

Ulceratedly Yours; Louis Armstrong

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King Louis And His All-Star Concert Court



Chicago—Louis Armstrong and his All-Stars, the fabulous collection of jazz greats which has been touring this country and Europe for over three years, put their heads together for the photo above. Left to right are drummer Cozy Cole, trombonist

Jack Teagarden, Louis and his horn, bassist Arvell Shaw, clarinetist Barney Bigard, and pianist Earl (Fatha) Hines. Vocalist Velma Middleton is also a member of the unit. Cozy, who has been with the group a year, was preceded by Sid Catlett.

'Howdy Folks:

Here I am in my dressing room after beating out one of those fine shows, 'killing' the 'Cats, and now getting ready to 'knockout, a big delicious malted milk with two eggs in it. . . .

P.S. much different from those 'Schnapps, I was devouring over in Europe with the natives. . . Tee Hee. . . . Yesir—every time they raised their arm and said 'Skol,—I said it right along with them. . . .

And 'one morning I went to get out of bed and fell 'flat on my face. . . . Ha ha ha. . . . So after a few stomach aches, and stuff—I am back on my baby diet again. . . . That include, milk and cream, constantly, or should I say, disgustingly. . . . Anyway I had a whole gang of fun every where we went in Europe. . . . Although I nixed out the nips, I still kept my appetite for that good food they served us. . . .

After each concert, we were invited out to big hotels for dinner. . . . And they would serve us everything but the kitchen stove. . . . One place we ate—in Lyon France—We started eating at eleven thirty that night after the concert, and we ended up, four o'clock in the morning. . . . Velma Middleton (my vocalist)—Lucille (my wife) and myself, we all but cried when they served the last dish. . . . The whole evening we had been dilly dallying, with those nice little tasty things, each waitress would bring around to you and you couldn't refuse to save your life. . . . Figuring, well, maybe, this is it. . . .

But at three thirty in the morning when they brought in that good Creole Chicken and Rice—'Ump—all we could do was to look at it with tears in our eyes and say, no thank you. . . . I'm tellin you, I've never felt so bad in all my life as of that time. . . . Just think, stewed chicken, - - - - my birth mark. . . .

I get started talking about my trip abroad and I almost forgot what I actually sat down here at this lil, ol, Swiss Typewriter to

talk about. . . . What I really want to say is—I am so happy, at the age of fifty,—still 'Blowing my little Satchmo Trumpet, still enjoying the fine things in life, still love everybody, and everybody still loves me, and from one end of the world to the other, to me, everybody's just like one happy family. . . .

And 'Folks,—thats, the way it has been with me (inwardly) all of my life. . . . And musically everybody's been all reet with me at all times. . . . Ofcourse we all have had our little say, as to what they liked and what they didn't particularly didn't like, (musically, I said) but, when one would hear the other fellow play, deep down in their hearts they would say, gee, thats great. . . .

I have been quoted as saying 'this, and, 'that about Bop, etc, and they're given me hell to boot. . . . But any time we would run across eachother, there would always be a lot of warmth 'amongst' us. . . . Ya, Dig? . . . And the public, they'd, think,—My 'Gawd' those guys, pan eachother so bad,—they really must be enemies. . . . Shucks, Pay it no mind. . . . We musicians here always loved eachother. . . .

Ever since I can remember playing music. . . . Way back in the days in New Orleans. . . . The white musicians always were glad to see the colored musicians. . . . And you know the colored guys were always the same. . . . The last time I was in New Orleans, the night just before Mardigras day, we played a concert for the high school kids, and after the concert, our boy Turk, a white boy Tavern Owner from down in the Creole Section, and a race horse big shot, and has horses the same as Louis Prima. . . . And a friend (Modulate to Page 19)

Louis Always Has Golden Song To Offer: Hobson

By WILDER HOBSON

New York—Bernard Shaw, and certain other types, have sometimes expressed less than perfect contentment with William Shakespeare, and I suppose that somewhere there lurks a jazz enthusiast who is doubtful of Louis Armstrong. I once knew a man who found it almost impossible to abide any syncopation but the clarinet playing of Leon Rappolo. All credit to eccentrics. They help to keep the world from the machine-stamped degradation which threatens to be its fate.

But let us today join most of the world, including Scandinavia, in honoring the 50th birthday of an international and beloved artist.

Cry Arises

Every so often the cry arises from the mourners' bench that the great man cannot play as well as he used to. I am the last amateur to be consulted on that point: I have not heard Armstrong in the flesh since the earliest days of his present band.

But I will leave a thought with the seminar.

The wonderful rising tension, the exquisite, arching phrases and broadening sweep of rhythmic pat-

tern with which he can build successive choruses can be heard in the *Bye and Bye* recording of the (Modulate to Page 19)

State Dept. Says 'Thanks, Louis'

New York—Following is a letter Louis Armstrong received from the state department congratulating him for his contribution to the Voice of America broadcasts.

"Dear Louis Armstrong: Reports from overseas indicate that the special broadcast you did for the Voice of America prior to your recent trip to Europe was extremely well received. Further, we have watched with interest the enthusiastic response given your tour through various countries to which the "Voice" broadcast. We feel that you have succeeded in demonstrating to European audiences an important facet of the American musical scene.

We would like to take this opportunity, when so many of your friends are celebrating your 50th birthday, to thank you for the splendid cooperation you have given us. Best wishes for your continued success!

Sincerely yours,
Alfred Fuhan, Chief
Program Operations Branch
Int'l Broadcasting Div.

Everyone Owes Debt To Louis, Says Garroway

By Dave Garroway

Chicago—It sounds a little fatuous, I suppose, to say that Louis Armstrong is a legend and immortal. As long as people make people's music, it'll be true—and yet it's still sort of amazing.

Here's an ordinary-sized man who takes a piece of metal weighing a couple of pounds and just by blowing air through it makes a sound that has influenced just about everybody who listens or plays music today:

Harry James and Charlie Spivak and the kid who played trumpet in the high school band and Dinah Shore and Frank Sinatra and the boy who sang vocals to you in the rumble seat of the roadster and Freddy Martin and Guy Lombardo and the little band in town that rehearses every month for the fraternity dances. . . and Stan Kenton and Boyd Raeburn and the musician you don't know who is writing music in a small room some place right this minute.

Freedom and Beauty
All of these people and their teachers and their pupils owe Louis a debt for giving the freedom and beauty to musical America that he has.

I remember seeing in *Vanity* (Modulate to Page 19)



Garroway

Louis The End—And Beginning—Tallulah

By TALLULAH BANKHEAD

New York—I am highly flattered and honored that *Down Beat* has asked me for my opinion of Louis Armstrong. Not that I am particularly diffident or humble about my tastes and opinions, musical or otherwise, but largely because I realize

is, in the final analysis, the proper province of all art.

Doesn't Know

And withal, I entertain the notion that Louis hasn't the foggiest idea of his own greatness. Yet he's the authentic creative man, endowed with the ability to give meaning to the lives of others not only through his music but from the very fact of his living. His beautiful, heart-breaking horn, his comedy, his humor, everything about Louis just kills me.

I've got news for him—he gasses me.

If I were to try to draw an analogy, I would mention Charlie Chaplin and Mozart. The magic of (Modulate to Page 19)

Won't Intellectualize

I'm not going to try to intellectualize this thing, largely because my responses are primarily emotional, but simply tell you why Louis is my boy.

The major difficulty in talking about Louis is that the quality that sets him apart and above other artists is the indefinable quality of genius which people devoted to the critical function have spent centuries trying to analyze, whatever the field—literature, dramaturgy, dance, music—any of the communicative arts.

However, it seems to me that the essence of Louis is that he feels in his soul the ineffable tragedy of the fact of human existence and manages to communicate it to the aware, perceptive listener, which

Ole Satchmo' On The Cover

A camera study of Louis Armstrong by former *Beat* staffer Bill Gottlieb is our cover subject this issue. It catches the famous trumpeter in his dressing room, with the familiar knotted handkerchief which he habitually wears on his head while relaxing. Louis will be 50 years old on the Fourth of July. This issue of *Down Beat* is dedicated to him and the contribution which he has made to American music.

Waltz Night

London—Another new type of booking for bands was tried out here in June. Boxing promoter Jack Solomons hired Joe Los' band to put on an hour show at the White City arena before the Bruce Woodcock-Lee Savold heavyweight fight.

Chicago's Garrick, NYC's Strand, Louis Still The Center Of Attention



Chicago—A get-together at the Garrick lounge here in Chicago, in 1944, was the occasion for the first photo. From the left are Don Stovall, Red Allen, Louis Armstrong, J. C. Higginbotham, and Ben Webster. Those were the days when Allen was an established figure at the now-



defunct Garrick. Red and Higgy were in the band Louis took over from Luia Russell in 1928, but at the time this photo was taken, Higginbotham and Stovall were in Allen's own combo. Webster was working with Allen's unit, but as a single attraction. The second photo, taken

back-stage at the Strand theater in New York, was in commemoration of the sixth anniversary of Lionel Hampton's *Flyin' Home*, but again, Louis is the center of the group. From left to right are Cozy Cole, Jimmy Dorsey, Armstrong, Hampton, and Pittsburgh Courier's Billy Rowe.

Happy Birthday, Louis, From . . .

Harry James

New York—When I first started playing in dance bands in 1931, I already knew that Louis Armstrong was the greatest trumpet player in the world.

Now I'm 34 years old, with my 20th year in the music business coming up, and I'm more convinced than ever that he's the best trumpet player in the world—better now, if anything, than he was then.

I have as many of his records as I've been able to find and they're all wonderful to me.

Back when I first heard him—and today—Louis has always represented the greatest taste in our jazz music. And that perfect taste has thrilled me and continues to thrill me almost more than his playing.

Long may he wave!—Our greatest musician, Louis Armstrong.

Woody Herman

New York—Back in Milwaukee in 1928, when I was just getting started, I heard a record that I'll always remember as a landmark in my life. It was *Potato Head*

Blues. That was my first collision with the mighty talent of Louis Armstrong.

Ever since, Louis has been conducting a course in music for me, as he has for most musicians, in the shape of the phonograph records that have been coming out on various labels ever since.

He's never lost his touch. There isn't any question that he has expounded more fluently what is meant by the word "jazz" than anyone else alive or dead. I hope to be able to study with him for a long time to come.

Congratulations, Professor, on hitting that half century! To use your own expression, "It's only a synopsis."

Gene Krupa

New York—There isn't any way of knowing what I'd be doing today if I hadn't been exposed to Louis Armstrong out on the south side of Chicago in the middle '20s, but you can be sure I wouldn't be a drummer.

When I was a youngster, the

drummer in the orchestra wasn't even considered a musician. He was usually the man who set up the band and more often than not he drove the truck as well. If you will play some of the records of the bands of the period, before Louis emerged to set a new pattern for music in this country, you will find that the drummer was conspicuous by his absence, at least you were rarely aware that he was even in the studio.

Inspiration

But when I saw Louis' idea about the drums, as exemplified by performances of Baby Dodds, Zutty Singleton, and Tubby Hall, I realized the exciting possibilities of the instrument and from that time on you could find me, and more often than not Dave Tough and George Wettling, too, at the Lincoln Gardens, the Sunset, the Savoy, the Dreamland, the Neat, and all the other places where Louis was formulating the music that has made America famous all over the world. I had to be a drummer after hearing all that, and I'm sincerely obligated to Louis for

inspiring that ambition.

Look sharp and you will see that Louis is never far from an exceptional drummer, whom he continually inspires. Sidney Catlett, Paul Barbarin, and now Cozy Cole, can tell you about that. My personal experience is that sitting in with Louis makes a drummer feel like somebody turned on the current.

Every Instrument

Of course, Louis' influence is apparent in the development of every instrument in the jazz orchestra. Singers, too, from Mr. Crosby on down, have been awayed by this powerful force. In fact, the real tribute to the greatness of Louis Armstrong on his 50th birthday lies in the knowledge that no orchestra, no instrumentalist, and no singer of popular songs can go through 32 bars without acknowledging the immense debt to the creative genius of Louis Armstrong.

Yes, Pops, they're going to have to put you down in history books as the Michelangelo of our music.

Charlie Shavers

Chicago—The first time I heard Armstrong was at the Savoy ballroom, where my dad took me to hear him. Louis had just returned from a trip to Europe.

I remember him playing one tune—I forget which one now—and after he finished, he felt so good about it, he played it all over again.

As far as I'm concerned, Louis is the greatest influence jazz ever had. He was swingin' when people didn't even know what it was to swing.

And no matter how bad his backgrounds were—and they were usually horrible—he was just in another world and blew his heart out.

Happy birthday, Louis.

Billy Butterfield

New York—Louis Armstrong? What can I say about Louis outside of that he is the greatest? And I can't remember a time when I didn't think so.

I first heard him in person 18 years ago at the Music hall in Cincinnati. They had a battle of music between Louis, Duke, and Cab. I was much too young to get in, but I found a place outside where I could hear perfectly. I just knew he was wonderful, and without his inspiration I certainly wouldn't be playing the trumpet today.

Always, on all those road trips with all those bands I worked for, including my own, I had in my luggage a little case of Louis Armstrong records and they were just as important to me as bread and butter.

Some years back I remember the

wonderful kick I got out of making a record of *The Heebie Jeebies* or *Struttin' with Some Barbecue* for Cozy Wettling's band on Commodore, but the thrill of my life was last fall when I was summoned to a Decca recording studio by Gordon Jenkins. I got there to find Louis doing a vocal date. And Gordon told me that Louis had asked that they find me to play the trumpet obligato behind Louis' voice.

That record was *Blueberry Hill* and I just hope my grandchildren find out that Louis asked for me when he made it. Until then, Louis' Brunswick record of *My Sweet* was my favorite Satchmo record. At least, I thought it was my favorite, but the older I get the more I realize that I haven't any favorite as long as Louis' voice or horn can be heard. I love them all.

Stan Freeman

New York—Until only six years ago I was so engrossed in classical music that I never remember even hearing Louis Armstrong's name.

In uniform, as a concert pianist, I was assigned as soloist with an army symphony. The first trumpet in that orchestra naturally had all of Louis' records. When I first heard those classics, records such as *Body and Soul* and *Knocking Jug*, I couldn't get enough of them. Both the trumpet and the voice thrilled me. I spent hours in the day room playing those records over and over again. How I love those changes!

Yes, Louis Armstrong changed my whole conception of music and made me forever indebted to him.

George Wettling

New York—When I come to think of it, Louis has been inspiring me for a good many years. When I saw him in his dressing room at the Roxy here recently, I went out of there feeling as full of inspiration as the first time I heard him at the Lincoln Gardens in Chicago some years ago.

One of the best summers I ever had was when Louis was at the Savoy ballroom in Chicago. Muggsy and I were working with Floyd Town that summer, and Jess Stacy and Teachemacher were also in our band, but Muggsy and I had a standing date for every Sunday afternoon at the Savoy.

Screaming and Whistling

When Louis started blowing the introduction to *West End Blues* (man, was it mellifluous), everybody in the ballroom started screaming and whistling, and then Louis lowered the boom and everybody got real groovy when he went into the first strains of *West End*.

Muggsy and I always got there about 20 minutes before the first

Armstrong's Big Bands, From 1935 And '37



Chicago—Louis Armstrong's big band ventures, which never quite managed to eclipse their leader's star quality, included the above group of 1935. Left to right, the trumpets were Gus Aiken, Louis Bacon, and Leonard Davis; trombones—Father

White and Jimmy Archey; saxes—"Moons", Charlie Holmes, Greely Walton, and Bingie Madison. Louis Russell was at the piano; Paul Barbarin, drums; Lee Blair, guitar, and Pops Foster, bass. Singers were Sonny Woods and Bobbie Caston.



The band in 1937, above, had: trumpets—Henry (Red) Allen, Louis Bacon, and an unidentified third; trombones—J. C. Higginbotham,

George Washington, and Jimmy Archey; saxes—Albert Nicholas, Charlie Holmes, unidentified, and Bingie Madison; rhythm—same as band of 1935.

