

# I Had To Entertain,' Says Eckstine To Duke Hires Tizol, Critics Of His Copacabana Appearance Lou Bellson, Smith

New York—Billy Eckstine's recent sojourn at the Copa gave rise to a lot of wise talk among the hip gentry. "B. has finally achieved the highest pinnacle to which any Negro artist can aspire," said some cynics, "He has gotten to sing in a club where Negroes are unwelcome as customers."

The day after the Copa opening, there was cause for more gossip. Bob Sylvester, in a stinging review in the New York Daily News, said that B. "started out with a half-baked song by a half-baked songwriter named Mack Gordon and ended with a purely dreadful piece of material by a purely dreadful writer named Sid Kuller."

## Great Natural

Comparing Eckstine with Armstrong and Crosby as one of America's "three truly great natural singers," Sylvester implied that Billy had prostituted his talent for lucre.

On the third day, after seeing the show ourselves, we took up both matters with Billy. He said with some conviction that the few Negro patrons who had visited the Copa thus far had been given perfectly fair treatment and not shoved in the background or refused admission, as had allegedly happened often in the past. Billy said he made sure this would be straight before he opened there.

As for the Sylvester story, he said, "What the hell, the guy's right. But he should remember one thing. The people that come here are not music lovers. They want to be entertained. I tried to give them a more musical show when I was in another place of this kind, the Chez Paree in Chicago, and ouch! I died the death of a dog. You have to meet your audience at least halfway."

## Partly Justified

Sylvester was at least partly justified, though a trifle too strong, about the Gordon opener (*If You Feel Like Singing*) and the Kuller closer, a lengthy flagwaving piece of 100 percent Americanism which bordered on the corny, entitled *I Like It Here*. However, any man who did the brilliant work that resulted from Kuller's collaboration with Duke Ellington on *Jump for Joy* can hardly be condemned outright as a "purely dreadful writer." Kuller, like Eckstine, has to keep his audiences in mind.

Moreover, there was another special piece of Kuller material in which Billy outlined his ancestry, ending with the explanation that he got his name from a detour made by his forefathers through Palestine. This could have been an offensive bit, but everyone got a harmless laugh out of it.

## Typical

For the rest, there was the typical current popular song (*Be My Love*), the typical night-club baritone solo (*Old Man River*, showing off B.'s two-octave range as impressively as ever), and just one up-tempo number, *Almost Like*

## Aladdin Inks Billie Holiday

New York—Billie Holiday, who hasn't recorded for a year, has been signed by Aladdin records. She'll wax a minimum of 12 sides a year, possibly will be backed by some of the label's other artists—Charles Brown, Amos Milburn, or Floyd Dixon.

Decca is building a west coast singer, Kitty White, to take over Billie's spot on the label.

## Peterson Goes Back To Canada

New York—Some three months of Oscar Peterson's U. S. bookings had to be canceled last month when the Canadian pianist failed to obtain a permanent working visa in this country.

He's working dates in Canada now, but it is expected the matter will be cleared up and that he'll be back in this country soon.

*Being in Love*. It was on this last that Billy betrayed a fault he shares with Sarah Vaughan and several other great singers. He gets so far behind the beat that occasionally he winds up clashing with the prevailing chord and worrying you about his ability to catch up by the end of the chorus.

Generally it was not the kind of show calculated to bring unmitigated joy to those of us who knew Billy when. However, it showed that the Eckstine voice is as great as ever, or greater. It was the right show for the Copa crowd, and Billy knew it and Milt Ebbins knew it and the highly enthusiastic audience proved it.

## Two Items

As we left, Billy imparted two news items that brought the evening to a cheerful close. First, after years of rumors he finally has a real deal with MGM for a movie.

"Right now I think it's called *The Big Cast*," he said. "I'll be a soldier, with an acting and singing part—it has a USO theme. I believe, and Pasternak may make it. We start shooting in May."

The second item was small but significant: B. will play Labor Day week at the Apollo theater in Harlem. And we're laying odds that he will do as great an Apollo show for the Apollo audience as he did a Copa show for the Copatrona. Until that week, all judgments on Billy's musical integrity are discreetly reserved.

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## New Guidance



New York—Lorry Raine, publicity agent Tim Gayle's favorite account (and wife), just switched from MCA's ministrations to those of the William Morris agency. The singer is also shopping around for a new recording contract. She left the London label in mid-March. Her latest release is *Take Time to Pray*.

## Tab Smith Back With Own Combo

Chicago—Former Lucky Millinder alto saxist, Tab Smith, has returned to the music business with his own combo. He's been working the 20th Century club, St. Louis.

Tab is back on wax, also, with Premium releasing an LP of his. Smith was injured three years ago in the auto wreck that killed vocalist Trevor Bacon.

## Mercury Gets Long, Georgia

New York—For the first time, Mercury has veered from the policy of developing its own talent and has signed Georgia Gibbs, who leaves Coral to join the firm, and Johnny Long, who has been waxing on King for the last couple of years.

## Dance Orks Headed For Good Year?

New York—Both the Steel Pier in Atlantic City and Convention hall in Asbury Park, N. J., have planned ambitious dance ork programs for the summer, which might presage one of the best seasons in recent years for such crews.

The Asbury Park spot, which last year had a weekend-only policy for bands, has booked in Ralph Flanagan for the week of June 30 and Ray Anthony for a week starting July 10. If these two draw, it is expected the spot will continue to operate in full gear throughout the summer.

The Steel Pier has already set eight full-week dates. Anthony starts it off June 29, to be followed by Tony Pastor on July 6; Hal McIntyre, 13; Flanagan Aug. 3; Sammy Kaye, 10; Jimmy Dorsey, 17; Johnny Long Sept. 3, and Buddy DeFranco for the windup week of Sept. 10.

## Basie, Big Band Play The Apollo

New York—The Count is down for a count of 16.

That, at least, was the number of men in the band with which Basie was set for a week at the Apollo, closing April 5. After this he was expected to revert to the small band for the time being, but manager Willard Alexander expects to line up some more big band dates early in May.

Personnel for the Apollo stint comprised: trumpets—Al Porcino, Lamar Wright Jr., Bob Mitchell, and Clark Terry; trombones—Michael Wood, Matthew Gee, and Leon Comegys; saxes—Marshall Royal, Bernie Peacock, Wardell Gray, Lucky Thompson, and Charlie Fowlkes; rhythm—Basie, piano; Freddie Green, guitar; Jimmy Lewis, bass, and Gus Johnson, drums.

Neal Hefti wrote some new material for use at the theater.

Hollywood—Duke Ellington continues to make news. In an all-out effort to replace Johnny Hodges, Sonny Greer, and Lawrence Brown, who left Ellington to form a combo under Hodges' leadership, he has hired alto saxist Willie Smith, drummer Louie Bellson, and trombonist Juan Tizol. All come from the Harry James band.

They were to play their first date with Ellington in Omaha March 27.

Tizol, who left Duke some years ago, takes over the chair occupied by Claude Jones. Smith, the great lead saxist of the old Jimmie Lunceford band, replaces Tommy Douglas.

Bellson, who worked several years with Tommy Dorsey before joining James, replaces Charlie Smith, who has been with Duke since his Metropolitan Opera House concert in January.

James had not announced permanent replacements for the departing bandmen at prestime.

## NYC Teems With Pianists

New York—Luther Henderson, former Lena Horne accompanist and occasional Ellington arranger, opened with his own trio here at the Bon Soir in Greenwich Village, where Mildred Bailey has been held over indefinitely.

Henderson is one of a flock of jazz pianists of all styles and ages now being featured in New York night spots. Others are Page Cavanaugh at the Blue Angel; Clarence Williams at the Village Vanguard; Ellis Larkins at Chez Vito; Ralph Sutton at Condon's; Joe Bushkin and Tatum at the Embers; Don Frye at Ryan's; Erroll Garner at Birdland, and Eddie Heywood and Cliff Jackson at Cafe Society.

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

## Peggy Lee on The Cover

Making her first personal appearance without the backing of hubby Dave Barbour's guitar, Peggy Lee is thrilling the patrons of the Copacabana in New York with her songs. The pretty cover subject is using a trio of piano, bass, and drums (Gene DiNovi, Joe Shulman, and Billy Eziner). Peggy rose to fame as vocalist with Benny Goodman 10 years ago, became a single when she left the band to become Mrs. Barbour and settle on the west coast. She records for Capitol.

## Stan's Incendiary Touch Shown From The Start, Here At Balboa Beach



Chicago—Long before thoughts of "Artistry," "Progressive Music," and "Innovations" had entered the busy mind of pianist Stan Kenton, he was leading this band, and causing quite a bit of excitement with it. Group above,

Stan's first band, opened at the Rendezvous ballroom in Balboa Beach, Calif. Stan's at the left, of course, and others are Howard Rumsey, bass; Al Costi, guitar; Marvin George, drums; saxes (left to right)—Jack Ordean, Bill

Leahy, Ted Romero, Red Dorris, and Bob Gloga; trombones—Dick Cole and Harry Forbes; trumpets—Chico Alvarez, Frank Beach, and Earl Collier. Of the original members, only Gloga and Alvarez are still with Kenton.

# Music Biz Is Sick, But Jazz Will Never Die, Says Kenton

(Ed. Note: There are few figures in contemporary American music as controversial as Stan Kenton. He has received as much derision and as many cheers as any musician we can recall. With this issue we mark Stan's 10th anniversary as leader of certainly some of the most talked-about bands in the last decade.)

By CHARLES EMGE

Hollywood—Following Stan Kenton's presentation of his "Innovations in Modern Music" concert orchestra in Hollywood Bowl early last summer, one of his most caustic critics, writing in a local trade magazine, disposed of Stan Kenton

as a victim of self-delusion. Not long ago this writer had a long, heart-to-heart talk with Stan, discussing his feelings about himself and his music.

I came out of it convinced of only one thing for certain—that Stan Kenton, as he marks the 10-year milestone in his career as a bandleader and leading exponent of progressive jazz, has no illusions or delusions concerning himself, his music, or anything else.

#### Completely Realistic

Kenton is completely (even coldly) realistic about every aspect of himself and his music.

Contrary to many impressions, including our own (which we had to revamp—again) after the discussion, Kenton makes no wild, pretentious claims about the musical forms he represents. His attitude, as we pointed out in our own comment on his first "Innovations" concert at the Philharmonic auditorium here in the early part of 1950, is basically one summed up by the feeling of:

"This is something new. We're not sure just where we're going—but we know we're going somewhere. This is the way we want to play—the kind of music we want to play—and that's just about all there is to it. You can decide for yourselves whether you like it, but please listen before you make your decision."

#### Not Happy

Kenton is not a happy man, nor even a moderately contented man. The kind of music his orchestra plays will never express happiness and contentment. Those who turn to music for happiness and contentment, or just plain recreation such as dancing, are unlikely to find it in the kind of music Stan prefers to play.

Right now he is fully aware of the fact that he is right back where he was in 1948 when he finally had to face the fact that the music his band was playing had gone so far beyond conventional dance music it was no longer practical to try to sell it as a dance band. He says:

#### Same Problem

"At the Palladium we ran into the same old problem. Our following consists of a loyal minority. When we play what they want from us, those who just came to dance—that majority to whom one dance band is just about the same as another as long as they can hear a tune and keep time to it—are lost, just plain lost, and we know it.

"When we slip in some conventional dance numbers—and with my boys it's like holding back a herd of wild horses—we know that we're letting down our loyal, enthusiastic followers, the ones we really love to play for."

We told Stan frankly that we had been very disappointed when, after seemingly solving the dilemma for himself and others by announcing that he was departing from the dance band field finally and forever, he had reversed his course by turning back to the ballrooms again.

He admits that it might have been a mistake, particularly because it resulted in more confusion for the already-muddled minds of dancers and dancehall operators. But, he says:

#### Wanted Nucleus

"The 'Innovations' concerts can't possibly hold up for more than about three months of the year. I felt I had to try to keep at least a nucleus of the organization intact on some sort of permanent

basis. Maybe it was a mistake. I don't know."

On the future Kenton is not optimistic. He says, in effect:

"The music business in this country is sick, despite the fact the people want music as never before. It is sick for the same reason that American art as a whole is sick and stagnant—too much standardization.

"Too many people are afraid to admit that their preferences in music—and many other things from automobiles to washing machines and even the way they eat and drink—might be different from the preferences of the guy next door.

#### May Go Underground

"Jazz—progressive jazz of the kind we stand for—as Hal Holly pointed out in *Down Beat* a while back, may have to 'go underground' for a while, back into the dives and beer joints where it started. But it will never die.

"Musicians will keep it alive, and someday it will emerge again and be accepted as what it is—something really big and important in American culture.

"Right now my hope—my only hope, it might be said—is for the formation of several other musical organizations of somewhat similar, progressive character. There are right now some places, a few night clubs such as the Click in Philadelphia, where we can play our kind of music and receive an enthusiastic reception.

"But after we played the Click there was no one to follow us and to keep the idea alive. I don't want this thing all to myself. I don't think I can carry it all by myself. I think there would be a place for, say, a half dozen or more bands like mine, enough to move around through a chain of spots designed for those who want to listen to our kind of music."

#### Re TV

On television, Kenton is surprisingly optimistic, despite his none-too-happy experience with it at the Palladium. (His show was dropped two weeks after he opened there to make way for sport telecasts. It was somewhat to the relief of Kenton, who didn't enjoy

## Controversy Still Rages About Kenton, His Music

Chicago — Here are some brief commentaries from people in all fields of music as Stan Kenton enters his 11th year as a bandleader.

Lennie Tristano (pianist-composer-teacher): "What little I heard of this year's Kenton sounds much better and a lot different — he has several other writers in place of Pete Rugolo—and on the Art Pepper number in Stan's latest album I thought Art had improved 100 percent.

"However, Stan's writers generally don't write things that swing—and by that I don't mean they

the fact that his band on that show was relegated to the background with little function other than to supply backing for song and dance acts.) Of TV he says:

"I believe that when the time comes I'll be able to do my own show in television and for us it will be the next best thing to concert appearances. One thing you don't have to worry about with TV is dancers. Nobody dances to television. They look and they listen.

"I want to introduce my musicians to the audience, chat with them informally before they play, so that the public will begin to know them as human beings. When people discover that musicians are no different from any other human beings merely because they don't want to play the same old things over and over again, then people will begin to listen to what they play with more understanding.

#### Will Be Place

"There will be a place for music in television—all kinds of music—when television producers recognize the fact that they have a completely new medium to work with and stop trying to use it to revive forms of entertainment that went out of style 25 years ago.

"I am tired of hearing this stuff about 'everything moves in cycles'. The only kind of cycle I believe in is the cycle described by a wheel supporting a moving object. When a portion of the wheel makes a complete turn it's back where it started — but it's in a different place on the road, a place that's farther ahead than it was originally. Unless, of course, you're going backwards. And we're not going backwards, no matter what happens!"

have to be in 4/4. There's just no inherent pulsation. Stan is supposed to be a very sincere person, but I wonder if he's really with the music, enjoys it himself. Personally, even when I enjoy his things I still don't think they're jazz.

"Primarily, Kenton's perspective is that of a composer throughout, and my feeling is that all the great jazz will come from improvising, not writing."

Kid Ory (veteran jazz trombonist and leader): "I have heard Kenton's music only on his records. It's not my type of music. But it took people 25 years to appreciate the kind of jazz we play. It might be that it will take the public 25 years to learn to appreciate the kind of music Kenton plays. One thing I know—Kenton and his boys are great musicians."

John Hammond (jazz critic): "I've never particularly enjoyed Kenton's music—it's too pretentious, which is a very bad thing in any jazz. However, I thought *The Peanut Vendor* was a wonderful arrangement, and Pete Rugolo is a real talent.

"One of the most unpleasant tasks I've ever had to face was reviewing Stan's Carnegie hall concert last year. He has absolutely no conception of what to do with strings, and he seems to have very little conception of a beat. And the bongos, which at first sounded as though they would provide an interesting new sound, finally became misused and as a result were an awful bore. Frankly, this music, more than anything, is just painful to me."

Benny Goodman (clarinetist-leader): "Well, Stan's got a lot of fans. I say good luck to him. More power to him. I think some of his earlier records were very good. *The Peanut Vendor* is a good record.

"Sure, he does a lot of things I wouldn't do, but . . . what are you doing, trying to get me into a controversy?"

Dave Dexter (jazz critic and executive of Capitol records): "There is so little originality in the music field today that I am always anxious to hear anything Kenton comes up with. I may not (Turn to Page 3)



Ten years ago Stan Kenton formed a dance band, hoping for the success and approbation due a talented and hard-working musician who gives freely of his time and effort to further



what he deems a cause, a kind of music he himself has called neurotic. Stan showed a facility, rare indeed, for explaining his motives, and his music, to his listeners. These photos show



Kenton during the last decade, though the top picture may have been taken a little earlier. Not an easy job he's had, judging by furrows in the brow and other signs of wear and tear.



A real pioneer, Stan and his troupe traversed the country from one coast to the other. Young people, especially, felt the band was their own. In the bottom photo Kenton addresses



a group of University of Minnesota students.

## 'Artistry's' Backbone Made Of Brass, Braced



Chicago—This photo was taken about five years ago, and shows some of Stan Kenton's hard-working bandmen in action. Chico Alvarez is the trumpet soloist, being carefully watched by Ray Wetzel, left, and Ken Hanna, right, in the trumpet section. Trom-

bones are, from the left, Milton Kabak, Kai Windling, Miff Sines, and Bart Varsalona. Saxes, in the same order, are Boots Mussulli, Al Anthony, and Bob Cooper.

### PROFILING THE PLAYERS

# Only Gioga, Alvarez Left Of Stan's Original Crew

**STAN KENTON, leader and piano:** Born on a farm near Wichita, Kan.; family moved to Colorado, then to California when Stan was 3. Always liked music studies, was converted to piano by mother only after he'd first studied sax, trumpet, and banjo. Graduated from Bell high school, Los Angeles, in 1930.

By the age of 17 he was working with local bands, and after graduation continued for several years to gain experience with various bands and radio work. Formed own band, then opened June, 1941, at the Rendezvous ballroom, Balboa Beach, Calif. He stayed for four months, then went to the Hollywood Palladium.

His first New York booking was at Roseland ballroom, where his unorthodox music caused much talk. He's recorded for Capitol since 1943, disbanded temporarily in 1947 due to health impairment, then again in late 1948. He returned with his "Innovations" concert crew in 1950.

Stan was born Feb. 19, 1912, is 6' 4" tall. He's divorced from his wife Violet. Has a daughter, 10, who lives with her mother.

**RAY WETZEL, trumpet:** At 26, Ray has played with Woody Herman, Bobby Sherwood, Ray McKinley, Tommy Dorsey, and Charlie Barnet. He's from Jackson Heights, L. I., and has been married 1½ years. Pet peeve is intolerance and bad music.

**MAYNARD FERGUSON, trumpet:** Frequently called a true phenomenon on his instrument, Maynard hails from Montreal. Just 22, he played with Barnet, Boyd Raeburn, and Jimmy Dorsey before joining Stan. Has own separate recording contract with Capitol. Likes Charlie Parker and Billy Eckstine, dislikes the road because of bad food.

**SHORTY ROGERS, trumpet:** A Kenton arranger as well as trumpeter, Shorty comes from Great Barrington, Mass., but now calls Burbank, Calif., home. He's 26, broke into the music business with Will Bradley, then went to Red Norvo, Herman, and Barnet. Married five years, has two kids, says Al Cohn is his favorite instrumentalist.

**CHICO ALVAREZ, trumpet:** One of two original Kenton bandmen. Chico was born in Montreal, now is a U. S. citizen. He's 30, joined Stan in 1941, but was away for three years while in the service. Played with Barnet and Norvo while Stan was disbanded. Married one year but has two children by a former marriage. Can't stand waste of time in the "iron lung" (his name for the band bus).

**JOHNNY HOWELL, trumpet:** Came to Kenton via Bud Freeman, Vic Lombardo, Johnny Bothwell, and Barnet. He's 26, married, has two children, and was a fighter pilot in the last war. Likes the trumpeting of Wetzel and Conrad Gozzo, the singing of Sarah Vaughan.

**MILT BERNHART, trombone:** Handles most of the trombone solos in the band. He's 24 and from Valparaiso, Ind. Went from high school into the army. Is graduate of radio school and was a radio announcer in Denver. Favorite instrumentalist is Robert Martseller of the Los Angeles Philharmonic. Has been married three years.

**HARRY BETTS, trombone:** Has spent three years with Kenton, also has been with Barnet. Is 27, married five years, has a daughter, wants to get off the road. J. J. Johnson is his favorite trombonist.

**BOB FITZPATRICK, trombone:** Fitz is from Des Moines, now makes his home in L. A. He's 30, been married for eight years, has two children. Played with Sherwood, Gene Krupa, and Freddie Slack before joining Stan. Hobby is photography and is a graduate of Iowa State university.

**BART VARSALONA, trombone:** The veteran of the trombone section, Bart joined Stan in 1942. Is 30, married two years, has a child, and is the comedian of the band. Ambition is to own a home and raise a large family. Likes Ferguson's trumpeting and photography.

**DICK KENNY, trombone:** Hails from Albany, N. Y., worked with Earle Spencer and Barnet, wants to buy a ranch in southern California and do studio work. Thirty years old, he's married but has no children. Hobbies are lightweight racing bikes, photography, and record collecting. Two pet peeves are the "bad influences left over from the be-bop craze" and traveling on the road.

**BUD SHANK, alto sax:** Spent 2½ years at the University of North Carolina, joined Kenton prior to the 'Innovations' tour, formerly was with Barnet, Alvino Rey, and Art Mooney. Is married, ambition is to be member of motion picture studio staff. Likes Her-

bie Steward, Billy Eckstine, and photography; dislikes bad musicians and bands and bus trips.

**ART PEPPER, alto sax:** He's 25, says his ambition is to be the best jazzman in America. Art joined Kenton prior to going into service in 1942. Has played with Vido Musso, Benny Carter, etc., and considers Al Cohn his favorite musician. Dislikes the road and the fact that "real great musicians can't make it unless they smile prettily and talk with gusto."

**BOB COOPER, tenor sax:** Coop takes care of the band's tenor solos and of June Christy, whom he married in 1946. He's 24, has no hobbies except music, hates cornballs, and thinks back on the 1948 Dizzy Gillespie band as his most exciting experience.

**BART CALDERELL, tenor sax:** Joined Stan mainly because of his ability on the bassoon, which was needed for the concert orchestra, but also proved quite adept on the tenor. Born in Buffalo 34 years ago, he's played with Norvo, Sam Donahue, and Hal McIntyre. Has been married for five years and has one child. Hobby is building and plans to design and build own home.

**BOB GIOGA, baritone sax:** The favorite son of Cripple Creek, Colo., Bob is the veteran of the band and the only member who's never missed a date since Stan first organized in 1941. Gee-oga (phonetic pronunciation) is 46, served as road manager for many years, and now takes charge of transportation and hotel accommodations. Married 15 years, has no children. Favorite instrumentalist is Dizzy Gillespie.

**RALPH BLAZE, guitar:** Blaze, 28, replaced Laurindo Almeida when the latter went into studio work. Considers Almeida his favorite instrumentalist and his ambition is to play concert guitar. Spends most of his spare time sketching and landscape drawing. Most exciting experience was joining Kenton.

**DON BAGLEY, bass:** Joining the band mainly for his legitimate ability (needed in the concert group), Don has proved to have a great feeling for jazz. Twenty-three, he's spent time with Skinny Ennis and Winky Manone and the Los Angeles Philharmonic. Plays tuba as a hobby.

**SHELLY MANNE, drums:** Shelly, who looks like a kid, is 30. He joined Stan in 1945. First big band was Les Brown, followed by Will Bradley and Raymond Scott. A thorough musician, he also plays tympani with the concert group. Hates long drum solos and people who ask, "What is be-bop?" Has been married seven years to former Radio City Rockette. Is nuts about horses, and is building a small ranch in Northridge, Calif.

**JAY JOHNSON, vocals:** Stan

thinks Jay will be the country's top singer within another year. Born in Montclair, N. J., 22 years ago, Jay got his first job with Sherwood. Later with Raeburn and Tex Beneke (using the name Glen Douglas). Interested in dramatics, hopes to end up in the movies. Married and has one child.

## What They Say About Kenton

(Jumped from Page 2)

buy it, but I have to respect it. "One of these days Kenton will find a trumpet player—to my tired ears he's never had a good one, unless it was Chico Alvarez."

Fletcher Henderson (bandleader-arranger): "I'd rather not say."

Ward Kimball (leader of Firehouse Five Plus Two): "Besides playing slide trombone with the Firehouse Five, I'm a nut on modern music. I collect Hindemith, Shostakovich, Piston, and Charlie Parker. But Kenton leaves me cold.

"With Stan, form and sincerity seem to be smothered in over-arranging and instrumental tricks. His efforts remind me of our present automobile shapes—too many chrome gadgets and not enough fundamental design."

Dick Rock (vice president of Discovery records): "Much of Kenton's music strives too hard for questionable effects. Offsetting this most recently has been fine soloists and high-caliber musicianship, plus a willingness to try new ideas."

