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Columbia Lone Holdout Against 45 RPM Pops

New York — Decision of Decca records to go into 45 rpm production indicates that stabilization has finally been reached in the record field. Starting in August, Decca and its subsidiary labels, Coral and Brunswick, will issue all its plat- ters on both 78 and 45. All three labels will continue to put out their albums on 33 1/2 also, a practice Decca started last fall. Company will also continue the work of transferring all its catalog albums to 33 1/2.

Decca's first issue of 45s included, in addition to current re- leases, 50 albums from its catalog and a rash of singles. More cata- log material will be put on 45 in the fall.

Sets Pattern

Decca's move into 45 pretty defi- nitely sets the patterns for pop and longhair releases from here on out, with 45 being the pop speed and 33 1/2 the longhair. Columbia is thus left high and dry in its ef- forts to sell the idea of pops on seven-inch 33 1/2. No other company has taken up this type of record and all the other major companies and many of the independents are now using both 33 1/2 and 45.

Following Decca's announcement, Columbia held to its frequently re- peated stand that it was doing okay with LP and saw no im- mediate need for the label to put out 45s.

"However," said Columbia presi- dent Edward Wallerstein, "as soon as we or our dealers feel that any appreciable Columbia pop business is being lost by our not having 45, we will make pop hits on 45. You may rest assured, as General Sar- noff would say, they will be better 45s."

Latter crack is a reference to a statement made by David Sarnoff, RCA head, when RCA Victor finally succumbed to LP, that the RCA Victor long play discs would be "better LPs."

Hot Tip

The hot tip boys would have you believe that Columbia is already pressing 45s, but Columbia is still officially maintaining a standoffish attitude on the subject. Probability is that Columbia will have no choice but to go into 45, since it

delayed so long in promoting its seven-inch LPs that Victor was able to get the jump on them in the pop field with the 45.

Since a record buyer needs a machine that will play no 45 rpm pop seven-inch record in order to play the Columbia seven-inchers, and practically all other companies are putting out pops on 45, Col- umbia's chances of holding out much longer against 45 seem very limited.

B. A. Rolfe Back In Biz With New Band

Boston—B. A. Rolfe, vet leader remembered mostly now for his trip-hammered renditions when he led the *Hit Parade* band, is coming back to the business with a crew called the Young Bostonians. Band is made up of youngsters 16 to 21 and Rolfe is cueing it primarily for TV.

Trouble?



Chicago—Lorry Raine is hav- ing a bit of name trouble. Her *Strangers* record is on the Lon- don label, for sale in England. And in England a lorry is a truck. So Lorry (who got her name by splitting her birth- righted Lorraine in two) is de- bating whether to change the spelling to Laurie. Could avoid the whole hassle by changing it to May.

Look, Ma, Stan's Dancing Again!

Hollywood—The success of Stan Kenton's summer dance series at Balboa Beach, the resort 60 miles south of Los Angeles where Kenton launched his first band in 1940, has moved music's most controversial figure to try a rebuilding job on those bridges he was burn- ing behind him so loudly a few months ago.

Kenton will take the dance band unit he recruited from his "Inno- vations" orchestra at the close of his concert series, and which he has been heading on weekends at Balboa, on a 13-week tour of one- nites booked by GAC and starting Sept. 15.

Two Sections

His announced plan is to sepa- rate his musical activities into two distinct sections—a dance band with which he will work part of the year (and also record a dance series for Capitol in his original *Artistry in Rhythm* manner), and the concert group, with which he will continue to stage his yearly concert tours.

Just what effect this will have on a public that already is just a little confused as to what Stan Kenton stands for in music is any- one's guess. However, there's a general belief that whatever you do that keeps you in the headlines is what will pay off in the long run.

New Vocalist

Much of the emphasis on the preliminary campaign to re-launch Kenton as a dance band attraction will be put on his new vocal "dis- covery," Jay Johnson, who has

been winning a large following with the youngsters who have been solid-packing the Balboa dance spot during Kenton's weekend dates there.

Personnel of the band is ex- pected to remain essentially the same for the dance tour: Lineup: trumpets—Buddy Childers, Shorty Rogers, Maynard Ferguson, Chico Alvarez, and Jimmy Salco; trom- bones — Milt Bernhart, Harry Betts, Bob Fitzpatrick, Herbie Harper, and John Haliburton; saxes—Bud Shank, Art Pepper, Bob Cooper, Bart Calderall, and Bob Gioga; rhythm — Shelly Manne, drums; Don Bagley, bass; Laurindo Almeida, guitar, and Kenton, piano.

Adams Collects On Starr Suit

New York—Kay Starr was or- dered to pay her former manager, Berle Adams, a \$6,350 judgment by New York supreme court in July. Basis of the judgment was that she had failed to pay part of her earnings to Adams in accord- ance with an agreement.

In order to get Adams to drop a breach of contract suit against her, she had agreed to pay him 5 percent of her earnings for three years. Adams, who claimed she failed to live up to this agreement, started suit against her last sum- mer, asking \$100,000 damages.

Gray Palladium Date To Affect West Coast's Dance Biz Future

By CHARLES EMGE

Reviewed at Palladium, Hollywood, Calif.

Trumpets: Dale McMickle, Johnny Best, Conrad Gozzo, and Frank Beach. Trombones: Jimmy Priddy, Tommy Pederson, Murray McEachern, and George Arus. Reeds: Willis Schwartz (lead clarinet), Jimmy Rudge, alto; Ted Nash (solo), Jules Jacob, tenor, and Johnny Kotella, baritone. Rhythm: Jimmy Rowles, piano; Alvin Stoller, drums; Joe Mondragon, bass, and Al Hend- rickson, guitar. Accordion: Tony Gray. Vocals: Tommy Traynor and Tony Gray. Jerry Gray—leader.

Hollywood—Jerry Gray, with a series of road dates under his belt that set auspicious boxoffice marks, unveiled his dance band in a special preview program at the Palladium before his July 25 opening at the show spot for a location stand that is expected to have a far-reaching effect on the dance band business.

What the Jerry Gray band does, or does not do, at the Palladium

—at least on this coast—or the be- ginning of a new cycle, the upward trend that frequently follows the decline.

Invitation-Only Crowd

The preview showing, something new in dance band promotion which appeared so successful that it's worth noting, was held for an invitation-only audience com- prised of trade and fan magazine reporters, radio record showmen, publishers' representatives, etc.

Bob Crosby, currently on a theater tour, flew in to handle the emcee duties in his own affable

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Gene, Frances On The Cover

Turnabout is fair play, so Frances Lynne, erstwhile Gene Krupa canary, beats the skins while the boss chirps at the microphone. This cover shot was made by Bud Ebel recently in Cincinnati. When the band reached the west coast, Frances cut out to open as a single in the Black Hawk club in San Fran- cisco. The Krupa ork just con- cluded a week at Jefferson beach, Detroit, has returned east for an engagement on the stage of the Capitol theater on Broad- way.

Jerry Gray Gives San Francisco Dancers Look At New Band



San Francisco—One of Jerry Gray's stops on his shake- down cruise before opening at Hollywood's Palladium was at the El Patio ballroom, San Francisco, where he drew a good crowd. First pic is of the sax section — Ted Nash, Jules Jacob, Jimmy Rudge, Willie Schwartz, and John Kotella. Behind them, the trombones line up in this order (l. to r.): George Arus, Murray McEachern, Tommy Ped-

erson (taking a solo), and Jimmy Priddy. Alvin Stoller is at the drums. Tommy Traynor, vocalist, purrs into the KFRC mike in the center shot, as Gray happily wags time. Accordionist is Jerry's brother Tony, who also sings oc- casionally. Stoller again in the background, while just be- hind Traynor's head you can see the left arm of bassist Joe Mondragon. Joe was kept busy during most of the

night chasing from bass to piano, as Jimmy Rowles, the regular 88er, was taken suddenly ill with gastritis and had to leave the stand. The trombones and Stoller get back into the act in the last shot. Trumpets, reading from left to right, are Frank Beach, Johnny Best, Conrad Gozzo, and Dale McMickle. See Charlie Emgo's review of the band on this page.

(Photos by Ralph Glasson)

Here's Gene And Bands When He First Started As Leader



Chicago—Gene Krupa, who got his start in the music business some 20 years ago, became known as one of the great drummers in jazz with Benny Goodman, then went out on his own as a leader, above is shown with two of his earliest bands. First shot was taken late in 1937, with Gene looking as if he hadn't even started shaving yet. You might

recognize Remo Biondi, guitarist, who returned to the band recently, Vido Musso, at the left of the sax section, and vocalist Jerry Kruger. Second pic was taken on a movie set, two years later. Note the same music stands, except a drum now has been added to the piano. Here's the lineup:

piano—Milt Raskin; guitar—Biondi; saxes—Sam Mualer, Musky Ruffo, Bob Snyder, and Sam Donahue, trumpet—Jack Mootz, Ray Cameron, and Dick Lotter; trombone—Bruce Squires, Al Sherman, and Dalton Rizzotto, Bass is Horace Rollins. The drummer you know.

PROFILING THE PLAYERS

Members Of Krupa Crew Tell Their Lives, Interests

LENNY HAMBRO (alto sax & clarinet). Senior member of the band, having been with Gene longer than any other sideman. A native and resident of New York City, he's 26 years of age. Has played with the bands of Bobby Byrne and Billy Butterfield. His hobby is swimming. Favorite record is Duke Ellington's *Warm Valley*, mainly because of the work thereon of Johnny Hodges. Is single.

BILL DAVIS (alto sax). Hailing from Mineral Wells, Texas, Bill is 25, and, before joining Gene, worked with Buddy Ryland's band, which he claims is "the top college band in the United States." He likes to play tennis and golf. Top record in his opinion is *Woody's Four Brothers*. Is married.

ED (TURK) DARLINGTON (tenor sax). Ames, Iowa, is his home town, and the previous experience of this 24-year-old saxist consisted of playing with various midwest territorial bands. For the top records he gives the nod to Miles Davis' *Boplicity*, etc. Is single.

WALTER N. HOWELL (tenor sax) *Walt's a "Cracker,"* having come up from Rome, Ga. Is 21

and, down south, played with the *Auburn Knights* and *Al Coleman's orchestra*. His hobby is collecting records, favorite among them being *Woody Herman's Early Autumn*. Is single.

RAY DAVIDSON (baritone sax). Another Texan, Ray's home is in Carthage. He's 28 and has played with the bands of Don Ragon, Buddy Ryland, and Rocky Hampton. Has three favorite records, being unable to single out one, *Summer Sequence* by Woody Herman, *Marshmallow* by Lee Kowitz, and *Rockin' Chair* by Gene Krupa. Is married and has a son.

RAY TRISCARI (trumpet). Ray was born 27 years ago and makes his home in Jamestown, N. Y. He's a philatelist, which gives him another means of "licking his chops." *One Bass Hit* by Dizzy Gillespie rates as his favorite record. Is married.

DON FAGERQUIST (trumpet). Don is from Worcester, Mass., and is 23. Photography is his hobby and *Billie's Bounce* by Charlie Parker is his fave record. He's married.

BILL PURCELL (trumpet). A Yankee from Boston, Bill is 35.

He's worked with *Bob Chester*, *Kay Kyser*, and several lesser name bands. *Swimming* is listed as his hobby with "zoo keeper" as alternate. *Dizzy's Manteca* is his favorite disc. Is married and has a 2-year-old daughter.

FERN CARON (trumpet). Comes from Lewiston, Maine, played with Sam Donahue, Lea Brown, Billy Butterfield, Charlie Ventura, Teddy Powell, Ruby Newman, Charlie Barnet, and Ray Anthony. Is married and has a 3 1/2-year-old daughter.

GENE MULLINS (trombone). From Auburn, Ala., Gene is 21-years-old, and Gene's is his first major band association. Is a bookworm, spending as much spare time as possible reading. *Mathis der Mater* by Paul Hindemith is his favorite recording. Is single.

IRBY GREEN (trombone). Another lad from the southland, Irby's hometown is Mobile, Ala. He's 23 and has played with the bands of Frankie Carle, Jan Savitt, Bob Strong, and Tommy Reynolds. Like Fagerquist, he's a photographer. Has no one favorite record, but any of Count Basie's waxings with Lester Young will get his okay. Is married.

GEORGE ROBERTS (trombone). This 22-year-old alphon man comes from Des Moines, Iowa, and he previously played with *Ray Robbins' ork*. *George, too, is an amateur photographer*. *Woody's Summer Sequence* is his top record selection. Is single.

DON SIMPSON (bass). Another Des Moines native, Don is 25 and, besides playing bass, does a lot of the band's arranging. Also is a

Downs 3 To Brooklyn

New York—The Evelyn Downs trio has gone into the Park Terrace, Brooklyn, for a six months stay. Present lineup of the trio is Dorothy McLean, guitar; Helen Kova, accordion, and Evelyn Downs, Hammond organ.

photographer. In the waxworks, he prefers anything by Jimmy Blanton. Had his own band and worked with Lee Williams, Sammy Fletcher, and Bob McGrew. Is single.

NORMAN SCHNELL (piano). From Cranbury, N. J., Norm is 25 and formerly worked with the band of Sammy Fletcher. *Early Autumn* by Woody is his fave disc and he lists "bird watcher" as his hobby. Is single.

REMO BIONDI (guitar). Like Krupa, Remo is from Chicago. His hobby is cartooning and the favorite record of this 42-year-old rhythm man is Ravel's *Rhapsody Espanol* by Stokowsky.

JOE TUCKER (vocalist). A native of Stamford, Conn., Joe is 23. He's been with *Randy Brooks* and *Ina Ray Hutton* chooses *Dedicated to You* by Eckstine and Vaughan as his favorite disc and is single.

BOBBY SOOTS (vocalist) Bobby, who specializes in giving a hill-billy touch to Dixieland jazz numbers, comes from Phenix City, Ala., being born down in that country 25 years ago. His present job is his first with a band. He likes King Cole's *Mona Lisa* and Frankie Laine's *Shine*, says he has no hobbies but spends a lot of time visiting radio stations and music stores.

Goodman Back With Columbia

New York—Benny Goodman has returned to Columbia records, the label he left to go to Capitol most three years ago. Columbia has signed him to a three-year contract under which he'll cut both long and pop sides.

Deal also gives Columbia right to records made of Goodman's 15 concert at Carnegie hall, which spot many of the top jazzmen the late '30s. These will be transferred to two 12-inch LPs and will be issued, according to a Columbia spokesman, "within the near future."

Goodman's contract with Capitol still had several months to go. It was understood it was wound up mutual agreement. This is Benny's second term with Columbia. He recorded for Victor in the mid-'30s.

Mrs. Jones To Wax As London Single

New York—Helen Grayco, otherwise Mrs. Spike Jones, has been signed by London records to cut solo sides. Her first waxings in London are scheduled for the end of July.

London has also taken over from masters she made last year with Mannie Klein's crew backing her. These sides will get their first London release in England, but will be issued in this country.

Bushkin Held Over At Park Sheraton

New York—Joe Bushkin's opening at Cafe Society, scheduled for Aug. 17, has been pushed back Sept. 6 to allow him to play three more weeks at the Park Sheraton Mermaid room. Bushkin originally went into the Mermaid room for 13 weeks. Extension gives him a total of 18 weeks at the spot.

Meanwhile the pianist has been signed by Columbia records in a deal which gives Columbia exclusive rights to his wax services as pianist but leaves him free to sign with any other label as either band leader or vocalist. He had previously recorded for Atlantic records.

Flanagan Switches Girl Vocalists Again

New York—Female vocal spot on Ralph Flanagan's band has switched hands for the third time in the few months the band has been organized. Latest incumbent is Hope Zee, whom Flanagan took out of the chorus of *Gentlemen Prefer Blondes*.

Hope, whose father is an executive of the Capitol theater here, succeeds Penni Smith. Flanagan's first girl singer was Evelyn Joyce.

Woody, Rosemary Transcribe Shows For Services



New York—Woody Herman took time in April to record for the army and air force a production called *Woodchopper's Music Shop*. That's Woody reading script at the left. With him are Cpl. William H. Downs, center, who wrote the script, and Joe Ripley, announcer. As near as we can figure by Woodrow's attire, he was expecting a visit from Bing Crosby that day. Show will be aired the week of Aug. 14.

Rosemary Clooney, ex-Tony Pastor vocalist, also did a show, called *In a Sentimental Mood*, for the army's and air forces' Stars on Parade series. She poses with all her helpmates in the second shot. Left to right are Charles Wilkes, production director; Joe Shribman, Rosemary's manager; Ripley, and Downs.

Band Business Is On Way Up Again, Says Krupa

New York — Jazz music's gain was the church's loss when Gene Krupa foresook his aspirations to the cloth in favor of percussionistics some 20 years ago. And a heavy loss it was, too, to the parishes to which Gene might have been assigned,

for the young Chicagoan showed bright promise of falling into the eucationary category of a Father Coughlin or McGr. Fulton Shean when he took leave of the seminary.

As a leading speaker in his class, there is little doubt but what as Father Krupa, the little man with the wild black hair would have had some mighty important things to say from the pulpit.

Still Things to Say

But, as was pointed out, it was musicom's gain, and Gene still has important things to say, only they concern nothing Biblical. Instead, he has a few interesting observations to pass along on the past, current, and future trends of the dance band world.

This, in itself, is no matter of headline consequence since, in these uncertain and bewildering days of the profession, almost everyone has two cents worth to toss in, whether or not it's solicited. Gene's however, is based on personal observation over a complete coast to coast tour performed in the last few months, and was solicited.

"Things look good," observes Krupa. "In certain parts of the country, things are mighty rough, but the over-all picture is a vast improvement over the same scene of a year ago. Business has been great, and I'm not saying that by way of a boast. If it's good with us it must be good with a lot of other name bands. Last year it was good for mighty few."

No War Boom

Asked if he thought this was a war boom, Gene replied, "We made most of our tour long before the present conflict started, and Korea meant little more to most kids than a spot in a geography book. Maybe there'll be a war boom like there was last time in our business, but I think things are improving even without fast-spending defense workers and service men anxious to spend their few bucks on a short leave.

