

Tex Admits Miller Debt, But Wants Independence

Hollywood — Tex Beneke wants it known that when he split with manager Don Haynes he offered the same financial arrangement to Mrs. Miller she had when "ownership" of the band was shared by Haynes and Beneke.

"I certainly agree that I owe a lot to Glenn Miller," said Tex, currently at the Palladium here. "And when I decided it was time for me to strike out on my own without any ties, I instructed my attorney to draw up an agreement with Mrs. Miller under which she would have received exactly the same percentage as always. She declined, for reasons of her own, and I can only say that I am very sorry."

Tex' Objection

Beneke's only objection to stories in music and trade papers concerning his parting with Haynes, who repossessed a portion of the library, was over implications that the band had "lost the Miller book."

"Replacing the arrangements was really no problem," he said. "Most of the so-called 'original Glenn Miller arrangements' (by Jerry Gray and others) have been published as stocks almost note for note and can be bought in any music store. That's exactly what I did to replace some."

"And it's just a bit ridiculous to infer, as one story (in a Hollywood trade magazine) did, that we 'lost the right to play Glenn Miller's music,' what with dozens of bands copying the Miller style."

Won't Use Miller Name

"All operators who bought the band while we were still under the old setup have the right to advertise it with the line, 'Music in the Miller Mood.' After the Palladium engagement I stop using the Miller name in publicity and advertising matter. Personally I prefer it that way, as I have no wish to continue to exploit Glenn's name solely for my own advantage."

Beneke said he didn't plan to make any immediate changes in the format or style of the band; however, he hopes to develop some new ideas and achieve a sound that will be more distinctive than the now-much-copied Miller sound.

"I'm going to try to do what Glenn would have done if he had lived," said Tex. "Glenn was progressive-minded. He would have retained that musical trademark he devised only so long as it was musically interesting, and a commercial asset."

"And though he would never have discarded it completely, there would have been constant evolution along lines in keeping with what the public likes in the way of good, musically dance music. Glenn would have kept abreast of the times musically without getting too far ahead of the public. And that's what I hope to do."

No Dispute

Beneke did not take issue with any of Haynes' published statements regarding their financial affairs.

"It's true he gave me an even cut," said Tex, "but I had to pay my traveling expenses out of my share, while Don spent most of his time at his home here in Hollywood. That made quite a difference."

Cavanaugh Named Cap's Eastern Rep

Hollywood — Dave Cavanaugh, top tenor man-arranger and erstwhile leader of Cavanaugh's Curbstone Cops, quasi-comedy Dixie combo featured last summer at Catalina Island's Casino, has been appointed eastern repertoire and recording director for Capitol records.

Cavanaugh, who will make his headquarters in New York, was to check in at the firm's New York office on Jan. 2.

Warning!



(Photo by Arnes)

Hollywood — Dig this! It's Doris Day, muscles and all, showing that early December is still balmy in California, or something like that. You might remember that Doris used to be a dancer before she became a singer. She is now, of course, also an actress—as her latest movie, *Storm Warning*, may indicate.

Columbia Puts Clamps On Bootleg Waxeries

New York—Columbia records has made the first move in a major effort to stamp out the bootleg market in jazz discs. This month they reissued in the rhythm and blues catalog six outstanding items from the 1930s by Billie Holiday, Count Basie, Johnny Hodges, Cab Calloway, and Jimmie Lunceford.

Many more similar items will follow at regular intervals, in an effort to limit the pressing of some of these same sides on unauthorized labels such as Blue Ace, Biltmore, Century records, and Jazz Classics.

Mitch Miller, explaining the new move to *Down Beat*, said, "We are putting these things out because they were the big hits of those years and because many dealers in the rhythm and blues market have guaranteed us big orders for certain items."

Asked what steps could be taken to stop the bootleg operators, in view of the peculiar laws regarding copyrights on performances, Mitch replied, "The government could step in and get them on excise tax and the publishers could get them on their violation of copyrights. But I think the best way to get rid of them is to put this material out on a legitimate label."

Many of the pirate independents have operated boldly and openly in recent months, and have even advertised and had their releases reviewed.

It has been pointed out that Sam Meltzer, who is connected with Blue Ace, Jazz Classics, HJCA, and Century records, and other operators of these companies, will pay legitimate royalty rates if approached by music publishers. However, they allegedly cannot be prevented by other means from releasing the records owing to the loophole in the copyright law.

Down Beat covers the music news from coast to coast.

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Duke Readies New Works For Met Opera House Bow

By LEONARD FEATHER

Mann Back With Band

New York—First contestant in the inevitable annual rush of claimants for "band of the year" honors in 1951 will be Bernie Mann, trumpeter and boniface who for the last couple of years has been owner of the Riviera Restaurant in Port Washington, L.I.

Mann has signed with MCA and will start up in February with a big assist from Tower records and publicity by Artie Pine. First session for Tower was cut behind closed doors with prominent MCA execs looking on. Outfit is 18 strong and has a vocal quintet (three men and two girls) with Tommy Hughes as male warbler.

Arnold Holop is pianist and arranger. Sidemen for the first record date were: trumpets—Chuck Genduso, Louis Mucci, and Joe De Paul; trombones—Kai Winding, Billy Rauch, Walt Mercurio, and Eddie Anderson; saxes—Gail Curtis, Sam Rubinowitch, Red Press, Fran Ludwig, and Lenny Clansky; rhythm—Jim Norton, guitar; Manny Ricardel, bass, and Stan Kreil, drums.

New York—"Strings? Positively no! Out of the question!" With those emphatic words, Duke Ellington denied to this reporter the rumor that because of the importance of his impending Metropolitan Opera House debut, his orchestra might be heard with an added string contingent for the first time.

"What on earth would I want with strings?" the Duke continued heatedly. "What can anybody do with strings that hasn't been done wonderfully for hundreds of years? It wouldn't be any novelty, anyway; Paul Whiteman used strings 30 years ago. No, we always want to play Ellington music—that's an accepted thing in itself."

Knows Capabilities

"I know every sound Hodges will produce, everything Carney and Brown can do. I don't want to be controversial just for the sake of being controversial."

But, he was asked, how about those sides recorded a few years ago for the *Jazz Scene* album, featuring Carney with five strings?

"That was different. I sat in the control room and monitored everything very carefully. If you put the same thing on the stage you'd need dozens of strings to get a full sound, and that would be completely impractical."

Need Right Men

"I believe in the *Liberian Suite*, for instance, we showed we can achieve any sound an orchestra can get. It isn't necessary to have all the instruments; what you need is the right musicians to get the right sounds. I think Nat's *Mona Lisa* had the best-sounding strings I've heard in the last year. But strings when they're badly handled can sound worse than anything else."

"Anyway, why all this negative talk? Why worry about what I'm not going to do? Let's do some positive thinking."

A little positive thinking ensued, though Ellington is always cautious about giving advance information on his concert plans. "You can't ballyhoo people into coming," he declared. "If people have respect for you, they'll be there."

'New Zest'

The Jan. 21 benefit at the Met for the NAACP, and the ensuing concerts, will add "new sounds of tonal zest," he added, and the orchestra will for the first time "encroach on the domain of rhythmic pantomime." This year's music "will, as always, have social significance."

His contribution to the *Portrait of New York* series, a piece called *Harlem*, to be broadcast and recorded by the NBC Symphony orchestra, will be orchestrated for the Ellington band.

A new suite will also be premiered. The title isn't set, but the three movements will be called *Monolog*, *Duet*, and *Threesome*. This is where the choreography may be introduced, and Duke will double as narrator.

LP Sides, Too?

One of the earlier concert pieces, *The Tattooed Bride*, has been expanded to 14 minutes and was recorded at a recent Columbia session. This, along with new enlarged versions of *Solitude*, *Mood Indigo*, and *Sophisticated Lady*, will appear as part of a 12-inch LP disc and will probably be included in the concert program.

There will be a new vocalist, Yvonne, who just made her disc debut with the Duke on *Love You Madly*, his new pop song.

"The only controversial thing

Boyd Re-Forms For Para Date

New York—Boyd Raeburn last month announced a new addition to the Raeburn household and a new edition of the Raeburn band.

The newcomer was Susan Downing Raeburn, who made her entry Dec. 1. The Raeburns already had a son, Bruce. Mother, Ginie Powell, former James and Raeburn vocalist, plans to go back in radio and TV soon as a single.

The Raeburn orchestra has been formed for a Jan. 24 opening at the Paramount, in a bill that will feature Ella Fitzgerald and Steve Condos. Horns are not yet set, but the rhythm section will comprise Dave Williams, drums; George Sirola, bass, and, surprisingly, Coral records' Denny Vaughan, playing piano instead of singing. Denny has been doing a few gigs around town with Boyd under the name of Charlie Stewart.

Trombonist Eddie Bert, planning to leave Stan Kenton, may also be in this Raeburn outfit.

After the Paramount booking Boyd will probably go back to writing stocks for music publishers and doing his other regular writing chores.

that's under way," added Duke, "is a two-part number showing a contrast in styles. One part is *Moderne*, featuring the kids with the sounds. The other was originally called *Dixieland Rhapsody*, but I found out suddenly the other night that the title has to be changed. I asked Art Ford up at WNEW whether he liked Dixieland, and he resented the word very much. I realized that if this word has such strong negative social significance we shouldn't use it; the title is now *Pre-Roaring-Twenties Rhapsody*."

Different Tendencies

"The suite was inspired by the fact that we do have people in the band who have tendencies in each of these directions—early and modern—and can perform these styles gracefully."

At this point Ellington gracefully refused to give any further details. Let's leave it, he said, until after Jan. 21.

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Miss Clooney On The Cover

A typical kid sister face, stimulating brotherly affection, is the manner in which the National Association of Women Artists described Rosemary Clooney, our current cover subject, in selecting her as one of the 10 most stimulating faces in America. With her sister Bettie, Rosemary sang with the Tony Pastor band before cutting out as a single. Now she makes records for Columbia, is a star on the CBS radio show, *Songs for Sale*, and appears on the Robert Q. Lewis TV matinee for the same network.

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Authentic Dixie—Well, Almost—Hits Monogram Studios In 'Rhythm Inn'



Hollywood—The news has reached the movie mills that something called Dixie is the current rage with music lovers, so Monogram producer Lindsley Parsons decided to feature a Dixie combo in the movie *Rhythm Inn*. He was determined to use a band of authentic performers as actor-musicians, and, according to reporter-musician Charlie Emge, did a better job than usual. First photo is

of bus ride sequence—pretty authentic, huh? Another touch of verisimilitude is that of Walter Gross as the two-beat pianist, here driving the bus. Though studio men never seemed to think of Gross as a barrelhouse type, he handled his role with éclat and was the favorite entertainer with *Rhythm Inn* cast and crew between shots. The full band is shown in the second photo, as it will be seen

and heard in a cafe sequence. Ralph Peters is playing guitar; Joe Yukl, trombone; Winky Manone, trumpet; Pete Daily, cornet; Matty Matlock, clarinet; Budd Hatch bass, and Barrett Deems, drums. Pianist Gross stands at left, while Kirby Grant, who plays the role of leader, holds clarinet; actor Charles Smith is at the piano, and Jan Frazee is the singer.

Here's News Capsule Of Music World For 1950

By PAT HARRIS

JANUARY—Woody Herman, who had just announced his switch to a sextet, found his big band voted the favorite in the *Beat's* 1949 poll . . . George Shearing, 49 votes ahead of Charlie Ventura, won the instrumental combo division for

what now appears to be only the first time . . . Basic's band was rocking in Chicago, where the question came up: is this the best of what's left? What was left of big jazz bands, of course, with hardly any on the horizon . . . The *Beat* started out to find reasons for the dance band slump, decided one way was to use Roy Stevens' new outfit as a "test" band . . . Louis Armstrong, still explaining about hop, said it was "ruining music . . . and the kids that play hop are ruining themselves."

Kenton reported he was making a complete break with the past in his new concert venture, and that all his bridges had been effectively effaced . . . The old and historic Vendome theater in Chicago was being razed, while some other jazz histories were remembered in the deaths of Albert Ammons, Huddie (Leadbelly) Ledbetter, and Ivie Anderson . . . Georgie Auld and Jimmy Zito started the new year by acquiring wives, while Grace Rongetti, Nick's widow, married Pete Grant . . . Flack George Evans, the man reputed to have

"made" Sinatra, died at 48. Bill Russo and Lloyd Lifton gave the studios an exercise with Lester Young's *Just You, Just Me* solo in the first of the *Jazz off the Record* series . . . The *Beat's* attention was caught by such units as the Crewcuts, Soft Winds, Mary Wood trio, Buddy Johnson's band—"at least one of the loudest groups" said reviewer John Wilson—and singer Dorothy Collins, a little known chirp with Raymond Scott who was to find a happy-go-lucky way to fame later in the year.

FEBRUARY—A blow to jazzmen was the death of singer Buddy Stewart in an auto accident on Feb. 2 in New Mexico . . . Leonard Feather, battered by a curb-jumping jalopy four months before, finally left the hospital to continue his convalescence . . . Chubby Jackson announced he was going to settle down in, of all places, hipper-than-expected Houston . . . June Hutton turned over her spot in the Pied Pipers to Virginia Maxey, who barely had a chance to meet the boys . . .

The Street was dead again, but there was a resurgence of jazz in hillbilly-happy New Orleans, with Sharkey Bonano in the vanguard . . . Dinah Shore came back to the cafe circuit with a stint at the Waldorf, while Chicagoans were talking about another and different singer named Jeri Southern . . . Mike Levin mused over why the Joe Mooney group failed, Jack Tracy discovered the Shavers-Bellson-Gibbs sextet really swung, and Charlie Emge noted that Freddy Martin's dance band lacked danceability . . . Victor resolved part of the speed problem by announcing they, too, would press 33 1/3 rpm discs . . . More resolutions: Charlie Spivak and his longtime vocalist, Irene Daye, made it a permanent partnership, and Muggsy Spanier and Mrs. Ruth O'Connell, who married on St. Valentine's Day. Might have been contagious, as others stepping out of bachelorhood were Inkspotter Billy Kenny, sidemen Marty Flax, Ralph Paffner, Bud Shank, and Deane Kinaside, and *Beat* scribe Jack Tracy . . . Nat and Marie Cole, who had a daughter, and the households of John Lucas and Phil Della Penna, which welcomed sons, said that was what you might expect . . . College Inn impresario Ernie Byfield died in Chicago.

MARCH—"The Total End" was what Stan Kenton displayed at his concert debut at the L. A. Philharmonic, with high-noter Maynard Ferguson ("most unbelievable . . . perplexing") vying with the strings for attention . . . Charlie Barnet on the scene again, with a small group, as was pianist Eddie Heywood . . . Oscar Peterson is a man to watch, advised the Canadians, proud of their pianist . . . This was the month of the big shift in record company executives, with Manie Sacks and Hugo Winterhalter jumping from Columbia to Victor—which launched its "Here Come the Dance Bands Again" record drive—and Mitch Miller leaving Mercury for Columbia . . . Bernie Woods, *Variety* music editor, skipped the sheet to manage the Ralph Flanagan band . . . Jimmy Dorsey, helped by the Dorseyland Dixie gimmick, was on his way back to top band status . . . Nat Pierce's progressive unit tagged tops in the east . . . That 20 percent amusement tax was getting an even colder eye, as Petrillo urged its repeal . . . Ben Selvin, west coast Columbia head, boasting about new baby daughter, as was East Bay area man Ralph Gleason. It was a son for the Symphonic Sids. Oldtime blues singer Ada Brown died, leaving another gap in the ranks of the shouters.

APRIL—Mel Torme was talking again, this time about a new outlook on life and the biz . . . Disc companies, too, had something new—Dixieland. Two-beat touches turned up everywhere, with *Music, Music*, *Music* setting a pattern . . . Benny Goodman, with Roy

and Zoot, Ed Shaughnessy and Dick Hyman, took off for England. Nancy Reed went along to carol with the combo . . . Another Reed, this time Lucille, joined Charlie Ventura's new 17-piece dance band. What was this about bands being dead, or was that last month? . . . Skitch Henderson disbanded to baton for Sinatra, while Vaughn Monroe's film debut brought Charlie Emge's considered judgment: "as good an actor as he is a singer." . . . Tex Beneke, miffed at Victor's attention to the unofficial Miller man, Ralph Flanagan, asked for his contract release, while Lena Horne got hers from MGM . . . Freddie Slack took the leader's prerogative and married his chirp, Joan Casey, while Chicago's fabulous tailor, Hal Fox, also tied a knot . . . Old riverboat jazzman Tony Catalano died, while Kurt Weill, who had looked upon jazz with a friendly glance, also left the scene . . . Columbia named Percy Faith to spot vacated by Hugo Winterhalter . . . Lipstick on your eyelashes, no social life, and no timeclock for kidneys on the stand were among the horrors of singing with a band, ex-Vaughn Monroe chirp, Cece Blake, recounted bitterly . . . Jazz was hot in Minnesota again, as Mitch's steamed along as a Nick's of the midwest should.

MAY—With a big hope that the suggestion would take effect, the *Beat* put out an "Everybody Dance" issue, containing statements from Stan Kenton ("I helped kill the dance business") to Guy Lombardo ("Don't educate. Entertain.") and lots of persons in between. Meadowbrook ballroom op Frank Dailey advised keeping close to the kids and their preferences; Chicago's Tony DeSantis said corn is what pays, but count the pennies, while the Aragon and Trianon's William Karzas chimed in that a respectable operation includes jazz out, and if a leader's no musician, let him learn to act . . . With all this talk about dancing, Woody Herman caught the fever again and reorganized, planning to go after a dance crowd . . . Duke Ellington picked up his band and headed for Europe, while Louis Armstrong started to write his life story . . . The *Hit Parade* celebrated its 15th birthday . . . Ben Pollack, back in action on the west coast, candidly called the Firehouse Five a cornball crew . . . It was a son for Sonny Burke, and ditto for Dave Dexter . . . Tramist Ollie Wilson named new daughter Melody. On the debit side, shouter Chippie Hill was killed by an auto in Harlem on May 7, scatman Leo Watson died May 2 in Los Angeles, trumpeter Chelsea Quealey on May 6 in Las Vegas, and altoist Gabe Gelinas on the same day in Chicago.