Bing, Bob, And Jimmy Have Their Kicks With Louis On Radio, Discs, Film



Chicago—Another trio of photos from the history of jazz. First, taken when Louis and Bing Crosby were working on the *Pennies from Heaven* movie set, is balanced by

another Crosby shot in the third photo. Armstrong and Bob Crosby were, at the time, rehearsing at Los Angeles' Palomar ballroom for a coast to coast broadcast. Center

picture was taken when Louis and Bing recorded *Pennies from Heaven* with Jimmy Dorsey's band, which is why the Crosbys share this strip with a Dorsey.

number, because Louis would always be warming up and Zutty would be on hand, too, so we would stand outside Louis' dressing room getting a little air and jiving each other. Now Louis used to call everybody Satchmouth, Dippermouth, Shadmouth, etc., and Zutty called everybody Face, Rivermouth, and various names and everybody got a big kick out of the different names the guys would come up with.

One of the cats that stood around with us thought he would pull one on Louis, so when Louis came walking up this guy says, "Well, what do you say, Real Estate Jaws?" Well, that broke everybody up and Louis nearly passed out laughing so hard.

Apology

Then there was the time one of the boys was really running one of the other boys down, and right to his face, too, and the other boy got real hurt and walked away. So Louis said, "Now that's no way to talk to anybody. Why don't you go over there and apologize to the boy?" Well, he finally went over and said: "I'm sorry if I hurt your blank blank feelings, and I beg your blank blank pardon."

Yes, Louis used to inspire everybody in those days, and he's still doing it to me, and I hope he'll continue as long as I'm alive.

Roy Stevens

New York—Jan Munkacy was the most important man in my musical life till I was 14. Since my earliest childhood that famous teacher kept me on a course which at the age of 14 already had me playing concert violin engagements in and around New York.

But my course changed when I accidentally heard a Louis Armstrong record played by a fan in a booth next to mine at Schirmer's, where I was listening to some new Heifetz sides. The sound fascinated me and I had to inquire about the artist. As a result I went home with four wonderful records that ensured my devotion to Louis Armstrong for life.

They were *Lord, You Made the Night Too Long*, the old *Sleepy Time Down South* (you remember, the one where Louis talks), the first *Basin Street* record, and, best of all, *Muggles*. The net result was that I wondered why I was bothering with the concert violin at all.

Switched

So I switched to trumpet experimentally and woodshedded all of Louis' chorus. Maestro Munkacy had been a good teacher of the rudiments of music. And it was an easy matter for me to figure out the fingering. In a matter of weeks I was out working professionally playing the trumpet by ear. I haven't seen that concert violin since.

At first I was afraid my mother would not like those records, and I must confess I tried to keep her from hearing them. However, when she did hear them I was greatly surprised to see that Louis'

voice seemed to fascinate her, too. I must explain that she has a phenomenal ear and was a singer with a repertoire of halgattos, those wonderful Hungarian ballads. This gypsy folk music depends to a large degree upon lyric improvisation.

From the Heart

My mother immediately recognized the connection between that improvisation and Louis' phrasing of the blues. Despite the fact she didn't always understand the meaning of Louis' words, she said to me: "That man sings with complete heart. Every fiber of his body goes into his musical expression."

Naturally, with that endorsement, all my reservations about the concert violin disappeared and I became a trumpet player and singer with the frank intention of trying to capture Louis' sound — it was so great.

As the years went by I never lost this respect for Louis. I never missed his engagements at the Apollo theater in Harlem. Hearing him open up the show with *Swing That Music*, surrounded by musicians like Red Allen, Luis Russell, J. C. Higginbotham, and Paul Barbarin was an experience that made hearing the concert violin at Carnegie seem pallid.

Not Doing Well

It was back in 1935 or '36, I believe, and the music business was not doing too well by me. I was getting around in a Harold Teen fivver that I bought for \$2. I was riding down Central Park west one day and I stopped for the light at 69th street.

Imagine me sitting in this beat-up car with a tremendous horn and no brakes, waiting for the light. Suddenly I heard a voice—Louis Armstrong's. I turned around and shouted, "Louis!"

And there he was, pulled up on my right, waiting for the same light. He was leaning out the door, laughing and talking to me and gesticulating with his inevitable handkerchief. The car was a beautiful light tan Packard limousine.

Louis was saying to me: "Man, you're really messing up traffic with that!" And both of us laughed together. I'll never forget it.

I don't think there'll ever be too many Louis in this world.

Bobby Hackett

New York—Back in Providence I used to "bunk" high school to hang out in a record shop listening to *Wrap Your Troubles in Dreams*, *Exactly Like You*, and all those other Louis Armstrong classics. I got a chance to really study them instead of algebra and civics, and I have never been the same since.

Finally, I actually saw him. He was at the Metropolitan theater in Boston, and in those days they had a big pit band. Louis used to come out for the finale, take off his dinner jacket, and announce that he was going to play some high notes for the musicians. He'd play about 200 high Cs, and then go to an F.

Imagine the effect on a young trumpet player!

The first chance I had to hear Louis play all evening came when I was making the Glenn Miller picture, *Orchestra Wives*, in Hollywood. Louis was at the Casa Manana, and Joe Bushkin, who was conducting the orchestra at March field, used to meet me every night at the lot to go out there after the day's work.

We were there before Louis every night, and you can be sure we didn't leave until the last chorus was played. His engagement lasted 10 nights, but we only made it 9 times. He had a good band, with Big Sidney on the tubs. Louis used to put the mike out on the center of the dance floor and open the show with either *Swing That Music* or *The Barbecue*.

One night I ran into Glenn out there. "What do you think of it?" I said, as Louis finished playing and singing his own song, *Somebody*. And I remember Glenn's answer as if it were yesterday: "Louis Armstrong is the greatest thing that ever happened in the music business."

One night not long ago, Louis and I and some other musicians

were sitting out on a terrace at somebody's home out in the valley and Louis was expressing his admiration for B. A. Rolfe, the triple-tonguing cornet virtuoso. I said to Louis: "I never heard B. A. but I know Mr. Rolfe didn't make those high notes sound as good as you do." That's when Louis looked at me as though I'd said something unpardonable and, defending his idol, exclaimed, "Oh, yes, but he did."

Max Kaminsky

New York—Here's how I happened to play the trumpet. My sister bought us a phonograph and some records came free with the machine. One of those records turned out to be *Good Times Flat Blues* by Maggie Jones. I was still in short pants when I heard that record and hadn't any idea at all about the future.

But once I'd heard it all my uncertainty left and I knew that what I wanted to do more than anything else was to play the trumpet the way whoever it was played on that record. Of course, it was Satchmo. They say Louis has been imitated more than any

musician that ever lived. Even our two famous swing clarinetists play Louis. And who can blame them?

As a creator, he dominates the world of popular music as Rodin once dominated the world of sculpture, and you couldn't blame the other sculptors from succumbing to Rodin's taste, either.

Yes, in the last 25 years, history has proven beyond any possible doubt that Louis Armstrong is the greatest exponent of America's only real art form—jazz. I believe in the years to come his contribution will turn out to have been even far greater than that.

HRS Wax To France

New York—European rights to Hot Records society platters have been assigned to Lea Productions France-Americque of Paris by Jack Caiden, who recently bought the HRS line. In return, Caiden will get some French and English masters from France-Americque for pressing here. Part of the deal calls for the Parisian outfit to stop the bootlegging of HRS sides in Europe.

Two More Large Units, Including The Last



Armstrong's 1941 aggregation had; trumpets—Frank Galbraith, Bernard Flood, and Shelton Hemphill; trombones—Henderson Chambers, James Whitney, and George Washington; saxes—

Joe Garland, Rupert Cole, unidentified, and Prince Robinson; rhythm—Luis Russell, piano; Sid Catlett, drums; John Simmons, bass, and Lawrence Lucie, guitar. Vocals: Sonny Woods and Velma Middleton.



Only trombonist James Whitney remained in the 1946 band from the 1941 group. Members of this, the last of Louis' big bands, were: trumpets—Andrew (Fats) Ford, Thomas Grider, Ridge Dabney, and Snookie Young; trombones—Wadett

Williams, James Whitney, and Big Chief Russell Moore; saxes—John Sparrow, Joe Garland; Arthur Dennis, Amos Gordon, and Don Hill; rhythm—Earl Mason, piano; Eddie McConney, drums; Arvell Shaw, bass, and Elmer Warner, guitar.

Louis My Idol And Inspiration; Spanier

By MUGGSY SPANIER

Chicago—Paying tribute to Louis Armstrong in less than book form is the hardest assignment you could give a man, especially when you've known Louis and listened to him as I have ever since he first came up from New Orleans to Chicago. He has remained my idol and inspiration from that day to this.

As a kid (and Louis always called me Kid Muggsy, inscribing my prized pictures of him that way), I would go down to the south side and listen hour after hour to those two great trumpeters, Joe (King) Oliver and Louis. That's when they were at the old Lincoln Gardens. It got so that I knew every phrase and intonation they played, just from listening, so that in spite of myself, I was doing the same things—as nearly as possible, of course.

Sitting In

You can imagine the thrill it was the first time they let me sit in with them and play. I even remember the first tune—it was *Bugle Blues*, an original Joe Oliver tune. Goah, I wish I could describe the way those two used to play those pretty breaks! Nothing in the world was like it.

I'd like to say right here that I was one of the very few white fellows (at that time) privileged to play with what I consider the world's greatest living trumpeter. Despite opinions to the contrary, I believe Louis' style of playing is just what it was when he first started, with some minor refinements of course, and you tell me something better! When old Gabriel goes to blow that horn, I've an idea he'll hope it sounds like our beloved Louis', because there just isn't anything better!

Some 20 years ago I used to say to Louis, "Some of these days you're going to be one of the biggest and greatest men in the business," and on his recording of *Some of These Days*, he starts off by saying, "Some of these days Muggsy says, etc. . . . That's the kind of gent he is. He never forgets anything good, and he never does anything bad."

And, by the way, if you aren't completely carried away when you hear him, you'll note that in his singing, the phrasing, the modulations, and the wonderful improvisations are almost identical to what he does with his horn.

Across the Street

After Louis left King Oliver and started to play at the Sunset cafe across the street from Joe, I'd go to see Joe first and then right over to Louis in order to "keep peace in the family." Joe would send word over: "Close those windows or I'll blow you off 35th street!" It was a friendly, happy thing and I was completely steeped in their kind of music—which I've been playing ever since, because I love it.

Another of the thrills in my life was when Louis asked (or allowed me, I should say) to sit in and play *Big Butter and Egg Man*. Well, just no one in the world can play it like Louis, and no one in the world can improve on the way he plays it, so I'm frank to say that as nearly as possible (because I heard him play it so much and listened so intently) I've always tried to do those famous breaks

as Louis did them.

Well, if you know Louis and his inimitable and indescribable belly laugh and enthusiasm, you can imagine what encouragement it was for a young fledgling, especially at the end, when I had to hit that C sharp and the rest of the fellows in the band joined Louis in the prodding. That in itself was an inspiration.

I mean, after all, how can you help loving a guy that makes the world smile and a happy place like Louis does? If he couldn't blow or sing a note, he'd still be worth his worth in laughs.

Expedition

There was the time we started a "wee-hour-of-the-morning expedition" after work one night. The temperature was down to nowhere and Louis' car knew it. He just couldn't wake her up. We decided that I'd better push with my car 'til such time as his car felt like leaving the other world and stomping around in this one.

Well, we leaned against each other at 47th street, and, bumper to bumper, we sashayed all through Washington park—and that's a lot of sashaying! After about five miles and Lord knows how much time of clanging and bumping, I looked out and we're right back where we started. I'm beat, tired, annoyed, AND hungry, and figure Louis is no better off.

In the murky morning, I see Louis emerge from his front seat in a great big all-over smile, and then his calm, cool, deathless words: "You know, gate, I don't think this thing's gonna start." What do you do with a guy like that?!

As I said before, I believe him to be the world's greatest living trumpeter, and I'm sure I won't hear anyone to match him in my lifetime. It's not only his art that makes him great, but he's a truly great and sincere man. His friendship is among the things I shall always treasure most in my life, and I'm grateful to *Down Beat* for the opportunity to express it while we're all still on this earth.

Down Beat covers the music news from coast to coast.

Armstrongs, Anderson Pause At Vatican Gate



Chicago—Another snapshot from Louis Armstrong's most recent trip to Europe, taken at the gates of the Vatican, after Louis and Lucile Armstrong had had an audience with the Pope. Of the audience, Louis said: "That I shall never forget. He's such a fine man, speaks everybody's language, and talk about anything you wish to talk about. He thought it real great that we played for the people of Rome and they enjoyed it so well." Man on the left in photo above is Armstrong's personal manager Ernest Anderson.

Henderson 'Had To Get Louis' For Roseland Ork

By FLETCHER HENDERSON

New York—It was back in 1922, down in New Orleans, when I heard this young man playing the trumpet in a little dance hall. I was accompanist for Ethel Waters, who was the headline attraction of the Lyric theater, and I decided that

that youthful trumpeter would be great in our act. I asked him his name and found he was Louis Armstrong.

Louis told me that he would have to speak to his drummer, because he couldn't possibly leave without him. The next day Louis was backstage at the theater to tell me that he'd have to be excused, much as he would love to go with us, because the drummer wouldn't leave New Orleans.

Some years later I heard that he was playing with King Oliver at the old Dreamland cafe in Chicago. Knowing the way that horn sounded, I had to try to get him for my band that was scheduled to open at the Roseland ballroom. Truthfully, I didn't expect him to accept the offer, and I was very surprised when he came to New York and joined us.

The band at first was inclined

arrangement of a medley of beautiful Irish waltzes. Now, those parts were well marked with all the dynamics of the music, and at one point the orchestration was indicated as *fff* with a diminuendo down to *pp*.

The band followed these notations and was playing very softly while Louis still played his part at full volume. I stopped the band and said, "Louis, you are not following the arrangement."

Louis objected, saying, "I'm reading everything on this sheet." I said, "But, Louis, how about that *pp*?" and Louis broke us all up by replying, "Oh, I thought that meant 'pound plenty'." There was

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Louis Suf

There were a lot of serious musicians in that wonderful orchestra of mine, and they were a little too stiff at first for Louis' taste. Finally a fight developed between the trombonist and the bass player, and they had their coats off and were really going after each other before I quieted them and this eased everything for Louis. For the first time he said, "Oh, I'm gonna like this band."

Yes, I always have admired him. Perhaps our greatest musician. I personally am planning to listen to him for another 25 years or more. Here's something perhaps *Down Beat* readers don't already know. Vincent Lopez alternated with our band at the Roseland and in his orchestra was a trumpet soloist named B. A. Rolfe. Louis first heard him at the ballroom, and Rolfe made a deep impression on Louis. Louis has often expressed his sincere admiration for that trumpet virtuoso, and Louis says that hearing that man play gave him a new slant on the trumpet.

It was the proudest day B. A. Rolfe ever had, the day Louis told him that.

Kenton Winds Up 1st 'Innovations' Tour

By CHARLES EMGE

Hollywood—Stan Kenton, presenting the final concert in his "Innovations in Modern Music" series with his 38-piece orchestra at Hollywood Bowl, passed another milestone in his interesting career. In what was a pre-season, self-promoted event, Kenton attracted more than 14,000 paid admissions at prices ranging from \$1.20 to \$3 (tax included) for a gross of close to \$25,000.

He outdrew Tex Williams' "Night of Western Stars," presented last year as a regular mid-season Bowl event, with Hopalong Cassidy, by some 4,000.

The significance of the figures is that "Innovations in Modern Music" is not only paying its way—it is making money.

No Tumult

The applause was never really tumultuous. The event did not belong in Hollywood Bowl, except for economic reasons and for the prestige value. What there was in the way of audible enthusiasm was largely for Kenton himself, for

soloist June Christy, and Maynard Ferguson.

Whatever the final evaluation of the music for which Stan Kenton is the symbol, the one indisputable fact is that without him this particular venture—we're thinking of the over-all project—would have had no chance of financial success.

Kenton has staged one of the greatest acts ever put over in the music business. The reason he has been able to put it over so successfully is that the creator of the act believes in himself and what he stands for. Possibly the only other act in the music business that is better than Kenton's is Arturo Toscanini's.

Toscanini has been building his act for more than half a century; Kenton for just 10 years, and he

hasn't had to smash a photographer's camera or even break a baton.