Boyd Raeburn (leader-arranger): "Stan's work has lots of merit, but it can be criticized quite a bit. Judging by what I've heard (and I haven't heard much of his more recent stuff), there isn't enough of an element of contrast to justify the extremities he goes to. One thing I heard, featuring the drummer, sounded quite chaotic.

"Of course, when you listen to Stravinsky or Milhaud, Stan's things and the modern things I did all sound very amateurish. But I admire Stan; he has a lot of guts."

Frank Holsfeind (manager, Blue Note, Chicago): "Stan Kenton? The greatest! Our aim and respect is mutual, but our association is being prevented by \$\$\$.

"It would be presumption on my part to elevate his stature—I can only acknowledge it."

Bill Russo (trombonist-arranger): "Stan is one of the most wonderful guys I've ever known. Perhaps the really great thing about him is that his personality doesn't undergo a change when he acts as a leader. He inspires the same kind of loyalty and enthusiasm among his men as he does among his friends and fans.

"One of the trumpet players with Stan's first 'Innovations' tour expressed the sentiment of most of the men who have worked for Stan when he said, 'This is the first band I've ever worked on where I've felt like a gentleman and a human being.'"

Tiny Kahn (drummer-arranger): "I didn't catch either of Stan's latest bands in person; just on records. But they both knocked me out.

"Stan seems to have a much greater approach than at any time before, and I think the greatest thing that's happened to him was his hiring of Shorty Rogers. "Shorty has given the band a swing it never had before, because the notes he puts down in his arrangements just can't help but swing when you read them.

"I also liked the writing Bill Russo did for the 'Innovations' group, particularly *Halls of Brass*."

Nesuhi Ertegus (jazz writer-record shop owner): "Good intentions are not enough. Stan Kenton is the loudest, emptiest sound in American music."



Stan Kenton and Pete Rugolo check one of Pete's arrangements. Rugolo is doing some scores for Stan, but has also added duties as a freelancer, both as arranger and conductor. Pete once attended a girl's school, Mills college, in order to study with composer Darius Milhaud.



Shelly Manne once complained that playing drums with Stan's band was "like chopping wood." Here, at a real woodpile, the boss watches while Shelly follows the New Method book with his axe.



June Christy, now on her own as a single, gained fame and fans while singing with Stan's band. She also gained a husband, tenor saxist Bob Cooper.



Other leaders, like Benny Goodman, shown with Stan above, never doubted the lean one's sincerity. Their views on his music, however, often conveyed a certain bewilderment.

### Sincerity, Skill Brought Honors To Stan's Band



Chicago—Down Beat readers have always followed Stan Kenton and his band with great interest, and as early as 1947 voted Stan's band their top favorite in the *Beat's* annual poll. Also winning the first place in their respective divisions that year were,

from the left, Kenton drummer Shelly Manne, arranger Pete Rugolo, vocalist June Christy, and bassist Eddie Safranski. Tall man without either ascot or a plaque is Glenn Burro, then *Down Beat* publisher.

**BOOKS NOTED**

# Which Way TV? Wonders Terkel

By **STUDS TERKEL**

(Star of ABC-TV's *Studs' Place*)  
 Television Programming and Production by Richard  
 Hubbell, Rinehart, \$3.25

Chicago—While downing a quick cup of java at the corner emporium, I did my usual eavesdropping. The waitress, the counterman, and a couple of sleepy customers were in deep confab. About Korea? No. The mayoralty campaign? No. Nor did it concern the diggings of K-

On the bus a few moments later, I bent my ear to the talk of two housewives. Trouble with the kids and their homework due to Hoppy's baleful influence, a squabble with the breadwinner, he for wrestling and she for *Mama*; nonetheless there was enthusiasm for this new twist in the American home.

**Let's Face It**

We might as well face it. More than any other medium of our time, television is altering the customs, mores, and daily habits of our people. Whether it be for better or for worse remains to be seen. One thing is certain: the anti-TV dihard is singing a lonesome blues, fast fading in the antennae air.

Under these circumstances, *Television Programming and Production* becomes more than just a good textbook. A beautifully written job, it's a must for any guy with a yen to direct or produce or handle a TV camera. The chapters on technique and theory are pips; just about every facet is analyzed in exciting, comprehensible lingo.

Hubbell is a pioneer who worked with Gilbert Selles at CBS in the Daniel Boone days of television. More than that, he's a civilized man, well versed in the allied arts. Aside from the technical info he dishes out, the key to the book's strength lies in the author's outlook and attitude. He makes a stirring plea for imagination and for awareness of TV's tremendous potentiality, as yet untapped.

**Let It Grow**

He lambasts the mediocre minds and tepid talents who would mold television in the image of radio, theater, or movies. Certainly ideas can and must be borrowed from the older media—but the burgeoning baby must be allowed to grow up in its own way. Here is a new kind of audience—a gent and his family in the living room—awaiting a new kind of kick.

This is not to say movies will die or that a variety show with a studio audience will flop. (Uncle Miltie's Nielsen is an effective, though brutal, answer). What

Hubbell does say is that TV can do more than sell soap or whip-lash the home viewer into The Big Yock.

It can be the lever to lift a Joe's leisure time to new heights; for the first time in history "he can be in two places at the same time." That other place (outside the parlor) need not be drab nor stupidly extravagant, need not be limited to dancing dolls nor grinning gargoyle. Television is a Gulliver that can't be bound by the ropes of stereotyped thinking, the "safe" way of the past. The midget's gotta go, the man's gotta grow.

**No Accident**

It's no accident that Chicago has come through with a couple of fine TV shows (*Kukla, Fran, and Ollie* and *Garroway at Large*). It isn't a matter of talent; it's a matter of freedom. Here, where the blue chips are not down as in New York, the creative artist has been on his own, probing, groping, seeking. This relative freedom from the pressure of the huckster, this freedom to experiment regardless of immediate commercial value, is the hope of tomorrow's TV.

If this freedom goes by the boards a giant will have died aborning, and all that the midgets will have succeeded in doing is to convert television into the killer of conversation, nothing more.

**Hall Takes Over As JD Personal Mgr.**

New York—John Hall, manager with Jimmy Dorsey for years, has taken over personal management of the band, replacing Janet Tremaine.

Jimmy opens at the Fairmont hotel, San Francisco, on May 8 for four weeks, then goes to the Hollywood Palladium for four more on June 12.

**Manhattan Televiewpoint**

By **Ria A. Niccoll**

**INCIDENTAL IN-TELE-GENE:** TV songstress Evelyn Knight had the honor of officially opening a new Loft candy shop in Washington, D. C., this month, while tele-vocalist Kitty Kallen did a ditto for a Loft store in Baltimore. . . . Bernie Mann, leading his All-American band at the Roosevelt hotel, is in line for his own TV offering. . . . Dorothy Ann, featured singer on WJZ-TV's *The Fitzgeralds*, opens at Cafe Society in April for an extended engagement.

New vocal group, the Melodeers, has been added to the *Sam Levenson Show*. . . . Latest chirp to arrive at video's Mecca is lovely Ginny Simms, who made a successful tele-debut on a recent Morton Downey show. . . . Fascinating new gimmick is *Stairway to Stardom* portion of DuMont's *Cavalcade of Bands*.

**BACKSTAGE:** Eddie Heywood is busy writing the score for a new musical program, *Summertime*, which has a book by Hollywood scenarist Marvin Wald. It should be ready as a summer replacement. . . . Busiest man in television today is singer-comic Jackie Gleason who, besides starring regularly on WABD's *Cavalcade of Stars* and televisualizing around town like mad, is also doing three shows nightly in the tabloid version of *Billion Dollar Baby* at Monte Proser's fabulous, new theater cafe. . . . WJZ-TV's Tony Lane and his Air-lane trio are packaging their own TV show and emanate from an airplane here around New York!

Johnny Mercer, at work on a new theme song for the *Arthur Murray Show* which, incidentally, moves from Sunday to Wednesday. . . . Incredible but true: When asked for a little data about themselves for a tentative article, the musical aggregation on *Van Camp's Little Show* (WNBT) absolutely refused to volunteer a thing—including their names!—without the ok of their then-absent music director! How cautious can you get! . . . Hannes Bok, noted artist and illustrator, is being commissioned to do a series of modern settings for a forthcoming TV jazz show.

**VESTPOCKET VIEWINGS:** The Ruth Duncan quintet, five talented girls who play piano, harp, violin, cello, and bass, were refreshingly different on WOR-TV's new *Charm Time*. . . . The NBC television trib-

**TV Gets New Show Spotting Top Name Orks**

New York—The *Kreisler Bandstand*, a half-hour weekly variety show featuring different name bands and singers each week, made its bow March 21 at 8:30 p.m. (EST) over the ABC network.

Telev viewers who have bemoaned the degeneration of *Cavalcade of Bands* into a second-rate vaudeville show were heartened by the initial *Bandstand* presentation, for which Benny Goodman fronted a big band for the first time in a year or two.

Assembled by Hymie Shertzer, the orchestra included such sidemen as Al Klink, Bill Stegmeyer, Will Bradley, Lou McGarity, Cutty Cutshall, Bernie Provin, and Doc Severinsen.

Benny also used a sextet, with Terry Gibbs, Teddy Wilson, John Smith (guitar), Jo Jones, and Eddie Safrancki. Goodman alumna Peggy Lee was the other main attraction.

Cab Calloway's orchestra and Ella Fitzgerald were set for the second program in the series, which is directed by Perry Lafferty and sponsored by the Jacques Kreieler Co.

ute to Richard Rodgers was aglitter with musical stars, including Alfred Drake, Mary Martin, and Vivienne Segal. . . . Riotous original musical on DuMont's *Once Upon a Tune* was a little opus titled *Le Jazz Hot*, which happily starred Reggie Beane, celebrated pianist and singer; also featured Tyree Glenn.

A new feature in *Down Beat*, every other issue, *Leonard Feather's Blindfold Test*. See page 12.

**Garner Sues Jubilee Firm**

New York—Erroll Garner is bringing legal action against Jubilee records for issuing a record of *Be My Love*, allegedly cut by him. He did not wax the tune, he says, and is suing for damages based on use of his name on the counterfeit disc.

**Hollywood Teletopics**

**Sten Hooten** TV show of March 7 from Hollywood Palladium brought K-LAC-TV series to an end until further notice. Station ops said show wasn't building sufficient audience pull and that time and equipment would be needed soon for base-

ball telecast. Kenton, who never professed to be pleased with setup under which his work was subordinated to play for a variety show, rang off without regret. Says he wants to develop his own formula for video.

**Marvin Ash**, who does nitery stints as solo attraction, also holds staff pianist spot at KP1-TV with a total of some nine hours weekly.

**Nappy Leonore** two-beat troupe on March 5 celebrated beginning of second year on KTLA's *Disco Showboat*. Show has been given an additional 15 minutes of time spread (Mondays, 7:15-8 p.m., locally. Telecasted for national release by Paramount TV outlets). Nappy's *Showboat* band now contains **Sten Wrightman**, piano; **Ray Harris**, drums; **Walt Yoder**, bass; **Joe Graves**, trumpet; **Johnny Costello**, clarinet, and **Warren Smith**, trombone. Nappy plays banjo and guitar.

**Merion Ahle**, accordion, was first winner on KTTV's new *Ada Leonard* show (see *The Hollywood Beat*). *Search for Girls*, Marion stays on show until displaced by another winner. Ada holds two four-hour sessions of auditions a week during which she personally selects contestants. (Fridays, 10:30-11:30 p.m.; Wednesdays, 7:30-8:30 p.m. starting April 6.)

**Buddy Moran**, former singer-guitarist with Grif Williams, Dick Jurgens, Harry James, et al, set as regular on KTTV's *Hollywood Studio Party* (Mon., Wed., Thurs., Fri., 1:15-2:15 p.m.).

**Leo Sander** (Telecriptions Inc.) now turning out three-minute musical telefilms at rate as high as 10 a day. One-day session recently saw completion (shooting and recording) of five featuring *Pied Pipers*, and five featuring harmonica ace **Leo Diamond**.



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# Getz, Bechet Do Concerts In Stockholm

Stockholm—Stan Getz and Sidney Bechet split the billing for Nils Hellstrom at the Stockholm concert hall on March 19. This was the date Norman Granz had set for the European premiere of JATP. Stan planned in from New York and Bechet came in from Paris where he is killing them nightly, doubling with Claude Luter's street parade group from the Casino de Paris revue into the Vieux Colombier, existentialist cellar in the heart of the student quarter.

The two artists were supported by four Swedish bands. Following night the same program was repeated in the hall, agreed by most specialists to be the most perfect concert hall in

the world. This is a modern, 1,500-seat auditorium finished in blond hardwood. It stands in the civic square of the university city of Goteborg.

Swedish musicians union permits entry of such U. S. artists as Getz and Bechet in the cultural interest of Sweden. But musicians all over Scandinavia were aghast at treatment accorded their prize alto player, Arne Domnerus, who was canceled out of a contract to play Birdland by the American Federation of Musicians after he had arrived in New York.

This shy and modest virtuoso, whose spectacular technique brackets him with Hasselgard and Winding, had been bought on the basis of his Swedish phonograph records.

Hellstrom, who has made jazz one of the big entertainment items in Sweden, regularly imports such U. S. hot performers as Louis Armstrong, Charlie Parker, Roy Eldridge, Buck Clayton, Chubby Jackson, and Dixie Gillespie.

—Ernie Anderson

# Kaye Digs Up 'Fresh Cuban Music'



(Photo by Anna)

Havana—This little photo of Mr. and Mrs. Sammy Kaye, expressed from the Hotel Nacional de Cuba where they vacationed recently, was accompanied by a note to add to your Uh Huh collection. "The real purpose of his stay . . . is to scout out fresh Cuban music." Sammy is quoted as saying: "There is a great trend toward this type of music more than ever in the United States."



Al Colley, road manager for Duke Ellington, received two broken ribs on St. Patrick's day in Hollywood when he was struck by a car piloted by a drunken driver . . . Eddie Sauter, who made crack scores for Goodman and McKinley, is doing some arranging for Elliot Lawrence . . . Tony Briglia, once tubman for Casa Loma, is working in the Lockie music shop in Los Angeles.

Rudy Vallee isn't making a comeback—he's made it, to judge by the rave reviews on his act from Boston (Copley-Place), Providence (Sheraton-Biltmore), Club Caribe (Miami), and Nassau (British Colonial hotel). The vet showman is holding them for more than an hour at each show, with gags as well as nostalgic songs . . . Commodore has resumed 20 Wills (The Lion) Smith sides on two LPs.

Our recent editorial, lauding Robert C. Ruark as a newsman who writes intelligently about jazz, unintentionally offended a pal of more than 20 years standing, Jim my Savage of the Chicago Tribune. For the record, Jimmy writes understandingly about jazz, as well as about any other angle of show business. But from him, you expect it . . . Some TV producer, club operator, or booker is missing a bet with Dick Larkin, who sings soothingly.

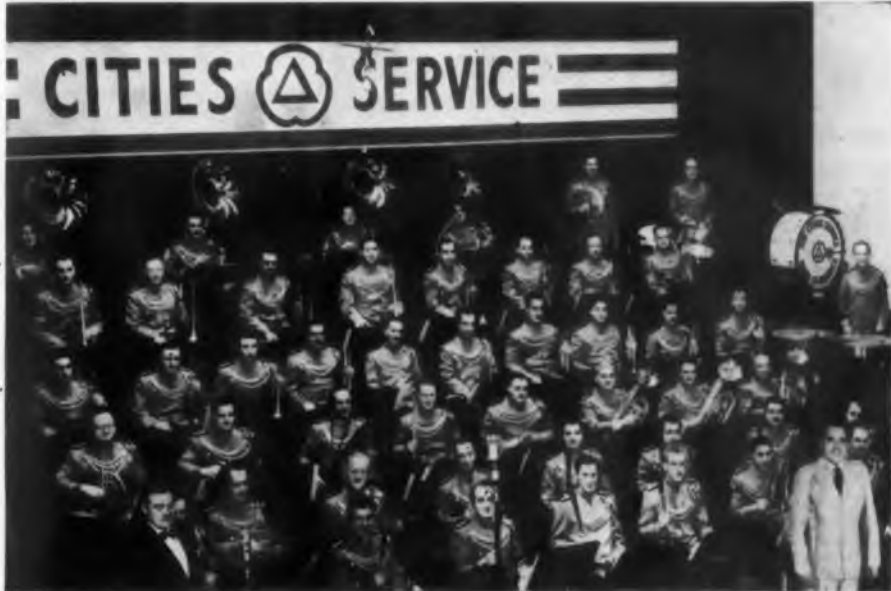
Bare Facts Dept.—Two instructors at the Roy Knapp school in Chicago, Myron Earhart and Mac Gerrard, added baby boys to their families during the same week. Second child for each. Another Knapp teacher, Bob Tilles, and former faculty member Dick Marx also are awaiting second babies. Double or nothing, eh? . . . Claire and Sonny Igoe (Woody Herman drummer) are expecting, also Savina and Al Young, tenor sax and arranger.

Sammy Kaye was selected by the Custom Tailors Guild as one of the 10 best-dressed men in America . . . Mills Music, with *The Syncopated Clock*, proved that a song can be plugged on TV exclusively and made a hit . . . Funniest crack about Stan Kenton, whom we are congratulating on his 10th anniversary, came from staffer Leonard Feather, who helped compile the comments on Stan's music. He said: "I wonder whether Kenton is sincere about his sincerity."

# Benskin In, Heywood Out At Cafe Society

New York—Sammy Benskin followed Eddie Heywood as leader of the band at Cafe Society here. Pianist Benskin has a five-piece outfit featuring Johnny Letman on trumpet and Jackie Fields on alto, with drummer Arthur Trappier and bassist Johnny Brown.

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RIGHT: Bass section includes, left to right: JOE TARTO, DON BUTTERFIELD, ALBERT CORRADO, HERB JENKEL. Equipped 100% with Conn 20K. Conductor PAUL LAVALLE, extreme right.



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### CHICAGO BAND BRIEFS

## Tristano Returns To Chi In Blue Note Two-Weeker

By JACK TRACY

Chicago—Lennie Tristano returns to Chicago to play a club date for the first time in 1½ years tonight (April 6). The brilliant pianist opens at the Blue Note with his sextet, which will include saxists Lee Konitz and Warne Marsh. Rest of the personnel was unknown at writing, but Billy Bauer, with studio work in New York, probably won't be along.

Also on the bill will be the eminent mixologist, linguist, and master of many instruments, Bulee (Slim) Gaillard. He'll be heading his trio (which customarily consists of four men).

#### Ammons-Stitt Back

Slim will be held over for a second two frames after Lennie leaves, with the Gene Ammons-Sonny Stitt combo returning for their second date at the club. Madcap Timmie Rogers will be back, too.

Looking ahead at the Note, the summer is going to be a swinging one. Louis Armstrong will be in for three weeks, Sarah Vaughan for three more, plus returns of Oscar Peterson, George Shearing, and Ella Fitzgerald.

#### Fields Returns

Hi-Note filled in their bookings neatly, after wondering for a while what would follow Georgie Auld. Flip Phillips' unit, with Bill Harris, did a five-day stretch, followed by Herbie Fields, who came in on March 30 for 2½ weeks. Herbie did wonderfully in his date there a couple of months ago, and they brought him right back.

Bill Russo's quintet continues on Mondays and Tuesdays, with alto man Don Carone now in the group replacing tenorist Kenny Mann.

#### Jo Baker to Theater

Preceded by a wave of publicity, Jo Baker opens at the Chicago theater today (6) for two weeks. Her amazing successes in New York will probably be duplicated here. The Mills Brothers, Beat poll winners, will have the stage for two weeks starting May 4.

Buddy Johnson, youthful leader of the sensational Walk-Em Rhythm band, with vocalists Ella Johnson and Arthur Prysock (that's how his press releases describe him, just wanted to see how bad it would look in print) is the group that will accompany Ella Fitzgerald in her April 20-26 Regal theater stay.

#### Lila Stays

Lila Leeda has been held over again at the Capitol, backed by Dean McCollom's quintet, and will stay until at least April 10. Nothing set for the Brass Rail at writing.

That Dixie is still a potent drawing power in town is evidenced by the continuing success of the bands at Rupneck's, Jazz Ltd., the 1111 club, the Normandy, and the Bee

## Hodges Makes Auspicious Bow

By Jack Tracy

Chicago—No new, startling sounds were either heard or expected when Johnny Hodges unveiled his new combo at the Blue Note here. The group sounded as if it could have been lifted bodily from some of the Bluebird and Columbia records made by Ellington units.

And that last sentence is meant only in a complimentary fashion.

#### Always Fine

Because the group, with Lawrence Brown on trombone; Emmett Berry, trumpet; Al Sears, tenor; Billy Strayhorn and Leroy Lovett, pianos; Lloyd Trotman, bass, and Sonny Greer, drums, is always tasteful, warming, and when necessary produces that wonderful rolling rock that can be associated only with Ellingtonians.

The future looks assured for Johnny. He's built up a loyal following in his many years as a sideman. His playing, like that of Greer's and Brown's, appears to have considerably more life than it has in the last couple of years. His familiar, lush ballad style shows up splendidly despite the lack of big voicings behind him.

And he has five of the combo's members writing arrangements, including the redoubtable Strayhorn, who is going to stay with the band.

#### Varied Repertoire

They use many things associated with them while with Duke, as well as the tunes Hodges has been recording for Mercer and Mercury. The underrated Berry, with his



Among the many showing up for the Johnny Hodges opening at the Blue Note were jazz fans Ezzard Charles (who plays bass) and Joe Louis. Johnny joins them above.

full-bodied tone and grand mute work, is an added kick.

Muggsy Spanier's unit was on the bill, also, and with each group

consistently trying to match the pace set by the other, some swinging evenings resulted during the two weeks.

Hive. Art Hodes, Miff Mole, Johnny Lane, Danny Alvin, and Booker Washington continue to do good business at those spots.

So do the regular sessions John Schenck promotes at Gaffer's most Saturdays.

#### Roosevelt Session

Joe Siegal, at Roosevelt college, is planning a free bash there Wednesday night (April 11). Supposed to be a question-answer session in addition to both Dixie and modern groups. The school is mulling a history of jazz course for the next semester, good attendance here could help swing it.

If you can overlook the sight of bare flesh, there's a good band playing at Ju-Ju's strippey on W. Madison street. Group includes Johnny Lee, trumpet, piano, and drums; Gene Esposito, piano and trumpet; Joe Iaco, piano, and Eddie Georges, drums.

Woody Herman and the Herd continue at the Edgewater Beach through April 19.

See Leonard Feather's *Blindfold Test* on page 12.

## Nat Honored By His Alma Mater



(Photo by Mike Shoo)

Chicago—Several thousands of Chicago school kids were beaming with pride when Walter H. Dyett, left, presented Nat Cole with the plaque he's holding above. The kids were students at DuSable high school, which Cole also attended. Dyett is director of music at the school, and was one of Nat's piano teachers. Disc jockey Holmes (Daddie-O) Daylie, center, emceed the school assembly at which the token was given. The plaque reads: "To Nat (King) Cole, our ambassador of good will . . . in appreciation of his untiring efforts in the advancement of race relations . . . DuSable High school." Cole and the trio were appearing at the Regal theater here.

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### Modern Band In Rehearsal

New York — Gerry Mulligan, Billy Byers, and Al Cohn have been contributing to the library of a new band that has been rehearsing here for several weeks. The outfit, comprising five brass, four reeds and three rhythm, is a Cansino operation from back to front. Tony Cansino is backing it and Billie Cansino is fronting it. Former, an uncle of Rita Hayworth, is an ex-dancer. Billie was his dancing partner and they toured as a team in this country, Latin-America, and Europe.

All-star personnel at the rehearsals included: trumpets — Nick Travis, Al Porcino, and Charlie Frankhauser; trombones — Eddie Bert and Freddy Zito; saxes — Hal McKusick, alto; Eddie Shu and Don Lanphere, tenors; Gene Allen,

### Top Tunes

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

- Aba Daba Honeymoon*
- A Bushel and a Peck*
- Across the Wide Missouri\**
- A Penny a Kiss*
- Be My Love*
- Beautiful Brown Eyes\**
- Bring Back the Thrill*
- Chicken Song*
- Harbor Lights*
- I Apologize\**
- If I Still Feel the Same About You*
- I Taut I Taw a Puddy-Tat*
- It Is No Secret*
- Let's*
- Mockin' Bird Hill*
- My Heart Cries for You*
- Sentimental Music\**
- So Long*
- Sparrow in the Tree Top\**
- Tennessee Waltz*
- The Roving Kind*
- You're Just in Love*
- Would I Love You*
- Zing Zing—Zoom Zoom*

baritone; rhythm — Gerry Mulligan, piano (a new role for the baritonist-arranger); Buddy Jones, bass, and Don Lamond, drums.

### Want To Read Faster? Play Dixieland Records

Chicago—When folks tell you they read just as well with the radio or phonograph on, you might as well believe them. They probably are right. And if they listen to Dixieland music, they probably read faster, too.