"I'm pretty enthusiastic about the current band situation. Public tastes have changed drastically since the end of World War II and they're still changing. I think the ultimate result will be a return of good music—the real good type we knew as swing—by public acclaim. You can't stuff anything they don't want down the throats of the people, especially those who patronize ballrooms. That was proven by the story of bop.

"I think there's a definite place for bop in the jazz picture, but the timing was bad when it was handed out to the people. They didn't dig it and didn't want to

bother to learn what it was all about. They were more interested in dancing.

All Guilty

"I guess we're all a little guilty of trying to force bop on them. We played our share of it in this band, but it received good reception only in scattered spots—a few college kids were with it and some of the jazz disciples around New York, Chicago and Hollywood caught on. But on the whole, it was a lost cause.

"As a result, the kids turned to anything and, at that time, the first item was a thing called *Four Leaf Clover*. We even had to put it in our books, but we did it with tongue in cheek. We liked to think we were doing it for laughs, even if some of the customers took it seriously.

All Familiar

"We're all familiar with the surge of old-time tunes that have made their comeback during the last 1 1/2 years, many with the benefit of community singing arrangements. That's what they were playing when I was a kid in school. And that's when I first turned to Dixieland out in Chicago. Jazz made quite a march into popularity back in those '20s, and the same thing has happened again.

"Even while the *Clovers* and *Cruising Down the Rivers* were sweeping the country, we used to get requests from many patrons for some old Dixieland items. But, stubborn-like, we were confining our jazz items to the bop school.

"We learned and, last fall, put our first Dixieland number in the books. Like our treatment of *Four Leaf Clover* we did this, too, in a kidding way, probably afraid somebody might take us seriously and laugh at our 'backward' ideas.

"But when we played *Twelfth Street Rag*, particularly at college dances, everybody swarmed onto the floor, not to watch our antics, but to dance, many doing the Charleston. It was an amazing revelation.

Changed Minds

"So, that's when we decided to give them what they want. We concentrated on plain, full band arrangements of standard tunes and pop ballads in good sensible dance tempo. For our jazz department we formed a small combo from within the band and dug up the old tunes on which I was brought up with Eddie Condon and his gang out in Chicago so many years ago.

"To give it a bit 'different' touch, we added a novelty hillbilly singer whom I found in Chicago, Bobby Soots. The result? Those

Omaha Crew Keeps 'Em Jumpin'



Omaha—Ever wondered what happened to some of the college crews profiled by the *Beat* last year? Leader of one of them, Johnny McCoy, who then was at Marshall college in West Virginia, now has his own combo in Omaha and doing right well. Now playing at the Hill hotel here, group plays everything from pops to bop at light dance tempos. From left to right, members of the group are: Eddie Mace, piano; John Mosher, bass; McCoy, trumpet and vocals; Ernie Hutchinson, guitar, and Candy Selfe, Vaughan-styled vocalist.

Dixieland items, like *Bonaparte's Retreat* and *At the Jazz Band Ball*, have been murdering the customers every place we play. They love it!"

And what does this have to do with the future?

"I think history will repeat itself. Just as Dixie paved the way for swing and a public appreciation of real good music, I think the current trend will lead to the same goal, only in less time.

Demand to Return

"I think that within a year we'll find a demand for bands built along the lines of the old Benny Goodman, Tommy and Jimmy Dorsey, Barnet, Lunceford, Chick Webb, Ellington, and other outfits of that era of the '30s.

"Listen to the records those bands made 10 to 15 years ago. They're still great. And the people who patronized those outfits knew their music and their musicians. They recognized talent as quickly as a leader did and they seldom picked a dud.

"What happened to all that? Everyone has an opinion and they add up to a varied lot. Regardless of the cause, some changes happened, much to the dismay of all of us who like to play good music for an appreciative audience. But if the indications we observed in the last few months, from the Carolinas to Texas to San Diego, from Seattle to Salt Lake City to Chicago to New England, mean what they did two decades ago, we're on our way back to some real good music.

"There'll always be novelty stuff, of course, just as we had

AFM Sets New TV Pay Scales

New York—New and higher scale has been set for musicians working on television by the AFM. Raises were effected for both network shows and, by Local 802, for local shows. Network scale is retroactive to April 17, while the local scale went into effect as of June 1.

Following listing shows changes in network scales:

	New Scale	Old Scale
Shows of half-hour or less	\$17.10	\$16.20
One-hour shows	21.85	20.70
Rehearsals, an hour	7.15	6.75
Doubling: First instrument	2.85	2.70
Each additional instrument	1.90	1.80
Additional pay for simultaneous ing or makeup	6.00	3.00

New Local 802 scale for one station video shows is \$15.30 for half-hour shows or less; \$19.55 for one-hour shows; \$6.38 an hour for rehearsal; \$2.55 extra for doubling on one instrument and \$1.70 for each additional instrument; \$15 extra for simulcasts, and \$6 for costuming or makeup.

Leaders on both network and local shows now get double for combos of four or more men. For three-man combos, leader gets 75 percent extra, for two-man combos 50 percent extra, and 25 percent extra for one man playing alone.

Goodman Easy To Find Nowadays

New York—Latest addition to the roster of name disc jockeys being built up by station WNBC is Al Goodman. Goodman spins discs of tunes from Broadway musicals on Saturdays from 5 to 5:30 p.m. Station's other jocks are Skitch Henderson, Leopold Stokowski, Arthur Fiedler, Henry Morgan, and Arthur Treacher.

association with Benny Goodman.

He then left Benny to form his own band, and has been a leader ever since. Many of the top stars in jazz have been in Gene's company since, including Roy Eldridge, Anita O'Day, Sam Donahue, Shorty Sherock, Charlie Ventura, Tommy Pederson, and, more recently, some of jazz's younger element, including Red Rodney, Charlie Kennedy, Buddy Wise, Teddy Napoleon, and Don Fagerquist.

So in Gene Krupa we find another great jazzman who has weathered many booms and recessions in music, has been a direct and great influence on countless drummers, and is still around showing folks how it's done. Bouquets!!

Krupa's Present-Day Crew, Caught On Dance Date



Chicago—Here's the way Gene Krupa's band lines up these days. Shots were all taken at Jantzen Beach hall room in Portland, Ore., during a recent one-nighter there. That's guitarist Remo Biondi in the foreground of the first pic, then trumpeters Don Fagerquist, Ray Triscari, Bill Purcell, and Fern Caron. Gene looks pretty exalted in the next photo, as the band swings through an up-tempo tune. Trumpeter Ray Triscari again gets in at Gene's right. Tenor man Ed Darlington manages to get only his horn into the last picture, then come Bill Davis, Lennie Hambro, Walter Howell, and Ray Davidson. Trombones are Green, Gene Mullins, and George Roberts. Also in the band, but out of view, are bassist Don Simpson and pianist Norm Schnell.

Add To List Of Pleasant Pastimes: A Day With Girl Vocalist



(Photo by Jack Tracy)

Chicago—Ever thought of spending a whole day with a lovely band vocalist just to see what she does with her time? We did. Figured it would be a pleasant switch from office routine. So we traipsed up to the Edgewater Beach hotel, where Helen Lee was singing with Tex Beneke's band recently, and set down the results for posterity. We happened in on shampoo day, as you'll note in the first

photo. That was followed by a quick lunch, then a session of writing home to Mom in Alabama to tell of all the events of the last day. Helen's a song writer, too, works over one in the third pic. She's already had two tunes published, *Uncle Ned and Uncle Bill* and *Don't Break the News to Me Sister*. "But," she laughs, "they're real hill-billy tunes, nothing great. I wrote them in collabora-

tion with George Simon, editor of *Metronome*. He used a pen name." Later in the afternoon came a couple of hours on the beach to get that healthy look. Follow that with dinner and it's time to go to work again. So on goes a new face and Helen's ready to head downstairs for the dinner show. Miss Lee is set to leave Tex' band next month for a steady job with CBS in Chicago.

Bird, Backed By Strings, Disappoints At Birdland

Reviewed at Birdland, NYC

Vocals: Sam Caplan, Jerry Mofese, and Al Feller.
 Viola: Dave Uchitel.
 Cello: Seymour Barab.
 Oboe: Tommy Macy.
 Harp: Wallace Michalson.
 Rhythm: Al Haig, piano; Charles T. Potter, bass, and Roy Haynes, drums.
 Charlie Parker—leader and alto.

New York—After several false starts, Charlie Parker has finally managed to get in front of a string section in a night club. Shortly after his *Charlie Parker with Strings* album was released, plans were afoot to put the Bird and strings into Birdland but it fell through. Later the group was supposed to make its in-the-flesh bow at Cafe Society but, again, it didn't pan out. Finally, in July, the deed was accomplished at Birdland.

To date the string backing has done a lot for the Bird so far as general public acceptance is concerned. The album has made several appearances on the best-selling albums list, an unusual experience for a musician as determinedly esoteric as Parker.

Even Sylvester

And his work with the strings at Birdland caused the *Daily News*' mouldy flogging Robert Sylvester to completely revise his previous low opinion of the Bird.

In view of such successes, this report will have to be considered a dissenting opinion. For, to this listener, what artistry the Bird has shown in his work with small groups seems to dissipate when he is superimposed on a string section working over some sturdy standards.

His usual light, rollicking inventiveness appears to desert him,

to be replaced by heavy-handed stodginess. His tone becomes a flat, monotonous, squawking thing, and his work in general appears to have little relationship to what is going on around him.

Contrast

The contrast between standard Parker and Parker with strings is brought out sharply when he ends a set by going into a brief display of thematic material with only the rhythm section behind him. Suddenly he seems relaxed and at home. His horn is in proper juxtaposition to his accompaniment, and the Parkerian phrases flow easily and pleasantly once more.

The string section, headed by Sam Caplan, does a fine job and provides a more lush, ear-caressing sound than has ever been heard in Birdland before. Tommy Macy, on oboe, gets frequent but very brief moments on his own which show him to excellent advantage.

Same Tunes

The book the group is using stems from the *Parker with Strings* album, standards which have with-

Ex-Basie Sidemen Join Rushing Combo

New York—Jimmy Rushing, former Count Basie blues shouter, is now fronting a combo which includes several ex-Basieites. Among them are Buck Clayton, trumpet; Dickie Wells, trombone, and Buddy Tate, tenor. Crew broke in at the Savoy ballroom in July.

stood all kinds of treatment. In this case, however, the undue lack of unity of approach between the soloist and his accompaniment is more than these stalwart tunes can take.

Whether the Bird is bored by his material or baffled by his accompaniment, he has allowed his playing to degenerate into a tasteless and raucous hullabaloo.

Irv Williams Tops Twin City Scene

Minneapolis—Holding down the local twin towns picture are Irv Williams, Bill Green, and Percy Hughes. Williams, a diminutive tenor man, gives out with some rich, big-toned soloing, backed by Rufus Webster, ex-Benny Carter keyboard man. Rufus is back home scurrying for an MA at the University. All the sounds provided by the Williams group issue from the Bamboo room.

On the outskirts of town, the Bill Green quartet holds forth in the suburb of Robbinsdale. The group blows up a gentle combination of commercial and jazz, aided

and abetted by vibes, bass, piano, and Bill's clarinet. Injections of J. Mooney style are guaranteed not to disturb the jazz clique.

Bar Harbor, resort in the northern part of the state which has resounded to Percy Hughes' band for the last two years, spotting Bruce Dybvig's little band this summer. Dybvig, faced with a book for 22 men and no dates, has built a new combination around bass trumpet, trumpet, baritone, piano, bass, drums, and alto.

—Leigh Kamman

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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:

- Bewitched, Bothered, and Bewildered*
- Bonaparte's Retreat*
- Count Every Star*
- Gone With the Wind*
- Goodnight, Irene*
- Hoop-Dee-Do*
- I Cross My Fingers*
- I Didn't Slip, I Wasn't Pushed, I Fell*
- I Don't Care If the Sun Don't Shine*
- It Isn't Fair*
- I Wanna Be Loved*
- La Vie en Rose*
- Mona Lisa*
- My Foolish Heart*
- Nala*
- No Other Love*
- Old Piano Roll Blues*
- Roses*
- Sam's Song*
- Sentimental Me*
- Simple Melody*
- Stars Are the Windows of Heaven*

3rd Man Theme
Tsena, Tsena, Tsena
Vagabond Shoes

Columbia Waxes Ory, New Singer

Hollywood—First recordings by Kid Ory for a major label in several years have been cut by Columbia, eight sides for an album to be released this fall. Two of the sides mark debut on wax of Lee Sapphire, young and relatively unknown singer who came here recently from the east. (For details on Ory album, see *Things to Come*).

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

Sidemen Switches

Duke Ellington: Fats Ford, trumpet, for Al Killian . . . Tommy Dorsey: Bob Alexander, trombone, for Al Lorraine, and Boomie Richman, tenor, Bob Baldwin, bass, and Mickey Mangan, trumpet, out . . . Sammy Kaye: Frank Settlemyer, piano, for Warner Shilkret.

Ralph Flanagan: Charlie Frankhouser, trumpet, out . . . Hal McIntyre: Don McLean, drums, for Gene Miller . . . Sonny Dunham: Stan Fishelson, trumpet (from Harry James), in.

Harry James: Jack Mills, drums, out; Jimmy Dorsey: Karl Kiffe, drums, for Ray Bauduc, and Bunny Bardack, tenor, for Frank Maynes . . . Art Wauer: Steve Lipkins, trumpet, for Al Stewart.

Don Warner: Lynn Oliver, drums, for Ed Shaughnessy (to Charlie Ventura), and Don Feldman, piano, for Teddy Cohen, vibas . . . Herbie Fields: Otto Schmidt, tenor and alto, for Harvey Estrin

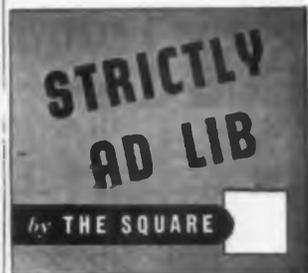
Bird To Cut 2 More Albums With Strings

New York—Following the success of the *Charlie Parker with Strings* album, Mercury records plans to cut two more albums with the Bird in front of a string ensemble. Slicings will be made next winter. Parker and his strings are currently playing at Birdland.

(to Charlie Ventura), and Harry Terrill, alto, for Charlie Kennedy (to Charlie Ventura).

Shep Fields: Joe Maggio, baritone, for Dave Kurtzer; Johnny Norton, alto, for Murray Klarman (to Ralph Flanagan); Willie Cervantes, tenor (from Noro Morales), for Sid Parker; Lenny Romeo, trumpet, for Don Rubinbaum, and Andy Wright, piano, for Mickey Gloc.

Noro Morales: Adrian Te, alto and flute, for Gene Lorello; Joseph Scarisa, tenor, for Willie Cervantes; Jimmy Milazzo, trumpet, for Sal Iardi; Lidio Lopez, bass, for Billy Richko, and Umberto Morales, drums, out (to form own band).



We owe Pat O'Connor an apology and here it is. Last April, when she replaced Claire Hogan with the Jimmy Dorsey band, *Down Beat* carried the item, but spelled her name wrong. Last month we added insult to injury by printing a photo of Pat Lockwood as the new JD chirp—and Miss O'Connor is still with the band! . . . Dolly Dawn, who signed with Decca in February, finally has been scheduled for a September release and may be cutting soon.



Gloria Hart is wondering how kum the intro which she claims she dreamed up by herself for her Tower waxing of *All I Do Is Want You* turned up on the Coral platter by Connie Haines . . . Hank D'Amico has cut down to a quartet at the Hickory Log in Manhattan,

with Leon Cox, trombone, out . . . Johnny Jordan, Bob Roberts' drummer, is at that stage with Flo Budish, belle from Worcester, Mass.

Nancy Reed, former Hal McIntyre and Skitch Henderson vocalist, is doing a piano single at the Little club in New York . . . Fran Warren is doing a summer stock tour in the lead of *Finian's Rainbow*. Her manager, Barbara Belle, plays a sharecropper in the show and gets featured billing . . . The mother of Rosalind Patton, Elliot Lawrence singer, died in July . . . Illinois Jacquet is considering a European tour in the fall.

Bernie Cummins, currently in the Terrace room at the New Yorker hotel, is the 100th band to play the spot. He also was the first one, having opened the room in 1930 . . . Billy Shaw has added the Charles Brown trio to his stable . . . The Ames (Rag Mop) Brothers have a new three-year contract with Coral which increases their guarantee and royalties . . . Pianist Beryl Booker, recently with the Slam Stewart trio, now is with the Cats and a Fiddle.

Leonard Feather, who recently finished a biography of Glenn Miller, is collaborating with George Shearing on a book on piano method and a history of piano styles . . . George Williams, former Gene Krupa arranger, has bought property two blocks from Gene's home in Westchester county . . . Joan Shaw, who waxes for MGM, now has her own show in WNEW in Gotham.

Benny Goodman has signed an exclusive contract with Columbia records, after being off the label for more than three years. Deal gives Columbia rights to the masters of BG's historic Carnegie hall concert in 1938, which will be issued on LP . . . Felix Mayerhoffer, trombonist with Sonny Dunham, was in home territory when the band played the Capitol theater (NYC) recently. He used to be an usher there.

Hamp, Other Stars, On Telescriptions

New York—Deals have been net to spot Lionel Hampton, Herb Jeffries, Diana Lynn, Desi Arnaz, and Jon and Sandra Steele in three-minute television films to be made by Snader Telescriptions.

Signing of the talent followed final okaying of Snader's royalty agreement for music on video film with the AFM. Musicians will get scale plus a 5 percent royalty, while the union will pick up a 5 percent royalty on the gross income of the films.

Hampton is set to make five of the films. Snader's current plans call for the production of 400 of these video films at the rate of 40 a month.