No Accident

It's no accident that Kenton from the start has had the wholehearted support of almost everyone who counted; it's true he was fortunate in having unusually able managerial and promotional assistants, but with anyone else but Kenton to front it, this unique musical enterprise would have gotten nowhere.

Kenton sold himself thoroughly and completely to his public, despite the fact that a large portion of his public does not have a clear idea of what he has been trying to do and what he stands for. Many of them know only that he is trying to put over something new, different, and interesting; they're sure he's a nice guy. They get in and pitch for him.

He's one of the few personalities left in the music business who could still make real money with a commercial dance band. But if he turned back to that field, he

wouldn't be Stan Kenton.

Real Fascination

But Kenton's offerings, as proven by his Bowl concert, have a real fascination for his followers. Despite the chilly night, and the fact that most of the paying patrons were in the Bowl's not-too-comfortable bench seats (the boxes with their soft chairs went mainly to free riders), only a handful left their seats before the final notes—fewer than usually leave the Bowl early to avoid traffic congestion.

The program was essentially the same Kenton introduced as his "preview" concert here in January. The compositions and/or arrangements have been well covered in *Down Beat's* record reviews and in reports on the concerts presented in other cities.

This writer's opinion is the same as that stated following the "preview concert" (*Down Beat*, March 10): "Fragments of 'workshop music'—interesting, even arresting experiments in sound." We might add that for very few is a Stan Kenton concert a completely satisfying evening of musical entertainment—but for anyone who is musically alert it will have exciting moments.

Excerpts

Inasmuch as this is something in the nature of a summary at the close of Kenton's first "Innovations" series, we are appending some excerpts from local reviews, with the observation that the majority of the so-called first line music critics here missed the boat completely. They evidently think of Kenton in terms of another Paul (King of Jazz) Whiteman, or another Benny Goodman—another dance band leader who has tried to attract attention outside of his chosen field.

Most have missed the point that for Kenton and his musicians, the performance of this music is a notable experience, a musical adventure. Only those listeners who comprehend their deeply emotional and highly personal feelings toward the music can hope to experience anything resembling a genuine musical sensation from the typical Stan Kenton presentation.

Some clippings:

Ed Hutshing (Hollywood Reporter):

"... There is no music in Kenton's crew... Undisciplined noise, vulgarly over-orchestrated... Debussy, Gershwin (*et al*) wrung and warped... Latin and Southern influences only too obvious... Unfortunately there is less to Kenton's music than meets the ear."

Marie Mosser (L.A. Daily News):

"... Bravo and viva Stan Kenton!... Musical sincerity is evidenced by the stubbornness of his own inherent good taste. He is not guided by the popular appeal which reverts to music welcomed 20 years ago and even earlier."

Lou Larkin (L.A. Mirror):
"There were few themes or melodies for the ear of the average concert-goer. But those apparent were either beautiful or exciting... Fiery harmonic celebrations. One surprise. Kenton's audience was a distinct gathering of men and women between 20 and 40. Few youngsters and oldsters."

Margaret Hartford (Hollywood Citizen-News):

"... Pretty exhilarating stuff, although not so bright-penny-new as the maestro would have you believe... trailing some elder statesmen in the field—Stravinsky, Schoenberg, or Satie... to whom Kenton and his arranging staff owe considerable and obvious allegiance. His avowed purpose is to promote 'a better grade of jazz,' and he almost has convinced he is doing it."

Albert Goldberg (L.A. Times):
Mr. Goldberg, the west coast's No. 1 "highbrow" music critic, did not consider the Kenton concert important enough to cover.

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Years Rest Lightly On Louis' Head, But Give Him Stomach Ache



Chicago—Sparing 17 years, from 1933 to the present, these photos show a mellowing view of Pops Armstrong. As Louis was born in 1900, his age follows the years of the century. First picture is dated 1933, and

others, in order, are circa 1936, 1940, 1944, and the last shows how Satch looks now. Though the dean of jazz trumpeters grew pretty plump around 1941, then went on his celebrated diet where he dropped from 220

pounds to around 170, his general appearance has remained pretty much the same throughout the years. He's back on a diet again, but this time it's a milk diet. Has to soothe those ulcers.

Zutty First Saw Louis In Amateur Tent Show

By ZUTTY SINGLETON

Chicago—The first time I ever saw Louis was when he was about 12, 13 years old. He was singing with three other kids in an amateur show at Bill and Mary Mack's tent show in New Orleans. Louis was singing tenor then, and they broke it up that night. The other three boys were Red Happy, Little Mack, and a guy by the name of Clarence.

Heard About Him

This happened just before Louis got sent to the Waif's home, and so I didn't see him again for a while. But I heard about him at the home. Some of the fellows that were sent there would come back and say how fine this Louis Armstrong was playing.

Then I saw Louis playing in a band at a picnic. He was marching along with the band, so we got up real close to him to see if he was actually playing those notes. We didn't believe he could learn to play in that short time. I can still remember he was playing *Maryland, My Maryland*. And he sure was swingin' out that melody.

That was the first time I ever spoke to him, at that picnic. I would see him once in a while around town playing at picnics and things, and he just kept getting stronger and stronger on that horn.

I had been doing a little bit of drumming around town, and finally got a job with Big Eye Louis Nelson, but I always wished I could get to play with Louis.

Well, one day quite awhile later, I was walking down the street with my drums and saw Butzy Her-

nandez, who owned the Orchid club. He told me to get together a four-piece band and play there. So I got Louis to join the band (he had already played on the riverboats with Fate Marable), along with Johnny St. Cyr and Udell Wilson.

He got a telegram from Fletcher Henderson not long after that asking him to join him in New York, but Louis said he wouldn't go unless he could bring me along. Fletcher answered and said he already had a good drummer, so Louis wouldn't go.

Left for Joe

But when Joe Oliver wrote awhile later and asked Louis to come up to Chicago and join him, Louis just couldn't turn it down, so he left.

I didn't see Louis again until after I got to Chicago (in 1925) and he returned there from New York, where he had played with

Fletcher after leaving Oliver.

Well, we finally got together in the same band again when we joined Carroll Dickerson. After quite a bit of playing around Chicago, we all decided to go to New York with this 11-piece band.

N.Y. Trip

I'll never forget that trip across the country in Louis' Hupmobile. I did most of the driving, because Louis spent most of the time sleeping in the back seat. And every big town we'd come to, we'd hear Louis records being played on loudspeakers and stuff. Louis was surprised—he didn't know he was so popular. If we'd known that, we could have had an agent line us up one-niters all the way to New York.

Louis and I had never seen Niagara Falls, so we decided to go all the way out of our way to take a look. We asked a man how to get there, and he told us. But after we'd gone about 200 miles, we found out we were on our way back to Chicago. So we had to turn around and head back again.

Well, we finally got to the falls, and went to take a look at them. It was all just ice and fog and snow. The falls were all frozen over. You could only hear the water gurgling underneath. So Louis said, "Here we come all this way to see Niagara Falls, and we're tired and hungry, and what happens? All we can do is hear 'em."

Got Job

We got to New York on Friday, and by Sunday we'd lined up a job for that afternoon. Duke Ellington was playing the Audobon theater, but he couldn't make the first show because he had something else to do. So our band played it.

The pit band looked pretty surprised when the curtain went up and there we were on stage. But then Louis played the *St. Louis Blues* and I saw something I'll never forget as long as I live. When he finished, even the band in the pit stood up and applauded for him. It was a wonderful, wonderful reception.

We played the Savoy after that, then Connie's inn. After that job, I didn't get a chance to play with Louis again until 1940, when I made some records with him for Decca.

Still King

As a musician, Louis is still the king. As a person, he's king, too. We've had a lot of fun in the many years we've spent together.

And he's one of the most kind-hearted persons I've ever known. There isn't anything he won't do for anybody. One time when he was playing in Baltimore, during the depression, he gave away a good sum of money to the poor people in the town, plus buying them tons and tons of coal.

I'm playing the Jazz Ltd. here now, and Louis came to the Oriental recently. We spent a good deal of time together and had many laughs and kicks. He came into the club one night and just broke everybody up.

Yes, Louis' tops, and I hope he goes on playing that horn for many more years.

Happy birthday, Pops.



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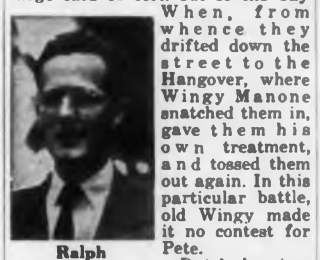
By RALPH J. GLEASON

San Francisco—Bush street is the scene of the biggest Dixie scrap since Buddy Bolden's wagon locked wheels with Bunk Johnson down in New Orleans. Dutch Neiman, whose Say When has been something of an institution here as the home

of jump, jive, and loud music of a non-Dixie type, has decided to cross the line. He's hired Pete Daily's safe-crackers.

Dutch was inspired in this by the obvious success of Doc Dougherty with his Hangover club, just down the block.

At presstime, Daily was blowing large ears of corn out of the Say



Ralph

When, from whence they drifted down the street to the Hangover, where Wingy Manone snatched them in, gave them his own treatment, and tossed them out again. In this particular battle, old Wingy made it no contest for Pete. Dutch, having taken the fatal step, is no man for pussyfooting. He's promising a full-scale Dixie operation, with the help of Jerry Hecker, who brought out Wild Bill Davison last year. The Neiman-Hecker combo will present Ralph Sutton, they say, later this summer.

Triple Play Wild Bill and Sutton were both supposed to go into Dougherty's concert hall, but in an involved triple-play, Hecker ended up associated with Dutch and dragged his talent with him. It will be a miracle if both clubs can offer the same type of thing on the same block here. But miracles happen. Meanwhile, Jack Sheedy, the guy who put Dixie on the street in the first place, can't get a job "because you're not a name."

BAY AREA FOG: Dave Brubeck says he has no intention of changing the style of his trio. Says he wasn't talking about the trio when we understood him to say it would try to be more popular. Says he was speaking of the eight-piece group. And furthermore, when he says those ugly words "commercial" or "popular," he doesn't mean what we mean. When Dave's eight piece group plays a recognizable melody (to the uninitiate, that is), they will be getting commercial, and they hope to do just that, he says, on records. The melody will be recognizable, Dave admits, but "the arrangement will scare half the musicians in the country." If this is successful, the profits will be used to record some of the more

Shaw Shuffles Up Whole Band

New York—Artie Shaw went through a reorganization in June which saw not only an almost complete turnover in the band but even a switch in Shaw's personal manager. Only holdovers from the old band are Gil Barrios, piano; Don Lanphere, tenor; Ted Kotick, bass, and Dodie O'Neill, vocals.

The new Shaw crew features Teddy Cohen on vibes, first time a Shaw band has spotted a vibist. Milt Gray has replaced Lenny Lewis as Shaw's manager, with Lewis joining Count Basie as road manager.

Lineup of the new Shaw outfit is: trumpets—Joe Catania, Dick Mills, and Ray Krause; trombones—Dave Murphy, Bill Alexander, and Al Robertson; saxes—Archie Freeman and Bob McAuliffe, altos; Don Lanphere and Gus Vallis, tenors; Artie Shaw, clarinet; rhythm—Teddy Cohen, vibes; Gil Barrios, piano; Ted Kotick, bass, and Stan Feldman, drums. Dodie O'Neill, vocals.

New Big Agency May Be Formed

New York—Formation of a new big booking agency is currently in the talking stage. Deal, if completed, would bring together the Willard Alexander agency, Arena Stars, Inc., (management outfit owned by Spike Jones), and Sammy Kaye.

New outfit would be handling some potent name material. Alexander has, among others, Vaughn Monroe, Count Basie, Rudy Vallee, and Larry Green. Arena Stars, in addition to Jones, has Bill Snyder's band. Kaye, of course, has Kaye.

Jones is currently in a position to go into the deal since his pact with MCA expired June 1 and he has not re-signed. Kaye's contract with GAC runs out in October.

esoteric numbers in the eight-piece book. The trio has been held over at the Black Hawk.

Beaux and Peep

Two Beaux and a Peep off to Lake Tahoe to the Tahoe Sky Harbor . . . Sal Carton out of the Drake and up at Hoberg's for the summer . . . Harry the Hipster doing all right at Ciro's.

Eddie Fitzpatrick opened at the State Line club on June 25 for three months. His Mark Hopkins stint was none too successful, but then Harry Owens wasn't coining any gold for the management at the St. Francis, either. In fact, Nob Hill hotels have suffered quite a lot lately. The Fairmont has been without a good draw for some time, and the Mark has laid a fat couple of eggs. The latter spot at one time wanted to bring in Sharkey Bonano, but couldn't get him, they say.

Slim Gallard at the Carnival with, sometimes, Tiny Brown . . . Russ Bennett, at Russian River, brought Ellis Horne, the Dixie clary star, back into music this summer . . . Bayside Jazz society presenting the Alexander's Jazz band (Bob Scobey's group) at a series of Sunday afternoon sessions.

Dick Oxtot leading a small Dixie combo at the Round Up, on San Pablo . . . Gene Krupa's June swing through here included dates in Santa Cruz, San Francisco, Oakland, Sacramento, and Hamilton Field . . . Ink Spots and the Ravens, both in town at once in June, broke no records. Maybe Hampton will show them all how to do it when he opens July 3 at the Golden Gate Theater. It's been two years since Hamp outdrew the ball game, but maybe he can again.

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Pops, With Battered Prop Cornet, Gets The Hollywood Treatment



Chicago—The movie industry has often beckoned to Louis Armstrong, though its treatment of him in films, like that accorded other jazz musicians, has not always been what his fans would wish. Here are some of the times Louis was framed on celluloid. The first photo is from the set of Warner Brothers' *Going Places*, with Max-



ine Sullivan perched on top of the piano, and Johnny Mercer at the keyboard. Second shot, from Jules Levey's production, *New Orleans*, spots Louis, Billie Holiday, and Barney Bigard. Louis used a prop cornet in the film, though the sound track was recorded with his own



trumpet. Last picture, also taken when *New Orleans* was being filmed, shows Armstrong, director Arthur Lubin, Best staffer Charlie Emge, and trombonist Edward (Kid) Ory. Ory, 11 years older than Louis, is still going strong with his combo in Los Angeles.

Louis Was Just A Little Kid In Knee Pants; Ory

By Kid Ory

As told to Neischi Ertegus

Hollywood—The first time I remember seeing Louis Armstrong, he was a little boy playing cornet with the Waif's Home band in a street parade. Even then he stood out. In those days I had a brass band I used for funerals, parades, and picnics. Benny, the drummer of my brass band, had taken Louis under his wing.

One evening Benny brought Louis, who had just been released from the Waif's Home, to National park, where I was playing a picnic. Benny asked me if I would let Louis sit in with my band. I remember the kid from the street parade and I gladly agreed.

Crowd Went Wild

Louis came up and played 'Old Miss' and the blues and everyone in the park went wild over this boy in knee trousers who could play so great. I liked Louis' playing so much that I asked him to come and sit in with my band any time he could.

Louis came several times to different places where I worked and we really got to know each other. He always came accompanied by Benny the drummer. In the crowded places, Benny would hand-cuff Louis to himself with a handkerchief so Louis wouldn't get lost.

Joe Left

In my dance band at that time (around 1917) Joe (King) Oliver was my trumpet player. I received an offer to take my band to Chicago, but I was doing too well in New Orleans to leave. Joe, however, along with Jimmie Noone, who was my clarinetist, decided to go up to Chicago. Joe told me before he left that he could recommend someone to take his place; I told him I appreciated his thought but that I had already picked out his replacement.

There were many good, experienced trumpet players in town, but none of them had young

Louis' possibilities. I went to see him and told him that if he got himself a pair of long trousers I'd give him a job. Within two hours, Louis came to my house and said, "Here I am. I'll be glad when 8 o'clock comes. I'm ready to go."

I was doing one-nighters all over New Orleans in yacht clubs, country clubs, and promoting my own dances at Pete Lala's hall Sundays and Cooperative hall Mondays. These were the top jobs in New Orleans. After he joined me, Louis improved so fast it was amazing. He had a wonderful ear and a wonderful memory. All you had to do was to hum or whistle a new tune to him and he'd know it right away. And if he played a tune once, he never forgot it. Within six months everybody in New Orleans knew about him.