Clinical psychologist Murray S. Fleischer of Bowling Green (Ohio) state university recently conducted experiments on the effects of various types of background music on reading rate and comprehension. Fleischer divided 208 students into five groups of some 40 persons each. For 30 minutes each of four groups heard either classical, popular, semi-classical, or jazz music while studying. The fifth group was a control group, and studied

without musical accompaniment. Fleischer found no statistically significant difference in reading speed and understanding between any two groups—including the control.

He did find, though, that the group hearing jazz read somewhat faster, possibly influenced by the marked syncopated rhythm of the music. Their comprehension score was slightly lower, however.

The brighter students were neither more nor less affected by background music than the slower ones. Individuals with music training obtained slightly lower comprehension scores.

All of the music used was non-vocal.

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T.V., New York

**LOU SINGER**  
Radio, T.V., Pictures  
Hollywood

**MAX MARIASH**  
Art Van Damme Quintet  
N.B.C., T.V., Chicago

**HUBERT ANDERSON**  
Garraway Show  
N.B.C., T.V., Chicago

**SAM DENO**  
Pittsburgh Symphony  
Percussionist

**HARRY BRABEC**  
Wayne King  
N.B.C., T.V., Chicago

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# THE HOLLYWOOD BEAT

## Ex-Barnet Vocalist Slips Over Sexy Show On TV

By HAL HOLLY

Hollywood — As vice president in charge of uncovering promising girl singers, we certainly owe it to our readers to bring them up to date on one we, with several thousand other videographers, have recently rediscovered in television. A good time to note that many other names that used to be in our news columns, but which disappeared when the band business took its slump, are bobbing up with increasing frequency in the new medium.

Some of you should recall Jean Louise, to whom we gave a brief item in this department about a month ago, then decided (after seeing her show and receiving reports from our operatives) that Jean warranted considerably more attention.

### Out of Sight

For most of us, Jean dropped out of sight and sound after turning out one grand recording (*My Old Flame*) with Charlie Barnet in late 1947, and you may have seen her on the cover of *Down Beat* about that time.

Jean did her last stint as a featured band singer with a combo headed by Red Norvo in San Francisco in 1949, then started her career as a single at the Mayfair club in Glendale, a Los Angeles suburb. There she was spotted by a KFI-TV top, who figured, and rightly, that she had a lot of what it takes for TV.

Jean's show (10-10:30 p.m., Tuesdays here) opens with a camera shot of a male hand opening the door to her apartment (a studio set, of course). He never speaks, nor is the owner of the hand seen. When the camera moves up to Jean's face, and she says something like: "Darling, just sit down and relax while I sing and play something for you," every guy glued to a screen imagines he is right there in the room with her.

### Steamed Up

Some of the lads are getting so steamed up by it all, they tell us at KFI, that they now have to supply an armed escort for Jean to see that she gets home safe after her show. Says Jean:

"That's a little exaggerated. But if it were true, should a girl be insulted? Of course not. But for the benefit of those ambitious boys who are writing those torrid letters, you might mention that there is no giveaway gimmick on this show that includes the key to my apartment. My husband (bass player Iggie Shevak) wouldn't go for that at all. "The romance for everyone else is just in those songs I sing."

Jean, who (not incidentally) is a capable pianist with what we call excellent taste in music, because her tastes are just about the same as ours, sees nothing alarming in video's heavy accent on sex appeal. She says: "People have decided that they might as well act like what they are—human beings."

All we say is that Jean really won't come into her own on TV until they crack the color problem, and the guys get a load of her red hair. It does something to us.

**DOTTED NOTES:** Tenor Felix Knight is in headliner's spot at Coconut Grove (known to those who can't afford those prices as the "Coconut Grave") at this scribbling, with his offerings heavily sprinkled with operatic excerpts. Wait till Lanza hits this circuit . . . Erroll Garner, with Shadow Wilson on drums and John Simmons, bass, was due for a two-weeker at the Oasis starting April 6.

**TELENOTES:** Frank DeVol's No. 8 band (No 1 for radio, No. 2 for records), the one he uses on dance dates, has taken over music spot on KTLA's Sunday show, *Bandstand Revue*, which has been pulled out of Aragon ballroom and now originates at KTLA's video theater on Melrose Avenue . . . Jenks Carman, steel guitarist



Jean Louise

popular with local videots, bills himself as "The Dixie Cowboy" . . . Marvin Ash trio, with Paul Madison, bass; and Allan Reuss,

## Los Angeles Band Briefs

Jerry Wald, who nudged out Stan Myers for music spot (dance and show) at Earl Carroll theater-restaurant, was assembling 14-piece crew of Local 47 men at writing. Carolyn Grey, formerly with Woody Herman, et al, has been set for vocal spot. She's been in retirement for several years.

Stan Kenton will return to Balboa Beach again this summer for a dance stint at Rendezvous ballroom starting June 29. Resort is about 60 miles south of Los Angeles. Is Kenton's "home" spot, where he never fails to draw enthusiastic collegiate crowd.

Larry Maddi (violin), with versatile combo comprised of Jimmy Hatten, guitar; Johnny Geste, piano, and Mike Somogel, bass and conga drums, took over stand at

guitar, is a regular KFI-TV feature.

**SOUNDTRACKING:** Warner studios and west coast office of Columbia records got together to stage a special preview of *Lullaby of Broadway* for platter chatter showmen and retail record dispensers, with Doris Day on hand to greet them personally. . . . Red Norvo trio, before departing for San Francisco, soundtracked a non-visual musical sequence for 20th-Fox's *Two Tickets to Broadway*, backing Ann Miller in a vocal.

**BEHIND THE BANDSTAND:** Hollywood radio musicians who have been doing shows from Army camps (at no extra pay) are plenty mad because on some occasions they have had to pay high prices for meals served them on the bases, and on at least one jaunt, the musicians had to pay for their overnight lodging out of their own pockets.

## Charlie Spreads Cheer On Coast



Hollywood — Records sent to *Down Beat's* Hollywood office for promotional purposes are passed on to hospitals and other institutions. Staffer Charlie Emge, at the left, recently took a batch out to the City of Hope, tuberculosis sanitarium and medical center. Patient Lillian Edelman, right above, was one of those who welcomed the gift. A bop fan, she has a phonograph of her own, but records are also played for all the patients via wire from a central recreation center.

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Club Bayou, Sunset Strip spot where ops finally abandoned Dixie policy after reportedly sinking heavy cash outlay in the venture. Dick Casabara crew, which succeeded Ben Pollack at Bayou, was shifted over to Beverly Cavern to share musical assignment there with Kid Ory's jazzmen.

Dave Beuback trio, with Cal Tjader, vibes, and Jack Wessons, bass, came in from San Francisco for stand at Tiffany club backing Jumo Christy. Was to be followed April 6 by Armstrong All-Stars.

Norvo Band's opening date at Biltmore Bowl, where he replaces Don Arnan, announced for April 24.

Les Fidler (violin) combo, longtime attraction at Bar of Music, now holding forth at Larry Potter's North Hollywood supper club.

Dick Pierce ork, a favorite with west coast collegiate, has been backing Frankie Laine on singer's one-niters at ballrooms in this territory.

Les Mitchell, studio trumpeter are taking crack at dance field with combo featuring Tommy Todd, piano; Jack Dumast, sax; Gene Englund, bass, and Bob Rain, guitar, and other top rank radio and recording men.

### L. A. KEYSPTS

- Aragon—Dave Hudkins (Ind.)
- Bar of Music—Gene Walsh (GAC)
- Beverly Cavern—Kid Ory (Ind.)
- Beverly Hills hotel—Hal Stern (Ind.)
- Biltmore Bowl—Don Arnan (GAC)
- Club—Dick Stubbs (Ind.)
- Club—Jeri Galtan (Ind.)
- Charles Fox's—Abby Bevan (Ind.)
- Club Bayou—Larry Maddi (Ind.)
- Club 47—Zutty Singleton (Ind.)
- Cocoanut Grove—Eddie Bergman (Ind.)
- Colonial ballroom—Arthur Van (Ind.)
- Earl Carroll's—Jerry Wald (GAC)
- Encore—Mel Henke trio (Ind.)

## Belafonte Buys Into Restaurant

New York—Harry Belafonte, singer and leader of the recently-organized Belafonte Singers, vocal quintet, is working as a waiter at the Sage restaurant on Sheridan Square, where he recently became co-owner and manager in partnership with novelist Bill Attaway and actor Ferman Phillips.

Belafonte, who says the three of them took over the place as security against the hazards of show business, has not given up his singing career. Recently featured on the Frances Langford and Roberta Quinlan TV shows, he expects to open soon, with the quintet, at the Ruban Bleu.

- Figueras ballroom—Pete Pontrelli (Ind.)
- Larry Potter's—Les Fidler (Ind.)
- Mike Lyman's—Joe Venuti quartet (MCA)
- Mosambo—Eddie Oliver (Ind.)
- Mosambo—Lutheaires (Ind.)
- Oasis—Erroll Garner (ABC)
- Paris Inn—Jimmy Greer (Ind.)
- Polladium—Jerry Gray (MCA)
- Riverside Ranch—Tex Williams (Ind.)
- Roosevelt Grill—Al Gayle (MCA)
- Roosevelt Grill—Victor Zito (MCA)
- Royal Room—Pete Daily (Ind.)
- Sardi's—Nappy Lomax (Arms Stars)
- Sarsen—Bud Smith quartet (Rollie)
- Tiffany Club—Louie Armstrong (ABC)
- Zebra room—Cal Gooden trio (Ind.)

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Daily Drink Immortalizes Daily



Hollywood—Here's a switch—Pete Daily has been preserved in oil! Artist Harry Hermalin, at the right above, is a regular customer of the Royal room, where cornetist Daily and his Chicagoans play. He's a sign painter by trade, not a portraitist, but he offered to execute Daily in oil in exchange for a drink a day and his materials. Royal room op Abe Bush agreed, and the picture was unveiled recently. The two young ladies in the photo above assisted at the ceremony.

Diego, Too, Gets An All-Girl Ork

San Diego—Since this town follows Los Angeles closely and then adds a touch of its own, it wasn't surprising that San Diego would get an all-girl band. But with a western angle. It's an all-girl trio called the Cactus Cuties and they're at a lower Broadway watering hole.

And since the filmland square circle has taken stripteasing to its over-publicized bosom, San Diego comes up with a dirobber named Dagmar (an item which confuses TV fans.)

Lois Chapman and the Dick Ryan quartet (Jim Whitfield, Vince Fest, Bill Beaumont, and Dick's featured sax) on a Roy Kral-Jackie Cain kick at Charlemagne's.

The joint was practically mobbed when Frankie Laine played Pacific Square ballroom. Frankie was backed by Dick Pierce's excellent band—with Carl Fischer on hand, of course.

Don Gilbert has new house band at Top's. Betty Hall Jones plays piano in Top's Blackout Bar. . . . Comic Arthur Walsh is back at the Cuckoo club, with Don Jack's trio providing funny hats and occasional music.

—Don Freeman

Portland Gets A Jazz Bistro

Portland, Ore. — After many, many years this town has a new night club with a jump policy. It's the Ozark club, on the site of the former Shangri-La, leased and operated by Fred Baker. Spot, which is still angling for a liquor license, sells only soft drinks at writing, picks up its loot through a \$2 cover.

Baker leased the Ozark for 10 years, has so far spent \$1,500 on renovations. First name booking was Illinois Jacquet for two weeks at \$1,250 a frame against 50 percent. Jacquet "made a little the first week, lost the second," said Fred. Spot, which has a nightly KGON wire, set Amos Milburn for the March 28 week, with Dave Brubeck and Vido Musso following for one week each with options. Dinah Washington and Earl Bostic in for a May 17 one-niter, with Erroll Garner opening May 25 for two weeks.

Spot caters to dancers and listeners, will "play salable combos and big bands."

—Ted Hallock

Cohn Seriously Hit By Virus Infection

New York — Al Cohn, youthful tenor sax man who played with Woody Herman's famous Four Brothers, is resting at his Brooklyn home after a four-week hospital siege during which he almost lost the sight of one eye.

A virus infection which affected his vision has left the eye 80 percent useless. Weak from the nervous and physical ordeal, he will be unable to return either to his writing or playing activities for several weeks.

Brown Sax Ace Quits; Retires From Band Biz

Hollywood—Eddie Scherr, long-time key man in the Les Brown reed section and specialist on soprano sax, has left the band and plans to make a gradual retirement from the music business.

Marty Berman took over Scherr's chair with Brown when the band left here in mid-March for a short eastern tour.

MOVIE MUSIC

MGM Does Fine Job In Movie On Caruso's Life

By CHARLES EMGE

Hollywood—In *The Great Caruso*, the film industry's long-awaited report on the life and times of one of the greatest singers of all time, moviegoers are going to get the biggest bellyfull of opera ever put in a package in an American-made picture. Judging by the enthusiasm with which it was received at press previews here, they are going to like it.

New Start

Movie makers, who have fumbled around with opera for years to find a way of cashing in on it, will probably start all over again. Tin Pan Aliey discovered years ago that opera was full of good tunes; *The Great Caruso* doesn't begin to exhaust this stockpile of melodies of universal appeal.

It can't be denied that Mario Lanza, though no Caruso, nor even a Jan Peerce (as yet) is a pretty good singer. Now that he seems about to become something of a popular idol, there ought to be a complete readjustment of the public's sense of values where singers are concerned.

The era of the guy—and gal—who sing themselves to fame and fortune on the strength of a few personality tricks, the good luck to get spotted on wax with a top selling song, and a press agent buildup, could be on the wane. Let's face it; with a few notable exceptions, many of the biggest earners among the singers of the last few years in the so-called "popular" field got where they are mainly on their luck.

Thumbnail Sketch

As to *The Great Caruso* itself, no lengthy comment is required. Its story of Enrico Caruso is hardly more than a thumbnail sketch, and aside from the fact that he was born in Naples (1873), came to U. S. around the turn of the century, became the Metropolitan Opera's greatest tenor, married an American woman who bore him a daughter, and died of a ruptured blood vessel in his throat at the height of his career (in 1921), the framework on which the sketch is built is more fiction than fact.

This will matter little to most of those who will see the picture. However, we believe the writers could have stuck to the facts a little more closely without hurting the picture. Caruso started out to

be a mechanical engineer, not a flour merchant, as it's told here, and they missed a bet in not putting more accent on the part Caruso played in transforming the phonograph recording business from a scientific curiosity into a major industry. He put RCA-Victor in business; to this day his sales figures on his records have never been touched.

Mostly Music

The significant point about *The Great Caruso* lies in the fact that for its audience appeal it relies almost 100 percent on the musical experience it conveys. It is essentially a series of excerpts from the huge repertoire of Italian and French operas in which Caruso excelled, performed by Lanza and an able cast of authentic singers which includes Dorothy Kirsten, Jarmila Novotna, Blanche Thebom, Teresa Celli, Nicola Moscona, Giuseppe Valdenzo, Lucine Amara, and Marina Koshetz.

As far as this writer could determine, no vocal doubles were used for any important roles.

A highly noteworthy factor in *The Great Caruso* is the fact that at no time does it become just another film musical. Every sequence using music is introduced logically, as part of the narrative, with no invisible offstage orchestras breaking in to break up the illusion of reality.

Notice the scene in which Lanza sings for the crowd of unsuccessful ticket buyers clustered about the stage door (this incident is said to be authentic). Someone with a sense of the fitness of things probably had to fight to keep the MGM staff orchestra out of this scene, but he won; and it's touches of this kind that prevented *The Great Caruso* from sinking to the banality that almost everyone expected.

Credit to Green

It's a good guess that much of the credit for this treatment goes to MGM music boss Johnny Green, who worked closely with the scripters on the entire picture, and to Producer Joe Pasternak's assistant, Irving Aaronson (the former band leader), who functions as Pasternak's liaison with the music department.

Aaronson also did the adaptation of the old Mexican melody, *Over the Waves (Sobre Las Olas)*, which, in this form as the "new" song, *Loveliest Night of the Year*, looks like a sure hit parader. Said Aaronson on this matter:

"Please make it clear that I am not claiming any credit rightfully due the composer. To me it was just part of a day's work. I'm sorry they put my name on it."

Own Vocal

Actress Ann Blyth (Dorothy Caruso) who sings *Loveliest Night*, Caruso's one "pop" song, recorded her own vocal. She'll also be heard on a phonograph record release of the song.

Good instrumental bit: Lou Raderman's violin solo in the *Aida* (finale) sequence.

Summary: *The Great Caruso* is the story of grand opera. Like grand opera it has many moments that are stuffy, dull, occasionally downright absurd. But like grand opera it also has moments that provide profound, deeply-moving musical sensations. As a picture it has many faults. But as a sincere attempt to bring good music to the screen it is something of an achievement.



Hollywood—Tagged out in clothes similar to those worn by tenor Enrico Caruso in the early part of his career, singer Mario Lanza was ready to go on the set of *The Great Caruso* when the above photo was taken.

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# How To Make And Lose Money

Nat (King) Cole's \$85,000 home, his car, and other properties have been seized by the U. S. department of internal revenue and were to be sold at auction within the next month to satisfy the government's claim for unpaid income taxes, said to have amounted to almost \$150,000.

Carlos Gastel, Cole's personal manager, told *Down Beat*:

"Nat owes the government money. That we don't deny. But he paid off more than \$50,000 of the debt during the last year and recently offered them another \$20,000, which they refused. We still hope we can find a way to prevent him from losing his home."

Cole's two children, one adopted, were living in the house with a nursemaid when the federal men took over. They were permitted to remain pending Cole's arrival here. He was flying in with his wife, having canceled all eastern engagements, in hope of making some move that would block the legal action.

The Cole home, which the singer-pianist purchased in 1947, is located in a so-called fashionable, "white" neighborhood. His white neighbors, or at least some of them, never pretended that the Cole family was welcome. Legal action to drive them out under the once-legal "restrictive covenant" trick was instituted in 1948, but that campaign was dropped when the supreme court ruled that such pacts entered into by property owners were not enforceable in U. S. courts.

Local daily newspapers gave the story plenty of space, with most of the stories implying a sympathetic attitude. Negro papers naturally played it up big, all hinting that white pressure group was in reality behind the government action. This was not substantiated in any reports.

But there were plenty of questions waiting to be answered. For example, what kind of business management permitted Cole's affairs to get in such a state? And, why didn't the treasury department agents move first to attach Cole's salary from his engagements and his royalties from recordings?



### Hip Chick

Rochester, N. Y.—This young jazz fan, whose name is Linda, claims that she's our youngest reader. This may be true. Linda is 10 months old, and her aunt, Miriam Mooney, says she digs all but the very longest words. Auntie, also a *Down Beat* reader, helps with those.



### Doing Okay

Lansing, Mich. — "Let's not forget about anyone with as much on the ball as these kids," says club op James Sepeter who snapped the photo above when Jackie Cain and Roy Kral were working in his Hunt room in Lansing. Knobby King, bassist with Jackie and Roy, is on the left, Lee Sparks, leader of his own trio, in the center, and Kral at the right. The Cain-Kral-King threesome did a wonderful job Sepeter reports.

### Brubeck To Apple

New York—Dave Brubeck and his trio open April 15 at the Hickory House here in their first New York appearance. The San Francisco pianist has Cal Tjader on drums and vibes, and Jack Weeks, son of leader Anson Weeks, on bass.

**SCHAYZ-TURNER**—Ziggy Schatz, trumpet player, and Pat Turner, dancer, March 18 in Brooklyn, N. Y.

**WELSCH-GINSBERG**—Chauncey Welsh, WMGM staff trombonist, and Phyllis Ginsberg, recently in New York.

### FINAL BAR

**BAUER**—Harold Bauer, 77, London-born concert pianist, recently in Miami.

**BOWMAN**—John R. Bowman, bass drummer, Feb. 22 in Jeffersonville, Ind.

**FIGEL**—Jack Figel, 55, former ballroom owner and operator, March 1 in Philadelphia.

**GARRETT**—Edward Garrett, 59, voice and piano teacher, recently in New York.

**GREEN**—Frank J. Green, 72, singer and drummer, Feb. 25 in Bridgeport, Conn.

**GRUIS**—Raymond Gruis, 46, Hammond organist who used the name of Ray Regan, March 1 in Detroit.

**MURCH**—Wilsons A. Murch, 51, musician, March 5 in Bronson, Mich.

**MURPHY**—Charlton L. Murphy, 72, violinist and teacher, Feb. 26 in Philadelphia.

**SCHMID**—Johann C. Schmid, 59, conductor and composer, March 5 in Philadelphia.

**SMITH**—Wilbert C. Smith, 44, sometime Freddy Martin reedman who led his own band later under the name of Lee Allen, March 7 in Cleveland.

**STUBBS**—Charlie Stubbs, operator of the Avalon ballroom, Niles, Mich., recently in that town.

**SWINDELL**—Marcelite Swindell, 46, longtime member of the music department at 20th Century-Fox, Feb. 23 in Hollywood.

**WOJNICKI**—Stanley Wojnicki, 64, organist, Feb. 25 in Detroit.

### LOST HARMONY

**DEHN**—Hyatt Dehn, engineer, and Ginny Simms Dehn, singer, March 12 in Santa Monica, Calif.

**LANE**—Kermit Lane, music arranger for Frank Sinatra, and Selma Lane, Feb. 16 in Los Angeles.



## CHORDS AND DISCORDS

### Flubbery By Dial

Woodmere, L. I., N. Y.

To the Editors: In your review of Parker's *Drifting on a Reed/The Gypsy* (*Down Beat*, Feb. 23) there was mention of master numbers and the *Lover Man, Be-bop, Trumpet at Tempo* session. A closer look at my copy of the first mentioned pointed out some flubbery by Dial, discographically speaking.

First of all, according to *Hot Discography* and the labels of the other sides issued from the session, Bob Keeterson was the bass man on the last date before Camarillo, not Red Callender as indicated by the label on *The Gypsy*. The other side is even more confusing. Personnel listing indicates the only horns as the Bird and Miles, but those two choruses in between sound more than a bit like J. J. Problems are all solved with a look at the master number stylized in the vinylite, 1151-E. Quite obviously another side from the *Quasimodo, Charlie's Wig* session. *Drifting on a Reed*, according to the master number on the label, is from the *Bongo Bop, Embraceable You, Bird of Paradise*, etc. session and will probably be issued with the 1151-E label bearing God knows what title.

If you're interested in this sort of thing, you might look at Lee Konitz' *Marshmallow* and check the label number against the stylized number. Something's wrong there too, but as no other sides from that session have been issued (*Tautology* and *Sound-Lee* were from another session, I think) it's hard to say what's what.

Ed Bonoff

### Price Of Maturity

Bridgeport, Conn.

To the Editors: I might comment upon the great improvement in your publication. It has again located what was missing for so many years: a sense of humor plus news for and about musicians, not just fans.

The trend toward this end is seen in departments like the solos taken off the record, although it would be nice to have some from other types of musicians than the "cool" ones. J. Lee Anderson's

strip is wonderful. Still, there is a lack of the care-free gusto and enthusiasm that *Down Beat* had in the '30s. I suppose didactic editorials and profound judgments are the price to be paid for journalistic maturity.

Richard B. Hadlock

### 'Blindfold' Greatest

Baltimore

To the Editors: Leonard Feather's *Blindfold Test* is the greatest thing going. The finest that the *Beat* has added recently.

Doug Hanson

### Ralph And Glenn

Denver

To the Editors: In regard to the Don Freeman interview with Ralph Flanagan (*Down Beat*, March 9): more power to Ralph for "cleaning up," and helping to kill the Miller style . . .

Bob Henley

Santa Ana, Calif.

To the Editors: Congratulations to Don Freeman, who did more to turn some of us record spinners against Flanagan than he would have achieved had he written a torrid anti-Flanagan editorial. Maybe this was not Don's purpose; but such was the purpose it served.

Your March 9 article quotes Flanagan as saying: "Sure we play for money. Isn't that what counts?" Well, personally, I think Glenn Miller would have been the first one to answer, "NO." In order to achieve the musical greatness he did, Miller went through many hardships, experimented, and above all, refused to copy what had gone before. Glenn created. He had the same basic quality that Stan Kenton has today: integrity. Though the Kenton band sounds nothing like Miller did, its existence springs from the same source, the resolution of a single man to express his individualism through music . . . the creative urge.

By insulting Stan Kenton, Flanagan actually insults the things that motivates Stan, and thereby the thing that motivated Miller. Which, by a special process of inductive reasoning, leaves him insulting Glenn Miller.

Flanagan can steal the Miller sound, but he can't steal the greatness of the man who created it. At best, Flanagan is a mediocre imitator, and as such he needs a tag line. How 'bout "Ralph Flanagan, the musical second story man"?

Howard Garland

## RAGTIME MARCHES ON NEW NUMBERS

**ARNONE**—A daughter, Lynn Janet (6 lbs., 19 oz.), to Mr. and Mrs. Don Arnone, recently in New York. Dad is guitarist with Henri Noletta.

**BARNETT**—A son to Mr. and Mrs. John Barnett, Feb. 21 in Los Angeles. Dad is associate conductor of the Los Angeles Philharmonic.

