., ne Staupack, Jack (Royal Steak House) Jackson, Miss., Out 3/21, ne Stevens, Roy (Meadowbrook) Cedar Grove, N. J., Out 3/22, h Stier, Jimmy (Valencia Gardens) Ft. Wayne, Ind., h Strong, Benny (Mark Hopkins) San Francisco, h Sudy, Joe (Stadler) Detroit, h Sundry, Will (Officer's Club) Norfolk, Va., Out 3/16, h Sykes, Curt (Trionon) Seattle, h Thornhill, Claude (Palladium) L.A., Out 4/9, b Towne, George (Desher-Wallick) Columbus, O., 3/13-4/2, h Tuzo, Orrin (Aragon) Chicago, Out 4/7, b Ventura, Charlie (Silhouette) Chicago, 4/14-20, ne; (Riviera) St. Louis, 5/10-17, ne Watkins, Sammy (Boas Eaton) Boas Eaton, Fla., h Waynick, Howard (Casablanca) Greensboro, N. C., ne Welk, Lawrence (Bill Green's) Pittsburgh, Out 3/12, ne Williams, Griff (Aragon) Chicago, 4/5-10, h Worth, Stanley (Pierre) NYC, h ZaBach, Florian (Neil House) Columbus, O., Out 4/12, h

Combos

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Victor Grabs Carle, Krupa

New York — First fruits of RCA's grab of Manie Sacks from Columbia records were shown in February, when Frankie Carle and Gene Krupa moved from Columbia to the Victor label. Carle, once Columbia's top-selling maestro, signed a three-year deal with Victor and cut his first sides for his new label in late February.

At the same time, Victor re-signed Vaughn Monroe and Phil Harris. Monroe has been one of Victor's hottest pop properties in the last few years. His new deal runs until 1955. Harris, a relatively recent Victor acquisition, hadn't meant too much to the label until he cut *Old Master Painter*, which has been turning up in best-seller lists.

Grubbs Trio, Babe (Miller's) Marion, Ind., ne Henderson, Horace (Grove Circle) Chicago, ne Herman, Lenny (Warwick) Philadelphia, h Herman, Woody (Ciro's) San Francisco, In 3/15, ne Herrington, Bob (Sheraton Bon-Air) Augusta, Ga., Out 4/1, h Hodas, Art (Blue Note) Chicago, ne Hoffman Trio, George (Theater) Oakland, Calif., ne Hummel Trio, Roger (Dublin) Columbus, O., ne Hunt, Pee Wee (Bengalair) Tulsa, Okla., ne Ink Spots (Chicago) Chicago, 3/17-30, t Kaminaky, Max (Metropole) NYC, ne Kent, Erwin (Edison) NYC, h Kent, Peter (New Yorker) NYC, h King, Rickey (Wishing Well) Pennsylvania, Fla., Out 4/1, ne Lane, Johnny (1111 Club) Chicago, ne Lane, Ralph (Pierre) NYC, h Lawson, George (Curtis' El Grotto) Memphis, ne Lewia, Tommy (Willows) Wichita, Kan., ne Lopes, Al (Preview) Chicago, cl Martin, Bill (Joe's DeLuxe) Chicago, ne McGuffin Trio, Wayne (Chinese Gardens) Kennewick, Wash., ne McPartland, Jimmy (Silhouette) Chicago, ne Melis, Jose (Hollenden) Cleveland, 3/9-4/9, h Metrotones (Forest Park) St. Louis, h Mills Brothers (Carnival) Minneapolis, 3/23-4/4, ne Mitchell Trio, Walter (Clef) Oakland, Calif., ne Modernaires (Chicago) Chicago, t Bois, Miff (See Hives) Chicago, ne Monte, Mark (Plaza) NYC, h Munro, Hal (President) Kansas City, h Musso, Vido (Brown Derby) Honolulu, T.H., Out 5/15, ne Napoleon, Phil (Nick's) NYC, ne Nicholas, Albert (Virginia's) L.A., In 3/22, ne Nichols, Jim (Torch) Newport, Ky., ne Nichols, Red (Sardi's) L.A., ne Norris, Al (Bowman's) NYC, ne Norwellton (Silver Frolics) Chicago, Out 3/30, ne; (Eddy's) Kansas City, 4/25-5/25, r O'Brien & Evans (Evergreens) Havana, Ill., cl Ory, Kid (Royal Room) L.A., ne Ory, Hal (Silver Nail) Toronto, cl Pancho (Mushloak) Kansas City, h Papa Trio, Tony (Barbara's) Elkhart, Ind., ne Paris, Norman (Ruban Bleu) NYC, ne Perkins, Ike (Music Box) Chicago, ne Phillips, Lew (Jamboree) Oklahoma City, ne Proctor, Ralph (Childs Paramount) NYC, r Rando, Doc (Club 47) L.A., ne Ronalds Brothers Trio (Ciro's) Buffalo, cl Rotgers, Ralph (Ambassador) Chicago, h Savelle Trio, Andy (Park Lane) Buffalo, ne Savage Quartet, Johnny (Eau Claire) Eau Claire, Wis., h Seobey, Bob (Vi & Roxie's) San Francisco, ne Scott, Tony (Cafe Society) NYC, ne Senna, Tony (Gotton) Corcoran, Calif., ne Shaw, Milt (St. Regis) NYC, h Sheely, Jack (316 Club) San Francisco, ne Silhouette (King Cole Room) Denver, Out 3/15, ne Sims, Ike (Tik Tok) Wichita, Kan., ne Smith Trio, Floyd (DuSable) Chicago, h Spiker, Roger (Moonbeams) L.A., ne Stohman, Zeke (Boat) Terre Haute, Ind., ne Syncoettes (Blue Heaven) Chicago, ne Three Brown Buddies (Moderne) Chicago, cl Three Sweets (Dragon Grill) Corpus Christi, ne Top Hats (Kentucky) Chicago, ne Tune Mixers (Allan's) Spokane, Wash., 3/9-4/5, cl Turner, Bill (Gusie's Kentucky) Chicago, ne Verret, Irvin (Hangover) L.A., ne Versailles (Bonanza) Houston, ne Victor Trio, Bob (Talk of the Town) Chicago, ne Wagner, Vi & Jerry (Greenery) Chicago, h Wasnon, Hal (Riviera) Corpus Christi, ne Weavers (Village Vanguard) NYC, ne Williams Trio, Clarence (Village Vanguard) NYC, ne Wood Trio, Mary (Corair) Toronto, r Zany-acks (Golden) Reno, h Zarin, Michael (Waldorf-Astoria) NYC, h