He was doing real well with me until he got a very attractive offer from Fate Marable to join his band on the steamboat Capit-

Got a Letter

I didn't see Louis again until 1925. I received a letter from him in Los Angeles where I was living at the time. He was asking me to join him in Chicago as he was leaving Fletcher Henderson and had just signed a good recording contract with Okeh.

At the same time, I also received an offer from Oliver, so I turned the band I had in Los Angeles over to Mutt Carey and went to Chicago. This is when Louis organized the Hot Five for the Okeh recording sessions.

The Hot Five was actually very

much like my band in New Orleans; four of the five, Louis, Johnny Dodds, Johnny St. Cyr and I, played together for a long time in my band and we all knew each other's styles inside out. Lil Armstrong, our fifth member, had learned her jazz from Oliver, who also had been in my band for a long time.

That is why the Hot Five recording sessions were so easy. We were so familiar with each other's styles that there was never any trouble. The fact that the recording band clicked from the start was, of course, a good break for Louis.

Eight a Session

We usually made eight sides at one session, and we made them so quickly that the Okeh people were amazed; they had never seen such a fast-recording band. Most of the other bands took all day to make a couple of sides. We would make eight in three hours.

Often we didn't know the tunes when we got to the studio; one of us would suggest a melody, we'd run through it once and then we'd record it. We never used any kind of arrangement. All we needed was a lead sheet and everybody would figure out his own part.

Louis in New Orleans listened mostly to Bunk Johnson and King Oliver. The great influence on his style was Bunk. When he was learning he patterned his style mostly on Bunk's. But it wasn't long before I thought he was a better trumpet player than Bunk. When he left my band in New Orleans, although he was still very young, Louis was already the best trumpet player in a town full of good trumpet players. He was the best in the world then and he is the best in the world today. On his 50th birthday, I want to wish Louis Armstrong a happy birthday and best wishes for another 50 happy ones!

Soundtrack Sittings

Happy Lamere's two-beat troupe added to cast of Lippert Productions' *Holiday Rhythm*, sharing ork billing with the Carpenter and Clay Hayes crews. *Holiday Rhythm*, featuring Dave Street and Mary Beth Hughes, a one-hour supporting feature, was knocked out in three days at a cost of less than \$50,000, a new high in low budgeting.

Lynn Murray, radio music mixer, doing his first movie stint as composer-arranger-conductor on Sam Spiegel production *Cost of Loving* (Van Heffin, Evelyn Keyes), assembled crack crew headed by Ruddy Brooks, trumpet, to background juke box sequences. Others in the special group, a part of over-all scoring ork, were Clyde Hurley, trumpet; Benny Carter, sax; Alvin Stoller, drums; Vince Terri, guitar; Larry Green, bass, and Don Ferris, piano.

Oscar Lovatt checked in at MGM to start pre-recording on *An American in Paris*, in which he will enact his real-life role of Gershwin's pal. Film, much of which is to be shot in France, will star Gene Kelly in role of Gershwin.

Carol Richards drew featured vocal spot in 16-minute film musical prepared by Merwin Wilson for use as industrial picture to be distributed by sponsor of Wilson's radio series.

Ferdie Grefe (see *Movie Music*), who returned to film scoring assignments after absence of several years to do Lippert Productions' *Rocket Ship XM*, signed to supply music for another Lippert opus, *The Return of Jesse James*.

Pease Lee among singers tested for role of "Julie" in MGM's forthcoming screen version of *Shogun*. Role was made famous in original stage production by the late Helen Morgan.

Donna Morgan set for lead in long-planned screen version of James M. Cain novel, *Serenade*, again on schedule at War-

ner Brothers after many false starts. Story of emotionally mixed-up singer, on- of Cain's best, has been switched to meet censorship requirements.

Cecilia Boswell in one of her rare soundfilm stints, sharing feature spot with Les Brown ork at short Universal-International.

Convention Hall To Be Open Only In July

New York—Convention hall in Asbury Park, N. J., usually a good summer stop for name bands, will operate as such only during July this year. Place will be turned over to a roller derby during August. Bands set for the spot are Harry James, July 1-8; Louis Prima, 14-15; Ralph Flanagan, 28-29; and Xavier Cugat, Aug. 4-5.

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THE HOLLYWOOD BEAT

You Want A New Sound? Here's Really The Newest

By HAL HOLLY

Hollywood—We hear much these days of the search for the "New Sound," and much grumbling by jazz critics that dance band arrangers are turning back to the ideas associated with the big names of 10, 15, even 20 years ago. The real reason they have failed to come up with the "New Sound" is that they keep fumbling around with the same old instruments—saxophones (with the usual doubles), trumpets, trombones, fiddles, etc. Why not turn to some of the instruments with which the public is not familiar?

Becoming enthralled with this idea, we checked with the Los Angeles Musicians association (fan-cy name for Local 47, AFM) and

put together a list of union members in good standing who enjoy the distinction of being the only card holders listed on their particular instruments.

Put 'Em Together

Each presumably has been approved by Local 47's august Examining Board as adept upon his instrument. All you have to do is to put them together, give them the kickoff (in "two") on a nice pro-

gressive arrangement of *Muskrat Ramble* played backwards and you'll have the "New Sound" the dance band business has been crying for. Here's our lineup, right out of the Local 47 official directory:

Alfred Menconi, basifon; Garcia Granada, bandurria; Lee Tenney, unafon; Del Roper, vibrachord; Chief Wah-Nee-Ota, tom tom; Harold Collinson, English coach horn; Theodore Marc, cor de chasse (or Wald horn to you); Oliver Harris, flageolet; Frank Wilder, gooch-gadget (it's right there on page 279!); Dorothy Hollowell, bass can.

What? You've never heard of Local 47's ONLY bass can player? You should hear Dorothy's famous chorus on *12th Street Rag*. It was stolen by Slim Martin, transcribed for trombone, and made Abe Lyman famous. If you don't believe it, just ask any of those collectors who hang out at the Lewin Record Outlet, probably the only place you might find that old Abe Lyman record.

Anyway, we'll bet our ancient Underwood that that band, properly attired in nice snappy outfits, something like Gay '90s bathing

suits, would run the Firehouse Five, plus Frank Yankovic, plus the Keystone Kops, plus the Straw Hat Strutters, plus Pete Di Maggio's All-Stars, plus the Six Brown Brothers, right out of Hollywood.

DOTTED NOTES: Billy Berg, whose name hasn't been in the news since the ill-fated Kid Ory's New Orleans Jazz club venture, is prominently featured in ads ("BILLY BERG PRESENTS") in connection with recently reopened Main street spot, Waldorf Cellar. Bill Gaither (Local 767) MGM recording crew on the bandstand. Billy is still on the AFM's "unfair list," but a union official said: "We got into one suit over that guy. We'll let Petrillo handle this."

Carlos Gastel set a block of his attractions for the Mocambo: Mel Torme, opening July 11; King Cole trio, July 25; June Christy, Aug. 8, and June Hutton, Aug. 22.

Singles

Jess Stacy at the Lark, Sixth street sippery; Marvin Ash at the Gate's Grill, Pan-Pacific and annex; Walter Gross (okay, he doesn't play "jazz"; but whatever it is, it sounds pretty good), at the

Tallyho, Beverly boulevard spot; Joyce Bryant, our "Love Drunk" gal, in her third month at Billy Gray's Band Box, and now varying her male blood boilers with such night club oddities as *Indian Love Call* and *Eli, Eli*.

Frank (Live and Die in Dixie) Bull and Gene Nerman, KFWB, join forces again (they promote the Annual Dixieland Jubilee doings here) to stage the "First Annual Blues Rhythm Jubilee" at Olympic auditorium July 15. They promise "every important blues singer and jump band in the country." We have a hunch this thing will really rock.

New Ferguson Ork

Maynard Ferguson's new band, to be recruited largely from Kentonites, still in formative stage at this typing. He was figuring on four trumpets (including his own), French horn, three trombones, tuba (as a voice in the brass section), three rhythm. That's a lot of men for today's money, but with Ferguson's spark to make it go, it could catch on.

Tommy Dorsey called his Casino Gardens (Ocean Park) from somewhere during its recent and brief reopening, heard the strains of Dale Brodie's Dixie combo over the phone, roared: "WHO'S PLAYING THAT — BOP?" If Tommy thought Brodie's boys were playing bop, it's a good thing he didn't hear Jerry Wald's new band, which was sharing the stand. He'd have thought he was tuned in on another planet.

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Los Angeles Band Briefs

Shelley Beale, in last-minute booking switch, got Coconut Grove stand, four-weeker starting June 26. Was originally scheduled for Ray McHale.

Joe Catalano, clarinet—stranger for Red Nichols on many of Nichols' famous discs of late '20s, heads new Monday night bang at Beverly Cavern. (Pete DiMaggio's All-Stars turned in their uniforms). With Joe: George Toss, trumpet; Billy Ferras, trombone; Pete DeSantis, piano; Marie Campo, bass, and Cal Earl, drums.

Tommy Dorsey's Casino Gardens dark again at writing, following attempt at reopening with Jerry Wald and Dale Brodie crews. Expected to try again around July 1.

Wernon Smith, trombone, and Neil Bernard, clarinet, trading off with Doc Bando, busy with outside activities, as "leader" of Club 47 house band.

Joe Ray McHale, with new all-star ork at Aracah (seems to be solidly set for summer), was scooped for real musicians who could double with turns on bar KTLA telestand. (Spits, bumps, and grinds while taking a chorus on *Dinah*, huh?)

Vido Mossa, recently in Honolulu, again at York club. From the Islands he brought back Red Colloender, bass man who starred on many of the early JATP sessions here, and who was desisting at a Honolulu radio station. Also with Vido: Bob Harrigan, piano; Doc Bando, trumpet, and Bob White, drums. Dennis and White were winners on Freddy Martin's *Band of Tomorrow* show Mar 22 and Mar 29 respectively.

Tony Davis "And Her Hell Divers" were set for six-week stand at Downbeat room starting June 16.

Earl Sullam unit took over Latin rhythm assignment at Ciro's, sharing stand with Joey Stabile crew.

Joe Lefebvre combo set to share Oasis stand with sister Nellie and her trio June 28 thru July 6. Local ABC office says George Shearing definitely signed for Oasis date starting July 21. Maxwell Bernstein (Max, tenor; Eddie Beel, piano, and Oscar Bradley, drums) to share period with Shearing.

George Van crew took over at Roccavalt hotel's Cinegrill, following York Murphy's two-beat troupe, who marched out for a date in Las Vegas. Donny Kusma's trio set for daily double sessions at Roccavalt's new Resort Annex ("pool-side dancing"), 3:45 p.m. and 7:10 p.m.

Doc Evans Dixieland in local debut at Tack room, in Glendale, L.A. suburb city.

Down Beat covers the music news from coast to coast.

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Louis, Babe Ruth Go Hand In Hand

We like to think of Louis Armstrong as the Babe Ruth of jazz.

Their lives, careers, and the influence they cast are remarkably similar.

Both were born of poor parents and ended up in a wif's home. Each got his start there. It's where Ruth learned to play baseball; where Louis first learned to blow a horn.

When they first got their starts, both were amazingly naive . . . real rookies. But they quickly overcame the handicap of inexperience in the same manner. They simply became the best men in the world at their jobs. They chopped down everyone to their size by just blowing them off the stand or out of the park.

They made living a little easier both in baseball and jazz for everyone that followed. Ruth, because the unprecedented salaries he collected by the same token raised the paychecks of other ball players. Louis because he showed that jazzmen were acceptable in, and could work in other places than two-bit saloons. Even kings and queens came to hear him perform.

Each became the most idolized and beloved personality in his profession. Legends grew around both of them—about their big hearts, their eccentricities, and their genuineness. But mostly about their prowess. Ruth could hit a baseball farther than any other man (and more often); Louis could play higher, faster, and better than any other trumpeter. It became as simple as that.

And when Ruth endorsed a breakfast food, to unto the mother who didn't have it on the table every morning. When Louis carried a handkerchief in his hand everywhere he went, so did all the kids that tagged along behind.

Both have lived life to the fullest, taking from it the most enjoyment, yet giving back the same measure of pleasure they took from it to those who came to watch them perform.

Most important, each has been the greatest single influence on his field we've yet known. Hundreds of ball players copied Babe's stance, swing, and every motion to try to hit like him. Musicians memorized Armstrong choruses note for note to try to sound like him. There's not a jazz trumpeter playing today that hasn't been influenced in some measure by Louis.

Many folks today overlook Louis' contribution to jazz because, they say, jazz has progressed beyond him. Now they'll tell you he's old-fashioned. If that's so, then so is Ruth's record of hitting 60 home runs in one season old-fashioned because he did it in 1927.

Ruth's gone now. But Louis isn't. He's still playing lovely notes, still is a great singer. And he still has much to say through his music.

Happy birthday, Louis. Please have 50 more.

Hyams Marries; Leaves Shearing

Chicago—Don Elliott, Juillard graduate, will replace Marjorie Hyams in the George Shearing quintet at the conclusion of the unit's 10-day stay at the Horseshoe in Rock Island, Ill., which im-

mediately follows their current New York club date.

Elliott, who plays vibes, piano, trumpet, and sings, will probably play some muted trumpet, as well as vibes, with Shearing's group. He was recommended by Miss Hyams, who was married to William Ericsson here early in June and plans to remain in Chicago.

CHORDS AND DISCORDS

End Prohibition

Milwaukee, Wis.

To the Editors:

As a collector starving for good stuff (as you, too, must be, noting your rare issuance of four notes in the *Diggin' the Discs* column) I, for one, am thankful these outfits (record bootleggers) are springing up. Sure, it's bootleg stuff, and not reproduced any too well, but to us the record industry is in a good jazz prohibition period.

Sooner or later these underhanded methods should stir the dust of companies into knocking the dust off of the much-desired items. They claim there's no money in it, probably no reissue will sell like *Mule Train*. Money-hungry dealers won't order reissues unless they get a hunch they'll sell a couple of boxes of the record.

Why don't you ask collectors to

RAGTIME MARCHES ON

NEW NUMBERS

MORGAN—A son, Cody William, to Mr. and Mrs. Jack Morgan, May 26 in Youngstown, Ohio. Dad is ex-Jimmy Zito pianist.

NELSON—A daughter, Vickie Lee (6 lbs., 15 oz.), to Mr. and Mrs. Willard (Skip) Nelson, May 13 in Chicago. Dad is bass player on the WBBM staff.

SHINE—A son to Mr. and Mrs. Allan Shine, May 30 in Pittsburgh. Dad is with Howdy Beum's band.

WEGNER—A daughter, Karen (5 lbs., 13 oz.), to Mr. and Mrs. Walt Wegner, May 31 in New York. Dad plays in the pit band of *Tickets, Please*.

TIED NOTES

BOYER-CHALK—Bob Boyer, musician on WRFD, Worthington, Ohio, and Helen Chalk, May 14 in South Whitley, Ind.

DYORIN-COHEN—Al Dyorin, agent and booker, and Bernice Cohen, June 16 in Chicago.

ERICSSON-HYAMS—Bill Ericsson, once bassist with Bill Bennett's Northwestern university combo, and Marjorie Hyams, vibist with George Shearing, June 6 in Wilmette, Ill.

FISHER-RATTNER—Ruby Fisher, songwriter associated with the Sy Oliver-Dick Jacobs enterprises, and Sheila Rattner, June 11 in New York.

LAIKE-SEY—Frankie Laik, singer, and Nan Grey, actress, June 12 in Los Angeles.

LEVY-COHEN—Lou Levy, pianist formerly with Woody Herman and now with Tommy Dorsey, and Ruth Cohen, June 6 in Minneapolis.

POTOCKER-PALMER—Johnny Potocker, pianist for Rosita Serrano, and Vera Palmer, May 18 in San Francisco.

SILVERMAN-STEIN—Howard L. Silverman, Fall River, Mass., disc jockey and Best correspondent, known professionally as Howie Leonard, and Lolly Stein, June 25 in Montreal.

MASEK-DRIVER—Joe Masek, tenor with Louis Basile's Chicago theater ork, and Gladys Driver, June 18 in Chicago.