JUNE—Glenn Barra, who founded *Down Beat* in 1934, decided it was time to retire and

enjoy those north woods . . . Joe Caida left his job at Victor after a year and returned to editing *Billboard* . . . Red Rodney opined that what jazz needed was to be made respectable . . . Paul Weston cried for some decent tunes, noting that the "class" ballad had disappeared . . . Tony Martin was knocking 'em out in London, Dizzy Gillespie doing the same here, but Diz thought he'd have to break up the big band . . . Victor signed Rudy Vallee while Decca and Columbia, on the same kick, began reissuing Ted Lewis records like mad . . . Charlie Barnet had inched his hand up to 14 pieces . . . Teddy Powell in a comeback, but with fiddles and no jazz . . . Art Mooney dropped the banjo and was back to playing music, as actor Dan Dailey did his bit by opening a jazz joint in filmtown . . . Artie Shaw and Dave Hudkins were battling over Shaw's library, which Artie said he'd been aced out of . . . Woody Herman and manager Carlos Castel split up after two years; Tommy Dorsey and manager Arthur Michaud did same after two decades . . . Eileen Barton finally could taste fame's (Modulate to Page 18)

Frank Host To Bill, Nat On Show



New York—Singer Frank Sinatra, left, had two of the competition as guests on a recent transcribed CBS show. Seems like Frankie and Nat Cole have some views in common, mayhap about newcomer Bill Farrell, who is standing between the two. Farrell, who had his own TV show out of Chicago recently, is following up recent record successes with his newest, *My Heart Cries for You*.

In View



(Photo by Gene Howard)

Hollywood—Really back in the swing of things, Beryl Davis, who once had an album of records titled *Beryl by Candlelight*, now has a TV show over KNBH-NBC called *Songs by Candlelight*. Beryl, who looks nice in any light, recently emerged from the retirement which followed her marriage to disc jockey Peter Potter.

Smack Is Back, But With A Combo

By LEONARD FEATHER

New York — Smack is back — and it couldn't happen to a nicer pianist-arranger-band leader. The name of Fletcher (Smack) Henderson is a revered one to millions who have watched the jazz pageant during the last quarter-century. It was Fletcher who won the *Beat* poll for two successive years a decade ago in the arranging division; Fletcher whose fabulous bands of the '20s and '30s brought forth such fabulous alumni as Louis Armstrong, Coleman Hawkins, Benny Carter, Don Redman, Buster Bailey, John Kirby, Edgar Sampson, Red Allen, Dickie Wells, J. C. Higginbotham, Benny Morton, and dozens more.

Last month the name of Fletcher Henderson became news again when, after a six-week tryout with a larger band at the now-defunct Bop City, Smack opened at Cafe Society with a pleasant little sextet. Two of his three horns were graduates of the old Henderson era, trumpeter Dick Vance and clarinetist Eddie Barefield; the other was tenor man Lucky Thompson.

Small for Smack

With drummer Jimmy Crawford, of Lunceford fame, and bass man John Brown as his only other sidemen, Fletcher has to work with the smallest entourage that has surrounded him in almost 30 years of band leading.

"I miss those harmonies," he says a little wistfully, "all those instruments I used to employ for my writing. I actually find it's harder to write for a band like this—I've only made a couple of things so far—but Lucky and Eddie and Dick are all doing some writing. Maybe I'll grow to like the small band idea, with time."

To Smack, the Apple will always be the center of the world. "My biggest mistake was spending 14 years not living in New York. But it was nice to come back and find so many things as I left them."

Went to Coast

It took a long spell of checking up, between sets at Cafe Society, to get the facts of how Fletcher's last few years have been spent and what brought him back to town. "I broke up my last band in 1945 after a 15-month job at the De Lisa in Chicago. Went to the coast and did a lot of writing for Benny."

What were some of the things he'd written that the Goodman band recorded during that Capitol

Fletcher III

New York—Fletcher Henderson suffered a slight stroke Dec. 21. The attack affected his left side, confining him to home under strict doctors' orders not to work until further notice. Norman Lester took over the piano chair in his sextet at Cafe Society.

records period? There had always been an element of doubt when the reviewers commented that this or that arrangement "sounded like Smack."

"Well, I did *Sweet and Lovely* and *Slow Boat to China* and *Back in Your Own Back Yard* and *Chicago*. I did two that never came out, I'm in a *Crying Mood*, with Emma Lou Welch singing, and a new version of the *Henderson Stomp*, under the title *Notes to You*, with Mel Powell on piano. That was a terrific record—I can't understand why Capitol hasn't released it."

"How long did you work for Benny this time?"

Pre-Ban Work

"I did a lot of work during that big rush just before the 1948 recording ban. When the ban was on, I went on the road accompanying Ethel Waters. We played the Roxy here, and the Blue Mirror in Washington, then in December, 1949, she went into *Member of the Wedding*.

"I had to stop work anyway. I had a blood pressure of 240; I was sick and thin and upset. I decided I'd rather relax and live a little longer, so I went into seclusion; got away from music completely. Just stayed home and played pinocle. Altogether I took off nine months. It was a good thing for my perspective on music. When I came back I felt refreshed."

His blood pressure satisfactorily subsided and his pen beginning to itch, Smack was approached by Erv Brabec of MCA to write the score, with J. C. Johnson, for *The Jazz Train*, Bop City's projected switch from a name band to a show policy. He took a band into the spot, saw business languish despite good reviews, but knows the show is still basically good and may be taken out on the road in 1951.

What About Stan?

The quality that made Fletcher's arrangements a memorable

factor in the swing era was a basic simplicity combined with the ubiquitous element of swing. Bearing this in mind, it was natural to ask Smack how he feels about the way jazz has been going these last few years. How about the harmonic complications, the classical influences, the bigger and more pretentious bands, the weakening of the reliance on swing? To epitomize the whole thing, how about Kenton?

"I really like what Kenton's doing. It may seem very far-fetched unless you get at the foundation of what he's trying to do, but the fundamentals are still there. I like that kind of writing."

"Jazz has made enormous progress in recent years. Not only the bands and arrangements, but the soloists, too."

How about those violent denunciations of be-bop attributed to him during his California sojourn?

Exaggerated

"Those statements were exaggerated. I could always listen to Charlie Parker and Dizzy. It was just that I didn't understand some of it. Some of the youngsters

didn't make sense to me."

But, asked to name his favorite arrangers, "I'll take Benny Carter and Eddie Sauter. They're both great in different ways. Sauter gets too ethereal when he's given too much time to work; he does his greatest things on the spur of the moment."

"You know," added Smack, "after all these years, the arranger is still the forgotten man of jazz, the one who gets least credit for band performances that become hits. I sure was lucky to work for Benny; he was about the first who really gave arrangers the recognition, and he did so much to help me that way."

A Kick

The next set was coming up. Fletcher excused himself, and as he hurried toward the bandstand, threw a telegram on the table. "Just got this tonight. It sure was a kick."

We read the wire. It was from a musician who had played with Fletcher's band in 1924 at the Roseland ballroom.

"Lots of luck," it read, "wish I was there to blow with you tonight. Your boy—Louis Armstrong."

Kirby 6 Only Bright Spot In Dull Carnegie Concert

New York — The 1938 music of John Kirby's sextet lived again in 1950 for a few fleeting minutes when the group was reassembled for a much-heralded Dec. 22 appearance at Carnegie hall.

Financially, the evening was a catastrophe. When the concert started, 35 minutes late, the hall was 90 percent empty. Instead of dividing the entire concert between Kirby's music and a single musically compatible attraction, such as Sarah Vaughan, who could have provided the necessary boxoffice draw, the program was cluttered with a number of irrelevances that helped Kirby neither musically nor financially.

Attractions Amiss

Juanita Hall was a fish out of South Pacific waters; the Orioles missed those cut-rate-seat Apollo audiences; the de Paris brothers' pseudo-New Orleans band flopped where it should have flipped.

This left only two short sets for Kirby. Of these, one was cut short and followed by an unaccompanied, unexplained violin soloist; the other was interrupted while the band accompanied a nondescript ballad singer, sottoing his voice

through *La Vie en Rose*.

The actual Kirby moments were a musical as well as a nostalgic delight. Charlie Shavers, despite a spot too much clowning, was in magnificent form; Buster Bailey still held those legitimate long notes prettily for *Dawn on the Desert*; Russell Procope played cool, clean alto, and Billy Kyle his humorous, happy piano. With Sid Catlett providing a superb replacement for the late O'Neil Spencer, the band jumped lightly through such Kirby favorites as *Rose Room*, *I Love You Truly*, and *Undecided*.

The Rest Dark

These moments were wonderful; the rest of the evening was dank and dark. Art Ford, presiding over the wake, tried to cheer the audience by assuring it that despite the emptiness of the hall, the music would be heard by umpteen zillion people through the courtesy of AFRS.

If Kirby isn't too discouraged, he should try again, using better guidance next time on how to fill

Te Groen Ticket Wins Handily In 47 Election

Hollywood—In a hotly contested political battle, climaxed by the filing of a \$250,000 libel suit by one of the defeated candidates, the ticket headed by incumbent president Johnny te Groen carried all offices except one board position in AFM Local 47's recent election.

Winners, in addition to te Groen, former vice president who assumed the presidency a few months ago upon the death of Spike Wallace, were Phil Fischer, vice president; Maury Paul, recording secretary, and Alec Meyer, financial secretary.

Others

Elected trustees (they hold positions on board of directors) were John Clyman, Bob Hennon, and Vladimir Drucker. Board positions went to Warren Baker, Vince de Rosa, Don Morris, Doc Rando, and Bill Atkinson.

Latter was the only member of the ticket headed by Cliff Webster, who opposed te Groen for the presidency, to come out a winner. Marks the first time in years that an "opposition" candidate has cracked the incumbent ticket for any office.

Jack Sewell, who opposed Maury Paul, did the same. His court action, in which he claims he was libeled in campaign literature statements relating to his activities as Local 47 auditor, was filed two days after the election.

No Bearing

He said the outcome of the election had no bearing on his intention to press the case, in which he is represented by attorney Max Sturges, onetime tenor man with Ben Pollack's Venice ballroom band in 1925 and a former vice president of the local. Named in the suit are the local's four top officers and an accounting firm.

Although the top men in the te Groen administration are all holdovers from the Spike Wallace administration, there is "new blood" in the setup. New to "the ticket" are trustees John Clyman, Vladimir Drucker, and Bob Hennon, board members Bill Atkinson, Vince de Rosa and Doc Rando. Rando is a former Bob Crosby bandman now active here in radio and studio work also co-owner (with Nappy Lamare and Noni Bernardi) of the Club 47.

out the program (and the hall). He still has something to offer, and he deserves a real chance to bring it back.

—Jan

Mugs For Loot



New York—"Gee, it must be so romantic, playing in a different town every night and rushing all over the country in a bus!" Reaction to this common comment is shown by band-leader Ralph Flanagan, above. Photo is from a wild collection published, partly as a promotional gesture, by the Flanagan, Woods, and Hendl publishing company. Photos and captions for the volume, which follows *The Frenchman* pattern, were prepared by George T. Simon, co-editor of *Metronome*. Book, titled *The Bandleader*, is being sold on jobs and through record dealers for 50 cents.

Jazzmen Should Stay Closer To The Tune, Says Heywood

By DON FREEMAN

San Diego—"Modern musicians can learn plenty from Lombardo." So says Eddie Heywood, who appeared recently at Top's here during the first stage of his comeback after his long illness. Eddie's piano was backed here by only drum and bass, but he is organizing a six-piece combo for New York dates and a bid for more *Begin the Beguine* era acclaim. One thing, though, when you hear Heywood you'll hear the melody.

"Too many musicians forget they're playing a tune," says Heywood. "Lombardo never forgets. He sticks to the melody, plays it straight so the guy out on a date can hear what the song is. When you don't play the tune, it's like talking Latin to a guy who only understands English."

Tune's the Thing

"The song's the thing, whether you're playing for dancing or a jazz concert. The two greatest men jazz ever saw, to my mind, were (and is) Louis Armstrong and Bunny Berigan, and nobody ever accused them of neglecting the

melody." Heywood, who has been a fertile source of arrangements for Ella Fitzgerald and Bing Crosby, is out for no "new sounds" nor is he chasing musical-psychiatric windmills. He is a schooled, disciplined musician with no time for frills.

More Than Melody

Although Heywood is extremely tune-conscious, his arrangements are more than mere melody. They are full of subtle twists, humorous invention, but his variations never impede the melody.

"I just play the way I feel," Eddie explains, "and I always feel the tune. A lot of musicians are putting Lombardo down and they don't feel the song at all. They just want to make weird sounds and call it *How High the Moon*."

Tony Jr. Makes His Photo Debut



(Photo by Arno)

Hollywood—Tony Martin Jr., who was 10 weeks old when the above photo was taken, is being booted by his mother, dancer-actress Cyndie Charisse, while papa Tony restrains his wiggles. This is one family where handsprings, grimaces, and lullabies to amuse the baby will get that professional touch.

SWINGIN' THE GOLDEN GATE

Satchmo, McCall, Lips May Hypo Sagging Frisco Biz

By RALPH J. GLEASON

San Francisco — The sadly wilting night club business in the Bay area was due for a shot in the arm in January with the arrival of Louis Armstrong, Hot Lips Page, and Mary Ann McCall. Pops opened Jan. 4 at the Longbar on Fillmore street for a possible three-week run. Page was slated for an early January opening at the Hangover club, with a six-weeks contract. Mary Ann, making her first visit to this area as a solo, was skedded for the Black Hawk early this month.

Business took a sharp turn downwards hereabouts after Thanksgiving, and it looked like a cold winter. Armstrong has always drawn well at clubs here, and although his present spot is not calculated to entice too many lovers of comfort, his fans are brave and should turn out.

Lips a Natural

Lips looks like a natural for the Hangover and might build into a pretty steady thing there. He was slated to come out as a single and pick up a band on the coast which would probably include Albert Nicholas, for one, and Smoky Stover for another.

Mary Ann's records are quite popular in the Bay area and have been for some time. The Black Hawk did very well with Anita O'Day in December and possibly will score again.

A New York gossip columnist informs us that *Life* magazine—never noted for its accuracy when it dips into the music business—is going to do an expose on disc jockeys. They couldn't have picked a better topic. Here, for instance, you can't run a concert or a night club without the old payola.

Jocks get themselves on the payroll of clubs for plugging attractions and occasionally turn up as emcees to make a play at earning their loot. They even get gravy from record companies and, sometimes, bandleaders. One jock is reported to be offering a "buildup" to talent in return for a piece of future earnings.

Let Managers Know

The way to stop this, of course, is to let the stations know how much the boys are clipping on the side. No station manager wants his hired help selling time on his shows without his knowledge. And that's exactly what it amounts to. A check for 100 bucks for plugging a concert buys a lot more than \$100 worth of the station's time, but the manager is a square, musically speaking, and doesn't know what's happening.

And then there's the song plugging loot. All in all, you can furnish a house on the hill on the proceeds, if you connive enough. Good luck to *Life*.

BAY AREA FOG: The Bal Tabarin, longtime top Frisco night spot, passed out of the hands of Tom Gerun and Frank Martinelli at the end of the year. The spot had been staggering along, another victim of the 20 percent blues, only open six months at a time for the last couple of years. Practically all the headliners of the Sophie Tucker class played there. Bimbo, who has made a fortune with his visiting fireman-type Market street spot featuring the "Girl in the Fishbowl," took over the Bal. Rumor has it that Martinelli and Gerun are looking for another joint—a smaller one.

Blue Angel Blue

The Blue Angel on Geary Street hasn't been doing too well either. Arthur Lee Simpkins bowed out a week early. Dwight Fiske, though, should hypo the biz when he returns in May. . . . Tommy Parks trio, an MCA act that's been out in the hinterlands for a while, took the stage at the new Cable Car room at California and Hyde street just before Xmas. . . . Bob Scobey's group at the Greenwich Village down the Peninsula near Stanford university seems well on their way to a Dixieland gold mine. The joint is jumpin' . . . The Four Jokers at Fack's are in as long as George Andros can keep them.

Muggsy Spanier's harsh words on tubas and banjos still have the local Dixiecats spitting and clawing. They got lots of encouragement from Nappy Lamare while he was at the Hangover in December. "Muggsy's sole claim to fame is a plunger," Nappy says. "Nobody has ever called a hunk of rubber a musical instrument yet," he adds. Need we point out that Mr. Lamare is something of a banjo player these days? A

Manhattan Televiewpoint

By Rio A. Niccoli

TELEVIGNETTES: Mercer Ellington (Duke's son) is writing the music for a series of hour-long video musicals. . . . Maely Bartholomew, one of the busiest gals behind the scenes in NYC music circles, is just about ready with two TV package shows centered around John Kirby and Mary Lou Williams, respectively. . . . Jerry Jerome and his all-star video band played a recording date with Maxine Sullivan for Apollo records.

Eddie Condon, who recently celebrated his fiftyth anniversary, has had several offers to do another TV show. . . . Columbia recording star Joe Buskin played a mad pianist in a recent video dramatic show. . . . Former Salt Lake City deejay and channel emcee Al (Jazzbo) Collins will ringmaster his own teletalent show here soon.

BACKSTAGE: If any of your instrument-playing friends are walking around these days with a pronounced squint and/or polar-

disgusted Spanier booster hearing this said "Nappy's band's sole claim to fame was Zutty Singleton, and he's not with them any longer."

Dick Oxtot's Polecat's have a new clambake disc out—*Floatin' Down to Cotton Town and Polecat Spray*. The group is skedded for a regular Friday night bash at the Jenny Lind hall in Oakland under the wing of the Bayside Jazz society starting in mid-January. . . . The Firehouse Five keeps coming to town to cut the Bing Crosby show, but local fans get little chance to hear them. Tickets to that show are harder to get than a good review for Margaret.

Dexter Gordon, Roy Porter, Chuck Thompson, and Hampton Hawes are a few of the L.A. cats who, having come up here on a job, have decided Frisco is the place and have put in their cards here. . . . Pop Kennedy is the new prexy at Local 6. . . . Warren Smith took over the trombone chair in the Lu Watters band for a week after his stint with Jess Stacy. Lu was to cut some more Mercury sides but the sessions were postponed until January. There's a strong possibility that Lu will expand his group early this year and take it on the road for a while.

old glasses, you can be sure they're on a regular TV show. Seems the continued working under those glaring lights is practically blinding. . . . Biggest hurdle band singers have to overcome in this medium—according to several authorities—is getting used to singing up to the mike instead of down to the audience. . . . Stan Kenton, definitely enthusiastic, thinks video will be a boon to concert bands like his own, placing emphasis as it does on the viewed effect.