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Kenton Review

(Jumped from Page 16)

latent technique of Segovia, Reinhardt, and Gomez. On *Amazonia*, too, Kast displays his warm violin tone. The eccentric and blatant transition from free playing to Afro-Cuban rhythm is hair-raising.

Typical Rogers

An *Expression from Rogers* is exactly what anyone who has ever heard Shorty play would expect, a bop exercise for brass stressing heavy riff backgrounds for soloists, much on the order of his *Not Really the Blues* written for Woody.

As Stan said introducing it: "The impact and sensation derived from feeling a powerful beat will never be dulled, nor should it be ignored." It is not. Rogers' piece brings the audience nearer to Bop City than any other Kenton work, back to slightly firmer ground for many.

Mirage, by Rugolo, is a study in orchestral dynamics. Moving languidly from *ppp* to *fff*, Pete depicts with sound the gradual appearance, tantalizing mockery, and ghostly disappearance of a mirage... probably water on the desert as its presence might be imagined by a near-dead wayfarer. Manno's shading with tympani is in the finest symphonic tradition.

Shelly on something like this is unbelievably sympathetic to the work's intent, a percussionist bearing no resemblance to open-mouthed, bass drum-bomber Manno. Trumpets and trombones play a light inter-sectional rip, possibly to indicate a fancied gurgling, which evoked a taut ripple of laughter from the more unafraid souls.

A Kenton violinist who was either slightly bitter or hadn't spent enough time working out an analysis of Stan's personality told me that he was of the opinion Kenton audiences didn't know "what the hell they're listening to." This after playing two concerts, three counting L.A.

With Dismissal

He insisted Maynard Ferguson's performance on *All the Things You Are* stopped the show and would continue to do so. I disagreed, though Seattle and Portland audiences did receive Ferguson with wild applause. Ferguson's pyrotechnics will click during the entire tour, but with appreciably diminishing impact as understanding of Kenton's over-all intent

spreads across the nation.

True, most cities will have only one chance to catch the band, but I doubt that crowds will flock to hear *Innovations* because Maynard can play higher than Killian or Wetzel. Kenton isn't very happy about the inclusion of *All the Things*. "It's not an innovation," he says. And it isn't. It's "whistling," but well-blown.

There is reasoning to support Maynard's right to play *All the Things* stratospherically in three tempos—the reasoning which Kenton applies in having Ferguson play the terrifically high notes on a Bb trumpet when the same effect could be achieved with more ease on an F, C, or Eb cornet or trumpet.

Kenton knows presentation—showmanship if you will. He can't shake overnight the concession of brassmen forcing air from tortured lungs to "send" the masses. All of which is an amplification of *All the Things You Are*.