PANICO-WEBSTER—Cornelius (Corny) Panico, trumpet with Louis Basile's Chicago theater ork, and Billie Webster, June 15 in Chicago.

PARIS-RUMMER—Gil Parks, alto with Louis Basile's Chicago theater ork, and Jane Rumers, June 18 in Chicago.

FINAL BAR

BUNKER—George L. Bunker, 61, former Cincinnati musician, May 20 in South Fort Mitchell, Ky.

FISCHER—Otto L. Fischer, 69, pianist and former head of the piano department at the University of Wichita, April 24 in Brentwood, L.L. N. Y.

MART—Max Hart, 76, the first big national booker of bands and acts, May 23 in Brooklyn, N. Y.

MASINO—Joseph A. Masino, 54, musician, May 16 in Philadelphia, Pa.

MCCARTY—Mrs. Thelma McCarty, 46, mother of musicomed actress and singer Mary McCarty, May 25 in Hollywood.

QUERZE—Adolphs Querze, 56, music director, May 18 in Sandwich, Mass.

RANDOLPH—Cyril Randolph, 55, pianist, May 26 in Scranton, Pa.

SILVER—Morris Silver, 67, founder of the Chicago branch of the William Morris agency and a former song writer and band singer, June 1 in Chicago.

STEINBERG—Benjie Steinberg, 72, musician, May 23 in Detroit.

WILSON—John G. (Joe) Wilson, 50, head of the RCA Victor division of Radio Corporation of America, May 31 in Wynnewood, Pa.

LOST HARMONY

KING—Rickey King, drummer and leader, and Anna Anketel King, recently in Salem, Mass.

MURRAY—Hugh E. Murray, radio and television director, and Bonnie Lake Murray, song writer, May 12 in Los Angeles.

send in lists of their top 10 reissue desires, compile the results, and show them to the big disceries. The Harold Teen platter show in Chicago did a good job of selling Decca items, and I hear they sold as well that many more are to follow.

Erv. Schweig

Bootleggers

San Diego, Calif.

To the Editors:

Your editorial in the June 16 issue requires an answer. The legitimate record companies are directly responsible for the record bootleggers. Victor, Decca, and Columbia have hundreds of masters that are collecting dust on the shelves. The bootleggers would disappear from the scene in 90 days if the record companies would make an honest attempt to reissue some of the great jazz sides.

M. A. Murphy

Golden Age Gone

Birmingham, England

To the Editors:

I'm getting a little tired of Mike Levin's endless enmity against the old style of dance music. He says the old Miller band was not a good one, yet, in any poll to find the all-time greatest bands, I'm sure Miller would be in the first three. Then, there's his obvious dislike of Artie Shaw.

The only knowledge I can get of swing music is by records, and I'm at a disadvantage in not being able to see and hear your great outfits in person. All the same, I think the period of 1938 to about 1945 was the golden age of dance bands. In the old days each band had a style of its own and could be picked out immediately. Today, with the exception of Kenton, Ellington, and one or two more, they all sound exactly the same, no originality.

Bill Inchley

BBC Defended

London, England

To the Editors:

As an avid British jazz enthusiast who has been collecting records for 25 years, worked as a BBC announcer and scriptwriter, and as a leader of hot combos, I must refute some of the statements made by Marian Page (Mrs. Jimmy McPartland) in the April 7 issue.

She informs your readers that the BBC won't let the average Briton hear any jazz. Apart from the Saturday evening *Jazz Club*, produced by very knowledgeable Johnnie Stewart over the Light program, there are quite a few sessions by leading hot combos broadcast at other times.

A pity indeed that Mrs. McPartland is so unpatriotic as to categorically state: "The BBC persists in torturing listeners . . . with appalling noises known as English music." Throughout the world, no one will deny that there is some very beautiful and immortal music written by the British.

In true jazz, possibly not, but if Americans haven't yet heard Vaughn Williams' fantasia on *Greensleeves*, they have missed a moving and truly magnificent experience.

Stephen Miller

Faith Restored

Springfield, Mass.

To the Editors:

You have just brought back my faith in Hollywood. When I read about the genuine interest and feeling for jazz by Dan Dailey, it proved to me that there are some people still concerned about the future of this music, without looking at it as a meal ticket.

Few entertainers today either bother or care to worry about anything else but their future, once on top.

Dick Hockman

Merian 'Sure Thing'

Cambridge, Mass.

To the Editors:

After listening to many bands striving to please the public dance-wise, I have finally heard one which seems to be a sure thing. The orchestra I am referring to is

led by Leon Merian. It recently completed a tour of the midwest and is currently working at a local ballroom for the summer.

Leon is a tremendous trumpeter man, formerly with Lucky Millinder, Boyd Raeburn, and others. His band plays polished arrangements flavored with a little bop. To me and many other folks in this locality, Leon is tops.

Dick Walsh

Mostly 'Heaven'

Sandarne, Sweden

To the Editors:

Apropos your articles on "What's wrong with the band business?" I cannot help writing you about how it is in this case in Sweden. I think Sweden would be sort of a heaven for bands that want to play what they want to play. You see, the Swedish dancing public does not cry when the band plays jazz. The musicians may play what they want, and need not change their sort of music more than when they want to have some variation.

And the Swedish public does probably know more about what they are playing than the American public. As an example, the most popular band in this part of Sweden (around some, what you would say, jerk towns) last season, and probably this coming one, too, is a real bop band, as modern as anything. They did not have more than approximately 25 percent pop tunes on a one-ner.

And, as you can hear on the Swedish pressings that have got over to the USA, the Swedes also can play! And though these combos are some of the best, they are not exceptional in this country. It seems to me as if I am blowing my own horn, but I am glad that it is true.

Kaj Hridejl

Sidemen Switches

Doug Mettome left Herbie Fields, trumpeter Chuck Genduso replaced . . . Shadow Wilson replaced Harold Wing as Erroll Garner drummer . . . Gene Rocco, flute, out of Noro Morales band.

Sammy Kaye: Warner Shilkret, piano, for Joe Liell; Betty Bonney, vocals, for Randy Richards, and Kay Lande, vocals, added . . . Mike Goldberg, tenor, joined Elliot Lawrence, replacing Phil Urso (to Woody Herman, replacing Al Cohn) . . . Drummer Johnny Terry replaced Frank Divito in Gles Gray band.

Ray Anthony: Buddy Lowell, drums (from Teddy Powell), for Mel Lewis (to Tex Beneke) . . . Teddy Powell: Phil Sillman, drums (from Jack Palmer), for Buddy Lowell (to Ray Anthony) . . . Jack Palmer: Kenny John, drums (from Tommy Dorsey), for Phil Sillman (to Teddy Powell) . . . (Ed. Note: Tinker to Evers to Chance were pikers).

Bob Chester: Al Waslohn, piano, (from Jimmy Dorsey), for Gene DiNovi . . . Vincent Lopez: Vinny Badale, trumpet, for Charlie Pannelly . . . Tommy Tucker: Nat Lewis, drums, for Gene Thaler.

Roy Stevens: Joe Palmer, tenor, for Mike Blauert; Tony Civitello, tenor, for Jet Rollo; Julie Rubin, trombone, out (to Ned Harvey), and Jack Carmen, trombone, for Johnny Torick . . . Ray McKinley: Larry Melinelli, baritone, for Danny Bank (to Tommy Dorsey), and Ernie Perry, tenor, out.

Bobby Byrne: Ray Alexander, drums, for Bob Gluckman . . . Tex Beneke: Nick Travis, trumpet, for Joe Ferrante . . . Tommy Dorsey: Art Depeu, trumpet, for Stan Stout; Jerry Winner, clarinet and alto, for Walt Levinaky; Charlie Shavers, trumpet, for Doc Severinson; Lou Levy, piano, for Gene Kutich; Louis Bellson, drums, for Kenny John, and Terry Gibbs, vibes, added.

Al Donahue: Dean Dewberry, piano, for Andy Thomas; Dick Niswonger, alto, for Rudy Fisher (to Henry Buess); Ed Rainbow, bass, for Carl Martina, and Al Ramsey, trumpet, for Tony Felice . . . Carmen Cavallaro: Bill Vitale, alto and flute, for Jerry Sanfine (to Art Mooney) . . . Frank Tabb, trombone, joined Jimmy Featherstone, replacing Jerry Lewis.

THE HOT BOX

Will The Louis Sides On Cylinder Ever Turn Up?

By GEORGE HOEFER

Chicago—King Louis Armstrong made four dictaphone cylinders in the Melrose office back in 1927. These samples of early Armstrong trumpet have become the most sought after items in the Louis discography. The first mention of these fabulous sides was made in 1942 in the Jass Record Book. The tunes were listed as Milenberg Joys, Tin Roof Blues, Doctor Jazz, and King Porter Stomp.

It was also announced in this reference that though several sleuths had been working quietly on the trail of these collectors' items, no sign of any one of the four had been found. Shortly after publication of the Jass Record Book, the Hot Box contacted Walter Melrose in Arizona at that time. Walter replied that the music on them had been taken down by Elmer Schoebel and published by Melrose in a book called 50 Hot Choruses by Louis Armstrong. The book sold for \$2 and remained in the Melrose catalog for many years. Also about the same time, Melrose published another Armstrong book called Hot Breaks.



George

Tough Struggle

Melrose recalled that Schoebel had quite a struggle taking the Armstrong stuff off of the old Edison cylinders. Louis made them with both eyes shut and his horn pointed at the ceiling and his horn pointed at the floor the next. Melrose stated, "I am sure we all had a few more grey hairs before we finally got all the material on paper, but it was worth it."

He in addition ventured the opinion that many parts of the cylinders were absolute trumpet classics and many top men have been trying to attain the heights Armstrong reached on those old Edison cylinders. But Melrose had no idea where the cylinders had gotten to.

Nothing new turned up until the December, 1948, issue of the Jazzfinder carried a story entitled The Louis Cylinders. A young collector named Richard (Bix) Kidder, of Meadowbrook, Pa., discovered one

of the cylinders in a New Jersey antique shop. The recording was still intact and playable, although of fragile manufacture. The tune was Doctor Jazz.

The presence of Louis on this particular waxing has never been confirmed and there is some doubt, due to the fact the Doctor Jazz found by Kidder is a band number rather than a trumpet solo. This and the three other pieces made in the Melrose office were supposedly solos so they could be written down and published by Melrose as examples of Armstrong choruses and breaks.

Confusion

Kidder thought at first it was the regular Hot Five, but later decided the band was the Red Onion Jazz Babies. If the band is the R.O.J.B., this can't be one of the above cylinders made in Chicago in 1927, as the testimony of those in the know indicated the R.O.J.B. sides were waxed in New York City around 1924-1925.

The condition of the cylinder makes it difficult to hear the instruments at all, except for Armstrong's trumpet. But according to Kidder, there are besides Louis, a trombone, clarinet, piano, and banjo.

The Pennsylvania collector purchased a bunch of cylinders and an old Edison Triumph phonograph for their novelty interest. He did not know he had anything of interest for some time after the purchase. There were no markings whatever on the cylinder and it was in an Edison container with no label. One evening he had guests for dinner and they wanted to hear the old Edison machine. Kidder reached into the pile of cylinders and put one on. As the record played, an announcer introduced Louis and his band playing Doctor Jazz and finished by saying, "This is a Melrose recording."

In the Jazzfinder story, Kidder went into further detail by explaining that the woman attendant of the antique shop, after being questioned as to whether she had some old records, informed him she had some in her barn. When they

'My Idol' None But Bunk Johnson



Chicago—"Bunk was my idol," Louis Armstrong told Minneapolis Tribune columnist Will Jones shortly after Bunk Johnson's death, just a year ago. "I never knew a man that could get the tone or the phrasing, like Bunk. What a cat!" Armstrong, shown with Johnson in the above photo, taken when Bunk was in San Francisco on his comeback route, told Jones: "They should have let him play two or three numbers on a program, and let it go at that. But everybody wanted to hear Bunk, and the promoters wanted to make that money. An old man can't blow a horn like that. It makes a man go all to pieces inside. That's what killed Bunk."

went to get them, Kidder saw a crate full of cylinders which he bought on an impulse after being told he would also have to get the machine. Later the antique dealer advised him the crate of cylinders had been acquired at an auction sale of farm goods.

Smaller, Thinner

Strangely enough, the Melrose cylinder is slightly smaller and thinner than the other cylinders he bought and does not fit the machine as snugly. All of the others bear numbers and most have labels on the front edge, but not the Melrose.

William Russell is quite familiar with the Melrose Brothers books. He figures that only one cylinder was made of each tune for use by an editor in notating the solos. The two Melrose Brothers publications were called Louis Armstrong's 50 Hot Choruses for Cornet and Louis Armstrong's 125 Jazz Breaks for Cornet.

Published in 1927, each book contained this foreword: "The (solos/breaks) in this book depart in principle of production from any (solos/breaks) on the market. They are genuine inspirations obtained, not by the old method of the artist writing down his (solos/breaks) one at a time, but from actual recordings. Special phonograph recording apparatus was employed to make them. They are red hot inspirations extracted from red hot jazz recordings."

Usual Series

Russell says the book of breaks contains the usual series of two-bar breaks, in all 12 keys, which may be inserted in any tunes at

BG Re-Forming Big Band Again

New York—Benny Goodman is scheduled to be in front of a band again in August. Clarinetist, who recently returned from a European tour, will re-form and set out on a series of 30 one-niters starting Aug. 2. Band bows on that date in New Haven. Theater dates are being lined up for him for the fall.

New Henderson Ork Opens At Savoy

New York—Fletcher Henderson opened at the Savoy ball room here early in June with a newly-organized band.

Personnel: trumpets Dick Vance, Joe Thomas, and Fats Ford; trombones—Claude Jones and Henderson Chambers; saxes—George Dorsey, Eddie Barefield, Elmer Williams, Norman Thornton, and Lucky Thompson; rhythm—Arthur Herbert, drums; Joe Benjamin, bass, and Henderson, piano.

the proper places. The chorus of Doctor Jazz comprises 32 bars.

The interesting questions arise as to what date Kidder's Edison cylinder came from. Could it possibly be one of the Melrose office cylinders? If so, how come the band and the announcer? If not, when and with whom was the cylinder made? It is barely possible that one or more of the cylinders will turn up, but Walter Melrose is inclined to think they were thrown away many years ago.



Helen (Legs) Bliss, former Beat staffer and more recently a Manhattan publicist, will be the bride of Karl-Otto Westin, Sweden's only Broadway columnist and head of a music school in Newark, by the time you read this... Willard Alexander put Teddy Powell into the Roosevelt hotel (NYC) on July 5 for six weeks with options. London records also signed Teddy.

Les Brown hired Dick Noel for his tram section, so wife Lucy Ann Polk changed her mind about cutting out from the vocal department... Danny O'Neil will wax for Oriole... Pianist Ann Tyler plays a "mystery" tune every night at the Buena Vista in Biloxi, and the patron

who guesses the most titles during the week gets a free jug of stuff from the management... Gene Krupa heads east in July to hit The Apple in August.

Baby Dodds is recuperating in Chicago from his recent illness, but, according to Louis Armstrong and other pals, doesn't need loot, as stated in a previous column... Tallulah Bankhead, who breaks phonograph records in a brawl scene at each performance of Private Lives, screens the platters provided by the prop man daily and extracts all Armstrong discs for her own collection... Marilyn Maxwell and Andy McIntyre may split.

May Singh Broom has called attention to the fact that all ukulele music should have standard tuning if the instrument is to be popularized and ukule manufacturers, with the support of Arthur Godfrey, are pleading with music publishers to establish a standard... Monica Lewis, who made a screen test in some Lane Turner costumes (and filled them delightfully) won an MGM picture contract as a result... Neil Hefti has been added to Count Basie's arranging staff.

Ernie Anderson claims Joe Bushkin has more network radio shots than any musical unit in the land... Snuffy Arthur, tenor with Ray Anthony, and dancer Ginger Gardell are a constant twosome at Charlie's tavern in New York... A deal is cooking for the George Shearing unit to combine with Billy Eckstine for a 30-concert tour starting in late September... Duke Ellington returns from Europe early in July.