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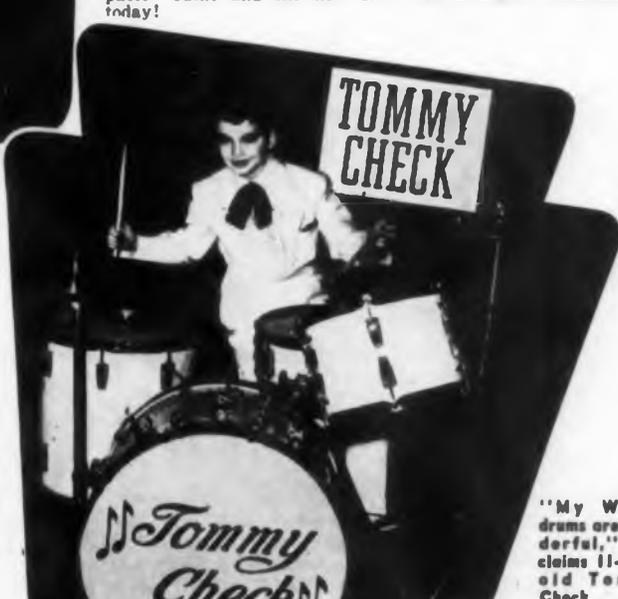
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New Trumpeter Sparks Fine Crew At Jazz Ltd.

By JACK TRACY

Chicago—Not only has this Dixieland revival folks are talking about given the public a lot of pure corn and hokum, it's apparently resuscitated many theatrical supply houses that were ready to fold. However, there are still a few legitimate bands around that are playing sincerely the type of music they feel best expresses what they want to any musically.

One of these is at Jazz Ltd. Composed of Fred Greenleaf, trumpet; Miff Mole, trombone; Bill Reinhardt, clarinet; Mel Grant, piano, and Zutty Singleton, drums, the group wends its way through the evergreens of Dixie (and some pretty, seldom-played ballads) with verve and alacrity. Plus an esprit de corps that is all-too-often lacking in groups of any kind these days.

New Trumpet

Searching around for a hornman to take Muggsy Spanier's place when he left the club to form his own group, owners Bill and Ruth Reinhardt chanced upon Fred Greenleaf, who was out of the music business entirely and working a day job.

He's a dandy. We're especially partial to the full, earnest tone he gets, plus the beauty of his ballad solos. On the latter he gets a sound not unlike Armstrong's. On up-tempo stuff, he fits in smoothly with the rest of the group, knows when to lay out and let the other two horns fill in the spaces.

Get Filled

And with Mole and Reinhardt the other two hornmen, the spaces get filled more than competently. Miff is still one of the greats on his horn in the two-beat field, gets off grand choruses and complements Greenleaf splendidly.

Boyish-looking Reinhardt gets an odd tone from his instrument. Unlike any we've heard before, it probably can best be described as Lester Young's clarinet tone with a cold. Almost unimpressive at first hearing, his playing contains a quiet, thoughtful prettiness that grows on you with further listening.

Rhythm section is fine. Ex-Doc Evans pianist Mel Grant has taken over the chair that's been filled and emptied several times in the last few months. And although the group should annex a bassist for added lift, Grant and Singleton to a singular job of laying down a strong foundation.

Applause

For this, a special accolade to Singleton. Though he's handicapped by having to play bass drum very softly (walls, doors, windows, and even customers start vibrating sympathetically in this small bistro when the drummer gets enthusiastic), Zutty boots well in a more subdued fashion than you're used to hearing from him.

Thus, life continues to go on merrily and smoothly at the spot which brought Dixie back to Chicago more than three years ago, and at which we've never heard a bad band.

Oh, almost forgot. The guys wear business suits.

Arcadia Sets CV For Four Weeks

New York—Charlie Ventura took his dance orchestra into a strictly-for-dancing joint, the Arcadia ballroom, in July for a four-week stand. Booking marks the first time the Arcadia has used any group with modern tendencies.

Crew Ventura is using at the Arcadia is made up of: trumpets—Ed Badgley, Dick Sherman, and Joe Cabot; trombones—Bob Asher and Jack Hitchcock; saxes—Harvey Estrin, alto; Charlie Kennedy, alto and tenor; Al Cohn, tenor; Charlie Ventura, alto, tenor, and baritone; Ben Ventura, baritone; rhythm—Tony Aless, piano; Jimmy Johnson, bass, and Ed Shaughnessy, drums. Lucille Reed is doing the vocals.

Down Beat covers the music news from coast to coast.

Capsule Comments

BILLY DANIELS
Reviewed at Cafe Society, NYC

New York—Billy Daniels has been around a long, long time doing his pash routines on evergreen standards. But recently he has started building into sufficient of a name to rate a spot in an upcoming movie and bookings in spots such as the Mocambo and Cafe Society, which are several notches above the intimate saloons in which he used to operate.

Along with this expansion has come an expansion in his style. He has always hoked his work up with grimaces and gestures, but time was when it was done in such a manner as to say to the audience, "We both know this is a lot of malarkey, but it's a lot of fun."

Today the grimacing and gesturing have taken over and the song runs a pretty poor second. His act is packed with gimmicks which are frequently showmanly, but to really enjoy his work you have to be able to take hokum thrown at you in great big, blobby doses.

Much of the what he does is highly effective, but just as much is marred by this overplaying. Billy's voice is an uncertain quality, never quite sure just where it is going to go, whether it is being used forte or pianissimo, and this uncertainty is not helped by the fact that he appears to be paying more attention to his physical activities than his vocal work.

One phase of his work, however, is an unblemished joy. When his accompanist, Benny Payne, the old Cab Calloway pianist, adds his voice to Billy's on up-tempo numbers they produce some of the most wonderful, beautiful rowdiness heard around here in a long time. On such numbers as "Deed I Do" and "If I Could Be with You," they really rock the joint.

Benny also occasionally joins in with his beery tones on some of the ballads and manages to take a little of the stickiness out of them. And, just in passing, he gives Daniels some excellent backing.

Reinhardt Et Confreres Blow At Jazz Ltd.



(Photo by Jack Tracy)

Chicago—This is the band that's now blowing in the intimate confines of Jazz Ltd. Club owner Bill Reinhardt is on clarinet; Fred Greenleaf, who's creating quite a stir among Chicago listen-

ers, trumpet; New Orleans-ite Zutty Singleton, drums; Miff Mole, trombone, and Mel Grant, piano, who put in much previous time with Doc Evans. Band is reviewed on this page.

More Capitol Stars To Follow Paul Weston To Columbia?

New York—Paul Weston has signed with Columbia records as that label's west coast a. and r. head and music director. Signing of Weston by Columbia came after he had quit Capitol records ostensibly to head up Victor's west coast operation.

At Columbia, he succeeds Ben Selvin, who is going into the real estate business.

Weston resigned as Capitol's music director a couple of months ago. At that time, it was presumed that he was going to replace Walt Heebner on the coast for Victor via a deal set up by RCA's artists relations head, Manie Sacks, and RCA vice president, John G. Wilson.

Met Objections

However, while Weston was on his way to New York to wind up the deal, Wilson died, the Heebner spot was open, and Henri Rene of Victor's New York a. and r. staff was sent to the coast to fill it. When Weston arrived in New York, he ran into some objection from other RCA executives.

When word got around that the Weston-Victor deal was stymied, both Decca and Columbia made offers to Weston. Weston took the Columbia offer which, in addition to making him a. and r. head and music director on the coast, guarantees him two albums a year and an indefinite number of sides under his own name.

Pacting of Weston foreshadows some probable talent changes on Victor, Columbia, and Capitol. Jo Stafford's contract with Capitol stipulates that she may leave that

label six months after either Weston or a. and r. head Jim Conkling leave. This makes her a free agent in December.

In November, Dinah Shore's Columbia contract runs out. Dinah has been subjected to heavy wooing from Victor, particularly from Manie Sacks, and it is practically a foregone conclusion she will move to Victor when her Columbia deal runs out.

Might Switch

In view of this, Columbia is anxious to grab Stafford to bolster its thrush department, and Staf-

ford presumably will look very favorably on a Columbia deal now that Weston is there.

Switch of Weston is also reported to have had some influence on Benny Goodman's move from Capitol to Columbia, and Columbia is hopeful that this presages the trek of further Capitol talent to Columbia.

Pied piping of talent by Weston re-emphasizes the importance of the artist following of label executives. When Manie Sacks moved from Columbia to Victor in January, he immediately snared Frankie Carle and Gene Krupa from Columbia for Victor and will apparently follow this up by bringing over Dinah Shore to Victor. Columbia, which was being grabbed from in this instance, is now doing the grabbing by picking up Weston's artist following.

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Cesana Forms Jazz Symphony Ork

By JOHN S. WILSON

New York—A jazz symphony orchestra, which would include a number of top jazzmen in its personnel, is scheduled to be put into rehearsal late in September by composer-conductor Otto Cesana. Among the men Cesana has lined up for the crew, to be called the All Star Jazz symphony, are Hank D'Amico, clarinet; Billy Butterfield, trumpet; Bobby Byrne and Warren Covington, trombones; Jack Hotop, guitar; and Specs Powell, drums.

No bookings have been set yet, but the orchestra will be submitted for radio, TV, theater, concert, and record dates by MCA.

Wrote Whole Book

Entire book for the band has been written by Cesana, who has been working on it for the last nine years. Music he has written, he says, stems from the idiom of the dance band, an institution which he feels is washed up so far as listeners are concerned.

"I decided in 1941 that dance bands were through," he says. "There will always be dance bands

for dancing, but dance bands will never again appeal to listeners as they did before the war. If there was ever going to be another really big dance band it would have been Stan Kenton's, because he had the greatest dance band ever put together.

"But Stan, with his dance band, never got the kind of following that Benny Goodman or Artie Shaw had. No really big name in dance bands has been developed since the war. Ralph Flanagan has made quite a name for himself recently, but he's a nostalgic throw-back to the pre-war days."

Cesana reached his decision on the demise of dance bands after giving a concert at Town hall in 1941. Purpose of the concert, he says, was to show the possibilities

of the American dance orchestra. "I felt dance musicians could do better than just playing dance music," he says.

For this concert, he spent three years writing a book for the regular dance band setup—eight brass, five reeds, and four rhythm. Numbers included both concert pieces and dance numbers.

"After the concert, I came to one conclusion as the result of my intuitive sense and what listeners said," he says. "The regular sax and brass setup was through. The public was tired of hearing them. No matter how ingenious you got, it always came out saxes and brass. At Town hall I was addressing an intelligent crowd, but I was using a pedestrian medium. From the next day on, I quit writing for dance bands."

Instrumentation

Since then, he has been writing for the instrumentation he will use in his jazz symphony—two oboes, two flutes, two clarinets, two bas-

soons, four horns, regular dance band brass, tympany, drums, piano, guitar, and strings.

"I have dropped the saxes," he explains, "because the sound of saxes in a symphony orchestra is like a janitor attending an afternoon tea in his work clothes. Unfortunately, the saxes carry the mood of Tin Pan Alley—the most undesirable quality in a dance band."

"I've given the sax figures to the French horns or, if they're too difficult for the horns, to the strings and woodwinds combined. This combination gets the sonority of the saxes plus dignity of tone and cleanliness."

On the surface, Cesana's plans sound as though he is following in the path cut by Kenton. But Cesana says no.

"Stan is immature when it comes to this kind of music. The job is greater than he is and not vice versa. Kenton wanted to make a hit with a dance band but it wasn't in the cards. What irks Stan is

that he had the greatest dance band ever created but he didn't achieve the success of Goodman or Shaw because people were through with dance bands by the time he came along.

"Then, instead of showing what could be done with dance rhythms, he started writing music that sounds like the accompaniment to a high class whodunit movie. I've written movie music and I'm not impressed with it. Stan is like a guy who struck it rich and falls for Park Ave. society. But it's a long step from the Palomar ballroom to Carnegie hall, even as the crow flies."

Cesana says he is using everything the dance bands originated—plus. Among the pluses will be a flavoring of bop figures. Cesana, who numbers Thelonious Monk among his pupils, feels that bop is the natural next progressive step in jazz.

'Bop Overestimated'

"Bop has been overestimated," he says. "It has made a good contribution, but some of the boys have abused it. An unusual note can be called bop, but too many of the boys hit clinkers and pass that off as bop—and who is there to argue? The clinker boys have hurt the genuine boppers."

Just who these genuine boppers are, Cesana is unwilling to say.

"Gillespie and Parker are so good that I wouldn't insult them with the name of bopper," he says. "They're good musicians. Anyone who indulges in tasty improvisations is a good musician."

Despite the fact he plans to have some good musicians in his symphony, there will be no room in his works for improvisation.

No Improvisation

"I'm not allowing for improvisation because I think I can write better phrases than anyone can improvise," he says. "If I spend four weeks on two measures, I think I can do a better job than a guy who gets a spontaneous hot idea."

Although the entire book for the symphony orchestra has been written by Cesana, he doesn't intend to have this condition continue.

"I've written the complete book because I can't find any other music that, in my estimation, achieves the purpose I want," he says. "However, I hope to attract composers who will be sympathetic to what I'm trying to do. If we should get a radio program, for instance, I'd reserve the center spot for a new composer every week."

"I wouldn't tell him how he should have written the music and I wouldn't try to rehearse or conduct his piece for him. I'd let him do it all. And I'd see that he had enough time to rehearse."

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MOVIE MUSIC

Flicker Industry Stumbles In Showing Its Best Music

By CHARLES EMGE

Hollywood—As part of an all-industry campaign (The Movies and You) to convince the public that movies are here to stay, the Motion Picture Producers association in conjunction with the Motion Picture Academy of Arts and Sciences has been assembling and releasing a series of shorts dealing with various aspects of the film industry.

Moments with Music, the fifth in the series, could have been an interesting documentary depicting the why, how, and wherefore of music in movies, but it is merely a collection of clips from pictures turned out during the last 10 years.



Charlie

Nevertheless, it's a cross-section of what the industry tops evidently believe the average moviegoer considers good musical entertainment, and—as such—is worth noting. Herewith the excerpts that the editors managed to condense, and rather neatly, we'll admit, into a one-reel (about 10 minutes) short:

Jose Iturbi, Chopin's Polonaise in A-Flat (from Holiday in Mexico). Jose also gives out with some boogie-woogie, and with no trace of embarrassment. That's Cornel Wilde's back you see in one of the inserts.

Betty Hutton, Doctor, Lawyer, Indian Chief (from Stork Club).

Nelson Eddy and Jeanette MacDonald, Wanting You (from New Moon).

Betty Garrett and Red Skelton, Baby, It's Cold Outside (from Neptune's Daughter). The song won an Academy award as best of 1949.

Leopold Stokowski conducting that good old standby, Peter T.'s Fifth Symphony (from Carnegie Hall).

Rise Stevens, My Heart at Thy Sweet Voice (from Carnegie Hall).

Lily Pons, Bell Song from Lakme (from Carnegie Hall).

Bing Crosby, But Beautiful (from Road to Rio).

Yehudi Menuhin, Brahms' Hungarian Dance No. 5 (from the Concert Magic short series).

Harry James, Sweet and Lovely (from Two Girls and a Sailor).

Firm Issues Only Benny Strickler Sides Available

Hollywood—Les Koenig, operator of the Good Time Jazz specialty label (Firehouse Five, et al.), in releasing the only records featuring Benny Strickler, young and promising trumpet player who



Benny Strickler

died in 1946, has set an example that should at least tweak the conscience of today's steadily growing crop of record bootleggers.

Koenig secured the Strickler records, four sides, from dubbings of radio broadcasts from San Francisco's Dawn club, where Strickler worked with the Yerba Buena Jazz band (minus Lu Walters and Turk Murphy, then in the army) in 1942. Although under no legal compulsion to do so, Koenig has paid each member of the band full scale for one full session. Strickler's check went to his widow and two children, who also will receive a royalty on the sales.

Strickler was active around Los Angeles in 1939 and '40, attracting attention as a member of Vido Musso's band of the period. Tuberculosis took him in 1946.

dos Amigos?) who gave this true-life adventure film (the "actors" are all live animals, living, loving, and dying in their own natural world) an underscore that points up the comedy, suspense, or tragedy of every sequence. Note the humorous and satirical insertion of strains from the Sextet from Lucia in the scene in which frogs have been made to caricature one of the stuffer moments in "grand" opera.

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

Soundtrack Sittings

Frankie Carlo band number, made for an RKO picture two years ago but unused, has been pulled off the shelf and inserted in RKO's forthcoming review-type musical, Footlight Varieties. All other material will be new, except some clips from old time silent films.

Bob Carroll signed for ghost singing stint as soundtrack double for Huntz Hall in The Bowers Thresh, Monogram release now ready for cameras.

Karla Fanti, Hindu organist well known to Hollywood viewers (two years on KTLA), set for straight role as actor in Paramount's forthcoming Ray Milland-Jean Fontaine starrer, Mr. and Miss Anonymous. Karla also worked west coast theaters for several years under professional tag of Juan Rolando.

Walter Grass set for piano specialty in Royal Wedding, Fred Astaire-Jane Powell starrer now shooting at MGM.

Tom Martin, at close of his stint at L.A.'s Coconut Grove, reports to RKO where he is signed for lead, co-starring with Janet Leigh, in Two Tickets to Broadway (songs by Jule Styne & Leo Robin). Martin's first film chore since Casbah.

Stan Jones, forest ranger who crashed the hit parade last year with Ghost Riders in the Sky, set for double-barreled duty in Republic's big outdoor opus, Rio Bravo (John Wayne, Maureen O'Hara). Jones is playing featured supporting role and has written four songs for use in the picture.

Mickey Rousey to do role of drummer ("Dixieland" drummer, according to studio) in MGM film titled Los Angeles, 5 p.m., on Joe Pasternak's schedule for fall production.

Marian Anderson will appear in a 20-minute featurette, one of a series featuring concert performers produced by World Artists, Inc. (Rudy Polk and Bernard Lubier) for 20th-Fox release.

Los Angeles Band Briefs

Kid Ory, after many months at Royal room, was announced for Aug. 1 opening at Mike Lyman's Hollywood Grill on Vine street, in heart of music row. Pete Dolly appeared sure bet to follow Ory at Royal room.