Most Outstanding

I was amazed that Ferguson could stand after his performance, let alone hop back to his seat. Ferguson is living proof of anyone's assertion that today's young trumpeters can blow most first-deck symphony men off the stand in terms of presence, tone in the upper register, and absolute command of pitch and volume. Sensationalism aside, Ferguson is probably the most outstanding trumpeter in modern music.

Solitaire, by Bill Russo, spots Bernhart's trombone. Russo has written in the vein he knows best: a rich, relaxed background of familiar romantic chords given to the strings, allowing Milt a latitude he doesn't consider. Or are these works so concrete in form that they restrict soloists to a pacing-square? Another problem for you.

O'Farrell's *Cuban Episode* frees Carlos Vidal from stifling tempos. Vidal is not an impressive conga drummer, he is as much or more interested in the impact of a grimace than the sounds he could produce from either of his two drums. He sings excellently, uniquely, and should be permitted greater freedom... the score allotted only a few bars to voice. Vidal sets the tempo, exchanges random Cuban or Spanish shouts

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of joy, sensuous pleasure, or what-not with the band.

Stan was afraid that *Theme for Sunday* would sound Hollywoodish. It does. A little like Phil Moore's recent works. Kenton writes simple things. *Theme* is no exception. It is a "pacer." Strings play *Spell-bound*-type background for his piano.

Good Preface

The montage, put together by Kenton, is a good preface to intermission, but no more in order than Maynard's solo. Again the audience, released from its bond of strict attention, evidenced half-exhausted joy in hearing something familiar.

Sidemen weren't particularly interested, save the strings, who don't have parts.

The band reappeared after intermission clad in a new change. Without introduction, Stan kicked off *Rugolo's Love for Sale*, which gives trombonist Betts the melody, played straight, on top of Afro-Cuban rhythm, very light, very striking because of the obtuse nature of the melody. Rugolo has a knack of toying with material ignored by his plebeian bedfellows.

Marks No. 2 may be retitled *Burmese Bolero* or given some name incorporating the word *Burmese*. I failed to discover a melodic reference to Burma or things Burmese in Marks' composition. But there was a peculiar distortion of bolero.

Sketchy Vision

Graettinger's *Incident in Jazz* left only a sketchy mind's-eye vision of transitions from four to rumba, piano carrying the theme, counterpoint, haunting alto, complete polytonality. Bob doesn't write with the feeling that he must return to a key; he treats section-men as individuals—five trumpeters don't move as a section but as five players seated side by side, and that's as far as the camaraderie goes. *Incident* is modern music, heart-deep.

Conflict frightened June Christy.

Her part, scored, is sung from off-stage. Rugolo wrote the work for her as much as orchestra. It strives to witness a soul, rent temporarily asunder by indecision, which returns to tranquility as reason returns. All the strings play, at minor second intervals apart, a rending hillbilly slur that makes the hackles rise.

I found out talking to June about this that she cannot sight-read. I asked why she had been studying her score so diligently, what she derived from it. "Nothing. Except when it indicates an eight-bar rest I know I have some time to run the next phrase over in my mind."

Wonder if Kenton copyist Clinton Roemer, on reading this, will wonder why he's been knocking his brains out. June memorizes everything.

Pianist Jimmy Lyon accompanies June through her quintet of sigh-inducers. Lyon worked with Christy when she singled, so impressed Kenton on first hearing that Stan says he "felt I had to make a place for him in the organization." Truly, Lyon is a remarkable pianist, which Stan is not, nor Pete. Additionally, he is a subtle partner for June. Lyon never forgets who is featured and who is shortopping.

Powerful Interpretation

Saluta is Rugolo's most powerful interpolation of Afro in modern writing; a tango which reminded me of Ellington's *Liberian Suite* or *Jalousie*. Strings pluck, Bernhart blows.

Blues in Rif was Pete writing a rhythm piece, which I don't believe he can effectively do any longer.

He's way beyond this sort of thing, which should be left to Rogers and Hefli if used at all.

And so the curtain descended on the closing strains of *Artistry*. The orchestra couldn't have presented anything more even if the audience had so wished... the complete concert book had been played. The audience, slightly bewildered, but vociferous enough in admitting it had heard something new, was ready to go home.

It isn't easy to read ready meanings into the concert, so why try? I believe Kenton's *Innovations* will enjoy greater financial and emotional success than the leader or any of his men visualize.

Should Score

With fair breaks, considering that his audiences will be ready-made for the most part, he should continue to score as he did in Portland (2,924 persons; \$7,700 overall take; \$5,145 band net) and Seattle (3,000 persons, \$6,700 over-all take; \$5,000 band net). With a weekly payroll in excess of \$13,000, it'll be tough. Stan must net an average of \$2,200 a date to stay ahead.