NBC bought 10,000 batons autographed by Sammy Kaye to be given away to audiences at Kaye's So You Want to Lead a Band video show... Larry Clinton is reorganizing again... Bernie Glow, WMGM trumpeter, and model Gail Prager will share the same roof after Christmas... Georgie Auld building a 9-piecer... Gene Krupa met a pal now working for a piano roll company, says his job is to paste scotch tape over the holes that are clinkers!

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

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Advertisement for Gibson strings featuring a silhouette of a person playing guitar and the text 'everyone's talking about the fine tone of Gibson strings'.

Advertisement for 'THE ACE AND HIS KING' by BOOTS MUSSULLI, featuring a large spade card with a photo of Boots Mussulli and the text 'SUPER 20 SAXOPHONE'.

Ole Satchmo, The Gourmet

By JOE BUSHKIN

New York—Whenever I hear Louis play, sing, or talk, I'm so completely carried away with his special delivery it even affects my appetite. I run for the nearest bowl of rice. One occasion I'll never forget is the time Louis did a guest shot on the Eddie Condon TV show. His appearance automatically made Studio 3B in Radio City a meeting place for anyone in town who is ordinarily tough to see (i.e. George Frasier, Vic McLeod, Frank Coniff, Eddie Sutherland, Robert Sarnoff, Paul Dudley, etc.).

Satchmo's first chorus of *Struttin' with Some Barbecue* brought the combined staff orks of NBC and ABC to the scene, and, gates, that's a crowd! I knew right then Louis' appearance at any restaurant in the vicinity with this entourage would not only cause a small riot, but a food and booze shortage as well.

Next Best

I couldn't possibly describe the joy of playing the piano for Louis again. The next best kick was having dinner with the master between rehearsal and the program. Satch's round table dialog tops even money.

After wearing out both the producer, Ernie Anderson, and our director, Clark Jones, we took five. I rushed to a phone and called my

wife, told her to get Daisy (our housekeeper) on the ball, and have dinner ready for Louis and a small party of 17.

Well, sir, we made it on time, but Daisy didn't. A few pre-dinner highballs, however, seemed to interest everyone but Satch; he stuck to his India Pale ale, which he highly endorsed for getting that proper vibrato when he sings. Naturally I switched to the same formula for quite a long time, but it just about ruined my career. We're back on Dewar's now, and haven't had a layoff since.

Saved the Show

Daisy saved the Condon program (and probably this byline) by announcing dinner. Louis said grace, and off we went into one of Daisy's killer meals. Baked shrimp mignonette, Caesar salad, fried chicken, and finally . . . the red beans and rice!

Satchmo was swingin', but now he was rockin'.

He carefully planted the rice to his lips and shouted, "Daisy! You come from Charleston, South Caro-

lina, don't you?" And the answer was, "Mister Armstrong!! Please don't say another word about my past. You're too hip."

The program looked and sounded great.

Oscar Moore Inks Columbia Contract

New York—Oscar Moore, former King Cole guitarist, has been signed by Columbia records as part of its program for livening up its blues and rhythm department. Label has also added the Velvetones, Piccadilly and Benny Davis, the Carols, and the Naturals in the same category.

Sell Birdland Label

New York—Prestige records has bought Birdland records. Prestige will discontinue the Birdland label and transfer all previously released Birdland sides to the Prestige label.

Four Stan Getz masters and four Gene Ammons sides, cut for Birdland but unreleased, will be put out on the Prestige label. Prestige has also taken over Birdland's contract with Gene Ammons.

Louis Essays A Fourth With Lucile



Chicago—Louis and Lucile (Wilson) Armstrong posed for this photo after cutting their wedding cake. Date was Oct. 12, 1942, and for the record, it was Louis' fourth matrimonial venture. Perhaps the most well known of Louis' wives, however, is Lil Hardin Armstrong, pianist with Joe Oliver's band when Louis joined that group in the early '20s, and still working as a pianist in Chicago clubs.

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

Bushkin Pens Song For Louis

Joe Bushkin penned the song below, *Go in' Back to Storeyville*, especially for Louis. The Armstrong waxing of *Storeyville* is

scheduled for release soon by Decca. (*Go in' Back to Storeyville* used by permission ASCAP and the writer, Joe Bushkin.)

Go - in' back to Stor-ey-ville That's where I long to be

Ain't no time to ask me why Ev-'ry-thing bout Stor-ey-ville is

just a part of me Since I was just this high - Go - in'

back to old de-sire I know my way a-round Friends I know will shake my

hand Noth-in' chan-ges on de-sire That street of my home town

I'll make it my last stand - There's a ca-fé called the Pup that's nev-er

shut so You can drop a - round most an-y time you choose There's a

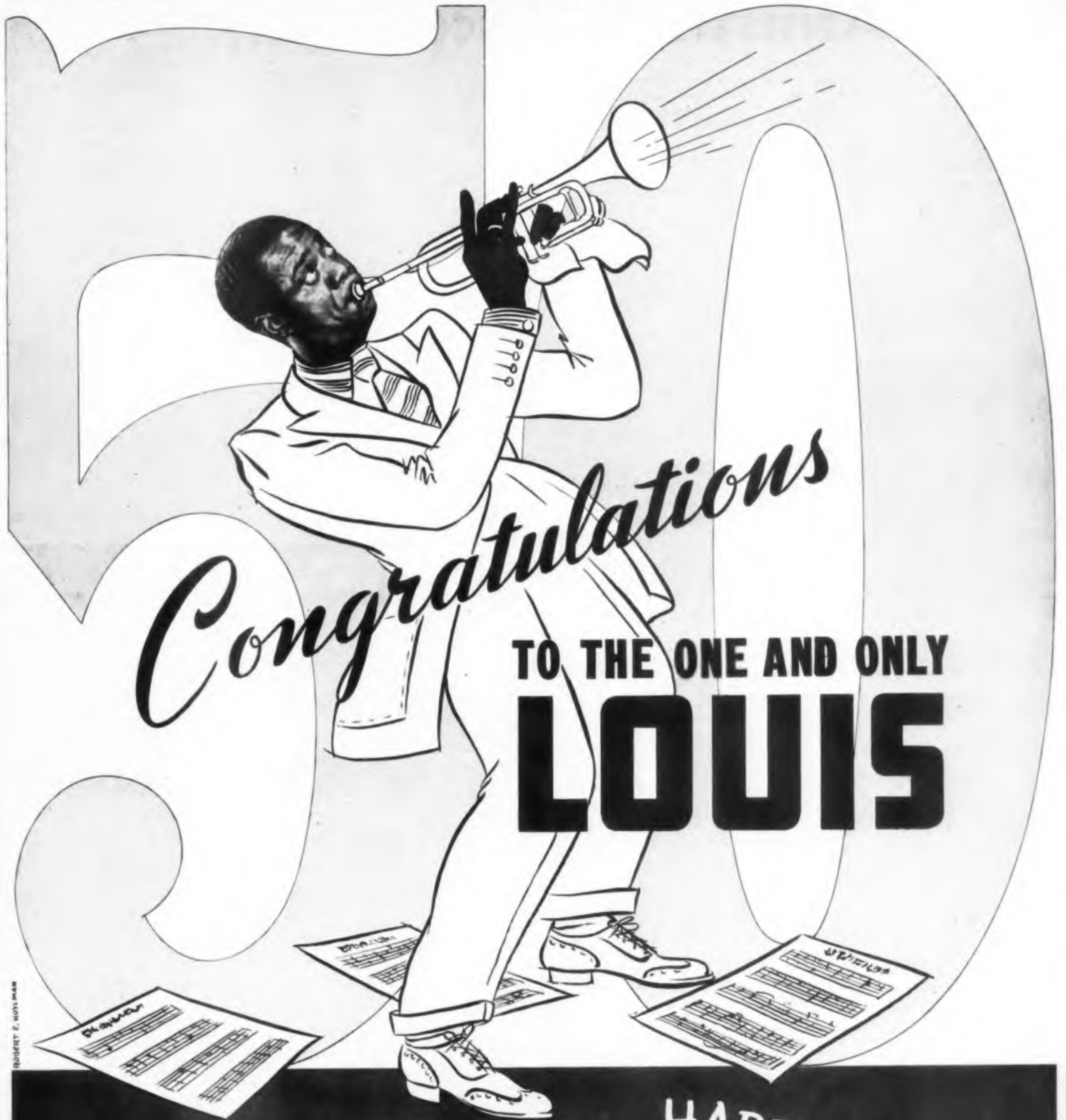
fa-dy tail-ored down in some-thin' cut low - She rocks and rolls an old pi-ano with the

King Por-ter blues Go - in' back to Stof-ey-ville I'm gon-na take my horn

Fif-ty suits a brush and comb Oh I just can't wait un - til I'm

back where I was born My Stor - ey - ville my home -





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Louis Armstrong Discography

(Chicago)—Here is the first section of a complete Louis Armstrong discography compiled by George Hoefler, which will run in consecutive issues of Down Beat. Any additions or corrections should be sent to Hoefler, Down Beat, 203 N. Washburn Avenue, Chicago, Ill. They will be published at the end of the series. Master numbers are listed first, followed by title and all known labels on which the sides were pressed.

- 1923**
- King Oliver's Jazz Band
March, Chicago, Ill.
- 1622-1 Mabel's Dream Para. 20292, Pur. 11292, Clax. 40292, Sig. 905, S-D 100, BrE 03575
 - 1622-2 Mabel's Dream Para. 20292, BrE 02291, J.I. 2, U.H.C.A. 70
 - 1623-1 Southern Stomp Para. 12088, Clax. 3011
 - 1624-2 Riverside Blues Para. 20292, Pur. 11292, Clax. 40292, Sig. 905, S-D 100, Harm. 890, BrE 03575
- King Oliver's Creole Jazz Band
April, Richmond, Ind.
- 11863 B Just Gone Gen. 5133, BrE 02292
 - 11864 B Canal Street Blues Gen. 5133, BrE 02290, J.I. 1, U.H.C.A. 67
 - 11865 C Mandy Lou Blues Gen. 5134, BrE 02291, J.I. 2, U.H.C.A. 70
 - 11866 C I'm Going Away to Wear You Off My Mind Gen. 5134, BrE 02291
 - 11867 A Chimes Blues Gen. 5135, J.I. 1, U.H.C.A. 68
 - 11868 Weather Bird Rap Gen. 5132, BrE 02202, J.I. 5, U.H.C.A. 75
 - 11869 B Dipper Mouth Blues Gen. 5132, BrE 02201, J.I. 2, U.H.C.A. 71
 - 11870 B Sugar Foot Stomp (Dipper Mouth Blues) Gen. 5136, J.I. 2, U.H.C.A. 69
 - 11871 Froggie Moore Gen. 5135, J.I. 2, U.H.C.A. 69
- King Oliver's Jazz Band
June 22, Chicago
- 8591 A Snake Rag OK 4983
 - 8592 B Sweet Lovin' Man OK 4906
 - 8593 B High Society Rag OK 4983, HRS 4, Bru 8223
 - 8594 B Sobbie's Blues OK 4906
- June 23, Same
- 8401 A Where Did You Stay Last Night? OK 4918
 - 8402 A Dipper Mouth Blues OK 4918, HRS 4, Bru 8223
 - 8403 A Jazzin' Babies Blues OK 4975
- July, Same
- 8475 B Buddy's Habits OK 40000
 - 8476 B Tears OK 40000, HRS 13
 - 8477 B I Ain't Gonna Tell Nobody OK 8148, IRSM-2, OAG 8198, 132872
 - 8478 A Room Rent Blues OK 8148, IRSM-1, OAG 8198, 132872
- August, Same
- 8494 A Riverside Blues OK 40024, OAG 3197, 132808
 - 8495 A Sweet Baby Doll OK 8255
 - 8496 B Working Man Blues OK 40024, IRSM-4, OAG 3197, 132808
 - 8497 A Mabel's Dream OK 8255, IRSM-3
- King Oliver's Jazz Band
Oct. 15, Chicago
- 81300 Chattanooga Stomp Co 13003-D, Co F LF 225, DF 3079
- October 16, Same
- 81302 London Cafe Blues Co 14002-D
 - 81303 Camp Meeting Blues Co 14002-D
 - 81304 New Orleans Stomp Co 13003-D, Co F LF 225, DF 3079
- King Oliver's Creole Jazz Band
November, Richmond, Ind.
- 11633 B Alligator Hop Gen. 5274, Cen 5275, Bi 1028
 - 11634 Zulu's Ball Gen. 5275, Bi 1028
 - 11635 A Working Man's Blues Gen. 5275, Bi 1028
 - 11636 The Sweet Something Dear Gen. 5275
 - 11637 If You Want My Heart Gen. 5275
 - 11638 Krowed Blues Gen. 5274, Cen 5275

- 1924**
- Fletcher Henderson's Orch.
Oct. 7, New York
- 140082-3 Manda Co 228-D
 - 140082-2 Co 'Lomp. Muls Co 228-D, Re E G8293
- October 14, Same
- 140138-4 Meaneat Kind of Blues Co 249-D
 - 140139-3 Naughty Man Co 249-D
- Clarence Williams Blue Five
Oct. 17, New York
- 72914 B Texas Moaner Blues OK 8171
- Virginia Liston acc. by Williams Blue Five
New York
- 72915 B Early in the Morning OK 8187
 - 72916 B You've Got the Right Key But the Wrong Keyhole OK 8173
- Fletcher Henderson's Orch.
Oct. 30, New York
- 13924-25-26 Words Vo 14926, Colia E 1723, Gu 7096
 - 13927-28-29 Copenhagen Vo 14926, Gu 7096
- Clarence Williams Blue Five
Nov. 6, New York
- 72908 B Of All the Wrongs You've Done to Me OK 8181
 - 72909 Everybody Loves My Baby OK 8181
- Fletcher Henderson's Orch.
Nov. 7, New York
- 13949-50-51 Shanghai Shuffle Vo 14935, Gu 7099
 - 13952-53-54 Naughty Man Vo 14935, Gu 7099
- Josephine Beatty (Alberta Hunter) acc. Red Onion Jazz Babies
Nov. 8, New York
- 9167 Everybody Loves My Baby Gen. 5594, 3044
 - 9176 A Texas Moaner Blues Gen. 5594, 3044
- Red Onion Jazz Babies
Nov. 10, New York
- 9177 Of All the Wrongs You've Done to Me Gen. 5627, Si 4029, H.R.S. 31

- Margaret Johnson acc. by Clarence Williams Blue Five
Nov. 25, New York
- 72996 Papa Mama's All Alone Blues OK 8185
 - 72997 Changeable Daddy of Mine OK 8185
- Red Onion Jazz Babies
Nov. 26, New York
- 9206 Terrible Blues Gen. 5607, Si 4023, H.R.S. 31, Br 90062
 - 9207 Santa Claus Blues Gen. 5607, Si 4023, Br 80062
- Sippie Wallace acc. by Clarence Williams Blue Five
Nov. 28, New York
- 73007 B Baby, I Can't Use You No More OK 8212
 - 73008 B Trouble Everywhere I Roam OK 8212
- Josephine Beatty (Alberta Hunter) acc. by Red Onion Jazz Babies
December 1, New York
- 9246 Nobody Knows the Way I Feel This Mornin' Gen. 5626, Si 4030
 - 9247 A Early Every Morn' Gen. 5626, Si 4030, Br 8024
- Red Onion Jazz Babies
Dec. 8, New York
- 9248 A Cake Walking Babies Gen. 5627, Si 4029, J.I. 10, U.H.C.A. 77-78
- Maggie Jones acc. by Armstrong
Dec. 9, New York
- 140171-2 Poor House Blues Co 14050-D
 - December 10, Same
 - 140174-2 Anybody Here Want to Try My Cabbage? Co 14063-D
 - 140175-2 Thunderstorm Blues Co 14050-D
 - December 17, Same
 - 140187-1 If I Lose, Let Me Lose Co 14059-D
 - 140188-1 Screamin' the Blues Co 14055-D
 - 14091-2 Good Time Flat Blues Co 14055-D, H.R.S. Dividend
- Clarence Williams Blue Five
Dec. 17, New York
- 73025 B Mandy, Make Up Your Mind OK 40260, Co 35957, PaE E2670
 - 73027 B I'm a Little Blackbird Looking for a Bluebird OK 40260, Co 35957, PaE E2670
- During late 1924 and early 1925. Exact dates not available
- Fletcher Henderson's Orch.
New York