Frankie Carlo in line to follow Jerry Gray at Palladium Aug. 29. Nappy Lamara's two-beaters held over as alternate combo during Gray stand, with Freddy Meris's "Band of Tomorrow," comprised of TV show winners, expected to hold alternate spot during Carlo's run.

George Shearing quintet, now featuring newcomer Don Elliott on vibes and trumpet as replacement for Margie Mysans, off to strong start at Oasis in two-week stand starting July 21. Booked for return date Sept. 1-13. Balance of Shearing unit still intact—Chuck Wayne, guitar; Dennis Best, drums; and John Levy, bass.

Count Basie sextet, announced for Oasis Aug. 4-18, was set for week at Orpheum theater starting Aug. 23 as support for Sugar Cillo Robinson, Orph's first stage attraction since vaude policy died there several months ago. Basie follow-ups at Oasis announced as Erroll Garner trio plus Leo Young combo Aug. 18 to Sept. 1.

PeeWee King, newcomer to rustic rhythm rounds here, was set for summer stand at Riverside Rancho, following T-Toots Taylor's corral combo.

Harry James back in home territory with one-niters at Avodon, L. A. downtown dancery, on July 22 and 23.

Buss Margara gets Biltmore bowl stand for indefinite run starting Sept. 15. Follow: Paul Neighbors.

Joe Venuti trio doing series of weekend stands at Del Mar hotel, Santa Monica beach club.

Steve Wrightman, piano ace, heading all-star group in Tuesday night sessions at Hingover club. Regulars include Nick Fossel, drums; Les McCarley, trombone; Hennie Bone, clarinet; and Zola Zereby, trumpet.

L. A. KEYSPTS

- Aragón—Frank Yankovic (MCA)
Aragón—Henry Busse (ABC)
Aragón—Ina Ray Hutton (GAC)
Beverly Cavers—Bon Follack (Ind.)
Beverly Hills hotel—Hal Stora (Ind.)
Beverly Hills hotel—Phil Ohman (Ind.)
Biltmore Bowl—Paul Neighbors (MCA)
Charley Faye—Abbey Brown (Ind.)
Ciro's—Dick Stabile (Ind.)
Ciro's—Geri Galian (Ind.)
Coconut Grove—Lighthouse Noble (MCA)
Colonial ballroom—Arthur Van (Ind.)
Curtain Call—Dan Dailey's Jam band
Downbeat room—T-Bone Walker (H. Ozley)
Encore room—Page Cavanaugh trio (Ind.)
Epiurus—Eddie Heywood (ABC)
Haig, The—Red Nervo trio (ABC)
Mike Lyman's Playroom—Kid Ory (Ind.)
Meeumbo—Lataleiro (Ind.)
Meeumbo—Roger Spiker (Ind.)
Oasis—Count Basie (Sloate-Dale) 8/4-18
Oasis—Erroll Garner trio (Sloate-Dale)
Oasis—Leo Young (Sloate-Dale)
Palladium—Jerry Gray (MCA)
Palladium—Nappy Lamara (Ind.)
Potter's—Charlie (Wm. Roeder)—Ind.
Riverside Rancho—PeeWee King (Ind.)
Roosevelt Annex—Danny Kussas (MCA)
Roosevelt Cigar—Eddie Gomez (MCA)
Roosevelt Cigar—Garwood Van (MCA)
Royal room—Kid Ory (Ind.)
Royal room—Pete Dolly (Ind.)
Sardi's—Red Nichols (Ind.)
Sardis—Ernie Filice quartet (GAC)
Sark club—Vito Musso (ABC)
(Notes: Listings include only bands employed three or more nights a week. Double listing indicates two bands employed.)

SML (Paris) SAXOPHONES advertisement featuring an image of a saxophone and listing instruments: ALTO, TENOR, BARITONE.



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THE HOLLYWOOD BEAT

DeSylva Started As Uke Player In Hawaiian Trio

By HAL HOLLY

Hollywood — The passing of Buddy DeSylva, whose career in the music world can be described only by that overused and now inadequate adjective, fabulous, stirred recollections among old-timers here of the equally fabulous spot where Buddy is believed to have earned his first buck from his musical endeavors.

The spot was Baron Long's famous old Vernon Country club. It wasn't a country club, and it wasn't out in the country. Vernon was then, as now, a factory and stockyards district surrounded by southeastern Los Angeles.

First Dancing

The club was the first cafe in southern California to employ a dance orchestra. We don't go back quite that far ourselves—it was

around 1916—but we're told it was opened by the late Vincent Rose.

One of the stories told is that the original Rose band contained no saxophones, and that when the instrument zoomed to sudden popularity, Baron Long told Rose he wanted one in the club orchestra. So Rose ordered one of his musicians—a fiddle player—to go out and buy a saxophone and have it on the job that night—whether he could play it or not.

No one seems to recall what the union scale, if any, was, for sure.



Buddy DeSylva

The AFM was chary of accepting "jazz musicians" in those days, anyway. Reports range from \$15 a

week to \$55 a week. Hal McDonald, who played drums there before he joined Paul Whiteman at the Alexandria hotel (Hal is now with the Universal studio staff ork) says:

Not Dull

"Lots of times we didn't even bother opening our pay envelope. We just gave it to the bus boy. It was a dull week when the kitty didn't net us a couple of hundred bucks apiece—and there weren't many dull weeks."

To handle the overflow crowd, Long installed an annex called the Hawaiian Village room. Hawaiian music had just become a sort of rage in this country as the result of a successful stage play, *The Bird of Paradise*.

Over at Catalina Island a kid named Buddy DeSylva had been leading a pleasant life diving for coins. Between times he sat on the dock, practiced on his ukulele, doped out the words and music for songs (though he couldn't read a note)—and acquired a heavy tan.

Got the Job

When he heard Long was looking for an Hawaiian trio he got together a couple of other "Hawaiians" (anyone know who they

Decca Signs Cherry

New York—Singer Don Cherry has been signed by Decca records to a term deal. He has already cut several sides for the label with Victor Young and Artie Shaw. His slicings from now on will be solo stints.

), applied for the job, and got it.

The legend is that Al Jolson heard him there, singing his song, *Avalon*, and he was on his way to one of the most extraordinary careers in the entertainment business—as song writer, publisher, and stage and screen producer. And as co-founder (with Glenn Wallichs and Johnny Mercer) of Capitol records. Yup, this is still a pretty good country when a kid can start out as coin diver, pick up a ukulele, and parlay it into that kind of life.

SOLID STUFF: With Dan Dailley's *Curtain Call* and the ex-Bob Cats' *Club 47* competing for the two-beat trade, Showtime, rival Ventura boulevard spot, is making a pitch for the progressives. Several Kentonites spotted there recently during a sit-in session... Marvin Ash now soloing (piano, in case anyone doesn't know) at the Hangover club. Marvin assembles and heads an all-star group there a couple of nights a week. Otherwise, no band at the Vine street spot for the first time in several years.

TELETOPICS: Nappy Lamare's *Dixie Showboat* stint on KTLA moved to a new time (Wednesdays, 8-9 p.m.) and increased to full hour. Show to be available via tele-description soon to the 36 stations affiliated with the Paramount TV network.

Harry Owens, pace setter in video here last season, is returning to the screens via a KTLA video-cass Sept. 15. Not from the Aragon, however, says that establishment, unless he lowers his asking price for the three-night-a-week stand he has agreed to do.

DOTTED NOTES: Doris Day received her final stamp on that court document freeing her from marital ties to saxist George Weidner... Art Atwell, trumpet man formerly featured by Spade Cooley, has bobbed up in TV—as an inter-denominational gospel minister and evangelist on KTSN's *Campus Christian Hour*.

Capitol has long-termed Yma Sumac, the gal with the 4½ octave wonder voice. Understand she sings only original material written especially for her.

Barclay Allen, former band leader-pianist permanently incapacitated in auto accident, would like to dispose of his library (four, four, and four—80 percent standards), also his music racks and other equipment. We'll be happy to forward inquiries.

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At Last! Action Vs. Bootleggers

We don't know whether *Down Beat* was responsible (editorial, June 16 issue) or not, but at least one major record company has decided to do something to halt the activity of the bootleg operators who have been stealing boldly from legit companies as well as from musicians, leaders, and other artists.

RCA Victor has alerted its legal department for a battle with the bootleggers (see *Down Beat*, Aug. 11), and whether this results in a clear decision against the thieves or not, probably it will determine the scope of existing copyright laws and point the way to whatever modification is necessary.

Lester Koenig, owner of the Good Time Jazz specialty label, was one of the first to write and congratulate the editors of the *Beat* on their stand. He said he was sending copies of the editorial to several senators and congressmen and adds:

"Recently I negotiated for the rights to several masters to issue on my label. I was prepared to offer a substantial sum for them, when I discovered they already were on the market, pirated by an eastern outfit. This made my deal impossible, the legitimate owner of the masters suffered a financial loss, and the musicians involved were injured by loss of quality due to cheap dubbing and processing."

Koenig showed his own good faith and integrity since then, when he released the only records available featuring the late Benny Strickler (see photo and story on page 8).

Although Lester issued the four sides from dubbings of radio broadcasts, he paid each member of the band full scale for one full session, sent Strickler's check to his widow and two children, and in addition has arranged a royalty on sales for her.

This gesture should make the cheap, conniving bootleggers hang their heads in shame—but it won't. Anyone hardened enough to steal the royalties due on records to the estates of dead musicians (and there are plenty of instances of this ghoully type of robbery) would not be influenced by any decent example.

The only things that will affect them are more teeth in the archaic copyright laws to make possible a court injunction against their operation, stiff fines to relieve them of some of their ill-gotten loot, perhaps even jail sentences. For their larcenies are just as much plain robbery as if they stuck their mitts into the pockets of the musicians involved, and removed their gold.

RAGTIME MARCHES ON

NEW NUMBERS

ARMSTRONGS—A daughter to Mr. and Mrs. Bernice Armstrong, June 19 in Pittsburgh. Mother is former dancer-comedian, Dorothy Bushey; dad is KDKA music director.

CHASE—A son to Mr. and Mrs. Sam Chase, July 1 in New York. Dad is on the NYC radio-TV staff of *The Billboard*.

BOTORS—A daughter, Lilette Renee, to Mr. and Mrs. Sal (PeeWee) Dottore, July 17 in Los Angeles. Dad plays sax, mother is vocalist.

MANCINI—A son, Christopher John, to Mr. and Mrs. Hank Mancini, July 2 in Hollywood. Dad is arranger for Club 15 and Mutual network, mother is Ginny O'Connor of the Mel-Tones.

MIZZY—A daughter to Mr. and Mrs. Vic Mizzy, July 11 in New York. Dad is song writer, mother is radio-TV singer, Mary Small.

POLE—A daughter to Mr. and Mrs. Bill Pole, July 4 in Chicago. Dad is with General Artists Corp.

RICHMAN—A son, Stephan Gerald, to Mr. and Mrs. Boomie Richman, July 11 in NYC. Dad is sax-tenor with Tommy Dorsey.

CHORDS AND DISCORDS

Correction

To the Editors: In *Things to Come* (July 14 issue) I read that George DuVivier was bassist on the recordings done by Sy Oliver. George is my best friend and we were both surprised at the listing since I was the bassist on those sides. This letter is not in protest, merely a request for correction.
Joseph Benjamin

Praise

To the Editors: Heard the Thornhill band a few weeks ago and although the band didn't compare with Claude's great band of a few years back, it was still a pleasure. However, I'm writing to rave about one of the best singers with a band today, Nancy Clayton. Her singing was really a thrill, and I heard nothing but wonderful comments from the crowd.
Nick Soldo

Disagreement

To the Editors: My Uncle Toby would whistle away Mr. Levin's review of Torme's *California Suite* (*Down Beat*, July 28) with a "Lillabulero," and Dr. Slop would back him with a running bass of curses. But I would here rather once quietly examine the validity of the reviewer's assertions.
I would first suggest that the *Suite* is perhaps not superlative in the sense Levin means at all; that whatever unity it has is not so much artistic as geographic; that the libretto is partly abuse of rime, partly irrelevant rhapsody, and at best, Whitman spelled out in lowercase neon; that melodically it is now puny, now pompous.
Again, Levin, anxious to justify his four-note assessment of Torme's work, and yet forced to confess that it does not have the integrity necessary for it really to be considered any form in particular, would lapse into jargon and call it simply good "second act" or "situation-creating music." One could wish that Levin had here anticipated two questions: Does this

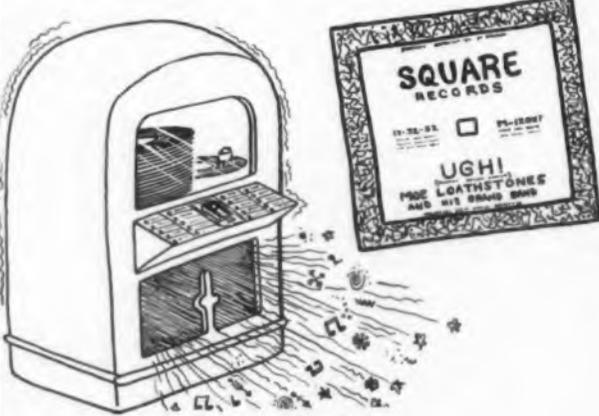
- SKYLAR**—A son to Mr. and Mrs. Sunny Skylar, June 31 in Hollywood. Dad is singer-song writer.
- TAYLOR**—A daughter to Mr. and Mrs. Larry Taylor, July 23 in Chicago. Dad is pianist-arranger and member of WBBM staff orchestra.
- VERNA**—A daughter to Mr. and Mrs. Jack Verna, June 24 in Philadelphia. Dad is band leader.
- WAGNER**—A son to Mr. and Mrs. Cy Wagner, June 29 in Chicago. Dad is radio-television director of Mutual Entertainment Agency.

TIED NOTES

- AARON-BERKELEY**—Marvin Aaron, manufacturer, and Shirley Berkeley, singer and member of advertising staff at Columbia records, July 8 in Bridgeport, Conn.
- AMES-LUCAS**—Joe Ames, member of the Ames Brothers, and Trudy Lucas, July 7 in Chicago.
- COLEMAN-DILLON**—Shepherd Coleman, musician, and Sara Dillon, comedienne in national company of *Oklahoma*, July 8 in Chicago.
- DECKER-WHALEN**—Richard Fulmer Decker, cartoonist, and Sheila Mary Whalen, radio singer and niece of Irish tenor, John McCormack, July 9 in Stamford, Conn.
- HALL-KANE**—Eddie Hall, cocktail unit booker with Mutual Entertainment Agency, Chicago, and Sylvia Kane, Aug. 1 in Chicago.
- WYSON-NORTHROP**—Ray Wyson, member of the cast of *Roarin' Twenties* and Patricia Northrup, principal in *Oklahoma*, July 7 in Chicago.
- KOVACH-SKINNER**—Ted Kovach, leader of Ted Kovach trio, and Donna Jean Skinner, July 15 in North Hollywood, Calif.
- LEARY-SINNEY**—Johnny Leary, night club singer, and Ginger Kinney, dancer, July 22 in Philadelphia.
- LOZIE-MORGAN**—Buddy Lozie, bass player with the Kracker-Jacks, and Joan A. Morgan, non-pro, July 14 in St. Louis.
- NOTO-SHENKO**—Joe Noto, lead alto with Capitol theater orchestra, and Alice Shenko, July 22 in Scranton, Pa.
- RODRIGUEZ-LOPEZ**—Pellin Rodriguez, vocalist with Noro Morales, and Elma Lopez, Aug. 17 in NYC.
- SZANTO-DIAMOND**—Jani Szanto, violinist and director of Philadelphia Musical Academy, and Sylvia Diamond, pianist-instructor, June 30 in Philadelphia.
- WILSON-CORBET**—Don Wilson, radio announcer, and Lois Virginia Corbet, radio actress, June 21 in Santa Barbara, Calif.

Wax Types

by J. Lee Anderson



KING MIDAS
Here is that hardy soul who, with his seemingly endless supply of 5 cent pieces and macabre taste, is responsible for boosting that fine American institution, the jukebox, into a bracket with U. S. Steel and General Motors. "Alone from night to night you'll find him . . . too weak to break the chains that bind him . . ." shackled to the infernal machine, sipping his sarsaparilla, and plunking those hard-earned nickels down the drain to hear the Most Nauseating Novelty of the Week.

music of Torme's have anything more to do with creation of situation than the cry of a gull has to do with its flight? And at any rate, in contemporary theater is not the second act more likely to be concerned with complication? Of course, Mr. Levin may have in mind the classic five-act structure. It is hoped that Mr. Levin will hereafter exercise the critical function more responsibly than he has in this instance, or at least take more care with the reviewer's office. Perhaps, too, this letter will protect from seduction those innocents at home who buy and buy because Mr. Levin smiles and claps his hands.
Harold R. Brumbaum
San Francisco

Amused

To the Editors: My classes in "Survey of Jazz," University of California Extension

FINAL BAR

- BUECH**—Arthur L. Buech, 59, musician, teacher, and collaborator with Woody Herman on several music instruction books, recently in Milwaukee.
- GRAHAM**—Ronald Graham, 38, radio and television singer, July 4 in NYC.
- JACOBSON**—Mrs. Andrew Jacobson, wife of Boston band leader, July 10 in Boston.
- KEELING**—Thomas Bert Keeling, 49, violinist and orchestra leader, June 30 in Bridgeport, Conn.
- LEVITOW**—Bernard Levitow, 60, veteran radio violinist and former music director, Bowman hotels, July 19 in Kew Gardens, N. Y.
- PRATT**—Harold Pratt, 49, sax and clarinet with early Brunswick recording bands of Paul Christensen and the Morgan-Clark Musicians, July 11 in Cedar Rapids, Iowa.
- SEDER**—Ethel S. Seder, former member Hazel Dann orchestra, and wife of Carl Seder, music dealer, July 8 in Worcester, Mass.
- SMULEWICZ**—Stanislaw, 68, violinist with Detroit symphony, July 8 in Detroit.
- STAIGERS**—Del Staigers, 60, former cornet soloist with Sousa band and former assistant conductor Edwin Franko Goldman band, recently active in motion picture studio recording, July 12 in North Hollywood.
- STANNARD**—Capt. William J. Stannard, composer and first leader of the U. S. Army band, July 13 in Washington, D. C.
- LOST HARMONY**
STUART—June Stuart, vocalist with Hal McIntyre, and Walt Stuart trumpeter formerly with Elliot Lawrence, recently in Reading, Pa.