**BLAINE**—A son to Mr. and Mrs. Jimmy Blaine, Jan. 21 in New York. Dad is singer.

**B'AMICO**—A son, Donald (9 lbs.) to Mr. and Mrs. Hank D'Amico, Feb. 27 in Jackson Heights, L. I., N. Y. Dad is ABC staff clarinetist.

**McGUIRE**—A daughter to Mr. and Mrs. Walt McGuire, Feb. 13 in Philadelphia. Dad is promotion manager for London records.

**RUMORO**—A son (9 lbs., 2 oz.) to Mr. and Mrs. Joey Rumoro, March 9 in Chicago. Dad is WBBM (CBS) staff guitarist.

**SIGMAN**—A son, Jeffrey, to Mr. and Mrs. Carl Sigman, March 4 in New York. Dad is songwriter.

**SLAGLE**—A son, John, to Mr. and Mrs. John Slagle, March 2 in Detroit. Dad is WXYZ disc jockey.

**STEINHAUSER**—A son to Mr. and Mrs. Charles Steinhauer, Feb. 25 in Baltimore. Dad is son of Pittsburgh Press radio and TV editor Si Steinhauer.

**WILLIAMS**—A son, Robert (7 lbs., 8 oz.), to Mr. and Mrs. Gene Williams, March 12 in New York. Dad is former Thornhill singer who now leads his own band and records for King.

### TIED NOTES

**DANZEISEN-ROBINSON**—Bill Danzelsen, French horn player with Elliot Lawrence, and Shirley Robinson of Newark, N. J., March 6 in Corvath, Miss.

**DELANEY-WILLIAMS**—Tommy Delaney, banjoist with the Silver Spur Ranch Boys, and Glenna Williams, Feb. 29 in Kirksville, Mo.

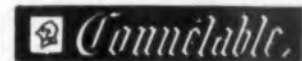
# Martire Forms 14-Piece Crew

Chicago—Ralph Martire, whose trumpet was undiscovered except by radio listeners in the midwest area until he began to record for the Mercury label, has signed a contract with General Artists and will build a 14-piece dance band immediately.

It will be booked on one-nighter and college dates in this territory exclusively until late summer or early fall, when it is expected that Mercury's promotional campaign will have familiarized buyers and fans in other sections of the country with his music.

Martire has confined himself to radio work in Chicago for several years, although during the last year he conducted the dance unit within the band at the Great Lakes naval training station and made many bond-selling flights with his ork from coast to coast.

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# THE HOT BOX 'Twelfth Street Rag' Story Told For The First Time

By GEORGE HOEFER

Chicago—The *Twelfth Street Rag* is one of those tunes some collectors want every recorded version of. One reason being this rag is of the "catchy melody" type, and it also has been prolifically recorded. In spite of the familiarity of *Twelfth Street Rag*, it being known equally as well as *Tiger Rag*, there has been very little written about the number or its composer in the many music texts published in the last 20 years.

S. Brun Campbell, the famous "Ragtime Kid" now living in Venice, Calif., has a piece in the January issue of *Jazz Journal* on "Euday L. Bowman and the *Twelfth Street Rag*" that is of considerable interest. Incidentally, *Jazz Journal*, published in London, is by far the best jazz publication of the many that have ever come out of the British Isles.

### Composed Many Tunes

Bowman, who composed *Eleventh Street Rag*, *Twelfth Street Rag*, *Petticoat Lane Rag*, *Colorado Blues*, *Kansas City Blues*, *Fort Worth Blues*, *Tipperary Blues*, *Shamrock Rag*, *White Lily Dreams*, and *Old Glory on Its Way*, died in New York on May 26, 1949, while on a business trip to the metropolis. The first three rags listed above are all named after streets in Kansas City. The passing of Bowman marks the last of the early ragtime composers.

Bowman spent his entire life in Fort Worth, where he was born on Nov. 9, 1887. He lived all his life with his sister, Mary M. Bowman, a school teacher who wrote part of the famous tune and shared in the profits therefrom that began to come in during the last few years. Miss Bowman also died recently leaving no heirs and the royalties will now go to the ASCAP treasury.

Campbell's article goes on to relate that *Twelfth Street* was written in 1914, but it was not until 1948 that Bowman began to receive royalties. It was at first published by Bowman himself and then he sold it to the Jenkins Music Publishers of Kansas City for \$100. In 1937 the rights reverted to Bowman and were transferred to Shapiro-Bernstein of New York, who now own the tune for publication.

### Held Auction

Last August an auction was held in the old worn house in Fort Worth where the Bowmans had lived. Until the royalties from the rag began to flow in, the brother

### WHERE IS?

- J. T. COLOSIMO, trumpeter.
- MEL CRAIG, leader who played at Fott-mey's Gardens, Cooney Island, in 1928 or '29.
- FATS DANIELS, clarinetist once with Casa Loma.
- DAVIS or SCHWLEGER, who had their own publishing company in Hollywood in 1936 or '42.
- BOBBIE FISHEL, trombonist from Canton, Ohio, once with Benny Maroff and George Hall.
- PETE HOLMES, assist with Tommy Tucker about 14 years ago.
- AL IASSI, bass horn player with Tommy Tucker about 14 years ago.
- NORM (BUD) JACKSON, tenor assist around Cleveland.
- WOODIE KESSLER, formerly played with Herbie Kay, Frankie Masters.
- LARRY KIZER, assist around Chicago.
- TONY MARINO, accordionist.
- VERNE MILLIORN, drummer formerly at the Butler hotel, Seattle.
- HARVEY NEVINS, alto bassist once with Louis Prima and Ray McKinley.
- GENE PISHNEY, bassist who sometimes worked at Gene Terry.
- WALTER RINDEL, guitarist.
- PENNY SMITH, singer with Ralph Flanagan.
- TOMMY SMITHEM, trumpeter formerly at the Butler hotel, Seattle.
- ADRIAN STOKES, trumpeter originally from Pittsburgh.
- HAROLD (TOMMIE) THOMPSON, drummer from Medina, Ohio, who worked with Ace Brigade.

### WE FOUND

- LEONARD (RED) SPENCER, leading own combo at Dumond's Musical bar in Philadelphia.
- GEORGE (PAPPY) YOCUM, former Tommy Dorsey altoist, now active in music business around Los Angeles.

# Decca Waxes Tune By Blind Song Writer

New York — Irene Kitchings' ambition to have her tune *Some Other Spring* revived came closer to realization last week. The song writer, whose picture and tragic story appeared in the Dec. 29 *Beat*, had her song waxed for Decca by the Austin Powell quintet.

Powell himself did the vocal on *Some Other Spring*, singing the original lyrics by Arthur Herzog. Irene, whose melody was recorded a decade ago by her former husband, Teddy Wilson, is now blind and bedridden in Cleveland.

paign recently waged at the University of Iowa to replace the famous *Iowa Corn Song*. A new composition called the *Iowa Fight Song* written by Meredith Willson, music director of *The Big Show*, has been formally adopted. Willson is from Mason City, Iowa.

Zacheis, regularly employed in the jewelry business made considerable news 10 years ago in collectors' circles with his discovery in an Iowa City warehouse of a hoard of Claxtonola records by the Wolverines featuring Bix Beiderbecke.

COLLECTORS' CATALOG: Frank Scanlan, 11 Scotsburn road, Barmulloch, Glasgow, N. Scotland. Desires a boy or girl pen friend interested in both traditional and modern jazz. He's 19.

D. N. Hebbs, 21 Somerford Grove, Park Lane, Tottenham, London N. 17, England. Favorite artists are Stan Kenton, Louis Armstrong, Gene Krupa, Woody Herman, and Graeme Bell. Wishes to exchange records.

Graeme Walden, 4 Marion street, Strathfield, Sydney N.S.W. Australia. Interested in corresponding with an American pen friend concerning the purchase of bop and progressive discs.

James F. Chandler, 25 Wensdale House, Upper Clapton road, London, E. 5, England. Collects books and records and would like to exchange views on same with someone in the United States.

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## Evolution Of Jazz

by J. Lee Anderson



... his first clarinet for \$4 ...



... employment more lucrative than music ...



... The Tuxedo band ...

● The New Orleans clarinetist, George Lewis, was born in the Crescent city on July 13, 1900, on St. Claude street in the Creole section of the city. He first showed an interest in music in 1907, joining the "second line," the sidewalk audience that invariably followed N.O. musicians on the march. George's first instrument was a tin flute purchased for 25 cents in 1909, an instrument that stayed in the Lewis family for 20 years. Lewis recalls that he was a "terrible" (good) fife player and states that his clarinet style owes much to his early efforts on that same 25-cent horn. He had no formal musical training and was not influenced by any other clarinetists, although he did admire such musicians as Isadore Frits and George Bacquet. In 1917, Lewis purchased his first clarinet for \$4 on South Rampart Street and was soon playing with the Black Eagle band across the lake in Mandeville, La. He joined the

band of cornetist Buddy Prit in 1922 and also worked with Henry (Red) Allen as well as his own band during the next three or four years. In those days, Lewis played chiefly around New Orleans but did occasionally leave home for a job in a neighboring state. Around 1926, Lewis joined Chris Kelley and played with this outfit until 1929, when he switched to Kid Rena. He later worked with the Olympia band (not the original Olympia), Kid Howard, and the Evan Thomas band. In more recent years, Lewis, like many another old line New Orleans jazzman, has found it necessary to seek employment more lucrative than music. Jazz, it seems, even in the city of its birth, is not always a paying proposition. George has practiced various trades with probably the most enduring being that of longshoreman. Such strenuous daytime activities have

not yet deterred him from his early love, however, and his virile, haunting clarinet still sees a lot of action when the sun goes down. A veteran of such marching bands as the Tulane and the Tuxedo bands, he first recorded in 1923 with a band that included Lee Collins. These sides, made for a Canal street music store, were never released, unfortunately. George was not recorded again until 1942, when William Russell, Eugene Williams, and Dave Stuart turned the trick. Since '42, he has appeared on several labels—American Music, Climax, Circle, Jazz Information, Jazz Man, Good Time Jazz, Decca, and Victor. Several of the Climax sides have recently appeared as an LP release and another LP featuring Lewis extensively has been issued on American Music, a tribute to the ever-growing reputation of an outstanding jazzman.

THE BLINDFOLD TEST

Granz Displays Sharp Ear

By LEONARD FEATHER

Because Norman Granz was the first non-musician ever to take the Blindfold Test...

To circumvent this problem, and at the same time make things extra tricky for Norman...

Norman proved to be the most articulate blindfoldee since Stan Kenton...

The Records

1. It's Roy, isn't it? It has that same breathlessness Roy sometimes has...

2. This doesn't move me at all so far... is it from that Goodman Carnegie hall album?

3. This is the Hampton thing with Johnny... no, wait! I could've sworn I heard Carney in the background...

4. This record's a bitch!... hey, that's my kid, Sonny Criss! I like him—too bad he doesn't get a break...

5. You're sure finding some stuff I never heard... nothing happens here; the rhythm section sounds kind of old...

6. This has got to be Stan... you know, I don't think even Kenton likes this! It must be that Monotony...

7. That's Benny's sextet... Benny gets most of the solo time, as usual, doesn't give any of the other guys enough time to build...

8. This has got to be Stan... you know, I don't think even Kenton likes this! It must be that Monotony...

9. This has got to be Stan... you know, I don't think even Kenton likes this! It must be that Monotony...



Norman Granz

Records Reviewed by Norman Granz

- Norman was given no information whatever about the records played for him, either before or during the Blindfold Test.
1. Roy Eldridge, Undecided (Vogue)...

ing slogans. What did progressive mean, anyway? Goodman and Basie and Ellington never needed a slogan...

With Stan it's 20 men for dancing one year, 40 men for concerts the next...

7. The trombone player's all right... you know, I have a feeling about Dixieland that's probably different from what people would expect...

8. That's Benny's sextet... Benny gets most of the solo time, as usual, doesn't give any of the other guys enough time to build...

9. This has got to be Stan... you know, I don't think even Kenton likes this! It must be that Monotony...

Afterthoughts By Norman

Outside of the thing with Wardell and Sonny I wouldn't have bought any of the sides you played for me...

My idea of a four star record would be almost anything by Tatum. Or any of Ella's ballads—I'd give You Turned the Tables on Me five stars...

Snow Halts Krupa One-Niter In Iowa

Cedar Rapids, Ia.—Gene Krupa and his touring bandmembers got into town promptly on the morning of their March 11 one-niter at Tom Archer's Armar ballroom...

Snowfall was so heavy that the roads to the ballroom were impassable, so the dance was called off...

Things To Come

These are recently-cut records and their personnel. Though not all jazz sides, many may be of interest to Down Beat readers because of some of the sidemen in the groups...

- CHARLIE BARNETT'S ORCHESTRA (Capitol, 3/5/51). Trumpets—Johnny Copola, Carleton McEach, Dick Collins, and Al Dol...

- MARY LOU WILLIAMS' TRIO (Atlantic, 3/7/51). Mary Lou Williams, piano; Carl Pruitt, bass, and Bill Clark, drums...

- FLORIAN ZABACH with AL RICEY'S ORCHESTRA (Decca, 3/6/51). Trumpets—Andy Farotti, Bill Clarke, and Bart Wallace...

- SLIM GAILLARD'S QUINTET (Mercury, 3/5/51). Slim Gaillard, guitar and vocals; Ernie Shepherd, bass and vocals...

- FLIP PHILLIPS' QUINTET (Mercury, 3/9/51). Flip Phillips, tenor; Bill Harris, trombone...

- STAN GETE' QUARTET (Roost 3/1/51). Stan Gete, tenor; Herbie Siver, piano; Joe Calloway, bass, and Walter Bledin, drums...

- BONNIE LAKE (JEMNEY) with RUSS CASE'S ORCHESTRA (MGM, 3/13/51). Tony Faso, trumpet; Lou McGarity, trombone...

- WOODY HERMAN'S ORCHESTRA (MGM 3/14/51). Trumpets—Doug Mettman, Ray Caton, Sam Brown, and Johnny Belle...

- MARIAN McPARTLAND'S QUINTET (King, 3/15/51). Marian McPartland, Ed Hala, alto; Eddie Davis, tenor; George Hutchinson, trumpet...

- MARION MORGAN and ART LUND with LEROY HOLMES' ORCHESTRA (MGM, 3/16/51). Reeds—Hymie Scherzer and Artie Dreilinger...

- ROBERTA QUINNAN with GEORGE STRAVO'S ORCHESTRA (Mercury, 3/12/51). Trumpets—Louis Mucci, Jimmy Maxwell, Tony Faso...

- CHARLIE PARKER'S BOPPERS (Mercury, 3/12/51). Charlie Parker, alto; Walter Bishop, piano; Ted Kotick, bass...

- ELMO TANNER with LEROY HOLMES' ORCHESTRA (MGM, 3/15/51). Micky McTichie, trumpet; Hymie Scherzer, Jack Fulton, Hank Ross...

- BILLY TAYLOR'S QUARTET (Atlantic, 2/20/51). Billy Taylor, piano; John Collins, guitar; Al McKibbon, bass...

- BILL FARRELL with RUSS CASE'S ORCHESTRA (MGM, 3/2/51). French horns—Dick Moore and William Sandberg...

- MILT LARKIN with HOWARD BIGGS' ORCHESTRA (Regal, 2/23/51). Russ Biggs, tenor; Russell (Big Chief) Moore, trombone...

- JIM WYNN'S BAND (Mercury, 3/15/51, in Hollywood). Jim Wynn, baritone; Ed Hala, alto...

- EILEEN WILSON with SY OLIVER'S ORCHESTRA (Decca, 2/27/51). Tony Faso, trumpet; Artie Baker, Harry Terrill...

- LOUIS ARMSTRONG'S BAND with VELMA MIDDLETON (Decca, 2/6/51). Trumpets—Charles Gilford and Louis Armstrong...

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

Stage Shows Out At Seattle Palomar

Seattle — The Palomar theater has changed its policy again. Now they have decided "no more stage shows" and canceled out Billy Eckstine's March appearance...

Bob (Wouldn't It Be Fun) Harvey now at the Trianon ballroom four nights. Winner of his contest for new vocalist was Peggy Fitzgerald...

Stage Shows Out At Seattle Palomar

Gill take their quartet into the revamped American Legion club six nights... Bumps Blackwell brought his Black & Tan review into the Orpheum theater March 24...

Illinois Jacquet went into the Black & Tan club March 16 for two weeks. He was followed by Larry Darnell... Cecil Young planning a northwest tour...

Snow Halts Krupa One-Niter In Iowa

Cedar Rapids, Ia.—Gene Krupa and his touring bandmembers got into town promptly on the morning of their March 11 one-niter at Tom Archer's Armar ballroom...

Snowfall was so heavy that the roads to the ballroom were impassable, so the dance was called off...

April 24

Phyllis Richards

ma ballroom in St. Louis starting on April 24.

# Capsule Comments

Lee Wiley  
Jicky Club, NYC

New York—Lee Wiley's return to town reminded us of our own private axiom for artists: It is greater to be imitable than to be imitable.

Louis Armstrong, Bing Crosby, and Jimmy Durante are not imitable. They are among the most imitable, and thus the most imitated, of all artists. Each has a vocal quality so personal, so distinctive, that any vaudeville mimic can do an impression and leave no doubt in the audience's mind as to whom he is imitating.

This personal quality belongs similarly to the imitable Lee Wiley. Nobody else has quite that vibrato. Nobody else has that particular warm, emotional approach to a song. And few others, by the way, have a comparable repertoire of great show tunes.

A Gershwin tune with a Wiley touch—that was the keynote at the show we caught, though there were moments of Rodgers and Hart added for good measure. Lee was stunningly dressed and bejeweled, held the audience entranced in this new, super-smart, chi-chi spot on E. 56th street. Pianist Al Waslohn and bassist Frank Begonia provided just the right background.

For our money, Miss W. is one

of the five all-time greats on the distaff song scene today. Just as we can't say Billie is "better" than Mildred, or Ella better than Sarah, we can't subject Lee to any comparison. We just love her as we love all five of them, and wish they could all tie for first place in next year's Down Beat poll.

Jackie Cain-Roy Kral  
WBKB-TV, Chicago

Chicago—The television debut of Jackie Cain and Roy Kral (Saturdays, 3:30-4 p.m., WBKB, Chicago only) was just as impressive and auspicious as anyone could hope for.

Accompanied only by bassist Knobby King, and placed in a small living room-type setting, the pair sang and parried lines with utmost ease and charm. They're doing the *I Hear Music* shows alone, no guest stars, etc., and are set on the sustainer until April 21 and probably longer. A sponsor should grab this immediately.

That a lot of time was spent in rehearsal was apparent, and Jackie sang with much more volume and surety than she has before displayed. Continuity served only to introduce the tunes, but was well-written and brought on the music naturally.

If Mr. and Mrs. Kral can stand the gaff of finding seven or more tunes a week and presenting them as well as they did in their first show, they have what looks like a real winner on their hands.

One of the production staff remarked, "It's such a pleasure to

work a show that has musical integrity."

It's more of a pleasure to see and hear one.

Josephine Baker  
Strand Theater, Cafe Theater, NYC

New York—The fabulous Jo Baker swept into town on the crest of an unprecedented publicity wave—and amply justified all the excitement.

In the course of two inspections of Miss Baker, one on the Strand stage and the other during her abruptly curtailed stay at Monte Proser's new Cafe Theater nitery (which used to be Bop City), we heard her in a variety of songs numbering close to a Baker's dozen and saw her in almost as many gowns.

The songs, mostly in French but a few in Spanish and English, were less spectacular than the highly engaging personality with which she sold them. Her voice is that of a good dramatic night club singer, with no jazz links. Her catchiest number, *Felicidad*, on which she persuaded the audience to join in, sounds like a Latin rehash of *Let's Call the Whole Thing Off*.

The gowns are all gorgeous, and their wearer, said to be pushing 50, has a gorgeous body on which to display them. Her husband, Jo Bouillon, had little trouble extracting good support from Buddy Rich's band, including a short bit in which Harry Edison shared the spotlight. Bouillon had slightly more trouble, however, with the Nat Brandwynne house band at Proser's.

# SWINGIN' THE GOLDEN GATE

## JD To Frisco's Fairmont In Attempt To Vary Names

By RALPH J. GLEASON

San Francisco — In an attempt to vary the pattern of its presentations and thus grab a bigger play, the Fairmont hotel has signed Jimmy Dorsey for a four-week stand at the Venetian room starting May 8. Jimmy will follow Lena Horne, who follows the Mills Brothers. By slipping in a big band now and again, the Swigs figure to keep the room going a bigger part of the year.

Understand there was some attempt to bring the Kenton band into the room, which would have been wild, but it fell through. Once last year there was a brief flirtation with the idea of putting Ellington in. Now, if Dorsey makes it, there's more than a fighting chance that other bands will get in.

### First in Years

This, incidentally the first time any Nob Hill joint has booked anything other than hotel-type outfits since way back when (Bob Crosby's Mark Hopkins appearance 10 years ago?). The Mark now has Ray Noble for a month starting June 5.

The Black Hawk, which has successfully cornered the market on non-two-beat jazz by its sharp booking policy, brought in Red Norvo's magnificent trio for a month opening March 13. Red had a high temperature and a touch of the flu when he went on opening night, and if that's a fair sampling of what he does when he's sick, he might be too much to take when he's well.

I know there's been a whole raft of rave reviews about these guys, but I can't help adding my two bits: without a doubt they are the most exciting, pleasurable, and musically delightful group, large or small, to come along in some time. They ought to make a million dollars, sweep the polls individually and collectively if there's any justice.

Red is the end, Tal is a swinging fool, and Charlie Mingus is entirely too much. Vernon Alley says they play like Siamese trip-

lets and they sure do. More on Mingus soon.

### Mary Ann in Oakland

Mary Ann McCall sneaked into Oakland for a four-week date at the Clef club on Seventh street without benefit of advertising. Did quite well at that, and it looked at prestate as though she might latch onto the Black Hawk again following Red and before Erroll Garner gets here April 27. If she doesn't, then June Christy might come up.

**BAY AREA FOG:** Leomine Gray now at the Say When with Bobby Ross on drums. Connie Jordan says his contract's up about now and he'll be moving along. But if he does, he'll probably be back. He goes with the lease. . . . Meanwhile, the Four Knights cut out, with Eric Miller the guitarist remaining and taking the band. He's snagged Pony Poindexter, who's blowing tenor, and Curtis Counce on bass. But Curtis is about to depart to rejoin Edgar Hayes at the Somerset House in Riverside as Edgar is reforming the Stardusters. Incidentally, Frank Butler, the youngster who's on drums with Eric, is getting lots of raves from local musicians.

### Steady Gig

Dave Lario, ex-Jack Sheedy bassist, subbed at the Hangover one night and blew himself right into a steady job. . . . Looks like Dick Oxtot won't go back east unaccompanied, musically speaking. There's another local lad set to make the trek with him. . . . Bob Scobey's daring in taking over Hambone Kelly's seems to be working out o.k. So o.k. in fact, that another local two-beater has eyes for the same kind of a thing as soon as he can make the necessary arrangements.

Lawrence Welk took over from Paul Neighbors at the Claremont hotel. . . . Illinois Jacquet will play two Sundays nights in the Bay area—April 1 at the Primalon in San Francisco and April 8 at the Oakland auditorium. . . . Woody Herman is slated to hit the Bay area later this spring. . . .

Joe Tenner, who used to operate Cafe Society here, had to retire from a big scheme to build a new restaurant with entertainment. A hearing preliminary to selling stock in the venture disclosed Joe had been convicted on a morals rap some time back, was an alien, and possibly will be deported.

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# WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOEFER

## Toni Arden

- 5 *Too Late Now*
- 4 *Too Young*

Pat: Toni, who's an active radio vocalist, sounds as if she's trying just a bit too much on these. She gives such an impression of strain that, when she approaches one high note on *Young*, I ducked. She made it, but it doesn't seem worth the effort if the listener is going to gasp with relief at the victory. Percy Faith directed the ork, and both sides are well done. (Columbia 39271.)

## Sidney Bechet

- Muskkrat Ramble*
- Blue Horizon*
- Weary Blues*
- Summertime*
- Dear Old Southland*
- Salty Dog*

Pat: Originally issued on 12-inch singles, this LP album is a really fine collection. Bechet's tendency to dominate and override everyone in sight is well controlled, benefiting other soloists and the ensemble. *Muskkrat* is an exciting effort, showing trombonist Vic Dickenson and trumpeter Sid DeParis in top form. *Weary Blues* is another ensemble work, though not as cohesive.

Sidney's soprano sax growls, wails, moans, and generates almost oppressive heat on *Summertime*, with Teddy Bunn's guitar giving chain-gang touches to the background. Personnels vary from band to band, including such men as Art Hodes, Meade Lux Lewis, Sid Catlett, Manzie Johnson, Fred Moore, Pops Foster, George Lugg, and Max Kaminsky. (Blue Note LP 7002.)

## Sidney Bechet-Wild Bill Davison

- Fidgety Feet*
- Sister Kate*
- Shim-Me-Sha-Wabble*
- The Onions*
- Copenhagen*
- Nobody Knows You*
- China Boy*
- Buddy Bolden's Story*

Album Rating: 6

George: This, the first 33 1/2 micro 10-incher in the Blue Note catalog, is a collection of sides from three recording dates involving different personnel. A parlor game could easily be made up of guessing which instrumentalists are accompanying Bechet-Davison on each side as they are played.

