

Duke's Concert 'Best In Years'

By MICHAEL LEVIN

New York—Duke entered his 14th year of concertizing in his town last month when the Ellington band played a benefit concert for the NAACP at the Metropolitan Opera House Jan. 21. During 88 minutes of music, the shortest concert EKE's

men have ever given, the audience reacted with obvious pleasure to everything it heard, but came close to real enthusiasm on only three occasions.

Many of the musical faults of previous concerts were not heard. Rhythm, balance, attack and intonation were all better than they have been. Clarinetist Jimmy Hamilton played brilliantly, perhaps the best of his career. The Carney Stritone and Brown's trombone were, as usual, excellent. Johnny Hodges played with less saccharine, more force than he has in the last five years. Tenor man Paul Gonsky, despite rather strained efforts to emulate Hawkins, is still the best resident of that chair since when Webster left the band.

Two Drummers, Basses—Duke used two drummers, Sonny Greer for special effects, Bill Clark for beat, while Wendell Marshall and Joe Benjamin manned two basses. This second return to an old Ellington device had rather peculiar results in *Ring Dem Bells*. Ellington and the two bass men were playing cut time in unison, with the resultant sound boosted to high by the mikes that the flat pair played by Greer and Clark didn't come through.

Despite moments of studied musical excellence, however, at no point did the band or the evening really catch fire. All the tried and true devices were pulled out, done with more attention to detail and presentation than they have in the past, yet the cumulative result was a pleasant but not striking musical evening.

Something important and vital was missing from the Ellington band. Exactly what, it is hard to say. The trumpet section, despite its five high-note experts, at times seems to lack body. The two bass men were playing into a mike system hampered by an off-center and moping speaker cone. Even taking this into account, the Ellington rhythm didn't seem to be boosting the men as it should have. Probably the most successful works of the evening were the two long compositions, *Harlem* and *Monologue-Duet-Threesome*.

Pastel Pictures
Harlem is a recurrent Ellington attempt to paint pastel pictures in music. This particular one opens with a muted trumpet figure voiced against jug-toned reeds in a theme reminiscent of the work theme part of *Black, Brown, and Beige*. The central phrase of the piece, recurs several times. Follows a pretty clary bit by Hamilton, then theme on Brown's trombone. Then into Ellington's well-known but still delightful stunt of figures passed between brass and reeds, with Carney working the theme part.

The piece progresses through Cuban influences, then into blues and a jump tempo. An abrupt conversion finds Larry Brown stating the theme as a hymn, with Proppe's clarinet and Harold Baker's trumpet taking it up for a full statement. The same bass figure as before finishes the piece.

Monologue-Duet-Threesome was a clever and entertaining idea which delighted the plushly seated crowd. *Monologue* was a short, three-minute bit of reed music accompanying the Duke as a narrator, who recounted the tale of the young lady who comes to the city to make her way, and ends by taking over her maker. Duke's most personal charm and persuasion made it a charming bit of (Modulate to Page 2)

Solid!

New Orleans—From Ed Brooks' column (titled *On the Square*) in the *Times-Picayune*:

"Lovers of the four-four beat will find their via recordings on *Ed's Time* on WNOE (3:30 p. m.)."

Proceeds From L'Affaire Duke Go To NAACP

New York—Duke Ellington's concert at the Metropolitan Opera House Jan. 21 was a tradition-shattering triumph.

Ellington's was the first organized jazz orchestra ever to play the Met (only other jazz concert given there was the *Esquire* all-star lineup in January, 1944). Duke attracted a capacity crowd of 3,600, including 250 standees, for a gross of roughly \$16,000. Net profits were turned over to the National Association for the Advancement of Colored People.

Event was attended by many celebrities both in and out of the music world, notably Mayor Vincent Impellitteri, NAACP chief Walter White, Dr. Ralph Bunche, Alfred Baker Lewis, Morris Ernst, Arthur Spingarn, Mrs. Ruth Bryan Rohde, and such show business notables as Ethel Waters, W. C. Handy, Jack Robbins, and Lena Horne.

Brief speeches were made by the mayor, Walter White, and Mrs. Rohde.

DOWN BEAT

VOL. 18—No. 4

CHICAGO, FEBRUARY 23, 1951

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Frisco Holds Huge Benefit For Critically-Ill PeeWee

Goodman Six To Go On Road

Hollywood—Benny Goodman is reorganizing a sextet and will open Feb. 14 at the El Rancho Vegas, Las Vegas swankspot, for two weeks.

He'll get \$7,000 a week for the date. His appearances elsewhere will probably be limited, as few spots can afford that money and it's reported Benny won't work for much less.

Sidemen were not yet set at writing.

Watch for the Jack Teagarden story in the March 9 issue.

San Francisco—PeeWee Russell may never leave the San Francisco county hospital. As this is being written, PeeWee is still on the critical list at the hospital where he has been since Dec. 31. Blood transfusion after blood transfusion has

been given the wiry clarinetist in an attempt to save his life. The docs literally did not know at present time if PeeWee would make it.

But if he does, he will have the memory of one of the greatest tributes to a jazzman this country has ever seen.

On Monday night, Jan. 22, at Doc Dougherty's Hangover club, a monster benefit for PeeWee was held. Led by Louis Armstrong's All-Stars, Marty Marsala's band and dozens of local musicians played to a sardine-can-packed house till the wee hours. By mid-evening the Standing Room Only sign was out, and Doc had to keep people on the sidewalk until someone left. And few left.

Other Collections
At \$1.50 each at the door, plus a collection later, the trust fund for PeeWee ran upwards of \$1,500. Disc jockeys and record stores, which have been taking up collections, will swell that total.

Dougherty donated the club, which is normally closed Mondays, for 26 percent of the door to defray operating expenses. The musicians gave their time and talent. Pat Patton, local two-beat bass artist with whom PeeWee had been living prior to his sickness, is serving with Doc as trustee of the fund raised by the benefit. Idea is to have enough to send PeeWee to a rest home when and if he gets out of the hospital.

The whole idea caught on like wildfire and received tremendous impetus from disc jockeys and newspapers. Fred Wyatt, a local newspaperman, was originally responsible for the publicity on PeeWee's condition. Having discovered the hospital needed blood donors, for Russell, Wyatt planted yarns in all the local sheets on PeeWee's plight and the blood flowed.

Up to that time, Russell's critical

condition was not generally known. He had been working at Coffee Dan's in an afterhours group here for several weeks prior to New Year's, but that job folded. Then he was for a time in another local hospital, was released, and planned to leave for Chicago but collapsed and was taken to the S. F. hospital.

There the medics found him suffering from acute malnutrition and a bad case of cirrhosis of the liver.

After the stories in the papers, the idea for a benefit just sort of grew, with Dougherty the logical guy to handle it. Armstrong, in a typically generous gesture, offered to stay over the night after his Club 150 job ended to "play one for PeeWee," and he and Jack Teagarden were among the many who made the trip out to see Russell in the hospital.

Broadcast
KYBC, which normally has a wire Sunday night out of the Hangover, carried a half-hour of the benefit Monday night, with Jimmy Lyons as emcee. *Life*, which had shot numerous pix of PeeWee at the hospital being visited by musicians, covered the benefit like a blanket.

Nappy Lamare's band, which closed a six-week engagement at the club the night before the benefit, had to leave for L. A. for Nappy's TV show, but Brad Gowans, who does not play the show, stayed behind for the bash for his old stand-mate at Nick's.

Many other musicians were there, a few of whom included Meade Lux Lewis, Mary Ann McCall, the Walter Mitchell trio, Tut Soper, Smoky Stover, Pat Patton, Dorothy Bennett, Albert Nicholas, and Julian Laine.

—Ralph J. Gleason

Beneke Book, Properties Grabbed By Ex-Manager

Hollywood—The morning after Tex Beneke's hand closed at the Palladium here, a moving van hired by his ex-manager, Don Haynes, pulled up at the dance and hauled off music racks, a portion of the library, and various props. The equipment was said to be the property of Master Music, Inc., the firm which was jointly owned by Haynes and Tex before their split.

It was said that Haynes has secured a court order to attach the property, but it was unnecessary for him to show it, as Beneke offered no objections.

Said a spokesman for Tex: "Tex had just as much right to this stuff as Haynes, but he didn't care to make any trouble about it. He wants the whole thing settled as peaceably as possible."

It was understood Haynes also had seized other jointly-owned property in New York.

Tex has signed a personal management pact with Gabbe, Lutz,

Hodges Cuts First Sides For Mercury

New York—Longtime Duke Ellington saxist Johnny Hodges has signed a contract with Mercury records and cut his first sides for them here last month.

Men on the date included Ray Nance, Lawrence Brown, and Sonny Greer.

Connie Delivers At The Note



Chicago—Connie Haines recently presented their *Down Beat* poll picks to Oscar Peterson, Flip Phillips, and Bill Harris at the Blue Note here. Connie, appearing at the Palmer House's Empire room at the time, was unable to get up on the stage, but came to lend glamour to the scene anyhow. Oscar, Flip and Bill will be going to Europe with Norman Granz' JATP crew soon.

Cab Re-Forms Big Ork For Trip To Uruguay

New York—Reassembling his big band for a trip to Uruguay, Cab Calloway managed to get many of his original sidemen back into the fold here last week. He was set to leave Jan. 31 for Montevideo, where the orchestra was to take part in a national festival by playing government-designated bookings.

Lineup included: trumpets—Jonah Jones, Shad Collins, Paul Webster, and Doc Cheatham; trombones—Butch Burrell and A. N. Other; saxes—Hilton Jefferson and Gene Michaels, altos; Sam Taylor and Ike Quebec, tenors; Eddie Barefield, baritone; rhythm—Dave Rivera, piano; Milton Hinton, bass, and Panama Francis, drums.

Some musicians around town kiddingly commented that Cab had arranged to leave the country just in time to avoid having to explain away the much discussed article on musicians and narcotics which appeared under his byline in *Ebony*.

The article, mentioned in the Feb. 9 *Down Beat* editorial, has caused widespread resentment here. Musicians point out that Cab, having recorded and plugged such

songs as *Reefer Man*, is hardly the one to point a finger at those who identify jazzmen with dope.

James Family On The Cover

Harry James, who is the subject this issue in *Down Beat's* series of "Bonquets to the Living" salutes, poses for the cover in a family-type photo with his wife, Betty Grable, and their two daughters, Vicki, 7, and Jessica, 5 (4 on May 18). As Charles Emgo points out in his story on *The Horn*, their family life is a serene one, successfully set apart from Harry's career as a leader and musician and Betty's work as a film star.

Bing's 20th Anniversary Takes His Fans Back To Rhythm Boys Days



Chicago—Celebrating Bing Crosby's 20th year as a star, and incidentally plugging his new movie, *Mr. Music*, such things as Bingsdays, Bingsongs, and so forth have been clamoring for public attention. Though 1931 was not Bing's first year in the music business, it was perhaps the start of his great popularity. The Rhythm Boys, after a

three-year tour with Paul Whiteman, appeared as an act at the Coconut Grove of the Ambassador hotel in Los Angeles. This was not long after the first photo in the strip above was taken. The boys, from the left, are Harry Barris, Bing, and Al Rinker, perched atop a couple of St. Louis pianos. Second photo shows the late guitarist Eddie Lang

playing chef to Bing and Mrs. Crosby, the former Dixie Lee. Dixie was a very promising young Hollywood actress when she surprised the film colony by marrying the obscure singer in 1930. Third photo shows the present-day Bing, with two other veteran jazzmen: Tommy Dorsey on the left, Russ Morgan on the right.

Ellington Concert

(Jumped from Page 1)

program music. *Duet* was a tour de force between Hamilton's clarinet and Marshall's bass. Included were perfectly executed staccato duets at a tempo which would have taxed Jimmy Blanton, as well as some of the most effective melodic playing Hamilton has ever displayed in concert.

Dancers

Threesome was mere orchestra accompaniment for some dancing by Peter Green, Julian Swain, and Ann Henry to the old triangle, as Duke put it. The dancing, a weird mixture of ballet, modern, and stage, was at points flashily effective, at all times was completely rhythmically effective—more than can be said for some of the big TV dance numbers which attempt to do the same sort of thing.

The rest of the program, as indicated below, followed the usual Ellington format of concerto numbers, plus groups for Al Hibbler vocals, Duke's piano, and Ray Nance's antics. Edward Kennedy kept saying "We love you madly" to the crowd all the way through, his choice of phrase no doubt moulded by his new Columbia record of approximately the same name.

No Flaming Conviction

This was certainly not a bad concert—it was far better than many Duke himself has put on the

last eight years. Lighting and staging were good, the audience was mannerly, and Sonny Greer played quietly. Even so, most Ellingtonites, listening to such evergreens as *Rose of the Rio Grande*, Brown's famed trombone display piece, must have sensed a lack of the flaming musical conviction which for so many years has made even Ellington one-niters a musical event.

He is still Duke, if only by virtue of immaculate technique in the use of the orchestral palette. Whether the actual hues of the paints themselves will change is something only he can know at this point.

THE CONCERT IN DETAIL

- **The Hoosier**
An old Ellington favorite, worked over here by Quentin Jackson, trombone, Ray Nance on the famous Babber Silley solo, and Procopio's sublime clarinet against Hamilton's full-scaled clarinet.
- **Ring Dem Bell**
As always, with Nance doing the vocal section and extending his trumpet from the wing at the end as a period to the code.
- **Frustration**
Start of the "solo responsibilities" section, with Carney doing the heroics solo he recorded for Norman Grant's *Jazz Scene* album, backed by strings. It sounded infinitely better here with the Ellington muted brass voiced properly, rather than strings, handled thinly.
- **Coloratura**
A collection of the 1945 *Parfume Suite*, with Cat Anderson booping the high one. With all the budding *Wayward Ferguson* around, this sort of thing isn't as impressive technically as it once was.
- **Rose of the Rio Grande**
The key Brown blowing good alpha. Band could have given him more punch in the background.
- **Love You Madly**
Duke's most recent pop tune, vocalized by Yvonne Lemaire with a good middle bit by Paul Gonzales' tenor and a rather weak

Spike To Make TV Debut Feb. 11

Hollywood—Long-awaited TV plunge of Spike Jones, the man who has made more money than anybody with his own brand of musical mayhem, will take place in Chicago via NBC-TV on Feb. 11.

Deal set up for the unchallenged King of Corn is a one-hour show, which Jones was putting together at writing from the various acts and routines he carries as a part of his full-length stage presentation. It's reported NBC put up \$40,000 for the package on a one-shot basis.

The Jones troupe will be one-ning in the Chicago area during the period of the telecast, which accounts for selection of that city as point of origin.

attempt to riff all la Flitz at the conclusion by Yvonne.