Man-about-video Ted Steele, apparently not having enough to do with 31 weekly hours of assorted video and radio, has a tremendous place in Pennsylvania called Celebrity Farms. . . . Note to vain bandleaders: Get your boys a television date—that will be one time they'll have to keep their eyes on you (strict rule).

INSIDE CAVALCADE OF BANDS: Of particular interest to *Down Beat* readers was the *Cavalcade* show that featured Stan Kenton's aggregation. From their mad-plaid jackets to their judi-

ciously-chosen numbers, they were a howling success—literally. The studio audience went wild—as was clearly audible—especially over *The Peanut Vendor* and *Laura*.

The camera work for the latter was masterly. Starting with a closeup of Shelly Manne, who began it, it singled out whole sections, instruments, and players with lightning-like rapidity and never a hitch. Greatest emphasis was placed on the trumpets and trombones—arranged facing each other for that number—and the result was mesmerizing visually as well as audibly.

The entire crew was easy to work with, and were obviously in complete rapport with the production staff, furnishing music for the variety acts as if they'd been rehearsing with same for two weeks instead of two days. The *Beat's* NYC reporter, Leonard Feather, presented Stan, Maynard Ferguson, Shelly Manne, and Jay Johnson with their plaques for the recently-completed band poll. It couldn't have happened to a nicer program!

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Capsule Comments

Dave Brubeck Trio
Blue Note, Chicago

Chicago—Dave Brubeck came as far east as Chicago recently to play a date at the Blue Note with his trio. He had further bookings at Birdland and other points east, but had to cancel them out abruptly when the draft board beckoned to his bass man, Ron Crotty.

The trio displayed much precise, pleasantly swinging material in its two-week stay, plus an awareness of intonation and a remarkable ability to capture the fullest sound possible from three instruments.

Where other groups this size try to end up at full volume at the end of a tune, the Brubeckians decrease it. Thus the climax usually falls about three-fourths of the way through, during Brubeck's solo, then intensity neatly trails off again.

Mention should also be made of some of the fresh, appealing lines Dave has written on the chord constructions of many standards.

However, too many effects the group employs seem to be used for effect's sake alone. Little Bach-like figures tossed in can become as unnerving as interpolations from pop tunes, for example. And too often Brubeck's piano solos, after getting a good start, resolve into a locked-hands playing of the melody. This gimmick is getting to be a bit wearying.

Vibist Cal Tjader contributes some sensitive, delicate work, also plays drums. Bassist Crotty provides a firm basis for operations.

The trio is a grand little group to listen to, offers much subtle, lovely, filigree-like work, but at the end of the evening you discover you've heard not enough improvised jazz, can't decide whether any of the men are really outstanding jazzmen, because they just don't get enough chances to get going. Too much is arranged.

Perhaps it isn't fair to judge the group on this appearance alone: the size of the room was extremely disconcerting to musicians used to much more intimate confines and a large, very

friendly group of persons in the audience already familiar with the group's work and eager to show appreciation.

June Hutton
Copacabana, NYC

New York—In her first New York night club stint as a single, braving the strange mixture of Broadway showfolk and cloak-and-suiters who haunt the Copacabana, June Hutton came through the ordeal with flying tassets.

Always an attractive blonde with an attractive sound, June has modified her vocal delivery in the interests of the type of audiences she now faces. Opening with *Love Is Sweeping the Country*, running through a sequence of current pops and standards, and winding up on a comedy note with *When Francis Dances with Me*, she shows a charming, lively personality and gives indications that she could return to singing with simple sincerity any time her audiences want her to.

Proof that she's commercially on the right track is the news that she's already been booked for a

Al Brackman Joins Howie Richmond Firm

New York—Al Brackman left his job as professional manager of Pickwick Music Corp., Leeds affiliate, to join Howie Richmond's Hollis Music, Inc., and Spencer Music Corp. on Jan. 3. Richmond enterprises have had a succession of hit tunes for months, including *Music, Music, Music*; *Molasses*, *Molasses*, and *The Thing*.

Babs To St. Louis

St. Louis—Babs Gonzales has formed a new group, called the House Rockers, and opened here at the Beaumont inn Dec. 4 for a four-weeker. He's booked by the Atlas agency.

return date at the Copa, and will have a date at the Paramount in the spring. Meanwhile she's doing the best possible job in the circumstances. After all, how much can you hope to do with *Hoop-De-Do*?

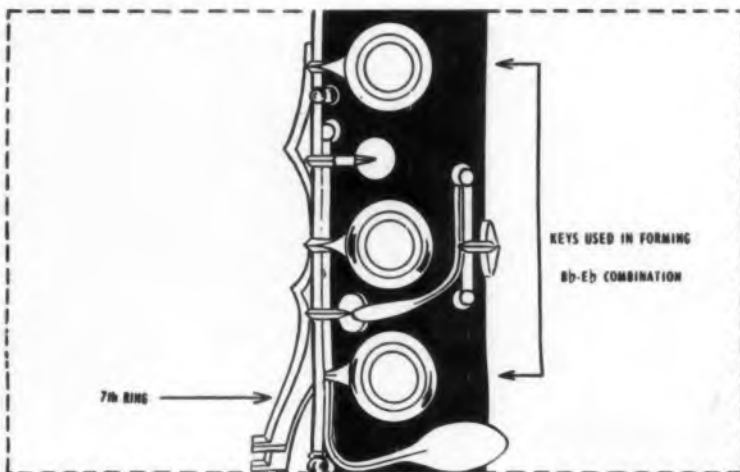
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Eddie Rohan, former *Beat* staffer who drew the Reeds Gilbert comic strip, has sold it to the Post-Hall syndicate and readers who have missed it will be seeing it in the daily papers . . . Tippy Morgan, whose articles on paralyzed embouchures created so much interest, is back with Claude Thornhill, with whom he was playing when misfortune first struck him.

Bing Crosby, celebrating 20 years as a singing star, was given a special award on the *W. a. the People* broadcast over NBC by Otto Harbach, president of ASCAP, just before the turn of the year . . . Speaking of anniversaries, the College Inn of the Hotel Sherman in Chicago observed its 41st one on New Year's Eve, with Frank York and Yole O'Bryn and their band playing in what now is called the Porterhouse.

Dr. Otto W. Miessner has made music appreciation visible by the creation and editing of 15 slide-films for use with standard recordings of symphonic music by Haydn, Mozart, Brahms, Beethoven, Franck, Strauss and Tchaikovsky. These synchronize with the discs, explain the compositions by means of drawings and text . . . Lionel Hampton opens at the Capitol theater on Broadway in early February.

Frankie Carle switched from GAC to ABC, and Joe Glaser will send the band out on a one-nighter tour starting Feb. 22 . . . Roy Stevens was held for an additional four weeks at the Roseland ballroom in Manhattan . . . MGM signed Louis Armstrong for an all-star technicolor musical to be produced by Joe Pasternak . . . June Hutton joined Frank Sinatra's TV show on Jan. 6.

Horace Heidt has a new accordion soloist with his band, Lou DiMaggio of Pittsburg, Calif. . . . The George Shaws (he's bass with Alvy West) are expecting . . . Conte Candoli, subbing for Shorty Rogers with Kenton, and singer Betty Bennett are sharing thoughts . . . Mel Torme canceled his Jan. 3 date at the Versailles (NYC) because of a previous commitment in Reno—but not for divorce.

WINS, 802 Execs Meet

New York—Executives from station WINS, which has been without live musicians since April and has been picketed by Local 802 ever since, were to meet with 802 representatives the first week of January to discuss the employment of musicians at the station. The two groups hadn't huddled since the strike first broke.

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CHICAGO BAND BRIEFS

Hi-Note Inaugurates New Policy: Brings In Holiday

By JACK TRACY

Chicago—In an abrupt and surprising move, for these times at least, the Hi-Note sliced off half of their bar, tossed tables into the cavity, and brought in Billie Holiday backed by a Miles Davis-fronted group. All this after months of economy-style bookings caused rival ops to say the club was foolish—it wouldn't work.

So Billie packed the joint nightly. And although the management had nothing definite set to follow Lady after her Jan. 7 closing, a succession of similar talent was promised. Miles was scheduled to stay on, however.

Billie was looking and singing better than in her last appearance here about a year ago. And gave no trouble to op Marty Denenberg, who says, "She's a wonderful person. Very easy to get along with, gets on stand on time. I couldn't ask more."

Five-Day Worries

That five-day work week edict from Local 10 still has most club owners up in the air wondering if it's really for real. Some are going along with it resignedly, but others are really scrambling trying to get that noose from around their necks.

Jazz Ltd. has a novel, if startling solution. Unless something is done to let them work a six-night week with one band, they're closing down completely on Sundays, operating without a band on Tuesdays, and opening at noon every day (instead of 9 p.m.) and having bridge, canasta, cribbage, and chess games for folks to while away time on. Honest. Scout's honor. No money involved in the card games, however. Recreational stuff only. Plus they're putting in Muzak.

Miff Mole deserted his comfortable Bee Hive surroundings to return to the Ltd. on Jan. 10. Marty Marsala will remain, plus Sammy Dean, drums, and Ralph Blank, piano. Bill Reinhardt on clarinet, naturally.

Oscar. Flip

It's Oscar Peterson at the Blue Note right now, also Flip Phillips' four. Anyone care to hear *Perdido*?

Sarah Vaughan comes back to the Note in a week (Jan. 19), although at presstime the five-day work week was rearing its head there, too, and the backing band was still an uncertainty. If he can work six days, it'll be Georgie Auld.

Elliot Lawrence impressed all who came to hear in his two-week-er there. Had some great men who, unfortunately, didn't get a chance to blow as much as we'd liked to have heard. Herbie Steward (on alto now) was very impressive, as were other saxists Buddy Savitt and Stan Weiss. Giving the band an added Woody Herman look (and

he'll be there through at least Jan. 20. Business continues to pour in, as Count continues to find success with a small group.

Jeri Southern opened at the Capitol Jan. 1, but without her trio. Is soloing again.

The Airliner, on State and Division, once more is on a modern kick, featuring a combo headed by tenor man Ira Shulman and including Hal Russell, vibes and drums; Al Poskonka, bass, and Eddie Petan, piano.

Cassella for Alvin

Danny Cassella's band replaced Danny Alvin at the Normandy when the latter moved to Nob Hill. But he'll return in a couple of months.

Tut Soper's crew was held over at the Apex club, with op Lou Rossi hoping that something would break soon businesswise. Tut has Don Slatery, trumpet; Wally Wender, clarinet; Ralph Hutchin-

son, trombone, and Ken Krause, drums.

Herbie Fields stayed on at the Silhouette through at least Jan. 7, though management wasn't certain at presstime who was to follow.

Lurleane Hunter was on the bill with Fields. She'll go out on the road with Herb's combo, being billed as a solo attraction with the band.

Both she and Fields have Discovery recording pacts, sliced some sides while they were here. For Lurleane, this could be the break she needs, as she'll be heard by a lot of persons and be presented with a good attraction.

Art Hodes and Johnny Lane continue their fine work at Rupneck's and the 1111 club.

The Swiss Chalet of the Bismarck, however, dropped its entertainment entirely Jan. 1 and switched to wired music.

Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 top tunes of the last two weeks, on the radio and in record and sheet music sales. An asterisk after a title denotes a newcomer not previously listed:

A Bushel and a Peck
All My Love
*Be My Love**
Can Anyone Explain?
Harbor Lights
*If I Were a Bell**
I'll Always Love You
I'll Never Be Free
It's a Marshmallow World
La Vie en Rose
*My Heart Cries for You**
Mommy, Won't You Buy a Baby Brother?
Nevertheless
Oh, Babe
Orange Colored Sky
Our Lady of Fatima
Patricia
Petite Valse
Rudolph, the Red-Nosed Reindeer
Tennessee Waltz
*The Roving Kind**
The Thing
Thinking of You
To Think You've Chosen Me
*You're Just in Love**

Now Basking At Bahama Shores



Shreveport, La.—Straight from 10 weeks at the Stork club here, the Novelaires, shown above with Candy Candido, headed for a date at the Bahama Shores hotel in St. Petersburg, Fla., which is no reason for making faces. The girl playing with those mallets is Flo Stead, while the exposed pates belong to Jack Sherwood, Candido, Dick Stead, and Ralph Gibbs. Candido, ex-Fio Rito bandman who is featured on the Jimmy Durante program, worked with the quartet here.



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James Draws Big In Diego

San Diego—Most successful one-niter of the year brought Harry James into Pacific Square. Also 2,500 dancers. James now uses Bix' *In a Mist* as end-of-set music.

"Adding Louie Bellson has helped us a lot," said James. "He's the best drummer in the business."

James, who holds the Pacific Square all-time attendance record, is due back in February. Les Brown played New Year's Eve.

One of the major recording firms is interested in the Johnny Hamlin quintet, local group from San Diego State College. . . . Damita Jo booked for date at Top's. . . . Rozelle Gayle's piano and songs becoming a fixture at the Blackout bar in Top's. . . . Likewise, Walter Fuller (who's only been there 5 years) at the Club Royal.

Hippest of the local gone set heading down to Tijuana, Mexico, for Friday night jamming.

—Don Freeman

Blue's Boys Remember Birthday



Holyoke, Mass.—Blue Barron celebrated a birthday here on Nov. 26, and though nobody caught him admitting just which birthday it was, the boys in the band tossed a party anyhow. They held it at the spot they were working, the Valley Arena's Pine room. Barron is seated in the center back, surrounded by members of the Arena's management, while in front are vocalist Betty Clark and two of the Barron sidemen.

Detroit's Paradise Back To Stage Shows Again

Detroit—The Paradise theater is set to reopen Feb. 9 with an interesting conglomeration of talent inked. Louis Jordan opens the house, followed by Dinah Washington and Gene Krupa on the 16th. The week

Pete Rugolo Moves To Tin Pan Alley

New York — Pete Rugolo has thrown his hat into the Tin Pan Alley ring. His first attempt at pop song writing is *Bring Back the Thrill*, featuring a melody adapted by Pete from an Italian folk song. Lyrics are by Ruth Poll of Maypole Music.

Recordings have been set by Eddie Fisher, Doris Day, and probably Mario Lanza, with Billy Eckstine also set to cut the tune using an orchestra assembled by Pete.

shares the stage with Sister Rosetta Tharpe and her company; and the following week the marquee will light up the names of Ella Fitzgerald, Charlie Parker (with strings of course), and Lucky Millinder.

The local ABC outlet, WXYZ-TV, has a morning show that's garnering quite a following. Johnny (Scat) Davis emcees, sings, and plays trumpet, backed by Hank Trevisan's trio (Hank, piano; Joe Messina, guitar, and Joe Oddo, bass). Judy Claire shares the vocal chores with Davis.

Twice

They go on at 7 a. m. as the *Dream Busters*, then at 9 it becomes *Coffee and Cakes* and the format changes from a wakeup to a ladies' audience participation show. The number of people who watch TV at 7 a. m. is frightening.

Al Conte and his trio are finishing up their fourth month at the Sapphire room of the Wardell Sheraton. The group spots leader Conte's piano; Eddie DiSante, guitar, and Frank Marchetti, bass. A short time ago their first recording effort was released on the Studio label. It features the aforementioned Judy Claire vocalizing on *Blue Grass and Unliss*.

Like Vocalists

The Bowery did very well with Don Cornell and also young Eddie Fisher, so now owner Frank Barbato is trying to line up more of the same type talent.

Closed for several months after a bad fire, the Brass Rail reopened recently with the Johnny DiCicco trio.

The Flame show bar has been sticking to female names, with Lily Ann Carol, Claire (Shanty) Hogan, and Helen Dimone featured during the last month.

Calloway in Town

Cab Calloway into the Club Juana for 10 days. . . . Georgia Gibbs at the ultra-swank Detroit Athletic club. . . . The bands of Claude Thornhill and Gene Krupa drew several thousand to Lawrence Tech's New Year's Eve dance at the Coliseum.

Frank Gilis and the Dixie five are spreading the gospel via their latest United recordings, their Monday and Tuesday sessions at the Wyoming show bar and the Military inn, and some very choice dance and party dates.

—Marv Jacobs

Storyville Club In Boston Folds

Boston—What started out to be the most popular jazz spot in New England has shuttered with hardly any warnings or notices. Storyville, the pet project of George Wein, lasted only six weeks due to business conflicts and complications between Wein and partner Leonardi. It is expected, however, that Storyville will open anew at the Buckminster, with Wein once again attempting to give New Englanders a smart jazz spot.

Jazz at 76 continues to snatch top Dixie attractions, with Bobby Hackett being the latest to appear at the spot. Hackett's opening was highly impressive, with the majority of Boston's disc jockeys and newspaper columnists present. Management already making plans for returning Hackett.

Bud Freeman, along with Lee Castle, opened at the Savoy cafe for a three-week stint. Supporting the bill is pianist Al Vega, who has confined the majority of his time in Boston to the Hi-Hat.

The Hi-Hat is relaxing this month, with four attractions all set for the spot. Hal Singer and Cootie Williams have taken over the first half of the month, and Ruddy Rich will split with Oscar Peterson the remaining weeks.

AROUND TOWN: Andy Kirk Jr. junked all plans for fronting his own band here and returned to New York. . . . Joey Holicker has left the Larry Green orchestra in order to devote more time towards recording sessions and building his own band. . . . Vocalist Mickey Long has joined the

My Best On Wax

By Fletcher Henderson

Based on musical values alone, or rather the value of two of our greatest musicians, I like one of my early Columbia records, as early as 1925, I believe.

It's *Sugar Foot Stomp*, with *What-Cha-Call-Em Blues* on the other side. *Sugar Foot* had Louis Armstrong at his best on it, and *What-Cha-Call-Em* featured Joe Smith. What more is there?

Jimmy Harrison, who was probably the greatest trombonist of his day was also on this record. Nobody has ever taken his place.

Zardo trio for an indefinite stay at the Latin Quarter.

Bert Nickerson was elected president of Local 9. . . . Serge Chaloff combo still featured at Marchuads in Lynn. . . . Clarinetist Sid Barbato joined the Diak LeFave band at the Bar of Jazz. . . . Baseball's Johnny Peaky has joined WBMS as a disc jockey.

—Ray Barron



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Carle Plans First Tour Through South

New York—Frankie Carle's orchestra sets off on a one-niter tour through the midwest and south following a four-week stand at the Statler, NYC, which closes Feb. 23. It's the first time Carle has made a southern tour.

