

What's Gene Been Doing? Look!



(Photo by Arno)

New York—For our readers who've been writing us to ask what ever became of Gene Williams, here's one answer. Gene's a papa! Started mite in the center, above, is 4-month-old Robert. Gene's on the left, and his wife, former actress Junior Standish, at the right. Gene, who once shared vocal chores in the Claude Thornhill band with Fran Warren, is now leading his own band.

Prado One-Niter Sets L.A. On Ear

Hollywood—The largest crowd the Zenda ballroom's ever seen went wild in its enthusiasm over Perez Prado and his band at Prado's first California appearance. The initial one of a string of concert and dance dates the Stan Kenton of Mexico will make along the coast, it was reminiscent of the greeting Benny Goodman got here in 1935. And what Prado will do when he returns here in November—with advance buildup—may well set the U.S. music world on its ear.

Some 2,500 or more payees, at \$1.25 a head, packed the Zenda from wall to wall. The boxoffice had already been closed by 9 p.m., when a police detail was stationed outside to control the masses of turnaways at the entrance.

Dancing Impossible
 Theoretically it was a dance, but dancing was almost impossible in the crush. The excited throng jammed every bit of space near the bandstand. And what they heard was termed by Prado himself as "The greatest band I've been able to get in the U.S."

The band assembled here for Prado was certainly the best that could have been put together in a few days anywhere. Made up largely of musicians of Latin origin, who are plentiful here, nevertheless some of the key men were from everywhere.

Pete Candoli did most of the solo trumpet work, but Bill Roeder, who has learned lots about Latin rhythm from working with Charli (Mrs. Roeder), shared the first chair stint. Prado's book called for five trumpets, one trombone (Dave Robbins), four saxes, and a four-man percussion section. Senior Wally Ferguson held forth on bongos. All agreed that Prado's book, much of it in hard-to-read manuscript, gave them a tough time.

Prado plays piano, but like Stan Kenton in concerts, only when the spirit moves him. Also, like Ken-

ton, he is a great showman-conductor.

The era of a new musical form, combining the Latin rhythms and U.S. jazz, has been taking shape slowly but surely. There are many here who believe Prado's electrifying effect of this occasion may be the long-awaited spark setting off the musical explosion necessary to blast the dance business out of the doldrums. —gen

Bud Powell Hospitalized

New York—Bud Powell, 27-year-old pianist who has suffered several nervous breakdowns in recent years, was picked up here recently and sent to Bellevue. He was still being held for observation at presstime.

Nichols Takes Off On Extended Tour

Hollywood—Red Nichols, who hasn't made an extended tour since he settled on the coast in 1941, will take his combo on a long jaunt that probably will run as long as three months. Dates, running from one-niters to location stands of one to two weeks, have been set by Bob Phillips of Joe Glaser's ABC agency.

Tour tees off in Phoenix Sept. 13, will cover midwest cities and take unit back to New York. Personnel is expected to remain unchanged (see *On the Town* listing).

No Bull

Chicago—"Dixieland music," said Gene Morgan in the Aug. 18 *Daily News*, "is having its pace lifted!"

"Rejuvenator of its melodious but wayward tempos is Muggsy Spanier of the torchy trumpet, starring at the Blue Note."

"When Muggsy plays his thermodynamic theme song, *Relaxing at El Toro*, one senses that changes have been made."

Probation Granted To Gene Roland

Hollywood—Gene Roland, composer and arranger for numerous name bands, who was arrested here recently on a marijuana possession charge, was convicted but will not have to serve a jail term. Judge Edwin L. Jefferson, in whose court Roland appeared, suspended the 90-day sentence imposed and granted the musician's request for probation.

Barnet To Form Sextet

Crash Kills Ray Wetzel

Chicago—Trumpeter Ray Wetzel, 26, was killed Aug. 17 in an auto accident near Sedgwick, Colo. The car which the Tommy Dorsey sideman was driving had a blowout, sideswiped a stock truck, and crashed into a bridge. Wetzel died of chest injuries on the way to the hospital.

None of the others riding in the car, including his wife Bonnie, was seriously injured.

Wetzel gained most note through his association with Stan Kenton, but had also played with the bands of Woody Herman, Bobby Sherwood, Ray McKinley, and Charlie Barnet. It is his trumpet solo on Barnet's *Over the Rainbow* (Capitol).

Strangely, in 1947 Wetzel's first wife also was killed in an automobile accident.

Bells!

Hackett Provides Cause For Alarm

New York—It was 3:45 a.m. at the dimly-lit Embers Club—the perfect setting for romantic mood music as Bobby Hackett lent his pretty tones to a soft, beautiful ballad.

Suddenly the mood was broken as a loud, incessant buzzing rang through the room. It seemed to come not from the microphone but from Bobby himself.

Hackett, a little puzzled, continued playing for at least eight bars before he remembered the source of the mysterious buzzing—and turned off the alarm on his wrist watch.

Hollywood Agog As Video Hookup Nears Completion

Hollywood—Local radio bandsmen, most of whom are loafing through the worst employment slump to hit their field since the depression, are agog with hope that establishment of the transcontinental TV hookup, in effect early this fall,

will bring batches of new shows and the "return" of many that have been originating in New York.

Launching of the combination cable and microwave relay system via which Hollywood branches of the major networks hope to find themselves back in business again, will be marked by presentation on Sept. 30 of a one-hour show sponsored by the American Telephone & Telegraph Company, operator of the cable and relay facilities.

On All Stations

The show will be released by all video stations affiliated with the four major networks. It's understood portions of the show would originate in New York, Chicago, San Francisco, and Hollywood, but full details were still to be completed at this writing.

Many top screen and radio performers who have been postponing their entry into TV chiefly because it meant going east in order to reach the bulk of the TV audience by direct telecast (kinescoping and similar processes have never been regarded as satisfactory) are in huddles with networks and agencies on plans for new shows expected to be launched from here.

Skelton-Rose Show Set

First of such to be definitely scheduled is the Red Skelton show, with orchestra under Dave Rose, which will be on the NBC video hookup starting Sept. 30.

It's considered significant that Rose and his orchestra, long a part of the comic's radio show, are to be heavily featured when he makes his regular TV debut. Skelton and Rose also will make p.a. dates between shows, with the conductor-composer batonning bands especially organized for him in the different cities in which they appear. A regular weekly TV series star-

(Ed. Note: This interview was held with the always-unpredictable Charlie Barnet shortly after the material for Leonard Feather's *Bouquet on the Mad Mab* was gathered. That Charlie, in a week or two, has again changed his plans for the future should not come as much of a surprise.)

Hollywood—"From here on, big bands will only mean big headaches and I've had enough. I've got my private affairs straightened out, so from here on I am going to settle down—musically—with a nice, relaxed little sextet in which we'll play just about any kind of music those who happen to be listening to us want to hear. We won't even have a book on the stands."

"The main thing is that we will not be trying to prove anything to anybody—even ourselves."

So spoke Charlie Barnet as he closed his string of three week-end dates at Tommy Dorsey's Casino Gardens with what he believes will be his last appearance with a large, section-type dance band.

Charlie's sextet, with which he plans to play his first location stand at Ciro's in Philadelphia late this month or early October, is expected to contain Teddy Napoleon, piano; Buck Clayton, trumpet; Tyree Glenn, trombone; Cliff Leeman, drums, and a bass player still to be signed.

Interesting slant is that each was a headlined soloist 10 to 15 years ago, but not in the news much of recent years.

Harry Edison To Head For France

San Francisco—Harry Edison, featured with the Josephine Baker show for three weeks here, revealed he plans to return to France with the unit, but before that will play a number of eastern dates with a small combination this fall. Boston, Baltimore, and Birdland are among the bookings he already has. Personnel of the unit is indefinite as yet.

Signature Files In Bankruptcy

New York—The erratic, checkered career of Signature records came to an end here last month when the company filed a bankruptcy petition.

Signature, which started out as a small jazz label when launched by Bob Thiele more than a decade ago, expanded into a million-dollar attempt to crash the pop market. Despite numerous experiments with changes of price and policy, the label never succeeded in coming up with a major hit.

Thiele, however, now plans to reissue some of his old jazz hits through Halco records. Later name is an abbreviation for Halsey Cowan, attorney for the bankrupt firm, who will be Thiele's partner in the new venture. Early waxings of Flip Phillips, Chubby Jackson, and Eddie Heywood will be included in Halco's projected LP catalog.

Brown May Set Palladium Record

Hollywood—Though figures were not available at this writing, indications were that Les Brown's stand at the Hollywood Palladium Aug. 6 through Sept. 2 would break all previous postwar attendance marks.

During his first week Brown's draw was 17,579 admissions, topping recent high marks for first week gates set by Ralph Flanagan, Jerry Gray, and Stan Kenton. Latter was very big during his first week despite heavy drop-off thereafter.

Observers look for Ray Anthony, who was scheduled to follow Brown and who was a distinct hit here last year, to outdraw Brown if cool evenings prevail.

side is a new NBC series starring Dinah Shore, expected to be on the air by early October. Frank Sinatra is figured to start his new CBS-TV series from New York, but to move here after the first two or three shows.

Though NBC seemed to have more activity in the way of new shows planned for production here than the other nets, CBS and ABC are pretty sure to keep pace once the boom gets under way.

Duke Files Complaint Vs. French Disc Bootleggers

New York—Duke Ellington's lawyers have lodged a complaint through the American embassy in Paris in an attempt to stop the activities of the French Jazz Society record label. Duke has been one of the chief victims of this bootleg outfit.

Many of the Ellington records released on Jazz Society, some of them also available in the U. S. on Blue Ace, not only are swiped from ancient Ellington platters belonging to Columbia and Victor, but also from material Duke never cut on regular record sessions, such as radio library transcriptions, short-wave broadcasts, and even V-Discs.

Jazz Society leaflet describes the records as being released under the patronage of Hugues Panassie's Hot Club de France, and Panassie has given the records heavy plugging on the air. The catalog also includes many items by Armstrong, Hampton, Basie, King Oliver, Fats Waller (*sic*), and Fletcher Henderson.

Ellington is planning similar action against Sam Meltzer's Blue Ace and other labels to prevent

further unlicensed use of his copyrights.

The Mad Mab On The Cover

That quizzical smile on the face of the sax player on the cover of this issue is a typical Charlie Barnet expression. The "Mad Mab" was a nickname given by Herb Reis and Jimmy Van Heusen, songmen, during a period when the three of them were sharing an apartment in New York. Its origin was a book character, *Mad Mab of the Fishpond*, and it later became a title of one of Charlie's numbers. Barnet is the subject of this issue's *Down Beat* Bouquet.

Barnet Took Basie's Beat, Duke's Harmonics

(Ed. Note: Charlie Barnet is the 22nd musician to be profiled in Down Beat's Bouquets to the Living series.)

By LEONARD FEATHER

New York—When CBS introduced Charlie Barnet to the nation as "America's youngest dance director," just 20 years ago this month, he was also publicized far and wide as "the millionaire maestro." This is a tag that has stuck to Charlie, unfairly, through his two decades as a handleader. For Charlie has never had millions, never had access to millions, never capitalized on his family background.