- **Take the A Train**
Train had one whole chorus as a ballad for Gonzales to play much-appreciated tenor, then up to a tempo too fast to swing for more flashy tenor, most of which didn't come off.
- **Harlem**
Fourteen-minute piece described above.
- **Contrabass**
A two-part bit, the first part of which Ellington labeled as a "fourth dimensional" representation of what was going on in music now, while the second part was a depiction of the earlier elements of jazz. Duke labeled them *Later* and *Before My Time*. The first started out with a tick-tock theme in bass, then into a somewhat Kautentlich man treatment, moving into bass and piano voiced in thirds. The piece lacked definite theme or distinctive treatment.

Time was simply a mixture of some old tunes, using Procopio, Jackson, and Baker as a New Orleans trio, followed by Procopio's soprano saxing. Mixed in were such tunes as *Blazing Field* and *Tiger Rag*. Light and gay music, though not particularly important, though it certainly shows someone has budged Ellington to put a Dixieland touch into the band!

- **Violet Blue**
Typical Hodges slow blues, but without the usual strong theme. He drew enough of a hand to raise an up-tempo cover.
- **Nonalogue-Duet-Threesome**
Described above.
- **Albert Hibbler**
This is one phase of the Ellington band I don't even pretend to understand. To me, Hibbler is simply dreadful. He played his way through a new Duke record, *Build That Railroad*, *Love Come Back to Me* (with Nance adding in the background), *Spoonin'* (backed by a drag-tempo Dixie background), followed by two seemingly-unending ballads, *Danny Boy* and *Trees*.
- **Duke Ellington Piano Medley**
Came this inevitable conclusion, the \$25,000 wrap-up (that's Duke's ASCAP fee) of the man playing his own tunes as piano. This time he started with *Don't Get Around Much Anymore*, went through *Sentimental Hood and Hood Indigo*, with the famed trio this time made up of two trombones and bass clarinet, rather than trumpet, trombone, and tuba/clarinet, followed by *Beginnings to Now the Light*, *Sophisticated Lady*, *Caravan*, *Saltada* (on which the band got a good head), to a walkout on *I Got a Song* mixed with *Don't Get Around Much Anymore*.
- **St. Louis Blues**
Strictly for laughs. Nance closed and capped through this one. The music was enjoyed the same way.
- **Blue Skies**
Concert close, formerly done under the title of *Trompeta No End* with all the trumpet taking solo.

Show Biz Agog At Success Of Jo Baker In Hitting Jim Crow

New York—Show business circles here are agog at the repercussions of Josephine Baker's recent sensational sojourn in Miami Beach. Many racial barriers fell as a result of clausophobia insisted on by Miss Baker before she signed her contract. As a result, local conditions for Negro musicians as well as customers may take a permanent turn for the better.

Cobb Trumpeter Commits Suicide

New York—Dave Page, a talented but unemployed trumpet player whose wife had threatened to leave him if he did not give up the music business, committed suicide in his New York apartment recently by sitting in front of his kitchen range and turning on the gas.

Page once played with the orchestra of Hot Lips Page (no relation) and in more recent years was with Lionel Hampton and Roy Eldridge. During the last couple of months he had worked occasionally with Arnett Cobb, but had been dependant about the lack of steady work. It was his 11-year-old daughter Carolyn who discovered the tragedy. Page was 37.

George Hoefler will write a *Bouquet to Jack Teagarden* for the March 9 issue of *Down Beat*, on sale Feb. 23.

Even Sailfish Flip For Phillips



New York—When Jazz at the Philharmonic's tour ended a couple of months ago, Flip Phillips went down to Acapulco, and this is the catch he and Mrs. Phillips made (that's Flip's wife on the left). The tenor man is currently touring with a group composed of trombonist Bill Harris, pianist Gene DiNovi, drummer Billy Exiner, and bassist Joe Shulman. They have completed engagements at the Blue Note in Chicago, Club Harlem in Philadelphia, and may head on toward Toronto next.

MGM Welcomes The Woodchopper



Los Angeles—Woody Herman's first record date for his new label, MGM, was as leader on a session spotting Billy Eckstine's vocals and Pete Rugolo's arrangements. His workout with Eckstine was followed by a date all his own in New York the following week, naturally also for MGM.

Young Harry With The Mighty Haag, Plus Later Views Of 'The Horn'



Chicago—A horse fancier from early youth, Harry James posed on this pony when he was traveling with his family in the Mighty Haag circus. James' father led the circus band; his mother was an aerialist. The senior James, who started Harry on drums, and later taught him trumpet,

now operates a music school in Beaumont, Texas. The second photo was taken during the first year James had his own band. Locale was the Off Beat club in Chicago, and guys were (left to right) Ralph Hawkins, James, Jack Palmer, Frank Sinatra, and Truett Jones. All James boys

at the time. Gag in the third photo is Vido Musso's auditioning for job as girl vocalist in James' band. Vido is singing *I'm Nobody's Baby* to the evident annoyance of bassist Thurman Teague, guitarist Benny Heller, and the maestro himself. He didn't get the job.

James Still Fronts Crack Band

By CHARLES EMGE

(Ed. Note: Harry James is the 11th jazzman to be profiled in Down Beat's "Bonquets to the Living" series.)

Hollywood—Take a walk along Main street in almost any city or town in the U. S., buttonhole the citizens one by one, ask each to name "the greatest trumpet player in the world." If Dr. Gallup ever gets around to that subject and samples the state of the public mind on the matter, it's a pretty good bet that his pollsters will bring in the name of Harry Haag James.

It may be recalled that the good Dr. Gallup reported recently that, though the readers of *Down Beat* and other music magazines had named their favorite singers as Billy Eckstine and Sarah Vaughan, the top singers on Main Street, U.S.A. are Bing Crosby and Dinah Shore.

Question: Where does that leave Harry Haag James?

Answer: Very happy.

Has to Decide

Somewhere along the line every professional musician has to make up his mind whether he wants fame and fortune, or the unqualified praise of that small, discriminating group who are pretty sure that they—and only they—have an unerring sense of values. For Harry the choice wasn't difficult; in fact, as he tells it, it just came naturally.

"That ballad style that I introduced on *You Made Me Love You*

a lot of people thought I was knowingly striving for a commercial trick. Well, the truth is I just felt that it sounded good that way. So—it turned out to be a hit. People liked the idea and we (the band) did more along the same line.

"However, our big selling records over the years have not been the ballad numbers but the jump arrangements, things, for example, like *Trumpet Blues*."

First Powerhouse

A good many youngsters, those whose interest in the music of the day dates back only some 10 years and less, barely know the Harry James of the late '30s, the period when he sat with Ziggy Elman and Chris Griffin in the Benny Goodman band. It was the first of the great "powerhouse" trumpet sections, and the Harry James of that day was hailed as one of the great hot trumpet players.

He was a young fellow just out of Texas (though he was born in Georgia) by way of Ben Pollack.

This writer, who heard him first with Pollack in 1936, recalls that he played a wild and exciting horn, with one cheek puffed out like a balloon—a mannerism he eliminated when he stepped out as front man of his own band.

Harry recalls the Goodman days with just a touch of nostalgia in his voice. "There was a great spirit in the band in those days—not so much tension. And we didn't try to cut each other—either on the job or at sessions after the job. We were just good friends who enjoyed working together."

Soloists Were Tops

The Harry James story is part of an era in the dance band business—an era that has passed and which may never be seen again. It was an era when instrumental soloists—not singers—caught and held public acclaim. Benny Goodman's astonishing rise to an extraordinary eminence as an instrumental soloist and bandleader, had set a pattern that others were to follow, but few with the same degree of success as did Harry James, who made his debut as a leader under the personal and financial sponsorship of Goodman.

That was in 1939. The band business was booming, and Harry James and his new band boomed with it. "Swing" was still the word of the day, and the original James band naturally was modeled

after that of Goodman.

But with Goodman on top and making seeds of money, the "jazz critics," to whom Goodman had been a hero after his "swing music" of 1935-36 had revolutionized the music world, began to discover that Benny Goodman "wasn't really a great jazz clarinet player" after all. Harry, the kind of chap who always knows what time it is, didn't miss that moment either. He says:

'Don't Like Success'

"These so-called critics don't like anything or anybody who's successful. They can't hear anything in music unless it's played by musicians who are drunk or down-and-out."

Whether it was calculated or not, Harry James was among the first to sense that the jumping, driving swing-style of the Goodman era was not enough to keep the cash customers in line. Hot clubbers of the period (around 1941), many of whom were still arguing over whether James was as great a jazz trumpet player as Bunny Berigan, were horrified when he released *You Made Me Love You*, following it with others like *Sleepy Lagoon*, *I Cried for You*, *I Don't Want to Walk Without You*, and others, in which the syrup grew thicker as the sales got bigger. He even added a string section!

The trumpet player from Texas had made up his mind which way he was going and what he wanted to do—and in that he set an example that is worth noting by all professional musicians, particularly the youngsters coming into the business. Harry James decided what he wanted to do, did it well, and hasn't wasted any time at the wailing wall because he is no musical hero to the "jazz critics."

Never Objected

If he was inwardly irked at the unanimous disapproval expressed by the critical fraternity when he was selected to soundtrack the trumpet solos for Kirk Douglas in *Young Man with a Horn*, he never sounded off about it—in public, anyway.

And so we meet Harry Haag James today as a young man of means and standing in the community, the kid who spent his boyhood traveling with a circus in which his dad, as everyone now knows, led the band, and his mother performed as an aerialist (up to a month before Harry arrived, just as the show rolled into Albany, Ga.).

The fact that he is married to one of the highest-salaried movie stars in the business doesn't make news or provide copy anymore, mainly because Harry and Mrs. (Modulate to Page 18)

Sound Set Switch Routine, And Some James Boys In The Early '40s



Chicago—The year 1941 was a musical one around the 20th Century-Fox studios in Hollywood. Harry James and band appeared in *Springtime in the Rockies*; Glenn Miller and crew in *Orchestra Wives*, and *Sammy Kaye* and troupe in *Island*. Here they do an instrument switch, with James moving Miller's fingering on that trumpet, and Miller keeping a close watch on Kaye. Sammy seems to have enough to do watching his own work. Second photo, taken early

in 1941 on the second anniversary of the James band, spots from the left: bassist Thurman Teague, drummer Mickey Scrinia; James; trombonist Harry Rodgers, trumpeter Claude Bowen, trombonist Dalton Rizzato, guitarist Benny Heller (hand in mouth), altoist Claude Lakey; arranger Jack Mathias, pianist Al Lerner, trumpeter Nick Buono, manager Don Reid, trombonist Hoyt Bohannon, tenorist John Messey, vocalist Dick Haymes (far right),

trumpeter Al Stearns, and prop man Al Monte using two fingers as a prop to demonstrate the age of the band. Third photo, taken about four years later, shows James, two vocalists, and two star sidemen. Tenorist is Corky Corcoran, trombonist is Juan Tizol, and the singers are Buddy DiVito and Kitty Kallen. Band was playing at the Astor Roof in New York at the time. Corcoran and Tizol, of course, are still with Harry's band.

Steve Allen A Mean Man With Either Gag Or Piano

By RIA A. NICCOLI

New York—You get four people from the studio audience to come up on stage—you get each one to play a single note on the piano—then you sit down and proceed to write a scallable song around those four unrelated notes for your video audience. That is, you do it if you're Steve Allen.

WCBS-TV's *Steve Allen Show* goes on five nights a week for a half-hour each time, and has neither script, stars, nor special format, though it is rehearsed sketchily for 1½ hours each day before it goes on. It's hard to say whether Allen is a good musician who can kick a gag around, or a good comedian who's handy with a tune, since there's plenty of evidence to back up either statement. Born in New York, Steve had been fracturing Hollywood radio audiences for quite some time when CBS lured him back east.

Previous Two

Till now, his only two ventures into television were two California programs, on one of which he appeared as a be-overall "homely-philosopher" type, and on the other as a wrestling announcer. The first one fell through because Steve is too much the sophisticated comedian to be homespun, and the second one—a tremendous success because his wrestling descriptions were so joyously garbled—had to be given up because the wrestlers wanted a percentage of the television take.

The first 15 minutes of the Allen show consists of music and a guest star—usually from the music world—while the last half finds him wandering down into the studio audience (which he calls "the snake pit"). In several articles, writers claimed that Steve uses "plants." Once and for all, let it be known that the people he talks to are not plants at all, and it has been proven beyond doubt that they are just as surprised as they look.

Has Top Guests

Sometimes Steve plays what he calls "parlor piano" and sometimes jump. He generally tries to have some well-known band figure appear on the show, and occasionally he, the studio orchestra, and the guest-musician to go into an impromptu jam session. Musicians who have played on his show include Woody Herman and Buddy Rich, though he also has as guests people—or animals!—from the less glamorous walks of life.

Song pluggers, housewives, restaurant owners (one of whom once sent him a full-course meal which he ate onstage), and clerks have often split a joke or a tune with

Manhattan Televiewpoint

By Ria A. Niccoli

TELEVICNETTES: Barry Shear, technical director of DuMont's *Ambassador Theater*, was literally blown out of the music business in to television. He played clarinet and sax in bands around town before World War II, then joined Skinnay Ennis' band while in the army, but had his left eardrum blown out, so that was that. Wanting to stay as close to show business as possible, he went into infant TV and grew along with it. Now he is invaluable to televised music programs . . . Milton DeLugg has become so used to working with Jerry Lester on WNBC's *Broadway Open House* that he only works the three nights Jerry does; Matty Malneck plays the other two . . . Perennial teleguest Woody Herman hasn't worn a pair of store-bought shoes in years; his father makes all of them for him out of such exotic leathers as ostrich and alligator.

Lee Pockris, in charge of choreographic continuity & dramatic cues on WABD's *Arthur Murray Show*, is a pianist-composer in his full time . . . WCBS-TV's Mindy Carson didn't have enough money handy to buy a hat she coveted recently, so a friendly salesgirl bought it for her on the strength of her honest face! Mindy was back the next day with the money and a big bottle of perfume, but to this day—unless she reads this—the gal doesn't know for whom she was Good Samaritan.

None Written

Though none of the show is actually written, there is a staff which consists of Steve's right hand and general factotum, a gal named Chandler, who answers all the fan mail, takes care of appointments, handles studio audience tickets, checks on audience reaction, and is—in short—indispensable. Also, there are two fellows named Hank Leeds and Al Span who handle and smooth out all production details.

Perhaps the most outstanding thing about Steve is his always wanting to do things differently than they've been done before, and to date he's been extremely successful with it. He plans to have more and more great musicians on his daily half-hour, and is definitely but unobtrusively, priming the "man-in-the-street" to an appreciation of good music.

fore World War II, then joined Skinnay Ennis' band while in the army, but had his left eardrum blown out, so that was that. Wanting to stay as close to show business as possible, he went into infant TV and grew along with it. Now he is invaluable to televised music programs . . . Milton DeLugg has become so used to working with Jerry Lester on WNBC's *Broadway Open House* that he only works the three nights Jerry does; Matty Malneck plays the other two . . . Perennial teleguest Woody Herman hasn't worn a pair of store-bought shoes in years; his father makes all of them for him out of such exotic leathers as ostrich and alligator.