Stitt Album Set

New York—Prestige records is planning an album entitled *Mr. Saxophone* that will feature the alto, tenor, and baritone work of Sonny Stitt. Album, to be on both 78 and LP, will be released in February.

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MOVIE MUSIC

Many Jazzmen Promised For Mickey Rooney Pic

By CHARLES EMGE

Hollywood—Hold everything, music lovers! Filmdom has something in the nature of another "jazz epic" coming up. This time it's one titled *The Strip*, a picture we mentioned on this page some months ago when it was in the planning stage under the title, *Los Angeles, 5 P.M.*, and which caught our attention when we learned that the principal character was described in Allan Rivkin's screen play as a "hot Dixie drummer," to be enacted by Mickey Rooney.

It will be the story of Hollywood's famed—and ill-famed—Sunset Strip, the stretch of Sunset boulevard just between the city limits of Los Angeles and Beverly Hills which for many years has been considered as a choice location by purveyors of various types of high-priced entertainment.

Little Jazz

Now, the fact is that the Sunset Strip always has provided more business for bookies than bandsmen; and with a few notable exceptions the type of music heard there has been the kind that could cause no concern as to whether it should be labeled jazz, swing, Dixie, or pop.

But because Rivkin, or Mickey, or maybe even producer Joe Pasternak (now that the operative urge at MGM has been temporarily satisfied) decided that *The Strip* should be documented musically as the hotspot section in Hollywood night life, the numerous niteries in which the action is to take place will be featuring (quote) the top jazz bands available (unquote).

Despite premature planting in the local trade press of items reporting the signing of every band leader of note in this territory, none was actually signed at this deadline. But there seemed to be a pretty good chance that by the time the shooting started (around Jan. 15) many names of musical interest would be associated with *The Strip*.

Maybe Louis

Probables: Louis Armstrong, Red Nichols, Ben Pollack, Wingy Manone, Kid Ory, and, of course, the Firehouse Five Plus Tuba and Banjo. Sharing the top billing with Rooney will be Sally Forrest, James Craig, and—in her first film role—Kay Brown, the youngster who sang her way to an MGM movie pact with her Mercury records.

Still to be filled was the role of a piano-playing night club operator, originally tailored, we heard, for Hoagy Carmichael, but with the possibility looming at this report that it might have to be refitted for Jimmy Durante. Well, we shall see. And please don't get angry if, before it's completed, *The Strip* turns out to be some other picture entirely.

Movie Music Review

Let's Dance (Betty Hutton, Fred Astaire). Here's Betty as a World War II flyer's widow and the problems she has keeping her 6-year-old son out of the clutches of his blue-blooded grandparents, who disapprove of their son's show girl widow, and even more of her dancer second husband-to-be (Astaire). Theme would not ordinarily lend itself to light treatment, but thanks to top trouping of cast headliners and all around good production values it's good entertainment and probably 1950's second best film musical. (Best was An-

Soundtrack Siftings

Louis Armstrong, with Dorothy Lamour, Phil Harris, and Cass Daley, do guest star sequence with Bing Crosby in currently-shooting Paramount picture, *Here Comes the Groom*. Armstrong, appearing without his combo, sings and plays trumpet on a Livingston & Evans original, *Mata Christofa Colombo*. Sequence, for which Armstrong flew in from Las Vegas, where he was then working, was recorded and photographed on the set (but not simultaneously) in one day in order that trumpet player could get back to his job on time.

Anna Weeks was set to head straight *ie Get Your Gun*.)

Good Tunes

It also has the best set of songs (by Frank Loesser) turned out especially for a movie in many a day, with an established hit in *Orange Colored Sky* and a fairly good ballad in *Why Fight the Feeling?* Best musical sequence is the novelty routine by Hutton and Astaire on *Oh, Them Dudes*, well supported by a showmanly arrangement (by Van Cleave) featuring novelty instruments—Del Porter's ocarina group and Leo Diamond's harmonica.

Also of musical interest is the piano work of Tommy Chambers (seen as Astaire's partner in the duets) and of Astaire, who recorded his own soundtracks, and who comes up with some rather bright keyboarding.

Bobby To Pluck Strings For Webb



Hollywood—Bobby Maxwell, soundtrack double for Clifton Webb in a 20th Century-Fox film in which Webb will be seen in the role of a harpist, has a consultation on the sound stage with music director Alfred Newman, right, and staffman Eddie Miller, center, who could be giving some suggestions on the jazz passages to be heard.

dance crew in Monogram film, *Rhythm Inn*, opus featuring Dixie combo comprised of Ralph Peters, guitar; Wingy Manone, trumpet; Pete Dally, cornet; Walter Gross, piano; Matty Malloch, clarinet; Joe Yell, trombone; Eddie Hatch, bass, and Barrett Deems, drums. Though Monogram lot was nominally on AFM's "unfair list" during making of *Rhythm Inn*, producer Lindley Parsons was given go-ahead by union authorities because he finances his films independently, merely releases through Monogram.

Trudy Erwin soundtracked vocals for Lana Turner's solos and duets with Elio Pinza in *Mr. Imperium*, recently-completed and soon-to-be-released MGM movie in which veteran opera star makes his film debut.

Bob Crosby is rounding up available members of the old Bob Cats crew to back him in handleader role in RKO's *Two Tickets to Broadway* (Tony Martin, Gloria DeHaven, Ann Miller, and Janet Leigh).

Frankie Laine, Toel Arden, Billy Daniels, and Jerome Courtland started on pre-recording of song numbers for Columbia's *Sunny Side of the Street*, producer Joale Tapp's follow-up to *When You're Smiling*. Ditties included title song (as Laine solo and also as duet with Courtland), *I'm Gonna Live Till I Die*, and *I May Be Wrong*. Toni Arden's numbers will include *Sorrento*, currently No. 1 request in singer's repertoire.

Dean Martin and Polly Bergen sound-

tracked *Ballin' the Jack*, recent ragtime revival, for use in Charleston routine in forthcoming Hal Wallis production *That's My Boy*. Ditty dates back to 1933.

Nat, Satch To Play Seattle

Seattle—The Palomar theater is set to hypo its run-of-the-mill vaudeville shows with Nat Cole for the week of Jan. 22. In February the house will import the Mills Brothers and a return week for Louis Armstrong. Spot does not expect to make any money on the attractions, since seating capacity is not enough, but it gives a shot in the arm to attendance at the regular bills.

Combo Clash Dec. 8 at Civic auditorium was a huge success, even financially. Title of Northwest Combo Champ went to a Tacoma modern outfit headed by Neil Freil. . . . Not so much of a money-maker was the Brubeck concert the same week. But the listeners went mad for it just the same.

Bumps Blackwell has reorganized his big band and has Janet Thurlow to do the Vaughan-styled vocals. They have a Monday spot at the Trianon ballroom. . . . Washington Social club is bringing in Buddy Banks week of Dec. 22, with T-Bone Walker to follow on Jan. 12. . . . Cecil Young back at the Elks club three nights.

—Phyllis Richards

Wm. S. Haynes Co.

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Los Angeles Band Briefs

Freddy Martin announced for stand at Ciro's starting Jan. 19, supporting show headlined by Sophie Tucker. Maria Nino unit taking over Latin rhythm assignment same spot opening Jan. 16.

Joe Williams' rustic rhythm troupe booked for return to Riverside Rancho for 12-week stand starting Dec. 27. Will have three NBC pick-ups weekly from Rancho.

Cigale Royce (drums) now heading trio at Orchid room. Has Don Reike, piano, and Wally Haines, tenor. Followed Vida Massey, who took combo to San Francisco for date at S.F.'s Black Hawk cafe.

Hal Stern took 24-piece string ork from L.A. to Las Vegas for repeat two-week run at Flamingo hotel. Was due back at Beverly Hills hotel early in January.

Stan Kenton's Palladium stint now set for Feb. 27 through April 8. Follows Ralph Flanagan.

Roy Milton and Joe Higgins, local orchestra who have been touring with their crews, returned to homes here for the holidays. Both planning series of one-nights in coast cities.

Ted Coon (bones) trio, Mercury platter combo, in first coast date at Long Beach's Marine room. Coon has Harold Fisher, banjo, and Barney Lantz, organ.

Eddie DeSura, former operator of Oasis, now managing Hawthorne ballroom. First attraction was five-day stand by Joe Ray Hutton all-girl ork Jan. 27-31. Plans to operate dancery with names on weekends.

HOLLYWOOD TELEPHONS

Tex Beane inaugurated new TV series from Palladium via KLAS-TV at new time (Wednesdays, 8-9 p.m.) replacing Don Otis Show. Has Dave Barry as emcee and still features vaudeo turns but more accent on band. No sponsor at writing.

Joe Ray Hutton All-Girl ork and show (KTLA, Tuesdays, 9-10 p.m.) drew 18-week renewal from sponsoring firm effective Jan. 2.

Van Alexander trio in music spot on new Monday-thru-Friday series on KLAS-TV, Take 15. (6:45-7 p.m.) Vocals by Ewing Sisters and Don Burke.

Shirley Barton, 16-year-old high school

Denny Vaughan Sets Dave Rose-Type Ork

New York—One of the first new bands of 1951 is being assembled under the direction of Denny Vaughan. Denny, who sings, plays piano, and arranges, will head a 19-piece Dave Rose-type outfit which will be booked by GAC.

He will continue to record for Coral records and expects to be ready for action with the orchestra by early March.

girl, has featured vocal spot on new musical show, Variety Varieties, announced for KLAS-TV berth (Thursdays, 9:30-10 p.m.) starting last week in December. Fifteen-voice choral group and three-piece combo (personnel not set at writing) provide musical support.

I. A. KEYSPOTS

Aragon—Dave Hudkins (Ind.)
Beverly Cavers—Kid Ory (Ind.)
Beverly Hills hotel—Hal Stern (Ind.)
Beverly Hills hotel—Phil Ohman (Ind.)
Biltmore Bowl—Rue Morgan (ABC)
Charley Fox—Abbey Brown (Ind.)
Ciro's—Freddy Martin (MCA)
Ciro's—Maria Nino (Ind.)
Club Boyce—Don Pallack (Ind.)
Club 47—Zutty Singleton (Ind.)
Cocoanut Grove—Eddie Bergman (Ind.)
Cocoanut Grove—Geri Callian (Ind.)
Colonial ballroom—Arthur Van (Ind.)
Eagles—Red Nervo (ABC)
Mike Lyman's—Glaser Smoek quartet (Ind.)
Mesamba—Eddie Oliver (Ind.)
Mesamba—Lorraine (Ind.)
Oasis—Ivory Joe Hunter (ABC)
Orchid room—Cigale Royce (McConkey)
Palladium—Tex Beane (MCA)
Palladium—Don Teal (Ind.)
Paris Inn—Jimmy Crier (Ind.)
Palmer's—Steve Gibson Red Caps (Ind.)
Riverside Rancho—Tex Williams (Ind.)
Roosevelt Cinerama—Bill Penell (Ind.)
Roosevelt Cinerama—Eddie Gomez (MCA)
Royal Room—Pete Daily (Ind.)
Sardi's—Red Nichols (Ind.)
Sarnes—Came Walsh (GAC)
Tiffany Club—King Cole trio (GAC)
Zebra room—Joe Vanuti quartet (MCA)

Pretty Primitive



Hollywood — This photo was sent out by MGM's press department proclaiming the wonderful things Esther Williams can do to a sarong. Then came a frantic postscript—that is not a sarong, but a pareu you see Miss Williams draped in above. At any rate, she's co-starred with Howard Keel, also above, in a new movie called *Pagan Love*. Song, MGM has also released an album of the movie soundtrack, featuring Keel and Esther.

THE HOLLYWOOD BEAT

L. A. Musicians Greet '51 With G-String Serenade

By HAL HOLLY

Hollywood—Seems to us that about this time last year, as 1949 was passing into history, music makers in this territory were worrying mainly over the fact that the outlook for 1950 was darkened by the spread of square dancing. Plus the even

more frightening appearance of more and more banjo & tuba bands in which the musicians were wearing funny hats and comical (?) costumes—gaudy getups of old-time cops, firemen, street cleaners, baseball players (the shortest lived), etc.

Well, the year passed and so did most of the comic costume crews, practically all of them except the good old Firehouse Five Plus Two. Maybe the nitery trend we note here as 1951 rushes in will also go the way of all flesh. And flesh is just what it is, FLESH, FLESH, and nothing but FLESH!

Samples

Herewith some samples from ads in the night club sections of local papers:

Red Feather—"Spicy Feather Follies Burlesque;" The Last Call (a Sunset Strip spot)—"Strippeades, Featuring Cutest Little Nudies;" Dolly's Bowery—"Dangerously Saucy Sextrous Strippers;" Toddle House—"Girl's A-Poppin', Spiciest Show in Town, Battle of the Strip Teasers;" Strip City—"L.A.'s Newest Burlesque

Palace, Gigantic Stripade."

That's just a few of them. And the cause of anxiety in the situation, for blowers of everything from blues to bop, is that most of the ads don't even mention music as an attraction, though they all employ small—but generally very small—combos of one kind or another.

Many of the hotspots hereabouts that now ballyhoo "Burlesque As You Like It" used to feature music names of some note, at least in the coast territory. Jazz lovers used to get to them to hear the musicians take off. Now folks go to see the gals take off.

Bright Side

Well, the one bright side of the picture for the boys who have to play to eat is that whatever the gals do in the way of undraping, they like to do it to music—though they don't seem to care very much what kind of music. We've spotted a lot of musicians working in small units accompanying the strippers who used to be spotlight solo men in those once-famous name bands, and we've heard strains of almost everything from *Artistry in Rhythm* to *The Mooche*.

One guy told us, "We can even play bop choruses when she gets down to the last knot in her G-string, and no one minds as long as the drummer hits his cues on the bums."

DOTTED NOTES: Andre Previn's Uncle Charlie, onetime music chief at Universal-International studios, is now doctoring as a practicing psychotherapist, with offices in North Hollywood. Specializes in freeing musicians from frustrations resulting from clashing of economic and artistic urges. Les Barnett, a top-rank L.A. keyboarder (with Rudy Vallee, Dave Rose, Martha Raye, et al), is most recent of several local music men to hit the sawdust trail, spreading the gospel via evangelistic campaign. He'll be on that big one in Chi by the time this makes print.

BAND BUZZINGS: Dave Hudkins' detractors (the agency men will never forgive him for cracking the Aragon without benefit of booker) will be interested to know that the Aragon is printing tickets for special dances to be held there months from now, and that the tickets bear Hudkins' name as featured bandman. Incidentally, the Hudkins trombone man who plays the parts written originally for Artie Shaw is Dick Taylor. Best we've heard along that line since the late Jack Jenney.

Frank DeVol, his Capitol theater date postponed, is one-ning the coast with his new band on weekends. But Helen O'Connell dropped out because she didn't want to leave her kids—even on weekend dates. Frank was searching for a singer at this typing.

BEHIND THE BANDSTAND: Two of the judges, regulars Gil Henry and John Sealey, on KFI-TV's new video series, *Bands in the Making* (Down Beat, Dec. 29), are with Capitol records. Mean anything?

Louis May Play Date At Coast's Palladium

Hollywood — Joe Glaser is negotiating with the Palladium to place Louis Armstrong's All-Stars (Jack Teagarden, trombone; Barney Bigard, clarinet; Earl Hines, piano; Cozy Cole, drums; Arvell Shaw, bass, and Velma Middleton, vocals) in the deluxe dancery following Stan Kenton's date there in April.

The plan under discussion is to use the Armstrong unit essentially as a headline entertainment feature, with a local, or scale, band handling the dance stint as a subsidiary feature. Musicwise observers here believe the unique presentation would be a surefire boxoffice attraction.

Armstrong's unit played a short stand at the Oasis here recently but to so-so business, due to hitting the spot during the pre-Christmas nitery slump. The Oasis, strictly

a club, can't make the nut on drinks alone, and the \$1.50 door charge plus drinks was too stiff for flocks of Armstrong followers.

McKibbin In Hospital

New York — Al McKibbin, ace bass man formerly with Dizzy Gillespie, was rushed to Bellevue hospital shortly before Christmas with a serious kidney condition. He was expected to be out of circulation for at least a month.

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Music Used As Job Inducement

"Music while you work!" That's what the advertising card in the bus stated in large type. Our curiosity was aroused, because it was a plea for office help, typists, stenographers, clerical workers, operators of comptometers, dictaphones, and tabulating machines.

It had been placed in buses and streetcars by the Statistical Tabulating Co., with offices in Chicago, New York, Newark, and St. Louis. It stated nothing about wages, opportunity for advancement, vacations, insurance for employees, or other of the obvious inducements to attract applicants. Just "music while you work."

We phoned the advertising manager of the company, E. C. Becker, and asked him about the pitch. It seemed to be such an unusual angle in a strictly commercial field.

He told us frankly that it is a gimmick. The campaign is being used only in Chicago, where the shortage of office help has been much more critical than in the three other cities. We asked him about the results.

"It has pulled more consistently and to a greater extent than any other piece of advertising we have used," he told us.

"Do prospects inquire about the music angle when they apply?" we queried.

"It isn't necessary," he replied. "They hear the music the moment they walk through the door. It must be a factor in inducing them to come to us, otherwise we wouldn't be getting this response, because we promise them nothing else."

Our final question was whether the music seemed to affect the efficiency of employees engaged in this exclusively statistical type of work.

"Certainly not, or we would not permit its use. If it has any effect, it is on the positive, not the negative side."

Just another example of the importance of music in our daily lives, whether we are working or relaxing!

RAGTIME MARCHES ON

NEW NUMBERS

CARVEL—A daughter, Michele, to Mr. and Mrs. Mickey (Caruso) Carvel, recently in Nanticoke, Pa. Dad is trumpet-vocalist with Lee Vincent.

DeMAY—A daughter, Donna Marie (8 yrs. 8 mos.), to Mr. and Mrs. Bill DeMay, Dec. 5 in West New York, N. J. Dad has the band at the 181 club in New York.

McIntyre—A daughter, June Grace, to Mr. and Mrs. Don MacIntyre, Dec. 12 in Charleston, W. Va. Dad is drummer with Hal McIntyre; mom, former Janet Brice, sang with Johnny Long's band.

PIZZA—A daughter to Mr. and Mrs. Eric Pizzi, Dec. 14 in Hollywood. Dad is former Metropolitan opera bass and now an actor.