The disc as a whole is not exciting, due to a lack of cohesion between the individual sides and between the artists on the various sides. There are good interludes by Davison on *Fidgety* and *Kate*, Jimmy Archey's trombone on *Shim-Me*, Sullivan on *Copenhagen*, and *China Boy*, and Sidney's soprano with Hodes' blues piano on

## My Best On Wax

By Lionel Hampton

I think I'd choose one I made all the way back in 1937—*On the Sunny Side of the Street*, with Johnny Hodges. Johnny's alto solo was wonderful, and the rhythm section got a perfect blend, with Jess Stacy, Allan Reuss, John Kirby, and Cozy Cole. My own work? I liked that too.

For the big band, I'd choose *Midnight Sun*—a tune I wrote with Sonny Burke. It's a pretty thing, and I like it because it gave me a chance to get in on the... innovations!

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Chicago 91, Ill.

## 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.

### Nobody.

The two sides made by Sidney with Claude Luter's band in Paris are interesting. *Onions*, a Bechet original, has a melodic line reminiscent of the Creole folk songs. *Bolden's Story* is also known as *I Thought I Heard Buddy Bolden Say*, and is a Jelly Roll Morton composition. Sidney talks in French with Luter as an introduction serving as a novelty. (Blue Note LP 7001.)

### Sidney Bechet-Bunk Johnson

- Milenberg Jags*
- Days Beyond Recall*
- Blame It on the Blues*
- Lord, Let Me in the Lifeboat*
- Up in Sidney's Flat*
- Weary Way Blues*

Album Rating: 5

George: The Bechet-Johnson collaboration didn't work out any better on record than on the one-week fiasco they did in person in Boston. It seems as though the driving Sidney couldn't wait for the more uncertain trumpet of the late Bunk. On these sides Bunk does his best work, it having a nice lyrical quality on *Lord*. Sandy Williams gets off some gummy trombone on *Milenberg* and on Bechet's original, *Up in Sidney's Flat*.

On this LP Sidney plays clarinet almost exclusively. The two best sides, *Blame It on the Blues* and *Weary Way Blues*, come from a 1946 date by the Bechet-Nicholas Blue five. *Blame* has melodic quality and the clarinet-soprano duet work between Sidney and Albert Nicholas on the second unissued master *Weary Way* is fine. Complete personels of sides on all Blue Note LPs are on the back of the folder. (Blue Note LP 7008.)

### Les Brown

- 7 *Columbia, the Gem of the Ocean*
- 5 *Choy-Choy-Hoy-Toy*

Jack: When these guys play an arrangement like *Columbia* it gets

blown to the hilt, with no cheating and with that well-fed-secure-and happy-type sound of theirs. That's Dave Pell's tenor that enters fleetingly.

Butch Stone has Chinese menu problems on the reverse. (Columbia 39188.)

### Ray Brown Trio

- 6 *Song of the Volga Boatman*
- 5 *Blue Lou*

Pat: Bassist Brown is joined by Hank Jones on piano, and Buddy Rich, drums. *Boatman* is a bass solo with piano accompaniment, as Buddy happily keeps to his brushes. Ray, as always, shows great taste and skill, though he doesn't vary the original tune as much as one could have wished. Flip features talking bass, then a fine piano interlude. Rich takes a break that has only a jarring effect. (Mercury 8936.)

### Bill Clifton

- It's Easy to Remember*
- Isn't It Romantic?*
- Love-Forty Blues*
- Let's Fall In Love*
- The Touch of Your Lips*
- Down the Old Ox Road*
- Down By the River*
- Love Is the Sweetest Thing*
- The Gypsy in My Soul*

Album Rating: 6

Pat: One more in Columbia's *Piano Moods* series, and a pleasant album indeed. Clifton sounds like a good cocktail pianist who has tagged the Garner-Bushkin style as the coming thing. Maybe it is. Certainly he wraps it up in a very pretty package. (Columbia CL 6166.)

### Arnett Cobb

- 4 *Willow, Weep for Me*
- 3 *Run for the Hills*

George: When Columbia recently reissued Cab Calloway's *Willow* featuring Hilton Jefferson's famed alto solo, does it seem logical to put out an inferior competitive disc? Certainly isn't in this case. Cobb's tenor sax is cloudy and the melody is poorly defined. Reverse is one of those tasteless jumperoos that gets exactly nowhere. (Columbia 39247.)

### Nat Cole

- 3 *Too Young*
- 4 *That's My Girl*

Pat: Much preferred Nat with the trio, rather than in his current role of plug tune purveyor. Here he's backed by orchestras conducted on *Young* by Les Baxter and on *Girl* by Pete Rugolo. *Young* I don't care for as a tune, and Nat does nothing to ease its banality. *Girl* is livelier, and evokes the coy Cole. (Capitol 1349.)

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- Doris Day**
- Lullaby of Broadway*
- Fine and Dandy*
- In a Shanty in Old Shanty Town*
- Sombody Loves Me*
- Just One of Those Things*
- You're Getting to Be a Habit with Me*
- I Love the Way You Say Goodnight*
- Please Don't Talk About Me When I'm Gone*

Album Rating: 5

Pat: Songs from the new Warner Brothers movie, *Lullaby of Broadway*, in which Doris appears. Several of them are worthy of serious listening. *Shanty* is almost bare in its musical simplicity, and Doris does a delicate job with it. *Sombody* is in the same vein, until the band bursts in. These two point up Doris' occasional similarity to Ella Fitzgerald, but there could be no better influence. Frank Comstock directed the orchestra, and the Norman Luboff choir assists. This is one of the first times we've heard a choral group really help a pop singer. They do a tremendous job. (Columbia CL 6168.)

### Erroll Garner

- 6 *Honeysuckle Rose*
- 5 *My Heart Stood Still*

George: Garner and his two co-

horta are developing quite a commercial cocktail lounge style under the aegis of Columbia. His work is still far better than most of the popular pianists of the day. *Honeysuckle* is at a fast tempo with sprightly runs. There are moments when you think he's playing *Tea for Two* in fact. Both of these sides retain the Garner freedom of improvisation, which is real good. (Columbia 39249.)

### Woody Herman

- 8 *Ninety-Nine Guys Have Eyes*
- 6 *Searching*

Jack: Woody has in *Ninety-Nine Guys* the record that possibly could do for him what *Caldonia* did—if the time is ripe. It's a clever novelty that dispenses with the vocal in short order and lets the band blow. And blow it does, in the most encouraging manner a Woody crew has in some time.

The tune is a fast, swinging blues, with Woody and the Ensemble (the label calls 'em) doing the vocal, then making way for tenor solos from, probably, Phil Urso and Bob Graf. Followed shortly thereafter by a swinger from Doug Mettome.

Sandwiched between the sax solos and Mettome is a wonderful chorus of muted trumpets playing



what would be a well-constructed jazz solo if blown by one horn.

Most encouraging sign of life from Woody in a long, long while. (MGM 10929.)

**Edmond Hall-Sidney DeParis**

- High Society
- Blues at Blue Note
- Bollin' the Jack
- Royal Garden Blues
- Night Shift Blues
- Who's Sorry Now?

Pat: In addition to clarinetist Hall and trumpeter DeParis, these tunes are worked over by Vic Dickenson, trombone; James P. Johnson, piano; Sid Catlett, drums; Jimmy Shirley, guitar, and Israel Crosby and John Simmons, bass. Found the first three listed above rather dull, but second trio is much better. Hall is the most notable, showing fine taste, control, and ideas. (Blue Note BLP 7007.)

**Billie Holiday**

- Time on My Hands
- Laughin' at Life
- It's a Sin to Tell a Lie
- Swing, Brother, Swing
- Loveless Love
- Without Your Love
- Tell Me More
- Mandy Is Two

Jack: An LP of Holiday reissues that spot her with Lester Young, Roy Eldridge, Teddy Wilson, Georgie Auld, and many others. You've already read thousands of tributes to Billie, this won't be another. Suffice it to say that this item is a must. (Columbia CL 6163.)

**Herb Jeffries**

- 5 You Know You Belong To Somebody Else
- 4 Was It a Dream?

Pat: Nothing especially new here, as Herb wends his blue way through two tunes of a somewhat better than average character. (Coral 60403.)

**James P. Johnson**

- Gut Stomp
- Arkansas Blues
- Caprice Rag
- Mule Walk
- Back Water Blues
- Carolina Balmoral

Album Rating: 7

Pat: Piano solos by one of the best. The repeated figure in the left hand gets a little wearing in *Gut*, *Back Water*, and *Carolina*, but that appeared only on about the fifth hearing. *Mule* is a very gay and pretty rag, *Caprice* a flashy one. *Arkansas* is a contrast to the others, and Johnson sounds like a moody Fats Waller. (Blue Note LP 7011.)

**Herb Lance**

- 7 The Loneliest House on the Street
- 6 A Shoulder to Cry On

Jack: The inevitable comparison with Billy Eckstine pops up here, as Lance baritone his way through these two. But it should be with the earlier Eckstine, as Lance's great sincerity and feeling has not yet been dulled by the austerity evinced in B.'s latest pressings. Give this guy some tunes and he's going to start breaking it up.

**Stafford And Eddy New Vocal Duo**



Hollywood—Jo Stafford's added another facet to her many-sided musical personality (pop ballads, hillbilly songs, hymns, and Cinderella Stump) in becoming half of a new "sweethearts" duo with Nelson Eddy. This romance blossoms on some new Columbia releases. Concert singer Eddy, who formerly traded vocal endearments with Jeannette MacDonald, says: "The hepcats sneer at us longhairs, but we just drown them out, because we can always sing louder."

*House* is the better tune, gives Lance something to dig into. (Columbia 39120.)

**Peggy Lee**

- 4 That Old Devil
- 7 The Cannonball Express

George: Sidenote to Kay Starr: Watch out, Lee is on the war path, and she's hip. She's got a jumpin' crew under Dave Barbour's direction driving her. *Cannonball* is only marred by the handclapping routine which they should leave to the listener of the record. *Devil* is a vapid original by Peggy and Dave and apparently the new Jim Wynn accompaniment is present. Nothing happens on this one. (Capitol 1450.)

**Ralph Martire**

- 5 Silver Moon
- 2 Across the Wide Missouri

George: Ralph Martire, Chicago studio trumpet-leader, is Mercury's answer to Hugo Winterhalter, Paul Weston, etc. He plays a well-controlled and tonally fine horn in the Spivak manner. His rendition of *Moon* is pretty and simple. This choir routine is getting mighty tiresome and spoils the mood of Martire's playing. *Missouri* is another one of those tunes the music business needs to sell records. Again the western clop-clop and the leather throated vocal. (Mercury 5428.)

**Mills Brothers and Tommy Dorsey**

- 6 Please Don't Talk About Me When I'm Gone

- 5 You Know You Belong to Somebody Else

Jack: TD backs the brothers with a seven-man group reminiscent of the old Clambake seven. *Please* is taken at an easy tempo, with the Mills' doing their usual competent job. The other side, a waltz, sounds like great jukebox fare. (Decca 27447.)

**Thelonious Monk**

- 6 Nice Work If You Can Get It
- 4 April in Paris

George: Monk's forte is originality and he doesn't get much of it in these two versions of standard melodies. He sticks rather close to the melodic line, with Blakey and Ramey trying to set him off. The Gershwin *Work* is the better of the two, but way out of the Bud Powell rendition class. *April* is played straight, with the rhythm accompaniment seemingly divorced from the soloist. (Blue Note 1575.)

**Les Paul**

- 5 How High the Moon
- 5 Walkin' and Whistlin' Blues

Jack: Take off your hats, gentlemen, the national anthem is no more. All *Moon* needed was to have a Les Paul version made of it to kill it for all time. He's now taken care of that detail in a sometimes-funny satire in which he mixes pop cliches, banal riffs, hillbilly twangings, and the multiplied voice of Mary Ford. Not for tender ears.

*Walkin' and Whistlin'* is supposed to sound like a guy walkin' and whistlin' the blues. For three minutes. (Capitol 1451.)

**Oscar Pettiford**

- 4 Blues for Blanton
- 6 Take the "A" Train

George: Duke's *Blues for Blanton*, a tribute to his greatest bass player, is a rather nondescript composition when rendered by a cello alone. There is no well-defined melodic line to work with. On the other hand, Billy Strayhorn's *Train* comes off better, with Strayhorn getting off a few notes on the celeste in this one. Pettiford's cello is full-toned and well-phrased on this. (Mercury 1959.)

**Flip Phillips**

- 6 Lazy River
- 5 Swingin' for Julie and Brownie

Jack: Joe is very convincing on *River*, in which his solo on the second chorus is played with much warmth and graciousness. The worked-out last chorus is a comedown after that, and detracts from the over-all mood Flip had built.

Tommy Turk and altoist Sonny Criss join him on the reverse, which sounds quite ordinary. No one was particularly inspired, although Criss shows up fairly well. (Mercury 8929.)

**Nat Pierce**

- 8 You Don't Know What Love Is
- 7 Between the Devil and the Deep Blue Sea
- 5 Searucker Blues
- 7 It Might As Well Be Spring

Jack: This is the Boston band we've heard so much about from Buddy DeFranco and others. Impressive it is, too, despite what sounds like a fairly tense recording session.

*Spring and Sea* are instrumentals, with altoist Charlie Mariano playing expressively and skillfully throughout the former, even though the arrangement occasionally gets in his way. Much more will be heard from him.

*Sea* kicks resoundingly in Herd fashion, with tasty tenor and trombone solos from unlabeled men. *Blues* is highly reminiscent of Woody, also, with even the vocalist getting a Herman sound. The fill-ins are quite a complete collection of those played first by several other bands.

Teddy King, a girl with a distinctly original sound and delivery, sings *Love* in a manner that made this the most appealing side of the four to our ears. Mariano comes back for a lovely bit.

To hear this band in person must be an exciting experience. (Motif 006, 007.)

**Bud Powell**

- 6 Tea for Two
- 5 Hallelujah

Jack: Bud doesn't do much but kid around on *Hallelujah*. On *Tea*, however, he bursts out explosively several times in a side that unfortunately lacks continuity. Would have been a real kick to hear him in this mood backed by his old trio-mates, Max Roach and Curley Russell. Buddy Rich and Ray Brown sound a little uneasy when Bud shows his heels. (Mercury 11069.)

**Artie Shaw**

- 6 Show Me the Way to Go Home
- 6 It's a Long Way to Tipperary

George: The first is strictly for those who fancy the tune for nostalgic reasons, or Shaw clarinet addicts. *Tipperary* is fairly well done commercially as well as musically. There is quite a bit of good Shaw clarinet. The Chelsea Three vocals could have been omitted, as could most of the current vocal interludes on records that would otherwise be pleasing instrumentals. (Decca 27434.)

**Billy Strayhorn Trio**

- Tomk
- Johnny Come Lately
- In a Blue Summer Garden
- Great Times
- Cotton Tail
- C Jam Blues
- Flamingo
- Bang-Up Blues

Album Rating: 8

Pat: The word for this one is weird. But fascinatingly so, rather than frighteningly. The trio is composed of Strayhorn at one piano, (Turn to Page 18)

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# Gross Called Great Pianist And Composer

By Sharon A. Pease

Chicago—Back in the late '30s, Walter Gross was just breaking into the national limelight through his stellar piano work with Leith Stevens' orchestra on the famous CBS *Saturday Night Swing Club*. At that time the late Glenn Miller acclaimed him, "The greatest all-round pianist in the business." History has substantiated Miller's judgment, because Gross has gone on to establish an impressive record of achievement as a pianist, arranger, conductor, and composer.

He was featured on numerous network programs with other orchestras, including those of Andre Kostelanetz and the late Mark Warnow. His brilliant piano work, reflecting a wealth of fresh musical

ideas, resulted in his being elevated to the position of a CBS staff conductor.

### Musicraft Director

Walter's musical career was interrupted during the two years he served with the armed forces in World War II. After his discharge from service in 1945 he worked for two years as music director for Musicraft records. He then moved to Hollywood, where he has been active in the recording and motion picture industries and doing solo work in many of the swank niteries.

Gross was born in Brooklyn, 1909, and has spent most of his life in the New York area. He began his formal training when 7 and through many years of conscientious study acquired an unusually thorough musical education. Walter's mother was a capable amateur pianist and her assistance and encouragement contributed substantially to his rapid progress.

At the age of 11 he was booked for a one-week engagement as feature soloist with the Strand theater symphony orchestra when this theater, Brooklyn's first deluxe movie house, was opened. "I worked very hard to perfect the concertos I

played during this assignment," Walter recalls. "But the remuneration, \$150, encouraged me to continue my work and become a professional musician."

### Many Bands

Walter began working with dance bands when he was 15 and during the next seven years appeared with many groups, including the California Ramblers and bands headed by Teddy Black, Gene Fosdick, Tommy Gott, George Hall, Rudy Vallee, and Dave Rubinoff.

Throughout all the years of his busy musical career, Gross has found time to write numerous compositions. One of his outstanding successes is the unique waltz, *Tenderly*, which has taken its place among the popular standards. The lyric for this composition is by Jack Lawrence.

### Adaptation of 'Tenderly'

The accompanying style example is a special solo adaptation of *Tenderly* taken from several of the composer's renditions. The four-measure introduction is from Capitol record 1155 on which he accompanied vocalist Clark Deania. The material of the chorus was taken from his solo performance

in the Columbia LP album CL6141, and his published piano solo arrangement. In each case the material has been transposed into the key of E flat, the key in which the original sheet music and orchestration are written.

The principal melody is a serious, delightful, florid series of sounds that could easily have been intended as a placid mood setting for an inspirational love story. Like all the compositions of studies in color and mood, the interwoven harmonies are a factor in the total melodic pattern. One might suspect that this is a truly inspired work portraying one of the composer's deep reflective moods.

Logical, and yet atonal, chordal content such as here illustrated, is the real artist's solution to the maze that confounds most modern experimenters. The example should be performed with some degree of rhythmic freedom, a skillful use of shading for chromatic passages, and the use of proper dynamics, especially in the transitional modulations.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studio, Suite 115, Lyce & Baur Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

## Walter Gross Piano Solo On 'Tenderly'

Moderato

poco rit.

CODA

D. S. al

rit.

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## Sidemen Switches

Hal McIntyre: Ray Rossi, piano, for Sam Marabella; Ernie Bernhart, trumpet, for Buddy Bercak, and Eddie Bernhart, trombone, for Vince Forchetti . . . Bernie Mann: Walter Robertson, trombone, for Sonny Dunham (to head own band), and Sid Bulkin, drums, for Fred Marshall (to Hugo Winterhalter) . . . Charlie Barnett: Dick Hafer, tenor, for Eddie Wasserman (to Buddy DeFranco).

Ray Anthony: Bob Tricarico, tenor, for Cliff Hoff (to work out 802 card), and Kenny Trimble, trombone, for Bob Quatsee . . . Tommy Dorsey: George Chorb and Bobby Nichols, trumpets, and Tino Barzi, clarinet, added . . . Billy Costa: Van Morretti, guitar, for Eddie Costa (to army).

Louis Prima: Jack Carmen, trombone, for Jimmy Dell; Al Muller, trumpet, for Buddy Karboski (to Sonny Dunham); Moe Sadwick, trombone, for Milt Kabak, and Louis Vadala, drums, for Jimmy Vincent (to form own combo) . . . Bob Chester: Herb Winfield, trombone, for Al Lorraine. . . Henry Jerome: Ray Demeno, vocals, for Hal Barton.

Muggsy Spanier: Ralph Hutchinson, trombone, for Harry Graves. . . Johnny Long: Al Thomson, tenor and baritone, for George Mehas, and Jimmie Knapp, trombone, from Sam Donahue, for Phil Bowers . . . Miguelito Valdes: Jimmy Lavaca Santiago, drums, out (drafted).

Gene Krupa: Earl Holt, trombone, for Jerry Grosso . . . Lee Vincent: Joe Sabaleaky, tenor, for Lenny Seras (to college) . . . Charlie Spivak: Doug Talbert, piano, added.

Tony Pastor: Gene Watson, drums (from Clyde Trask), for Archie Freeman . . . Howie Collins: Billy Benn, drums, Stan Stanley, tenor, and Danny Tucci, pianobase, replaced Sonny Curto, Nelson Varon, and Charlie Fertita (all to army) . . . Conrad Janis: Danny Barker, guitar and banjo, added. Bob Alberti: Dave Martin, trum-

## New Firm Will Market Musical TV Programs

New York—A new outfit that will specialize in television productions, both live and on film, was formed here last month under the name Fuerst, Stradley Productions, Inc.

First production, scheduled to be ready for marketing last week, was *Musical Corner*, built around a music store hangout of aspiring music stars and featuring a Dixieland sextet composed of Jimmy Blake, trumpet; Cutty Cutshall, trombone; Mickey Fois, tenor; Sanford Gold, piano; Wimpy Vernick, bass, and Moe Purtill, drums. Stradley, who scripted *Musical Corner*, is the author of a couple of Broadway plays, did two stretches at MGM and Paramount, but is primarily a radio writer.

Fuerst is a wealthy owner of Angus bulls. Besides his stock farms and his own insurance brokerage firm, he has a piece of bandleader Gene Williams.

Latler is also featured in *Musical Corner*, along with Patti Ann Jackson, Primrose Simon, Eddie Lane, and Bob Farrell.

## Reig Joins Coral As Recording Exec

New York—Teddy Reig, familiar for years as recording director for Savoy, more recently connected with Roost and Regal records, and personal manager for several top jazz stars, has been named artists and repertoire director of Coral's rhythm and blues department.

pet, for Bert Vinocur, and Lou Cordaro, bass, added . . . Doc Evans: Jack Blair, drums, out . . . Henry Vines: Herb Gottfried, tenor, out (to army) . . . Blue Barron: Bobby Morris, drums, for Sonny Mann.

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- Rochelle, N. Y., In 4/28, rh
- Hayes, Carlton (Desert Inn) Las Vegas, h
- Hayes, Sherman (Oriental) Chicago, t
- Hecker, Ernie (Mark Hopkins) San ...
- Francisco, Out 5/8, h
- Herman, Woody (Edgewater Beach) Chi ...
- cago, Out 4/18, h
- Hill, Tiny (Winchester) Cairo, Ill., 5/21-27, ...
- ne
- Howard, Eddy (Aragon) Chicago, Out ...
- 5/6, b
- Hudkins, Dave (Aragon) I. A., b
- Hudson, Dean (Champs) Baltimore, 5/7-20, ...
- ne: (Vogue Terrace) Pittsburg, 6/18-22, ...
- nc: (Cavalier) Virginia Beach, Va., ...
- 7/1-14, nc: (Claridge) Memphis, 7/16-28, ...
- h
- Pearl, ...
- Perrault, ...
- ton, ...
- Patti, Em ...
- Phillips, T ...
- port, Pa ...
- Pieper, Len ...
- Va., 5/18- ...
- Pineapple ...
- City, th ...
- Ragins, ...
- Ragins, ...
- Reed, ...
- He ...
- Hi ...

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 uddy Geier, Sam  
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 and Don Lamond,

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**Henry Clay**  
 voice on  
 than he has  
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 complete with two-  
 an unsure brass  
 been an excel-  
 good support.  
 anything with  
 other side. That's  
 has a real Phil  
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**Young**  
**Words**  
 has a ghostly qual-  
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 a tearful glisten  
 of the Pres' earnest  
 ia tone still makes my  
 but it sounds as if his  
 in another county. John  
 piano; Joe Shulman, bass,  
 Clark, drums, are also  
 Mercury 8934.)

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Inspiration



New York—If Columbia university's oarsmen win all their 1951 races, it will be because they've got Dorothy Ann, above, in mind. Voted queen of the school's rowing team, Dorothy entertained at their annual dinner dance. She has also, during the last couple of months, been signed by Abbey records, got a job on The Fitzgeralds TV show, and sang recently at L'Aiglon restaurant here.

New Martinique Ork

Chicago—Jimmy Featherstone, who recently switched booking agencies, transferring from GAC to McConkey, opens at the Martinique here May 4 for eight weeks. He follows Art Kassel, who replaced Al Trace at the far south-side spot last week.

EMCEE magazine Contains original material, Monologues, Parodies, Band Novelties, Skits, Dialogues, Songs, Patter, Gags, Jokes. Subscription, \$2. Add \$1 for 6 respected back issues. EMCEE—Desk 2 P.O. Box 983 Chicago 90, Ill.

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LONDON LARGO

Julie Charms London In 'Kiss Me, Kate' Opener

By DEREK BOULTON London—The most beautiful of all American enbaret stars to have appeared in England, Julie Wilson opened at London Coliseum in the Cole Porter classic Kiss Me, Kate on March 8. Julie's performance was of an extremely high standard and almost every critic who attended the first night raved about the one-time Johnny Long vocalist who has made such a big impression on London theater-goers.

Confusion

Marian Turns Over A Page

New York—Marian Page, tired of being confused with Pages from other books, is turning over a new leaf. From now on she'll be known professionally as Marian McPartland, sharing the moniker of her trumpeter-husband.