"Daly hated to have people think he came from a wealthy family," recalls his mother, who still refers to Charlie by his middle name. "He always said if he couldn't make it without help, he didn't want to make it at all. Even when he was on vacation from school, he always got a job working at the Liberty music shop, though he didn't need it. And when we were living at 277 Park avenue he would always give the Lexington avenue entrance as his address."

Charlie can't recall ever having seen his father. A couple of years after Charlie's birth in Manhattan on Oct. 26, 1913, his parents were separated, and Willard Barnet, who died in 1935, never saw his son again.

"But my husband had an amazing ear for music," said Mrs. Charline Daly Barnet as she handed me another big pile of carefully assembled scrapbooks about her only child. "Although I played a little piano, too, Charlie may have inherited his musicianship from his father."

Grandpa Bought Sax

Mrs. Barnet's father, Charles Daly, was more of a parent than a grandparent to Charlie throughout his childhood. Vice president of the New York Central railroad before the first World War, he later owned a big automobile corporation and was president of the Liberty National bank. It was he who bought a saxophone for the 8-year-old Charlie, who was then going to a private grammar school in New York. Charlie's schooling later moved to Blair academy, in New Jersey, and subsequently to New Trier high school in Winnetka, Ill.—he had an aunt and uncle living in Chicago.

Charlie's grandfather died in January, 1928. After this he felt an increasing desire for independence. The following Christmas he came home from Winnetka to visit his mother. On the way back west he got off the train at Albany, went right back to New York and secretly found himself a job as an usher at the Rialto theater.

"I was pretty much impressed with show business in general," he says. "I didn't like the idea of going back to school, I wanted to get out in the world."

Runaway

It took the Missing Persons bureau less than two weeks to catch up with the runaway child. Charlie, meantime, had written a con-

Notice

Chicago — Due to an oversight, Red Nichols was listed in the last issue (Sept. 7) as the 20th musician to be profiled in our Bouquets to the Living series. Actually Red was the 21st. Kid Ory (Aug. 10 issue) was the 20th.

trite letter to his mother asking her to put a notice in the paper if she wanted him back. She had complied, but Charlie never saw the notice—he hadn't specified which paper!

Soon after returning to the fold, the 15-year-old lad, who looked much older than his age, landed a job leading a band on U. S. line boats and later on the Red Star line. For the first half of 1929 he traveled to various European ports as well as to the Caribbean and South America.

That fall, Charlie went back to school, and for a while tried to double between working (or sleeping) at school by day and playing club jobs at night. The music finally won out when Charlie quit school for good in 1930 to become a fulltime musician.

He had become associated with Frank Winegar and His Pennsylvanians, and had switched from alto to tenor sax. During his year with Winegar he started to do some serious listening.

"Very Much Aware"

"I was very conscious of Louis, and of Teagarden. I liked Ben Pollack's band and went to the Little club to hear him; this was when Glenn Miller, not Teagarden, was in the band. I was also very much aware of Duke Ellington, but the Cotton club was beyond the funds at my disposal."

Another spot on CB's consciousness sheltered the legend of New Orleans. This gave Charlie the wanderlust. He headed south, worked with Beasley Smith, then, through a friend named Gordon Tully who had played in Winegar's band, got a job in Shreveport, "playing in a hotel where we got a free room, \$10.50 a week allowance at the coffee shop, and no money." Occasionally they would pick up a few real dollars by playing Saturday night country club dances. The leader was one Flem Ferguson.

"This was at the time of the East Texas oil boom," recalls Charlie, "so having heard that musicians there were at a premium, I went to Texas and worked in what was then known as a keg-house in Kilgore."



New York—Taken in Chicago in July of 1941, on Barnet's way to Los Angeles and the Palomar, this photo shows (not in order) trumpets—Lyman Funk, Bernie Privin, Bob Price, and Charles Zimmerman; trombones—Spud Murphy, Tommy Reo, Ford Leary, and Bill Robertson; saxes—Kurt Bloome, Conn Humphreys, James Lamarc, Leo White, and Charlie Barnet; rhythm—Bill Miller, piano; Bill Earl, guitar; Phil Stevens, bass, and Cliff Leeman, drums.



New York—This is the way Charlie Barnet's band appeared in the RKO movie *Music in Manhattan*, an effort which starred Anne Shirley, Dennis Day, and Philip Terry. Charlie spent a year in Hollywood at one period, having been talked into believing his future lay in pictures. However, total results was an appearance in a few westerns, according to Charlie. He then returned to New York, and to handleading.



New York—One of the later bands, early in 1949, this Barnet crew was caught while in the WJGM studios. From left to right, trumpets—Tony DiNardi, John Howell, Doc Severinsen, Lammar Wright, and Fern Caron; trombones—Ken Martlock, Dick Konner, O. B. Massingill. The drummer is Cliff Leeman, who was with Barnet for many years, and that's Charlie standing mid the trombones.

First Real Job: The Village Barn



New York—Despite their expressions, this is not a jailhouse lineup, but rather Frank Winegar and his Village Barn orchestra. Rustic lad second from the left in the top row, with perhaps the most unhappy look of all, is Charlie Barnet, subject of the current Bouquet to the Living. This was his first fulltime job as a professional musician, and the year was 1930.

"I succeeded in getting myself pistol-whipped. Texas was dry, but we were all drinking this sugar whiskey. If they as much as smelled liquor on your breath, the arresting officers didn't waste much time with you. I was lucky to get out with just a pistol-whipping."

Pal of Purvis

Jack Purvis, a fine trumpet player and fantastic character who later succeeded in building up a remarkable prison record, had been in the band in Kilgore and struck up a friendship with Charlie. "We got as far as El Paso, but Purvis had been in some kind of gun smuggling trouble there with revolutionaries, and was talking about getting across the border to Juarez. But I'd had enough trouble. I left him there and ran on to California."

"California was a complete musical desert. Los Angeles was just one Hawaiian band after another, except at Sebastian's. I got to know the drummer there, Lionel Hampton, and Lawrence Brown, and sat

in with that band as well as with Eccles' Dixie Rhythm Kings, who had Buck Clayton on trumpet.

"By now I had become very jazz conscious. When Purvis finally hit town we were on several jobs together, but got fired for having too much of a jazz approach to things."

First Band's Book: \$20

After getting back to New York, Charlie decided that the only solution to this problem was the forming of his own band. "I talked a bunch of musicians into rehearsing a library I'd picked up from Jan Garber, who was changing the style of his band. Most of this library was written by Spud Murphy and I got the whole book for \$20. Later I found out that Spud hadn't bothered to write out the fourth saxophone parts, because he'd been playing them himself from memory, so the library wasn't much good to anyone else. But we did salvage maybe 15 complete arrangements. Through an uncle of mine I got to know Roy Wilson of

CBS, who helped to get us on the air.

"Our first job was a try-out at the De Witt club in Syracuse. That time they called it "Tommy Christian & His Orchestra, introducing Charlie Barnet." I was supposed to watch Christian and learn how to conduct myself in front of a band.

Then we got into the Paramount hotel grill in New York, with me as the official leader. It was a big band for that time—the hotel insisted that we include two violins and two pianos. There were also four brass, four reeds, four rhythms, a girl singer, and myself. We stayed at the Paramount three months. Nathan van Cleave was playing second trumpet and writing the arrangements. Purvis joined us in our last week there.

"We took advantage of all that airtime by booking some one-niters, but at this point the depression was frightful, and we had had no records, so things began to get

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Barnet

(Jumped from Page 2)

rough and we broke up.

"After that, Red Norvo and I had a sort of community band. If I got a job it was my band; if he got one, I would be the saxophone player in his band. We had a few false starts and never lasted more than a couple of weeks at a time.

"Also around that time I met Benny Carter up at CBS. He had a date to go into the Apollo for a week but couldn't make it at the last minute, so we made a deal for me to go in for him. That was how I had the first white band ever to play the Apollo—I think it was in February, 1934."

Another break was the interest taken by Milton Roemer, Ozzie Nelson's personal manager, who got Barnet to sub for the Nelson band one week on the Coconut Grove roof garden of the Park Central hotel. As a result, Barnet was booked back into the Park Central and stayed there six months.

"Benny Carter played trumpet on and off with us, and we had the late Garnet Clark, the pianist, on the payroll, but officially he had to be the intermission pianist. Mixing was so rare then that things like that had to be sneaked in. Ten years later, when we played the Park Central again, things had improved so much we were able to bring in Al Killian, Peanuts Holland, Frank Galbraith, and Trummy Young."

Shining Trumpets

During his last month at the Park Central, Charlie had a pretty remarkable trumpet section: Toots Camarata, Chris Griffin and Eddie Sauter. Others in the band were Terry Shand and Mort Dixon, who wrote Charlie's theme of those days, *I Lost Another Sweetheart*.

By now Charlie had finally crashed the wax world. The first session, cut Oct. 9, 1933, had vocals by Helen Heath and, of all people, Harry von Zell, who had been announcing the band's CBS remotes. The sides were released on Brunswick's numerous 25-cent labels—Melotone, Perfect, Oriole, and others.

"But even with all that air time, we couldn't sustain the band on the road. We had some disastrous one-niters; we were in a continual state of disorganization until Milton Roemer got us the Roosevelt hotel in New Orleans.

"We opened there New Year's Eve of 1933-'34, the first traveling band ever to play there, and they greeted us with that old southern hospitality—as a bunch of damn-yankies who were putting local boys out of work."

A Bust Down South

Eli Oberstein, passing through town, cut six sides for Bluebird that sounded as if they had been made in a barn ("and they were," adds Charlie). Aside from this, the

Pastor's Dave Jenkins Does A Daring Deed In San Francisco Bay



San Francisco—Lying in five feet of water in San Francisco bay, with the lights of the city glowing in the background, the car from which singer Dave Jenkins made his daring rescue hardly looks like an inviting goal for an evening swim. Hero Jenkins, at the right in the second picture, gets a welcome pick-me-up from bandleader

(Photos by Russ Reed, Oakland Tribune) Tony Pastor after he plunged into the cold waters to rescue the trapped motorist. Man Jenkins pulled to safety in Percy Gardner, shown in the third photo after his rescue. Next man to call band singers sissies should remember this first, or get a ducking.

New Buddy Morrow Ork Opens At Meadowbrook

New York — The Buddy Morrow orchestra, managed by the Ralph Flanagan-Herb Hendler-Bernie Woods office with an assist from RCA Victor, got under way last week.

Following a few break-in one-niters, the trombonist's outfit opens tonight (Sept. 7) for a four-week stay at Meadowbrook, with CBS and Mutual wires.

Present lineup is as follows: trumpets—Jack Mootz, Rudy Scaffidi, and Sam Scavone; trombones—Buddy Morrow, Herb Randel, Alexander Berk, and Leon Cox; saxes—Moe Koffman and Harvey Estrin, altos; Buzzy Brauner, tenor; Harry Miles, baritone; rhythm—Bill Jacob, piano; Bob Carter, bass, and Larry Callahan, drums.

New Orleans episode was a complete bust.