REGGIE—A son to Mr. and Mrs. Bob Regg, Nov. 20 in Pittsburgh. Dad is former Elliot Lawrence trumpet.

TIED NOTES

DeWIRE-LANE—William DeWire and Bunny Lane, singer in the revue *Pardon Our French*, Dec. 11 in New York.

KUCIK-KLEINMAN—Sol Kucik, record contact man for Barbara Belle, and Harriet Kleinman, Dec. 25 in New York.

MASINGILL-LYDEN—Jeff Masingill, tenor with Claude Thornhill, and Laurie Lyden, recently in Denver, Colo.

PINE-SCHNEIDER—Artie Pine, press agent, and Harriette Schneider, Dec. 24 in New York.

ROBINSON-SEGAL—Hubbell Robinson Jr., CBS program vice-president, and Vivienne Segal, singer, Dec. 16 in Bedford Village, Conn.

FINAL BAR

BEHAN—Walter D. Behan, 50, onetime musical director for NBC in San Francisco, Dec. 10 in that city.

CALLENDER—George Callender Sr., 64, father of George (Red) Callender, string bass currently with Lee Young's unit, Dec. 9 in Los Angeles.

FINK—Albert Fink, 88, onetime first violinist with the Chicago symphony, Nov. 22 in Racine, Wis.

FRANKS—Eddie Franks, 55, nightclub owner and husband of singer Dolly Kay, Dec. 11 in Chicago.

GEIB—Fred Geib, 79, former tuba player with the old New York Philharmonic, Dec. 8 in St. Albans, N. Y.

Loose String



Chicago—No, not a new addition to Parker's string section, but just working solo, Joe Termini is known as an outstanding pianist and instrumentalist. He played the London Palladium for 42 weeks and has just finished 10 weeks with the Crozley convention show, traveling coast to coast.

CHORDS AND DISCORDS

Back To '38

Boston

To the Editors:

How can anyone who listens to the new Columbia Carnegie hall album by the great Benny Goodman and company stand for the music of today? It is a direct insult and slur on the good musicians of 1938 to even breathe such a word as bop or progressive jazz.

In those days we enjoyed real swing. It made sense and at the same time we enjoyed dancing to the bands that played this music. Today we get such trash as *Tennessee Waltz* and *Cincinnati Dancing Pig*. Oh, how low the musical intelligence of this land has descended!

I sincerely hope that one of the first New Year pledges that *Down Beat* will make is to attempt to bring back the days of '38, when swing was king.

Bill Hoblitzell

What A Band!

Denver

To the Editors:

I have been stationed here in Denver for some time and have finally found bop being blown and appreciated by the customers. It's the George Davis quintet, out at the Mon-Vue Village.

George plays out of the old school on a Dixie kick, but the new school takes over in the forms

GOGGIN—John F. Goggin, agent who handled Rudy Vallee, Artie Shaw, and Charlie Spivak, among others, Dec. 11 in New Haven, Conn.

HAPPICH—William F. Happich, violinist and teacher, Nov. 29 in Abington, Pa.

MART—Cedric Hart, 49, former orchestra leader and regional exec of the American Guild of Musical Artists at the time of his death, Dec. 5 in Hollywood.

MYDE—Johnny Hyde, 55, vice president of the William Morris agency, brother of MGM studio art manager Alex Hyde, Dec. 18 in Hollywood.

KIEFER—Anthony Kiefer, 88, a founder of the American Federation of Musicians, Dec. 17 in Peoria, Ill.

KEARNS—Edward F. Kearns, 71, onetime theater pianist and union secretary, Dec. 8 in Providence, R. I.

LUCIANI—Sebastiano A. Luciani, 66, composer and critic, Dec. 7 in Acquafredda, Italy.

METAXA—George Metaxa, 51, Rumanian-born actor and singer, Dec. 9 in Monroe, La.

REITER—Max Reiter, 45, founder and conductor of the San Antonio symphony, Dec. 19 in that city.

VAN DEN BOGAERDE—Arthur Van Den Bogaerde, 61, for many years a top-ranking Hollywood radio musician (feello) and recently with Hal Stern's orchestra, Dec. 19 when struck by a car in Las Vegas.

LOST HARMONY

STARWYCK—Steve Starwyck, musical director and disc jockey on station KGRH and drummer member of Local 263, Long Beach, Calif., and Lucille Starwyck, recently in Fayetteville, Ark.



"Pardon my asking, Joe—but were you an 'only' child?"

of three men. Buddy Poindexter, piano, plays on a strong Shearing influence and chords like Tristano; Jimmy Smith, drums, is patterned after Max Roach. Then comes my boy, tenor man Don McArthur, who blows like Phillips, Pres, and Jacquet, all rolled into one. Hal Rodin makes up the fifth member of the group, playing bass.

It's a real pleasure to be able to go out and hear a band like that in a town like this. Believe me, I didn't think that Denver was that far educated, but these guys are sure teaching them. For my dough, I'm learning.

Leo R. Fischer

Who'll Volunteer?

Akron

To the Editors:

For the past few years I have been touring the country as a night club act. Being a very conscientious jazz fan and also a constant student of music I have missed very few copies of *Down Beat*. In general I believe you are doing the best job of any trade paper of keeping the public informed and furthering the music business in general.

As a performer I have spent a great deal of time around Pittsburgh and have found the best musicians for cutting shows and playing dance music in Pennsylvania. This is indeed a rare combination. A tried and true jazzman usually can't or doesn't care to cut a decent show. On the other hand, the majority of musicians who have been or are real pit men have no conception whatsoever of modern jazz or even good dance music.

To my knowledge there seem to be many great musicians and singers, both jazz and otherwise, who were born and raised and educated in Pennsylvania, especially around Pittsburgh. Billy Eckstine and Erroll Garner, for example. Isn't it logical to assume that there are other potentially great musicians sitting around the Smoky city at present?

In a way, I am tired of plowing through page-long articles on Chicago and Frisco. Why don't you boys take a look around Pittsburgh?

Jan Grayton

Sighs For Past

San Antonio

To the Editors:

After reading the news about Tex Beneke leaving Victor in the Dec. 1 issue of *Down Beat* I believe Beneke brought the whole deal on himself! First of all, he was recording the old Glenn Miller book and every number was played altogether different from the original arrangement. And why couldn't he keep the original Glenn Miller men? Paul Tanner is the only one left. Remember when Miller was featuring such artists as Ray Anthony, Jerry Gray, Hal McIntyre, Ray Eberle, Marion Hutton, and the Modernaires?

Curtis Short

Appreciation

Ridgewood, N. Y.

To the Editors:

Just a few lines in appreciation of the wonderful article on guitarist Tal Farlow (*Down Beat*, Dec. 29), truly a great jazzman. I had the pleasure of listening to the Red Norvo group in person a few months back, at the Haig in Los Angeles, and was amazed by the technical facility displayed by Farlow on his instrument. All of his solos were in excellent taste.

Emil J. Verderber

'Twas Nothing...

San Francisco

To the Editors:

What a terrific Christmas present to find a story about Pat and me in the Dec. 29 issue! Our sincerest thanks go to you and Ralph Gleason for publishing all those nice words about our Frankie Laine club.

Joyce Brown

Korean Worries

Seoul, Korea

To the Editors:

My buddies and I have just finished your Nov. 3 issue and we have some comments on the letters in the *Chords* column.

If there were more persons like Johnny Hutchinson who thought and spoke with intelligence about the controversy between the modernists and the moldies, that there would be no controversy. The gentlemen from Norway are forgetting that there has to be progress or civilization would be in a rut.

Technically speaking, as far as their individualism goes, men such as Chu Berry and Roy Eldridge are immortal. But do you think that Berry and Lester Young could cut the sheets that guys like Konitz and Marsh breeze through? On the other hand, we can't understand how Tristano can say that Bird is in any way detrimental to jazz. Who cares whether a man likes bop or Dixie? No one can say which is the better. Why not try to build a well-rounded musical personality, instead of becoming a fanatic?

Cpl. L. W. Adkins Jr.

Jerome Revives Kemp

Norfolk, Va.

To the Editors:

I haven't seen much in the *Beat* about the Henry Jerome band, which is the greatest. Jerome's records have a style very much like the late Hal Kemp's.

Last summer the people in this section had the pleasure of hearing and dancing to the Jerome band at Virginia Beach. In winter, we listen to Jerome on London records.

Geraldine Long

Get your copy of *Down Beat* regularly and without interruption by subscribing for a year.

Things To Come

These are recently-cut records and their personnels. Though not all jazz sides, many may be of interest to *Down Beat* readers because of some of the sidemen in the groups. Do not ask your dealer for them until you see by the *Beat* record review section that they are available.

SONNY STITT'S QUARTET (Frosting, 12/15/50). Sonny Stitt, alto and tenor; Junior Mance, piano; Gene Wright, bass, and Art Blakey, drums.

Imagination and Cherokee, both on alto, and *Nevertheless* and *Jeepers Creepers*, on tenor.

LEE WILEY with JOE BUSHKIN'S OCTET (Columbia, 12/12/50). Bobby Hackett, trumpet; Joe Bushkin, piano; Bill Goodall, bass; Charlie Smith, drums; Herbert Samuel and Gabriel Bernard, violins; Richard Dickler, viola, and George Kontz, cello.

A Woman's Intuition; *Anytime, Anyplace, Anywhere*; *Ghost of a Chance*, and *Sugar* (Columbia, 12/14/50). Same personnel.

Oh, Look at Me Now; *I'll Take Manhattan*; *Street of Dreams*, and *For God's Sake* on tenor.

NAT COLE and TRIO with JOE LIPMAN'S ORCHESTRA (Capitol, 12/11/50). Trumpets—Chris Griffin, Sherry Rogers, Jimmy Maxwell, and Dick Bradley; trombones—Buddy Morrow, Will Bradley, and Kai Winding; reeds—Toots Mondello, Murray Williams, Hank Ross, Artie Dreilinger, and Stanley Webb; rhythm—Nat Cole, piano; Irving Ashby, guitar; Joe Comfort, bass; Jack Costanzo, bongos, and Shelly Manne, drums.

Jet.

JIMMY DORSEY'S ORCHESTRA (Columbia, 12/15/50). Bobby Hackett and Sherry Sheroak, trumpets; Frank Robak, trombone; Jimmy Dorsey, Vincent Abato, Paul Ricci, and Al Gallodoro, clarinets; Art Lyons, tenor; Hy White, guitar; Terry Snyder, drums; Bob Carter, piano, and Bill Lolait, bass.

Laugh Polka; *Helena Polka*, and *Juvenile Polka* (all remakes).

DUKE ELLINGTON'S ORCHESTRA (Columbia LP, 12/12/50). Trumpets—Nelson Williams, Cat Anderson, Fats Ford, Harold Baker, and Ray Nance; trombones—Lawrence Brown, Quentin Jackson, and Tyrone Glenn; reeds—Johnny Hodges, Russell Procope, Paul Gonsky, Jimmy Hamilton, and

Harry Carney; rhythm—Duke Ellington and Billy Strayhorn, piano; Wendell Marshall, bass, and Sonny Greer, drums. *Yanone* Lannu, vocals.

The Tattooed Bride; *Mood Indigo*; *Sophisticated Lady*, and *Solitude*.

MINDY CARSON with ANDY ACKERS' ORCHESTRA (Victor, 12/13/50). French horn—Tony Miranda; reeds—Toots Mondello, Russ Bender, and Harry Feldman; violins—Mae Cappel, Zelly Smirnov, Sylvan Schulman, Arnold Eldon, Harry Mainhoff, and Al Frost; viola—Isadore Zitz; cello—Maurice Brown; rhythm—Billy Rowland, piano; Eddie Sefranick, bass; Johnny Smith, guitar, and Terry Snyder, drums.

Boutonniers; *Together*, and *Just a Memory*.

TOMMY DORSEY and HIS CLAMBAKE SEVEN (Decca, 12/31/50). Billy Butterfield, trumpet; Tommy Dorsey, trombone; Peanut Huck, clarinet; Bernie Richman, tenor; Rocky Colucci, piano; Carmen Mastromeo, guitar; Sandy Block, bass, and Cliff Leeman, drums.

Dirty Dancin', *Trouble in Mind*, *The Honeydripper*, and *Mr. Freddie Blues*.

MACHITO and HIS AFRO-CUBANS (Mercury, 12/21/50). Trumpets—Mario Bena, Bobby Woodin, Pasquito Davis, Al Stewart, and Harry Edison; sax—Gene Johnson, Sol Robinson, Freddie Sheritt, Joe Madara, and Leslie Johnson; rhythm—Jojo Mangual, bongos; Chino Pena and Luis Miranda, congas; Ubaldo Nyeza, timbales; Bob Rodriguez, bass; Rene Hernandez, piano, and Machito, maracas. Soloists—BUDDY RICH, drums; FLIP PHILLIPS, tenor, and CHARLIE PARKER, alto.

Afro-Cuban Suite.

HELEN O'CONNELL with BAND UNDER DAVE CAVANAUGH (Capitol, 12/15/50, in Hollywood). Trumpets—Ray Lina, George Seaberg, and Buddy Childers; trombone—Ray Conniff, Tommy Pederson, and Tex Satorowich; reeds—Billy Hamilton, Ronny Perry, Eddie Ross, Pete Terry, and Joe Koch; rhythm—Tommy Todd, piano; Louis Bellson, drums; Jack Marshall, guitar, and Norm Seelig, bass.

Two sides, titles withheld by request of recording company.

Killed Britons



Pittsburgh — Opening at the Copa here on Jan. 17 is provocative Kaye Ballard, above. Song stylist Kaye recently returned to the States after an eight-month run at London's Prince of Wales theater, two royal command performances, and a couple of HMV recordings. All was not roses, however, as Kaye expected to undergo an appendectomy upon her return.

Elliot Combines With Longhairs

Rochester, N. Y.—Elliot Lawrence will combine his band with the Rochester Civic Symphony orchestra, under the direction of Guy Frazer Harrison, for a concert at Eastham auditorium here on Jan. 14.

Program will include numbers by the two orchestras individually as well as combined. Several of Elliot's originals will be played, including his 15-minute *Suite for Animals*.

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THE HOT BOX

Want To Correspond With Other Record Collectors?

By George Hester

Chicago — The current column will be devoted to the collector's catalog in order to bring up to date a back accumulation of requests to be listed.

Kenneth J. Hansen, 4516 15th avenue S., Minneapolis 7, Minn. A Bix collector with 60 originals, including The Chicago Loopers. Interested in articles and pictures pertaining to the story of Beiderbecke.

P. Kleiser, 15 Armenia street, Holyhead, N. Wales, Great Britain. Interested in corresponding with an American trumpet player. Taste runs from Dixie (without banjos) to bop (without bongos).

From Australia

Warren Pain, 16 Yasmar avenue, Haberfield, N.S.W. Australia. Would like some modern American jazz discs for records or articles from Australia.

Eric Lillienberg, Box 1—Ugglehult-Sweden. Wants to trade and correspond with someone in U. S. who is also an Armstrong or New Orleans jazz fan.

Theodor Lippmann, Esslingen, Schaeffer street, Germany. Plays trumpet in the Hans-Skeide Jazz band and has loved Louis Armstrong for many years, including the dark ones when the Nazi regime banned American jazz. He lost his entire jazz collection in Berlin during the war.

Bop for Fig

Herb Lyringgren, Libyllegahan 26, Stockholm, Sweden. Wishes to exchange Swedish bop sides for American New Orleans and Dixieland records.

Paul H. Bertke, 4950 Ralph avenue, Cincinnati 38, Ohio, wants to obtain all the records he can possibly get by the late Glenn Miller. Will offer other discs or money.

Wallace Gordon, 7920 Fourth avenue, Apt. 3-A, Brooklyn 9, N. Y. Desirous of getting all the old Jay McShann records.

Andrew E. Salmieri, 7412 12th avenue, Brooklyn 28, N. Y. If you can't find enough European jazz fans listed in the *Box*, Salmieri has a list of more than 1,000 that he offers to collectors. He is interested in contacting Italian jazz fans as he is a native of Sicily.

Flooded Out

Harvey Hy White, 1105 Waller

avenue, Winnipeg, Canada. Lost his record collection during the Winnipeg floods and would like to build it up again.

Stig Lundberg, Staffansgatan 13, Gefle, Sweden. Wants someone he can discuss and trade records with. Must be interested in Woody Herman, Stan Kenton, Charlie Ventura, Stan Getz, or George Shearing.

H. Tan, 71 Meloenstraat, The Hague, Holland. Bass player in Rob Pronk's Bopette. Wants American bop records in order to keep the group up to date with the latest.

Rare Sides

William L. Hicks, 304 N. George street, Goldsboro, N. C. Has some rare and out-of-print jazz records that he would like to dispose of at this time.

Gunnar Mollerstedt, Teckomatorp, Skane, Sweden. A bop and "cool" music fan who wishes a pen-friend in the U. S. Will trade Reinhold Svensson, Arne Domnerus, Simon Brehn, Ulfa Linde records for Zoot Sims, James Moody, Stan Getz, Charlie Parker, and Lester Young sides.

C. P. Schlicke, East 826 Overbluff road, Spokane 10, Wash. Interested in former bandleader Isham Jones and would like to obtain a discography of Jones records.

Mrs. Henry L. Goodnough, 28 1/2 Main street, Delhi, N. Y. Has collection of records that is taking up needed space. Husband is a musician and she started collecting when attending furniture auctions some years ago. As the oldtime wax ferrets know, many of the old phonographs were always loaded with records when found in furniture warehouses.

Stamps for Discs

Bent Haandstad, Alagade 24, Copenhagen V, Denmark. Recently gave up stamp collecting and has a fine accumulation of Danish stamps. Now interested in New Orleans revival records such as those on Blue Note, Hot Record Society, Delta, etc. Especially fascinated by Sidney Bechet. He wants to dispose of the stamps and collect Dixie recordings.

Kurt Reinert, Branuschweig, Aegidienstr. 11, Germany. A classic jazz collector who wishes to trade with an American collector.

Hayim Hoppe, Petah, Tikva, Fedja, Amidar Shialum "B" House, Israel. Wants to get in touch with someone interested in Dixieland, boogie-woogie, blues singing, and Lionel Hampton.

Clive G. Hicks, 40 Galway road, Parkview, Johannesburg, South Africa. Favorites are King Oliver, Bunk Johnson, Bessie Smith, NORK. Wants to trade and correspond.

Wants Trades

J. Cobbs, 50, York avenue, Hove, 2, Sussex, England. Interested in exchanging British discs for American items. Will furnish lists of latest releases in England.