- 1973-2 Prince of Wails Para 20367, Pur 11367
 - 1974-2 Mandy, Make Up Your Mind Para 20367, Pur 11367, Maxan 1817, WJ 4197
 - 105694-1 My Dreamy Eyes Pe 14338, Pat 036147, Homa C816
 - 105695-1 My Rose Marie Pe 14337, Pat 036154, Si 1299
 - 105696-2 Don't Forget You'll Regret Pe 14447, Pat 036266
 - 105697-3 Shanghai Shuffle Pe 14338, Pat 036157
 - 105829-1 Poplar Street Blues Pe 14895, Pat 036214
 - 105830-1 Twelfth Street Blues Pe 14395, Pat 036214
 - 105831-1 Me Neenwah (My Little One) Pe 14394, Pat 036213
 - 5712-1 One of These Days Re 9763, Ba 1457, Do 426, Or 374
 - 5713-1 My Dream Mah Re 9767, Ba 1393, 1475
 - 5728-1-2 How Come You Do Me Like You Do? Re 9739, Ba 1445, Do 415, Or 304
 - 5731-1 Araby Re 9775, Ba 1470
 - 5748-1-2 I'll See You in My Dreams Re 9774, Ba 1471, Aj 17109, Do 3444, Ap *300, Or 303, Imp 1470
 - 5749-3 Naughty Man Or 437, Do 437
 - 5810-1-5 I'll See You in My Dreams Re 9774, Ba 1470, Do 3445, Aj 17114, Imp 1454
 - 5811-1-5 Why Couldn't It Be Poor Little Me? Re 9770, Ba 1476, Ap 3316, Aj 17133
 - 5835-2-3 Alabama Bound Re 9789, Ba 1488, Do 3458, Or 347, Ap 3308, Aj 17133, Imp 1420
 - 5836-2 Sooner Buttery Re 9803, Ba 1508, Do 3475
- 1925**
- Clara Smith acc. by Armstrong
Jan. 27, New York
- 140226 Nobody Knows the Way I Feel This Mornin' Co 14058-D
 - 140227 Broken Busted Blues Co 14062-D

- Clarence Williams Blue Five
Jan. 3, New York
- 73028 A Cake Walking Babies from Home OK 40321
- Eva Taylor acc. by Williams Blue Five
New York
- 73034 B Pickin' on Your Baby OK 40330
- Bessie Smith acc. by Armstrong
Jan. 14, New York
- 140241-1 St. Louis Blues Co 14064-D, 3171-D, PaE R2344, R2476, Co F
 - 140242-1 Rattles Blues Co 14056-D, 3171-D, PaE R2476, Co F
 - 140243-2 Sobbie's Hearted Blues Co 14056-D
 - 140256-2 Cold in Hand Blues Co 14064-D, Co 35672, PaE R2344, Co F
 - 140251-1 You've Been a Good Old Wagon Co 14079-D, Co 35672
- Fletcher Henderson's Orch.
Jan. 23, New York
- 140356-2 Bye and Bye Co 282-D
 - 140357-3 Play Me Slow Co 282-D
- Eva Taylor acc. by Clarence Williams Blue Five
March 5, New York
- 73204 A Cost Away OK 40330
- Clarence Williams Blue Five
New York
- 73205 A Papa-Dr-De-Da OK 8215
- Clara Smith acc. by Armstrong
April 3, New York
- 140491-1 Shipwrecked Blues Co 14077-D
 - 140492-1 Court House Blues Co 14078-D
 - 140493-1 My John Blues Co 14077-D
- Fletcher Henderson's Orch.
April 18, New York
- 728-20W Memphis Bound Vo 15030
 - 730-31-32W When You Do What You Do Co 15030, Homa H820
- May 19, Same
- 140616-1 I'll Take Her Back if She Wants to Come Back Co 888-D, Br 223, Co 35659
 - 140617-1-2 Money Blues Co 888-D, Br 223, Co 35659
- Bessie Smith acc. by Armstrong
May 26, New York
- 140625-2 Nashville Woman's Blues Co 14090-B, Bi 1010
 - 140626-1 Careless Love Blues Co 14083-D, 8172-D, PaE R2479

Discography Key

Acknowledgments: Charles Delaunay: *New Hot Discography*. Orin Blackstone: *Index to Jazz*.

Aj—Ajax
Ap—Après
Ba—Banner
Bi—Biltmore
Br—Brunswick
Br E—English Brunswick
Br F—French Brunswick
Br G—German Brunswick
Bu—Buddy
Ca—Century
Clax—Columbia
Co—Columbia
Co E—English Columbia
Co F—French Columbia
Co S—Swiss Columbia
Co Sd—Swedish Columbia
Colia F—English Coliseum
Cpn—Conqueror
De—Decca
De E—English Decca
De F—French Decca
De S—Swiss Decca
Do—Domes
Con—Gennett
Gu—Guardians
H.R.S.—Hot Record Series
Ha—Harmony

Har—Hornograph
Hom—Homochord
IRM—International Rec. Ser.
Imp—Imperial
J.I.—Jazz Information
K.P.—Keith Prowe
Max—Maxxa
Me—Melotone
Od Ar—Argentine Odeon
Od G—German Odeon
Ok—Okeh
Or—Oriole
Or E—English Oriole
Pa—Parlophone
Pa An—Australian Parlo.
Pa F—French Parlo.
Par—Paramount
Pat—Pathe
Pe—Perfect
Po—Polk
Pur—Puritan
Re—Regal
Re E—English Regal
SE—Special Editions
S.D.—Steiner-Davis
Sig—Silvertone
Sig—Signature
U.H.C.A.—United Hot Clubs of America
V—Victor
Vo—Vocalion
Vox—Vox
Wi—Winner

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 Mercury Album C 104 3.15

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73686 73687	Southern Screamers (Henderson) Aug. 7, New York I Miss My Swiss Ha 4-H. RvE Q2471 Alone at Last Ha 5-H	E1180, 81-82W E1183, 84-85W	Ferry Bradford's Jazz Phools Nov. 2, New York Lucy Long Vo 15163 I Ain't Gonna Play No Second Fiddle Vo 15165	2279-1 2280-2 2281-2 2282-1-2	Cool Great & Kid Wilson sec. by Armstrong New York You Dirty Miteater Para 12224 Come on, Cool, and Do That Thing Para 12317, J.L. 8, U.H. C.A. 79-80 Have Your Child, I'll Be Here Para 12317 Find Me at the Greasy Spoon Para 12337	9481 9482 9486	Louis Armstrong Hot Five Feb. 23, Chicago Come Back, Sweet Papa OK 8318, S.E. 8018	9523 9524 9525 9526	Louis Armstrong Hot Five Feb. 24, Chicago Georgia Grind OK 8318, SE 6018 Harbie Jeebies OK 8300, Co 35840 Cornet Chop Suey OK 8320, Co 36154, H.R.S. 2, OdG 80259 Oriental Strut OK 8299, Co 36155, H.R.S. 10, Od Ar C 291490 You're Next OK 8299, Co 36155, H.R.S. 10, OdAr G 291480 Muskat Rambie OK 8300, Co 36153
73688 73689	Clarence Williams Blue Five Oct. 6, New York Just Wait 'Til You See Me Baby OK 8272 Livin' High OK 8272	1925-1-2 1926-2 1927-3-3	Exact dates unknown: Ma Rainey and Georgia Jazz Band New York City See See Rider Blues Para 12252, J.L. 9, U.H.C.A. 85-86 Jelly Bean Blues Para 12238, J.L. 8, U.H.C.A. 83-84 Countin' the Blues Para 12238, J.L. 8, U.H.C.A. 83-84	9458 A 9459 A	Bartha (Chippie) Hill sec. by Armstrong Mar. 9, Chicago Low Land Blues OK 8273 Kid Man Blues OK 8273	9500 9510	Louis Armstrong Hot Five Feb. 23, Chicago Lonesome, All Alone, and Blue OK 8389 Trouble in Mind OK 8312, Vo 03379, Pe 61270, Me 61270, Cu 8987 Georgia Man OK 8312, Vo 03378, Pe 61270, Me 61270, Cu 8987	9527 9528	Siipie Wallace sec. by Armstrong March 1, Chicago A Jalousie Woman Likes Me OK 8301 Special Delivery Blues OK 8528 Jack of Diamonds Blues OK 8328
73721	Williams' Vocal Trio sec. by Armstrong Oct. 16, New York Santa Claus Blues OK 8254 Fletcher Henderson Orch. Oct. 21, New York	2015-2	Trixie Smith sec. by Armstrong New York You've Got to Beat Me to Keep Mr. Para 12256	9471 A 9472 A	Blanche Calloway sec. by Armstrong Chicago Lazy Woman's Blues OK 8279 Lonesome Lonesick Blues OK 8279 Heed! Thomas sec. by Armstrong November 11, Chicago Gambler's Dream OK 8289 Sunshine Baby OK 8326	9508 9511	Louis Armstrong Hot Five Feb. 23, Chicago Baby Mack sec. by Armstrong Chicago You've Got to Go Home on Time OK 8315	9529 9530 9531	March 3, Same The Mail Train Blues OK 8345 I Feel Good OK 8345 A Man for Every Day in the Week OK 8301

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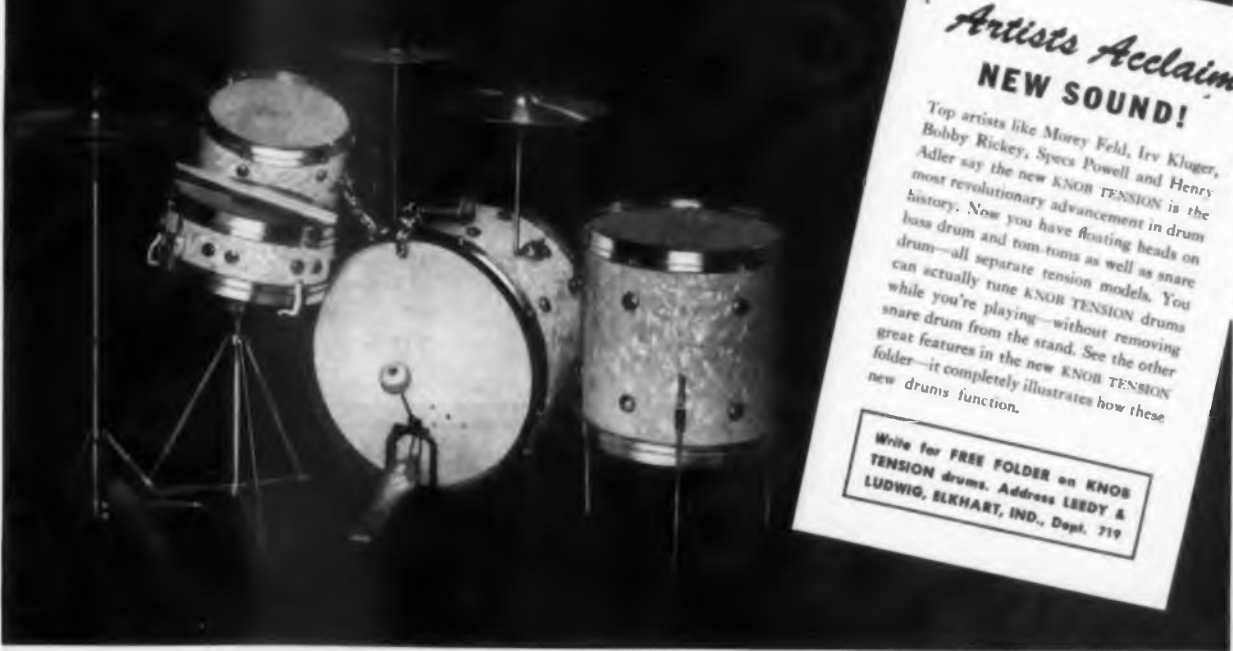
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Louis, Bix Had Most Influence On Der Bingle

By Ken Murray

New York—Bing Crosby and I have been close friends since he played at the Palace theater shortly after he left the Whiteman band, but it was only a few months ago that I realized the source of his inspiration.

Bing and I were on the golf course and it occurred to me to ask him this question. I put it something like this: "Bing, when I was a kid, I patterned myself after Ted Healy. He was my idol. I'm frank to say that without his inspiration I wonder whether I would have worked as hard as I did in those early days when I was making my rep."

"Now, Bing, I never heard anyone do what you do, yet there must have been someone who inspired you, too."

And here is what Bing replied, as closely as I can recall it: "Ken, there were two people that meant so much to me in my formative years that I must credit their inspiration for my success. Furthermore, both of them were trumpet players. You know, Ken, I got a lot out of Bix Beiderbecke when we were both beating around the country with the Whiteman band."

"And just as Bix himself found inspiration in Louis Armstrong out on the south side in Chicago in the late '20s, so did I. Yes, Ken, I'm proud to acknowledge my debt to the Rev. Satchelmouth. He is the beginning and end of music in America. And long may he reign."

You know, talking about Louis made Bing feel so good he took a birdie on the hole.

Frisco Op Awaits Trial; Cancels Acts

San Francisco—Lou Landry, who was arrested here in May as reputedly the top narcotics operator in the Fillmore area, canceled talent from his New Orleans Swing club pending disposal of his case.

Lou had deals on the fire with Nellie Lutcher, Count Basie, and Cab Calloway. Basie's contract, already signed, sealed and delivered, was snagging at pre-stime as the Willard Alexander office protested. Landry still has a contract with Louis Armstrong for October 17.

Steel Pier Sets Up Lineup For Summer

New York—Summer band lineup for the Steel Pier here has Louis Prima in from June 30 to July 6; Ray Anthony, 7-10; Larry Fortine, 11-15; Les Brown, 16; Hal McIntyre, 18-20; Ralph Flanagan, 21-27; Jimmy Dorsey, 28-Aug. 3; Johnny Long, Aug. 4-10; either Tommy Dorsey or Sammy Kaye, 13-19, and Tex Beneke, 25-27. Vaughn Monroe has been penciled in for the Labor Day weekend.

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Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 top tunes of the last two weeks in the juke boxes, on the radio, and in record and sheet music sales:

- Are You Lonesome Tonight?**
 Birmingham Bounce
 Bewitched, Bothered, and Bewildered
 C'est Si Bon
 Count Every Star
 Duddy's Little Girl
 Dearie
 Down the Lane
 Hoop-Dee-Doa
 If I Knew You Were Comin', I'd Be Baked a Cake
 It Isn't Fair
 I Wanna Be Loved

- Let's Go to Church
 Mona Lisa
 My Foolish Heart
 Old Piano Roll Blues
 On the Outgoing Tide
 Rain
 Roses
 Sentimental Me
 Stars and Stripes Forever
 Stars Are the Windows
 Third Man Theme
 Valencia
 Wanderin'

An Italian Protege 'Could Cut All'



Chicago—Always quick and sincere in his support of young musicians, Louis Armstrong says of Ray Martin, shown with him above, "Man, he should be in America; he could cut all these cats singing." Martin, who was in America, Brooklyn in fact, from age 3 to 7, met Louis in Italy and acted as interpreter and sometime vocalist for the Armstrong combo during their recent tour of that country.

Satchmo Knows The Secret Of Grosses, Says Booker Shaw

By Billy Shaw

New York—Years ago, I considered myself quite a trumpet player. I was with a famous jazz band of the time, called the California Ramblers. We were on tour and driving through Richmond, Va., one evening, when we passed an undertaking establishment with a dance hall on its second floor.

It was a hot night and through the open windows we heard this trumpet. It was so compelling that we stopped and went upstairs to see who it could possibly be. Of course it was Satchmo, and how he played! He was hitting those high notes like no one else did before or since.

Must Be Horn

It didn't occur to me that I couldn't do it, too, so I thought it must be the horn. I went to the bandstand and spoke to Louis Armstrong for the first time in my life to ask what kind of horn he was playing that could produce such music. Louis told me.

So, believing I had his secret of playing trumpet, I went right out and bought one just like it. Then I got all of Louis' records and started copying those choruses.