Shearing Five, Eckstine Plan Concert Tour

Hollywood—George Shearing unit will be teamed with Billy Eckstine for a concert tour this fall. The first date in the series is being set up for Sept. 15 at L.A.'s 6,000-seat Shrine auditorium, with Gene Norman as impresario.
William Morris agency, which handles Eckstine, is lining up other dates with aim of covering some 30 or more cities, with the final fling slated for New York. MGM records, which has both Eckstine and Shearing on that label, is playing an active part in the deal.

Down Beat covers the music news from coast to coast.

WHERE IS?

- BUDDY FISHER**, band leader believed to be in Dallas, Texas.
- HENRY M. HILDEBRAND**, trombone with Bob Harry's band is and around Chicago.
- TINY PRIM**, former sex man with Woody Herman and Isham Jones.
- GEARY TAYLOR**, trumpet, formerly with George Ball combo.

Books Noted

Index to Jazz

By Orin Blackstone Published by Blackstone—\$10 (complete)

Chicago—The first section of Orin Blackstone's new and revised Index to Jazz is now available, and you should own it.

Far more comprehensive and up-to-date than Delaunay's Hot Discography, and put together in such a fashion that it can always be kept that way, it's the best such work we've seen.

Pages are temporarily in a paper cover, but when the book is complete, a post binder will be sent to those who buy all of the four sections. Being in a loose-leaf form, this will enable owners to insert the periodical supplements which will be issued. They'll take the place of outdated pages, keeping the book always in step with new recordings.

All records of any jazz significance have been included, even some hillbilly items that have solos of interest to the aficionado.

Listings are strictly alphabetical according to artist, with an additional cross-index showing other bands the musicians might have played with.

We noted very few omissions as we thumbed through. They include: Joe Bushkin's Indiana on the Jewel label, cut a couple of years ago; Babs Gonzales' sides on Capitol, although his earlier discs were listed; the sides in Decca's Man with a Horn album, and Ralph Burns' side in the Jazz Scene album, which probably means the rest in that album will also be omitted (first section doesn't go far enough into the alphabet to find out).

These, however, are minor things and probably will be taken care of in supplements. Many records and heretofore-unlisted personnel of some bands are now in print for the first time, all done in a neat, workmanlike form in a book that is sturdily set up. This, to our mind, is a volume that's indispensable to any jazz record collector.

—jac

THE HOT BOX

New Orleans Jazz Club Growing Into Big Project

By GEORGE HOEFER

Chicago—Sal Franzella, who has played clarinet with Phil Napoleon's Emperors, Mildred Bailey, Jess Stacy's group, Paul Whiteman's Swing Wing, and others, is now firmly entrenched in New Orleans. He has four glass fishing rods, a box of tackle, an outboard motor, and a little band at the St. Charles hotel. During his spare time he helps Mrs. Myra Menville run the New Orleans Jazz Club.

The N.O.J.C. idea was born two years ago last Mardi Gras, as four men strolled down Canal street watching the festivities. The man with the "thing" in his head was Johnny Wiggs, whose real name is Johnny Hyman and can be remembered as a cornet player on early New Orleans jazz records of the '20s.

Today he is a teacher of mechanical drawing in a New Orleans high school, and still plays a hot horn on records and at concerts. The three other men who discussed the idea with Johnny are Al Diket, Donald Perry, and Gilbert Erskine.

The help of Dr. Edmond Souchon was enlisted and the club began to grow slowly after six months of

unpaid dues and poorly attended meetings, due to a small coterie of followers consisting of record collectors and New Orleans musicians. Finally they gave a jazz concert, with Wiggs on cornet; Buji Centobie, clarinet; Julian Laine, trombone; Armand Hug, piano; Chink Martin, bass, and Freddy King, drums.

This was the beginning of a series of concerts and the success of the New Orleans jazz revival. The Parisian room on Royal street began to rock every Sunday afternoon with jazzmen like the late Fazola, Sharkey, Monk Hazel, and the boys above who played the first concert.

The N.O.J.C. now has 125 members and is a civic, non-profit corporation with a board of directors. The officers are: Dr. Souchon, president; Vance Gilmer, vice president; Mrs. Myra Menville, secretary, and Mrs. Frederick King, treasurer. Headquarters are located in the Beauregard room of the St. Charles hotel.

A monthly mimeographed publication called The Second Line is regularly published and mailed to members. Local membership fees are \$2 a year and a plan is underway to accept corresponding memberships throughout the country for the same fee. The club's mailing address is 1227 Webster street, New Orleans, La.

JAZZ MISCELLANY: Ebony's August issue has an article on blues singers. Covers singers from the late Bessie Smith to the current 22-year-old youngster, Larry Darnell.

An unusual, new type of record collector is the guy who collects

only records from abroad with duty stamps on them.

RECORDS FOR COLLECTORS: The Marshall Stearns - Melville Herakovita - Richard Waterman - Duncan Emrich Jazz Anthropology wing announces October, 1950, publication of Tribal, Folk, and Cafe Music of West Africa. A definitive collection, recorded and edited by Arthur S. Alberta, with commentaries by the above coterie. The limited edition of 2,000 available sets will consist of a unit of 12 10-inch records, 78 rpm, unbreakable, in three albums and a slip case, with text and commentaries, and 10 photographic prints. Source is Field Recordings in New York City.

Last spring, Hot Box announced the recordings made by Doc Evans and his Dixieland band and the Mel Grant solos for Joco records in Northfield, Minn. The three new Jazz Heritage albums are now ready, Grant's Professor Ragtime, Evans' Blues in Dixieland and Command Performance. The sides again emphasize the fact that Doc has the most valid and coherent Dixie group riding the Dixie revival.

COLLECTORS CATALOG: Giles Borbridge, 547 N. Fuller avenue, Los Angeles. Borbridge is a theatrical costume designer who has some 300 early jazz classics such as Oliver Gennetta, Armstrong Okeh, etc. He also has a collection of opera recordings up in the thousands. He can't decide whether to keep up both. Record Changer please copy.

Kaj Nridell, Box 1082, Sandarne, Sweden. Collects everything from folk songs to Lee Konitz. Plays sax, clarinet, piano, and guitar. Wishes to get in contact with other collectors over the world.

Dave Tough Fan Herbie Powell, 29 Ragland road, Hengaed, Glam., South Wales, Great Britain. A Dave Tough fan who is highly desirous of obtaining a picture of late great drummer.

Allan Wm. Blythe, 184 Lindsay street, Hamilton 2, N., Newcastle, N.S.W. Australia. Will accept Al Jolson records in exchange for Australian Hot club records.

S. Ake Tengblad, Kilian Zollegaton 1, Malmo, Sweden, a New Orleans jazz enthusiast who would like to exchange ideas, publications, and records.

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(PHOTO OF DON LAMOND)

"Gretsch Broadcasters, Finest Drums I Ever Owned," says Don Lamond. Formerly with Woody Herman, Boyd Raeburn and Harry James, Don is now setting the beat for the Stan Getz group. Don plays the new 1950 Broadcaster drums—a sensational outfit that has been completely streamlined. Here are just a few features of the new Broadcasters—Micro-Sensitive snare control • Full-flanged hoops on all drums and tom toms • Die-Cast Casings • Guaranteed "Strip-Proof" Tensioning • Disappearing Drum Spurs. See the 1950 Broadcasters at your Gretsch Dealer. And write today for your free catalogue (drums and drummer accessories). The Fred Gretsch Mfg. Co., 60 Broadway, Brooklyn (11), New York.

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Evolution Of Jazz

by J. Lee Anderson



Paramount . . . began pressing on May 17, 1916 . . .

. . . each made close to 100 masters for Paramount . . .

. . . some of the other groups included . . . O'Bryant's Washboard Wizards . . .

An early label, important both historically and jazzwise, was Paramount. Like Claxtonola and Gennett, it was the logical offspring of a firm already engaged in phonograph manufacture. Paramount, founded in Crafton, Wis., first began pressing on May 17, 1916, and their earliest sides featured German folk music as well as various classical items, all made from imported masters. These first recordings sold briskly in the heavily German populated cities of Wisconsin, and not until 1921, when Okeh brought out Mamie Smith's big selling Crazy Blues / It's Right Here for You, did Paramount switch to popular artists of the day. They soon were waxing many prominent performers of the T.O.B.A. circuit, both at the Marsh studios in Chicago and studios in Port Washington, Wis., a stone's throw from Crafton. The Paramount catalog soon boasted a bevy of blues chanters, that included Trixie

Smith, Edmonia Henderson, Little Alice Moore, Edna Hicks, and Alberta Hunter. Gertrude (Ma) Rainey, "the gold-neck woman of the blues," and Ida Cox, "the uncrowned queen of the blues," each made close to 100 masters for Paramount. In fact, Rainey, one of the greatest blues singers who ever shouted down a horn, never appeared on any other label. The first authentic jazz band to record for the Wisconsin firm was that of King Oliver, whose entourage etched three sides, Southern Stomp/Mabel's Dream/Riverside Blues, in late 1923. During this time, several bands that were playing around Chicago, including the Charles Pierce orchestra, Jelly Roll Morton's Stomp Kings, and several outfits featuring Johnny Duha, grooved many a master for Paramount. A few of the other groups that recorded at a later date were Preston Jackson's Uptown

band, O'Bryant's Washboard Wizards, June Cobb's Home-town band, and Freddie Keppard and his Jazz Cardinals. It was in 1925 that Paramount turned to the east coast in search of talent, using singers such as Ethel Waters, and bands like the Original Memphis Five and Fletcher Henderson. It was also during this period, the mid-'20s, that "the popular race record" became affiliated with Black Swan, a label little known outside of New York's Harlem. It took over that company's distribution and catalog, gaining masters by Katie Crippen, Ethel Waters, Alberta Hunter, and others, many with Fletcher Henderson accompaniment. During 1926-27, Paramount pressed for labels such as Autograph, Silverstone, and Challenge, and, in addition, were making sides for Herwin, using some of their own masters as well as independent cuttings.

Jazz Off The Record

By BILL RUSSO and LLOYD LIFTON

Chicago—We have received many questions about *Jazz Off the Record* from our readers. In our June 2, 1950, column we printed some of these questions and attempted to answer them. Now, though, we would like to ask you, the reader, the questions.

• How are you using this series?

We have suggested four methods by which this series can be beneficial: The first, and best, is to play the solos with the records, attempting to grasp the soloist's feeling and intent. For those who would have difficulty playing the solos with the records, and for those who don't play an instrument, the next best thing is to sing the solos with the records.

The third method is to study the transcriptions of the solos while listening to the records. Musician readers who can't play the solos with the records can play the solos alone and at a slower tempo.

Want to Know

We want to know how many of our readers are following each method. If we find that most are actually playing the solos with the records, we will keep the technical level of the solos fairly simple. If, on the other hand, most of our readers are singing or studying the solos, we will feel free to print some improvisations of greater technical difficulty than those used previously.

• What jazz soloist would you like to see represented in our column?

In answering this, please keep these qualifications in mind: (1) The record on which the solo appears should be obtainable in record stores; (2) The solos should not be fragmentary. It is quite difficult to evaluate very

short solos, solos broken up by ensemble passages, etc.; (3) The solo should have a significance to contemporary jazz musicians.

Address your answers to Bill Russo/Lloyd Lifton, 615 N. LaSalle street, Chicago 10, Illinois. For personal reply, enclose stamped, self-addressed envelope.

Charlie Christian, perhaps the most underrated and unappreciated of jazz men, is still the

Key To Solo

To play with record:

Alto and baritone saxophones transpose up a major sixth.

Tenor saxophone transpose a major ninth up.

Clarinet transpose up a major second.

Trumpet transpose up a major second, except for the phrase enclosed by parentheses (bars 10-11) which is to be transposed up a major ninth.

Trombone transpose down an octave, except for the phrase enclosed by parentheses which is to be played as is.

Guitar transpose up an octave (so that the solo will sound where it is) but other concert pitch instruments play as is.

M.M.: ♩ = 148.

Records available: Columbia 36720, in album 102, and Columbia 35254.

greatest single influence on jazz guitarists. Despite the recent resurgence of interest in his work, it seems that Christian is more respected than appreciated.

In the second article of *Jazz off the Record* (Feb. 10, 1950) we presented Christian's solo on *I've Found a New Baby*. For this issue we have selected his solo on *Rose Room*. Both of these records were made by the Benny Goodman sextet and were reissued in the same sextet album, although *Rose Room* was recorded Oct. 2, 1939, more than a year before *Baby* was cut.

Creates Varied Solo

Although the harmonic structure of *Rose Room* is not as sparse as that of *Baby*, its chords cannot be commended for their lush texture. Christian, however, successfully creates a varied, yet well-integrated solo.

In comparing the two solos we find blue notes in *Rose Room* only. Also, in *Baby* Christian uses a fifth more range than in the earlier solo.

An interesting similarity between the two solos is the use of the sub-dominant with a minor third against the dominant seventh. This implied substitution is used twice in *Rose Room*—on the last two beats of bars 2 and 18. In both cases Christian plays the notes of a Dm6 against an Eb7.

Extensions Essential Parts

One of the outstanding characteristics of Christian's playing is his integral use of extensions and alterations. The solo below offers several good examples of intelligently used extensions. Note the ninths and 13ths in bars 1, 2, 12, 13, 15, 16 and 18. In each of these bars the extensions are essential parts of the melodic line rather than harmonic ornaments.

The eighth-note triplet phrase embracing bars 12 and 13 may be considered the climactic point of

Fire Destroys Detroit Nitery

Detroit—A devastating \$200,000 fire completely destroyed the Bali nitery here recently. The club changed hands a few months ago and the new management had several name vocal groups lined up for the summer. At present, there are no plans for rebuilding.

The dancers keep flocking to Jefferson beach for the cool breezes and their favorite pastime. The bands of Don Pablo and Larry Clark played recently, with Gene Krupa just finishing a week today (11), and Russ Carlyle booked next weekend.

Dixie, Too

Our own effervescent jazz group, the Dixie five, is slated for Aug. 25-26.

the solo. It is rhythmically most complex, not only because of the triplets, but because of the unusual accenting. The strongest accent is on the A natural in bar 12. This phrase also includes the highest notes in the entire solo, the two D naturals.

New Laine Drummer

Hollywood—Stanley Kay, who worked with the Buddy Rich band in the days when Buddy carried an extra drummer, has joined the Frankie Laine organization, sharing job of backing the singer on his nitery dates with pianist Carl Fischer. Kay made his first appearance with Laine when the singer opened his two-week stand at Ciro's July 21.

Kay Starr parlayed a week's engagement at the Elmwood (across the border) into 17 days... After three weeks at the Flame Mary Ann McCall bowed out for Bill Darnel... Former Ellington vocalist Al Hibbler followed Alberta Hunter into Sunnie Wilson's show bar.

Club Gay Haven, newly decorated and enlarged (very nicely done, too), will continue its Monday name band presentations through Labor Day. The latest to play the spot were Charlie Spivak, Russ Carlyle, and Claude Thornhill.

The Monday night sessions at the Tropical show bar, "Fantasies in Jazz," are bearing up nicely under the summer heat.

—Mary Jacobs

Musical notation for Charlie Christian's solo on "Rose Room". The notation is in 4/4 time and consists of eight staves of music. The key signature has two flats (Bb and Eb). The notation includes various chords (Bb7, Eb7, Ab, Dbm, F7, A7) and rhythmic patterns such as triplets and eighth-note triplets. Bar numbers 4, 8, 12, 16, 20, 24, 28, and 32 are indicated at the end of each staff.

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Advertisement for Gibson Strings. The image shows a black Gibson electric guitar with a white pickguard. The word "Gibson" is written in its signature script on the body, with a star above it. Below the guitar, the word "STRINGS" is printed in large, bold, white capital letters. At the bottom of the advertisement, the phrase "for better tone" is written in a white, sans-serif font.

Norvo Discography

Chicago — This is part two of a complete Red Norvo discography, to run in consecutive issues of Down Beat. Any additions or corrections should be sent to George Hofer, Down Beat, 203 N. Wabash avenue, Chicago, Ill. They will be published at the end of the series. Master numbers are listed first, followed by titles and American labels on which they were released.