Errol Rae, 176 Tasman street, Newtown, Wellington, New Zealand. Desires to trade Australian records for American sides by Louis Armstrong Hot five and Hot sevens, and Bessie Smith.

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Hank Jones Is Termed One Of Top Modernists

Sharon A. Pease

Chicago—The versatile pianist Hank Jones, veteran member of Norman Granz' *Jazz at the Philharmonic*, has been one of this troupe's most brilliant performers. Jones is also one of the busiest members of the group because, in addition to his featured solos, he is the ensemble pianist and accompanist for the star vocalist, Ella Fitzgerald.

Hank's big break in national music circles occurred three years ago when this famous singer selected him as her regular accompanist. In the meantime, through his work with Ella, *JATP*, various recording groups, and as a recording soloist, he has developed a large and enthusiastic group of followers who rate him as one of the top men in his field.

Michigan Man

Jones, who is 32, is a native of Pontiac, Mich. All the members of his family are musically inclined and each of his five brothers and sisters play musical instruments. Jones says, "We used to have some great jam sessions around home. Especially my brother Thad and I. He plays trumpet and arranges and is well known in midwestern music circles."

Hank began his formal musical



Hank Jones

training when 15 and studied seriously throughout the next four years. "During part of that time I studied with Pauline Frisbee," he relates. "In addition to being an exceptionally fine pianist she is also a talented vocalist and clever actress. Miss Frisbee later adapted the stage name Carlotta Franzell and played the part of Cindy Lou in the original cast of *Carmen Jones*. Many of the performers in the cast never knew that she was a fine concert pianist."

Although Hank's early technical studies were primarily classical, he devoted part of his time to dance music. The chief early influence in the development of his styling was Fats Waller; later Teddy Wilson, then Art Tatum. He began

jobbing while in high school and after graduation worked with territory bands including those of Benny Carew and Teddy Buckner.

Grew Up in Idiom

Jones went to New York in 1944. That was about the time bop was in its embryonic stage. "I guess I sort of grew up with that idiom," he says. "I was particularly influenced by the work of Al Haig and Bud Powell." Hank's first jobs in New York were with Lips Page, Andy Kirk, John Kirby, and a short hitch as accompanist for Billy Eckstine. He made his first *JATP* tour in 1947.

Then came combo work with Coleman Hawkins, Howard McGhee. He became associated with Ella Fitzgerald in 1948 just in time to accompany her on a tour of England. In addition to his work as Ella's accompanist, Hank is kept busy with numerous recording dates.

A highlight of Jones' solo recording activity is a Mercury album with the misleading title *Hank Jones' Be-Bop Piano*. Because the album contains no bop it has little appeal for the radical bop element—the anti-boppers probably haven't even listened to it. Therefore, this column suggests that this deserving work be reissued under a title in keeping with the content of these eight sparkling modern solos.

Solo Example

The accompanying style example is from one of these sides, a Jones improvisation on the traditional blues theme titled *Blues for a Lady Day*. The recorded selection is comprised of a four-measure introduction and three 12-measure blues choruses, the last of which has an

Sidemen Switches

Chubby Jackson: Teddy Cohen, vibes, added. . . Charlie Ventura: Pete Ventura, trumpet, for Dick Sherman; Ernie Ventura, tenor, for Al Cohn, and Ben Ventura, baritone, out. . . Ray Anthony: Frank Uffe Bode, drums, for Buddy Lowell.

Bobby Hackett: Red Richards, piano, for Charlie Queener. . . Ralph Flanagan: Eddie Dicks, tenor, for Artie Roumanis (to army), and Walt Levinsky, clarinet, out (to army). . . Freddie Masters: Bill Farrell, baritone, in.

Claude Thornhill: Tippy Morgan, alto, for Hal McKusick (to

additional two-measure tag. This last chorus is shown in the accompanying example, section B. Section A is the last four measures of the preceding chorus. (Used here as an introduction.)

Thinking only in terms of chord names and set resolutions would be found inadequate to analyze the harmonic structure of modern works, such as *Blues for a Lady Day*. Rather, the harmonic total should be considered as a vertical tonal support for the melody. It doesn't always have continuity through resolution, but it must always satisfy the melody at any given point. The melodic line is a horizontal unfolding of a pattern and therefore must have continuity. The melody of this example is a clever adaptation of short idiomatic phrases.

Hank Jones deserves much credit and applause for his very artistic work in modern idioms. Surely he is among the headliners who are furnishing a satisfying emotional outlet for the accumulated tensions caused by the complex living in a modern world.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studio, Suite 715, Lyon & Healy Bldg., Chicago 3, Ill. Enclose self-addressed, stamped envelope for personal reply.)

sit out 802 card), and Ray Krause, trumpet, for Riley Norris (to Jimmy Dorsey). . . Larry Green: Barbara Grey, vocals, for Katherine Lande (to Honey Dreamers). . . Ralph Font: Ray Beckenstein, baritone, for Eddie Maurer, and Stan Kosow, trumpet and violin, for Mike Blanos.

Shep Fields: Al DeRisi and Tony Dinardi, trumpets, added. . . Vincent Lopez: Sy Berger, trombone, for Wendell DeLory, and Bill Schallen, trombone, for Bill Seigel. . . Tito Puente: Harold Weigert, trumpet, for Dick Smith (to Noro Morales).

Jimmy McPartland: Bob Varney, drums (from Larry Clinton), for Bob Commins. . . Lee Vincent: Buddy Carlin, drums, for Jimmy Campbell. . . Horace Heidt: Bob Gibbons, guitar, for Jack Rivers; Maurice Winters, trombone, for Stan Carle, and Lou DiMaggio, accordion, added.

Dave Brubeck: Jack Weeks, bass, for Ron Crotty (to army). . . Sammy Kaye: Frank DeFabio, piano, for Frank Settemeyer. . . Louis Prima: Mort Troutman, trombone; Joe Bruskin, alto, and Bobby Tricarico, tenor, all added. . . Blue Baron: Bobby Morris, drums (from Ben Ribble), for Tony Costa.

Note: Sidemen switching bands may have this information printed in *Down Beat* by filling out this coupon (please print), attaching it to a postcard, and mailing it to *Down Beat*, 203 N. Wabash avenue, Chicago, Ill.

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DOWNBEAT POLL WINNERS

What's On Wax

Jack Tracy

Pat Harris

George Hoefler

Chicago—With this issue, *Down Beat* inaugurates a new system for rating records. It is our hope that it will be of increased value to you in helping you choose those records you plan to add to your own collection.

Records are rated by each of the three reviewers on a scale of 1 to 10, with the rating increasing with the quality of the record. The final verdict is an average of the individual scores, and will be found in front of the titles listed at the head of each review. Albums will continue to be judged as a whole, with individual comments on those sides meriting them.

George Shearing

7 *Roses of Picardy*
7 *Pick Yourself Up*

Jack: *Roses* is given the same slick treatment being accorded to so many of the oldies by George these days: chorus of melody; chorus of single-note piano; chorus of locked hands; chorus of melody. Sells a lot of biscuits. *Pick Yourself Up* gets an English-round intro. Chuck Wayne gets off an intelligent chorus, could have used two. And the rhythm section that turns like a beautifully oiled wheel swings it nicely. Rating: *Roses*—6; *Pick Yourself Up*—7.

George: This date came off before Marjorie Hyams left and has the musical delicacy attained by the rapport between George, Chuck, and Marjorie. This combination and the adaptability of *Roses* to the Shearing style make this side relaxing listening pleasure. The reverse carries along with it the innate Shearing humor. Rating: *Roses of Picardy*—8; *Pick Yourself Up*—7.

Pat: Like Nat Cole's current work, no matter how tired you might get of the style, there's no one who can cut them doing it. One of the few groups whose competence induces a relaxed state in the listener, Shearing and company do two pleasant tunes. (MGM 10659). Rating: *Roses*—6; *Pick Yourself Up*—7.

Lee Konitz

9 *Rebecca*
7 *Ice Cream Konitz*

Jack: Lee delicately and feelingly picks his way through *Rebecca* (*My Old Flame*). He's backed only by Billy Bauer's guitar. Beautifully done, thoughtfully expressive, it's some of Lee's best recorded ballad work to date. *Ice Cream* has Bauer, Arnold Fishkin, drummer Jeff Morton, and pianist Sal Mosca backing Lee. It's up-tempo, with Lee fleet but not as fertile as usual, and Bauer and Mosca taking choruses. Rating: *Rebecca*—9; *Ice Cream*—7.

George: Lee's *Rebecca* is a note

of beauty rare in the field of jazz. The delicacy of his alto tone and phrasing is brought out in bold relief by Bauer's sympathetic guitar. The side is a study in perfect execution. *Ice Cream*, a Konitz original, is typical Tristano fare without the participation of Lennie. Sal Mosca takes over the piano and closes the side with a sprightly solo. Nothing outstanding happening, but nice listening. Rating: *Rebecca*—9; *Ice Cream Konitz*—7.

Pat: Konitz' dainty alto, cool just to the point of chilliness, but not quite, traces tastefully through Konitz. Note the smooth way Sal Mosca's piano takes over after Billy Bauer's solo on this one. *Rebecca*, named after Lee's baby daughter, is a fine fatherly tribute. Very lovely and delicate, Lee manages to be sunny and wistful at the same time. (New Jazz 834.) Rating: *Rebecca*—8; *Ice Cream*—7.

Red Norvo Trio

7 *I've Got You Under My Skin*
7 *I Can't Believe That You're in Love with Me*

More
Little White Lies
I Get a Kick Out of You
I'll Remember April

Album Rating: 7

Jack: Much of the brilliance and enormous talent that is Tal Farlow's shines through on these sides, despite the fact that the group still hasn't come through on wax the way it does in person. Chief reason being, of course, that there's precious little time for improvisation in three minutes when both the first and last choruses are pretty much melody. Tal's guitar work is a wonderful example of what a guitarist in a trio can really do, bassist Charlie Mingus is rock-firm. The Farlow solo on *Little White Lies* is a gem; *Move* is taken at a tempo that gives the three only a chance to demonstrate technique, and *Got You Under My Skin*'s intro will remind you of Shearing's *In a Chinese Garden*. Album rating: 7.

George: Once in a great while in music a combination gets together and produces a sound effect that is peculiarly their own and of high musical caliber. Ellington is an example well known. Now, on a smaller scale, Red Norvo has organized a trio that has that happy rapport. The records in this set do not come up to the in-person performance, but do indicate that here is a group that has a completeness as a musical unit. They present relaxed performances on a set of old standards, plus *Move*. Album rating: 8.

Pat: *Kick* and *Move* show how intricate this group can get and though impressive, is still not nearly as much so as the trio in per-

Jordan Signs Again With Decca



New York—Louis Jordan is going into his 13th year as a Decca record artist, and the reason the three persons above appear so happy is that Jordan has signed for three more years. Decca vice president Dave Kapp is on the right, holding Louis' latest release, a confection of *Lemonade* and *Chartrouse*. Jordan, of course, is in the center, and Decca proxy, Milton Rackmil, at the left.

son. *Kick* is a highly integrated, harmonically complex work, while *Move*, which is incorrectly credited to Miles Davis—it's Denzil Best's tune—shows some notable playing by bassist Charlie Mingus. Guitarist Tal Farlow, of course, is the absolute end on his instrument. These sides, especially *Skin* and *Lies*, show an uncomfortable closeness to the George Shearing conception, and are pleasant, but nothing you'd remember very long. Album rating: 7.

Oscar Pettiford Quartet

7 *Perdido*
6 *Oscalyppo*

Jack: Oscar plays pizzicato cello on *Perdido*, backed by the Duke on piano; Lloyd Trotman, bass, and Jo Jones, drums. It's all Oscar's, as he takes a three-chorus solo that gets a great swing and feeling all the way. He pulls a full, authoritative sound from the instrument. Minor disturbances, however, are interpolations from *Laura* and *I'm Beginning to See the Light*. Reverse, *Oscalyppo* is a slow-drag blues. Duke takes a ride, Oscar bows one first before plucking, doesn't impress nearly so much. Rating: *Perdido*—8; *Oscalyppo*—5.

George: Pettiford plucking out *Perdido* on his cello has that novel effect causing hit records. Not as subtle as the classic Blanton solos, but nevertheless illustrating instrumental artistry in tone and execution. I failed to dig any cello flavor on the reverse. Rating: *Perdido*—7; *Oscalyppo*—5.

Pat: Oscar's bowed cello on *Oscalyppo*, which comes in after lengthy byplay between Duke Ellington's piano and Lloyd Trotman's bass, is slyly amusing and conversational. Sounds like background music for a pantomime. *Perdido*, spotting Oscar's pluckings, also a highly interesting and entertaining experiment. (Mercury M-1952.) Rating: *Perdido*—7; *Oscalyppo*—7.

Howard McGhee's All-Stars

6 *Donnellon Square*
6 *Fluid Drive*
6 *Meciendo*
6 *Lo-Flame*

Jack: McGhee, J. J. Johnson, Brew Moore, Curley Russell, Max Roach, and pianist Kenny Drew do the honors on these sides, a session that came off pleasantly, al-

beit some unfortunately sloppy ensemble work. Brew is the outstanding man here, with his easy-riding swing and good sound. But less reliance on phrases directly from Lester Young would be welcomed. McGhee blows better than in his usual wont, cruises right along on *Donnellon*. Rating: *Donnellon*—7; *Drive*—6; *Meciendo*—6; *Lo-Flame*—7.

George: The four sides on this date came out as better-than-usual bop. Brew shines on *Fluid-Drive*, and *Meciendo* has the best all around performance. Rating: *Drive*—7; *Donnellon*—6; *Lo-Flame*—6; *Meciendo*—7.

Pat: J. J. and Brew are the ones you'll listen to several times on these records, as McGhee manages to be comparatively unobtrusive. *Meciendo*, the best of the four sides, is fluid, warm, and gay. Others, especially *Drive*, show their musical parentage a little too clearly, sound like several hundreds of other frantic discs. (Blue Note 1573, 1574.) *Drive*—4; *Donnellon*—6; *Lo-Flame*—6; *Meciendo*—6.

Lurlean Hunter

6 *I Get a Warm Feeling*
5 *My Home Town, Chicago*

Jack: Still young, still learning, but on her way, Lurlean shows some of the warmth and understanding she possesses in large quantities on *Warm Feeling*. Johnny Young's Garner-ish trio supports. And she also gets across well on the reverse, despite a fearsome introduction and a handclapping-type background. Both tunes were written by Chicago record shop owner, Seymour Schwartz. Rating: *Warm Feeling*—6; *Chicago*—5.

George: Lurlean has been causing considerable talk around Chicago musical circles. My favorite of the two is *Warm Feeling*, which gives the listener just that. She should have a bright future ahead. Rating: *Warm Feeling*—7; *Chicago*—5.

Pat: One of the most promising singers in many months, these first sides on *Discovery* do little more than excite curiosity. A little of Lurlean's phrasing stems from Sarah Vaughan's style, but not



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enough to tag her as a copy. She's backed by group headed by pianist John Young, who apparently takes what he plays seriously—no matter how nonchalant it might sound. (Discovery 533.) Rating: Warm Feeling—6; Chicago—6.

Dizzy Gillespie Plays, Johnny Richards Conducts

Swing Low, Sweet Chariot
Interlude in C
These Are the Things I Love
Alone Together
On the Alamo
Lullaby of the Leaves
What Is There to Say?
Million Dollar Baby

Album Rating: 5

Jack: This album of Diz with strings, woodwinds, etc., is probably going to sell more copies than any one single Diz ever made before. But it isn't that good. Sounds like jazzed-up Muzak, with only occasional flashes of fair Gillespie horn interjected. Seldom is the great sound he gets from his horn missing, but even more seldom does he combine it with his undisputed talent. *Million Dollar Baby*, *Alamo*, and *Chariot* are probably the best of the lot, with Diz even doing some singing on *Chariot* (and

sounding as if he's having a great time). Album rating: 5.

George: *Swing Low, Sweet Chariot* starts with a Dizzy vocal sounding not unlike Satchmo. This side swings and moves between the two vocal choruses. The effectiveness of the bongo is offset by the ineffectiveness of the unison vocal.

The rest of the sides find Dizzy playing some fair horn along with some ball. The tunes are sometimes rendered prettily, other times there is a clash. Best sides are *Lullaby of the Leaves* and *On the Alamo*, which both have some fine piano. Album rating: 5.

Pat: Generally innocuous work by Diz and a big band which sounds like an escapee from a movie soundtrack. With all those fine musicians and instruments at hand, it seems rather a shame to have used them in the way in which you will hear them on these sides. On most of the sides, especially *Baby*, Gillespie repeats Gillespie to a surprising degree. Best of the bunch is *Chariot*, in which the Diz' completely charming personality comes through in a short vocal and an unpretentious solo. His playing on *Lullaby* is also notable, but all in all, he should be

Dardanelle's Boys Have Birthdays



Springfield, Mass.—Always thoughtful, pianist-vibist-singer Dardanelle remembered the birthdays of her two sidemen recently with a dressing-room party. Guitarist Sal Salvador and bassist Ernie St. Jacques had birthday a week apart in late November. The candid above was the most restrained of those taken at the affair, almost a formal shot in comparison. Dardanelle, who married not long ago (to businessman Walt Hadley), settled here for a while and organized a new trio to go into the Kimball hotel, coinciding with the release of her *Piano Moods* album on Columbia. Left to right above are Salvador, Dardanelle, and St. Jacques.

encouraged to try this sort of thing again with better results expected. (Discovery DL3013.) Album rating: 6.

Basin Street 6

6 *Farewell Blues*
4 *Margie*

Jack: Group sounds like a small Lunceford band on *Margie*. This is from Basin St.? Trumpeter George Girard contributes a pretty faithful copy of Trummie Young's vocal, only out of tune. Last chorus gets a Dixie treatment. Pete Fountain plays some good clarinet on the reverse, but Girard is far from the form he showed in the group's date at Jazz Ltd. a couple of months ago. Rating: *Margie*—4; *Farewell Blues*—5.

George: *Farewell Blues* is good lively Dixieland as this band plays it in New Orleans today. There is drive in the ensembles and solos. George Girard's muted trumpet outburst will be spoiled by those who are exposed to a certain cigarette manufacturer's commercial. *Margie* is too commercial from a jazz viewpoint, but is enjoyable for Fountain's clarinet and the effective drag tempo. These sides illustrate the band's versatility. Rating: *Farewell*—8; *Margie*—6.