Lee Pockris, in charge of choreographic continuity & dramatic cues on WABD's *Arthur Murray Show*, is a pianist-composer in his full time . . . WCBS-TV's Mindy Carson didn't have enough money handy to buy a hat she coveted recently, so a friendly salesgirl bought it for her on the strength of her honest face! Mindy was back the next day with the money and a big bottle of perfume, but to this day—unless she reads this—the gal doesn't know for whom she was Good Samaritan.

BACKSTAGE: After a telecast, Frankie Carle was accosted by a member of the studio audience who wanted to know the name of the instrument in his band that looks like an overgrown clarinet. Upon being told that it was a bassoon, the youth turned to his



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Kid 'Band In The Making' On TV



Hollywood—One of the amateur crews from southern California high schools and junior colleges competing on KFI-TV's *Bands in the Making* show was Ronnie Broadwell's unit from South Gate high school. Broadwell's orchestra, shown above, was a recent high scorer on the program. That's Broadwell with the baton, and KFI producer Carl Arnold at the mike.

companion and said—in all seriousness—"See, I told ya it was a bazooka like Bob Burns used to play!" . . . Once, when funnyman Jackie Gleason announced he was going to play *I Love You Truly* on the trumpet, he found a union representative waiting at rehearsal to prevent the playing of same without benefit of union card. Asked Jackie, "Have you ever heard me play the trumpet?" and produced a sample. The horrified official admitted the comic would never get a card that way, and could certainly never be classed as musical competition, so now Jackie can "play" the trumpet whenever he likes. Vaughn Monroe has been television-conscious for several years, and actually a good many of his numbers on his weekly video show have been previously tested while he was on the road. . . . Overheard at rehearsal: In order to point up a gag, a certain comedian kept exhorting the trumpet player in the studio band to play an "octave higher." "An octave!" screeched

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the harassed musician, "Why, even Maynard Ferguson couldn't go that high!" (They finally compromised.)

VESTPOCKET VIEWINGS: An oral and visual delight was pixilated and featured Bettie Clooney as she handled the production number *No Dice* on the CBS-TV *Vaughn Monroe Show*—which may be the reason several variety show producers are wrangling over her as a permanent guest. . . The way they introduced the individual members of Frankie Carlo's crew on a *Cavalcade of Bands* program was to have each come up and sing a line from *The Thing*, with Cliff Jackson stealing the show. . . An absolute must for all musical nostalgics is WPIX's *Giggle Movie Theater*, which features old comedies tied together by Dick Collier's hilarious piano-pounding in the oldtime silent movie technique.

Hollywood Telepics

Jan Stewart, young singer discovered in Texas by Bulletin Darrin and set with Harry James as vocal feature, signed by Bill Anson as regular feature on his *Glamor* at Anson KTTV show. Blond megastar, who will continue to appear with HJ on his weekend dates in this territory, is backed on show by Anson's instrumental group. (Monday-thru-Friday, 11-12 p.m.)

Eddie Greco, guitar, and "His Roundup Boys" set as regulars on KECA-TV's new rustic rhythm opus, a three-hour layout tagged as *Foromoe Phillips Roundup*. Eddie has Don Weston, guitar; Johnny Scott and Joe De Rosa, fiddle; Chris Quimby (it's Miss Chris Quimby), bass; Bert (also Miss) Maxwell, steel guitar. Also on the show as regulars are the Saddle Kings (Hank Caldwell, bass; Jim Widener, guitar, and Tex Arbenson, fiddle), vocal-instrumental combo. (Sundays, 1-4 p.m.)

Sam Keary, busy TV organist, added new stint to schedule with KECA-TV's recently-launched aud-participating entry, *It Could Happen to You*. (Sundays, 7:30-8 p.m.)

Nappy Lamare combo now reaching all parts of U. S. via KTLA's subscriptions

Dizzy Takes Combo On New England Tour

New York—Dizzy Gillespie took his combo on a tour of New England following his date at Birdland. With him are Milt Jackson, vibes; John Coltrane, tenor; Percy Heath, bass; Ray Bryant, piano, and Art Blakey, drums. Willard Alexander doing the booking.

Mary Ann McCall Pacted By Decca

Hollywood—Mary Ann McCall, ex-Woody Herman vocalist who more recently has been doing a single, has been signed to a Decca recording contract. Her first sides will be cut in Hollywood this month, with backing by a Sonny Burke-organized band.

Currently at the Oasis, Los Angeles, Mary Ann opens at Top's, San Diego, on Feb. 20 for 1½ weeks, and will play the El Rancho, Las Vegas, for two weeks starting March 1.

"Big T" (Jack Teagarden) will be the 12th subject in *Down Beat*'s "Boquets to the Living" series. See the March 9 issue.



Edward Wallerstein expected to remain as consultant to GBS after Jim Conkling took over as proxy of Columbia records on Feb. 1. . . Jimmy Petrillo was made a vice president of the executive council of the American Federation of Labor, succeeding Joseph N. Weber, president emeritus of the AFM, who died recently. . . Ralph Flanagan and his ork traveled 25,000 miles in 1950, visiting 139 cities in 26 states.

And Scardahl's chore as arranger for Frank Sinatra obliged him to postpone his honeymoon after he wed pretty June Hutton in Greenwich, Conn., on Jan. 20. . . Diana Payne, cover subject for the Dec. 29 issue of *Down Beat*, is in the second of a six-week stint at the Vine Gardens in Chicago. . . Buddy Johnson and Cootie Williams are back at the Track again, the Savoy ballroom in Harlem. . . The Modernaires signed with Coral records.

Mary Mayo had three bandleaders on her last Capitol record date; Al Ham, conductor of the date; Billy Butterfield, trumpet, and Buddy Morrow, trombone. . . The Gene Howards (he's press for Kenton and others) expect the stork about March 1. . . James Hart feted the press at the Sherman in Chicago to introduce "Mr. 88," a piano with a special bar around the top, seating 12 guests, to hear Hank Shank tickle the ivories. Hart designed it.

Cab Calloway, before heading for Uruguay broke in his new band at the Pelham Heath inn, Bronx. . . Marjorie Whitney is back in the music biz, and her first job was a record date with the King's Jesters, the group she started with several years ago. Since then she has headed her own band, sung with the Four Notes on the Fibber & Molly show, and with several bands, the last being Jerry Wald. . . Una Mae Carlisle out for the Versailles (NYC).

Ralph Flanagan touting Nat (King) Cole's platter of *The Magic Tree*, which was written by one of Ralph's managers, Herb Hendler, under the pseudonym of Charlie Snider. . . Kay Penton, once a BG vocalist, is making a comeback at the Chantilly in Greenwich Village. . . Jerry Newman bought back his Charlie Christian sides, recorded at Minton's, and will reissue them on LP under his Esoteric label. . . Richard Hayes and Roberta Lee are in the new Ben Blue show at the Martique in Manhattan.



The Chicago Symphony Woodwind Quintet is comprised of, left to right JEROME STOWELL, clarinet; WILBUR SIMPSON, bassoon; PHILIP PARKAS, French horn; RALPH JOHNSON, flute; ROBERT MAYER, oboe.

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Dunham Disbands, Joins Mann Ork

New York—Sonny Dunham has disbanded his orchestra to join Bernie Mann's new All-American band as a sideman, beginning with Mann's opening at the Roosevelt hotel here Feb. 19.

Dunham is the second ex-Casa Loman to join Bernie, the other being trombonist Billy Rauch.

Capitol Songs, Inc., Bought By Goldsen

New York—Song publisher Mickey Goldsen has acquired all the outstanding stock in Capitol Songs, Inc., and the Criterion Music Corp. from Glenn Wallfisch, Johnny Mercer, and the estate of the late Buddy DeSylva. Tunes include such as *Dream, G. I. Jive, Pretending*, and many others.

Name of Capitol Songs will be changed to Michael H. Goldsen, Inc., and the firms will continue to publish pop tunes.

Feb 2, 1979. Copyright 1951 West Office 1951

SWINGIN' THE GOLDEN GATE Frisco's N.O. Swing Club Reopens, Ciro's Shuttters

By RALPH J. GLEASON

San Francisco—By one of the strangest quirks of fate this city's night club business has ever seen, Louis Landry, who was convicted on a narcotics charge following a sensational arrest and trial last year, reopened his New Orleans Swing club in late January as Joe Ross found it necessary to shutter Ciro's and look for a buyer!

Landry, still out on bail pending an appeal on his conviction, forked up \$1,500 to the union for back debts, made a deal to pay off the balance monthly, and opened with Hadda Brooks as his attraction. Hadda, incidentally has jumped from the \$200-plus class which was her stipend last time 'round here, to a fat \$750 a week.

Nellie to Follow

She closed at the club Jan. 31 and, at presstime, Landry claimed to have Nellie Lutcher opening Feb. 2 for two weeks with other name talent to follow.

Ciro's, which has housed some of the top names to hit this town, has made money with those names, but lost in between. The club owners, Joe and Frieda Ross, have felt for some time they might be better off with a local band policy despite the loot in the "names." You have to kill yourself to make it during those one and two-week hazels.

An impersonator, Arthur Blake, was the last "name attraction" Ciro's boasted. He did well for a while but folded like a sprinter at the eight pole. Following Blake, the club had Teddy Bunn and a small group, which frequently outnumbered the customer two to one. A whole flock of talent has been offered the spot for later this spring, but the Rosses have eyes for selling (which they did once before to Dutch Nieman) and may do so.

BAY AREA FOG: Two Beaux

and a Peep (Roberta James, piano; Walt Ullner, guitar, and Bob Bates, bass) are really working to solve the problem a group like that is up against. Their option at Paul's Village in Richmond was taken up, bringing them to Feb. 11 to end a nine-week run.

Group not only does their usual musicianly numbers, but has developed an ability to handle floor shows. They do a 30-minute show full of record pantomimes, comedy, and funny hats, plus a mess of mad mambos with the bass player (1951's candidate for the one-man-band-award) playing claves with a foot pedal, maracas clutched in his hand, while he also plays bass. Got the picture?

Ullner also plays maracas while strumming guitar, while Roberta, infected with the spirit of doubling, sings and plays the shakers. At other times, Bates plays conga drums and the valve trombone. Have tuxedos, will travel. Seriously, they have a good thing here, something that many other groups should pick up on. More of this is just what the clubs want.

Hot Discs

Blue Angel got its music yanked over no-pay, and at presstime was featuring jock J. Lyons and a hot turntable. . . . Billy Eckstine's week at the Golden Gate was switched from Jan. 17 to Feb. 14. . . . Wingy Manone, who was the quickie fill-in for Lips Page when Lips and Doc Dougherty had a little difficulty getting together on the price at the Hangover, also failed to open. Wingy wanted more than

Doc thought he could afford to part with, so the final presstime choice was Marty Marsala and the odds were six, two, and even that he would open. Doc is still hot for his house - band - with - visiting - man - of - distinction idea, but is booking in Muggsy and Muggsy's own band for six weeks starting April 24, probably followed by Jess Stacy. Meade Lux Lewis, ump-teen weeks at the club, is staying on.

Johnny Wittwer may take over for Wally Rose in the Bob Scobey band. . . . Murray Arnold, Freddy Martin's pianist, had a frustrating experience when the band played the Golden Gate. Some of the display ads listed him as "Arnold Murray" . . . Eddy Howard into the St. Francis for six weeks (opening Jan. 30) and Dick Contino into the Mark Hopkins for two weeks (Jan. 30-Feb. 14).

Third Year

Connie Jordan, now in his third year at the Say When, shares the stand with Madonna Martin trio and the Five Knights of Rhythm. . . . Dave Brubeck accompanied Mary Ann McCall during her January stint at the Black Hawk. Dave's trio alternated with her through the engagement. . . . The Four Aces held over at the Burma club.

Arpad d'Zurko, our favorite gypsy violinist, looks like a permanent fixture at the Balalaika. . . . The Fairmont's weekend policy with local bands has proved so successful (like Joe E. Lewis'

AFM Checks Omaha Local's Minimum Laws

Omaha—James Petrillo, president of the American Federation of Musicians, sent two investigators here recently to check charges by midwest talent buyers, bookers, and AFM members that Local 70 here had established too-stringent basic minimum personnel requirements and standby rules.

And also that the administration

horseplayer who had a good day when he broke even) that they may continue it indefinitely. Al Wallace had the gigs during January and will probably continue. . . . Hal Shutz, whose trio is at the Chinese Sky room, says his sideman Frank Catalano holds some sort of national record, with 20 members of his family in Local 6.

Louis Armstrong did very well indeed at Rafael's 150 club during his three weeks there in January. This just goes to prove that in a club, with publicity, Pops is tops in draws. But at concerts and one-nighters, where they can't plug it and reach his older fans (who have all the money!), it's no go.

has been unfair in slapping fines on club owners and musicians. Petrillo had made no ruling at presstime, but until his decision is reached, the minimum requirements set up by the local have been rescinded. As a result, many small clubs that had been forced to close by the ruling have reopened.

New Drummer Joins Ellington

New York—Bill Clark has joined Duke Ellington's orchestra on drums. Duke has not yet stated whether Clark will supplement or supplant Sonny Greer (he has been using both drummers on recent dates) but indications were that Greer's 30-year musical association with Duke might very soon be at an end.

Clark, recommended to Duke by Mary Lou Williams, hails from Jonesboro, Ark., and has worked with Lester Young and Dave Martin as well as with Mary Lou.

Another change in the Ellington band is the return of Claude Jones to the trombone section.

Watch for the Jack Teagarden story in the March 9 issue.