1938

Red Norvo Orch.
Jan. 21, New York
B22322—Always and Always Br 8069
B22323—I Was Doing All Right Br 8068
B22324—It's Wonderful Br 8069
B22325—Love Is Here to Stay Br 8068

Feb. 10, Same
B22405—Serenade to the Stars Br 8085
B22406—More Than Ever Br 8085
B22407—Week-End of a Private Secretary Br 8085
B22408—Please Be Kind Br 8088

Feb. 23, Same
B22467—Jeannine Br 8108
B22468—Tea Time Br 8103
B22469—How Can You Forget? Br 8089
B22460—There's a Boy in Harlem Br 8089

Mildred Bailey Orch.
March 14
22564—Bewildered Vo 4036
22565—I Can't Face the Music Vo 4016
22566—Don't Be That Way Vo 4016, Cq 9022
22567—At Your Beck and Call Vo 4036, Cq 9047

Red Norvo Orch.
April 19, New York
B22754—Say My Heart Br 8135

Mildred Bailey Orch.
B22755—I Let a Song Go Out of My Heart Vo 4083, Cq 9046

Mildred Bailey Orch.
April 30, New York
B22747—Moonshine Over Kentucky Vo 4109
B22768—Rock It for Me Vo 4083

Red Norvo Orch.
B22769—After Dinner Speech Br 8171

Mildred Bailey Orch.
B22770—If You Were in My Place Vo 4109

Red Norvo Orch.
May 2, New York
B22840—Dandreamin' Br 8145
B22841—A Cigarette and a Silhouette Br 8171
B22842—Savin' Myself for You Br 8145
B22843—You Leave Me Breathless Br 8155

Mildred Bailey Orch.
May 9, New York
B22905—Washboard Blues Vo 4139
B22906—My Melancholy Hall Vo 4474
B22907—Round the Old Deserted Farm Vo 4139
B22908—The Lonesome Road Vo 4474

Mildred Bailey Orch.
June 29, New York
B28178—So Help Me Vo 4253

B28179—Small Fry Vo 4224, Cq 9052
B28180—As Long As You Live Vo 4253
B28181—Born to Swing Vo 4224

Red Norvo Orch.
June 30, New York
B28182—Put Your Heart in a Song Br 8182
B28183—Wigwammin' Br 8194
B28184—The Sunny Side of Things Br 8182
B28185—How Can I Thank You? Br 8194

July 26, Same
B28293—Garden of the Moon Br 8292
B28294—Just You, Just Me Br 8240

Mildred Bailey Orch.
July 28
B28299—Now It Can Be Told Vo 4282

Red Norvo Orch.
B28300—Jump, Jump's Here Br 8202

Mildred Bailey Orch.
B28301—I Haven't Changed a Thing Vo 4282
B28302—Love Is Where You Find It Vo 4345, Cq 9106
B28303—I Used to Be Color Blind Vo 4345, Cq 9106

Red Norvo Orch.
Sept. 12, New York
B28454—This Is Madness Br 8230
B28455—Who Blew Out the Flame? Br 8230

B28456—You're a Sweet Little Headache Br 8277
B28457—I Have Eyes Br 8277

Mildred Bailey Orch.
Sept. 14, New York
B28458—My Reverie Vo 4405, Cq 9107
B28459—What Have You Got That Gets Me? Vo 4406, Cq 9107
B28460—Old Folks Vo 4482

Red Norvo Orch.
Sept. 29, New York
B28517—You Must Have Been a Beautiful Baby Br 8240

Mildred Bailey Orch.
B28519—Have You Forgotten So Soon? Vo 4482

Red Norvo Orch.
Dec. 8
B28589—Undecided Br 8288

Mildred Bailey Orch.
B28810—They Say Vo 4518
B28811—Blame It on My Last Affair Vo 4532
B28812—I Go for That Vo 4548

Red Norvo Orch.
B28814—Thanks for Everything Br 8286

1939

Mildred Bailey Orch.
Jan. 15, New York
B23516—St. Louis Blues Vo 4801, Cq 9217
B23517—I Cried for You Vo 4619, Cq 9185
B23518—Begin the Beguine Vo 4619
B23519—What Shall I Say? Vo 4633

Red Norvo Orch.
Feb. 8, New York
B24091—I Get Along Without You Very Well Vo 4648, Cq 9177
B24092—Kiss Me with Your Eyes Vo 4648
B24093—Cuckoo in the Clock Vo 4698, Cq 9186

Feb. 27, Same
B24178—We'll Never Know Vo 4698
B24179—Toadie Toddle Vo 4738
B24175—Kehearnin' for a Nervous Break-down Vo 4833
B24176—You're So Desirable Vo 4786, Cq 9174
B24177—There'll Never Be Another You Vo 4738

Mildred Bailey Orch.
Feb. 28
B24178—It's Slushertime Along the Swanee Vo 4708, Cq 9216
B24179—Tain't What You Do Vo 4708, Cq 9216
B24180—Love's a Necessary Thing Vo 4749
B24181—Down Hearted Blues Vo 4990
B24182—I Can Read Between the Lines Vo 4749

Red Norvo Orch.
April 6
B24342—I Can Read Between the Lines Vo 4818
B24343—Blue Evening Vo 4833
B24344—Yours for a Song Vo 4818
B24345—Three Little Fishies Vo 4785, Cq 9174

Mildred Bailey Orch.
June 14
B24763—It Seems Like Old Times Vo 4989
B24764—Guess I'll Go Back Home Vo 4986
B24765—Moon Love Vo 4939
B24766—I'm Forever Blowing Bubbles Vo 5086

Red Norvo Orch.
June 21
B24801—Some Like It Hot Vo 5009
B24802—In the Middle of a Dream Vo 4953
B24803—My Love for You Vo 4953
B24804—Have Mercy Vo 5009

Mildred Bailey Orch.
June 27
B24820—The Little Man Who Wasn't There Vo 4986
B24821—A Ghost of a Chance Vo 5086
B24822—You're the Moment in My Life Vo 5006
B24823—You and Your Love Vo 5006

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NOTES between NOTES

By Michael Levin

New York—Marshall Stearns, a large young man currently on leave from the professional staff of Cornell English department while he conducts a course called *Perspectives in Jazz* at New York university, decides what he will do with his recent Guggenheim grant to study jazz, and writes articles on bop for such erudite periodicals as *Harper's* magazine, thinks I am extremely brash.

At least I think this is the adjective he used. Comfortably filling an easy chair in my apartment, he chided me lightly for one of these columns several months ago in which practically every so-called jazz critic in the country was appraised something as follows: "Marshall Stearns . . . John Hammond . . . Wilder Hobson . . . Winthrop Sergeant . . . Ted Toll . . . Paul Edward Miller . . . George Avakian . . . George Frazier . . . knew little of the rules of reporting or criticism . . . often displayed gross ignorance of the basic elements of music. But they loved jazz, fought for it, helped give it a small niche in the U.S. intellectual cubbyholes of culture.

'Trade Sophisticated'

"They were followed by a young generation of Dexters . . . Simons . . . Ulanovs . . . Feathers . . . Bachs . . . Gottliebs . . . Ronans . . . Bleshes. This group . . . was musically slightly more informed, but was also more 'trade sophisticated' . . . seemed more concerned with the subsidiary elements accruing to the music business, rather than the sheer love of the music itself.

"Today there is no new third group. Ross Russell has been proclaimed as the high priest of bop, but . . . Charlie Parker . . . feels this 'tag is not justified . . . Criticism for trade papers . . . is too often tired and inaccurate. The elder baitmen . . . write very infrequently . . . when they do, their writing is largely concerned with the glories of the past and dire forebodings for the future."

As Marshall says, this piece, with its following individual comments on each of the aforementioned scribes, succeeded in antagonizing almost every one of them. He was curious as to why this piece had been written, in view of its obviously rather . . . ah . . . anti-social consequences.

Reason Simple

The reason was and is quite simple. If jazz is to justify its potential as an art form, if its adherents are to do anything more than furnish Sunday supplement material for the Hearst newspapers, it needs informed, mature, objective, criticism. This it hasn't got—from any of the oracles who have been or are writing now.

Marshall has just been given a Guggenheim grant to do a study of jazz. We discussed some of his

Gabe Gelinas Dies In Chicago

Chicago—Delayed shock from an auto accident two years ago was the cause of the death here on May 6 of Gabriel (Gabe) Gelinas, 33, alto sax player. Notice in the *Ragtime* column of the Aug. 11 *Down Beat* spelled his name erroneously as Telinas.

According to the former Elise Cooper, his wife and mother of his 4-year-old son, Johnny, Gabe actually died of malnutrition, because the shock to his system prevented him from taking and retaining nourishment. He had been ill for two years and bedridden most of the time for the last four months.

Gabe received a broken arm in the auto crash near Freeport, Ill., in August, 1948. Doctors could find nothing else wrong with him, though he had been under almost constant care ever since.

plans, including an idea for a group project to study jazz covering many fields of study and utilizing good research talent in each of those fields.

One of the most fruitful things he could do is to further some calm, unbiased research into the various esthetic "standards" currently governing jazz critical writing.

Musicians have a rough enough time as it is without standing up to some of the shockingly uninformed and emotional writing that passes for criticism in current periodicals.

Is Needed

Few research efforts could be more useful to writers in the field who are honestly attempting to serve a useful purpose.

No, Marshall, that column wasn't meant in the sense of personal invective. It was conceived as a factual report on the considerable lack of talent and intellectual integrity displayed by too many so-called jazz critics. It made no friends for this column; unfortunately, reporting as an occupation often has that difficulty.

Should Study, Too

After all, a good musician spends a minimum of 15 years learning his trade, hours a day thereafter practicing it. The least that can be expected of the man who reviews his activities is that he spend a modicum of time learning the essentials of the same art—and even more important, of the science of criticism. Or is "I call 'em as I feel 'em" the golden rule?

A study of this field will get you nothing but critical brickbats, Marshall. However, it should earn you the gratitude of a lot of musicians and people who are fond of jazz.



COMBO JAZZ

Sonny Stitt and Bud Powell

- I Want to Be Happy*
- Strike Up the Band*
- Taking a Chance on Love*
- Sonny Side*
- All God's Children*
- Sunset*
- Bud's Blues*
- Fine and Dandy*

Album Rating—*★★★★*

Sonny Stitt has consistently been underrated by the reviewers, including this one. Several weeks ago I heard Gene Ammons' band at Birdland, and Sonny on baritone, as well as tenor, cut the leader to shreds. They'd blow chase choruses and Stitt's fluidity and flow of ideas made Ammons' power-honking sound strait-jacketed and winter-bare. Pianist Bud Powell has been consistently hailed by the younger set as the "new end." However, he still strikes me as being fleet, sometimes monotonous, with an occasionally deficient left-hand, and often hard, boring tone. His solos, while technically impressive, never seem to leave any cumulative impact. These sides, all of which have been previously released on shellac, do an injustice to Stitt (as does much of his other wax) in that his ease and way with ideas isn't made as obvious as it should be. *Children* gives you some idea of what you can expect from the young man in person. (New Jazz NJLP 103.)

Lennie Tristano-Lee Konitz

- Subconscious-Lee*
- Judy*
- Retrospection*
- Progression*
- Marshmallow*
- Sound-Lee*
- Fishin' Around*
- Tautology*

Album Rating—*★★★★*

As an LP, this group of sides by the Tristano clique make very impressive listening. You may find some of the playing too cool, you may object to the constant, omnipresent, cerebral, look-ma element, but there can be no gainsaying the genuinely fertile musical talent of young altoist Konitz, nor the effort of the entire group to create fresh, untruted music. (New Jazz NJLP 101.)

Sonny Stitt

- Nice Work If You Can Get It*
- Count Every Star*

Work makes Stitt sound cumbersome, which he isn't, pedestrian, which he isn't, and non-swinging, which he also isn't. Just one of those things and dates, I guess. *Star* is no great redemption, either. (Prestige 718.)

Reinhold Svensson Quintet

- Sweet and Lovely*
- My Blue Heaven*

The Scandinavian Shearing in two new sides. *Lovely* is at the light ballad tempo Shearing likes so much. The sidemen ape the Shearing group without copying exact ideas—however they don't

get the light, fluffy swing which has made Shearing so successful. *Heaven* is taken up, Svensson's piano getting Shearing's Bachian overtones, but lacking the sweating enthusiasm which Shearing puts into his playing. Don't overweight these carpings however; this is combo playing you would be hard put to match in this country. (New Jazz 826.)

Stan Getz and Tenor Sax Stars

- Lady in Red*
- My Old Flame*

- Marcia*
- Long Island Sound*
- Five Brothers*
- Four and One Moore*
- Battleground*
- Battle of the Saxes*

Album Rating—*★★★★*

Another LP, gathering together five young descendants of Lester Young on the last four sides, while Stan plays the first quartet himself, backed by rhythm. His four are fine, reflect delicate tone and ideas, also indicate that his playing still isn't completely formed, that there is a final conviction lacking, which, when he finds it will make his playing quite superb consistently. *Brothers (Indiana)* gives you Getz, Al Eager,

Symbol Key

- ★★★★* Tops
- ★★★* Tasty
- ★★* Tepid
- ★* Tedious



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RAY DE VITA

Brew Moore, Al Cohn, and Zoot Sims blowing tenor. The similarities of the five, as well as their definite divergencies, you will find interesting. (New Jazz MJLP 102.)

Jazz at the Philharmonic—Vol. 12

The Opener
Lester Leaps In

Album Rating—*★★★★*

Opener is customary JATP crowd blowing, with Flip Phillips really stomping things off. Tommy Turk's trombone following has some nice ideas, but falls into the ever-present riffing. About midway, the rhythm, even though paced by Buddy Rich, Ray Brown and Hank Jones, seems to drag more than a shade. Bird Parker's alto follows, once again proving that he swings, as well as having a plethora of ideas. Roy Eldridge closes the side with some high note driving phrases of the kind he has used for years. Unlike some trumpet men, the notes he plays, however strained, represent ideas and not screeching. It's a powerhouse side, but jazzwise more could happen.

Lester is taken slightly faster than usual, with Lester moving in tastily to play with great delicacy and deftness. When this man is on, he is a very, very tasty jazz musician in any league. This playing swings, is commercial, hangs together, has a dry, non-forced tone. The rhythm section gets a little excited but keeps things moving to great effect. Turk's playing is much better than on the first side, with some good, long ideas drivingly expressed. Nothing's the matter with the Birdisms that arrive next. Roy ever the actor, opens his solo softly, then opens up, but retains some pretty spaces in the driving. This side is well worth the price of the LP, in addition to an extremely humorous cover de-

sign with credit unlisted. (Mercury JATP MG 12.)

Zoot Sims

★★★ You Go to My Head
★★★ The Scene Is Clean

The Zooter playing *Head* faster than Lee Konitz's recent side of the same tune. It's pleasant, but not outstanding tenor. *Clean* is more with it, even though it speeds. Like Stan Getz, Sims keeps starting out on solos and ideas that seem as though they are going to be quite colossal, yet too often don't quite seem to get there. (Prestige 719.)

Oscar Peterson

★★★ Lover
★★★ Little White Lies

The Canadian flash on another pair, with Ray Brown's bass. His flow of ideas and technique are still as impressive as ever. There is still that one annoying fault of an occasionally hard, too-even tone at up-tempo which he has to solve. *Lies* incorporates the Garner broken, half-beat rhythm, moving into Peterson's own half-Cole, moderate speed style, save that he has much more melodic continuity than Nat. (Mercury 8926.)

BAND JAZZ

Sy Oliver

★★★★ Four or Five Times
★★★★ For Dancers Only

Here is a fine job: Sy Oliver, the old Lunceford trumpet player, vocalist, and arranger, recreating two of Lunceford's most famous and most emulated records. The recording is good, the band plays with drive and life, the solos are excellent, the scoring is certainly authentic—and yet it isn't Lunceford's. The lag beat of James Crawford's drums, the relaxed slur of Willie Smith's lead sax, the com-

Morton Signs Long-Term Pact



Hollywood—The singer Capitol figures is going to make a big splash, Art Morton, beams happily as Capitol's chief of repertoire, Jim Conkling, signs him to a new, long-term contract. Fresh pact is due to Morton's recent success on his *Perhaps I Do, Perhaps I Don't* alicing. Just a few months ago, he was a salesman of infants' wear in Gotham. Paul Weston and Mickey Goldsen introduced him to Capitol.

plete and utter relaxation of the whole band, the slightly flip, out-of-tune phrasing—whatever it is, it isn't the same. The technical musicianship on this record if anything is better than on the original record—yet it lacks some jazz quality that the old record had. All this discussion to show how futile the current Miller imitations are: for some of them are better than the originals, others worse—but they can never be the same. This record was recreated by the man responsible for the original—yet it, while good, isn't, can't be the same. You can't duplicate the past. You can merely imitate, better, or tarnish it. (Decca 27065.)

Jimmy Dorsey

★★★ It's a Long Way to Tipperary
★★ You Don't Have to Be a Baby to Cry

More of JD's slickly synthetic Dixieland jazz, well-scored and well-played, with lots of snap and a pushing beat. Terry Shand (remember?) sings *Cry*. (Columbia 38879.)

Chubby Jackson

★★ Sax Appeal
★★ Leavin' Town

Chubby working out with a big band that gets something like the Herman band sound, but without the drive of the rhythm section and the light float in the reeds. Georgie Auld paces the first side,

Zoot Sims the second. First side, a medium riff, finishes without anything startling having occurred. Zoot works to better effect on *Town*, a moody ballad, but neither of the two sides is particularly outstanding for anyone involved. (New Jazz 830.)

Ray Bloch

★★★ National Emblem March
★★ When My Dream Boat Comes Home

Another Bloch adaptation of a famous march for big band. This is a better job than most of the recent Millerizations, mostly because the brass lead men phrase well and the rhythm section manages to keep the whole affair moving. Joe Bushkin's arrangement of *Under the Double Eagle* (*Benjie's Bubble*) still ranks as tops in this field, though. Flipover is done with banjo, treated piano, and Jimmy Saunders' vocal. Should be a juke box natural. (Signature 15277.)

Jack Ross Quintet

★★★ I Never Knew
★★ Flying Saucer

Murray Arnold, Freddy Martin's pianist-vocalist, works this side with a small unit well known on the coast. *Knew* is well-played, though I find Arnold's ideas occasionally disconnected and played too percussively. His vocaling is vaguely along Carmichael lines, is not unattractive. *Saucer* is merely

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an unpretentious riff tune. The company says it is especially proud of the recording on these discs. It is good—however, while there is good brass presence, you will find the middle range occasionally thin and lacking. This is the price you pay for resonant recording unless it is perfectly balanced—but again, it is far-better-than-average disc cutting. (Coronet 108.)

Machito

★★★ Cleopatra Rhumba
★★★ El Sapon

Rhumba, like this band's recent *Asia Minor*, is made with Mitchell Miller blowing oboe, while the band Afro-Cuban swings back of him. Very rhythmic. *Sapon* is more traditional Latin stuff, but still played well. (Mercury 5443.)

Ray Anthony

★★★ Stardust
★★★ Young Man with a Horn

Stardust just like Miller, except for a welcome lightness in the rhythm and phrasing. I'm still no fan of Anthony's trumpet tone, though his band's performance has certainly greatly improved in the last two years. Reed tone sounds live and vibrant on this recording. *Horn*, a tune written by the late and very great trombonist Jack Jenny, is Anthony's theme. I wish his tone were as generally attractive as was Jenny's silken product. (Capitol 1107.)