Pat: *Farewell* moves right along in an irresistibly foot-tapping manner. *Margie* is only a reminder that this band is often more fun to watch than listen to. (Circle 1072.) Rating: *Farewell*—6; *Margie*—3.

Ray Anthony

5 *All Anthony and No Cleopatra*
5 *The Night Is Young*

Jack: Ray is at his most Jamesish on the instrumental, as his trumpet gets spotted all the way. Nothing much happens. Other side is a Miller-type arrangement with Sinatra-type vocal by Ronnie Deauville. Same comment. Rating: *All Anthony*—5; *Night Is Young*—5.

George: All Anthony doesn't reach any status other than a showcase for Ray's trumpeting, which isn't, in this case, exciting or interesting enough to warrant the attempt. For dancing, *Night* is a worthwhile rendition, with a dreamy lilt, vocal, and one of the better-known melodies. Rating: *All Anthony*—5; *Night Is Young*—7.

Pat: Anthony's trumpet for one whole side is unquestionably too much. In this example he has neither the intelligent support of the band, nor any ideas of his own to carry him through. *Night* is in the Miller style, with a vocal by one of the best of the current field of band singers, an overwhelmingly mediocre group. (Capitol 1310.) Rating: *All Anthony*—4; *Night Is Young*—4.

Mel Torme

5 *Skylark*
5 *Lullaby of the Leaves*

Jack: Mel gets himself a tune ideally suited to his voice in *Skylark*, plus a moody arrangement

from Pete Rugolo. Then he flubs it by over-emoting. On the reverse, he gets vocal backing to boot. Rating: *Skylark*—5; *Lullaby*—5.

George: Mel's many fans should go for these two renditions of old standards all dressed up with new arrangements, chorus, and Pete Rugolo's lush orchestral accompaniment. Rating: *Skylark*—6; *Lullaby of the Leaves*—6.

Pat: Torme, hindered by a vocal group on the *Lullaby*, and beset by flutes in *Skylark*. Where the Jackie Paris version of the latter tune soared, Mel seems to be serenading a caged bird. (Capitol 1291.) Rating: *Skylark*—4; *Lullaby*—4.

Thelonious Monk Quintet

4 *Who Knows?*
5 *Monk's Mood*

Jack: *Mood* is a slow ballad that says nothing of import. On *Who Knows?*, it appears that no one does. Monk's lack of facility shows up glaringly at this faster tempo. Drummer Art Blakey tries valiantly to help. Both epics written by Monk. Rating: *Mood*—3; *Who Knows?*—3.

George: *Mood* projects Monk's weird piano improvisations accompanied by the quintet. Taken at slow tempo, it has a languid effect. If you like Thelonious, and I do, the side will appeal. The other side in contrast is fast and spots a worthwhile Monk solo. Rating: *Monk's Mood*—7; *Who Knows?*—6.

Pat: *Knows* is another roller-coaster bop record, in a style which ought by now to be forgotten. Good examples of Art Blakey's technique, for those interested. *Mood* is excellent example of a pianist and a band, neither with much relation to each other. (Blue Note 1565.) Rating: *Who Knows?*—4; *Monk's Mood*—4.

Johnny Hodges

4 *A Little Taste*
4 *It Shouldn't Happen to a Dream*

Jack: *Taste* is a rocker that has little to recommend it unless you're trying to assemble a complete Hodges collection. *Dream* is given a heavy sugar coating by Rabbit, with time out for eight idling bars by Billy Strayhorn on piano. Rating: *Taste*—3; *Dream*—4.

George: *Taste* is top side for Hodges fans. It jumps politely and has some unison passages to vary the usual concentration of the Hodges sound. *Dream* is typical Hodges-Ellington with a smattering of Billy Strayhorn's piano. Rating: *Taste*—6; *Dream*—5.

Pat: The passionate Hodges, rather warmed-over. Suggestion would be to get out your old Hodges records rather than take this remembrance. On *Dream*, trombonist Wilbur de Paris is listed as drummer, while Sonny Greer showed up for *Taste*, which is related to the point of somnambulance. (Mercury 1951.) Rating: *Taste*—4; *Dream*—4.

Sonny Stitt

4 *After You've Gone*
4 *Our Very Own*

Jack: *Gone* isn't. Sonny's talent is being wasted with Gene Ammons. On the reverse they put Stitt in the echo chamber and he gets to see if he can sell records the way Gene does. Rating: *Gone*—4; *Our Very Own*—3.

George: Sonny's alto-sounding tenor sax moves through *After You've Gone* at a driving tempo with interesting variations. The recent rush to current popular tunes by all sax soloists has tended to get out of hand. Stitt's *Very Own* is a case in point. Rating: *After You've Gone*—6; *Our Very Own*—3.

Pat: Up small hills and down scales with Sonny, in a path worn so well that nothing seems to grow (Modulate to Page 18)

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NOTES between NOTES

By Michael Levin

New York—Latest disc issue of the fine Les Brown band is a two-sided, 10-inch version of the Rodgers-Hart *Slaughter on Tenth Avenue*. It has been criticized in some quarters as episodic and lacking in continuity and a poor demonstration of the band's musical ability.

Consider this a dissent, at least with respect to the band's performance. There are bits of real musical suavity in this rendition.

The rubato trombone theme lead, the pitting of alto against guitar, the reed voicings—all of them elegantly utilized and cannily conceived.

Actually the fault is in the music itself. *Slaughter* was a brilliant bit of stage ballet writing, conceived for Ray Bolger's wonderfully satiric dancing in *On Your Toes*. But it was essentially written as accompanying music to the action on the stage, rather than a score created to stand by itself. As a result it is a series of themes connected by bridging passages designed to give the particular music the flavor Hart wanted it to have for the stage action.

Consequently when Brown's arranger reduced it to its thematic elements for the band's rendition here, the music as a whole falls apart. True, the *Three Blind Mice* theme, designed as background music for the arrival of the cops, isn't done as originally written. But even so, the patchiness has to be blamed on Hart, not on Brown. And actually it can't be blamed on Hart—for this was written as stage music—and as

such would have to be reconverted into a suite before it could be adequately judged as straight music.

One thing is a little confusing: Columbia has gone to vast pains to publicize LP records—then issues this arrangement on two sides of a 10-inch record. Wouldn't it be better to have saved it for an LP issue where they could have presented the music in one continuous chunk without breaks?

Next time they might let Brown tackle the *Rhapsody in Blue* on an LP and see what his band can do with it in a full jazz score as compared to the raggy aspects usually given the work by most symphonic bands.

Another sterling example of what difference interpretation can make in music can be seen in the virtually simultaneous release of *Fledermaus*, one version in German by European artists on London, the other by various Metropolitan luminaries in an English version conducted by Fritz Reiner.

As is reported in the *Beat's*

classical review, the Reiner version is over-lush and lacks sparkle. Even more, the American singers mouth notes, they don't sing phrases. Regina Resnik and Rise Stevens are two wonderful examples of Met singers who have little right to that accolade. Patrice Munsel scatters notes around more proficiently, but with hardly any greater musicianship. If you will listen to the European recordings, even where technically the music or singing isn't quite as good, the spirit and feel for the music itself is infinitely more authoritative and zealous.

It's like the traditional story of the violin player who comes back from Europe raving about the European orchestras. "They're so wonderful to work with," he exclaims. "They want to play, and they know exactly how it should be played, and they really go at playing it that way." So how do they sound, he was asked. "Awful," was the reply.

They may not sound awful, but there is no doubting the fact that European orchestras and sometimes singers do not rank in technical production with ours these days.

But for heaven's sake, are we going to sacrifice all appreciation of music, all real selective intelligence for silken-toned violin sec-

Fran Cuts Duets With Ezio Pinza

Hollywood—Fran Warren broke into operatic circles with two sides for RCA-Victor's highbrow Red Seal label cut as duets with the Met's Ezio Pinza. Miss Warren duetted with Pinza on two songs from *Mr. Imperium*, Pinza's first movie.

Flack Weds

New York—Artie Pine, Broadway press agent whose clients have included Lionel Hampton, Charlie Barnet, and Les Brown, was married Dec. 24 at Gramercy Park hotel to fashion model Harriette Scheiner. Artie's current accounts include the new Bernie Mann orchestra, the Song Spinners, and the Airline Trio.

tions and perfectly matched horns? There must be some compromise between the sumptuousness and dullness of playing of our ensembles and the ragged but more thoughtful playing of many of the European bands.

Does the General Motors chromium have to get on the violins too?

Concerning Classics

By MICHAEL LEVIN

Composition	Type of Music	Reproduction	Interpretation
Hindemith's <i>Requiem</i> . Vox LP 1760—\$8—61 minutes. Sung by Hoen-gen and Braun with Vienna State opera, symphony directed by Hindemith.	Commissioned by ex-Fred Waring director Bob Shaw, Hindemith wrote this requiem in 1946 for soloists, chorus, and orchestra based on Walt Whitman's <i>For Those We Love</i> .	Full, clear sound though surfaces are a bit scratchy. Music occasionally drowns the voices, and like many Vienna recordings the quality is too echo-y.	Lean, sparse reading of his own score by Hindemith. Taut, tragic music, this is impressive, beautifully assembled work, well-worth having.
J. Strauss's <i>Die Fledermaus</i> . Victor LP LM 114—\$5.45—54 minutes. Sung by Munsel, Resnik, Stevens, Melton, Merrill, Pearce, with Reiner conducting and Robert Shaw leading chorus.	Some of the most delightful melodies ever scored by Strauss are in this operetta. The overture itself is standard popconcert fodder. Ruth and Tom Martin have done the English version here.	Good recording by and large, though at several points the chorus loses sharpness of diction and principal voices seem to lack presence. Recordings get increasingly lively, though, from Victor.	The singing is competent, though Misses Munsel and Resnik manage to screech unattractively at several points. Reiner's conducting is lush, but lacks overall the "bubbling" quality that this music must have. Dig back for the old Bruno Walter (Columbia) Overture and II Act <i>Finale</i> by Tauber, Lehmann, and Branzell (Parlophone) for a sample.
Hindemith's <i>String Quartet No. 1 in F Minor Op. 10</i> . Philharmonia LP 100—\$3—37 minutes. Played by Stuyvesant String quartet.	Melodic, singing chamber music written by Hindemith when he was only 24, still influenced by Schumann and Brahms. Spontaneous, loaded with ideas.	Fine, full string sound, lacking only occasionally in the middle register, but with each part registering clearly at all times.	One of the lesser known concert groups, the Stuyvesant quartet sparked by brothers Sylvan (violin) and Alan (cello) is one of the most intelligent and inventive groups now recording.
Mozart's <i>Four Sacred Arias and Two Arias from the Magic Flute</i> . Mercury LP MG 15026—\$3.85—32 minutes. Sung by Colette Lorand with Salzburg Mozart-eum orchestra under Zoltan Fekete.	The four arias were written for the Austrian Roman Catholic services at Salzburg, are rich and colorful music, lyric in quality. Contrasted is the emotional, technical writing in the two arias from the opera.	Clear, but with rather shallow tone and not as good high range as might be expected.	Quite superb singing from 25-year-old Miss Lorand. Swiss-born, she negotiates the long, sweeping lyricism of the sacred arias with ease, moves to the coloratura-like requirements of the flute with equal facility. A singer to be watched.
Hindemith's <i>Concertmusic for Brass and Strings . . . Concertino for Horn and Orchestra . . . Period</i> LP 515—\$5.95—52 minutes. Played by Vienna Symphony orchestra conducted by Prof. Haefner.	Brass represents yet another composing facet of probably the most brilliant all-around musician of our time. His interest in taking groups of instruments and writing polyphonically for them shows to good advantage here.	The quality is slightly distant, top register not perfect. Surfaces are good.	The orchestra on <i>Concertmusic</i> feels as though it needs more cohesive direction, a firmer idea of where the score is going. The <i>Concertino</i> does better by Franz Koch's soloing on a very difficult part.
<i>Flute Recital</i> by Jean Pierre Rampal. Bach: <i>Sonata in A Minor</i> . Beethoven: <i>Sonata in B</i> . Honegger: <i>Dance de la Chevre</i> . Roussel: <i>Andante and Scherzo for Flute and Piano</i> . Dukas: <i>La Paine au loin de Faune</i> . Hindemith: <i>Sonata for Flute and Piano</i> . Mercury LP MG 10067—\$4.85—50 minutes.	A broad selection of pieces for the flute, some solo and some with piano. You will find the Honegger attractive, the Dukas tribute to Debussy interesting, and Hindemith once again solidly worthwhile music.	Good recording. Piano is taken at distant coupling, loses some presence thereby, but avoids over percussiveness.	Young Frenchman Rampal's playing is intelligent, sensitive, doesn't have the flawless elegance of tone of a Bonade, but then the French woodwind tradition has always tended towards a thinner, more individualistic, less soupy tone. His lower tones are too breathy once in a while, sharp in top register now and again.
Ravel: <i>Piano Trio in A Minor and Violin Sonata</i> . Stadiovari LP 1005—\$5.95—53 minutes. Played by Eidus (violin), Ricci (cello), and Smith (piano).	Written in 1915, the <i>Trio</i> is more romantic, less impressionistic than much of Ravel's work. The <i>Sonata</i> , done in 1920 after he met Gershwin, reflects that influence strongly.	Piano tone is too hollow, though strings are well reproduced and surfaces extremely good.	The three young musicians involved in this recording are all good, all well-known to their confreres. The company for which they record was started in an effort to make recordings of this type more possible.



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hd—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; BS—Billy Shaw, 1253 Sixth Ave., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurbas Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Music Corp., 853 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MG—Moe Gale, 48 West 48th St., NYC; HFO—Harold F. Oley, 8848 Sunset Blvd., Hd.; RMA—Reg Marshall Agency, 6471 Sunset Blvd., Hd.; SAC—Shaw Artists Corp., 1250 Sixth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Combos

Williams, Griff (Schroeder) Milwaukee, Out 1/14, h; (Muehlebach) Kansas City, Out 1/30, h.
Williams, Oase (Kingsway) Toronto, b

Grubbs Trio, Babe (Theater Tavern) Longansport, Ind., nc

Harmonists (Nicollet) Minneapolis, 2/2-15, h

Harrison Trio, Ford (Rainbow Room) NYC, cl

Hawkins, Coleman (Celebrity) Providence, R. I., 1/22-28, nc

Heard, J. C. (Haig) Hwd., nc

Henderson, Horace (Grove Circle) Chicago, cl

Herman, Lenny (Warwick) NYC, b

Herrington, Bob (Sheraton Bon Air) Augusta, Ga., Out 4/15, b

Hodes, Art (Rupnek's) Chicago, r

Hoffman Four, Ray (Frontier) Mpls., Mont., nc

Hoover, Quintet, Gene (Casablanca) Canton, O., nc

Hucksters (Colonial) Pekin, Ill., Out 1/21, nc

Hunter, Ivory Joe (Oasis) L. A., nc

Huston, Ted (Astor) NYC, b

Ink Spots (Chicago) Chicago, 1/26-2/1, t

James, George (Diamond Horseshoe) NYC, nc

Jasen Trio, Stan (Allen's) Spokane, Wash., Out 1/17, nc; (Bingo) Las Vegas, 1/24-2/6, nc

Jennings Trio, Jack (Melody) Union City, N. J., nc

Johnson, Chick (Delmar) Sault Ste. Marie, Mich., cl

Jordan, Louis (Paradise) Detroit, 2/9-15, t

Keeler, Ford (Melody Mill) Wichita Falls, Texas, nc

Kennedy, Ken (Sundown) Phoenix, nc

Lane, Johnny (1111 Club) Chicago, cl

Lane, Ralph (Pier) NYC, b

Larson, Skip (Aloha) Santa Cruz, Calif., nc

Latinaire (Mocambo) Hwd., nc

Layman, Rollo (Poinciana) Miami, b

Lewis, George (El Morocco) New Orleans, nc

Manhattan Trio (Club 13) Philadelphia, nc

Marsala, Joe (Colonial) Toronto, 2/5-18, nc

Melina, Marty (Jazz Ltd.) Chicago, nc

McCarthy, Fran (Duncan's) Ft. Walton, Fla., r

McCauley Trio, Pat (Carnival) Pittsburgh, nc

McFarland, Jimmy (Colonial) Toronto, nc

Melo-Jesters (Triangle) Richmond Hill, L. I., N. Y., cl

Melotones (Vic's) Minneapolis, Out 1/21, cl

Miles, Wilma (Green Frog) Lake Charles, La., r

Mole, Miff (Jazz Ltd.) Chicago, nc

Monda's Mid-Knights, Carmen (Imperial) Thomas, W. Va., h

Nichols, Red (Sardi's) L. A., nc

Norvo, Red (Encore) L. A., nc

O'Brien & Evans (Jefferson Davis) Montgomery, Ala., h

Oliver, Eddie (Mocambo) Hwd., nc

Ory, Dick (Beverly Cavern) L. A., nc

Osburn, Ossie (Graeme) Chicago, h

Page, Lips (Hangover) San Francisco, nc

Paul's Vocals, Eddie (Emerald Isle) Miami Beach, h

Palmer, Jack (Iceland) NYC, r

Paris Trio, Norman (Ruban Bleu) NYC, nc

Parks Trio, Tommy (Cable Car Village), San Francisco, Out 1/17, nc

Parish Trio, Ben (Riviera) NYC, cl

Perry, Ron (St. Paul), St. Paul, b

Petty Trio, Frank (Edison) Toronto, b

Pollack, Ben (Bayou) Hwd., nc

Powell Trio, Emil (New Empire) Yonkers, N. Y., nc

Prima, Leon (Prima's) New Orleans, nc

R4, Payson (Stork) NYC, nc

Rocco Trio, Buddy (DeWitt Chnton) Al-bany, N. Y., h

Ronalds Brothers Trio (Grange) Hamilton, Ontario, h

Rotgers, Ralph (Ambassador) Chicago, b

Roth Trio, Don (Congress) Chicago, b

Royce, Giggie (Orchid) Hwd., nc

Sandler, Harold (Rita-Carlton) NYC, b

Shaw, Milt (St. Regis) NYC, h

Williams, Griff (Schroeder) Milwaukee, Out 1/14, h; (Muehlebach) Kansas City, Out 1/30, h.