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Sidemen Switches

Woody Herman: Don Lamond, drums, subbed for Sonny Igou (honeymooning) . . . Claude Thornhill: Bobby Styles, trumpet, for Tommy Petton (to Ray Anthony), and Ray Triscari, trumpet, for Ray Krause . . . Fran Warren: Rocky Caluccio, piano, for Jack Medoff.
 Stan Kenton: Dick Kenney, trombone, for Eddie Bert . . . NB staff (New York): Billy Bauer, guitar, added . . . Raymond Paige: Tony Castellano,

trumpet, for Jack Rothman (to army).
 Eddie Condon's: Bob Casey, bass, added . . . Vaughn Monroe: Doc Severinsen, trumpet, for Bert Peterson, and Sam Bruno, bass, for Jerry Bruno . . . Phil Napoleon: Frank Begonia, bass, for Eddie Bruno.
 Bobby Hackett: Buddy Lowell, drums, for Don Marino . . . Louis Prima: Jerry Greco, trumpet, for Chuck Genduso . . . Bobby Byrne: Lynn Oliver, drums, for Roy Duke (to Ted Lewis).
 Dick Jurgens: Lee O'Connor, trombone (from Harry James), added . . . Charlie Spivak: Billy MacCumber, piano, out (to army)

. . . Guy Granada: Gene Lorella, alto, for Manny Glass, and Larry Fagan, drums, for Joe Russo.
 Vincent Lopez: Sy Berger and Bill Schallen, trombones, out . . . Eric Madriguera: Chino Poso, bongos and cowbells, added . . . George DeCarl: Ralph Hutchinson, trombone, added.
 Hal McIntyre: Joe DeGeralamo, trumpet, and Bobby Jones, tenor, out (to army) . . . Tommy Dorsey: Johnny Amoroso, trumpet and singer, out (to army) . . . Dean Hudson: Johnny Krem, baritone, for Fred Boldt, and Leo Harrison, trombone, added.
 Noro Morales: Chuck Maderna, congas, and Chino Poso, bongos (to Eric Madriguera), out . . . Joe Patti: Dan Tucci, bass and piano (from Stan Stanley), for Jim Odrich (to army) . . . Ralph Flanagan: Artie Legan, trombone, for Artie Green.
 Tex Bencke: Bill Raymond, vocals, for Gregg Lawrence . . . Freddy Martin: Tommy Alexander, trumpet, for Norman Bailey (to war plant job), and Andy Kostelas, sax, out (returned to college) . . . Herbie Fields: Joe Gatto, piano, for Bill Evans (to army), and Guy Viveros, drums, for Ken-ny John.

Theater Giving Montreal Steady Stream Of Names

By HENRY F. WHISTON

Montreal—Several locations in Montreal have experimented recently with a name attractions policy, but so far only one seems intent on carrying it through more than one booking. First, the Amherst theater spent a great deal of radio time

Miles Back In NYC; Cuts Prestige Sides

New York—Shortly after arriving in New York following several months' absence, Miles Davis signed a three-year recording contract with Prestige and cut his first session Jan. 17.
 Featured on the date were Sonny Rollins, tenor; Benny Green, trombone; John Lewis, piano; Percy Heath, bass; and Roy Haynes, drums. Miles also cut a side on piano accompanying a Sonny Rollins tenor solo.

and newspaper space to tell Montrealers how anxious they were to encourage the revival of vaudeville in Montreal movie houses. That was last August. Then, in December, Rand's restaurant brought in Cab Calloway for a week, promising bigger and better things to follow.

However, neither the Amherst theater (with Red Ingle) nor Rand's restaurant (with Cab) have made any attempt to book any more attractions despite the fact that both showed good profits as a result of their experiment.

Now the Seville theater has had the inspiration to start booking name talent and featuring a first-run film.

First billing was on Jan. 11 when Mercury recording artists Eileen Barton and Jan August came in, then Bill Farrell followed for a week. Mel Torme had been booked to follow Farrell, but backed out due to other commitments. So Fran Warren came in instead.

Future bookings include Bob Crosby in March and possibly Patti Page.

Union Quits Sheraton Chain
 Information was not available at prestime regarding the intention of Local 406 of the musicians' union to quit the Mount Royal hotel in Montreal as they have quit all Sheraton hotels under the jurisdiction of other locals. The affair started through a dispute with the King Edward hotel in Toronto, in which the union emphatically insisted upon the hotel hiring three more musicians than the management was willing to employ.

The decision, due to take effect as *Down Beat* went to press, would spell the end of the Mount Royal hotel's swank Normandie room. Reprisals may extend further through the remainder of the Sheraton chain in Quebec province.

The Southernaires played a week at the Esquire cafe in January. . . The Deep River Boys spent two happy weeks at the Diana Candlelight room. The group narrowly escaped being killed in an airplane accident in England on Christmas day. One wing and the under-carriage were completely smashed, but the boys escaped injury.

Ingle Clicks In San Diego

San Diego—Red Ingle's band clicked for three weeks at Top's here. Betty Hall Jones replaced Rozelle Gayle on piano in the Blackout bar.

Johnny Hamlin's quintet, top-flight local outfit, moved out to Sarasota, Fla., hotel engagement. . . . Louis Armstrong and gang booked for one-niter in Pacific Square ballroom.

Longhairs taking play away from popular musicians locally by formation of San Diego Philharmonic, conducted by Dr. Lealie Hodge . . . Lyle Barbour, local classical pianist, on concert tour in east and England.

—Don Freeman

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THE HOLLYWOOD BEAT

Producer Tells Sidemen How To Live With Video

By HAL HOLLY

Hollywood—Musicians don't have to be afraid of television. To have "visual appeal," as the videographers call it, does not mean the donning of funny hats or any other ridiculous attempts at comedy antics. That's the viewpoint of KLAC-TV producer Carl Cons, a rising young fellow who has been active in the local TV picture for the last couple of years—and that means he was just about there when it started.

Carl was also there when something else started. As co-founder and editor, with Glenn Burra, of *Down Beat* way back there in 1934, and a top man among the music newsmen for many years thereafter, he saw the dance band business through its greatest era.

Reassuring

We figured his opinions on what musicians should do about learning to live with video should be of interest—and we are happy to report that they are reassuring. Carl's summary of the situation to date: "My advice to any young musician who hopes to build a dance band into an attraction is to think of TV as we used to think of radio. In the old days the success or failure of a new band depended upon the impression it made on the radio audiences via those sustaining broadcasts.

"Telecasting of bands and shows from night clubs and ballrooms will become a general practice in all probability. It's a natural tie-up, and it will be a real opportunity for dance band leaders and musicians who also have a sense of showmanship. No. 1 requirement, of course, will be that the bandmen will have to be able to play a show, and the bandleader will have to know how to conduct a show.

Good Show

"However, the bandleader should strive to make his organization a good 'show band.' The more visual appeal he can produce from his band the better chance he'll have of not being crowded out of the spotlight by dancers, singers, and straight entertainers.

"That doesn't mean that musicians have to try to be jugglers or comedians. It simply means they'll have to be neat in appearance, well drilled, precise, and showmanly in their presentation.

"The Fred Waring band of the late '20s is an excellent example. It was one of the greatest 'show bands' of all time, a really great

stage attraction emphasizing visual entertainment, but at the same time held in the highest esteem by musicians of the period. And today, Fred Waring is still showing the way with one of the best shows in television."

Carl readily agrees that "television was a horrible headache for everyone associated with it during the pioneering period. But it's already obvious that it will be the primary entertainment and information medium of the future. There will be a place for musicians in television—for musicians with ideas, imagination, and all those factors that add up to showmanship."

BAND BUZZINGS: Wingy Manone, who made his most recent appearance at the head of his own combo hereabouts with a crew at the Showtime club (and a great little bunch it was, with Al Nicholas on clarinet), disbanded and accepted a sideman's slot with Abbey Brown's crew at Charley Foy's. However, the Winged One is getting feature billing and does a turn in the floor show.

Ada Leonard organizing an all-gal ork here for a new KTTVidopus tagged *Search for Girls*. Starts within next couple of weeks. (See our prediction re Ina Ray in Feb. 9 issue.)

DOTTED NOTES: During all the fuss here and numerous celebrations staged in honor of Bing's 20th anniversary in show business,

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Hollywood—Johnny Bradford and Ronnie Kemper, stars of KLAC-TV's *Breakfast Frolics* show, confer with producer Carl Cons during a rehearsal. Cons, with earphones and score above, is a onetime co-owner of the *Beat*. He brings us up to date in this issue's *Hollywood Beat* column.

etc., we didn't see any signs of a Al Rinker and Harry Barria, reunion, even for the photogs, of Bing and his onetime team mates very much around. . . . Mel Torme,

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at this deadline, was putting final touches on his stage revue, *Break It Up* (Mel did book, music and lyrics), which was announced to open Feb. 17 at Hollywood's Circle theater.

BEHIND THE BANDSTAND: Local 47 election aftermath: Ray Huffine, union's steward tax officer, regarded by all as one of ablest employes on the local's payroll, was waiting for axe to fall at this typing. He openly opposed the victorious administration ticket at the recent election.

Still much babbling—and snorting—here over that article by Dick English (and, in case you've forgotten, he was the scripter of that lousy movie in which Benny Goodman & band appeared some years back) entitled *Confessions of a Reformed Jazzman*. Musicians agree that some of it was good for laughs, even though a rehash, mainly, of old anecdotes (didn't press agent Barney McDevitt supply much of the "material?") that have been floating around the music business for years, such as the one about the drummer-leader who was never admitted to rehearsals of his own band. That one is told most frequently about Abe Lyman—by Abe Lyman, himself!

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WORLD'S FINEST DRUMMERS' INSTRUMENTS

Los Angeles Band Briefs

Joe Venuti quartet now located at Mike Lyman's Playroom, Vine street nook.

Stan Kenton's return engagement at Hollywood Palladium, six weeks starting Feb. 20, coincides approximately with Kenton's debut as a band leader 18 years ago at Balboa's Rendezvous ballroom.

Best areas set to replace Russ Moran at Baltimore Bowl Feb. 27. Deal planning to use same crew, all top south-of-the-border swingers, he has on new CBS show (Sundays, 10:30-11 p.m. PST). Lineup: trumpets—Tony Terran, Walt Abbey, and Alca Castro; trombone—Jack Pickering; reeds—Ralph Brady, Joe Miller, Angie Alcorn, and Jack Kahala; rhythm—Naroro Blue, piano; Johnny Alvarez, bass; Joe Carico, guitar; Alberto Calderon, drums; Felipe Botasso, Latin instruments, and Harry Roberts, harp.

Trumpeter Victor Zato, with Charlie Torres and Charlie Komo, sax; Harry Berg, piano, and Leo Palmer, drums, now sharing Roosevelt hotel Cinegrill stand with Al Gayle crew.

Leo Young unit set for return to Oasis as home crew.

Slim Callard trio returning to L.A. territory with three-week stand at Tiffany club starting Feb. 2.

Sam Follack band now sharing Bayou club stint with Billy Snyder, singer-accordionist.

Pat Rodgers, singer, and Max Rich, solo piano, marked inauguration of new "continuous entertainment" policy.

Milt Wain, clarinetist, and his Four Shades of Blue combo newly spotted at Mural room. Milt has Dick Fox, bass; Bud Smith, accordion, and Eli Wynn, drums.

Tiffany club—Slim Callard trio (Marric) Carl Galian's Latin rhythms, recently

Frank Adds Vocalists

New York—The Heathertones, vocal group with arrangements by Hall Overton, have been added to the Frank Sinatra CBS TV show.

at Coconut Grove, took over bonus band spot at Ciro's, their former stand.

Leo Nash trio new attraction at Ambassador hotel's Casino room. Lou, piano, has Bud Coleman, guitar, and Eddie Gilbert, bass.

L. A. KEYSPOTS

- Argonne—Dave Hopkins (Ind.)
- Ambassador Casino—Lou Nash trio (Ind.)
- Beverly Cavern—Kid Ory (Ind.)
- Beverly Hills hotel—Hal Stern (Ind.)
- Beverly Hills hotel—Phil Obama (Ind.)
- Biltmore Bowl—Russ Moran (ABC)
- Ciro's—Carl Galian (Ind.)
- Charley Foy's—Abby Brown (Ind.)
- Club Bayou—Sam Follack (Ind.)
- Club 47—Eddy Steadman (Ind.)
- Coconut Grove—Eddie Bergman (Ind.)
- Colonial ballroom—Arthur Van (Ind.)
- Essex—Red Norvo (ABC)
- Figueras ballroom—Pete Pontrelli (Ind.)
- Slim Lyman's—Joe Venuti quartet (MCA)
- Mosambo—Eddie Oliver (Ind.)
- Mosambo—Latinaires (Ind.)
- Oasis—Leo Young (Ind.)
- Palladium—Ralph Flanagan (MCA)
- Palladium—Charlie (Ind.)
- Paris Inn—Jimmy Crier (Ind.)
- Riverdale Beach—Tex Williams (Ind.)
- Roosevelt Cinegrill—Al Gayle (MCA)
- Roosevelt Cinegrill—Victor Zato (MCA)
- Royal Room—Pete Daily (Ind.)
- Sardi's—Red Nichols (Ind.)
- Naroro—Gene Walsh (GAC)
- Tiffany club—Slim Callard trio (Marric)
- Zebra room—Cal Gooden trio (Ind.)

MOVIE MUSIC

Studios Miss Boat In Use Of Music For Exploitation

By CHARLES EMGE

Hollywood—Throwing rocks at the movie industry and its various branches is one of the easiest ways to use up a typewriter ribbon. We try to avoid that little pastime despite the fact that it is generally held that in our particular field—

music—the movie makers are at their worst. We don't wholeheartedly go along with that viewpoint.

In fact, our general feeling about the whole business is the same: we marvel not that Hollywood turns out so many bad pictures, musical and otherwise; we marvel that, considering the nature of the industry, the percentage of reasonably good pictures is as high as it is.

Private Beef

But, of course, like everyone who gets a chance to break into print, we have our own little private beef

to air. Ours concerns the failure of the movie men to utilize the exploitation possibilities of music. A major studio, for example, spends more money a year on music than it costs to maintain the Metropolitan Opera company. But not one studio in Hollywood has a publicity man assigned to its music department. Not one of the small army of press agents who make up the staff of a big studio is instructed to know what's going on in the music department.

Like everything else that's wrong with the movie business (and may-

Woody. Patti Paired

New York—Woody Herman's band and Patti Page are being teamed by GAC for a series of concert, theater, and college dates that will begin in March.

be the world in general), the trouble lies not with the hard-working, harried little men who take the blame, but with the big guys at the top.

Somewhere, possibly back in New York, a pattern is set, and woos unto him who uses his head and departs from that pattern.

Overlooking a Bet

Meantime, we contend that the men charged with selling pictures to the public are overlooking a bet in making no attempt to capitalize on the musical side of movies as a means of exploitation. Admittedly, the quality of the music heard in most pictures is not extraordinary. So what? One of the best picture-selling jobs of all time was built around a commonplace tune played on a zither in the background score of *The 3rd Man*.

Oddly enough, *The 3rd Man* was the only picture, to our recollection, which was given special advance showings here for record retailers, radio record showmen, and others interested in the music markets. And how that special exploitation paid off will be no news to anyone.

Movie Music Review

Grounds for Marriage (Van Johnson and Kathryn Grayson). Van Johnson as a doctor whose hobby is playing the oboe (sound-track by Phil Memoli) and whose ex-wife (Kathryn Grayson) is an opera singer who, having cut the marital bond, is out to patch it up whether he likes it or not. She makes him like it.

Music is neatly presented as part of a naturally good comedy, ranges from opera to the "jazz," if that's what it is, of the Firehouse Five Plus Two in a night club sequence that will give music lovers the world over a chance to make up their minds whether the excitement over the FHFPT and their Charleston contest nights at Hollywood's Mocambo last year was justified.

Also amusing: A sequence in which Johnson dreams he is an opera singer and does both the baritone (voice by Steve Kemalian) and tenor (voice by Gil Russell) roles in an excerpt from *Carmen*.