Woody Herman

★★ Music to Dance To
★★ I Want a Little Girl

Music is scored by Al Cohn for a medium tempo. Both the solo and section playing seems heavy, without any crispness or push to it. This logginess is especially noticeable in the last chorus reeds. *Girl* is the vocal solo Woody has been successfully using on his recent cross-country tour. On this one he has a mixed vocal group backing him. The reeds again sound too slightly rehearsed, though the general feel and beat are improved. Woody, as usual, vocals well. (Capitol 1126.)

VOCAL

Peggy Lee

★★★ Happy Music
★★ Show Me the Way to Get Out of This World

Peggy singing one of her and hubby Dave Barbour's tunes. It is, chillun, two-beat mit Dixie overtones, with an above-average lyric. *World* is a swinging variation on *Show Me the Way to Go Home*, with a funny play on the phrase, "It's Gone." (Capitol 1105.)

NOVELTY

Jean Arthur and Boris Karloff

Peter Pan
Album Rating—*★★★★*

Columbia has done a superb job in translating this fantasy to an LP. In addition to Leonard Bernstein's forceful and tangy songs, Alec Wilder has added some delightful incidental music (the contrast of style and mood between Bernstein and Wilder is interesting), while Henry Walsh adapted the script in extremely good dramatic taste. Miss Arthur's nasal voice is perfectly suited to Barrie's sometimes sugared prose, while the entire cast underplays constantly. Recommended for your children—and, ah—you might just find it entertaining yourself. Be kind of nice these days to make like Peter Pan—no worries at all, at all. Oh well. (Columbia ML 4312.)

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Jazz On LP, 45

BY GEORGE HOEFER

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.

ARTIST	ALBUM TITLE	TUNES	LABEL	LP 33 1/2 ALB. NO.	SINGLE NO.	45 RPM ALB. NO.	SINGLE NO.
Davis, Sammy Jr.		Dedicated to You I'm Sorry Dear	Capitol				F-1050
Carter, Erroll	Piano Solos	Back Home in Indiana Body and Soul Lover More Than You Know Over the Rainbow Penthouse Serenade Somebody Loves Me Star Dust	Savoy	15001			
Gene of Jazz	Gene of Jazz Vol. I	Squash Me (Mildred Bailey & Her Alley Cats) Downhearted Blues (Mildred Bailey & Her Alley Cats) The World Is Waiting for the Sunrise (Jojo Stoney) Honky Tonk Train Blues (Maude "Luc" Lewis) Twelve-Bar Stampede (Joe Marsala Delta Six) Fostered Red Lament (Joe Marsala Delta Six) Tillie's Downtown Now (Bud Freeman's Windy City Five) The Busard (Bud Freeman's Windy City Five)	Decca	DL-5153			
Gene of Jazz	Gene of Jazz Vol. II	Blues of Israel (Coco Krupa Chicagoans) Three Little Words (Coco Krupa Chicagoans) Blues (Bunny Berigan Blue Boys) I'm Coming Virginia (Bunny Berigan Blue Boys) You Took Advantage of Me (Bunny Berigan Blue Boys) Chicken and Waffles (Bunny Berigan Blue Boys) In the Dark (Jojo Stoney) Flasher (Jojo Stoney) Barrabooza (Jojo Stoney)	Decca	DL-5154			
Gilheese, Gene		Cold Ain't Everything Up the Hill with "Jeep"	Victor				50-0070
Gilheese, Dixie		Say When You Stole My Wife, You Harsholm!	Capitol				F-797
Gilheese, Dixie		Tally-Ho I Can't Remember	Capitol				F-839
Gilheese, Dixie		Carambola Honeyuckle Rose	Capitol				F-892
Gilheese, Dixie		Cool Breeze Mantou	Victor				47-2860
Gilheese, Dixie		Swedish Suite I Should Care	Victor				47-2921
Gilheese, Dixie		That Old Black Magic Jump-Did-Lo-Lo	Victor				47-2940
Gilheese, Dixie		If Love Is Trouble In the Land of Oo-Blo-Dee	Victor				47-3027
Gilham, Jan		Look What You Are Today Take One More Chance	Victor				50-0017
Gilham, Jan		Gonna Be Some Shootin' A Lie Is Dangerous	Victor				50-0035
Golden Gate Quartet	Spirituals	God's Gonna Cut You Down Jambalaya Blind Barnabas Swing Down, Chariot Joshua Fit the Battle Wade in the Water I Will Be Home Again No Restricted Signs	Columbia	CL-6102			
Goodman, Benny	Session for Six	Nagasaki Varsity Drag Hi Ya, Sophie Hairs of Cadiz How High the Moon World Is Waiting for the Sunrise Blue Lou There's a Small Hotel	Capitol	H-202			
Goodman, Benny		Little Girl, Don't Cry Spin a Record	Capitol				F-828
Goodman, Benny		It Isn't Fair You're Always There	Capitol				F-860
Goodman, Benny	Goodman-Peggy Lee	My Little Cousin Not Mine Let's Do It Where or When On the Sunny Side of the Street The Way You Look Tonight Winter Weather Somebody Nobody Loves	Columbia	CL-6035			
Goodman, Benny	Dance Parade Vol. I	Jersey Bounce Somebody Else Is Taking My Place Cotta Be This Or That A String of Pearls Why Don't You Do Right? Oh, Baby	Columbia	CL-6048			
Goodman, Benny	Saxet Session	Tiger Rag Ain't Misbehavin' She's Funny That Way I Got Rhythm Just One of Those Things China Bay Shina Rochel's Dream	Columbia	CL-6052			
Goodman, Benny	Dance Parade Vol. II	Let's Dance On the Alma You Brought a New Kind of Love to Me After You've Gone Honeyuckle Rose Pound Ridge How Long Has This Been Going On? Perfidia	Columbia	CL-6100			
Goodman, Benny		Have Sweets Let's Dance	Columbia				1-512
Goodman, Benny		Jersey Bounce String of Pearls	Columbia				1-514
Goodman, Benny		Bewitched Blues in the Night (Saxet)	Columbia				1-642
Goodman Quartet, Benny		Melancholy Baby Don't Be That Way (Orchestra)	Victor				47-2953
Goodman Trio, Benny		Tiger Rag Alexander's Ragtime Band	Victor				47-2954
Gray, Glen, Coco Luna	Master Smoke Rings	Sourire Serenade Smoke Rings It's the Talk of the Town Under a Blanket of Blue For You I Craved for You I'm Through with Love You Go to My Head	Decca	DL-5009			

MITCH MILLER'S ORCHESTRA (Columbia, 7/14/50). Reeds—Hymie Schertzer, Russ Benzer, Otto Ferguson, and John Ingraham; violin—Julie Shachter, Milton Lomask, Al Pratt, Sam Carroll, and Dave Kainy; viola—Sidney Brocher and Richard Dickler; cello—Rudolph Sims; rhythm—Denny Vaughan, piano; Danny Perri, guitar; Bob Haggart, bass, and Terry Snyder, drums. *The Roy Charles Singers.*
Goodbye John; This Is the Time; The Loveliest Girl I Know, and All My Love.

ARTIE SHAW'S ORCHESTRA (Decca, 7/19/50). Trumpets—Bernie Peivin, Yank Lawson, and Carl Pesler; trombones—Will Bradley and Jack Satterfield; reeds—Hymie Schertzer, Milt Yaner, Art Dreiling, Stanley Webb, and Artie Shaw; rhythm—Bob Carter, piano; Everett Berkholz, guitar; Bob Haggart, bass, and Sunny Shewler, drums. Don Cherry, Janis Ford, and Roy Charles Singers, vocals.
Blues Again; Don't Worry About Me; Tipperary, and Show Me the Way to Go Home.

EARL HINES (Columbia, 7/18/50). Earl Hines, piano; Al McKibbin, bass, and J. C. Heard, drums.
Rosetta; I Can I Dream of You; 'Dead I Do; Diane; You Can Depend on Me; Felice Moon; I Hadn't Anyone Till You, and These Foolish Things.

ANDREW'S SISTERS WITH VIC SCHIEN'S ORCHESTRA (Decca, 7/18/50). Reeds—Hymie Schertzer, Milt Yaner, Hank Ross, Carl Prager, and Art Dreiling; rhythm—Frank Worell, guitar; Wally Wechsler, piano; Frank Carroll, bass, and Irv Cottler, drums.
I Wish I Knew and The Telephone Song.

HUGO WINTERHALTER'S ORCHESTRA (Victor, 7/18/50). Trombones—Warren Covington, Byron Caran, and Buddy Morrow; French horns—Ottavia DeRosa and Tony Miranda; saxo—Hymie Schertzer, Sid Cooper, Hank Ross, Ed Brown, and Stan Webb; violin—Sylvan Shulman, Zelly Smirnov, Raoul Polakine, Fred Buldini, Arnold Eldus, Sam Rand, Harry Urbont, Mae Cappas, Harry Melnikoff, Maurice Hershaft, Felix Oleszewski, and Harry Katzman; cello—Maurice Brown, Frank Miller, and Harvey Shapiro; viola—Isidore Zir, Howard Kay, Harold Furman, and John Dillani; rhythm—Al Galala, guitar; Stan Freeman, piano; Bob Haggart, bass, and Terry Snyder, drums.
On the Alma; It Had to Be You, and

Why Can't This Night Go on Forever?
HARRY JAMES' ORCHESTRA (Columbia, 7/10/50). Trumpets—Nick Basso, Stan Fishelson, Phil Cook, Everett MacDonald, Dave Robbins, and Harry James; trombones—Juan Tizol, Ziggy Elmer, and Leo O'Connor; saxo—Willie Smith and Manky Buffalo, alto; Corky Cornelius and Jim Cook, tenors; Bob Poland, baritone; rhythm—Bruce McDonald, piano; Bob Stone, bass, and Jack Mills, drums.
These Foolish Things; Deep Purple, and Big Jazz Special.

TOMMY DORSEY'S ORCHESTRA (Victor, 7/11/50). Trumpets—Nichoy Mangano, Art Hapow, Johnny Amorosa, and Charlie Shavers; trombones—Nick Dinsio, Al Lorraine, and Tommy Dorsey; saxo—Hugo Loewenstern and Walt Lavinsky, alto; Boonie Richman and Bobo Frank, tenors; Danny Bank, baritone; rhythm—Len Levy, piano; Sam Herman, guitar; Bob Baldwin, bass, and Louis Bellson, drums. Johnny Amorosa, vocals.
I've Forgotten You and No Other Love.

KID ORY with LEE SAPHIRE (Columbia, 6/21/50 and 7/6/50, in Hollywood). Kid Ory, trombone; Ted Buckner, trumpet; Joe Darnsbury, clarinet; Lloyd Glenn, piano; Minor Hall, drums; Marty Cobb, bass; Julian Davidson, guitar (on first session only), and Ed Skrivank, guitar.
Glory of Love, Go Back Where You Stayed Last Night (vocal by Lee Saphire); Sassy Blues; Mahogany Hall Stamp; Georgia Camp Meeting; Blues for Jimmy, Yacka Hala Haha Hoola, and Creola Song.

CHARLIE VENTURA'S ORCHESTRA (Victor, 7/20/50). Trumpets—Ed Badgley, Dick Sherman, and Joe Cabot; trombone—Bob Asher and Jack Hitchcock; saxo—Harvey Estrin, alto; Art Friedman, alto and tenor; Charlie Kennedy, tenor; Charlie Ventura, all reeds; Ben Ventura, baritone; rhythm—Tony Aless, piano; Jimmy Harrison, bass, and Ed Shaughnessy, drums. Lucille Reed and the Honey Dreamers, vocal.
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Bell, Curt (Sagamore) Lake George, N. Y., b

Benedict, Gardner (Mayflower) Akron, O., h
Benke, Tex (Steel Pier) Atlantic City, 8/11-17, b; (Landsdowne Park) Ottawa, Can., 8/21-26, b; (Indiana State Fair) Indianapolis, 9/3-8

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Brandwynne, Nat (Mapes) Reno, Nev., Out 9/13, h

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Carle, Frankie (Edgewater Beach) Chicago, Out 8/17, h; (Palladium) L. A., In 9/5, b
Carlyn, Tommy (Oh Henry) Willow Springs, Ill., b
Cavallaro, Carmen (Paramount) NYC, In 8/23, t

Clifford, Bill (Claremont) Berkeley, Calif., Out 9/10, h
Cugat, Xavier (Astor) NYC, Out 9/10, h
Cummins, Bernie (New Yorker) NYC, h

Daulong, Sammy (Dixie Club) San Angelo, Tex., nc
Dennis, Pat (Del Rio) Philadelphia, nc
Diatad, Vic (Shermans) San Diego, nc
Donahue, Al (On Tour) MCA

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Dorsey, Tommy (Steel Pier) Atlantic City, 8/18-24, b
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Gray, Glen (Sioux Empire Fair) Sioux Falls, S. D., 8/18-25
Gray, Jerry (Palladium) L. A., Out 9/4, h
Gregg, Wayne (Cedar Point) Sandusky, O., 8/11-24, h
Grier, Jimmy (Coral Casino) Santa Barbara, Calif., nc

Hampton, Lionel (Cave) Vancouver, B. C., Out 8/20, nc
Harrison, Cass (Iroquois Gardens) Louisville, Ky., h
Hayes, Carlton (Desert Inn) Las Vegas, Nev., h



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Dor Jones (Donabur's) Mountainview, N. J.

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Long, Johnny (Cavaller) Virginia Beach, Va., 8/18-24, h
Lopez, Vincent (Taft) NYC, h

Martin, Freddy (Last Frontier) Las Vegas, Nev., 8/11-24, h
Masters, Frankie (Stevens) Chicago, h
Masters, Vick (Tommy's Ranch House) Great Falls, Mont.
McCoy, Clyde (Peony Park) Omaha, 8/18-24, b; (Forest Park Highlands) St. Louis, 8/25-9/4, h
McDonald, Billy (El Rancho) Sacramento, Calif., Out 8/14, h
McGrath, Paul (Ten Acres) Wayland, Mass., h
McKinley, Ray (Galveston Pier) Galveston, Tex., 8/18-9/4, h
McLean, Jack (Hilton Manor) San Diego, In 9/7, h

Monroe Vaughn (Waldorf-Astoria) NYC, In 9/7, h
Mooney, Art (Steel Pier) Atlantic City, 8/18-10, h
Moreno, Buddy (Chase) St. Louis, h

Neighbors, Paul (Billmore) L. A., h
Noble, Leighton (Ambassador) L. A., h

Ohman, Phil (Beverly Hills) L. A., h
O'Neal, Eddie (Palmer House) Chicago, h
Overend, Al (Skyline) Billings, Mont., nc

Palmer, Jimmy (Galveston Pier) Galveston, Tex.; (Army Air Base) San Antonio, Tex., 8/17-23
Pastor, Tony (Paramount) NYC, In 9/27, t
Pearl, Ray (Casino of Tomorrow) Chicago, Out 8/17, nc
Phillips, Teddy (Kennywood Park) Pittsburgh, 8/28-9/4, h

Notice

Band managers are asked to send bookings to be listed three weeks in advance. Information should include the name and size of the unit; name, location, and type of spot, and opening and closing dates. If no closing date is given, the listing will be carried in two issues only, unless further notice is received. Send listings to Down Beat, 203 N. Wabash avenue, Chicago 1, Ill.