The English-born pianist, whom Oscar Peterson characterized as "better than Shearing," made her solo disc debut last week in a session for King, employing a weird instrumentation. Group included Bernard Greenhouse on cello, and Reinhardt Elster on harp, with bassist Bob Carter and drummer Don Lamond. Tommy Talbert, who has worked for Kenton, made the arrangements.

Titles cut were an equally odd assortment—It's Delovely, Flamingo, Leibstraum, and Four Brothers.

Marian will continue to play in the predominantly Dixieland group led by her spouse, who records for Prestige.

Todd Forms Trio

Hollywood—Young pianist Tommy Todd Jr. forming a new trio here, which will include Brazilian guitarist Laurindo Almeida, ex-Kentontite.

'Collier's' Ties In With Dixie Session

New York—Columbia records has worked a tie-in with Collier's magazine whereby the sheet will carry a color photo of a George Wetting Dixie session for that label and also a Wetting abstract painting of the scene. Two of the tunes will be given titles using the mag's name.

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# Ellington Raids James Band

## DOWN BEAT



### **Kenton Anniversary Edition**

(See Page 2)



### **Eckstine Denies He's Gone Hi-Hat**

(See Page 1)



### **Granz Takes 'Blindfold Test'**

(See Page 12)



On The Cover  
**Peggy Lee**

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By LEONARD FEATHER

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Norman proved to be the most articulate blindfoldee since Stan Kenton...

The Records

1. It's Roy, isn't it? It has that same breathlessness Roy sometimes has...

2. This doesn't move me at all so far... is it from that Goodman Carnegie hall album?

3. This is the Hampton thing with Johnny... no, wait! I could've sworn I heard Carney in the background.

4. This record's a bitch!... hey, that's my kid, Sonny Criss! I like him—too bad he doesn't get a break...

5. You're sure finding some stuff I never heard... nothing happens here; the rhythm section sounds kind of old...

6. This has got to be Stan... you know, I don't think even Kenton likes this! It must be that Monotony.

7. That's Benny's sextet... Benny gets most of the solo time, as usual, doesn't give any of the other guys enough time to build...

8. That's Benny's sextet... Benny gets most of the solo time, as usual, doesn't give any of the other guys enough time to build...



Norman Granz

Records Reviewed By Norman Granz

Norman was given no information whatever about the records played for him, either before or during the Blindfold Test.

- 1. Roy Eldridge, Undecided (Vogue). Eldridge, trumpet; Zoot Sims, tenor; Dick Hyman, piano; Ed Shaughnessy, drums; Pierre Michelot, bass. Recorded in Paris, 1950.
2. Expressions Ellorkester 1949. Indiana Parts I and II (Senors). Carl-Henrik Norin, tenor. Recorded in Sweden.
3. Duke Ellington. On the Sunny Side of the Street (Columbia). Lu Elliott, vocal; Johnny Hodges, alto. Recorded 1949.
4. Gene Norman's Just Jazz. Hot House, Parts I and II (Modern). Howard McGhee, trumpet; Sonny Criss, alto; Wardell Gray, tenor; Bodo Marzaron, piano; Charlie Drayton, bass; Jackie Mills, drums.
5. Jam Session No. 5. Riffing in Paris (Swing). Alma Barilli, trumpet, and five other French musicians.
6. Stan Kenton. Monotony (Capitol). Arr. Rogola.
7. Wild Bill Davison. That's a Flimty (Commodore). Georg Bruns, trombone.
8. Benny Goodman sextet. Temptation Rag (Columbia). Terry Gibbs, vibes; Teddy Wilson, piano.

ing slogans. What did progressive mean, anyway? Goodman and Basie and Ellington never needed a slogan. I'd hate to hear Kenton try to meass with some of the swinging bands at the Savoy.

With Stan it's 20 men for dancing one year, 40 men for concerts the next. I guess next year he'll have to have 80 men, and the year after that 160.

7. The trombone player's all right... you know, I have a feeling about Dixieland that's probably different from what people would expect. I just say live and let live. I guess what they're trying to do here, they do well; they seem to have an enthusiasm that comes through on the record...

8. That's Benny's sextet... Benny gets most of the solo time, as usual, doesn't give any of the other guys enough time to build... Teddy on piano, I guess, and maybe Hamp—or maybe it's that new kid, Terry. All the men are good for Benny's style—he's careful selecting his men; for what Benny's putting down, that's a rhythm section. I like the record. Three stars.

Afterthoughts By Norman

Outside of the thing with Wardell and S wouldn't have bought any of the sides you for me. The vocal spoiled the Ellington side. My idea of a four star record would be anything by Tatum. Or any of Ella's ballads. give You Turned the Tables on Me five stars a lot of Sarah's things. And you know who very much? Maybe this'll surprise you—Ma Whiting!

Stage Shows Out At Seattle Palomar

Seattle — The Palomar theater has changed its policy again. Now they have decided "no more stage shows" and canceled out Billy Eckstine's March appearance. Reason given was financial, although the last several attractions have had excellent houses.

Gill take their quartet into the revamped American Legion club six nights... Bumps Blackwell brought his Black & Tan review into the Orpheum theater March 24. Illinois Jaquet went into the Black & Tan club March 16 for two weeks. He was followed by Larry Darnell... Cecil Young planning a northwest tour. Their recent concert at the swank Women's Century theater was a sell-out, with the cosmopolitan audience standing aplaud. Symphony conductor Manuel Rosenthal was enthralled.

Snow Halts Krupa One-Niter In Iowa

Cedar Rapids, Ia.—Gene Krupa and his touring bandmen got into town promptly on the morning of their March 11 one-niter at Ton Archer's Armar ballroom in near by Marion—and spent the evening going to the movies. Snowfall was so heavy that ti roads to the ballroom were in passable, so the dance was call off. Krupa's current tour is bo through May with only one tion date—a week at the Cass

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.

CHARLIE BARNETT'S ORCHESTRA (Capitol, 3/8/51). Trumpet—Johnny Copola, Carlota McNaught, Dick Collins, and Al Dal Simone; trombone—Zaggy Elmer, Dave Wells, and Lou McCreary; saxophone—Dik Melanson, Bena Block, Eddie Wasserman, Willie Holman; Bob Davis and Charlie Barnett; rhythm—Claude Williamson, piano; Ed Mihalich, bass, and John Markham, drums.

MARY LOU WILLIAMS' TRIO (Atlantic, 3/7/51). Mary Lou Williams, piano; Carl Pruitt, bass, and Bill Clark, drums.

FLORIAN ZABACH with AL RICEK'S ORCHESTRA (Decca, 3/6/51). Trumpet—Andy Ferrara, Bill Clarke, and Bert Wallace; trombone—Buddy Morrow and Art Manner; saxo—Paul Ricci, Ted Comper, and Alfo Evans; viola—Florian Zabach; rhythm—Phil Wall, piano; Allan Ranslow, guitar; Paul Price, bass, and Herb Quigley, drums.

SLIM GAILLARD'S QUINTET (Mercury, 3/7/51). Slim Gaillard, guitar and vocals; Ernie Sheppard, bass and vocals; Papa Beque, banjo; Dick Hyman, piano, and Herb LaValle, drums.

FLIP PHILLIPS' QUINTET (Mercury, 3/7/51). Flip Phillips, tenor; Bill Harris, trombone; Dick Hyman, piano; Gene Ramey, bass, and Jo Jones, drums.

STAN GETZ' QUARTET (RCA Victor, 3/1/51). Stan Getz, tenor; Horace Silver, piano; Joe Calloway, bass, and Walter Bolden, drums.

BONNIE LAKE (JENNEY) with BUSS CASE'S ORCHESTRA (MGM, 3/15/51). Tony Faso, trumpet; Lou McCarly, trombone; Sid Cooper, saxo; Artie Dreiling, bass clarinet; Milt Yaner, alto and clarinet; a string section; Jack Ruska, piano; Ed Sufanski, bass; Mundell Lowe, guitar, and Benny Shewker, drums.

WOODY HERMAN'S ORCHESTRA (MGM 3/14/51). Trumpet—Doug Mattama, Roy Caton, Don Ferrara, and Johnny Bello; trombone—Herb Handell, Jerry Davis, and Urtle Green; saxo—Jack Dulong, Phil Ures, and Kenny Frazon, tenor; Sam Staff, baritone, and Woody Herman, clarinet; rhythm—Dave McKenna, piano; Rod Wooten, bass, and Sunny Igoe, drums. Dolly Houston, vocals.

MARIAN McPARTLAND'S QUINTET (King, 3/15/51). Marian McPartland, piano; Reinhold Elson, harp; Bernard Crumhouse, cello; Bob Carter, bass, and Don Lamond, drums.

JIM WYNN'S BAND (Mercury, 2/15/51, in Hollywood). Jim Wynn, baritone; Ed Hale, alto; Eddie Davis, tenor; George Hutchinson, trumpet; Zed Kandr, piano; Snake Sims, drums and vocals; Buddy Woodman, bass, and Charlie Norris, guitar.

FOOT'S TRILEMMAS' TRIO (Reliance, from Swedish Metronome, 11/15/50, in "Kholm"). Toote Trilemmas, baritone; Albert, banjo, and Reinhold Svensson, drums.

MILT LARKIN with HOWARD BIGGS' ORCHESTRA (RCA Victor, 2/23/51). Russell Royster, trumpet; Russell (Big Chief) Moore, trombone; Ray Abrams, tenor; Snooky Hulbert, baritone; Howard Biggs, piano; Cass Ramey, bass, and Al Taylor, drums. Milt Larkin, vocals.

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FRANK SINATRA with AXEL STORDAHL'S ORCHESTRA (Columbia, 3/2/51). Trombone—George Arno and Jack Satterfield; saxo—Bill Szymayer, Benita Kaufman, Manny Gershman, Art Dreiling, and Harold Feldman; a string section; rhythm—Graham Forbes, piano; Motty Gelino, guitar; Frank Carroll, bass, and Johnny Blowers, drums.

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set covers the music news to coast and is read a world.

# Capsule Comments

Lee Wiley  
Jicky Club, NYC

New York—Lee Wiley's return to town reminded us of our own private axiom for artists: It is greater to be imitable than to be imitable.

Louis Armstrong, Bing Crosby, and Jimmy Durante are not imitable. They are among the most imitable, and thus the most imitated, of all artists. Each has a vocal quality so personal, so distinctive, that any vaudeville mimic can do an impression and leave no doubt in the audience's mind as to whom he is imitating.

This personal quality belongs similarly to the imitable Lee Wiley. Nobody else has quite that vibrato. Nobody else has that particular warm, emotional approach to a song. And few others, by the way, have a comparable repertoire of great show tunes.

A Gershwin tune with a Wiley touch—that was the keynote at the show we caught, though there were moments of Rodgers and Hart added for good measure. Lee was stunningly dressed and bejeweled, held the audience entranced in this new, super-smart, chi-chi spot on E. 56th street. Pianist Al Washohn and bassist Frank Begonia provided just the right background.

For our money, Miss W. is one

of the five all-time greats on the distaff song scene today. Just as we can't say Billie is "better" than Mildred, or Ella better than Sarah, we can't subject Lee to any comparisons. We just love her as we love all five of them, and wish they could all tie for first place in next year's Down Beat poll.

Jackie Cain-Roy Kral  
WBKB-TV, Chicago

Chicago—The television debut of Jackie Cain and Roy Kral (Saturdays, 3:30-4 p.m., WBKB, Chicago only) was just as impressive and auspicious as anyone could hope for.

Accompanied only by bassist Knobby King, and placed in a small living room-type setting, the pair sang and parried lines with utmost ease and charm.

They're doing the *I Hear Music* shows alone, no guest stars, etc., and are set on the sustainer until April 21 and probably longer. A sponsor should grab this immediately.

That a lot of time was spent in rehearsal was apparent, and Jackie sang with much more volume and surety than she has before displayed. Continuity served only to introduce the tunes, but was well-written and brought on the music naturally.

If Mr. and Mrs. Kral can stand the gaff of finding seven or more tunes a week and presenting them as well as they did in their first show, they have what looks like a real winner on their hands.

One of the production staff remarked, "It's such a pleasure to

work a show that has musical integrity."

It's more of a pleasure to see and hear one.

Josephine Baker  
Strand Theater, Cafe Theater, NYC

New York—The fabulous Jo Baker swept into town on the crest of an unprecedented publicity wave—and amply justified all the excitement.

In the course of two inspections of Miss Baker, one on the Strand stage and the other during her abruptly curtailed stay at Monte Proser's new Cafe Theater nitery (which used to be Bop City), we heard her in a variety of songs numbering close to a Baker's dozen and saw her in almost as many gowns.

The songs, mostly in French but a few in Spanish and English, were less spectacular than the highly engaging personality with which she sold them. Her voice is that of a good dramatic night club singer, with no jazz links. Her catchiest number, *Felicidad*, on which she persuaded the audience to join in, sounds like a Latin rehash of *Let's Call the Whole Thing Off*.

The gowns are all gorgeous, and their wearer, said to be pushing 50, has a gorgeous body on which to display them. Her husband, Jo Bouillon, had little trouble extracting good support from Buddy Rich's band, including a short bit in which Harry Edison shared the spotlight. Bouillon had slightly more trouble, however, with the Nat Brandwynne house band at Proser's.

# SWINGIN' THE GOLDEN GATE JD To Frisco's Fairmont In Attempt To Vary Names

By RALPH J. GLEASON

San Francisco—In an attempt to vary the pattern of its presentations and thus grab a bigger play, the Fairmont hotel has signed Jimmy Dorsey for a four-week stand at the Venetian room starting May 8. Jimmy will follow Lena Horne, who follows the Milla Brothers. By slipping in a big band now and again, the Swigs figure to keep the room going a bigger part of the year.

Understand there was some attempt to bring the Kenton band into the room, which would have been wild, but it fell through. Once last year there was a brief flirtation with the idea of putting Ellington in. Now, if Dorsey makes it, there's more than a fighting chance that other bands will get in.

### First in Years

This, incidentally the first time any Nob Hill joint has booked anything other than hotel-type outfits since way back when (Bob Crosby's Mark Hopkins appearance 10 years ago?). The Mark now has Ray Noble for a month starting June 5.

The Black Hawk, which has successfully cornered the market on non-two-beat jazz by its sharp booking policy, brought in Red Norvo's magnificent trio for a month opening March 13. Red had a high temperature and a touch of the flu when he went on opening night, and if that's a fair sampling of what he does when he's sick, he might be too much to take when he's well.

I know there's been a whole raft of rave reviews about these guys, but I can't help adding my two bits: without a doubt they are the most exciting, pleasurable, and musically delightful group, large or small, to come along in some time. They ought to make a million dollars, sweep the polls individually and collectively if there's any justice.

Red is the end, Tal is a swinging fool, and Charlie Mingus is entirely too much. Vernon Alley says they play like Siamese trip-

lets and they sure do. More on Mingus soon.

### Mary Ann in Oakland

Mary Ann McCall sneaked into Oakland for a four-week date at the Clef club on Seventh street without benefit of advertising. Did quite well at that, and it looked at presstime as though she might latch onto the Black Hawk again following Red and before Erroll Garner gets here April 27. If she doesn't, then June Christy might come up.

**BAY AREA FOG:** Leomine Gray now at the Say When with Bobby Ross on drums. Connie Jordan says his contract's up about now and he'll be moving along. But if he does, he'll probably be back. He goes with the lease. . . . Meanwhile, the Four Knights cut out, with Eric Miller the guitarist remaining and taking the band. He's snagged Pony Poindexter, who's blowing tenor, and Curtis Counce on bass. But Curtis is about to depart to rejoin Edgar Hayes at the Somerset House in Riverdale as Edgar is reforming the Stardust-era. Incidentally, Frank Butler, the youngster who's on drums with Eric, is getting lots of raves from local musicians.

### Steady Gig

Dave Lario, ex-Jack Sheedy bassist, subbed at the Hangover one night and blew himself right into a steady gig. . . . Looks like Dick Oxtot won't go back east unaccompanied, musically speaking. There's another local lad set to make the trek with him. . . . Bob Scobey's daring in taking over Hambone Kelly's seems to be working out o.k. So o.k. in fact, that another local two-beater has eyes for the same kind of a thing as soon as he can make the necessary arrangements.

Lawrence Welk took over from Paul Neighbors at the Claremont hotel. . . . Illinois Jacquet will play two Sundays nights in the Bay area—April 1 at the Primalone in San Francisco and April 8 at the Oakland auditorium. . . . Woody Herman is slated to hit the Bay area later this spring. . . .

Joe Tenner, who used to operate Cafe Society here, had to retire from a big scheme to build a new restaurant with entertainment. A hearing preliminary to selling stock in the venture disclosed Joe had been convicted on a morals rap some time back, was an alien, and possibly will be deported.



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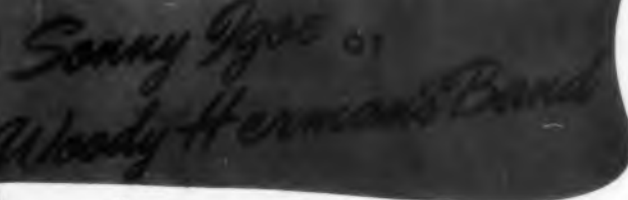
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# WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOFER

### Toni Arden

- 5 *Too Late Now*
- 4 *Too Young*

Pat: Toni, who's an active radio vocalist, sounds as if she's trying just a bit too much on these. She gives such an impression of strain that, when she approaches one high note on *Young*, I ducked. She made it, but it doesn't seem worth the effort if the listener is going to gasp with relief at the victory. Percy Faith directed the ork, and both sides are well done. (Columbia 39271.)

### Sidney Bechet

- Muskrat Rumble*
- Blue Horizon*
- Weary Blues*
- Summertime*
- Dear Old Southland*
- Salty Dog*

Pat: Originally issued on 12-inch singles, this LP album is a really fine collection. Bechet's tendency to dominate and override everyone in sight is well controlled, benefiting other soloists and the ensemble. *Muskrat* is an exciting effort, showing trombonist Vic Dickenson and trumpeter Sid DeParis in top form. *Weary Blues* is another ensemble work, though not as cohesive.

Sidney's soprano sax growls, wails, moans, and generates almost oppressive heat on *Summertime*, with Teddy Bunn's guitar giving chain-gang touches to the background. Personnels vary from band to band, including such men as Art Hodes, Meade Lux Lewis, Sid Catlett, Manzie Johnson, Fred Moore, Pops Foster, George Lugg, and Max Kaminsky. (Blue Note LP 7002.)

### Sidney Bechet-Wild Bill Davison

- Fidgety Feet*
- Sister Kate*
- Shim-Me-Sha-Wabble*
- The Onions*
- Copenhagen*
- Nobody Knows You*
- China Boy*
- Buddy Bolden's Story*

Album Rating: 6

George: This, the first 33 1/2 micro 10-incher in the Blue Note catalog, is a collection of sides from three recording dates involving different personnel. A parlor game could easily be made up of guessing which instrumentalists are accompanying Bechet-Davison on each side as they are played.

The disc as a whole is not exciting, due to a lack of cohesion between the individual sides and between the artists on the various sides. There are good interludes by Davison on *Fidgety* and *Kate*, Jimmy Archey's trombone on *Shim-Me*, Sullivan on *Copenhagen*, and *China Boy*, and Sidney's soprano with Hodes' blues piano on

## Rating System

Records are reviewed by Jack Tracy, George Hofer, 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.

### Nobody.

The two sides made by Sidney with Claude Luter's band in Paris are interesting. *Onions*, a Bechet original, has a melodic line reminiscent of the Creole folk songs. *Bolden's Story* is also known as *I Thought I Heard Buddy Bolden Say*, and is a Jelly Roll Morton composition. Sidney talks in French with Luter as an introduction serving as a novelty. (Blue Note LP 7001.)

### Sidney Bechet-Bunk Johnson

- Milenberg Joys*
- Days Beyond Recall*
- Blame It on the Blues*
- Lord, Let Me in the Lifeboat*
- Up in Sidney's Flat*
- Weary Way Blues*

Album Rating: 5

George: The Bechet-Johnson collaboration didn't work out any better on record than on the one-week fiasco they did in person in Boston. It seems as though the driving Sidney couldn't wait for the more uncertain trumpet of the late Bunk. On these sides Bunk does his best work, it having a nice lyrical quality on *Lord*. Sandy Williams gets off some gutty trombone on *Milenberg* and on Bechet's original, *Up in Sidney's Flat*.

On this LP Sidney plays clarinet almost exclusively. The two best sides, *Blame It on the Blues* and *Weary Way Blues*, come from a 1946 date by the Bechet-Nicholas Blue five. *Blame* has melodic quality and the clarinet-soprano duet work between Sidney and Albert Nicholas on the second unissued master *Weary Way* is fine. Complete personnels of sides on all Blue Note LPs are on the back of the folder. (Blue Note LP 7008.)

### Les Brown

- 7 *Columbia, the Gem of the Ocean*
- 5 *Choy-Choy-Hoy-Toy*

Jack: When these guys play an arrangement like *Columbia* it gets

blown to the hilt, with no cheating and with that well-fed-secure-and happy-type sound of theirs. That's Dave Pell's tenor that enters fleetingly.

Butch Stone has Chinese menu problems on the reverse. (Columbia 39188.)

### Ray Brown Trio

- 6 *Song of the Volga Boatman*
- 5 *Blue Lou*

Pat: Bassist Brown is joined by Hank Jones on piano, and Buddy Rich, drums. *Boatman* is a bass solo with piano accompaniment, as Buddy happily keeps to his brushes. Ray, as always, shows great taste and skill, though he doesn't vary the original tune as much as one could have wished. Flip features talking bass, then a fine piano interlude. Rich takes a break that has only a jarring effect. (Mercury 8936.)

### Bill Clifton

- It's Easy to Remember*
- Isn't It Romantic?*
- Love-Forty Blues*
- Let's Fall in Love*
- The Touch of Your Lips*
- Down the Old Ox Road*
- Down by the River*
- Love Is the Sweetest Thing*
- The Gypsy in My Soul*

Album Rating: 6

Pat: One more in Columbia's *Piano Moods* series, and a pleasant album indeed. Clifton sounds like a good cocktail pianist who has tagged the Garner-Bushkin style as the coming thing. Maybe it is. Certainly he wraps it up in a very pretty package. (Columbia CL 6166.)

### Arnett Cobb

- 4 *Willow, Weep for Me*
- 3 *Run for the Hills*

George: When Columbia recently reissued Cab Calloway's *Willow* featuring Hilton Jefferson's famed alto solo, does it seem logical to put out an inferior competitive disc? Certainly isn't in this case. Cobb's tenor sax is cloudy and the melody is poorly defined. Reverse is one of those tasteless jumpers that gets exactly nowhere. (Columbia 39247.)

### Nat Cole

- 3 *Too Young*
- 4 *That's My Girl*

Pat: Much preferred Nat with the trio, rather than in his current role of plug tune purveyor. Here he's backed by orchestras conducted on *Young* by Les Baxter and on *Girl* by Pete Rugolo. *Young* I don't care for as a tune, and Nat does nothing to ease its banality. *Girl* is livelier, and evokes the coy Cole. (Capitol 1449.)

### Doris Day

- Lullaby of Broadway*
- Fine and Dandy*
- In a Shanty in Old Shanty Town*
- Somebody Loves Me*
- Just One of Those Things*
- You're Gonna Be a Habit with Me*
- I Love the Way You Say Goodnight*
- Please Don't Talk About Me When I'm Gone*

Album Rating: 5

Pat: Songs from the new Warner Brothers movie, *Lullaby of Broadway*, in which Doris appears. Several of them are worthy of serious listening. *Shanty* is almost bare in its musical simplicity, and Doris does a delicate job with it. *Somebody* is in the same vein, until the band bursts in. These two point up Doris' occasional similarity to Ella Fitzgerald, but there could be no better influence. Frank Comstock directed the orchestra, and the Norman Luboff choir assists. This is one of the first times we've heard a choral group really help a pop singer. They do a tremendous job. (Columbia CL 6168.)

### Erroll Garner

- 6 *Honeysuckle Rose*
- 5 *My Heart Stood Still*

George: Garner and his two co-

horta are developing quite a commercial cocktail lounge style under the aegis of Columbia. His work is still far better than most of the popular pianists of the day. *Honeysuckle* is at a fast tempo with sprightly runs. There are moments when you think he's playing *Tea for Two* in fact. Both of these sides retain the Garner freedom of improvisation, which is real good. (Columbia 39249.)

### Woody Herman

- 8 *Ninety-Nine Guys Have Eyes*
- 6 *Searching*

Jack: Woody has in *Ninety-Nine Guys* the record that possibly could do for him what *Caldonia* did—if the time is ripe. It's a clever novelty that dispenses with the vocal in short order and lets the band blow. And blow it does, in the most encouraging manner a Woody crew has in some time.

The tune is a fast, swinging blues, with Woody and the Ensemble (the label calls 'em) doing the vocal, then making way for tenor solos from, probably, Phil Urso and Bob Graf. Followed shortly thereafter by a swinger from Doug Mettome.