"Aside from the public's general animosity, and the fact that I had blown all my loot at the racetrack, I must admit now that the hotel was justified in firing us. The conduct of the band was, ah, not commendable. So we were left broke and stranded in New Orleans."

From then on, it was pretty much the same story for a year or two—a good location, then a bad road tour and a scuffle to keep the band together. There were six more sides for Melotone, one of

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Vocalists are Frankie Lester and Janne McManus, the latter having been brought in from the coast, where she was working with Flanagan's vocal group. Arrangers include Dick Rhodes and Jimmy Mundy.

Morrow's record sessions to date have featured a band of studio men, but he will record with his own personnel during the Meadowbrook stint. The band is already booked ahead solidly for several months, with a Palladium date set for next March.

'Jazz At Phil' Inks Eldridge

New York—Roy Eldridge will be a part of the new *Jazz at the Philharmonic* lineup when it goes on tour Sept. 14.

Norman Granz, who arrived here recently to set details for the tour, stated that the unit will also include Ella Fitzgerald, Hank Jones, Ray Brown, Oscar Peterson (subject to clearing up of his visa problems), Bill Harris, Lester Young, Flip Phillips, another tenor man, and a drummer, the latter pair not selected as presstime.

Granz is also promoting most of the dates for the Eckstine-Shearing concert tour.

Pastor Bassist Saves Life Of Aged Motorist

By RALPH J. GLEASON

Berkeley — Dave Jenkins, 24-year-old vocalist and bass player with the Tony Pastor band, hit the front pages of every paper in northern California Aug. 18 as a result of a daring 2 a.m. rescue of a man trapped in a car in San Francisco Bay. Jenkins, accompanied by Pastor, Les Burness, band manager, and saxophonist Vito Price, stopped on the Bayshore highway when they saw a crowd of people and parked cars.

The people were standing on the shore yelling at a man who sat inside a car which had plunged into the waters of the bay. The man was apparently unable to free himself.

Sinking

"The car was sinking," Burness said, "and everybody was standing around just yelling. Dave said 'Why doesn't somebody do something?' and the next thing I knew he had stripped off his clothes down to his shorts and plunged in."

"When I reached the car," Jenkins said, "I knocked on the door and the man inside lowered the window. He was apparently so flustered he couldn't open the door." The car was in five feet of water and sinking fast. The water was up to the windows.

Jenkins slipped his hand inside the window and unlocked the door and dragged the man out. Then with the help of police who had just arrived, he dragged him

Lausen At Nick's

New York—Yank Lausen has taken over the trumpet chair at Nick's, as Billy Butterfield left the spot to ready a small band for his own WJZ-TV video show. Dotty Dare will sing with the Butterfield combo.

across 20 feet of water to the shore.

Couldn't Remember

The rescued man, 73-year-old Percy Gardner, couldn't remember how it happened. He was taken to the hospital and was said to have suffered a fractured rib in the accident.

Jenkins was treated at the hospital for a knee abrasion.

The Pastor band had just finished a one-niter at the Richmond auditorium to a good crowd and the men were on their way back to their San Francisco hotel. They were scheduled for a dance at Sweet's ballroom in Oakland two days after Jenkins made his thrilling rescue and the irony of it was that no newspaper picked that up. At that, the publicity couldn't help but help.

Saxophonist Charlie Barnet And Three Good Friends Span A Decade



New York—In 1934, after Charlie Barnet's not-too-successful try at the movies, he returned to New York and met agent Billy Shaw, who talked him into resuming his career as a bandleader. In the first photo, above, Charlie chats with Billy Shaw, an old friend, 15 years later. Milt, too, of course, is a bandleader. In the center shot, Barnet

shares a table with his mother, Charline Daly Barnet, at his band's opening at the Clique club in 1949. At the right, Charlie welcomed Duke Ellington as his guest on the stand at the Casa Mananni in Culver City, Calif., just 10 years ago. Shortly after this, an auto accident claimed the lives

of two of Barnet's bandmen, Anthony (Bus) Etri, guitarist, and Lloyd Hundling. Quintones member and utility trumpet man, Barnet is an old admirer of Ellington and has made many records with his bands that got the Duke sound and feeling.

Jazz Surge In Chicago; Two More Clubs On Kick

By Jack Tracy

Chicago—Two more Chicago clubs are converting to a jazz policy, following the huge resurgence in jazz interest locally.

The Streamliner, which tried Fats Pichon for awhile, then Max Miller's combo, then decided it couldn't make a go of jazz, has popped back on the scene.

This time owner Ed Gurian plans to make the room a showcase for as-yet-unhailed talent, opening Sept. 7 with singers Lurlean Hunter and Lucy Reed Lurlean, who appeared recently at Birdland, came back to sing opposite George Shearing at a Blue Note date. Miss Reed, ex-Charlie Ventura vocalist, has been doing some radio and TV work here, is regarded as a fine prospect by bookers and record people.

Two More

Featured also will be organist Les Strand, who's been playing in Milwaukee, and pianist-vocalist Stan Facey, who aroused considerable comment from American musicians who have heard him in Toronto.

Policy will be to keep bringing in fresh faces regularly and to make the club a headquarters for show business personalities looking for new talent, as well as jazz fans searching something different.

And right in the loop, the Capitol's Milt Schwartz has purchased the Preview lounge, one of the town's best locations. Heretofore, just inexpensive singles and trios have been on the bill, but Schwartz plans to bring in name acts in the future. The no minimum or cover policy will stay in effect.

First name booking wasn't set at writing, but bids were in for some top caliber talent.

Big Draws

Much of the activity has been stirred by the successes other clubs have been having with jazz names. The Blue Note, with its heavy summer bookings of Sarah Vaughan, Louis Armstrong, George Shearing, etc., has had strong attendance; Dizzy Gillespie broke it up at the Capitol and Count Basie is currently topping Diz' mark; the Big Four, the Ventura-Jackson-Rich-Napoleon all-star combo,

Chicago Band Briefs

Trio with Ella Fitzgerald at the Band Box consisted of Hank Jones, Ray Brown, and Charlie Smith. Jones, Brown, and Smith—sounds like a law firm. . . . Stan Kraton played a one-nighter at the Parkway ballroom on Sept. 6. . . . Harry James has one coming up at the Aragon on the 15th. . . . Dixie crew working at Nob Hill Fridays and Saturdays includes Don Slaterry, trumpet; Harry Grava, trombone; Wally Wonder, clarinet; Bernie Campbell, piano, and John Crisman, drums. . . . Much talk about the drive, punch, and consistency of Muggsy Spanier's crew in its Blue Note stay. . . . And about Minneapolis clarinetist Dick Fontana, who filled in at Jam Ltd. for Bill Baldwin, on vacation in Bermuda.

What with the paucity of jobs for local jazzmen, you may have a tough time finding them working, but keep an ear out for trumpeters Bobby Sutherland and Leo Kaufman. Blowing beautifully. . . . Jackie Cain and Ray Evin may still have their TV show on WBBM, 7:30 p.m. Tuesdays when this hits stands. . . . Chubby Jackson revealed, when he got to town, that he's been married since December.

George Brunis, who's leaving Johnny Lane at the 1111 club to head west this month, is tossing a farewell party for himself at the Coffer's club Sept. 8. From 4 to 8 p.m. . . . John Schenk starts Friday and Saturday night sessions at the same spot Sept. 1. Trombonist Jimmy James, who's been in Arizona, back in town and will head the band. . . . Danny Cassella's crew working four nights a week around town on off-night gigs. Plays Wednesday and Thursday at the Band Box, Monday and Tuesday at the Capitol, then moves to Brown's Lake resort in Wisconsin Friday and Saturday.

Jack Cavan crew backed the Dining Sisters in their recent Capitol date that produced *Dreamy Melody*, the side. . . . Bob Parkins (alto) in the combo at Ralph's club, on W. Madison. . . . Ralph Marterie's 15-piece outfit to play some college dates, including the U. of Illinois the 14th, Millikan U. on Oct. 20, and St. Ambrose college Nov. 17.

had overflowing crowds its first two Silhouette weeks and had a two weeks of options picked up.

Anita O'Day business at the Hi-Note was gratifying, and Dinah Washington, always strong, comes in Sept. 14; the Band Box scored with Art Tatum, then brought in Ella Fitzgerald followed by Illinois Jacquet, and the Dixieland spots, most of them on the north side, have had fine crowds. Still another north side club, in fact, has turned to two-beat, with Helsing's, ex-vaude lounge, bringing in Art Hodes.

Newest All-Stars Flash Class

By JACK TRACY

Chicago—The commercial possibilities of the new group formed by Charlie Ventura, Buddy Rich, Chubby Jackson, and Marty Napoleon (who call themselves the Big Four) are practically limitless. It could be one of the biggest financial successes to hit the jazz world in many a moon.

We heard the unit just three weeks after it got together, and though rough spots were apparent, the sheer weight of the names in it and the obvious eagerness of the men to make it a successful venture (plus, of course, their undoubted talent) should assure a lucrative future.

Broad

It's a group (more properly, an act) that will break it up in any jazz club, also has a wonderful chance to score in TV and theaters should it aim that way.

There are no pretenses about this being a "cool" band. These are men of the Basie, Herman, Krupa, Goodman, etc., idiom—guys of the driving swing school whose forte is emotional, kicking jazz. And that's exactly what they play, combining it with some ingratiating showmanship and gimmicks that draw big guffaws.

Musically it's a band that gallops happily through (and sometimes runs roughshod over) tunes like *Avalon*, *Bugle Call Rag*, *The Moon, Lover*, and such, with abandon and undenied spirit. Show-wise, it has two of the funniest and cleverest in Rich (who also dances wonderfully) and Jackson (whose dancing stinks, but he throws lines well). Just appears to be four guys having a joyous evening.

Needs Tightening

There are some things that must be tightened up, however. The evolution of jazz bit, wherein they do some hilarious impersonations of such as Gene Krupa, Herbie Fields, Billie Holiday, Billy Eckstine, and so forth, should have some loose ends chopped off, yet retain the spontaneity it now has that breaks up the band and customers alike.

Some of the fantastic tempos they set are amazing, indeed, but they lose their effect when two or three are done in a set.

A remarkable thing, though, is that despite the fact there's only one horn in the group, so many things go on that you never feel Ventura is soloing too much. It

isn't a tenor and rhythm section band, it's four distinct individuals who blend well musically and in personalities.

Great Business

They've done sensational business here so far, coming into the Silhouette for 17 days, having a one-week option picked up after the very first set they played, then having another week added the next night.

Quite naturally, they're happy with the reception. Rich is the most affable and smiling we've ever seen him, and, he says, getting the most kicks he's had in 15 years. Jackson, after a couple of years that haven't been exactly productive musically or financially, is having a ball. Ventura and Napoleon just nod happily among the tumult.

Needs Work

Like we said, the act can be an enormous success financially and make the individuals really big names again, but it will take work and rehearsals in order that it isn't just another of those all-star groups that stays together a couple of months, then runs out of work.

When the first flush of simply getting up on stand and having a wonderful time together wears off, the pairing of the rough edges must start.

Then this can be a helluva thing.

Down Beat covers the music news from coast to coast.