Powell, Teddy (Roosevelt) NYC, h

Reichman, Joe (Ballinese) Galveston, Tex., Out 8/17, nc
Reid, Don (Lake Lawn) Delavan, Wis., 8/11-24, h
Ruh, Barney (Rice) Houston, Tex., 8/11-9/7, h
Ryan, Tommy (Kennywood Park) Pittsburgh, Out 8/20, b

Sands, Carl (Oriental) Chicago, t
Saunders, Red (De Lina) Chicago, nc
Selby, Chuck (Deshler-Wallick) Columbus, O., 8/28-9/30, h
Shaffer, Freddie (Geneva-on-the-Lake) Geneva, O., Out 8/22, h
Stevens, Roy (Roseland) NYC, Out 9/17, h
Stier, Jimmy (Cold Springs) Hamilton Lake, Ind., Out 9/4, b
Strong, Benny (Claridge) Memphis, 8/11-24, h
Stutz, Nick (Roosevelt) New Orleans, Out 8/23, h

Thornhill, Claude (Lakeside Park) Denver, Out 8/19, h
Trace, Al (Martinique) Chicago, Out 8/24, h
Tucker, Orrin (Peabody) Memphis, 8/20, h; (State Fair) Duquoin, Ill., 8/27-9/8, h

Van, Arthur (Colonial) L. A., b
Van Garwood (Roosevelt) Hwd., h
Ventura, Charlie (Arcadia) NYC, Out 8/18, h
Verna, Jack (C R Club) Philadelphia, nc

Waples, Buddy (President) Kansas City, Out 9/10, b
Welk, Lawrence (Tranon) Chicago, Out 9/10, b
Widmer, Bus (Lakeview) Manitow Beach, Mich., Out 9/4, h
Williams, Griff (Waldorf-Astoria) NYC, Out 8/23, h
Wilson, Marty (Laurel Park) Fallsburgh, N. Y., Out 9/8, h

Yankovich, Frank (Aragon) L. A., b
Yankov, Ralph (Riverway) Des Moines, 8/11-9/8, b

Combos

Alley, Vernon (Fack's) San Francisco, nc
Alonso, Liza and the Tropicals (Blue Mirror) Baltimore, cl
Alvin, Danny (Normandy) Chicago, h
Andrews Sisters (Fairmont) Sap Francisco, Out 8/21, t
Arnold, Arne (Statler) Cleveland
Averre, Dick (Club 30) Chester, W. Va., nc

Barlow, Dick (Drake) Chicago, h
Big 3 trio (Fairway) Bloomington, Ill., cl
Boss trio, Les (Devabar) Baraboo, Wis., Out 9/3, cl
Buckner, Millt (Club Harlem) Atlantic City, nc
Bushlin, Joe (Park Sheraton) NYC, b; (Cafe Society) NYC, In 9/8, nc
Byrn, Johnny (Commando) Henderson, Ky., nc

Cal-Trio (Red Rooster) Butte, Mont., nc
Cavanaugh, Faye (Encore Room) Beverly Hills, Calif., cl
Cole, Nat (Statenline) Lake Tahoe, Nev., Out 8/14, cc

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Collins, Lee (Bee Hive) Chicago, cl
Conley trio, Tom (American Legion) Clinton, Iowa, 8/18-20, cl
Cordman, The (American Legion) Clinton, Iowa, Out 8/13, cl
Cosmopolitans (Zebra) Chicago, cl

D'Amico, Hank (Hickory Log) NYC, nc
Downs trio, Evelyn (Park Terrace) Brooklyn, r

Erwin, PeeWee (Nick's) NYC, nc
Espino, Mick (Black Hawk) San Francisco, nc
Evans, Doc (Silhouette) Chicago, nc

Fenby-Carr quintet (London Chop House) Detroit, Out 8/16, r
Ferguson, Lanny (Washington-Youree) Shreveport, La., h
Four Kings of Rhythm (Wolf's) Oakland, Calif., cl

Garnier, Erroll (Oasis) L. A., In 8/18, nc; (Cafe Society) NYC, In 9/14
Georgians, The (Decks) Richmond, Va., nc
Gouss, Eddie (Roosevelt) L. A., h
Gousses, Leon (Crown Proprietor) Chicago, cl
Gruum trio, Babe (Miller's) Marion, Ind., nc

Hackett, Bobby (Grand View Inn) Columbus, O., Out 8/28, r
Henderson, Horace (Grove Circle) Chicago, nc
Henderson trio, Ken (Jul's) Moline, Ill., nc

Herman, Lennie (Traymore) Atlantic City, Out 9/9, h
Herrington, Bob (Lake Shore) Chicago, Out 9/2, cl
Hertz, Milt (Catalina) Catalina Island, Calif., h
Hodes, Art (Rupneck's) Chicago, r
Hunt, PeeWee (Deahler-Wallick) Columbia, O., Out 8/31, h

Jackson sextet, Chubby (Blue Note) Chicago, Out 8/17, nc
Henderson, Horace (Grove Circle) Chicago, nc
Henderson trio, Ken (Jul's) Moline, Ill., nc

Jensen, Stan (Ivory Joe's) Duluth, Minn., Out 9/2, cl
Johnson, Bill (Allegro) Spokane, Wash., 8/17-19, nc; (Luddy Door's) Sacramento, Calif., 9/15-10/5
Jordan, Louis (49th & B'way) NYC, Out 8/23, nc

Kaminaky, Max (Metropole) NYC, nc
Kane trio, Mary (Frolics) Omaha, Out 8/16, nc; (Eddy's) Kansas City, 9/1-14, r
Kels, trio, Bill (Circle Lounge) Chicago, h

Maone, Winy (Hangover) San Francisco, Out 8/21, nc
McCune, Bill (Allegro) Chicago, Out 8/18, h; (Nail House) Columbia, O., 9/14-10/26, h
McFarland, Jimmy (Rendezvous) Philadelphia, Out 8/20, cl
McIntosh, Duke (Beverly Hills) Cincinnati, cc
McIntosh, Duke (Royal Room) L. A., nc
Monchito, Ramon (Breezy Point) Brainerd, Minn., Out 9/3, h
Musso, Vido (York) L. A., cl

Napoleon, Phil (Cafe Society) NYC, In 9/4, nc
Nealon, Stan (Lido) South Bend, Ind., Out 9/25, nc
Nichols, Red (Sardi's) L. A., nc
Nite-Caps, Jimmy Dodd's (Sapphire Room) L. A., nc
Norvo, Red (The Haig) L. A., nc

O'Brien and Edwards (Wm. Penn) New Alexandria, Pa., cl
Ory, Kai (Royal Room) L. A., nc
Otis, Hal (Sherman) Chicago, h

Parks, Tommy (Mardi Gras) Oakland, Calif., h
Petty trio, Frank (Showbar) Boston, nc
Phipps, Lew (Jamboree) Oklahoma City, nc
Pringle, Gene (LaSalle) Chicago, h
Proctor, Ralph (Champlain) Bluff Point, N. Y., h

Quintones (Dragon Grill) Corpus Christi, Tex., 8/22-9/11, r

Ribbie (Starlight) Detroit, nc
Richards, George (C.O.D.) Butte, Mont., nc
Rocco, Buddy (Dewitz' Clinton) Albany, N. Y., h

Robbie (Starlight) Detroit, nc
Richards, George (C.O.D.) Butte, Mont., nc
Rocco, Buddy (Dewitz' Clinton) Albany, N. Y., h

Robbie (Starlight) Detroit, nc
Richards, George (C.O.D.) Butte, Mont., nc
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Robbie (Starlight) Detroit, nc
Richards, George (C.O.D.) Butte, Mont., nc
Rocco, Buddy (Dewitz' Clinton) Albany, N. Y., h

One Difference



Chicago—No, this isn't a shot from Judge, circa 1927. It's Benny Strong vocalist, Betty Bryan, and she's probably singing Charleston. Except we've always heard that in the '20s, chicks strived to get that real flat look.

Rollin, Adrian (Blue Note) Chicago, 8/18-9/4, nc
Rogers, Ralph (Ambassador) Chicago, h
Russo, Bill (Airliner) Chicago, nc

Scobey, Bob (Vic & Rozie's) San Francisco, nc
Shearing, George (Ciro's) San Francisco, nc
Schenk, Frankie (Lotus Club) Birmingham, Ala., Out 9/4, nc
Skylighters (New Palm Garden) Still Valley, N. J., nc
Smith trio, Floyd (Strode) Chicago, h
Spanner, Muggsy (Chicago Fair) Chicago, Out 8/18; (Hangover) San Francisco, In 8/21, nc
Starlighters trio, Bill Bickel's (Pines) Pittsburgh, nc
Stillwell, Ray (Club 30) Chester, W. Va., t

Thompson trio, Bill (Miami) Dayton, O., h
Three Brown Buddies (Modern) Chicago, cl
Three Reasons (Buck Horn Ranch House) Taft, Calif., r
Three Tones (Northernaire) Stevens Point, Wis., h
Top Hats (Guska's Kentucky) Chicago, nc
Tune Mizers (Lakewood Inn) Clear Lake Highlands, Calif., Out 9/5, h
True trio, Bobby (Studio Club) Hwd., nc
Two B's (Ramona Park) Harbor Springs, Mich.

Venuti, Joe (Del Mar) Del Mar, Calif., Out 9/9, nc

Wald quintet, Jerry (Studio Club) L. A., nc
Walker, T-Bone (Downbeat) Hwd., nc
Warner trio, Don (Village Barn) NYC, nc
White Horse trio (White Horse Inn) Craig, Colo., nc

Zarin, Michael (Waldorf-Astoria) NYC, h

Bailey, Mildred (Blue Note) Chicago, 8/18-9/4, h
Barton, Eileen (Ciro's) Hwd., 9/8-22, nc
Brown, Ruth (Cafe Society) NYC
Christy, June (Mocambo) Hwd. Out 8/22, nc
Contino, Dick (Bill Green's) Pittsburgh, 8/14-20, nc
Durstion, Gigi (Cafe Society) NYC, 8/17-9/14, nc
Eckstine, Billy (Chicago) Chicago, 8/11-25, t
Farrell, Bill (Blue Note) Chicago, Out 8/17, nc
Flowers, Pat (Baker's) Detroit, cl
Haines, Connie (Cipango) Dallas, Tex., Out 8/21, nc
Heiler, Jackie (Pastime) Des Moines, In 8/25, nc
Heywood, Eddie (Epicure) L. A., r
Hunter, Ivory Joe (Cafe Society) NYC, Out 8/16, nc
Hutton, June (Mocambo) Hwd., 8/22-9/4, nc
Knight, Evelyn (Palmer House) Chicago, Out 8/30, h
Laine, Frankie (Studio Lounge) Galveston, Tex., Out 8/21; (Radio City) Minneapolis, 8/25-31, t; (Ches Parer) Chicago, In 9/8, nc
McCall, Mary Ann (Hi-Note) Chicago, nc
Oakes, Hank (Sandra's) Chicago, cl
Page, Patti (Ciro's) Hwd., Out 8/17, nc; (Radio City) Minneapolis, 8/25-31, t
Read, Kemp (Picadilly) Providence, R. I., Out 9/3, cl
Robe, Chet (Helmsing) Chicago, nc
Southern, Jeri (Hi-Note) Chicago, nc
Sullivan, Joe (Hangover) San Francisco, Out 8/23, nc
Warren, Fran (Casino) Toronto, Can., 8/31-9/6, t

Venuti, Joe (Del Mar) Del Mar, Calif., Out 9/9, nc

Wald quintet, Jerry (Studio Club) L. A., nc
Walker, T-Bone (Downbeat) Hwd., nc
Warner trio, Don (Village Barn) NYC, nc
White Horse trio (White Horse Inn) Craig, Colo., nc

Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

Bailey, Mildred (Blue Note) Chicago, 8/18-9/4, h
Barton, Eileen (Ciro's) Hwd., 9/8-22, nc
Brown, Ruth (Cafe Society) NYC
Christy, June (Mocambo) Hwd. Out 8/22, nc
Contino, Dick (Bill Green's) Pittsburgh, 8/14-20, nc
Durstion, Gigi (Cafe Society) NYC, 8/17-9/14, nc
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Southern, Jeri (Hi-Note) Chicago, nc
Sullivan, Joe (Hangover) San Francisco, Out 8/23, nc
Warren, Fran (Casino) Toronto, Can., 8/31-9/6, t

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CHICAGO BAND BRIEFS

Mildred Bailey To Make First Chi Date In Years

By JACK TRACY

Chicago—Mildred Bailey, recently recovered from a serious illness, will make her first appearance here in several years when she opens at the Blue Note next Friday (18). And backing her will be two old friends, Joe and Marty Marsala and their combo. She'll be in through Sept. 4, taking the place of Ray Anthony, who had to cancel out due to a previous commitment. The Adrian Rollini trio also will be on the bill.

Bill Farrell and Chubby Jackson's combo are holding down the fort there now, with the Gene Ammons-Sonny Stitt group set to follow the Bailey bill. Comedian-dancer-song writer-tippie player extraordinary, Timmie Rogers, is set to go in with the two tenor men.

Bird, Too?

And manager Frank Holzfeind says he's "reasonably sure" that the two weeks after that will find Charlie Parker and his host of strings assembled on stand several times a night.

Couple the above with the assurance that Oscar Peterson will make his first Chicago appearance at the Note, that Ella Fitzgerald is set for a date there after her JATP tour, and that Red Norvo's trio and Gene Krupa's band are good possibilities for the near future, and one gets the distinct impression that the joint will be swingin' for months to come.

Chicago theater changed its mind about having Victor Borge and Billy Eckstine on the same bill, so Eckstine will hold down the two weeks from Aug. 11 through 24, then Borge takes over for the next two.

Chico Marx is at the Oriental, but not fronting a band this year. Duke opens at the Regal the 18th, with a Herb Jeffries-Rochester show being mulled for the Labor Day week.

Money!

Frankie Carle making a big splash at the Edgewater Beach hotel. He stays until the 17th, after which he wends his way west, to end up eventually at the Palladium in Hollywood where he has a modest little deal set that pays him \$5,000 a week PLUS 50 percent of the gross.

Jimmy Dorsey, complete with his Dixielandera, moves in to the plush spot the 18th for the three-week stay.

Kelly at Circle

Bill Kelly's trio, with Pat Connors singing, brightening things up a bit at the Circle lounge, on W. Madison avenue. . . Bill Russo's quintet now a steady thing at the near north Airliner. . . Muggsy Spanier leaves the Chicago Fair the 13th to trek west for a stretch at Frisco's Hangover. Stops off in Salt Lake City Aug. 18 for a concert.

Dick Davis still blowing nightly at the Plantation. Bassist Tommy Sewell replaced Eddie Calhoun. . . Floyd Smith, Andy Kirk's former guitarist, has a trio at the Strode hotel. . . Duke Groner's three swinging at the DuSable hotel five nights a week.

Horace Henderson seems in no hurry to leave the Grove. Has been there for months. And months. . . Al Williams, drummer who sits in for Red Saunders when Saunders

emceeds the celebrity nights at the DeLisa, has his own group at Smitty's, on 35th and Indiana. . . Claude McLin combo continues at the Morocco.

Doc Evans and his crew, who re-

cently returned from the west coast, are now playing the Silhouette, which has been on a Dixie kick of late. Evans will stay there until Sept. 1, when Wingy Manone is expected to drop around for a stay.

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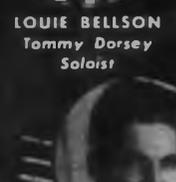
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Louis Discography

By GEORGE HOFER

Chicago—This is part four of a complete Louis Armstrong discography, to run in consecutive issues of *Down Beat*. Any additions or corrections should be sent to me, *Down Beat*, 203 N. Wabash, Chicago, Ill. They will be published at the end of the series. Masters numbers are listed first, followed by title and all known labels on which the sides were pressed.

1938 (Continued)

Armstrong with the Mills Brothers
June 9, New York
63934—My Walking Stick De 1892
June 10, Same
63950—Flat Foot Floogie De 1876, BrE 02822, BrF 505175

June 13, Same
63967—The Song Is Ended De 1892
Armstrong with Dorcas Mixed Chorus
June 14, New York
63982—Shadrack De 1913, DeE F6845, BrF 505295, DeS F6071, BrG K1799

63983—Going to Shave All Over God's Heaven De 2045, DeE F6912
63984—Nobody Knows the Trouble I've Seen De 2045, DeE F6912
63985—Jonah and the Whale De 1913, DeE F6835, BrF 505295, DeS F6071, BrG K1799

Louis Armstrong Orch.
June 24, New York
64227—Naturally De 1937
64228—I've Got a Pocketful of Dreams De 1947, DeE F6915, DeS F49017

64229—Can't Give You Anything But Love De 2042, DeE F6954, BrF 505202, DeS M30347
64230—Ain't Misbehavin' De 2042, DeE F6954, BrF 505202, DeS M30347

Armstrong (Dialogues) with Harry Mills
Aug. 11, New York
64438—Elder Kattmore's Sermon on Generosity 12" De 15048
64437—Elder Kattmore's Sermon on Throwing Stones 12" De 15043

1939

Louis Armstrong Orch.
Jan. 18, New York
64907—Jeepers Creepers De 2267, DeE F6990, BrF 505218, BrG K2031

64908—What Is This Thing Called Spring? De 2267, DeE F6990, BrF 505218, BrG K2031
Armstrong, Casa Loma Orch.
February, New York
65044—Ain't My, My, My De 2137
65045—Rockin' Chair De 2395, DeE F7158
65046—Lazy Bones De 2395, DeE F7158

Louis Armstrong Orch.
April 3, New York
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1942
Louis Armstrong Orch.
Nov. 16, Chicago
C93787—When It's Sleepy Time Down South De 4140, DeE F8484
C93788—Leap Frog De 4106, DeE F8163
C93789—I Used to Love You De 4106, DeE F8163
C93790—You Rascal You De 4140, DeE F8484

1942
Louis Armstrong Orch.
April 17, Los Angeles
DLA2974—Cash for Your Trash De 4229
DLA2975—Among My Souvenirs De 4327
DLA2976—Comet De 4327
DLA2977—I Never Knew De 4229

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Jerry Gray Review

(Jumped from Page One)

and ingratiating manner.

Crosby introduced the bandmen individually as they made their appearance on the bandstand one by one, and Jerry Gray led the organization through more than a dozen representative selections from his library. They ranged from ballads (*Bewitched*, *Stardust*, etc.) to a Kentonish flavored (just slightly) version of *The Corcoran*, and a bow to Dixie in *Sugar Foot Ray*, with vocal by brother Tony.

Not Too Millerish

The Miller flavor is not as strong as might be expected. Gray, who as No. 1 arranger to the late band leader would have as much if not more right than any other to the Miller stock trademark, seems to be trying to play it down.

He's introduced some new voices in the reeds, including unobtrusive touches on ballads of brother Tony's accordion (we don't believe record reviewers have noted this), but on the whole he seems to be trying more for variety of tone colors without straying too far from anything conventional.

Listeners found the band interesting but not exciting. What dancers think of it will be determined by the boxoffice figures during the Palladium engagement. They will have to be mighty big to lure Gray and his bandmen into any venture that would interfere with their *Club 15* air show, the five-times-a-week CBS show, which returns to the air Aug. 28.

Might Raise Salary

It's a pretty good guess that Gray's main hope is that a smashing success at the Palladium will induce the money men back of the radio series to boost the budget enough to permit him to augment his radio group (only 12 musicians) to the size of his dance band—18.

Under current Local 47 work regulations, Gray and his musicians, after their return to the airshow, will be restricted from any outside work except phonograph recording dates. Inasmuch as the minimum salary for the radio job is some \$250 a week, this isn't exactly a hardship.

So—the significant aspect of Jerry Gray's venture as a dance band leader is that its success or failure will mean more, one way or another, to the dance business as a whole than it will to Gray and most members of his band.

RCA Adds Spitalny And Dick Contino

New York—Latest additions to RCA Victor's talent roster are Phil Spitalny and his all-girl outfit and accordionist Dick Contino. Spitalny's deal calls for Victor to take over his old masters in addition to cutting new material. Spitalny previously had been cutting and selling his own records, working by direct mail.

Contino got a two-year contract from Victor. He formerly waxed Horace Heidt's Magnolia label. He had been under Heidt's management until last January, when he went out on his own.



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Gray Starts Vital Coast Date

August 25, 1950

DOWN BEAT



Stan Plans One-Niter Dance Dates

(See Page 1)

★ ★ ★

Goodman Goes Back To Columbia

(See Page 2)

★ ★ ★

Bird Blows With Strings At Birdland

(See Page 4)

★ ★ ★

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