Sandwiched between the sax solos and Mettome is a wonderful chorus of muted trumpets playing

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## My Best On Wax

By Lionel Hampton

I think I'd choose one I made all the way back in 1937—*On the Sunny Side of the Street*, with Johnny Hodges. Johnny's alto solo was wonderful, and the rhythm section got a perfect blend, with Jess Stacy, Allan Reuss, John Kirby, and Cozy Cole. My own work? I liked that too.

For the big band, I'd choose *Midnight Sun*—a tune I wrote with Sonny Burke. It's a pretty thing, and I like it because it gave me a chance to get in on the . . . innovations!

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what would be a well-constructed jazz solo if blown by one horn. Most encouraging sign of life from Woody in a long, long while. (MGM 10929.)

**Edmond Hall-Sidney DeParis**  
*High Society*  
*Blues at Blue Note*  
*Ballin' the Jack*  
*Royal Garden Blues*  
*Night Shift Blues*  
*Who's Sorry Now?*

Pat: In addition to clarinetist Hall and trumpeter DeParis, these tunes are worked over by Vic Dickenson, trombone; James P. Johnson, piano; Sid Catlett, drums; Jimmy Shirley, guitar, and Israel Crosby and John Simmons, bass. Found the first three listed above rather dull, but second trio is much better. Hall is the most notable, showing fine taste, control, and ideas. (Blue Note BLP 7007.)

**Billie Holiday**  
*Time on My Hands*  
*Laughin' at Life*  
*It's a Sin to Tell a Lie*  
*Swing, Brother, Swing*  
*Loveless Love*  
*Without Your Love*  
*Tell Me More*  
*Mandy Is Two*

Jack: An LP of Holiday reissues that spot her with Lester Young, Roy Eldridge, Teddy Wilson, Georgie Auld, and many others. You've already read thousands of tributes to Billie, this won't be another. Suffice it to say that this item is a must. (Columbia CL 6163.)

**Herb Jeffries**  
5 *You Know You Belong To Somebody Else*  
4 *Was It a Dream?*  
Pat: Nothing especially new here, as Herb wends his blue way through two tunes of a somewhat better than average character. (Coral 60403.)

**James P. Johnson**  
*Cut Stomp*  
*Arkansas Blues*  
*Caprice Rag*  
*Mule Walk*  
*Back Water Blues*  
*Carolina Balmoral*  
Album Rating: 7

Pat: Piano solos by one of the best. The repeated figure in the left hand gets a little wearing in *Gut, Back Water*, and *Carolina*, but that appeared only on about the fifth hearing. *Mule* is a very gay and pretty rag, *Caprice* a flashy one. *Arkansas* is a contrast to the others, and Johnson sounds like a moody Fats Waller. (Blue Note LP 7011.)

**Herb Lance**  
7 *The Loneliest House on the Street*  
6 *A Shoulder to Cry On*  
Jack: The inevitable comparison with Billy Eckstine pops up here, as Lance baritone his way through these two. But it should be with the earlier Eckstine, as Lance's great sincerity and feeling has not yet been dulled by the austerity evinced in B.'s latest pressings. Give this guy some tunes and he's going to start breaking it up.

**Stafford And Eddy New Vocal Duo**



Hollywood—Jo Stafford's added another facet to her many-sided musical personality (pop ballads, hillbilly songs, hymns, and Cinderella Stump) in becoming half of a new "sweetheart" duo with Nelson Eddy. This romance blossoms on some new Columbia releases. Concert singer Eddy, who formerly traded vocal endearments with Jeannette MacDonald, says: "The hepcats sneer at us longhairs, but we just drown them out, because we can always sing louder."

*House* is the better tune, gives Lance something to dig into. (Columbia 39120.)

**Peggy Lee**  
4 *That Old Devil*  
7 *The Cannonball Express*  
George: Sidenote to Kay Starr: Watch out, Lee is on the war path, and she's hip. She's got a jumpin' crew under Dave Barbour's direction driving her. *Cannonball* is only marred by the handclapping routine which they should leave to the listener of the record. *Devil* is a vapid original by Peggy and Dave and apparently the new Jim Wynn accompaniment is present. Nothing happens on this one. (Capitol 1450.)

**Ralph Martire**  
5 *Silver Moon*  
2 *Across the Wide Missouri*  
George: Ralph Martire, Chicago studio trumpet-leader, is Mercury's answer to Hugo Winterhalter, Paul Weston, etc. He plays a well-controlled and tonally-fine horn in the Spivak manner. His rendition of *Moon* is pretty and simple. This choir routine is getting mighty tiresome and spoils the mood of Martire's playing. *Missouri* is another one of those tunes the music business needs to sell records. Again the western clop-clop and the leather throated vocal. (Mercury 5428.)

**Mills Brothers and Tommy Dorsey**  
6 *Please Don't Talk About Me When I'm Gone*

5 *You Know You Belong to Somebody Else*  
Jack: TD backs the brothers with a seven-man group reminiscent of the old Clambake seven. *Please* is taken at an easy tempo, with the Mills' doing their usual competent job. The other side, a waltz, sounds like great jukebox fare. (Decca 27447.)

**Thelonious Monk**  
6 *Nice Work If You Can Get It*  
4 *April in Paris*  
George: Monk's forte is originality and he doesn't get much of it in these two versions of standard melodies. He sticks rather close to the melodic line, with Blakey and Ramey trying to set him off. The Gershwin *Work* is the better of the two, but way out of the Bud Powell rendition class. *April* is played straight, with the rhythm accompaniment seemingly divorced from the soloist. (Blue Note 1575.)

**Les Paul**  
5 *How High the Moon*  
5 *Walkin' and Whistlin' Blues*  
Jack: Take off your hats, gentlemen, the national anthem is no more. All *Moon* needed was to have a Les Paul version made of it to kill it for all time. He's now taken care of that detail in a sometimes-funny satire in which he mixes bop cliches, banal riffs, hillbilly twangings, and the multiplied voice of Mary Ford. Not for tender ears. *Walkin' and Whistlin'* is supposed to sound like a guy walkin' and whistlin' the blues. For three minutes. (Capitol 1451.)

**Oscar Pettiford**  
4 *Blues for Blanton*  
6 *Take the "A" Train*  
George: Duke's *Blues for Blanton*, a tribute to his greatest bass player, is a rather nondescript composition when rendered by a cello alone. There is no well-defined melodic line to work with. On the other hand, Billy Strayhorn's *Train* comes off better, with Strayhorn getting off a few notes on the celeste in this one. Pettiford's cello is full-toned and well-phrased on this. (Mercury 1959.)

**Flip Phillips**  
6 *Lazy River*  
5 *Swingin' for Julie and Brownie*  
Jack: Joe is very convincing on *River*, in which his solo on the second chorus is played with much warmth and graciousness. The worked-out last chorus is a comedown after that, and detracts from the over-all mood Flip had built. Tommy Turk and altoist Sonny Criss join him on the reverse, which sounds quite ordinary. No one was particularly inspired, although Criss shows up fairly well. (Mercury 8929.)

**Nat Pierce**  
8 *You Don't Know What Love Is*  
7 *Between the Devil and the Deep Blue Sea*  
5 *Scarsucker Blues*  
7 *It Might As Well Be Spring*  
Jack: This is the Boston band we've heard so much about from Buddy DeFranco and others. Impressive it is, too, despite what sounds like a fairly tense recording session.

*Spring* and *Sea* are instrumentals, with altoist Charlie Mariano playing expressively and skillfully throughout the former, even though the arrangement occasionally gets in his way. Much more will be heard from him. *Sea* kicks resoundingly in Herd fashion, with tasty tenor and trombone solos from unlabeled men. *Blues* is highly reminiscent of Woody, also, with even the vocalist getting a Herman sound. The fill-ins are quite a complete collection of those played first by several other bands.

Teddy King, a girl with a distinctly original sound and delivery, sings *Love* in a manner that made this the most appealing side of the four to our ears. Mariano comes back for a lovely bit. To hear this band in person must be an exciting experience. (Motif 006, 007.)

**Bud Powell**  
6 *Tea for Two*  
5 *Hallelujah*  
Jack: Bud doesn't do much but kid around on *Hallelujah*. On *Tea*, however, he bursts out explosively several times in a side that unfortunately lacks continuity. Would have been a real kick to hear him in this mood backed by his old trio-mates, Max Roach and Curley Russell. Buddy Rich and Ray Brown sound a little uneasy when Bud shows his heels. (Mercury 11069.)

**Artie Shaw**  
4 *Show Me the Way to Go Home*  
6 *It's a Long Way to Tipperary*  
George: The first is strictly for those who fancy the tune for nostalgic reasons, or Shaw clarinet addicts. *Tipperary* is fairly well done commercially as well as musically. There is quite a bit of good Shaw clarinet. The Chelsea Three vocals could have been omitted, as could most of the current vocal interludes on records that would otherwise be pleasing instrumentals. (Decca 27434.)

**Billy Strayhorn Trio**  
*Tonk*  
*Johany Come Lately*  
*In a Blue Summer Garden*  
*Great Times*  
*Cotton Tail*  
*C Jam Blues*  
*Flamingo*  
*Bang-Up Blues*  
Album Rating: 8  
Pat: The word for this one is weird. But fascinatingly so, rather than frighteningly. The trio is composed of Strayhorn at one piano, (Turn to Page 18)

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# Gross Called Great Pianist And Composer

By Sharon A. Pease

Chicago—Back in the late '30s, Walter Gross was just breaking into the national limelight through his stellar piano work with Leith Stevens' orchestra on the famous CBS Saturday Night Swing Club. At that time the late Glenn Miller acclaimed him, "The greatest all-round pianist in the business." History has substantiated Miller's judgment, because Gross has gone on to establish an impressive record of achievement as a pianist, arranger, conductor, and composer.

He was featured on numerous network programs with other orchestras, including those of Andre Kostelanetz and the late Mark Warnow. His brilliant piano work, reflecting a wealth of fresh musi-

cal ideas, resulted in his being elevated to the position of a CBS staff conductor.

### Musicraft Director

Walter's musical career was interrupted during the two years he served with the armed forces in World War II. After his discharge from service in 1945 he worked for two years as music director for Musicraft records. He then moved to Hollywood, where he has been active in the recording and motion picture industries and doing solo work in many of the swank nighteries.

Gross was born in Brooklyn, 1909, and has spent most of his life in the New York area. He began his formal training when 7 and through many years of conscientious study acquired an unusually thorough musical education. Walter's mother was a capable amateur pianist and her assistance and encouragement contributed substantially to his rapid progress.

At the age of 11 he was booked for a one-week engagement as feature soloist with the Strand theater symphony orchestra when this theater, Brooklyn's first deluxe movie house, was opened. "I worked very hard to perfect the concertos I

played during this assignment," Walter recalls, "But the remuneration, \$150, encouraged me to continue my work and become a professional musician."

### Many Bands

Walter began working with dance bands when he was 15 and during the next seven years appeared with many groups, including the California Ramblers and bands headed by Teddy Black, Gene Fosdick, Tommy Gott, George Hall, Rudy Vallee, and Dave Rubinoff.

Throughout all the years of his busy musical career, Gross has found time to write numerous compositions. One of his outstanding successes is the unique waltz, *Tenderly*, which has taken its place among the popular standards. The lyric for this composition is by Jack Lawrence.

### Adaptation of 'Tenderly'

The accompanying style example is a special solo adaptation of *Tenderly* taken from several of the composer's renditions. The four-measure introduction is from Capitol record 1155 on which he accompanied vocalist Clark Dennis. The material of the chorus was taken from his solo performance

in the Columbia LP album CL6141, and his published piano solo arrangement. In each case the material has been transposed into the key of E flat, the key in which the original sheet music and orchestration are written.

The principal melody is a serious, delightful, florid series of sounds that could easily have been intended as a placid mood setting for an inspirational love story. Like all the compositions of studies in color and mood, the interwoven harmonies are a factor in the total melodic pattern. One might suspect that this is a truly inspired work portraying one of the composer's deep reflective moods.

Logical, and yet atonal, chordal content such as here illustrated, is the real artist's solution to the maze that confounds most modern experimenters. The example should be performed with some degree of rhythmic freedom, a skillful use of shading for chromatic passages, and the use of proper dynamics, especially in the transitional modulations.

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

## Walter Gross Piano Solo On 'Tenderly'

Moderato

*poco rit.*

*rit.*

**CODA**

*D. S. al*

54195

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## Sidemen Switches

Hal McIntyre: Ray Rossi, piano, for Sam Marabella; Ernie Bernhart, trumpet, for Buddy Ptacek, and Eddie Bernhart, trombone, for Vince Forchetti . . . Bernie Mann: Walter Robertson, trombone, for Sonny Dunham (to head own band), and Sid Bulkin, drums, for Fred Marshall (to Hugo Winterhalter) . . . Charlie Barnett: Dick Hafer, tenor, for Eddie Wasserman (to Buddy DeFranco).

Ray Anthony: Bob Tricarico, tenor, for Cliff Hoff (to work out 802 card), and Kenny Trimble, trombone, for Bob Quatoo . . . Tommy Dorsey: George Chorb and Bobby Nichols, trumpets, and Tino Barzi, clarinet, added . . . Billy Costa: Van Morretti, guitar, for Eddie Costa (to army).

Louis Prima: Jack Carmen, trombone, for Jimmy Dell; Al Muller, trumpet, for Buddy Karboski (to Sonny Dunham); Moe Sadwick, trombone, for Milt Kabak, and Louis Vadala, drums, for Jimmy Vincent (to form own combo) . . . Bob Chester: Herb Winfield, trombone, for Al Lorraine. . . Henry Jerome: Ray Demeno, vocals, for Hal Barton.

Muggsy Spanier: Ralph Hutchinson, trombone, for Harry Graves. . . Johnny Long: Al Thomson, tenor and baritone, for George Mehan, and Jimmie Knapp, trombone, from Sam Donahue, for Phil Bowers . . . Miguelito Valdes: Jimmy Lavaca Santiago, drums, out (drafted).

Gene Krupa: Earl Holt, trombone, for Jerry Gromo . . . Lee Vincent: Joe Sabalesky, tenor, for Lenny Seras (to college) . . . Charlie Spivak: Doug Talbert, piano, added.

Tony Pastor: Gene Watson, drum- (from Clyde Trank), for Archie Freeman . . . Howie Collins: Billy Benn, drums, Stan Stanley, tenor, and Danny Tucci, piano-bass, replaced Sonny Curto, Nelson Varon, and Charlie Feruta (all to army) . . . Conrad Janis: Danny Barker, guitar and banjo, added. Bob Alberti: Dave Martin, trum-

## New Firm Will Market Musical TV Programs

New York—A new outfit that will specialize in television productions, both live and on film, was formed here last month under the name Fuerst, Stradley Productions, Inc.

First production, scheduled to be ready for marketing last week, was *Musical Corner*, built around a music store hangout of aspiring music stars and featuring a Dixieland sextet composed of Jimmy Blake, trumpet; Cutty Cutshall, trombone; Mickey Fofus, tenor; Sanford Gold, piano; Wimpy Ver-nick, bass, and Moe Purtill, drums.

Stradley, who scripted *Musical Corner*, is the author of a couple of Broadway plays, did two stretches at MGM and Paramount, but is primarily a radio writer.

Fuerst is a wealthy owner of Angus bulls. Besides his stock brokerage firm, he has a piece of bandleader Gene Williams.

Later is also featured in *Musical Corner*, along with Patti Ann Jackson, Primrose Simon, Eddie Lane, and Bob Farrell.

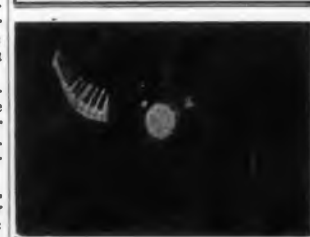
## Reig Joins Coral As Recording Exec

New York—Teddy Reig, familiar for years as recording director for Savoy, more recently connected with Roost and Regal records, and personal manager for several top jazz stars, has been named artists and repertoire director of Coral's rhythm and blues department.

pet, for Bert Vinocur, and Lou Cordaro, bass, added . . . Doc Evans: Jack Blair, drums, out . . . Henry Vines: Herb Gottfried, tenor, out (to army) . . . Blue Barron: Bobby Morris, drums, for Sonny Mann.

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Armas, Desi (Biltmore) L. A., Out 4/23, h
Back, Will (Flame) Duluth, Out 4/27, nc
Bardo, Bill (Mayo) Tulsa, Okla., h
Barron, Blue (On Tour) MCA
Baill, Louis (Chicago) Chicago, t
Beckner, Denny (Pittsburg) Las Vegas, h
Bell, Curt (Stuyvesant) Buffalo, h
Benke, Tex (Lakeside) Denver, 5/12-25, b
Bergman, Eddie (Ambassador) L. A., h
Bridgman, Ray (Crystal Terrace) Duluth, h
Brandon, Henry (Blackhawk) Chicago, r
Brandwynne, Nat (Cafe Theatre) NYC, nc
(Mapes) Reno, 6/21-31, h
Brown, Les (Capitol) NYC, 5/24-6/18, t;
(Palladium) Hwd. 8/7-9, h
Burke, Bob (Casino) Quincy, Ill., Out 4/26, nc
Busse, Henry (Biltmore) L. A., In 4/24, h

Carlyle, Russ (Cleveland) Cleveland, h;
(Aragon) Chicago, 5/8-17, h;
Chester, Bob (Roseland) NYC, 4/21-5/18, h
Clifford, Bill (Flamingo) Las Vegas, h
Conn, Irving (Savoy-Plaza) NYC, h
Cromer, Tex (Bill Green's) Pittsburgh, Out 4/7, h
Cummings, Bernie (New Yorker) NYC, h

DeFrance, Buddy (King Philip) Wrentham, Mass., 4/4-6, h; (Howard) Washington, D. C., 4/12-18, t
DiPardo, Tony (Eddy's) Kansas City, Out 4/25/51, r
Donahue, Al (Laud Frontiers) Las Vegas, h
Dorsey, Jimmy (Fairmont) San Francisco, 5/8-6/4, h; (Palladium) Hwd., 6/12-7/9, h
Drake, Charles (Rosebowl) Springfield, Ill., nc
Duke, Johnny (Washington-Youres) Shreveport, La., h
Dunham, Sonny (Strand) NYC, t
Dunn, Schnozz (Herring) Amarillo, Texas, h

Eillyn, Jimmy (Van Orman) Ft. Wayne, Ind., Out 5/4, h
Ennis, Skinny (On Tour) MCA

Faith, Larry (Melody Mill) Chicago, Out 4/21, h
Featherstone, Jimmy (Martinique) Chicago, 5/4-6/28, r
Ferguson, Danny (Van Cleve) Dayton, O., h
Flanagan, Ralph (Meadowbrook) Cedar Grove, N. J., Out 4/29, rh
Folnie, Larry (Oh Henry) Chicago, Out 5/16, h

Garber, Jan (Melody Mill) Chicago, In 4/22, h
Golly, Cecil (Nicollet) Minneapolis, h
Gonzart, Cesar (Blackstone) Chicago, Out 5/3, h; (Mayflower) Washington, D. C., h
Gray, Chauncey (El Morocco) NYC, nc
Gray, Jerry (Palladium) Hwd., 4/8-5/12, h
Grier, Jimmy (Paris Inn) L.A., nc
Grant, Bob (Mayflower) Washington, D. C., Out 6/9, h

Harpa, Darryl (Wardman Park) Washington, D. C., h
Harris, Ken (Broadwater Beach) Biloxi, Miss., h
Harrison, Cass (Glen Island) New Rochelle, N. Y., In 4/28, rh
Hayes, Carlton (Desert Inn) Las Vegas, h
Hayes, Sherman (Oriental) Chicago, t
Heckscher, Ernie (Mark Hopkins) San Francisco, Out 6/3, h
Herman, Woody (Edgewater Beach) Chicago, Out 4/19, h
Hill, Tiny (Winchester) Cairo, Ill., 5/21-27, nc
Howard, Eddy (Aragon) Chicago, Out 5/8, h
Huddins, Dave (Aragon) L. A., h
Hudson, Dean (Charles) Baltimore, 5/7-20, nc; (Vogue Terrace) Pittsburgh, 5/15-28, nc; (Cavalier) Virginia Beach, Va., 7/1-14, nc; (Claridge) Memphis, 7/15-28, h

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Jerome, Henry (Edison) NYC, h
Johnson, Buddy (Regal) Chicago, 4/20-26, h
Jones, Spike (On Tour) MCA

Kassel, Art (Martinique) Chicago, r
Kenton, Stan (Edgewater) San Francisco Beach, Calif., In 4/29, h
Kerns, Jack (Elmo) Billings, Mont., Out 5/5, nc
Krupa, Gene (Casa Loma) St. Louis, 4/24-30, h

Lande, Jules (Ambassador) NYC, nc
LaSalle, Dick (Plaza) NYC, h
Lester, Dave (Latin Quarter) Boston, nc
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Ted (Vogue Terrace) McKeesport, Pa., Out 4-8, nc; (Elmwood Casino) Windsor, Canada, 4/12-21, nc; (Schroeder) Milwaukee, 4/24-5/8, h; (Chase) St. Louis, 5/10-28, h
Lombardo, Guy (Roosevelt) NYC, 5/1-6/30, h

Mann, Bernie (Roosevelt) NYC, h
Marrin, Freddy (Statler) NYC, Out 4/21, h
Masters, Freddie (Top Hat) NYC, nc
Mathey, Nicolas (Plaza) NYC, h
McCoy, Clyde (Roseland) NYC, Out 4/6, h
McLean, Jack (Hilton Manor) San Diego, h
Melba, Stanley (Pierre) NYC, h
Miller, Bob (Statler) Boston, h
Moffett, Deke (Glenn Rendezvous) Newport, Ky., nc
Mooney, Art (Meadowbrook) Cedar Grove, N. J., In 5/1, rh
Moore, Glenn (Pelham Heath) NYC, rh
Morgan, Russ (Capitol) NYC, 4/5-18, t
Morris, Skeeta (Paddock) Richmond, Va., Out 4/15, r
Morton, Dick (Claridge) Memphis, h

Neighbors, Paul (Roosevelt) New Orleans, 4/5-5/2, h; (Peabody) Memphis, 5/7-26, h
Nisal, Bert (Columbus) Toronto, h
Noble, Leigha (Peabody) Memphis, Out 4/7, h; (Elitch's) Denver, 5/17-30, h
Noble-Davis (Heidelberg) Jackson, Miss., h
Noble, Ray (Mark Hopkins) San Francisco, 6/5-8/5, h

Ohman, Phil (Beverly Hills) L. A., h
Olman, Val (La Martinique) NYC, nc
O'Neal, Eddie (Palmer House) Chicago, h
Orchard, Frank (Village Nut) NYC, nc

Pearl, Ray (On Tour) McC
Perrault, Claire (Southern Dinner) Houston, nc
Petit, Emile (Versailles) NYC, nc
Phillips, Teddy (Vogue Terrace) McKeesport, Pa., 4/9-14, rh
Pieper, Leo (Cavalier) Virginia Beach, Va., 5/18-5/31, h
Pineapple, Johnny (Meublebach) Kansas City, Out 4/24, h

Razinsky, Mischa (Biltmore) NYC, h
Razon, Don (On Tour) McC
Reed, Tommy (Schroeder) Milwaukee, Out 4/22, h
Reid, Don (Baker) Dallas, Out 5/2, h; (Roosevelt) New Orleans, In 5/3, h
Rich, Buddy (Hi-Hat) Boston, 4/2-9, nc
Ruhl, Barney (Balinese) Galveston, Texas, nc
Rushing, Jimmy (Savoy) NYC, h

Saunders, Red (DeLisa) Chicago, nc
Schaffner, Charlie (Gull Lake) Richland, S. C., In 5/28, h
Stern, Hal (Beverly Hills) L. A., h
Stier, Jimmy (Valencia) Ft. Wayne, Ind., h
Stratner, Ted (Larus) NYC, nc
Sturly, Joe (Statler) Detroit, h
Sullivan, John (Town) Houston, nc

Thornhill, Claude (Iowa State U.) Ames, Ia., 5/10-12, h
Tucker, Orrin (Claremont) Berkeley, Calif., 4/10-7/1, h
Verbut, Bill (South Shore Terrace) Merick, L. J., N. Y., nc
Vincent, Lee (Steel Pier) Atlantic City, 5/19-20, h

Wald, Jerry (Earl Carroll's) L. A., nc

Watkins, Sammy (Statler) Cleveland, h
Weems, Ted (Statler) Buffalo, h
Welk, Lawrence (Claremont) Berkeley, Calif., Out 4/8, h
Wide, Ran (Texas) Ft. Worth, h
Williams, Griff (Stevens) Chicago, h
Williams, Tex (Riverside Rancho) L. A., h
Worth, Stanley (Pierre) NYC, h