But something was wrong. I worked and worked and worked, convinced I could make it, but I seemed to be getting nowhere. In a panic, I went to a trumpet teacher and asked him what was the matter.

Bad News

After hearing me play and inspecting the embouchure, he broke the news to me that my strenuous attempt to emulate Louis Armstrong had paralyzed my lip. That's the minute I realized how great Louis Armstrong was.

I had no heart for playing any more, so I became a booker and of course it was my ambition to some day book Louis Armstrong. Years later the opportunity presented it-

Waxeries Bewail AFM Edict On Pre-Recording

New York—The major record companies are planning an appeal to the AFM on the union's recent edict against dubbing and other pre-recording techniques in slicing records. Preliminary confabs on an appeal have been held by Charlie Green, Victor a. and r. head, Mitch Miller, Columbia a. and r. head, and Walter Rivers, Capitol's eastern a. and r. head.

Matter of dubbing became an issue almost immediately after the AFM decree went into effect when Perry Como was not able to make a scheduled waxing date for Victor because of illness.

Since, by union rule, a session can't be canceled once the musicians have been engaged, Green asked the union for permission to dub Como's voice into the platters as an emergency measure. Turned down on this by the union, Victor was faced with possibility of having to pay the musicians twice for one session until Eddie Fisher was rushed to the studio as a substitute and cut a couple of sides.

self when Joe Glaser offered him to me for a three-week tour in the south. He had just come back from Europe, I remember, in the early '30s, and he devastated every box-office record wherever I booked him.

The very first night of our series of performances was in an enormous hall on the fair grounds in Petersburg, Va., and even in that out-of-the-way place so many people came that the dance floor actually fell through. But the people didn't mind. Louis kept right on playing and they were all so happy to hear his music, you would never have thought they missed being able to dance.

Even More Respect

And all through the years since, I've developed even more respect for Louis Armstrong. Year in, year out he hits those high grosses just like he hits that high F. Solidly and without apparent effort. No matter where he is, no matter what kind of an audience.

I weigh my words carefully when I say that he is the greatest attraction in show business (and I've worked with them all!). The proof of that pudding is that my top attraction, George Shearing, is spelling Louis right this minute in a New York club. Being close to Louis will help George develop not only on the bandstand but at the boxoffice. Because Louis knows the secret of those big grosses.

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 CONDON (Decca, 6/9/50). Wild Bill Davison, trumpet; Catty Cataball, trombone; Pennets Huako, clarinet; Jack Leeborg, bass; Eddie Condon, guitar; Gene Schroeder, piano, and Bunny Brodwin, drums. Peggy Ann Ellis, vocals.
Black Bottom and Original Charleston.
 Ralph Sutton, piano, for Schroeder.
Raggin' the Scales and Yellow Dog Blues.

JOE MEDLIN with FREDDY WASHINGTON'S BAND (ASA, 5/15/50). Walter Dennis, clarinet and alto; Freddie Washington, piano; Art Mitchell, bass; Carl Lynch, guitar, and John Casey, drums.
Afternoon of a Dream and You Thrill Me.
 Same date, Cousin Ida, vocals.
Bunker Hill Blues and Four A.M. Blues.

SY OLIVER'S ORCHESTRA (Decca, 6/8/50). Trumpets—Tolt Jordan, Red Solomon, and Bernie Fyvin; trombones—Henderson Chambers and Merl Bullman; saxes—Hymie Schertzer and Artie Baker, alto; Fred Williams and Jerry Jerome, tenors; Ernie Cooree, baritone; rhythm—Billy Kyle, piano; Everett Barkdale, guitar; George Davivior, bass, and Jimmy Crawford, drums. Sy Oliver, vocals.
Wagon Wheel; I Ain't Got Nobody, and I Can't Give You Anything but Love.

GORDON JENKINS' ORCHESTRA with ARTIE SHAW (Decca 5/29/50). Trumpets—Charlie Margulies, Tony Faso, and Louis Mucci; trombones—Kai Winding and Bob Alexander; reeds—Hymie Schertzer and Milt Young, alto; Jack Crossberg, Stanley Webb, and Sitta Ferguson, woodwinds; Artie Shaw, clarinet; strings—Harry Glickman, Sam Rand, and Manny Green, violins; Julius Shaler, viola; Harvey Shapiro, cello; rhythm—Al Lerner, piano; Trigor Alpert, bass, and Johnny Blowers, drums.
I'm Forever Blowing Bubbles and You're Mine, You.

PHIL NAPOLEON'S MEMPHIS FIVE (Columbia, 6/13/50). Phil Napoleon, trumpet; Catty Cataball, trombone; Sal Yagod, clarinet; Marty Napoleon, piano; Joe Tarte, tuba, and Tony Spargo, drums.
Fidgety Feet; Sensations; Sensic Blues, and Fatima.

KAY THOMPSON with SY OLIVER'S ORCHESTRA (Decca, 6/1/50). Trumpets—Tony Faso, Bernie Fyvin, and Paul Webster; trombones—Frank Stracci; saxes—Hymie Schertzer and Artie Baker, alto; Art Dreilingor, tenor; Bill Holtzomb, baritone; rhythm—Billy Kyle, piano; Everett Barkdale, guitar; Joe Benjamin, bass, and Jimmy Crawford, drums. Kay Thompson, vocals.
That Old Feeling and Was That the Human Thing to Do?

HMV Wants To Send U.S. More Pop Sides

New York—Attempt is being made by HMV, English label with which RCA Victor has a working agreement, to get Victor to import

AFM, AGVA Settle Dispute

New York—Jurisdictional disagreement between the AFM and the American Guild of Variety Artists, which has boiled off and on for a year, was settled at the end of May by means of an agreement signed by James C. Petrillo for AFM and Gus Van, president of AGVA.

Main points covered by the agreement:

- Any future jurisdictional disagreements between the two unions will be settled by the national offices of both. No locals will be allowed to make jurisdictional decisions.
- Performers who play instruments as a minor part of their act belong to AGVA.
- Musicians who do some incidental acting, singing, or emceeing belong to AFM.
- Non-playing vocalists traveling with a band belong to AGVA.
- Sidemen who also sing belong to AFM.
- AFM members who were forced to resign from AGVA during the recent dispute and who, by the terms of the new agreement, rightfully belong to AGVA, shall rejoin AGVA without paying a reinstatement fee.

Agreement also suggests that an effort be made to review all acts whose jurisdiction is in controversy and give them classifications showing that they belong to one union or the other.

more sides by British pop talent. Although Victor sends over sides by many of its American pop artists, the material it imports from HMV is mostly longhair.

HMV feels that platters by Sid Phillips' orchestra, George Melachrino's orchestra, and singer Donald Peers would have a good sales here. Victor recently tried a Melachrino disc here with fair results.

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AFM Sets TV Film Scale, But Top Companies Gripe

By MACK McCORMICK

Houston—Top decision of the national AFM convention here came in President James Petrillo's report, which made the first official announcement of the signing of four contracts allowing musicians to make films for television use. In addition to a minimum scale of \$39.90 a man for a three-hour session, the agreements call for a 5 percent royalty to be paid to the AFM on each use of the films.

These royalties will be based on the fees paid by individual stations and will go into a fund similar to the music performance trust fund (from records).

Contracts Signed

Contracts signed were with: Gene Autry, Imperial Pictures Corp., Snader Telecriptions Corp., and Horace Heidt.

From all appearances, the AFM will continue to set TV film deals on an individual basis, with Petrillo predicting that "30 or 40 more will be signed within the next few weeks."

Already, however, major TV companies have indicated they'll put up a stiff fight against the pay scale pattern, which they feel is unsound from both the musicians' and industry's point of view.

Oppose Royalties

Representatives of the major TV companies are completely opposed to the royalty idea. It is also said they'll propose to Petrillo that musicians be paid film scale only when films are to be used both on TV and as regular films. In the event films are to be used for TV only, they are understood to be asking a reduction of as much as 50 percent in the scale.

Petrillo also discussed the current slump in the entertainment business, calling it the worst since the 1929 depression. He laid the blame on the 20 percent tax and

● A report on the record and transcription fund expenditures stated that the \$4.5 million paid into the fund has gone to provide free public music in more than 31,000 separate performances. Of these, 1,163 have been jazz concerts.

● General feeling was that the Houston local had fallen down badly on the job of providing for those attending. Major cause for dissatisfaction was the last-minute cancellation of both the New England states and the New York state conference dinners when it was discovered that Negro delegates would be barred.

Blame was laid to the Houston local, since neither Houston nor Texas have segregation laws. It had been understood that proper facilities would be provided. Situation was made even worse when the "one bath to a room" hotel accommodations given attending Negroes was made known.

● A resolution was filed, as a result, to exclude all southern cities as future convention sites. It was referred to the executive committee.

● Final session was spent in the unanimous reelection of officers: They remain: James C. Petrillo, president; C. L. Bagley, vice-president; Leo Cluesmann, secretary, and Harry J. Steeper, treasurer.

Together with the four incumbents, Stanley Ballard, Local 73, Minneapolis, was elected to the executive committee. He fills the vacancy left by the death of the late Oscar Hild.

The 1951 convention will be held in Saratoga Springs, N. Y.

Whoops!

Houston—One of the few outside activities planned for delegates to the national AFM convention here was a visit to the opening of the new Coca-Cola bottling plant. Those attending noted considerable shyness among members of the orchestra playing for the occasion. It turned out they were non-union.

the growth of television, together with general economic factors.

He appealed to members to support liberal candidates in the coming national congressional elections so that the Taft-Hartley act might be repealed. "It's up to us to send them some liberals regardless of their party affiliation," he said.

Other convention highlights: ● Some 100 resolutions were introduced, but little action was taken on them, the majority being referred to executive committee.

Lil Tells Of 1st Time She Met Louis

By Lil Armstrong

Chicago—I was playing at the Dreamland and Joe Oliver was at the Royal Garden and Joe brought Louis over one night. We had had some pictures taken, and Joe had sent them to Louis in New Orleans. Louis wrote him to "tell Miss Lil I like her." Well, naturally I was interested in what he was like. They had called him "Little Louis." When he came into the Dreamland that night he weighed 226. I was surprised. He didn't stay long, and he didn't play. I didn't have any romantic ideas at all at that time.

Back with Joe

A couple of months later I went back with Joe's band. A chance remark Joe had made about Louis' playing interested me, and I listened. Joe and Louis were playing duets, and though Joe Oliver was Louis' idol and he wanted to play like Joe, that wasn't his style. He tried to play some of Joe's solos, but they sounded different. Joe always played with a mute, you

know, and Louis played clear and straight.

My first marriage wasn't doing so good and we started going together. We were married for 13 years, and lived together for eight.

Encouragement

I thought the main thing to do was to get him away from Joe. I encouraged him to develop himself, which was all he needed. He's a fellow who didn't have much confidence in himself to begin with. He didn't believe in himself.

So I was sort of standing at the bottom of the ladder holding it, and watching him climb. My feelings for him haven't changed, in spite of all the marriages.

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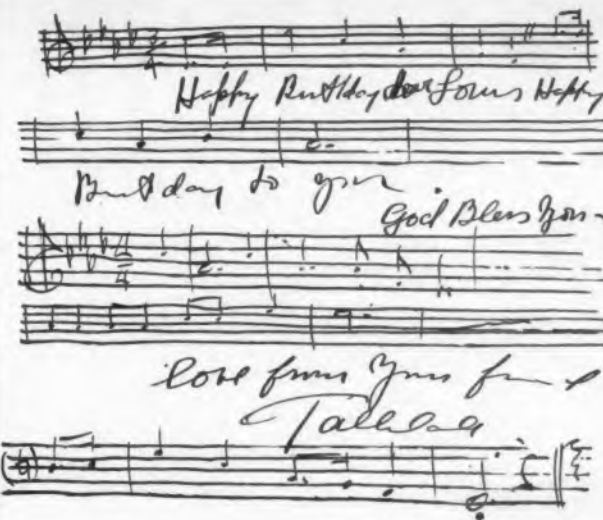
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Above is "composer" Tallulah Bankhead's scrawled birthday greeting to Louis.

Bankhead Says Happy Birthday

(Jumped from Page 1)

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Such is Louis' art. I'm sorry there's nothing more I can say, except Louis is the end. And the beginning.

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Wilder Hobson

(Jumped from Page 1)

mid-'30s. And it can be heard again, with undiminished, golden lift, in the *Jack-Armstrong Blues* of the late '40s.

Changed in Character
In these records, and in the few times I have heard him with his current band, it has seemed to me that his playing has changed in character since the early days: it is less flamboyant, less superabundant, clearer and bolder in outline. When he felt like it, the boy from the Waif's Home could always knock your hat off with choruses of the most refined, classic design. Now he does so more than ever.

Always a Song
That, at least, is my impression. If there is any lessening of the lyric heat under generation, I haven't heard it. His main strength has always been song—song in the tremulous throat of the trumpet—and if, someday, his technique is inevitably bound to fail, there is no reason to expect the song to fail with it.
Any number of us would rather hear him warm up than hear anyone else perform. Happy birthday, Louis Armstrong.

Dave Garroway

(Jumped from Page 1)

Fair a long time ago a lustrous, magnificent photograph of Louis Armstrong's face by Edward Steichen. It was the face of a man who had been everywhere, seen everything, done everything, felt everything, and was still laughing. A still-laughing face that had felt all of the good and most of the bad.

Thinking
And I remember in that picture the ring on Louis' upper lip. The ring formed from the blowing of a million beautiful notes. And I thought of all the places all over the world—the low and the high places, the late and the smoke-filled places—where those hard, gorgeous Armstrong notes are still echoing.
And I thought of that ring as the trademark of the beauty that Louis Armstrong brought to us.

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Louis Says Thanks To His Friends

(Jumped from Page 1)

of the Primas, Louis and Leon . . . Turk came by the concert, waited for me to get dressed . . . You know, '—take off my uniform and put on one of those fine 'Vines, just made by Abe Sherer in Chicago. . . .

After I got dressed, we trucked on down to Leon Primas place down in the swing section of New Orleans, on Bourbon Street. . . . Louis Prima happened to be in town also . . . He usually appears at his brother's place when he's down there for the races . . . So we dropped in on those 'Cats. . . . Louis was swinging that band down to a low gravy when we entered. . . .

When he spied me, I just walked away from Turk and the gang, and just kept walking right straight to the bandstand, and ordered a lil taste of I'M CONFESSIN I LOVE YA. . . . Oh, and it was really 'onn . . . Yea man—we really had a ball. . . . The next day, I was on the float in the Zulus parade, the King of the Zulus. . . . Moments such as those, how in the world can one forget them . . . Huh? . . .

For my birthday present, for the fiftieth birthday, I shall receive a nice very fine operation, for those two devilish ulcers of mine. . . . I am sure, if I can tolerate those two 'boys for over five years, blowing that horn, hitting those high notes every time they were supposed to be hit—just think, I will knock out fifty more (very easily) with those boys removed. . . . I was talking to Lil, Armstrong (my second wife) whom I lived with through my real wild days, and she and I had so much in common, especially, musically . . .

Lil told me the other day in my dressing room here at the Oriental Theatre, when she came to visit me and spend the day with me as she always does . . . She told me that I have had trouble with my stomach for more than ten years. . . . As far back as 1926 when I was playing at the Sunset Cafe for my manager Mr Joe Glaer, I used to get those heart burns, (the old word for ulcers—tee hee)

Lil, who was on the mound as Mrs Satchmo Armstrong, put me on a strict diet, etc. . . . That's, when I first realized that I could eat all sorts of dainty foods. . . . Instead of so much Hamhock & Cabbage and my favorite dish, red beans and rice. . . . So you see, from what Lil sez,—I've been blowing trumpet a long time on ulcers. . . .

Well, the reason for that was,—I love my horn and my public, now you can figure it out for yourself. . . . So folks, as I said before, I am a very happy man indeed. . . . At fifty, still blowing, and feeling like a ten year old,—'Blieve me'. . . . So all I have to do is to, disband these two bad boys, (ulcers that is) and all will be well on the Satchmo Front. . . . YARSUH. . . . And a many thanks to all of my friends and fans who wished me a happy birthday. . . .

An Ulcerately Yours,

Louis Armstrong

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