Vi Has History



Milwaukee—Vi Anderson, pianist-entertainer at Max' Tap here, has quite a musical history. Born in Oklahoma, Vi and Charlie Christian were members of Al Trent's band when Christian got his break with Benny Goodman. Later, she joined Clarence Love's orchestra. Vi, whose real name is Mrs. C. B. Hollins, had a mixed band at the Barrel House in Omaha for five years, with such musicians as Lee Pope, who later joined Cootie Williams; Preston Love, who joined Count Basie, and Little Stumpie, who joined Louis Armstrong.

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Basie Sets Mark At Chi's Capitol

Chicago—What is believed to be a new crowd record was set by the Count Basie combo in its first two weeks at the Capitol here. Topping even the huge volume done by Dizzy Gillespie recently, Basie had the loop show bar jammed nightly and no let up was in sight, with the group booked until Oct. 2.

Playing his first date with the combo after making a cross-country tour with a big band, Basie retained the same personnel he had in his previous unit—Wardell Gray, tenor; Clark Terry, trumpet; Marshall Royal, alto; Freddy Greene, guitar; Jimmy Lewis, bass, and Gus Johnson, drums.

Diz gets his chance to repeat when his sextet follows the Count into the spot on Oct. 3.

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Top Tunes

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

- Because
- Because of You
- Cold, Cold Heart*
- Come On-A My House
- Detour*
- Good Morning, Mr. Echo
- How High the Moon
- I Get Ideas
- I'll Hold You in My Heart
- I'm in Love Again
- I Won't Cry Anymore*
- Jasebol
- Josephine
- Laure*
- Longing for You*
- Mister and Mississippi
- Morningside of the Mountain
- My Truly, Truly Fair
- On Top of Old Smoky
- Rose, Rose, I Love You
- Shanghai
- Sweet Violets
- The Loveliest Night of the Year
- Too Young
- Vanity

Mulligan Cuts For Prestige

New York—Gerry Mulligan recorded eight original tunes Aug. 27 as the first of a new series of LPs planned by Prestige, featuring modern jazzmen presenting their own compositions and arrangements.

Besides Mulligan on piano and baritone, the group included Don Joseph, trumpet; Earl Swope, trombone; Max McElroy, alto; Allen Eager, tenor; Chubby Jackson, bass; Gail Madden, maracas, and Walt Bolden, drums.

Mulligan is also planning to do some writing for Stan Kenton during the band's current eastern tour.

Perils Of A Writer, Illustrated



Chicago—"All Moon needed," wrote Jack Tracy last April, "was to have a Les Paul version made of it to kill it for all time." Though Jack meant that *How High the Moon* would be finished as a serious jazz tune, the Paul recording certainly didn't bury the *Moon* as a pop favorite—as you may recall. Here Tracy gets set to eat the disc (he still won't eat his words) while Mary Ford adds some salt, and Les just looks sad. All three have recovered. Especially Les and Mary. It sold more than 1,000,000 copies.

Max Miller To Towne

Milwaukee — Chicagoan Max Miller, piano and vibes, opened with his trio at the Towne room

here Sept. 4 for a four-week stay. Miller, who followed Hal Otis at the spot, has Ernie Shepard on bass and Parke Hill, guitar.



Sidney Bechet, the newlywed, will arrive in New York from Paris on Sept. 15 . . . Gene Krupa was stricken with appendicitis while playing the Surf club in Virginia Beach. His band is on vacation until Gene recuperates from his operation . . . Peggy King has left Ralph Flanagan to go out on her own as a vocalist. . . . Susie Ryan, Chicago singer, became the bride of Marty Faber, ex-bass player, and they are living in Brooklyn.

Snub Mosely, trombone-playing leader, is suing Leeds Music, Mary Lou Williams, and Bill Johnson for royalties and credits on *Pretty Eyed Baby*, which Snubs claims he wrote in 1943 and recorded in 1948 . . . Howard and Anne Dulaney expect a baby in February. They have three, Marianne, 8; Lisa, 4, and Danny, 2. Howard is working in an aircraft plant, but sings weekends with a band.

Jerry Gray disbanded to return to Los Angeles to conduct the *Club 15* radio show again . . . When Josephine Baker visited the headquarters of Local 767, Hollywood's colored unit of the musicians union, to discuss amalgamation of white and colored locals, she was flabbergasted to discover that officials of 767 are not exactly lending whole-hearted support to the movement . . . Slim Gaillard may have his own night club in Manhattan soon.

MGM finally pulled Ava Gardner's only vocal soundtrack from the *Show Boat* film, and the prints in general release have Annette Warren's voice on both of Ava's songs . . . We were wondering what had become of Betty George, then she popped up as singing guest on an ABC television show late in August . . . J. Lee Anderson, whose jazz cartoon appears in the *Beat*, accompanied by his wife and Bill Russell, has gone to New Orleans to spend a month in research on early musicians.

The first Bobby Hackett-Lee Wiley album was such a success that Mitch Miller is planning to cut a second one for Columbia . . . Betty Cox, Paul Moorhead's vocalist at the Paxton in Omaha for years, has been signed by Willard Alexander for a build-up as a single . . . Red Allen's 20-year-old son, Henry Allen III, is on his way to Korea with the marines . . . Roy Eldridge's Paris waxing on which he sang the blues in French will be released here by Mercer.

Victor has signed the Red Callender sextet, also Savannah Churchill . . . The special series of Monday night sessions at Birdland are being taped for Leonard Feather's *Voice of America* show, *Jazz Club U.S.A.* . . . *Those Who Care Dept.*—Jack Steele, trumpet for Tex Beneke, and ballet dancer Jean Rogers; Buddy Clark, Beneke bassman, and Ardith McKinney, "just a girl," he says.

Garner Re-Routed

New York—With the closing of Cafe Society, Erroll Garner, who was set to open a month at the spot on Aug. 16, was routed to the Colonial inn in Toronto the week of Aug. 18. On Aug. 20, he opened two weeks at the *Blue Mirror* in Washington, to be followed by engagements in Pittsburgh and New York (the Embers).

Hearts On Sleeves Dept.

Dave Barbours' latest composition is *There'll Always Be Another Love*.

Peggy Lee's latest composition is *I Love You But I Don't Like You*.

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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's* record review section that they are available.

MATTY MATLOCK'S ALL-STARS (Omnega, 7/11/51, corrected personnel). Charlie Teagarden, trumpet; Ted Vesely, trombone; Matty Matlock, clarinet; Eddie Miller, tenor; Jess Stacy, piano; Nappy Lamare, guitar; Mervyn Carl, bass, and Nick Fatool, drums. *Teal Roberts, vocals. It's About Time (Don't You Think?), and You Do Have Money, Don't You?*

JESS STACY'S ORCHESTRA (Omnega, 7/11/51, corrected personnel). Trumpets—Charlie Teagarden, Zeko Zareby, and Manny Klein; trombones—Ted Vesely; reeds—Jack Dumont, Matty Matlock, Eddie Miller, and Artie Lyons; violins—George Kast, Eric Newfeld, and Sam Cytrom; rhythm—Jess Stacy, piano; Nappy Lamare, guitar; Mervyn Carl, bass, and Nick Fatool, drums. *Bob Albert, vocals. You Wonderful Girl and Try to Forget.*

TEX BENEKE'S ORCHESTRA (MGM, 7/29/51). Trumpets—Art Depey, Ed Zandy, Jimmy Campbell, and Jack Stetsel; trombones—Vasey Takveris, Tommy Mitchell, and George Monte; reeds—Ben Fusco and Steve Cole, alto; Bob Peck, Frank Wayne, and Tex Beneke, tenors; Teddy Lee, baritone; rhythm—Rene Crain, piano; Sam Herman, guitar; Buddy Clark, bass, and

Moe Partell, drums. *Ray Eberle sings on the first two. Unforgettable; One of Those Days; You Blow Out the Flame, and Dancer's Delight (comp. Hank Mancini).*

GENE KRUPA'S ORCHESTRA (Vistar, 7/30/51). Trumpets—Billy Robbins, Joe Cabot and Mike Shane; trombones—Eddie Aullino and Earl Holt; reeds—Reggie Merrill and Hal Flatman, alto; Yano Salter, tenor; Hal Lockwood, baritone; rhythm—Dave Silberman, piano; Sam Herman, guitar; George Attwood, bass, and Gene Krupa, drums. *Dodie O'Neill, vocals. The Shik and Blue Jumbo.*

GEORGE LEWIS' ALL-STARS (Circle, 8/6/51, in New Orleans). Henry (Red) Allen, trumpet; Jim Robinson, trombone; George Lewis, clarinet; Lester Santiago, piano; Lawrence Marrow, guitar; Alaida (Slow Drag) Pavagan, bass, and Paul Barbarin, drums. *St. James Infirmary; Some of These Days; Darkest Strutter's Ball, and Hindustan.*

PAUL BARBARIN'S BAND (Circle, 8/6/51, in New Orleans). Alvis Aicora, trumpet; Bill Matthews, trombone; George Lewis, clarinet; Lester Santiago, piano; Lawrence Marrow, banjo; Alaida (Slow Drag) Pavagan, bass; Paul Barbarin, drums, and

Henry (Red) Allen, vocals. *Dippermouth Blues; It's a Long Way to Tipperary, and an untitled blues.*

TAMARA HAYES with SY OLIVER'S ORCHESTRA (Decca, 8/6/51). Trombones—Frank Saraceo, Catty Cutshall, and Henderson Chambers; rhythm—Billy Taylor, piano; Everett Barkdale, guitar; Sandy Block, bass, and Johnny Blowers, drums. *I've Got It Bad (not Duke's); Let Me Go, The Day Ain't Long Enough, and Dreamy Melody.*

DUKE ELLINGTON'S ORCHESTRA (Columbia, 8/7/51). Trumpets—Harold Baker, Nelson Williams, Ray Nance, Fats Ford, and Cat Anderson; trombones—Britt Woodman, Quentin Jackson, and Juan Tizol; reeds—Willie Smith and Russell Procope, alto; Paul Gonzalez and Jimmy Hamilton, tenors, and Harry Carney, baritone; rhythm—Duke Ellington and Billy Strayhorn, piano; Wendell Marshall, bass, and Louie Bellson, drums. *Please Be Kind; Deep Night; Don't Take My Love, and Rock Shipping.*

KITTY KALLEN with GEORGE STRAUSS' ORCHESTRA (Mercury, 8/7/51). Trumpets—Chris Griffin, Andy Ferretti, and Yank Lawson; trombones—Buddy Morrow and Bob Alexander; reeds—Hymie Schertzer, Al Klink, and Art Drellinger; rhythm—Bernie Leighton, piano; Mundell Lowe, guitar; Ed Sefraniski, bass, and Terry Snyder, drums. *Maria, Maria, Maria; Daddy; Another Human Being, and The Old Soft Shoe.*

JOHNNY HARTMAN with NORMAN LEYDEN'S ORCHESTRA (Vistar, 8/7/51). Trumpets—Chris Griffin, Mink McMickle, and Joe Ferrante; trombones—Henry Singer and Irv Dinklin; reeds—Murray Will-Hams, Sid Cooper, Art Drellinger, and Benno Panquist; rhythm—Donny Vaughan, piano; Art Byerson, guitar; Homer Menach, bass, and Bunny Shawkes, drums. *Wheel of Fortune; Lamma Go, and two others.*