Williams, Oase (Kingsway) Toronto, b

Grubbs Trio, Babe (Theater Tavern) Longansport, Ind., nc

Harmonists (Nicollet) Minneapolis, 2/2-15, h

Harrison Trio, Ford (Rainbow Room) NYC, cl

Hawkins, Coleman (Celebrity) Providence, R. I., 1/22-28, nc

Heard, J. C. (Haig) Hwd., nc

Henderson, Horace (Grove Circle) Chicago, cl

Herman, Lenny (Warwick) NYC, b

Herrington, Bob (Sheraton Bon Air) Augusta, Ga., Out 4/15, b

Hodes, Art (Rupnek's) Chicago, r

Hoffman Four, Ray (Frontier) Mpls., Mont., nc

Hoover, Quintet, Gene (Casablanca) Canton, O., nc

Hucksters (Colonial) Pekin, Ill., Out 1/21, nc

Hunter, Ivory Joe (Oasis) L. A., nc

Huston, Ted (Astor) NYC, b

Ink Spots (Chicago) Chicago, 1/26-2/1, t

James, George (Diamond Horseshoe) NYC, nc

Jasen Trio, Stan (Allen's) Spokane, Wash., Out 1/17, nc; (Bingo) Las Vegas, 1/24-2/6, nc

Jennings Trio, Jack (Melody) Union City, N. J., nc

Johnson, Chick (Delmar) Sault Ste. Marie, Mich., cl

Jordan, Louis (Paradise) Detroit, 2/9-15, t

Keeler, Ford (Melody Mill) Wichita Falls, Texas, nc

Kennedy, Ken (Sundown) Phoenix, nc

Lane, Johnny (1111 Club) Chicago, cl

Lane, Ralph (Pier) NYC, b

Larson, Skip (Aloha) Santa Cruz, Calif., nc

Latinaire (Mocambo) Hwd., nc

Layman, Rollo (Poinciana) Miami, b

Lewis, George (El Morocco) New Orleans, nc

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Jennings Trio, Jack (Melody) Union City, N. J., nc

Johnson, Chick (Delmar) Sault Ste. Marie, Mich., cl

Jordan, Louis (Paradise) Detroit, 2/9-15, t

Jazz On LP, 45

By GEORGE HOEFER

ARTIST	ALBUM TITLE	TUNES	LABEL	LP 33 1/2		45 RPM	
				ALB. NO.	SINGLE NO.	ALB. NO.	SINGLE NO.
Lee, Julie		King Size Papa Don't Save It Too Long Snatch and Grab It Ain't It a Crime I Didn't Like It the First Time You Ain't Got It No More	Capitol	R-228	CCF-228	F-15508	
Lee, Julie		After Hours Waltz Tonight's the Night	Capitol			F-15509	
Lee, Julie		I'll Get Along Somewhere Gotta Gimme What 'Cha Got	Capitol			F-15590	CL 6112
Lee, Julie		Ain't It a Crime? Don't Save It Too Long	Capitol			F-838	
Lee, Julie		Don't Woman Run Do You Want It?	Capitol			F-986	
Lee, Julie		There Goes My Heart Nobody Knows You When You're Down and Out	Capitol			F-1009	
Lee, Julie		My Man Sends Out Don't Come Too Soon	Capitol			F-1111	
Lee, Julie		Pagan Love Song I'm Forever Blowing Bubbles	Capitol			F-1149	
Lee, Julie		It Won't Be Long Blowing Hearted Blum	Capitol			F-1252	
Lefebvre, Bernice	East Side Rendezvous	Learn Don't Blame Me Cry in My Soul Lost in a Fog I Let a Song Go out of My Heart June in January Hush to Me New York If You Can Get It Please Soft Lights and Sweet Music Stella by Starlight They All Laughed	Columbia				
Ledbetter, Buddie	Take This Hammer	Gram Corn Yellow Gal Gray Goose You Can't Lose Me, Cholly Learn Good Morning Blues Leaving Blues Big Fat Woman Pick a Bale of Cotton Take This Hammer Irene Meaning Bring Me a Little Water Meeting at the Building We Shall Walk Through the Valley	Folkways	LP 4			
Letcher, Nellie	Real Gone	It's a Real Gone Guy Fina Brown Frame Hurry On Down Come and Get It Honey Do You or Don't You Love Me? Let Me Love You Tonight The Lady's in Love with You My Mother's Eyes	Capitol	R-232		CCF 232	F15600 F15601 F15602 F15603 F15604 F15600
Letcher, Nellie		Little Sally Walker Only You	Capitol			F-798	
Letcher, Nellie		Can I Come In? For You, My Love	Capitol			F-847	
Letcher, Nellie		That's a Plenty I'll Never Get Tired	Capitol			F-878	
Letcher, Nellie		Kinda Blue and Lou Lovable	Capitol			F-1026	
Letcher, Nellie		You Be Forgotten That'll Just About Knock Me Out	Capitol			F-1217	
Max, Billy	Join the Band	Body and Soul Honorable Blue I Got Rhythm Sweet Lorraine Sunset and Vineas Blues I Surrender, Dear Just You, Just Me I May Be Wrong	Capitol	R-237		CDP 237	F15622 F15621 F15624
McKinley, Ray Marala, Joe	Disco and Jazz Buddy—Vol. 2	New Orleans Parade (Mr. McKinley) Love in the First Degree (McKinley) Shark in the Park (McKinley) Fingerwave (McKinley) Chimes Blues (Marala) Sweet Home (Marala) Lazy Daddy (Marala) Walkin' the Dog (Marala)	Horan	DL 5362		4-79	9-27072 9-27073 9-27074 9-27075
McKinley, Ray Marala, Joe	Redgums and Rags	My Heart Stood Still Blue Moon It's Easy to Remember You Took Advantage of Me Blue Moon Then Small	Victor			WP 271	47-3183 47-3184 47-3185
McKinley, Ray Marala, Joe		Airway Cincinnati	Victor				47-2873
McKinley, Ray Marala, Joe		I'm Not Too Sure I Wanna Be Loved	Victor				47-2904
McKinley, Ray Marala, Joe		Only for Americans Every Night Is Saturday	Victor				47-2979
McKinley, Ray Marala, Joe		Swing Where Did the Wild West Go?	Victor				47-3039
McKinley, Ray Marala, Joe		I Gotta Have My Baby Back For You, My Love	Victor				47-3201
McKinley, Ray		Booby's the Boogie Boogie Woogie Woogie Woogie	Victor				47-3849
McKinley, Ray		Mama's Gone Goodbye Sam, Don't Slam the Door	Victor				47-3973
Stiles, Eddie		Who, Me? The Hour of Parting	Capitol				F-1223
Moore, Johnny 3 Blues		So Long Driftin' Blues	Victor				50-0043
Moore, Johnny 3 Blues		Rock with It Merry Blues	Victor				50-0073
Moore, Johnny 3 Blues		Rain-Check Melody	Victor				50-0086
Manford, Tommy		Ball City Boogie Baby, Take Me Back	Capitol				F-988

Record Reviews

(Jumped from Page 15)

there any more. This is bop, and as many onetime boppers agree, it's time to lose the word and the musical cliches that go with it. (Prestige 727.) Rating: After You've Gone—5; Very Own—5.

The Dixie Five

4 That's a Plenty
4 My Pretty Girl
5 Mr. Jelly Lord
4 Milenberg Jags

Jack: Only side of the four that displays anything at all in *Jelly Lord*, where clarinetist Eph Kelley plays nice notes, despite a stiffness in articulation. Rest of the tunes are played raucously, guys get in each others' way, tempo speeds on *Pretty Girl*, etc. None of the unity here you'll find in a band like, say, Doc Evans'. Rating: *That's a Plenty*—2; *My Pretty Girl*—2; *Mr. Jelly Lord*—4; *Milenberg Jags*—2.

George: The Dixie five has been playing off and on for several years in Detroit. They play an interpretation of Dixie more akin to Chicago than to New Orleans, as can be noticed on their latest sides. Kelley's clarinet and Frank Gillis' piano stand out. These records are not their best work. Rating: *Milenberg Jags*—6; *That's a Plenty*—5; *My Pretty Girl*—6; *Mr. Jelly Lord*—5.

Pat: These sides are perhaps a little colorless, certainly uneven, but still I found them pleasant. Most interesting was Eph Kelley's clarinet on *Lord and Plenty*. Nice, easy, low-register playing of a provocative type. (United 1000, 1001.) Rating: *Plenty*—5; *Pretty Girl*—5; *Jelly Lord*—6; *Milenberg*—5.

Gene Ammons

3 Back in Your Own Backyard
4 Seven Eleven

Jack: Jughead has found himself a formula, too. *Backyard* is played slowly with little deviation from the melody as Gene's normally big tone is further goosed up by echoes. Works like a charm. Sonny Stitt gets a bary solo on *Seven*, does what he can with it, but the background is strictly a hindrance. It's a fast blues. Rating: *Backyard*—3; *Seven Eleven*—4.

George: *Seven Eleven* is saved by occasional bits of Sonny's baritone. Otherwise it is merely riffing, with Gene's tenor up front. Rating: *Seven Eleven*—5; *Backyard*—3.

Pat: Gene and Sonny work over a couple of tired riffs. (Prestige 103.) Rating: *Seven Eleven*—3; *Backyard*—3.

News Capsule Of Last Year

(Jumped from Page 1)

frosting, after not baking that cake, while Bill Farrell put his foot in his mouth and found it in print . . . After a three-year standoff, the Broadway movie houses and Local 802 compromised on traveling bands . . . Another compromise was made by the west coast Dixie crews who poured themselves into all sorts of nostalgic uniforms . . . His fans were worried that Louis might have to go under the knife for ulcers . . . June weddings swept up Jack Pleis and Eve Young, Lou Levy, Frankie Laine, and Marjorie Hyams, who thereupon left the George Shearing quintet. And the reigning color was pink, this month, in the homes of Irv Cottler, Dave Matthews, and Jack Sheedy.


JULY—The Beat's present to Louis Armstrong on his 50th birthday, July 4, was the whole July 14 issue. Salutes from dozens of fellow musicians and admirers poured into our pages, replete with sincere thanks to Louis for his wonderful music, and appreciation of his unique place in the history of jazz. "Louis is the end—and the beginning" concluded aficionado Tallulah Bankhead, while another trumpet player, Harry James, said " . . . in 1931 I already knew that Louis Armstrong was the greatest trumpet player in the world." He directly inspired such men as Gene Krupa—

"he's the Michelangelo of our music"; Woody Herman—"he's been conducting a course in music for me"; Charlie Shavers—"he was swingin' when people didn't even know what it was to swing"; Bobby Hackett—"I have never been the same since (hearing Louis)"; Max Kaminsky—"how I happened to play trumpet." "My idol and inspiration," said Muggsy Spanier, while Zutty Singleton added, "As a musician, Louis is still the king. As a person, he's king, too." Booker Billy Shaw, whose attempt to play trumpet like Louis ended in defeat, mentioned Satch' knowledge of "the secret of big grooves," while Louis' most famous wife, Lil Hardin, noted his modesty and charm . . . During the month, too, Stan Kenton completed his "Innovations" tour and was back with a dance band, while Jerry Gray, the Miller threat from the west, went on tour . . . Rosemary Clooney and Betty Bennett were making names for themselves as singles, while singer Kay Davis, Duke's syllabic wonder, said to (Modulate to Page 19)

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News Capsule Of Last Year

(Jumped from Page 18)

heck with that and married a Lt. Colonel . . . Pianist Lou Busch and Margaret Whiting finally married (or was it married again?) that month . . . Death touched the fabulous Del Staigers, at 50, in Los Angeles; Freddy Gardner, 39, in London; John Lindsay, 59, in Chicago; and Fats Navarro, 26, in New York. Buddy DeSylva was another to leave the stand, after a long illness on the coast.

AUGUST—The doctor's final report on Louis said no ulcers, just too much red beans and rice! . . . B. A. Rolfe, Armstrong's idol, was back in the business with his high-flying trumpet and a band of kids . . . Freddy Martin's band of tomorrow was shaping up, but with such unusual sidemen as a harmonica player and a marimba artist . . . Pianists seemed to be inundating New York, or perhaps it was just a reflection of midsummer economics . . . Bouquets to two sturdy jazzmen, Red Norvo and Gene Krupa, flowered in the Beat . . . NYC's Hickory Log turned, ousting Ernie Caceres after a year, and bringing in Hank D'Amico . . . Symphony Sid started to spin for Birdland . . . The trek to Columbia found Benny Goodman returning after three years with Capitol, and Paul Weston also taking the same route. Parker with Strings, in person, seemed to be disappointing, but at least two more albums were scheduled . . . Two oldtimers, drummer Alvin Burroughs and saxist Tom Brown, of the Six Brown Brothers, died during the month.

SEPTEMBER—Dizzy Gillespie, doing a single at Birdland, admitted that bop was just about at the end of the road and that bop musicians were partly to blame. "They think it would be a drag if people were to think they like what they're doing. They think it's enough if they just blow," Diz said . . . Chubby Jackson announced he was going to settle down in Chicago . . . Charlie Ventura made a bid as a dance ork, while Teddy Powell, at the Roosevelt in New York, said again that he was through with jazz . . . No big band for Basie, nor Dave Bar-

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hour, nor Maynard Ferguson . . . Shep Fields back with a "great commercial band" . . . Other reports from the band front were that Tommy Dorsey had one of the finest dance outfits in the country. Roy Stevens still on his way up, and Jan Garber had not forsaken the Lombardo style . . . One-time bandleader Jack Denny died, as did Sigmund Gale, co-founder of the Savoy ballroom. Jimmy Durante lost his old pal Lou Clayton, and Local 47 its president for a decade, Spike Wallace . . . Fran Warren was tied to Harry Steinman, while another singer, Joan Barton, picked Earl (Madman) Muniz to marry . . . Sons came to Johnny Guarnieri, Tony Martin, and Phil Brestoff and Dee Parker, while Teresa Brewer brought forth a daughter, as did the wives of George Rock and Freddy Morgan . . . Jo Stafford, hard on the heels of Weston, switched to Columbia, while Jax, writing from England, flipped over Humphrey Lyttelton—the equal of our best Dixie orks, he said.

OCTOBER—Two voices on the same theme echoed during this month, with Chubby Jackson saying that jazz is being plagued by a cult, and Lennie Tristano complaining that cliques were destroying jazz by pitting one faction against another . . . No matter what was bothering jazz, the record companies had no reason to mind. Disc sales were well over the mark set the previous year . . . After 16 years with Victor, Tommy Dorsey moved over to Decca's label . . . And after years of unavailability, the Muggsy Spanier Bluebird sides were finally reissued by Victor. Another step towards reviving the past was made by Artie Shaw and his Gramercy five, heard from again in New York . . . Axel Stordahl and Sinatra were pals again, while Nat Cole, who said "I'm in the music business for one purpose—to make money," found Palladium audiences in London cool to his way of doing it . . . Lena Horne, however, was treading red carpets all over town after her Palladium date . . . Lou Landry of Frisco's New Orleans Swing club caught on a dope charge . . . Al Killian killed by a psycho in the west coast . . . Randy Brooks suffered a stroke, which rumor took up and amplified to an erroneous report of death . . . News of Al Johnson's demise, however, was accurate and a universal shock. Bouquets were tossed to the durable Ben Pollack and Coleman Hawkins . . . Andre Previn into the army at 21, after four years with MGM . . . Additions to the families of Al Wollahn, Marty Na-

oleon, and the Busch-Whiting household.

NOVEMBER—Woody Herman, catching a Beat "Bouquet," promised to keep progressing, though he seemed a little unsure as to exactly where . . . Basie still swinging, said Ralph Gleason, pitching a few posies to the Count. Jerry Gray was heading east . . . Chubby Jackson announced he was going to settle down in New York . . . Les Brown on tour with Bob Hope, while Frank DeVol's new band boasted Helen O'Connell on vocals . . . Tutti Camarata left London's label . . . Dinah Shore from Columbia to Victor . . . Billie in trouble again in San Francisco, while Seymour's, a Chicago record shop, was giving local cats a chance to blow in weekly sessions . . . Mitch Miller, man who said yes to *Lucky Old Sun*, *Mule Train*, *Riders in the Sky*, and so on, claimed the secret of success was in knowing when to say "no." Sideman Switches in the Beat began to be peppered with "to army" listings, as many band personnel were in a spin. The threat of thousands of little pianists sounding exactly like Frankie Carle loomed as the leader started a string of music schools . . . Sweden, however, was spawning top jazzmen, several of whom had joined bands here . . . Ray Anthony acknowledged a hit on his first west coast date . . . The dope menace received attention, while flutist and reedman Buddy Collette was hired as a regular on a Hollywood radio ork, establishing a welcome precedent . . . Red Norvo's trio hit Chicago, met by gasps of "astounding, imperable" by staffer Tracy . . . Hot Boxer Hoefler, however, was flipping over the Basin St. 6, products of the recent New Orleans revival . . . Along ragtime row, it was a daughter for Blaise Turi; Buddy Morrow and Bette Chapel tied notes, though not together, and Ray Morales, Al Pollack, and Tommy Gaither of the Orioles heard their final bar.

DECEMBER—Very little could top the startling news from Milwaukee on be-bop—new threat to impressionable little delinquents—but there were some tries . . . For one, the Beat's poll turned up a raft of newcomers in high places, mostly on the coattails of one Stan Kenton, but no newcomer he . . . Diz and Barnet fiddling with the fiddles, while even the Beat bowed and scraped a bit to honor fiddler Joe Venuti . . . Bop City, as a jazz house, folded and left only Birdland on the Broadway beat . . . Frisco's Fairmont abandoned names, as did Philly's Click . . . Two-beat, too, made news. Boston was loaded with it, Chicago rejoiced in the "rarely-heard unity" of Art Hodes' group, and Muggsy Spanier was fighting for his views out on the coast. Spanier also managed to get beaten and robbed during the month, though apparently not as retaliation . . . Charlie Ventura opened a new club to house his band . . . Krupa ready to break up his outfit, but Ina Ray Hutton, having been spotted on TV, was going great . . . The bootleg record trade shivered and started to disperse when a court ruling banned off-the-air recordings and disc dubbings offered for sale . . . Duke Ellington proudly announced that his band would give the second jazz concert in the Metropolitan Opera house's history at that august joint in January, certainly something to look forward to.

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DOWN BEAT

January 26, 1951



Woody Leaves Capitol

(See Page 1)

★ ★ ★

Columbia Hits Back At Bootleggers

(See Page 1)

★ ★ ★

1950 In Review

(See Page 2)

★ ★ ★

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