Gordon, Stomp (Monty) Dayton, O., Out 4/15, nc
Grauso Trio, Joe (Three Deuces) NYC, nc
Hackett, Bobby (Jazz At 76) Boston, nc
Harmonicate (Bellerville) Kansas City, h
Harrison Trio, Ford (Rainbow Room) NYC, cl
Henderson, Horace (Grove Circle) Chicago, cl
Henderson Trio, Ken (Blue Note) Chicago, Out 4/19, nc
Henderson Trio, Luther (Bon Soir) NYC, nc
Herman, Lenny (Warwick) NYC, h
Herrington, Bob (Claremont) Atlanta, Ga., h
Holes, Art (Rupneck's) Chicago, r
Hodges, Johnny (Stage Door) Milwaukee, 4/6-19, nc
Hucksters (Town House) Havana, Ill., cl
Hunt, Ted Wee (Triton) Rochester, N. Y., In 4-30, h
Huston, Ted (Astor) NYC, h

Janis, Conrad (Jimmy Ryan's) NYC, nc
Jasen Trio, Stan (Eddie's) San Diego, nc
Jennings Trio, Jack (Hour Glass) Newark, N. J., nc
Jordan, Connie (Say When) San Francisco, nc

Keynoters (Bryn Mawr) Chicago, cl
Lamare, Nappy (Sardi's) L. A., nc
Lane, Johnny (1111 Club) Chicago, cl
Larson, Skip (Aloha) Santa Cruz, Calif., nc
Lathaires (Mocambo) Hwd., nc
Laylan, Rolfe (Polynesian) Miami, h
Leeds, Lila (Capitol) Chicago, cl
Lewis, George (El Morocco) New Orleans, nc
Lewis, Irv (Tropical) Detroit, cl
Little, Duo (Ohio) Youngstown, O., Out 4/22, h
Los Nortenos (Park Plaza) St. Louis, h

Madd, Larry (Bayou) Hwd., nc
Mannone, Wingy (Zanzibar) Denver, Out 4/8, nc
Masters, Vick (GI Club) Sioux City, Iowa, nc
McGrew, Bob (Drake) Chicago, h; (Broad-moort) Denver, In 6/1, h
Melis, Jose (Park Sheraton) NYC, h
Metrotones (Town House) Hamilton, Ont., nc
Miles, Wilma (Green Frog) Lake Charles, La., r
Miller, Eric (Say When) San Francisco, nc
Mills Brothers (Chicago) Chicago, 5/4-17, t
Modulators (Congress) Chicago, h
Mole, Miff (Jazz Ltd.) Chicago, nc
Monda, Carmen (Varsity Inn) Thomas, W. Va., nc
Morris, Gene (150 Club) San Francisco, nc
Morris, Joe (Showboat) Philadelphia, Out 4/8, nc
Muir, Wayne (Biltmore) Dayton, O., h
Munro, Hal (Hilbert) Toledo, O., h
Murphy, Turk (Greenwich Village) Palo Alto, Calif., In 4/15, nc

Nanni, Nino (Seven Seas) Omaha, 4/6-19, nc; (Angela's) Omaha, 4/26-6/24, cl
Niblicks (Congress) Chicago, h
Night & Daye (Hollywood) Rock Island, Ill., nc
Norvo, Red (Black Hawk) San Francisco, Out 4/9, nc

O'Brien & Evans (Tutwiler) Birmingham, Ala., h
Oliver, Eddie (Mocambo) Hwd, nc
Orion (Apollo) NYC, 4/18-19, t
Ory, Kid (Beverly Tavern) L. A., nc
Osborne Trio, Mary (Guido's) Jackson Heights, L. I., N. Y., nc
Osburn, Ozzie (Graemere) Chicago, h

Paris Trio, Norman (Ruban Bleu) NYC, nc
Parker, With Strings, Charlie (Apollo) NYC, 4/13-19, t
Palmer, Jack (Iceland) NYC, r
Parrish Trio, Ben (Riviera) NYC, cl
Pettiford Sextet, Oscar (Harlem) Miami, Out 4/8, nc; (Top Hat) Jacksonville, Fla., 4/9-22, nc; (Casino) St. Petersburg, Fla., 5/8-19, nc; (Harlem) Philadelphia, 5/21-5/3, nc
Phillips, Flip (Flame) St. Paul, Out 4/11, nc
Pollack, Ben (150 Club) San Francisco, nc

Randall, Art (Fontanelle) Omaha, h
Ray, Payson (Stork) NYC, nc
Renez Trio (Standish Hall) Hull, Quebec, h
Rey, Alvino (Lake Merritt) Oakland, Calif., nc
Richie Brothers & Lucilla (King Cole Room) Denver, 4/6-17, nc
Riley, Mike (Gene's Inn) Watertown, N. Y., nc

Gaillard, Slim (Blue Note) Chicago, In 4/8, nc
Galian, Geri (Ciro's) Hwd., nc
Garnier, Erroll (Onasia) L. A., 4/6-26, nc; (Black Hawk) San Francisco, In 4/27, nc
Garry Trio, Vivien (Mural) L. A., nc
Getz, Eddie (Kodric's) Milwaukee, nc
Gibson's Red Cape, Steve (Blue Mirror) Washington, D. C., Out 4/22, nc
Gilbert, Jerry (Elms) Excelsior Springs, Mo., h
Gillespie, Dizzy (Birdland) NYC, nc
Gonzales, Leon (Preview) Chicago, cl
Gooden Trio, Cal (Zebra) L. A., nc

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Robards Brothers Trio (Grange) Hamilton, Ont., cl
Rotgers, Ralph (Ambassador) Chicago, h
Roth Trio, Don (President) Kansas City, h
Sandler, Harold (Ritz-Carlton) NYC, h
Saunders, Milton (Tavern-on-the-Green) NYC, r
Schenk, Frankie (Paramount) Albany, Ga., nc
Seobey, Bob (Hambone Kelly's) San Francisco, nc
Shard Trio, Jerry (Piccadilly) NYC, h
Shaw, Milt (St. Regis) NYC, nc
Shearing, George (Club 150) San Francisco, 4/10-22, nc; (Tiffany) L. A., 4/23-5/20, nc; (Flame) St. Paul, 5/31-6/8, nc
Singleton, Zutty (Club 47) L. A., nc
Smith Quartet, Bud (Sarnes) L. A., nc
South Trio, Eddie (Towne) Milwaukee, Out 4/8, h
Spanier, Muggsy (Zanzibar) Denver, 4/9-22, nc; (Hangover) San Francisco, 4/24-5/4, nc
Statler Trio, Dell (New Yorker) NYC, h
Sterney, George (Hollenden) Cleveland, h
Sweetbeats of Rhythm (On Tour) RMA

Thal, Pierson (St. Anthony) San Antonio, Out 5/7, h
Three Redheads (Lido) South Bend, Ind., nc
Three Sharps (Flamingo) SYLVIA, Ill., nc
Three Suns (Roosevelt) NYC, Out 4/8, h
Three Sweets (Rainbow Inn) New Brunswick, N. J., nc
Tinker Trio (Levitt's) Anderson, Ind., cl
Townamen Trio (Manhattan) Salt Lake City, nc
Tramarkel Trio, Dom (Roosevelt) Pittsburgh, h
Tristano, Lennie (Blue Note) Chicago, 4/6-19, nc
Tumexizers (Los Medanos) Pittsburgh, Calif., Out 5/20, h

Venuti, Joe (Mike Lyman's) L. A., nc
Vesely, Ted (Tom Teitel) Glendale, Calif., nc
Vincent, Bob (Town House) Toronto, Out 4/14, nc

Walsh, Gene (Bar of Music) L. A., nc
Warner, Don (Village Barn) NYC, nc
Washington, Booker T. (Bee Hive) Chicago, nc
Weavers (Nicollet) Minneapolis, 4/13-26, h
Wilber, Bob (Storyville) Boston, nc
Williams, Clarence (Village Vanguard) NYC, nc
Wink Trio, Bill (Nocturne) NYC, nc
Wolfe, Red (Bel-Mont) St. Paul, nc
Wood Trio, Mary (Music Box) Palm Beach, Fla., Out 6/21, nc

Yaeger Trio, Sol (Three Deuces) NYC, nc
York, Frank (Sherman) Chicago, h
Zarin, Michael (Waldorf-Astoria) NYC, h

Single listings: August, Jan (Alhambra Tavern) Cleveland, 4/17-23, nc; (Ted Lipat's) Detroit, 4/24-5/6, nc
Bailey, Mildred (Bon Soir) NYC, nc
Bailey, Pearl (Colony) London, 4/23-5/20, r
Baker, Josephine (Chicago) Chicago, 4/6-19, t
Bennett, Tony (Ciro's) Philadelphia, 4/9-15, nc; (Copa) Pittsburgh, 4/17-23, nc; (Casino) Toronto, 4/23-30, t
Boyer, Lucienne (Versailles) NYC, nc
Brown, Louise (Arliner) Chicago, nc
Brown, Michael (Le Ruban Bleu) NYC, nc
Carpenter, Thelma (Harlem) Philadelphia, Out 4/8, nc
Cavallaro, Carmen (Seville) Montreal, Out 4/11, t; (William Penn) Pittsburgh, 4/16-29, h
Contino, Dick (Nicollet) Minneapolis, Out 4/12, h
Cornell, Don (Seville) Montreal, 4/12-18, t
Croley, Les (Ton's Caprice) NYC, nc
Darnone, Vic (El Rancho) Las Vegas, 4/11-24, h
Duncan, Hank (Nick's) NYC, nc
Eckstine, Billy (Paramount) NYC, Out 4/10, t; (Latin Quarter) Boston, 4/26-5/2, nc
Fitzgerald, Ella (Regal) Chicago, 4/20-26, t
Frye, Don (Jimmy Ryan's) NYC, nc
Gomez, Vincent (La Zambra) NYC, nc
Haines, Connie (Waldorf-Astoria) NYC, h
Hamilton, Sam (Byline) NYC, nc
Harper, Ernie (Boqart's) Rock Island, Ill., nc
Horne, Lena (Fairmont) San Francisco, Out 5/8, h
Hunter, Ivory Joe (Johnny Brown's) Pittsburgh, 4/6-19, nc
Jackson, Cliff (Cafe Society) NYC, nc
Kay, Beatrice (Olympia) Seattle, 4/16-22, h; (Shamrock) Houston, 5/8-21, h
Larkina, Ellis (Chea Vito) NYC, nc
Lee, Julia (Cuban Room) Kansas City, nc
Liberace (Schroeder) Milwaukee, Out 4/16, h; (Last Frontier) Las Vegas, In 4/28, h
Lutcher, Nellie (Edison) Toronto, Out 4/8, h
Mercer, Mabel (Byline) NYC, nc
Miles, Denny (Anchorage) Savannah, Ga., nc
Miranda, Carmen (Latin Quarter) Boston, 4/12-18, nc
Mitchell, Guy (Click) Philadelphia, 4/12-18, nc
Mooney, Joe (The Embers) NYC, nc
Morris, Floyd (Bar O' Music) Chicago, cl
Nype, Russell (St. Regis) NYC, h
O'Day, Anita (Rendezvous) Philadelphia, Out 4/8, nc
Page, Patu (Click) Philadelphia, 4/5-11, nc
Rainsy, Pat (Chez Vito) NYC, nc
Sheldon, Jimmy (Geary Cellar) San Francisco, cl
Southern, Jeri (Maryland) Chicago, h
Stacy, Jean (Hangover) L. A., nc
Sutton, Ralph (Condon's) NYC, nc
Tucker, Sophie (Chase) St. Louis, 4/6-19, h; (Ciro's) L. A., 4/26-5/16, nc
Wallace, Royce (Village Vanguard) NYC, nc
Walter, Cy (Drake) NYC, nc
Warren, Fran (Capitol) Washington, D. C., 4/12-18, t
Wiley, Lee (Jicky) NYC, nc
Williams, Joe (DeLisa) Chicago, nc
Witwer, Johnny (Hangover) San Francisco, nc

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# None Better Than Best With A Brush Dunham Back As A Leader

By PAT HARRIS

Chicago—"You know, whether the tempo is speedy or slow, I use the same motion on the drums. Sometimes I want, more than anything else, to move." The speaker was Denzil Best who, in a way, forged his own singer whose most popular record purveys him with nightmarish persistence. Denzil has highly mixed feelings about the drum style he has created.

When Best joined George Shearing's brand new group at New York's Clique 2 1/2 years ago, clarinetist Buddy DeFranco was also in the unit. Denzil decided then, he says, that the sound of brushes, rather than sticks, was the deal. When Buddy left, the sound Denzil had wanted to create left, too, but the brushes remained.

### One of Smoothest

Shearing, of whose phenomenally successful quintet Best is still a member, says "Denzil is one of the smoothest drummers in the business. He seems to have the brush stroke down." George continues, "Brushes give a subdued, reserved feeling, and I want to maintain those reservations. It still swings. Sticks would drown out the vibes and the piano. Using sticks would immediately take away the identifying sound of the group. It would lose its character."

The fact is obvious, too, that of the several well-known combos now imitating the Shearing sound, all seem to suffer most in the rhythm department. Specifically, there is only one Best, and that's George's.

"All drummers have a story to tell," Denzil says, "but they do it in different ways. Louie Bellson has speed and timing, but he loses some of the heart; Dave Tough, he was rhythm himself; Jo Jones, Max Roach, and some others always have something they can teach you. Sid Catlett, well . . ." and Best, who believes drummers, too, have souls, just gave up. Sidney's his boy.

Denzil, who shades and modifies his work to best support each of the Shearing soloists, has a story that is akin to that of the poet who has perfected his sonnet style and, perhaps, become a little bored with it. He longs for a fling at free verse, but finds no audience.

### Creates Cushion

His tale is also that of any non-soloing drummer who tends to become obscured in the background. Best creates a soft, pulsating cushion for the Shearing group, and this cushion is like most such—comfortable and often unseen.

Denzil's father wanted him to be a pianist, but his chosen instrument was the trumpet. During his more than 17 years as a professional musician, the 33-year-old New Yorker spent seven playing trumpet, and the last decade playing drums.

A spot on a lung was the reason for the switch. "An uncle, who is a doctor, told me that after I got well I could play trumpet 10 more years, seven nights a week, and then I'd be through," Denzil remembers. "Through?" I asked him, and my uncle said "Yes, dead." So I became a drummer."

This couldn't have been an easy decision to make. Those years as a trumpet player had been something he'd fought for, and for which he'd suffered his father's disapproval. The elder Best was a tuba and string bass player, and though not a fulltime musician, fairly active playing gigs around New York. Both of Denzil's parents were natives of Barbados, in the West Indies, and came to New York before Denzil was born. Denzil studied piano for years as a child, but he was determined to play trumpet. He worked after school to earn the necessary \$15, bought the trumpet, and practiced when his father was at work.

When he finished school, Denzil went to work as a trumpet player. He had been playing for three years, during which his father took no outward notice of his son's occupation, when Christopher Columbus' band, then playing a local ballroom, had some airtime.

"My mother hipped me to the fact that my dad was listening to the broadcasts, but he never said



Denzil Best

a word. One night, though, he had fallen asleep with the radio still tuned to the station which carried our band. When I got home and woke him up he looked sort of sheepish. That weekend he gathered a bunch of his pals together and brought them down to where we were playing.

"You can imagine how I felt when he stood there, with his chest all puffed out, telling them 'That's my son.'"

"I had never had a stick in my hand when I got sick. When I was working with Columbus, all I wanted to do was to play, and to hear the things I was writing. I had picked up some harmony when I was studying piano, and used to write down the things I heard. So I started to write for our band, and some other small groups.

"I'd get three or four hours sleep a night, and grab a sandwich and a cup of coffee when I was hungry . . . if I had time. You know, the channel of our theme when I was playing with Columbus' band in the Rendezvous 10 years ago was the channel of *Nothing But D. Best*. I saw Christopher recently, and he said 'they're just starting to dig you.'"

### Subbed on Drums

Denzil was working as one of the three trumpets with Joe Gordon's band after his recovery. He'd been subbing on drums when the drummer didn't show up, and also filling in on piano and bass. Best worked a few months playing drums with Saxie Payne's band, and then after a total of not more than nine months experience as a drummer, found himself filling that job in Ben Webster's unit on 52nd St.

Webster was working at the Three Deuces when Jimmy Crawford got drafted. He was auditioning all the drummers in town, and some friends urged Denzil to

try for the job. "I was being pushed for real," Denzil remembers. A friend, Charlie Drayton, was on bass with Webster and introduced them. During one number in the trial set, when the piano player had a solo, Webster kept eyeing Denzil.

"He didn't smile, or anything, just stared at me. I had to look away, because I couldn't concentrate," Best says. "I was ready to walk right out and forget about it, and I supposed he felt the same way."

However, at the end of the set Webster walked over to the manager and said "There's our new drummer."

### Joined Hawk

"I worked at the Deuces for two months, and then the job closed. I stopped in one night not long after, and Coleman Hawkins was standing there. He said 'I've been looking for you. I'm going to Canada next week, and if you come I think you'll like it.' I was standing there with a 'Who, me?' feeling," Denzil says, "but Hawkins went right on. 'We'll have Bennie Harris, Thelonious Monk, Eddie Robinson, and Don Byas in the band.' Well, I didn't know what to say, I just kept feeling that all this is happening too fast.

"You know, my wife has pushed me a lot. Whenever I thought I didn't have the nerve to try something and face the chance of failure, she's been right there encouraging me. We've been married 12 years—she was Arline Riley when she sang with Joe Gordon's band—and when I took sick she went into the postoffice. She was four months on with the next baby then. We have two girls, Geneva who is 10—you know, *Move* is really named *Geneva's Move*—and Daisy, 11. Daisy has a song, too: *Des Dee's Dance*."

George Shearing's quip about Denzil being the "man of 1,000 compositions and 3 cents in royalties" is essentially correct. One way or another he has had a hard time retaining proprietorship of his own tunes, including *Move* and *Des Dee*.

To return to our chronology, after Hawk, Denzil worked with various small groups, subbed for Shadow Wilson with Illinois Jacquet, and filled in with scattered gigs and sessions. Then the trip with Chubby Jackson's combo to Sweden, which Best terms "the greatest." When they returned to the States, Denzil joined Shearing.

### Kept Promises

"George had once told me that if he ever had a band he'd want me in it. But everyone says that. He'd said the same thing to Marjorie Hyams and Chuck Wayne, and kept all three promises," Denzil remembers.

The fast tempo numbers which, piled one on top of another all night, once almost wore out Denzil's wrists, are now relieved by more piano solos, Denzil says. It might be restful now and then to use sticks, he thinks wistfully. But then, it was his idea in the beginning, and really, other drummers will tell you, no one else wields those brushes so well.

## WHAT'S ON WAX

(Jumped from page 15)

Duke Ellington at another, and bass split between Joe Shulman and Wendell Marshall. It's celebrative music, and perhaps the Ellington-Strayhorn answer to the Tristano school of jazz. *Tonk* and *Johnny* appealed to me most, though *Summer* has a melancholy appeal, and *Times* is as disturbing as the modernists are wont to get. (Merger LP 1001.)

### Sonny Stitt

- 4 *Cherokee*
- 4 *Imagination*

Pat: Sonny's alto, Junior Mance's piano, Gene Wright's bass, and Art Blakey's drums on these two sides. Sonny sounds very like Charlie Parker in tone and phrasing, but he also has a sort of nagging, querulous sound which Parker doesn't. *Imagination* lacks that quality, as Sonny plays a little run followed by a holding note and repeats this throughout. (Prestige 733.)

### Claude Thornhill

- Twilight on the Trail*
- Sorta Kinds*
- Lower Man*
- Happy Stranger*
- Whip-Poor-Will*
- Yardbird Suite*
- Let's Call It a Day*
- Sleepy Serenade*

Album Rating: 7

Jack: *Claude Thornhill Encores*, this one is called. Seven of the sides are previously unissued, were cut by Claude's 1946-'48 band, his greatest. Had such personnel as Lee Konitz, arranger Gil Evans, and vocalist Fran Warren in the ranks.

*Yardbird Suite* has the most jazz, though it's not to be compared with the *Anthropology* cut by this same bunch. Konitz' solo is rather disappointing and the rhythm is without spark.

Fran sings out very well on *Whip*, and Buddy Hughes and Gene Williams each get a vocal (*Twilight and Kinda*). The skillful use of tonal color and expert musicianship on these tunes is well worth the price of admission, as is also the sheer pleasure of listening to this great band again. (Columbia CL 6164.)

### With Millinder Band

New York — Drummer Ed Shaughnessy and trombonist Freddy Zito have been working at the Savoy ballroom with Lucky Millinder's orchestra.

## Dunham Back As A Leader

New York — Sonny Dunham's stay with Bernie Mann was short-lived, as he took his reorganized crew into the Strand theater March 26 for three weeks with options. The date will be followed by a theater tour.

Personnel for the Strand date is: trumpets—Bunny Snyder, Buddy Karboski, and Dick Raymond; trombones — Dunham (trumpet also), Leon Cox, and Berk Alexander; saxes—Buddy Geier, Sam Marowitz, Jimmy Brokenshire, Hy Robbins, and Hal Miles; rhythm—Teddy Napoleon, piano; George Shaw, bass, and Don Lamond, drums.

### Mel Torme

- 6 *You're Getting to Be a Habit With Me*
- 4 *Sailin' Away on the Henry Clay*

Jack: Mel's in fine voice on *Habit*, singing better than he has in a long while and not milking the tune for its sob value. But Sonny Burke's backing is lifeless and pedestrian, replete with two-beat bassist and an unsure brass section. Would have been an excellent record with good support.

No one could do anything with the tune on the other side. That's a song? And it has a real Phil Harris-type big band Dixieland background. Read the label and get a shock. Pete Rugolo conducts the band. (Capitol F1402.)

### Lester Young

- 4 *Three Little Words*
- 3 *Neenah*

Pat: *Words* has a ghostly quality, and both it and *Neenah* will probably bring a tearful glint to the eyes of the Pres' earnest electorate. His tone still makes my toes curl, but it sounds as if his mind was in another county. John Lewis, piano; Joe Shulman, bass, and Bill Clark, drums, are also here. (Mercury 8934.)

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New York—If Columbia university's oarsmen win all their 1951 races, it will be because they've got Dorothy Ann, above, in mind. Voted queen of the school's rowing team, Dorothy entertained at their annual dinner dance. She has also, during the last couple of months, been signed by Abbey records, got a job on The Fitzgeralds TV show, and sang recently at L'Aiglon restaurant here.

New Martinique Ork

Chicago—Jimmy Featherstone, who recently switched booking agencies, transferring from GAC to McConkey, opens at the Martinique here May 4 for eight weeks. He follows Art Kassel, who replaced Al Trace at the far south-side spot last week.

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LONDON LARGO

Julie Charms London In 'Kiss Me, Kate' Opener

By DEREK BOULTON

London—The most beautiful of all American cabaret stars to have appeared in England, Julie Wilson opened at London Coliseum in the Cole Porter classic Kiss Me, Kate on March 8. Julie's performance was of an extremely high standard and almost every critic who attended the first night raved about the one-time Johnny Long vocalist who has made such a big impression on London theater-goers.

Several of America's top line stars have been signed for London engagements this festival year. Red Ingle had a successful opening at Prince of Wales theater on March 5. Bob Hope will open on April 23 and will bring over Marilyn Maxwell.

London Palladium has Donald O'Connor opening March 12, Hoagy Carmichael March 26, Judy Garland April 9, Danny Kaye May 7, and Red Skelton, who will appear in August. Practically all seats for the Palladium shows have already been sold.

Tutti Camarata is staying in London for an indefinite period. He is organizing recording sessions and will cut several sides before returning home.

Robert Farnon's orchestra recently cut eight Vincent Youmans titles for release in the States on an LP disc. Farnon recently completed the score for the Warner Bros. film, Captain Hornblower R.N., starring Gregory Peck and Virginia Mayo. Flicker opens at Radio City in mid-May.

Todd Forms Trio

Hollywood—Young pianist Tommy Todd Jr. forming a new trio here, which will include Brazilian guitarist Laurindo Almeida, ex-Kentonite.

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Confusion

Marian Turns Over A Page

New York—Marian Page, tired of being confused with Pages from other books, is turning over a new leaf. From now on she'll be known professionally as Marian McPartland, sharing the moniker of her trumpeter-husband.

The English-born pianist, whom Oscar Peterson characterized as "better than Shearing," made her solo disc debut last week in a session for King, employing a weird instrumentation.

Group included Bernard Greenhouse on cello, and Reinhardt Elster on harp, with bassist Bob Carter and drummer Don Lamond. Tommy Talbert, who has worked for Kenton, made the arrangements.

Titles cut were an equally odd assortment—It's Delovely, Flamingo, Leibestraum, and Four Brothers.

Marian will continue to play in the predominantly Dixieland group led by her spouse, who records for Prestige.

'Collier's' Ties In With Dixie Session

New York—Columbia records has worked a tie-in with Collier's magazine whereby the sheet will carry a color photo of a George Wetling Dixie session for that label and also a Wetling abstract painting of the scene. Two of the tunes will be given titles using the mag's name.

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# Ellington Raids James Band

# DOWN BEAT



## Kenton Anniversary Edition

(See Page 2)



## Eckstine Denies He's Gone Hi-Hat

(See Page 1)



## Granz Takes 'Blindfold Test'

(See Page 12)



On The Cover  
**Peggy Lee**