There are other problems. The strings were under-rehearsed as a section. One complaint is that (Modulate to Page 19)

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Kenton Review

(Jumped from Page 18)

Stan retards by using a conducting technique that is too flowing, not sufficiently clear-cut; that he would prosper by studying for even a few months with a good conductor.

The string men are apprehensive. This is something totally new to most of them. The closest many had come to *Innocentia*'s motive prior to the tour was playing or listening to Dimitri Tiomkin or Miklos Rozsa scores. One section member was honestly taken aback when he learned from Mrs. Manne that most sleeping was done between the hours of 8:30 a.m. to 6 p.m., much of it on buses. He said he hoped it "wasn't common practice."

Assured that it was, he sighed, set about relinquishing his identity to probe the manners and morals

of a popular orchestra, its leader, and the place of his instrument in the design. Every man in the string section is intensely interested in the outcome of this experiment, though none are as confident as reed or brassmen that it will succeed.

Press Lacking

The problem of critical attention is vital and found the press wanting during Kenton's first four dates. Local coverage of the workshop in L.A. was dismal; either cute or not at all. Seattle's major sheet, the *Post-Intelligencer*, sent no one, to Stan's knowledge, to cover the event, in spite of its nationwide effect on the music business. Portland's *Oregonian* likewise evidenced little interest.

Some plan has to be formulated by Gene Howard and Kenton to inform working critics on the dailies that Kenton's *Innovations* is not neuter gender. It is more than a neither-nor organization, more than an attempt to merge classics and jazz. The press must be sold on its existence in its own right.

Many of the sidemen are amazingly open about their idealism concerning Stan's success, especially so for men who play honestly romantic music, yet deny their patrons any personal view of

aesthetic zeal. Bart and Shelly attest to the group's potential by their presence. Bernhart admitted that talking to Stan in Denver did it—that he "got the bug" despite the fact he was comfortably fixed teaching and playing.

Bill Russo, a mystic, is seeing the ideas he labored over for years in Chicago put forth in commercially acceptable form; Maynard Ferguson, whose personal recording and management contracts take effect when the tour is completed, acts like this is the greatest thing he's ever done, which it is. Reliable Bob Cioqa treats the whole affair as though its success is a foregone conclusion; even the handboy adds, "I hope it goes."

The people know what's happening, don't kid yourself about that. I asked three traffic cops who were backstage on duty . . . who probably had never heard Kenton before . . . if they understood and liked what they were hearing. They answered intelligently in the affirmative to both queries.

No Replacements

Stan was adamant on the point that he would make no replacements in the group as it now stands. No other "name" alums would be hired back. Though the tour should wind up May 19 in

L.A., Kenton is entertaining plans to tour abroad. Because of the highly involved currency situation for a unit this size, he may postpone the trek until 1951, but indicated the trip was tempting for this year if money problems could be solved by May.

What is the real intent? How will it all end, assuming a successful tour and subsequent successes? Stan says his goal is a "festival" . . . a festival of five nights duration at New York's Carnegie hall or Philly's Academy of Music.

'Then I've Succeeded' "When I am able to play 'Innovations in Modern Music for 1953' a week at the San Francisco Opera house, I've succeeded. Then I can begin to make money."

He is well aware that Menuhin or Toscanini, both with virtually limitless repertoires, have never done what he plans; that even Duke Ellington at the height of his career did not envision playing the same major work more than once a year in any of the nation's metropolitan centers.

Kenton is neither fool, hyper-idealized zealot, nor extrovert. He wants to make money, admits that he won't until this product (modernism) is sold. He is building a business, molding a brand name,

in the best traditions of touted free enterprise.

He is also courting financial disaster. As George Morte said: "He'd draw just as well with 20 men as with 40." Because his reputation is fairly well established via records and previous efforts, he is *already* hailed the mogul of experimentalism, therefore this tour will do little to enhance his stature. And, in spite of good grosses, it probably cannot enrich him to the extent that he will replace his initial \$25,000 investment.

Most Significant

Perhaps the most significant effect of the tour will be this: young composers and arrangers, emboldened by Kenton's success (and sought out by him if he makes good his promises), will contribute to Stan's effort in a much more uninhibited vein than at present.

The result will probably find still more complex works, mayhap eventually, as has been forecast, a "new classical" music, with its own pattern of punchy *schors*, lush *concerti*, gutty symphonies.

But, whatever he does, Stan Kenton believes in himself. It's a faith that is as mighty as his music.

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Complete Kenton Review

(See Page 1)

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J. Dorsey Back At Top

(See Page 3)

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Huge Biz In Frisco

(See page 5)

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