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New York 17, N. Y.

Subscription Rates: \$5 a year in advance. Same price to all parts of the world. Special library and school rates, \$4 a year.

Printed in U.S.A. by John Maher Printing Co.

Challenge Being Presented To Biz

Business as usual!

Many times we have seen this phrase on a sign prominently displayed by a small store or shop. Perhaps there had been a fire, a flood, or some other disaster which resulted in damage to the property or to the stock. Or maybe alterations or construction for expansion would create the doubt in the customer's mind as to whether the place was open for business.

There's a lot of confusion in the world today. No one, it seems, has a clear and definite picture of what the future will bring. Many in the music business, as well as in most commercial fields, are entertaining grave doubts about war, about taxes, about the economy, about politics, about all factors that affect business.

Conditions today are a definite challenge to management. But that is no reason why all business should cease. Feasting the worst, or waiting to see what is going to happen before acting is not only a defeatist attitude, but was proven to be a fallacious one in the last war. There is still a buck to be made!

Undoubtedly we are preparing for a war economy. But we have not entered it yet. Gigantic expenditures for military preparedness certainly will raise taxes. By the same token, this spending will reflect itself in profits and wages in many businesses, music included.

It is the period of uncertainty and comparative inactivity between normal times as we know them and the point at which war production is in full swing that we have to watch. Do we drop our hands, stand idle and watch the procession pass? Or do we THINK, act sanely, and hang out this sign? BUSINESS AS USUAL!

RAGTIME MARCHES ON

NEW NUMBERS

COLEMAN—A son, David Anthony, to Mr. and Mrs. David Coleman, recently in Tulsa, Okla. Dad is drummer with Leon McAuliffe.

FARNOW—A son, Paul Dallas, to Mr. and Mrs. Robert Farnow, Dec. 4 in England. Dad is arranger, composer, and conductor; mom, Joanne, is former singer with the Canadian band of the A.E.F.

PINE—A daughter, June (in January), to Mr. and Mrs. Marty Pine. Dad is partner in Arthur Pine Associates, New York publicity office.

RAYNER—A son, Mark Raymond, to Mr. and Mrs. Ray Rayner, Dec. 21 in Grand Rapids, Mich. Dad is WOOD disc jockey known as Rayner Shine.

TIED NOTES

ARIST-OSTERWALD—Justin Arndt, bassist with the Norman Paris trio, and Bibi Osterwald, singer, Jan. 18 in New York.

BEERS-SURETZ—Bobby Beers, former Lawrence Wolf singer now rehearsing his own band, and Donna Kurtz, Jan. 16 in Chicago.

COLLIS-TULMAN—Bill Collis and Margie Tulman, both disc jockeys on station KJZZ, Houston, recently in San Antonio.

MILLER-REYNOLDS—Raymond Heller, of the Galbra, Lutz and Heller personal man-

agement firm, and Billie Reynolds (Rosenfeld), Jan. 14 in Hollywood.

KAYE-DAVIS—Barry Kaye, WTVJ disc jockey, and Ethel Davis, his assistant, Jan. 1 in Miami.

PASKERT-LAWRENCE—Ted Paskert, drummer with Shitich Henderson, and Dolores Lawrence, Jan. 8 in New York.

POLANSKI-ALLEN—Jerry Polanski, drummer with Danny Ferguson, and Carol Mabe, Jan. 6 in Houston.

SALKIN-RACKMIL—Philip Salkin and Mariene Rackmil, daughter of Decca president Milton Rackmil, Jan. 18 in New York.

STORDAHL-HUTTON—Axel Stordahl, long Frank Sinatra's music director, and one-time Tommy Dorsey arranger, and June Hutton, singer and sister of Ina Ray Hutton, Jan. 29 in Greenwich, Conn.

STUART-WALKS—David Stuart, drummer, and Elaine Walks, Feb. 8 in New York.

FINAL BAR

BAIRD—Eugene L. Baird, 41, father of singer Eugene Baird, Jan. 18 in Brookline, Pa.

FOX—Ed Fox, onetime night club operator who sold the Sunset cafe to Joe Glaser in the '20s and then owned the Grand Terrace, recently in Chicago.

HOGAN—Mrs. Elizabeth Hogan, 74, mother of booking agent Charles Hogan, Jan. 21 in Chicago.

JOHNSON—Charles L. Johnson, 75, composer, pioneer song plugger, and onetime musician, Dec. 23 in Kansas City, Kan.

MAJOR—Mrs. Jessie Major, 41, of the Bobbie Major trio, recently in Springfield, Mass.

MOON—Dewey Moon, 50, singer who was featured in Lew Leslie's *Blackbirds* in the '20s, Jan. 18 in Pittsburgh.

PAGE—Dave Page, 37, trumpeter formerly with Arnett Cobb, Lisa Page, Linnell Hampton, recently in New York.

SMALL—Abraham M. Small, 61, onetime Vincent Lopez and theater musician, recently headmaster of the New York post

Only In French



Greensboro, S. C. — Liddie Murphy, who's been spelling it Lidie Murfi since she's been working with the *Parisian Nights Revue* touring the south, has an international appeal which was useful on her recent three-year tour of Europe and the Middle East. Lidie, who sings, has been doing it only in French in the current show.

CHORDS AND DISCORDS

Bop Accepted

Landshut, Germany

To the Editors: In recent issues of *Down Beat* I read often "Bop at the end of its road" or "Bop is dead," etc.

Do you still think that's true after seeing the results of this year's band poll? I'm really surprised that the same America, where Dixieland seems to be tops again, voted nearly only for modernist musicians in the all-star band. Bop is a part of modern jazz, and I can't imagine that it's dead when *populi* goes for men who play it.

Extravagancies in every kind of music, whether it's bop or Dixie, can't live long, but I'm sure that we will hear the good things that bop brought us as long as jazz will be played.

"The most democratic thing on earth—American jazz," the APN tells us every week, but jazz fans seem to be everything but good democrats.

Ludwig Smorowski

Idealist

Indianapolis

To the Editors: I find myself somewhat disturbed everytime I read an article by someone who accuses modern jazz musicians of being too cool, or that they blow only to please

LOST HARMONY

SWAYZE—Mrs. May M. Swayze, 68, WHAT pianist years ago, Dec. 29 in Mount Vernon, N. Y.

YAMADA—Kiesu Yamada, 36, percussionist with the Dallas symphony, Jan. 12 in Dallas.

BRISKIN—Ted Briskin, Chicago manufacturer, and Betty Hutton Briskin, singer-actress, recently in San Diego, Calif.

BONIO—Tommy Bonio, trumpeter formerly with Clyde McCoy, and Thelma Temple Bonio, former dancer, Dec. 6 in Terre Haute, Ind.



"You tell him he's flat—you hired him!"

I have always been under the impression that one is supposed to listen to the music, not the musician stomping his feet and hollering. These are traits of a vaudeville performer, and I think that's where they belong. Today there are too many musicians who are not interested in seeing music advance to greater heights, but only in fooling the public with their honking and screeching just to get that almighty dollar.

The music public has been equally guilty of not listening to music, and of praising the foot-stomper as a great guy, saying he really blows.

Music should be played by the musician, not performed.

Don Hobbs

Friend Of Hank's

Lebanon, Tenn.

To the Editors: Just read the great story on Hank Jones in the Jan. 26 issue. It's good to see him get a write-up once in awhile. I had the pleasure of meeting him at Birdland during my Christmas holiday and he seems genuinely interested in the future of jazz, and in young musicians.

Tommy Rood Jr.

Mike A Scrooge

Topeka, Kans.

To the Editors: It seems ironic that this article (on the Carnegie hall records) by Michael Levin should appear in the issue of *Down Beat* that so justifiably praises Benny Goodman, his music, his sidemen, and his contributions to American music.

Mr. Levin makes it clear that he has agreed to disagree with what others are generally saying about the concert. In his opening comment, he states "Benny himself was playing the same ideas then he still is today—sparkling and with great finesse, but with real sterility and lack of original creation." Would Mr. Levin be kind enough to advise just who Goodman was imitating when he played his solos?

Doesn't this concert of almost two hours duration have some parts, features, and solos that are worthy of real honest-to-goodness praise? Surely there are some parts which are deserving of at least casual praise by Mr. Levin.

I fail to see how Mr. Levin can help the music business with his apparent intent to be to music

what Scrooge was to Christmas. It seems that a critic should boost a record whenever possible without intentionally misleading the public.

W. A. Wheeler

No Preferences?

Minneapolis

To the Editors:

Congratulations to the *Beat* for revising its system of record reviewing. The recent blowoff by Mr. Levin on the Goodman Carnegie hall LP was the crowning indication of his biased opinion and complete unfitness for the reviewing position, a job that should have as little personal preference thrown in as possible.

The thing that has become increasingly nauseous is the seemingly subtle method he has of tearing down a truly great artist. His crack concerning the inaccuracies of Irving Kolodin's notes and the sterility of Goodman's playing points to the complete ridiculousness of the entire review.

Jack Arthur Myers

(Ed. Note: The recent changes in the system of reviewing records for the *Beat* have no relation to Mike Levin's review of the Goodman records. In fact, the three current reviewers heard the Carnegie LP before seeing Levin's review, and agreed there that it was of little more than historical interest.)

Almost Millenium

To the Editors:

The millenium has almost come! The *Beat* has finally given an intelligent reviewer the chance to adequately review the "classical" records. Congratulations to Mike Levin and staff for a very fine first attempt. Now all we need is a complete section devoted to these "classical," like a weekly literary review I could mention. But you've made a fine choice in Mike Levin. Let's have more opinions from this gentleman.

M. Nathaniel Stone

Mike Constructive

Los Angeles

To the Editors: To Bill Hobbittell (*Chords*, Jan. 26), are you kidding? Michael Levin, in the review of Benny Goodman's Carnegie hall records, adequately expresses the constructive thinking about the '38 vintage jazz and swing phase of music. Time marches on!

I sincerely hope that *Down Beat* will continue to report the "goods and bads" as they are.

Bob Smith

THE HOT BOX

Sharkey Brings Dixie To Austere Palmer House

By GEORGE HOEFER

Chicago—Sharkey Bonano and His Kings of Dixieland play *When the Saints Go Marching In* as they parade single file onto the dance floor of the austere Empire room in Chicago's Palmer House. You realize a Dixieland revival is in full swing as the New Orleans boys beat out their unschooled, happy music on the spot where Hildegarde used to sit at her piano waving her handkerchief for silence.

Joe (Sharkey) Bonano leads his Crescent city six with a driving trumpet, lively vocals, and terse announcements. The band is billed as a floor show attraction and consequently is the only band in Chicago working seven nights a week.

Joe got his nickname when just a baby from his brother-in-law, a great fan of Tom Sharkey's, the

dancery near Lake Ponchartrain, and Frank Christian, a cornet player, had the band there until he was called to New York to replace Nick LaRocca in the Original Dixieland Jazz band. Martin was also in the group, and he and the brother-in-law decided to give Sharkey a chance. Sharkey says: "It was for economical reasons, as I worked for a lot less than other trumpet players they could get." This happened shortly after the first world war, and three months following Sharkey's acquisition of the cornet, complete with instruction book.

Replaced Bix

Sharkey played around New Orleans until 1924, when he went to New York to replace Bix with the Wolverines. He didn't work out so well and finally joined Jimmy Durante's band. His trip impressed upon him the necessity of learning more about music. After a year of hearing good musicians around Manhattan, he returned south and took formal lessons. Soon he had his own band, organized with Leon Prima, Louis' brother. They played the river boat *Island Queen* in 1925,

Sharkey's Kings In Empire Room



Chicago—Sharkey and his Kings of Dixieland, sturdy souls all, gave their Chicago compatriots courage and an occasion for more than a little awed pride as they completed a recent date at the plush Palmer House hotel's Empire room here. From left to right they are Lester Bouchon, Chink Martin, Charlie Miller, Sharkey Bonano, Jeff Riddick, and Monk Hazel.

and later had a five-year run at a place called the Hollywood, located on Elysian Fields street and operated as an open air dance hall.

He returned to New York during the mid-'30s and led a band at the original Nick's tavern in the village. It was during this time that he recorded the famed Sharks of Rhythm sides on the Vocalion label. After leaving New York and returning to New Orleans, his career remained comparatively obscure until his World War II stint in the coast guard was over.

The Sharkey Dixieland band was organized around 1948 with almost the same personnel it has today. There's Jeff Riddick on piano; Chink Martin, bass; Monk Hazel, drums and mellophone; Lester Bouchon, clarinet, and Charlie Miller, trombone. Sharkey says he is happier with his present band than he has ever been before.

Helped N. O. Resurgence

A good deal of the intensity of the Dixieland revival in New Orleans has been due to the playing of the Sharkey band. The New Orleans Jazz club, from whose publication *The Second Line*, some of the above facts were culled, has had the band at many of their sessions during the last few years.

Sharkey says, "All real musicians are composers," and so you'll hear Bonano originals if you go to hear the band. His first composition was *Peculiar*, and it was waxed on his first recording date made with Brownlee's orchestra of New Orleans in 1924. The Nick's tavern period in 1936 found Sharkey

(Musicians to Page 13)

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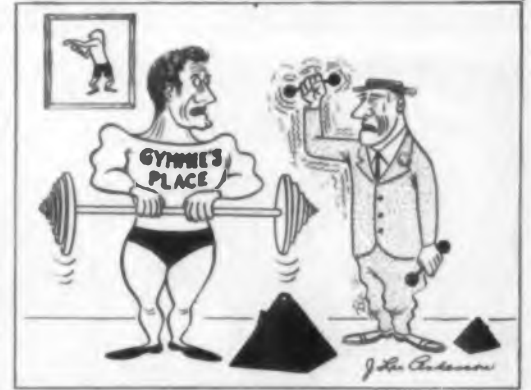
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... stealing down to Storyville ...



... some of his former vigor ...