STAN FREEMAN (Columbia, 8/7/51). Stan Freeman, harpsichord solo, backed by Al Culus, guitar; Frank Carroll, bass, and Terry Snyder, drums. *Paradise; Jumpers Creepers, and Blue Room. (8/9/51). Same personnel. Come On-A Stan's! St. Louis Blues; Who Can I Tana To? and Just One of Those Things. Same date, same personnel, with Rosemary Clooney, vocals, added. I'm From Texas; I Wish I Was, and an untitled blues.*

DIZZY GILLESPIE QUINTET (Dea Co., 8/9/51). Dizzy Gillespie, trumpet; Bill Graham, baritone; Milt Jackson, piano; Percy Heath, bass; Al Jones, drums, and vocals by Joe Carroll and Harriett Tillman. *I'm in a Mess; The Blues Blues; What's the Matter With Joe?, and School Days.*

ARNETT COBB'S BAND (Columbia, 8/7/51). Willie Moore, trumpet; Dickie Harris, trombone; Arnett Cobb, tenor; John Griffin, baritone; George Rhoads, piano; Walter Buchanan, bass, and Al Walker, drums. *Cocktails for Two; I'm in the Mood for Love; Walking Home, and Jumpin' the Blues.*

ROBERT O. LEWIS with LEROY HOLMES' ORCHESTRA (MGM, 8/13/51). Trombones—Frank Saraceo, Catty Cutshall, and Cliff Heather; rhythm—Bernie Leighton, piano; Harry Galbraith, guitar; Ed Sefraniski, bass, and Don Lamond, drums. *Where's-d Your House? and There She Goes. Same date, same rhythm section and the*

Ray Charles Singers. *Good Lookin' and another pop.*

FRANCES WAYNE with NEAL HEFTI'S ORCHESTRA (Coral, 8/14/51). Trumpets—Chris Griffin, Mink McMickle, Yank Lawson, and Neal Hefti; trombones—Will Bradley and Kai Winding; reeds—Hymie Schertzer, Toots Mendello, George Berg, and Peanut Hucko; rhythm—Bernie Leighton, piano; Frank Worrell, guitar; Bob Huggart, bass, and Don Lamond, drums. *There's a Cabin in the Cotton; Bing, Bong, Bing, and a Hefti original.*

SY OLIVER'S ORCHESTRA (Decca, 8/14/51). Trumpets—Jimmy Maxwell and Tony Faso; trombones—Frank Saraceo, Henderson Chambers, and Mort Bullman; reeds—George Dorsey, Mill Yaver, Al Klink, and Freddie Williams; rhythm—Billy Taylor, piano; Everett Barkdale, guitar; Sandy Block, bass, and Johnny Blowers, drums. *Kissing Bug Boogie; Sick Chick on the Sly, and a Sy Oliver original.*

THE BIG FOUR (Mercury, 8/8/51). Charlie Ventura, tenor; Mervyn Napoleon, piano; Chubby Jackson, bass, and Buddy Rich, drums. *Love Is Just Around the Corner; Old Man River; After You've Gone, and Big Four Blues.*

RED CALLENDER SEPTET (Vistar, 8/5/51, in Hollywood). Marshall Royal, alto; Maxwell Davis, tenor; Floyd Turham, baritone; Eddie Beal, piano; Red Callender, bass and arranger; Chico Hamilton, drums; Albert Calderone, timbales, etc. *Parade; Chico's Boogie (Callender comp.), and two others with vocals by Mauri Lynn.*

BILL RUSSO'S ORCHESTRA (Dea Co., 8/13/51, in Chicago). Trumpets—Carl Brachman; trombone—Bill Russo; French horn—Chris Leuba, Leon Mendelsohn, Rudy Masciocchi, and Ralph Moltzer; bass tuba—Clyde Backlund; sax—Don Carone, Kamay Mann, and Dan Hanby; woodwinds—Martin Lerner, Bob Mayer, Larry Moliselli, and Russell Simpson; rhythm—Lloyd Lifton, piano; Bob Lasher, guitar; Max Wayne, bass, and Mickey Simonetta, drums. *Shelby Davis, vocals. Ennui; Strange Fruit; Gloomy Sunday, and Vignette. Same personnel, with exception of Mendelsohn, Masciocchi, Mayer, Lerner, Simpson.*

'Spoonin' and An Ethete on Clark Street. Russo, Mann, Lifton, Wayne, and Simonetta. Goodie and Cathy. Shelby Davis with Lifton, Lasher, Wayne, and Simonetta. I Can't Get Started and My Man. MITCH MILLER'S ENSEMBLE (Columbia, 8/13/51). French horn—John Barrow, Jim Buffington, Ray Alongo, and Gunther Schuller; rhythm—Stan Freeman, harpsichord; Mundell Lowe, guitar; Frank Carroll, bass, and Bunny Shawkes, drums. *Alce Wilder, arranger and composer. Boogie for French Horns and Harpsichord and three untitled boogies.*

JERRY GRAY'S ORCHESTRA (Decca, 8/13/51). Trumpets—Conrad Comco, Nick Travis, Jimmy Blake, and Ray Ray; trombone—Jack Raines, Harry DeVito, Al Lorzaine, and George Arusi; reeds—Johnny White, Jerry Winner, Joe Aglora, Joe Deo, and John Rosillo; rhythm—Charlie Henry, piano; Johnny Chance, bass, and Marie Caserelli, drums. *Tommy Traynor, vocals. Darling, How Could You?; Pretty Melody, and an untitled original. Same personnel, but no vocals (8/20/51). St. Louis Blues; After You've Gone; Georgia, and an untitled original.*

New TV Show Signs Bushkin

New York—Joe Bushkin has been signed for the new Bill Goodwin TV show, which will be seen on NBC Tuesday and Thursday afternoons starting Sept. 11.

The quartet featured by Bushkin in his night club work, with Buck Clayton, Jo Jones, and Eddie Safranski, has been cutting some sides for Columbia which will appear in an LP tentatively titled Joe Bushkin's *After Hours Session*.

The pianist's big success at the Embers has led to the possibility of opening his own club. He has been negotiating for the purchase of the old Jack Eigen spot, recently known as the Trocadero.

Saxist Cohn Quits Music

New York—Al Cohn, tenor sax man and onetime member of Woody Herman's famous Four Brothers, has given up the music business.

The youthful reed star, only recently recovered from a long and serious illness caused by an eye infection, has gone into his father's textile business and will limit his musical activities to occasional jam sessions for kicks.

James Back on Road

Hollywood—Harry James troupe takes to the road again this month, flying east for a one-niter at Chicago's Aragon Sept. 15, and following with some three weeks worth of dates in mid-west territory. Band moves into Texas early in October and returns here around Oct. 1.

Dizzy's Trail Marked

New York—Next few jobs for the Dizzy Gillespie combo are as follows: Glass bar, Edwardsville, Pa., Sept. 3-8; Rendezvous room, Senator hotel, Philadelphia, Sept. 10-15; Birdland, New York City, Sept. 20 for 11 days. Diz opens Oct. 3 at the Capitol lounge in Chicago for four weeks, with two two-week options.

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THE HOLLYWOOD BEAT

Songs Aren't Written, Just Happen: Saroyan

By HAL HOLLY

Hollywood—One of the kicks in this business is seeing occasional newcomers crash the big time with a sudden success, like when songwriters finally slip over a solid hit after years of frustrating failure to gain recognition. Among the latest in that line are a couple of our local boys, the cousins Saroyan and Bagdasarian, who have a little thing called *Come On-A My House*, a recording of which, by Rosemary Clooney, had rung up sales of around 800,000 as of this moment, and seemed pretty certain to hit the million mark.

To see how they were taking it, we visited them in the Beverly Hills office they have borrowed on the strength of their new-found success, and from which they plan to push this success into a professional career.

Not Pure Joy

Not that it is going to their heads. For one thing, the Clooney click on their song may not be a matter of unmixed joy to them. You see, they are not only songwriters, but singers. And while Rosemary's version has been burning out cash registers, their own rendition, on the Coral label, has gathered more dust than ducats. But if this seeming failure as performers has brought sorrow, they seem to mask it with brave words. (The reported 10 grand they each have coming already from the Clooney cutting probably eases the pain somewhat.) Says Saroyan, whose first name is Bill, of Rosemary's record:

"A magnificent performance. A genuine work of art!"

Bagdasarian, whose first name is Ross, and who carries the bulk of the burden in their efforts as a team of singing songwriters, says: "We are very happy that our song brought success to Miss Clooney—and that Miss Clooney brought success to our song. Naturally, since our aim from the start has been to sing and write our own songs, we still hope to put over one of our own recordings as a real hit. We think this *Oh, Beauty* we did on the other side of *Come On-A* may get some attention when we get our exploitation campaign under way."

Keep It In Mind

In their work, they are completely collaborative as to words and music, they explained. Neither is a musician; Ross showed us how he beats time on a desk, or anything handy, with his hand while they are in the act of composing. They never put anything on paper themselves. They just keep words and music stored in mind until the song reaches a stage they called completed; then they call in a pianist and secretary to take it down.

Come On-A came to them while

they were driving cross country together in 1939. They sang it at parties. Their friends liked it. So they decided to become songwriters. Lou Levy agreed to publish it and even put out 500 copies for exploitation, with zero results. Finally, something about it caught the attention of Kay Armen, who, like Bill and Ross, is of Armenian ancestry. Kay was preparing to do something with it, when Rosemary Clooney got hold of it. Bang!

More Fun

Saroyan, a rather grim fellow who has dabbled in writing books, plays or something while working away at songs, says that songwriting, like story writing, is very hard work, but that it is even more fun. He said they had a flock of songs to release, and flocks of ideas for new songs to work on. But they will take no assignments to turn out songs for pictures or stage shows.

"Great songs are not written," he says. They just happen—like accidents.

SOLID STUFF: Dave Brubeck back with us for a date with his combo at the Surf club, four weeks starting Aug. 31 . . . Sal Franzella, recently with Red Nichols, now doing clarinet honors with Jess Stacy's all-star sessions at Hangover club Friday and Saturday nites . . . Marvin Ash, solo piano ace, switched from Club 47 to Astor's cocktail lounge, nearby spot on Ventura boulevard. Club 47 not set on replacement at this deadline . . . Lionel Hampton, only bandmen whose crew really broke it up this summer at Balboa beach ballroom, will do his Oasis date starting Sept. 24 and we predict the walls of the Western avenue spot will bulge as never before.

BAND BRIEFS: Frankie Carle and band have the Coconut Grove stand all to themselves Sept. 6 to Oct. 3, after which Eddie Bergman's house ork returns to share spotlight with Celeste Holm . . . Signing of Russ Morgan filled the Palladium's band schedule for balance of the year except for Christmas holiday period. The lineup, following current attrac-

Public 'Beautiful People' To Bill



Hollywood—A couple of local boys who have been trying for 10 years to put over a successful song, finally made it, and they are very happy even though their own recording of their smash hit was a dud. The singing songwriters, seen at a Coral recording session, are William Saroyan, left, and his cousin, Ross Bagdasarian, at the mike. Others are guitarist Allan Reuss and music director George Cates. Songwriting, says Saroyan in an interview with Hal Holly, is going to be a very serious business with him. But like his other serious business, that of being a writer, he expects to have a lot of fun out of it.

tion Ray Anthony: Sonny Burke, Oct. 2; Blue Barron, Oct. 30; Morgan, Nov. 27 thru Dec. 23. From Dec. 25 thru Jan. 20, when Dick Jurgens opens, still unfilled.

DOTTED NOTES: Eve Featheringill, whose book, *Happy Though Pregnant*, comes from Simon & Schuster presses soon, and is previewed in the August *Cosmopolitan*, will be remembered by old friends in Hollywood music circles, where she was known as Mike (Michael) Paul when she operated a jazz record nook in Dotzler's appliance emporium on Crenshaw boulevard . . . Red Callender, long ranked among the top-bracket bass players and arrangers, appears to have caught that long-awaited break with signing of his new three-year pact with Victor. For dope on his first session, see *Things to Come*, this issue . . . Joan Greer, Freddie Slack's ex-partner (she sang and he played) when they worked together as a duo in niteries here until recently, will have the vocal spot in Sonny Burke's new band when he opens at the Palladium. Joan is also Freddie's ex-wife.

BEHIND THE BANDSTAND: Guys who should know tell us that some records put out here by independent platteries actually are dubbings of records by top name crews cleverly disguised by adding a couple of extra instruments, vocal groups, etc. via the multiple

tape recording process, no trick at all for a skilled sound technician. Practice is being kept well under cover even though outfits doing it are pretty sure they are not violating any existing statute, providing they clear copyright music rights in the usual manner.

Soundtrack Sittings

Pete Doolan's score for the Lippert production *Last Cowboy* (Cesar Romero, Hillary Brooks) has been transferred to a phonograph record carrying the Lippert name as label and distributed to radio platter showmen for exploitation purposes. One side carries title *Exotic*; the other, a piano solo by Edward Heiser, in tagged *Exotic*.

Michay Rooney, who stars in forthcoming *Jonie Taps* production *Sound Off* at Columbia, will also sing two of his own songs in operas: *Blow Your Own Horn* and *On Account of You*. Onetime "Rhythm Boy" Al Hisher and his current songwriting partner, Tom Adair, also have a song in the picture. Doloris Sidner, Chicago policeman's daughter, draws her first important movie role with feminine lead opposite Rooney.

Judy Casera soundtracked Josh Elliott-Seamy Burke song *Never, Never* for Republic's *Alabama Annie*, her next starrer there, using multiple recording method currently getting heavy play by Patil Page and others on phonograph records. Judy triples her trick, will be heard as a trio.

Patricia Harding, 15-year-old singer who hit Hollywood via the Alan Young TV show, has been signed by Paramount. No assignment yet, but expected to make film debut in *Golden Circle*, forthcoming showcase for studio's roster of new talent.

Pete Daily fans who might catch the Lippert release *Yes, Sir, Mr. Bones*, a filmed bodyspy of music and vaude acts (Best Man Crothers, Hennessey Moore, Hester, Bessie, et al) because it purports to present "Pete Daily and His Chicagoans" will be disappointed. Pete was photographed standing behind a chair, did not record a single note of music for the soundtrack.

Ray Evans and Jay Livingston turned out a new set of lyrics for the familiar *Brahms Waltz in A*, which became *The Twilight Song* for use in Paramount's *Darling How Could You* (Joan Fontaine, John Lund).

Maori Lyas, singer who has been attracting much attention on TV show *Joe Adams Presents* (*Down Beat*, July 27) does effective bit as nitery singer with John Barrymore Jr., in forthcoming Eagle-Lion release, *The Big Night*.

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Coral Signs Singer Lorry Raine



Chicago—Coral records has signed Lorry Raine, who used to sing for London, to an exclusive pact. Deal involved Coral's acquisition of several masters produced by Tim Gayle, publicity agent—husband of the singer. Here disc jockey Howard Miller, who started Lorry's recent *Why Cry?*, learns that her first release on the new label will be *C'est Vous and Half a Love*.

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MOVIE MUSIC

More, Gaudier Filmusicals Hollywood's Reply To TV

By CHARLES EMGE

Hollywood—Our city is still shuddering and squirming with indignation over the recent article in *Life* that implied that this firmly established center of the greatest entertainment business, the movies, is on its way to becoming a ghost town.

There is no doubt that TV is going to topple some tycoons hereabouts, and some of us will enjoy that spectacle. Meantime we must report, hoping we won't sound like a propagandist, that the movie mills are literally bulging with filmusicals—supercolossal, technicolor filmusicals, either in actual production or planned for earliest possible starting dates.

The answer, of course, is very simple: the big-budget, star-packed filmusical in color is the one product for which video, in the foreseeable future, cannot hope to provide any real competition. Any regular reader of this column knows that this reporter is no enthusiast for Hollywood's typical product in the line of filmusicals, but we've never denied that musicals are well nigh foolproof box office attractions.

Need Stories Most

To learn just what sort of musical fare the movie men were planning for us—and you—we made a quick check-up on their schedules, and arrived at the conclusion that they are well stocked with energy, cash and talent—but are in need of good stories and new ideas.

The trends, such as they are, still lean heavily to biographical—sketchy, sugary stories "based" on the lives of real people, mostly composers, songwriters and singers, plus numerous musical versions of established stage and screen properties. And, despite *Caruso's* box-office marks, no operatic films bobbed up on current production schedules. Herewith some gleanings from our notes:

Paramount—next big musical opus is *Somebody Loves Me*, in which Betty Hutton will portray Blossom Seely, Robert Dolan, for years one of Paramount's top conductors and music directors, has been made a full-fledged producer; so, too, has songwriter Burton Lane. The inference is that practical musicians are to be given a greater hand in the production of musical pictures.

William Hammerstein II (son of Oscar Hammerstein III) also has been signed as a producer. His first assignment will be *The Golden Circle*, a revue-style picture in which Paramount's young hopefuls

will be given a royal sendoff on what is hoped will be the road to stardom. (This is tossing TV's over-worked "talent search" show right back in TV's teeth.)

Warner-Brothers—*I'll See You in My Dreams*, with Danny Thomas portraying songwriter Gus Kahn, supported by Doris Day and Frank Lovejoy, is the top musical currently before the cameras. Coming up is another version of *The Desert Song* (the third from this lot), and, among others, a Helen Morgan biographical film for Doris Day.

MGM—Even a partial listing hardly tells the story here. Lanza alone, if he can hold his weight down to romantic proportions, will keep the MGM music department busy for months to come. Out of the ordinary, by MGM standards, will be a musical version of *Huckleberry Finn* co-starring Danny Kaye and Gene Kelly; and—pointing up how badly they need stories for filmusicals—a tuned up re-make of *Goodbye Mr. Chips*. The big biographical film from MGM this year will be *The Romberg Story*.

20th Century-Fox—*With a Song in My Heart*, in which Susan Hayward enacts the role of singer Jane Froman to vocal tracks recorded by Miss Froman herself, is the main project now in the making. It could turn out to be heartwarming, sincere screen dramatization of the singer's gallant battle to regain her health following the crippling plane accident on a U.S.O. tour that almost ended her career.

Also coming up at 20th-Fox is an Eva Tanguay biographical film with Betty Grable in the title role—if Betty, currently at odds with her studio employers, decides to go back to work. And then, on this same lot, among numerous run-of-the-mill musicals starting soon, is something called *Charmaine*, which we fear very much will be a musical version of one of the greatest World War I movies—*What Price Glory*.

Columbia—Producer Jonie Taps will keep this lot busy with musicals until Rita Hayworth returns, and after, Jonie is currently doing *Sound Off*, a Mickey Rooney starrer, and after that he gets busy with another opus for his

Tell Brave Tale



Hollywood—Success of 20th Century-Fox movie *With a Song in My Heart* depends on these two pretty look-alikes. Jane Froman, who supplies the singing voice and the story line, is on the left; actress Susan Hayward, on the right. The film, one of the big budget filmusicals with which Hollywood is making a "go-for-broke" stand against TV, is based on Jane's valiant battle to overcome the injuries she met in the Lisbon clipper crash.

boys Frankie Laine and Billy Daniels.

RKO—*The U. S. O. Story*, a Wald-Krausa production shelved with the death of Al Jolson, has been reactivated in a big way, and pre-recording gets under way when the new star returns from London next month. The star: Tony Martin, whose first RKO opus, *Two Tickets to Broadway*, with Gloria DeHaven and Ann Miller, is to be released this fall.

Republic—even this home of the horse opera, where the music department used to concern itself chiefly with backgrounds for Roy Rogers and Dale Evans (now it's Rex Allen) is readying a major musical production—a Stephen Foster biographical film. (Don Ameche did Foster some years ago for another studio.)

Universal-International—in the cutting room is U.I.'s first musical in many years, *Meet Danny Wilson*, starring Frank Sinatra. And shorts producer Will Cowan continues to turn out his two-reelers featuring name bands and singers. Oddly enough, they are rarely, if ever, shown in this territory, but someday they will be in the Library of Congress as an interesting documentary record of the music of America at mid-century. And if U.-I. should ever be forced to go into the TV film market, these Cowan shorts, which feature practically every important name band and singer of the past 15 years, will put to shame the tinny efforts of most of the telefilmmakers.

And there you have it. Hollywood's answer to the threat of extinction seen by many observers in the constant encroachment of television is music—more and more music. It hasn't always been the best, and it won't be the best at any time—from the critics' viewpoint—but some of it will be pretty good, certainly better by far than anything video will be able to offer in the near future.

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Garroway Had The Right Idea

Garroway had the right idea! We were thinking about this the other day while listening to several of the 10 sides which Bill Russo and a Chicago group had just cut for the Dee Gee label. Here was beautiful music, music with integrity, with color, with form. But how many disc jockeys will play them?

In the first place, the record firm is not one of the majors, so distribution necessarily will be limited. Secondly, the majority of disc jockeys seem to select their platters with one of two systems (1) riding the popular hits, regardless of quality, that are headed to the million sales mark (2) plugging the ones that are payolas, that an artist or company paid them to play.

Garroway, now a top TV artist, was the sort of chap when he was conducting his 1160 Club disc jockey show nightly over NBC who always was on the lookout for that new sound or that new voice. His discovery and promotion of Sarah Vaughan is now history.

Some of the current jockeys have a regard for the excellence of the music they purvey to their listeners: Robert Q. Lewis on CBS, Al Collins of WNEW in New York, Carl Ide of WNJR in Newark, to name a few.

Also it is heartening that many leaders and musicians are turning to platter spinning. Bobby Sherwood is on WOR in New York every afternoon, Duke Ellington has an hour on WNEW every Sunday, Billy Strayhorn on WLIB every Saturday. Kenny Sargent in Nashville is another.