Leon Joseph Rappolo, ill-fated clarinetist of the New Orleans Rhythm Kings, was born March 16, 1902, in Lusher, La., of Sicilian ancestry. Although both his father and grandfather were clarinetists, the boy's first instrument was a crude cigar box fiddle strung with wire. This crude experiment was replaced with the garden variety violin when Leon reached the age of 10 and entered the Holy Academy. After a few lessons, however, young Rappolo's enthusiasm waned and he switched to the saxophone, then to a diligent, though secret, practice of his father's clarinet. Rappolo senior, at last relinquishing the dream of a violinist in the ranks, turned his son over to one Professor Santa Garfio for instruction on the finer points of concert clarinet. From then on, Leon's musical progress was rapid, although not along the path that family tradition decreed. With other youthful heads

heads he was soon stealing down to Storyville to further his education. At 14 he ran away from home to join the band (Emanuel Hardy, cornet; Sanio Pecora, trombone; Al Seigal, piano, and Johnny Frisco, drums) backing Bee Palmer, a well-known variety artist, on a tour of the Orpheum circuit. Rappolo left the group in Iowa and returned to New Orleans, where he played for a time at Halfway House with Albert Brunica. Prior to the formation of the NORL, he worked briefly with trombonist Georg Brunica and also the Carlisle Evans Original Jazz band. When the Rhythm Kings were organized, Marcus Brunica, Rapp, et al, played a short engagement in Houston, then headed for Chicago and Friar's inn, a booming basement cabaret at Wabash and Randolph. Soon "the wonderful new band in Chicago" was attracting visiting firemen and musicians from miles around who wanted to "listen and

learn." Here the easy success and the bright lights soon proved too much for "the little hyped-up Italian guy." Rapp's dependence on marijuana assumed awesome proportions and he began to show indications of the lingering mental illness that forced him into seclusion in early 1925. When the NORL disbanded he went to New York and from there to St. Paul to join Carlisle Evans. But soon, too ill to play, he returned to New Orleans. Home again, Rappolo seemed to regain some of his former vigor, working once more with the Halfway House band and doing some recording, but his condition grew worse, necessitating his confinement in a sanatorium. It was here that "one of the great originators" spent the remainder of his days, playing occasionally in the hospital band, until his death, Oct. 15, 1943, at the age of 41.

Bobby Tucker Held In Esteem As Accompanist

By Sharon A. Pease

Chicago—"Bobby Tucker's creative accompaniments are smooth and colorful," says Billy Eckstine regarding the work of his talented accompanist-arranger-music director. It has long been recognized within musical circles that the creation of artistic accompaniments is one of the highest forms of musical art.

One of the many essential requirements of this distinctive artistry is an innate sense of timing—not essentially timing limited strictly to pulse, but rather the ability to do the right thing at the right time. Tucker, who richly possesses these essential qualifications has also had a vast amount of experience as accompanist-arranger with the outstanding vocal stylists Mildred Bailey, Billie Holiday, and, of course, Eckstine.

Tucker, 28, is a native of Morristown, N. J. He is from a musical family and began his training very early. "I began taking lessons when I was 4," he recalls, "but didn't actually become interested until I was 13. Then I started going to dances—not to dance but to listen to the music and pick up ideas . . . I also used phonograph records in the development of my styling, the chief early



Bobby Tucker

influences being Teddy Wilson and Art Tatum."

Bobby began jobbing when he was 14 and used the money he earned to continue the serious study of music under the tutelage of Cecily Knechtel, a member of the Juilliard staff who was a fellow resident in Morristown. His training, in addition to piano, included harmony, theory, and counterpoint. Bobby was working with the Barons of Rhythm when he went into service in 1943.

During three years in the army he was stationed in Cheyenne, Wyo.

There he played trombone with the military band and piano and trombone with the concert orchestra. He was also the pianist, leader, and chief arranger for the post's dance band. Writing for this group gave him an excellent opportunity to prove some of his musical theories.

Bobby's first job, after being dis-

charged from service, was accompanying Mildred Bailey. Then came two hitches with Billie Holiday, covering a three-year period. In the interim he worked on 52nd St. with combos fronted by Lucky Thompson and Stuff Smith and did numerous recording dates. He has been with Billy Eckstine since June, 1949.

Regarding the art of designing the accompaniment to fit the soloist, Bobby says, "The accompaniment should not interfere with the soloist's freedom of expression yet must furnish a setting in which he may inject his ideas . . . Mildred Bailey and Billie Holiday both used a style that was out in front of the beat. For them, I employed an accompaniment that was on the beat. Billy's phrasing is altogether different—it is behind the beat and necessitates more care in the harmonic structure so as not to interfere with the melody."

An excellent illustration of the technique Bobby uses is contained in the accompanying example, a portion of *Nothing to Be Blue About*, an original Eckstine composition which was set to a lyric written by the Hollywood scripter, Sid Kuller. The example opens with a four-measure piano introduction. The vocal solo is written on the top staff (of the five staff score) in reduced size notes. The second and third staves (reduced size notes) indicate the fundamental harmony so that one may analyze the composition of the piano accompaniment which is written on the fourth and fifth staves.

This basic harmonic version (second and third staves) is, in itself, a simple composition of an accompaniment to the melody. Notice that this basic harmonic ver-

sion and Tucker's more elaborate accompaniment both avoid the use of countermelody tones (accompaniment) that would clash or in any way restrict the clarity of the melody. The sub-melodies that constitute the melodic line of the accompaniment actually form as important a melodic composition as the principal melody.

However, the melodic flow of this second melody is invented within the limitations of the existing harmony. Analysis of this clever example should result in a clear understanding of the function of an accompaniment.

Men like Bobby have to be satisfied with the fringe of the spotlight and the knowledge that the truly appreciative musical public recognizes the teamwork involved in a solo production and give due credit to the team—soloist and accompanist—for its effectiveness. It takes great talent to adapt a background to the work

Cress Courtney To Gale Agency

New York — Cress Courtney whose independent agency had been booking Duke Ellington's orchestra as well as several cocktail units and other musical attractions, gave up his office and joined the Gale agency Jan. 22. He will continue to book Ellington out of the Gale office.

of a creative soloist. Tucker is one of that small circle of artists who are able to anticipate and satisfactorily accompany the expressive interpolations (even capricious exaggerations) of the most talented soloists.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studios, Suite 715, Lynn & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

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The Hot Box'

(Jumped from Page 11)
 They again on records doing his own name, I'm Satisfied with My Gal. Other Sharkey numbers include Pista Pie Boogie (on his first Capitol release with his present band), Shell Pile Blues, With My Yesterday and You, and his latest, Candy Baby, dedicated to his wife.
 For the last year or so Sharkey and his group have been riding the big time playing the top spots with singer Connie Haines. They had to cancel out a Paramount theater engagement in New York because of contract with the Hadda-ool tour through the south, but

they hope to have better luck in a projected Waldorf-Astoria run coming up.
 The next release on Capitol will be Sharkey's version of I'm Got a Home, written by the late Paul Mares, trumpeter with the original New Orleans Rhythm Kings.

Ammons Vocalizes

New York — Gene Ammons, whose tenor sax has become a touring commercial attraction these past few months, has added to his commercial potentialities by becoming a singer. He made his vocal debut singing Sweet Jennie Lou for the Prestige label.

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.

WOODY HERMAN'S ORCHESTRA (MGM, 1/9/51). Trumpets—Doug Mattome, Don Farva, John Balle, and Nick Travis; trombones—Herb Raddell, Eddy Green, and Jerry Davis; reeds—Bob Graf, Jack Dulong, Phil Uro, Sam Staff, and Woody Herman; rhythm—Dave McKenna, piano; My White, guitar; Red Mitchell, bass; and Sonny Igoe, drums. Vocals by Herman and Dolly Houston.
Lonanoma Cal; Searching; Jan, and 99 Guys Have Eyes.

ROSEMARY CLOONEY with **PERCY FAITH'S ORCHESTRA** (Columbia 1/2/51). Reeds—Art Hammers, Sita Ferguson, Frank Schwartz, and Jack Greenberg; strings—Alex Pavover, Irving Spice, Kurt Daiter, others; rhythm—Stan Freeman, piano; Danny Perri, guitar and French horn; Jerry Frager, bass, and Bob Rosengarden, drums.
Hatchy Miltchy and When the Apple-Crow on Cherry Trees.

EDDIE FISHER with **HUGO WINTERHALTER'S ORCHESTRA** (Victor, 1/8/51). Trumpets—Chris Griffin, Barrie Petin, and Johnny O'Connell; trombones—Will Bradley and Lou McCarty; reeds—Totus Mondello, Sid Cooper, Bernie Richman, and Arnie Dreilinger; rhythm—Lou Stein, piano.

Danny Perri, guitar; Jack Leaberg, bass, and Johnny Blowers, drums.
My Blue Heaven; Mammy, and At Sundown.

PATTI PAGE with **HARRY GELLER'S ORCHESTRA** (Mercury 1/2/51). Trumpets—Billy Butterfield, Jack Marrale, and Don Lipson; trombones—Buddy Morrow and John D'Agostino; reeds—Sam Marowitz, Charlie O'Keefe, Stan Webb, and Joe Soloman; rhythm—Bob Maggart, bass; Johnny Smith, guitar, and Nina Kaye, drums.
Ever True Evermore and three others.

MILLS BROTHERS with **TOMMY DORSEY** (Decca, 1/2/51 in Hollywood). Tommy Dorsey, trombone; Charlie Teagarden, trumpet; Melvin Bea, clarinet; Allan Russ, guitar; Phil Neenan, bass; Paul Smith, piano, and Louis Bellson, drums.
You Know You Belong to Somebody Else and Please Don't Talk About Me When I'm Gone.

MINDY CARSON with **ANDY ACKER'S ORCHESTRA** (Victor, 1/13/51). Trumpets—Red Solomon, Jimmy Maxwell, and Marty Schwartz; trombones—Buddy Morrow and John D'Agostino; reeds—Totus Mondello, Barrie Kaufman, Stan Webb, and Bernie Richman; rhythm—Bill Rowland, piano; Tony Mattula, guitar; Eddie Sefranicki, bass, and Terry Snyder, drums.
You're the Cream in My Coffee; Button

Ruth Brown Follows Shearing At Birdland

New York—Singer Ruth Brown opened at Birdland Feb. 8, following George Shearing's quintet. Attractions to come include Art Tatum, Wynonie Harris, and Coleman Hawkins, all for one-week stints.

Up Your Overcoat; Thank You Father, and The Best Things in Life Are Free.

REINHOLD SVENSSON QUINSET (Parlophone, 1/14/50). Reinhold Svensson, piano; Ulf Lind, vibraphone; Boif Berg, guitar; Gunnar Almqvist, bass, and Andre Boman, drums.
Neoriklass; I Guess I'll Have to Dream the Rest; Blue Skies; 9:20 Special; Dearly Beloved, and That Old Feeling.

BOF ERICSON QUINSET (Swedish Metrogram, 10/13/50). Bof Ericson, trumpet; Bof Blomquist, tenor; Charles Norman, piano; Gunnar Almqvist, bass, and Andre Boman, drums.
The Flower and The Flower Goes Up.

ARNE DOMNERUS' COMBO (Dial, recorded in Sweden by Swedish Metrogram, 10/6/50). Arne Domnerus, alto; Lasse Sandewall, trumpet; Costa Thomlin, piano; Yagvo Akarberg, bass, and Sven Bellham, drums.
Deep Purple.

Same date, with James Moody, tenor and Per Arne Crona, baritone, added.

KITTY KALEN and **RICHARD HAYES** (Mercury, 1/17/51). Trumpets—Chris Griffin, Andy Farwell, and Tony Pace; trombones—Will Bradley and Lou McCarty; reeds—Hyral Schorster, Ed Brown, Harold Feldman, Art Dreilinger, and Milt Yaner; baritone on last tune—Manny Thaler; rhythm—Lou Stein, piano; Jack Leaberg, bass; Art Byerson, guitar, and Charlie Perry, drums.
Abba Dabba Honeyman and Please Be Kind.

MACHITO and **HIS AFRO-CUBANS** (Mercury, 1/19/51). Trumpets—Mario Banna, Bobby Woodlin, Paquito Devila, and Al Stewart; reeds—Gene Johnson, Sam Marowitz, Freddie Sherrit, and Jess Madonia; rhythm—Jose Mangual, bongos; Chino Ponce, and Leo Miranda, congas; Uvalde Nyto, timbales; Bob Rodriguez, bass; Rene Harouades, piano, and Nublio, maracas.
Afro-Cuban Suite, Part IV; Senora, and traditional blues (ad lib).


BING CROSBY and **TOMMY DORSEY** (Decca, 1/7/51 in Hollywood). Trumpets—Joe Triscari, John Best, Ray Linn, and Charlie Teagarden; trombones—Ed Kloby, Si Zentnor, and Tommy Pedersen; sax—Bill Hamilton, Don Raffell, Ted Nash, Melvin Bea, and Bob Lewson; rhythm—Milt Nashin, piano; Perry Botkin, guitar; Mike Rubin, bass, and Louis Bellson, drums.
Four sides. Titles withheld by request.

JEAN KING with **PAUL WESTON'S ORCHESTRA** (Columbia, 1/10/51 in Hollywood). Reeds—Fred Strles, Harry Malisch, Hag Lawson, and Leonard Hartman; violins—Sam Middleman, George East, Sam Cytron, Mische Russell, Ben Gill, and Felix Stahlin; rhythm—Milt Nashin, piano; Jack Byrn, bass; George Van Ege, guitar, and Nick Patoni, drums.
Lonanoma Cal and Never Let the Sun Set on a Quarral.

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What's On Wax

Jack Tracy Pat Harris George Hoefler

Gene Ammons

- 3 *I Can't Give You Anything But Love*
- 2 *Sweet Jambie Lou*

Pat: Despite the label, these certainly add no glory to the Ammons name. *Anything* is a tenor solo, while reverse features Gene vocalizing and a chorus backing him up. (Prestige 731.)

Ray Anthony

- 5 *Be My Love*
- 7 *I Wonder What's Become of Sally*

George: This dance version of the *Toast of New Orleans* hit ballad, that RCA luckily finds on its \$1.16 label by Lanza, will hardly cut into Victor's sales. Deauville's vocal is mighty weak alongside either Eckstine's or Lanza's. The *Sally* revival is an interestingly-scored instrumental. It moves lightly but not excitingly. (Capitol 1352.)

Polly Bergen

- 5 *Out of Sight, Out of Mind*
- 5 *Tonda Wanda Hoy*

Jack: Very pleasant singing by Miss Bergen, who'll have to show more, however, to outsell other femmes on the roster, the Misses Dinah Shore, Fran Warren, Mindy Carson, et al. Second side asserts that it's easier to say, "I love you," than "Tonda wanda hoy konika la." I agree. (Victor 47-4022.)

Champ Butler

- 3 *Dry Land*
- 5 *Dear! Dear! Dear!*

Pat: On *Dear*, the singer who not long ago, according to his manager, was simply an unknown parking-lot attendant, opens scattering a la Frankie Laine, but the resemblance to Frankie is thereafter only incidental. It should be even less prominent when Laine's discs start to come out on the Columbia label, too. Tune, which resembles a lot of college songs, is simple as they make them and the band, under Skippy Martin, screams hrasilly in the Kenton fashion. On the other side Champ sings a *Wild Geese* type song as if it were a ballad. Strings and bongos in the background. (Columbia 39123.)

The life story of "Big T" (Jack Teagarden), with photos old and new, will appear in the March 9 *Down Beat*, on sale Feb. 23.

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What's On Wax

Jack Tracy Pat Harris George Hoefler

Rating System

Records are reviewed by Jack Tracy, George Hoefler, and Pat Harris. Ratings from 1 to 10 are assigned, with 10 tops, but reserving that number for extraordinary performances only. Reviews are listed alphabetically by the artists for easy reference.

Ray Charles Trio

- 3 *Lonely Boy*
 - 3 *Baby, Let Me Hold Your Hand*
- Jack: Overly-affected Charles Brown-style blues singing by Ray on this pair. Plus his tremolo piano. Other two-thirds of the trio, however, is made up of ex-Kingmen Oscar Moore and Johnny Miller. Oscar has eight bars on *Baby*. (Swing Time 250.)

King Cole

- 7 *Jet*
 - 6 *The Magic Tree*
- George: Here's Cole encased in a mood music frame. An organ-like string choir melts into a vocal choir (Ray Charles singers) while Nat's singing is very effectively backed by bongos and the Charles singers. Side will sell very well to moviegoers who listen to sound track scores. *Tree* is again Cole accompanied by a chorus and string orchestra, this time the Les Baxter chorus. I still maintain it is a shame Capitol can't use more of Cole's piano playing. (Capitol 1365.)

Columbo, Crosby, Sinatra

- Prisoner of Love* (Columbo)
 - Goodnight, Sweetheart*
 - Just a Gigolo* (Crosby)
 - I Surrender, Dear*
 - Night and Day* (Sinatra)
 - The Lamplighter's Serenade*
- Jack: Another Victor reissue set, this one spotting the three singers doing some of their best-known tunes. The similarity of Russ' and Bing's styles is again pointed out in these 1981 recordings.

ings. Crosby's question in *Gigolo*, "There will come a day, youth will fade away, then what will they say about me?" obviously needs no answer. It's such a pleasure to hear Sinatra again where you don't sit tensely by and hope he'll hit everything he tries for without cracking, even though his voice hadn't yet achieved the maturity it was to assume in his *Nancy* days. (Victor WPT 5.)

Vic Damone

- 2 *Tell Me You Love Me*
 - 5 *Little Cafe Paris*
- George: If you want good food go to a restaurant, not a drug store. Popular adaptations of great music are usually sickening, and this singing down of the *Vesti la Giubba* aria from Leoncavallo's *Pagliacci* is no exception. The label says, "adapted by Sammy Kaye." Need more be said? The flip presents Vic back home in his crooning groove, making life romantic for the babushka brigade. (Mercury 5571.)

Dance Band Hits

- Boogie Woogie* (Tommy Dorsey)
 - Martha* (Larry Clinton)
 - Song of the Volga Boatmen* (Glenn Miller)
 - Heartaches* (Ted Weems)
 - Mood Indigo* (Duke Ellington)
 - Got a Date with an Angel* (Hal Kemp)
- Pat: The album notes call these "brilliant examples of the modern dance music era," and also carefully point out that each was a top seller at the time. On that basis, there is perhaps some reason for the selection and the rather weird grouping of these sides. *Heartaches*, however, has only the ephemeral claim of nostalgia to recommend it. (Victor WPT-2.)

Tommy Dorsey

- 7 *Lullaby of Broadway*
 - 7 *As Time Goes By*
- Jack: *Lullaby* is one of the best Dorsey's I've heard in a long while. At least up to the vocal. Tommy gets a gorgeous tone on the first chorus. The same adjective can be applied to singer Frances Irvin, but not to her singing. *Time* is also an extremely danceable, workmanlike job—an instrumental this time. Note Tommy's second solo. It's in a higher key than the first—one which puts him much more at ease in phrasing. He's tense in the first, warm in the second. (Decca 27396.)

Billy Eckstine

- 6 *Bring Back the Thrill*
 - 5 *I Apologize*
 - 5 *If*
 - 5 *When You Return*
- Pat: Billy sings some undistinguished tunes with what sounds like acute realization of that fact. On *Thrill* he takes part of the chorus in Italian. (MGM 10903, 10896.)

The Ellingtonians With Al Hibbler

- 6 *Stormy Weather*
 - 2 *Cherry*
- Pat: Hibbler does it straight on *Stormy*, but despite the superstar names backing him up, the accompaniment is choppy to the point of distraction. Dave Barbour doesn't help, either. On *Cherry*, Al wobbles. (Mercury 1956.)

Ziggy Elman

- 2 *Zig's Mambo*
 - 5 *I'd Climb the Highest Mountain*
- Jack: You people can argue about who plays better mambos—Prado, Machito, Morales, etc. I know who plays the worst. Ziggy Elman. He has to be kidding: he can't be for real. *Mountain* has an Emma Lou Welch vocal. She usually sings better. (MGM 10902.)

Jerry Gray

- 4 *Music by the Angels*
 - 3 *Dear! Dear! Dear!*
- Pat: The Lionel Newman-Bob Russell *Dear* is sung by Tony Gray in a version notable chiefly for an alto sax solo, probably by Ted Nash. This bit of modernism slips like a breath of fresh air through a briefly-opened door. Tommy Traynor tastefully handles the vocals on *Angels*, another of many pop songs utilizing the

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- COQUETTE
- DARTMOUTH STRUTTERS' BALL
- DON'T GET AROUND MUCH ANY MORE
- DOODLE-DOO-DOO
- DOWN AMONG THE SHELTERING PALMS
- ELMER'S TUNE
- EVERYTHING I HAVE IS YOURS
- EVERYTHING IS REACHES DOWN IN GEORGIA
- FIVE FOOT TWO, 4 EYES, ONE BLUE
- GOODNIGHT MY LOVE
- HOLD ME
- MONEY
- I CARED FOR YOU
- I DON'T KNOW WHY
- I NEVER KNEW I Could Love Anybody!
- I'M A DING DONG DADDY
- I'M ALWAYS CHASING RAINBOWS

- I'M IN THE MOOD FOR LOVE
- I'M THRU WITH LOVE
- IT'S A GREAT DAY FOR THE IRISH
- IN A LITTLE SPANISH TOWN
- JA-DA
- JOSEPHINE
- JUNE NIGHT
- MY BLUE HEAVEN
- MY LITTLE GRASS SHACK
- ONCE IN A WHILE
- PARADISE
- PEG O' MY HEART
- PEGGY O'NEIL
- RENNY WILD
- SAM, THE OLD ACCORDION MAN
- SEEMS LIKE OLD TIMES
- SOMEBODY! STOLE MY GAL
- STREET OF DREAMS
- STUMBLING
- SWINGIN' DOWN THE LANE
- THAT LUCKY OLD SUN
- THAT OLD FEELING
- WASH BURN
- WALTZ YOU SAVED FOR ME
- WHAT CAN I SAY AFTER I SAY I'M SORRY

- A SONG OF OLD HAWAII
- A-TISKET A-TASKET
- ALL I DO IS DREAM OF YOU
- BEG YOUR PARDON
- BEWILDERED
- CHANGES
- CHATTANOOGA CHOO CHOO
- CHINA BOY
- DIANE
- DID I REMEMBER?
- DO NOTHIN' TILL YOU HEAR FROM ME
- DO YOU EVER THINK OF ME?
- DON'T BLAME ME
- DON'T BE THAT WAY
- FOR AS WE KNOW
- FOUR OR FIVE TIMES
- GODD NIGHT
- HORSES
- MOT LIPS
- MOW AM I TO KNOW?
- I GOT IT BAD
- I UNDERSTAND
- TILL NEVER BE THE SAME
- I'LL SEE YOU IN MY DREAMS
- I'M COMING VIRGINIA

BOOK 2

- I'M NOBODY'S BABY
- I'M SITTING ON TOP OF THE WORLD
- I'M SORRY I MADE YOU CRY
- JOHNSON RAG
- JUST YOU, JUST ME
- LINGIE AWHILE!
- LULLABY IN RHYTHM
- OVER THE RAINBOW
- ON THE BEACH AT WAIKIKI
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- RAIN
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- ROSE ROOM
- SINGIN' IN THE RAIN
- SING, SING, SING
- SLEEP! TIME GAL
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- SUNDAY
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classical references. This one throws "mother" in, too, as a sort of double threat. (Decca 27397.)

LeRoy Holmes

5 Lying in the Hey
3 In Your Arms
Pat: Holmes' studio band, which includes such men as Charlie Shavers, Will Bradley, Teddy Wilson, Hymie Schertzer, and Boonie Richman, has a fine bright sound on these, with *Lying in the Hey* the better of the two. However, the vocal group on this is painfully out of tune, and Carmen Mastren's guitar break a not very fitting throwback. *Arms* is a ballad with a Ray Charles vocal. Gets a jump treatment here. Offenbach, whose *Barcarolle* it was originally, is spinning. (MGM 10892.)

Harry James

7 Out of the Dark
5 Can't Wait
Jack: *Dark* is a wistful, melancholy composition that will remind you of *Along the Navajo Trail*. Except for 16 bars of Harry's tasteful, muted horn at the beginning and eight more near the end, it's ensemble.
The work doesn't hold together as a unit—it has several meaning-

less interruptions—but it does contain some extremely listenable moments, among them a last four bars where muted trumpets play against beautifully-voiced trombones and saxes.

Wait gets played cleanly but unenthusiastically. Art Lundish vocal is by Dick Williams, who lacks Art's resonance and beat. (Columbia 39083.)

Conrad Janis' Tailgate

Jazz Band

Tiger Rag
Yellow Dog Blues
Kansas City Stomp
Bagie Boy March
Getysburg March
1919 March
Oriental Man
Original Dixieland One-Step
Album Rating: 7

George: Conrad Janis was the trombone-playing leader of the winning band in the *Record Changer's* amateur Dixie band contest last year. At that time he was making movies on the west coast. Now he is in New York television and his present band is a little different from the original. Such men as drummer Freddy Moore, guitarist-trombonist Danny Barker, and bassist Pops Foster are with

him on this Circle LP. Although the latter men are neither amateurs or west coast men, they manage to get a west coast sound on these records. It's the banjo. But in this case it doesn't mean they lack the New Orleans feel, because these sides are good New Orleans. Pops Foster probably saw to that. I especially like the marches, and, gads!, the banjo even gassed me. (Circle LP 1. 404.)

Gene Krupa's Chicago Jazz

4 Panhandle Rag
5 Blues My Naughty Sweetie Gives to Me

George: *Panhandle* is a melange that surely won't prove a blood kinship between Chicago Dixie and hillbilly music. Krupa starts it off as though he were about to swing the '36 Goodman group, Joe Bushkin chimes in with "backroom piano," Bobby Soots follows with a Texas billy vocal, and then we get a squeezed-out Wild Bill Davison chorus, followed by Ernie Caceres' rolling baritone. The reverse was cut at another date using a different personnel and spots a Kaminsky-like trumpet, clarinet, piano, and no vocal. It is the better of the two sides. (Victor 47-4026.)

Frankie Laine

3 Dear! Dear! Dear!
3 May the Lord Bless and Keep You

Pat: A rather restrained Laine continues the current mass demonstration of poor taste in mouth-ing religious sentiments in a meretricious manner. The reverse is not as bombastically done as one might have expected. (Mercury 5580.)

Monica Lewis

6 I Only Have Eyes for You
4 My Lost Melody

Jack: Billy Butterfield's introduction on *Eyes* is much like Bobby Hackett's on Sinatra's *I've Got a Crush on You*, tone and all. He goes on to play pretty obligato behind Monica, plus a short solo. In fact, you'll probably enjoy Butterfield much more than Miss Lewis. (MGM 10901.)

Jimmy McPartland Sextet

7 Come Back, Sweet Papa
5 Manhattan
5 Use Your Imagination
6 Davenport Blues

George: These sides inaugurate a Dixieland series on the bop label, Erestyle. James is sticking to his post-war compromise policy, wherein he has tried to please the widest audience possible. In this case he has picked a combo that defies typing. *Come Back* has some fine McPartland horn, his best on the sides, plus short solos by Gene Sedric, clarinet, and Vic Dickenson, trombone. My only criticism is that the rhythm drags. *Manhattan* gives Marian Page a chance to play some pretty piano on this little-known Rodgers-Hart melody. *Imagination* is prettily rendered. The Beiderbecke opus features Jimmy playing without the sureness displayed on *Papa*, and interesting bits by Dickenson and Sedric. (Prestige 303 & 304.)

Max Miller

6 Heartbeat Blues
5 Caravan
1 Fantasia Of the Unconscious, I and II

Pat: Max' dogmatic piano displayed here on the tunes his followers favor, with *Heartbeat* and *Fantasia* Miller's own compositions. Some of the repetitive figures on the second side of *Fan-*

(aria sound a bit silly here, though this insistence is often highly effective in the Chicago clubs which are Miller's habitat. If you've never heard Max before, you've never heard anything quite like this; you may like it. (Life 1003, 1006.)

James Moody

3 Blue and Moody
2 Body and Soul

Jack: The ex-Dizzy Gillespie saxman cut these in Sweden with some of that country's jazzmen. *Blue* is a medium-tempo blues, with a pianist playing a block chord chorus and a vibist taking a solo before Moody enters. James plays badly, with a forced tone and an undue amount of honking. *Body* is all Moody, on alto this time. He starts off with a Choo Berry-like phrase, follows a bit later with one from Charlie Parker's *Just Friends*, and tosses in several unnerving interpolations. (Prestige 730.)

Buddy Morrow

2 The Happiest Day of My Life
3 In the Land of Make Believe

Pat: *Make Believe* sounds as if Buddy Morrow, who opens it with a trombone solo, and Tommy Mercer, who sings, were doing just what they'd been told, and no more. Absolutely without any conviction on the part of either. *Happiest* is more of same, with band doing a soft, feathery-sounding rickety-tick. (Victor 47-4025.)

Jelly Roll Morton

The Sage of Mr. Jelly Lord

George: Many, who for one reason or another missed out on the subscription plan to obtain the library of congress set of Morton's memories on 78, will be more than pleased to hear Circle is now making the entire six-week recording date available on LPs for less money and with better reproduction. Each LP contains the contents of one volume of four 12-inch discs. Two LP's are to be released a month. This is no doubt the most important documentary project in jazz history.

Vol. I *Jazz Started in New Orleans*

Jelly starts out by describing by voice and illustrating on the piano the derivation of *Tiger Rag* (which he named) from an old French quadrille. He follows a sprightly piano solo on *Panama* with a vocal rendition of his own, *Mr. Jelly Lord*, and the *Original Jelly Roll Blues*. The B side of this first 12-inch LP is devoted to Jelly's personal history. His ancestry, boyhood memories, and first musical contacts are covered as he continues to play piano accompaniment to his words. The sides finish with renditions of *The Misere* and *Hyena Stomp*. (Circle LP L14001.)

(Modulate to Page 16)

PUBLISHERS' CORNER

A column devoted to making known to musicians, students, and leaders some of the fine things available at your music dealer's in orchestrations, folios, methods, etc.

DANCE ORCHESTRATIONS: ☆ FULL BAND—★ SMALL BAND

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Record Reviews

(Jumped from Page 15)

Vol. 2 Way Down Yonder

The vocal matter on this record covers scat vocals, dress customs in New Orleans early in the century, Jelly's first love, the parades, the Broadway swells, and finally a long dissertation on the funerals and wakes. He plays and/or sings *The Animals Ball, See See Rider, and Oh, Didn't He Ramble.* (Circle LP L14002.)