On the other side of the fence there are chaps like the one on WLW in Cincinnati who admits in a letter sent to 24 record companies that he already is subsidized by six small firms, and that the first new six who agree to pay him \$25 a week for playing two of their records nightly for seven nights will be added to his list of sponsors.

Regardless of the ethics involved, it certainly doesn't give him much opportunity to be discriminating in his choice of wax, to exercise his ear or his taste, if he had either!

RAGTIME MARCHES ON

NEW NUMBERS

ANTUONO—A son to Mr. and Mrs. Val Antuono, July 26 in Tampa, Fla. Dad is leader and also saxist; mom, Rita Rian, is tenor saxist.
BELLAIRES—A son, Kimberly, to Mr. and Mrs. Mal Bellairs, Aug. 18 in Chicago. Dad is disc jockey.
DARWIN—A daughter, Jennifer Faith (8 lbs., 7 1/2 oz.), to Mr. and Mrs. Leo Darwin, Aug. 7 in Chicago. Dad is tenor sax and clarinet player.
FISHBURN—A daughter (8 lbs., 9 oz.) to Mr. and Mrs. Arnold Fishkin, Aug. 8 in New York. Dad is bassist on the Steve Allen show.
HART—A daughter to Mr. and Mrs. Deane Holt, Aug. 2 in San Diego, Calif. Mom is singer Mona Paulee.
MARISIO—A daughter to Mr. and Mrs. Hank Marisio, Aug. 1 in Philadelphia. Dad is drummer; mom is singer Eileen Byrne.
POOLE—A son, Randolph (7 lbs., 8 oz.), to Mr. and Mrs. Bob Poole, Aug. 2 in New York. Dad is disc jockey.
SHAW—A daughter, Robin Amy, to Mr. and Mrs. George Shaw, July 31 in Brooklyn, N. Y. Dad is bassist with Alvy West's quintet.

TIED NOTES

BECHEZ-ZEIGLER—Sidney Bechet, soprano saxophonist, and Mrs. Elizabeth Zeigler, Aug. 17 in Juan Les Pins, France.
BLANCHARD-WALMSLEY—Bud Blanchard, saxophonist formerly with Herb Miller, Joe Reinman, and Tommy Reed, and Jane Walmsley Aug. 25 in Burbank Calif.
COLICCHIO-AGOSTINI—Mike Colicchio, CBS staff pianist, and Gloria Agostini, ABC staff harpist, Aug. 21 in Englewood, N. J.
DIETZ-BALLARD—Howard Dietz, lyricist and Loew's exec, and Lucinda Ballard, theatrical costume designer, July 31 in Greenwich, Conn.
ENDERS-HURT—Hank Enders and Jo Hurt, singer, Aug. 11 in Philadelphia.
GIRARD-MARKS—George Girard, trumpeter with the Basin St. 6, and Lorraine Marks, in June in New Orleans.
LLOYD-LLOYD—Nick Lloyd and Peggy Lloyd, singer, July 29 in Philadelphia.
OCSENHIRT-PARKER—Charles Ocsehnirt, leader under the name of Don Charles, and Flo Parker, his accordionist, Aug. 5 in Pittsburgh.
WATSON-CHURCH—James (Bus) Watson, manager of the Hai McIntyre band, and Mrs. Eleanor Cederholm Church, Aug. 11 in Plainfield, N. J.

FINAL BAR

BAREFIELD—Bob Barefield, 84, tenor saxist and arranger, Aug. 17 in Honolulu.
BASON—Harry E. Bason, 63, former Jess Goldette pianist and musical director of WIRE, Indianapolis, Aug. 10 in that city.
BLOOM—Isadore T. Bloom, 88, pianist and charter member of the Chicago Federation of Musicians, Aug. 10 in Chicago.

CHORDS AND DISCORDS

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Langley, S. C.

To the Editors:

I would like to thank all the wonderful people who wrote to me regarding my notice in the *Hot Box* (July 27) concerning the records I had up for sale. I was indeed amazed to notice that all of them were primarily interested in Glenn Miller, Billie Holiday, and Jimmie Lunceford.

It would please me to be able to correspond with each and every one of them personally, but there were over a hundred letters. Andy Salmeiri, New York columnist and jazz critic, will distribute quite a few of my records to jazz clubs in Europe.

Harry D. Smith

Rowdy Audience

Long Beach, Calif.

To the Editors:

What happened to the so-called "Cavalcade of Jazz" held this year at Wrigley field, Los Angeles?

To prove how enthused the audience was, one guy in the balcony proceeded to empty pillow cases of feathers on the crowd below. The audience went wild for it! After he was removed and Hampton started blowing, the crowd became interested in dancing and yelling loud.

What I actually did hear of the concert wasn't anything to even mention. Eckstine put over a couple of good songs, while one-third of the people listened and the rest proved to be idiots.

The few people who really came to hear music left with headaches. I would enjoy going to a jazz concert if it were put on with one idea in mind: music for listening.

Margie Kling

Fallacies Exposed

Wakefield, Mass.

To the Editors:

Just a briefie to say thanks for the Eldridge *Blindfold Test* (*Down Beat*, July 13), proving a perfect defense of a long-held theory of my own. I believe you have done much via this article and others similar to expose the idiotic fallacies associated with jazz musicians.

Thanks also for the photo and article on Marian McPartland. Just one day out of Boston, the gal is missed like crazy. Not-so-incidentally, she and the John Windhurst outfit contributed much to a real spectacular opening last week—that of George Wein's Storyville, in Gloucester, Mass.

Cal Kolbe

Melodies No End

San Francisco

To the Editors:

When Erroll Garner asked "Why Disguise The Melody?" (*Down Beat*, Aug. 10), he exposed his denial of the true spirit of jazz, which is based on improvisation. It seems evident that he doesn't know what jazz pianists are trying to do,

COBB—Scribner Cobb, 43, composer and teacher of music theory at New York's High School of Music and Art, July 30 in New York.

GOMEZ—Rafael Gomez, 22, drummer with the Lazero Quinteto trio, Aug. 6 in a fire at Hull, Quebec.

POMETTI—Vincenzo R. Pometti, 66, manager of the Los Angeles Philharmonic, Aug. 4 in Los Angeles.

SCHNABEL—Arthur Schnabel, 69, one of the world's greatest pianists, Aug. 15 in Aizenstein, Switzerland.

STOREY—W. Howard Storey, 49, night club and radio violinist, Aug. 8 in Cincinnati.

WEBB—Lou Webb, 61, NBC staff organist, Aug. 21 in Chicago.

WETZEL—Ray Wetzel, 28, trumpeter with Stan Kenton, Woody Herman, Charlie Barnet, Bobby Sherwood, and most recently with Tommy Dorsey, Aug. 17 in an auto accident near Sedgwick, Colo.

LOST HARMONY

BLACK—Dr. Frank J. Black, orchestra leader, and Evelyn Blakely Black, Aug. 1 in Las Vegas, Nev.

BUCHANAN—Walter Buchanan, bassist with Arnett Cobb, and Dinah Washington Buchanan, singer, recently in New York.

WEIDLER—George W. Weidler, saxist and former husband of singer Doris Day, and Donna Weidler, Aug. 9 in Los Angeles.



because to him the words disguise and improvise are synonymous. No doubt the pianists he had in mind know exactly what they are doing, but whether or not Erroll understands is of no concern to them, as they are busy expressing themselves while he and Sammy Kaye are playing the melody.

Garner's over-indulgence in repetition has become an obsession, and he now considers any deviation from the original melodic line as a barrage of meaningless notes with enigmatic intentions. Consequently, he believes that modern pianists are striving for the "you-hoo, Erroll, guess what I'm playing" sound. By his own admission he doesn't feel his music, he remembers it. If all the pioneers of jazz had shared his belief in melodic adherence, we would still be listening to Meade Lux Lewis for lack of a more contemporary sound.

Erroll Garner, along with other commercial musicians with no creative imagination, can play melodies no end. That's their prerogative. But when Garner records are being used as background for musical chairs, men like Tristano and his group will still be exploring jazz, enhancing improvisation, enjoying self-expression, and of course, disguising melodies.

D. Samuel Morehead

Les Scores Again

Collingswood, N. J.

To the Editors:

Les Brown has scored again with his *Over the Rainbow* album, which I have just purchased. Ray Sims and Geoff Clarkson contribute excellent solos, and Jack Sperling, on drums, is greatly underrated. Les is leading a truly fine dance band.

One would expect the younger band leaders to pioneer for new sounds, but they seem content to complacently imitate. Les consistently turns out recordings which please the musician as well as the public.

Ted Weir

Trancs Hide Hits

Milwaukee

To the Editors:

The appearance of *Innovations* by Boyd Raeburn, Vols. 1, 2, and 3, in the July 13 issue's *What's on Wax* reissues section, causes me to write this letter.

While attending radio school in St. Paul, I ran across two transcriptions, one by Boyd Raeburn, the other by Frankie Masters. The Raeburn side had three (out of four) tunes on it that were really wonderful pieces of music: *Sequence*, *Lonely Serenade*, and *Barefoot Boyd with Cheek*. The Masters side had two notable tunes, one with a vocal by Phyllis Myles and a girl quartet called *Asterglow*, and the quartet alone on a catchy thing called *Anybody Home*.

Now, can anyone tell me whether these tunes were ever released for over-the-counter sales, and if so, where I can get them?

I think that some sort of a drive should be made to get some of the recording companies to release generally tunes that are hidden in their transcriptions. Here are two more examples of numbers hidden from the record playing public:

A disc jockey, here in Milwaukee, used Tommy Dorsey's *Pussy Willow* as a theme. At the time, the tune was still only on transcription, and the DJ made it a point not to let his listening au-

dience know the name of the tune or who was playing it. Anyhow, we all know that the tune was later released by Victor.

A second DJ, again from "Beartown," used a trance of Kenton's *Artistry in Rhythm* as his theme. He got a whole raft of mail, phone calls, and telegrams concerning the disc because it wasn't the same arrangement Kenton used on his regular Capitol release. This particular arrangement was rather unique and, I'll go so far as to say, better, in that it utilized the brass and Shelly Manne's drums in a better way. All the poor DJ could do was to warn the listeners to set up their recording equipment on a certain day, and he'd play the thing all the way through for 'em. To give you an idea as to how much of a demand there was for the disc, he had to play the thing on the average of two and three times a month for people to record it off the air.

So, there's the problem. How do we get these "hidden" tunes out on the market?

Jack Schaefer

Starving Up North

Goose Bay, Labrador

To the Editors:

Earlier today I read in the local air base paper that USO troupes were being sent to Alaska. I realize that Goose Bay does sound like a remote outpost, and believe me, it is, but the fact still remains that Labrador is much closer to New York City and also that there are boys from every state in the union stationed here. All of us are starved for entertainment.

This past week there was a small 10-piece band made up of air force boys from the Peppercall air force base, and I, for one, really ate it up. Although it was a help, it wasn't enough to satisfy a New York boy who is always hungry for a good show, namely, myself.

I hope this plea for entertainment won't be ignored, and that maybe sometime in the near future we'll be able to stand in line and wait until we can get into the service club to hear a name band or see a good troupe in action.