Patti Page

6 Sentimental Music
6 Would I Love You?
Jack: A fine singer, Miss Page. One whose current success is long overdue. More pop vocalists should have her unaffectedness and assurance. Though neither of these is a particularly good tune, *Love You* will probably show up strong elsewhere. It's given tango treatment. (Mercury 5571.)

Charlie Parker

8 Drifting on a Road
4 The Gypsy
Jack: Bird gets off a good one on *Drifting*, entering with complete confidence and sustaining a swinging mood for three choruses. His best release in months, though it was cut several years ago.
Gypsy is a most disturbing side, one which shouldn't have been released. According to master numbers, it was made at the same session as *Lover Man*, his last before Camarillo. It sounds like one of Parker's bad imitators. (Dial 1043.)

Dinah Shore

5 Wait for Me
6 Down in Nashville, Tennessee
Pat: Dinah dispenses two barefoot ditties (steel guitar on both sides) in a gentle, yet live way that flatters any tune. (Victor 47-4015.)

Small Combo Hits

Stumpin' at the Savoy (Benny Goodman)
In a Mist (Bunny Berigan)
Blues (Jam Session at Victor)
House of Morgan (Lionel Hampton)
Smoke Gets in Your Eyes (Artie Shaw)
Body and Soul (Coleman Hawkins)
Jack: Victor chose to include some sides in this album that don't quite fit in with their title for the series—"A Treasury of Immortal Performances." However, they did get Coleman's *Body and Soul* in, for which we can be grateful.
Blues has a nice, easy Bunny Berigan solo, *Morgan* was made by Hamp with the King Cole trio. All masters are the same as previous releases of these sides. (Victor WPT 3.)

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Phil Spitalny's Hour of Charm

1 Galloping Comedians
3 It's You—No One But You
Jack: Incredibly poor in *Comedians*. Just because they're all girls doesn't give them license to play out of tune, out of tempo, and out of taste. Imagine being Spitalny and having to listen to this sort of stuff every night. Eddie Fisher sings with the girls on the reverse. No inspiring choice. (Victor 47-4020.)

Reinhold Svensson

Dinah
Once in a While
Sweet and Lovely
My Blue Heaven
Dear My Beloved
That Old Feeling
Blue Skies
9:20 Special
Album rating: 5
Pat: Svensson, the Swedish Shearing, runs through some very pretty numbers with his quintet. Though he does not exhibit, in these examples, any of the abandon and gaiety of the original, he

has all the Briton's tricks down pat, though just a hairline too deliberately. Main thing missing is drummer Denizil Best. The rhythm chugs until one's sure the beat is being set by slapping a bag of gravel on the floor at regular intervals. On the whole, this album is just studied and soporific enough to be valuable, in case you don't care for warm milk at bedtime. (Prestige LP 106.)

Theme Songs

Nightmare (Artie Shaw)
Good-bye (Beany Goodman)
Talks the "A" Train (Duke Ellington)
Cherokee (Charlie Barnet)
Flying Home (Lionel Hampton)
When It's Sleep Time Down South (Louis Armstrong)
Pat: Game to play with a collection like this is to vote on which has stood up best through the years. Hard to choose here, as each of these very famous sides has a touch of lasting (though hardly, as the series states, "immortal") distinction. This vote goes for the Strayhorn "A" Train. (Victor WPT-1.)

Buddy Weed Trio

5 Little Small Town Girl
5 Road Crowd, Bridge Out, De-lour
George: Two novelty tunes done somewhat in the King Cole fashion. Weed's vocal and pianistic ability lack the sparkle Nat displays, and consequently these two sides don't grasp your interest. (MGM 10895.)

Hugo Winterhalter

3 Bring Back the Thrill
3 If It Hadn't Been for You
Pat: These two spot vocalists Eddie Fisher, a chorus, and on *Thrill* on obtrusive guitar throughout. Guitarist also executes, inexpertly, a couple of Flamenco figures which would be great if done with assurance. Fisher gets melodramatic on both sides. (Victor 47-4016.)

Paris To Cafe Society

New York—Guitarist and singer Jackie Paris opened at Cafe Society Feb. 1 for four weeks as a single. Usually working with a trio or quartet, Paris has decided to try and make it as a soloist.

Ella Fitzgerald Set At Blue Note

Chicago—Ella Fitzgerald will make her first appearance at the Blue Note when she comes in for two weeks on Feb. 16. She follows Stan Getz' quartet, there currently.
Practically set at writing for a two-week date starting March 1 are Johnny Hodges' All-Stars (including Al Sears, Lawrence Brown, and Sonny Greer) and Muggsy Spanier's Dixie group.
George Shearing follows on March 23.

Castle For Shavers At Hickory Log

New York—Trumpeter Lee Castle took a quartet into the Hickory Log here Jan. 18 replacing Charlie Shavers, who rejoined Tommy Dorsey for the umpteenth time to make a short trip to New England. Shavers drummer Jackie Mills has also joined Tommy.

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Anthony, Ray (Clich) Philadelphia, 2/12-18, ne (Hippodrome) Baltimore, 8/1-7, b
Aras, Neil (Biltmore) L.A., In 2/27, b
Back, Will (Schroeder) Milwaukee, h
Bardo, Bill (Mayo) Tulsa, Okla., h

Hayes, Carlton (Desert Inn) Las Vegas, h
Hayes, Sherman (Oriental) Chicago, t
Heckacher, Ernie (Fairmont) San Francisco, h
Howard, Eddy (St. Francis) San Francisco, Out 3/11, h; (Aragon) Chicago, 2/24-26, h

Phillips, Teddy (Aragon) Chicago, 2/27-28, h
Pieper, Leo (On Tour) Mc
Pruden, Hal (Statler) Boston, h
Ragon, Don (Trocadeo) Evansville, Ind., ac
Reid, Don (Rice) Houston, Out 2/1, h; (Rosevelt) New Orleans, In 4/8, b

Brown, Boyce (Sports Row) Chicago, ne
Bruback, Dave (Black Hawk) San Francisco, Out 2/12, ne
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Musician-Sportsman-Businessman James Leads An Envidable Life



Chicago—When you get to be a big handleader you've got to have your own office and staff, and the Horn poses with his aides in the first frame, above. They are secretary Viola Paulich, road manager Fred Monte, and personal manager Frank Monte. Viola, an early-day James fan, says she used to "hang around the bandstand, followed them around so much that they thought I was part of the

organization and put me on the payroll in 1943." Few years back a song writer came out with the parody: "I want a girl, just like the girl, who married Harry James!" Harry may have had luck with the horses, have lip trouble now and then, or scramble to find a third trombone, but he's always got Betty Grable. The two are in the second photo above. Next to the horses, Harry's principal re-

creation is baseball, watching the game or playing it. One of the favorite press agent stories is that every member of James' band must be a good baseball player. This is not completely true. Last shot shows Harry talking over old times with a former boss, the man who picked him up while he was jobbing around Beaumont, Texas. The former boss? Ben Jobb, of course.

'Bouquets' To Harry James

(Jumped from Page 3)
James keep their private lives well removed from their professional activities.

They have, of course, the kind of home one would expect, though there is nothing showy about it by Beverly Hills standards; then they also have their ranch, within easy driving distance of Hollywood,

where they raise horses and have a good time with their youngsters, Jessica and Vicki. Harry's two children by a former marriage also live here in California with their mother, Louise Tobin, whom he married when she was a singer with Benny Goodman.

Felt Slump, Too

Harry James, the dance band leader, felt the slump as much as any, and possibly more than most (he always carried a big payroll) when the post-war depression hit the dance business. During the pe-

riod when all dance bandmen who weren't too young or too old were being carried away by the pop trend, Harry James, too much the musician at heart to be deaf to an interesting new sound, came up with a flock of arrangements (by Neal Hefti) heavily flavored with flatted fifths.

It was all over fast, and James isn't the only one who got hurt trying to put over something which the dancing public didn't want and wouldn't pay for. But he is one of the few who can face the present situation realistically. He looks at it like this:

"It was a big mistake—and I made it myself for awhile—playing music in places where people came to dance that was not fundamentally dance music. Now we know that when we play for a dance we have to play good dance music, and that means music with a good, solid dance beat. Personally, I consider that far more important than this 'style' stuff.

Horrible Word

"To me, 'style' is a horrible word. I have tried to avoid falling into a set style. I wouldn't want a band with a trademark style in which every number sounds the same. Suppose you do evolve a good trademark style or sound? Somebody steals it. When I give a new song to Jack (Mathias, James' arranger for many years), he knows that the only thing I care about is catching the feeling and getting the right treatment for that particular number.

"In general, I think the outlook for the dance business is much better, with a big revival of interest in bands and musicians to be expected—in fact, well under way. We're getting ready to do a lot of recordings and a batch of them will be instrumentals."

To maintain his organization, which includes four personal aides and a secretary, Harry has to take the band on road tours, but his bandmen can always count on being back in Hollywood for the racing seasons at Del Mar, Santa Anita, and Hollywood Park.

'Never Disbanded'

During these layoffs (Harry stoutly denies that he ever "disbanded") it generally has been his custom to keep his key men, or some of them, on the payroll. Thanks to the fact that his bandmen are all Local 47 members (with the exception of Willie Smith and Juan Tizol, who are members of Local 767), they can work casual dance dates, recording, and studio sessions here between the weekend dates and one-nighters that comprise the band's major activities at present.

As of this writing Harry James had succeeded—better than most name-band heads—in maintaining a permanently-organized band comprised of top-notch musicians. This is the lineup of a band that is worth noting and remembering: Trumpets—Everett McDonald,

Phil Cook, Ralph Osborne, and Nick Buono; trombones—Ziggy Elmer, Juan Tizol, Bill Palmer, and Tommy Greco; saxes—Willie Smith, Corky Corcoran, Bob Poland, Musky Ruffo, and Jimmie Cook; rhythm—Bruce MacDonald, piano; Louie Bellson, drums, and Norm Seelig, bass.

For a list of sidemen of that caliber, the pickings admittedly

have been rather slim of late. In the old days there would have been some heavy raiding of the James band by rival leaders. As things are today—who's to do the raiding?

Read George Hoefler's story of the career of Jack Teagarden, famous trombonist, in the March 9 *Down Beat*.

James Discography

Following is a selected discography of Harry James recordings, compiled by George Hoefler.

Ben Pollack orch.	1936	<i>Jintown Blues</i>	Br. 7764, Co. 36325
Ben Pollack orch.		<i>Deep Elm</i>	Variety 504, Vo. 3760
Teddy Wilson orch.	1937	<i>It's Swell of You</i>	Br. 7884
Benny Goodman orch.		<i>Roll 'Em</i>	Vi. 25627
Benny Goodman orch.		<i>Sing, Sing, Sing</i>	Vi. 25796, 36205
Benny Goodman orch.		<i>Sugar Foot Stomp</i>	Vi. 25678
Teddy Wilson quartet		<i>Just a Mood</i>	Br. 7973
Harry James orch.	1938	<i>One O'Clock Jump</i>	Br. 8055
Harry James orch.		<i>Lullaby in Rhythm</i>	Br. 8136
Lionel Hampton orch.		<i>Muskrat Rumble</i>	Vi. 26017
Harry James & Boogie-Woogie trio	1939	<i>Boo-Woo</i>	Br. 8318, Co 35958
Harry James orch.		<i>I Found a New Baby</i>	Br. 8406
Harry James orch.		<i>Foot Draggin' Blues</i>	Co. 35227
Harry James orch.	1940	<i>Concerto for Trumpet</i>	Co. 35340
Metronome All-Star band		<i>King Porter Stomp</i>	Co. 35389
Harry James orch.	1941	<i>Music Makers</i>	Co. 35932, 37143
Harry James orch.		<i>Duke's Mixture</i>	Co. 36339
Harry James orch.		<i>You Made Me Love You</i>	Co. 36296, 37143
Harry James orch.	1942	<i>The Male</i>	Co. 36599
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Uncle Sam Makes Eyes At Contino

Hollywood—Dick Contino, the accordion player who started as an amateur on the Horace Heidt show and has moved into the four-figure class (\$4,000 a week at the Orpheum here) as a class nitery and theater attraction, has a date with Uncle Sam for a physical exam coming up on Feb. 26.

Dick Webster of Arena Stars Inc. (Spike Jones and Ralph Wonders) said that Contino's two-week date at San Francisco's Mark Hopkins starting Jan. 30 would probably be the last booking set for the youngster until his military status was settled one way or another.

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Feather Signs To Do DeeJay Show For State Dept.

New York—The first jazz jockey to become internationally syndicated will be Down Beat's Leonard Feather, who signed this week for a weekly series entitled Jazz Club, U. S. A. to be syndicated by the state department's Voice of America.

The half-hour program will combine regular records with special taped recordings made by Voice of America during visits to Birdland, Stuyvesant Casino, Carnegie hall, and other spots where jazz is heard in person. Programs will be combined or 16-inch discs and the platters shipped abroad for broadcasts in Europe, Latin America, the Far East, and as close as possible to Iron Curtain territory.

Jazz Club, U. S. A. will start on the air in late February and may be beamed from a shortwave station here in addition to the broadcasts abroad. Feather will later do commentaries in French and other languages for foreign versions of the show.

Watch for the Jack Teagarden story in the March 9 issue.

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Twin Cities Roundup

Minneapolis—The Twin Cities have been fairly quiet jazzwise, except for the Stan Kenton one-nighter at the Prom ballroom in St. Paul Feb. 2. Clyde McCoy's band did good business there on a three-night stand . . . Jan August and the Harmonicats took over from Beatrice Kay at Minneapolis' Hotel Nicolet on Feb. 2. Dick Contino follows for two weeks on the 16th, then Tito Guizar March 2 and Liberate on the 16th.

Band at Vic's in Minneapolis is the Metro-Tones, winning trio on an Arthur Godfrey talent show. . . One of the best tenor men in town, Irv Williams, is holding forth at the Cassius bar, off the loop. With Irv are Stu Anderson, bass; Rufus Webster, piano, and Walter Lear, drums.

Bill Green's combo playing at the Bungalow. Reed man Green has Jack Nowicki, piano; Billy Bastien, bass, and Rollie Pencook, drums and vibes.

Nowicki and Green write the Shearing-styled book for the outfit. Green also brought an 18-piece band of students and teachers at Minneapolis College of Music to the University of Minnesota campus for a recent Jazz Society bash.

Harry Blons' Dixieland six-piece now playing Sunday afternoons at Rob Mitch's new Air-O-Inn . . . Marie Shaw, singer-comedienne, has been at the Panther room of the Hotel Minnesotan 1 1/2 years . . . Bill McCune's five-piece combo at the St. Paul Hotel.

—Nate Shapiro

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