Pfc. Elio A. Zambrano

Big Four Turn Tables

Toronto

To the Editors:

In the usual course of events, we, in this part of the world, read about new groups being formed in time get to hear their records, and then if the group makes it, sit quietly by and hope that some enterprising character will book them into some spot in or around town so that we can really form an opinion.

This time—the tables are turned. Each and every cat in Toronto could tell you about the newest and greatest thing that ever happened. The new Ventura group. (Ed. Note: They want to be called The Big Four.)

They are giving the public what it screams for, what it understands, and what it actually wants to pay to hear. Keep your fancy, highfaluting new sounds—here we have music as it is supposed to sound. Whether you understand it or not makes no difference: you feel it.

I have seen Toronto audiences acclaim groups before, but I have never yet seen any audience so completely enthralled by anything.

Audrey Finch

THE HOT BOX

Bassist Jones Jumps To Prominence With Satchmo

By GEORGE HOEFER

Chicago—Dale Jones, bassist-composer-arranger, emerged from comparative obscurity with the big bands of Will Osborne and Henry Busse to become a Louis Armstrong All-Star when Arvell Shaw left last July to go to Europe. Jones' name

has not appeared in the annals of jazz history and discography, but he has been known among jazz musicians for many years.

Jones was born out in Nebraska in 1902 and spent many years barnstorming through Nebraska, Oklahoma, and Texas in jazz bands from 1922 on. He first met Jack Teagarden while Big T was with the famous Doc Ross band, and he also knew and played with guys like Wingy Manone, Peck Kelly, and Bob McCracken. Most of his time in the southwest was spent with the California Red Jackets.

Both to NYC

About the same time Teagarden hit New York in the late '20s, Jones also arrived on the scene, playing and arranging for the Will Osborne band. Dale participated in some of the famed jam sessions the jazz-minded boys had around the big city. He knew Bix and remembers kidding the star trumpeter about his big ears.

His association with Osborne lasted for quite awhile, but when Teagarden called for him to join

his big band he was more than ready. One of his biggest kicks with Jack's aggregation was watching the trombone maestro fixing the bus when it broke down on the road.

Like Teagarden, Jones is a large, easy going guy who talks and sings with a lazy drawl. This has made him a natural for singing the songs made famous by the late great Negro comedian, Bert Williams. Dale has a repertory consisting of practically all the Williams songs plus some he wrote himself.

This entertaining act, which he does with bass in arm at the mike, was one of the things that favorably impressed Satchmo when Dale auditioned for the All-Stars at Chicago's Blue Note. Two of the Williams ditties have been recorded by Jones but are today collector's items.

Small Combo

When Jack's last big band disbanded in California back in 1947, Dale remained on the coast and played with the Jack-Charlie Tea small combo at the Susie-Q in Hollywood. It was this group that made four sides without Jack and under Dale's direction for Coast records. These two records are al-



Dale Jones

ready rarities, as mentioned above in connection with the two Bert Williams numbers that were included on this date.

The band was called Dale (Deacon) Jones and his orchestra. Charlie Teagarden played trumpet, Bruce Squires was on trombone, C. Burgess was the clarinet, D. Owens the piano, and B. Dennis the drums. Dale sang the vocals and played bass. The sides were Coast 8019, My Last Dollar (Bert Williams) and Ragus (Dale Jones), and Coast 8020, I'm Going To Quit Saturday (Bert Williams) and Jump Girl (Dale Jones).

Following the Susie-Q engagement, Dale reverted to commercial band work, this time with Busse. Finally he found himself drifting away from music and working in the eight-a-day world driving a truck in Chicago. Then came the big break and the rocket-like leap

from musical obscurity to a feature spot in the biggest name jazz combo of the day.

JAZZ PUBLICATIONS: Sharon Pease, Beat staffer has announced release of his new Piano Folio of Popular Standards. Six old favorites are printed three ways; (1) regular sheet music arrangement, (2) original melody with full left hand, (3) new, easy-to-play professional solo arrangement. All plus an extra section on modern piano styling. Costs \$1 and is published by Edwin H. Morris.

JAZZ ON THE RADIO: Robert Peck of Hinsdale does a Sunday broadcast (10 to 10:30 a.m. over WTAQ, LaGrange, Ill. (1300), called One Foot in the Groove, a record memory book program. Also on Saturdays, (2:30 to 3:30 p.m.), Peck and Stan Noges have another jazz stanza over the same station called Saturday in New Orleans.

COLLECTOR'S CATALOG: Roy Imhoff, Stow, Ohio. Be-bop fan interested in corresponding with other enthusiasts of Parker, Konitz, and Dizzy Gillespie.

Sgt. Arestine Jones AF 18270700, 6147th N & E Sq., APO 970, c/o Postmaster, San Francisco, Calif. A Charlie Ventura fan who would like to correspond with a girl who also likes bop.

Ken Cook, Palmer Greave, Salesbury, Blackburn, England. Desires to trade useful jazz items on English labels for American LPs. He is particularly interested in the Art Tatum and Erroll Garner LPs. His list of available British discs includes Armstrong, Hawkins, Hines, Goodman, and Jimmie Lunceford.

Torbjorn Sund, Erkenkroken 30, Johannahov, Sweden. Writes to advise about Benny H. Aasland, the Swedish Duke Ellington specialist and President of the Stockholm Jazz club. Aasland was instrumental in getting the Duke sides made in April/May 1945 for Victor released in Sweden. They have just been issued in the U.S.A. on Victor LP. Sund also reports Aasland has been working on an Ellington discography for 15 years.

Jordan Attracts Huge Crowds At Kaycee Dance

Kansas City—When Louis Jordan collected his money for an Aug. 19 dance at the auditorium here, the sum he pocketed was the staggering total of \$9,000, certainly one of the highest any band has earned on a dance date anywhere, and a record for Jordan.

Jordan's 14-piece band played the Sunday dance for George Spencer and his mother, Mrs. Francis Spencer, widow of the late Kansas City promoter. He went in on a \$1,500 guarantee and 60 percent of the gross. Attendance was 7,005, and the admittance price \$2.25.

Last year, at the same spot, Louis made \$7,700, still quite a respectable amount for a night's work. The Jordan band will be on tour until January, doing one-nights under the aegis of GAC. Spencer has booked Cab Calloway and band for an Oct. 6 dance here.

Randy Brooks Well, Organizing Band

Hollywood—Randy Brooks, following final check up at a hospital here, has been given the go-ahead by his doctors to resume his career as a bandleader, interrupted last year by a stroke that left him temporarily incapacitated.

He'll front, on trumpet, a band of standard pattern (three trumpets, three trombones, five reeds, three rhythm) but says he is introducing some new voicings which will give his new crew a distinctly different flavor. He expects to unveil the band with a tour of west coast dates starting in October.

Cameron Lee, record showman from Riverside's KPRO, is Brooks' personal representative. He's considering affiliation offers from several agencies.

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Evolution Of Jazz

By J. Lee Anderson



"... a marvelous trumpet player on the blues ..."



"... another fling at bandleading ..."



"... he reformed the Ambassadors ..."

Another of the leaders responsible for the great riverboat jazz of the 1920s and '30s was Dewey Jackson. Jackson "a marvelous trumpet player on the blues," added a punch to many of the St. Louis bands in addition to sparking several riverboat aggregations. His first job was with the band of Tom Evans, a St. Louis crew, and he worked with Evans for much of 1916 and '17. In 1918 Dewey joined George Reynolds' Keystone band and a year later took his first riverboat job, playing second horn with the J. S. band of cornetist Charlie Creath. Jackson turned leader in 1920 with a six-piece crew that survived until late 1923. Known as the Golden Melody band, this group included Jackson, cornet; Andrew Luper, trombone; Boyd Atkins, violin; Sammy Long, tenor sax; Jane Hemingway, piano, and Harry Dial, drums. The year 1924 found Dewey working as sideman with Fate Marable, but he took another fling

at bandleading the next year when his gang replaced Fate's boys on the steamer Capital. Jackson and his Peacock orchestra returned to St. Louis in 1926 to play on the J. S. and in mid-year recorded four sides for the Vocalion label She's Crying for Me/Capitol Blues and Going to Town/What Do You Want Poor Me To Do?, a valuable addition to the pitifully small number of waxings by riverboat bands. The personnel of Jackson's St. Louis Peacock Charleston orchestra consisted of Jackson and Albert Snaer, trumpets; William Luper, trombone; Thornton Blue, clarinet; Cliff Cochrane and William Humphrey, saxes; Burroughs Lovingood, piano; Pete Robinson, banjo; Papa Foster, bass, and Cecil White, drums. Jackson left the J. S. at the end of the season and journeyed to New York, where he joined the Misourians for several months. He was soon back on the Mississippi, however, playing out

of New Orleans with Marable. During much of 1927 Jackson was a member of Creath's orchestra on the St. Paul. The following year he installed his own Musical Ambassadors on the same vessel and for the next three years alternated between summers aboard the St. Paul and winters at a St. Louis dance hall. Dewey worked at a succession of jobs with a small band during the early '30s, reformed the Ambassadors in 1936, and went back to the riverboats in '37. The '40s were not kind; jobs were scarce for musicians who were particular what they played and Jackson finally gave up the scuffle in '49 and found employment with a St. Louis hotel. Fortunately his retirement was short-lived. Dewey Jackson came back with a vengeance in 1950 as a member of the Dixieland six of bassist Singleton Palmer.

Jazz Off The Record

(Ed. Note: Miles Davis' solo on Move is the 16th in Down Beat's Jazz off the Record series.)

By BILL RUSSO

Chicago—The Miles Davis solo printed below is his third to appear in this column. Before discussing the actual solo, I would like to dwell for a while on the significance of the group with which it was recorded. Miles formed this group

in New York about three years ago. With it he recorded eight sides, among which are *Move*, *Godchild* (*Jazz Off the Record*, Oct. 20, 1950), and *Israel* (*Jazz Off the Record*, March 9, 1951).

Although the group played a few dates in the Gotham area, it is essentially known through its recorded work.

Fresh Sound

Consisting of trumpet, trombone, alto, baritone, French horn, bass tuba, and three rhythm, it is by its very nature a fresh sound in jazz. In addition to the uniqueness of the instrumentation, however, there are two other very important factors which contribute to what might be called a wholly new approach to arranged jazz.

The first factor is that all the musicians in the group (with the exception of the bass tubaist) are improvising musicians of a fairly uniform high level. Consequently, they can play written jazz with great unity. One man with a diverse jazz conception can cause an entire group to become tight. One man like this can change a re-

laxed and natural group feeling into a struggle. In Miles' group, however, there is a reciprocity and cohesiveness not often found even in combos.

The second factor making this group such a new thing in jazz is the fact that the composer-arrangers who supplied the material were all very jazz-orientated: they were either actual improvisers or

musicians who had an excellent feeling for improvisation. Also, their jazz orientation was in the general idiom of the group's soloists.

Amalgamation

The resultant scores from men like these were naturally such that they fit the soloists. And, the soloists fit the scores. On these records there is no enormous gap in idiom or feeling between the arranged portions and the improvised portions. These records present a total picture. In every bar, improvised or written, there is a spontaneity rarely found in jazz groups of more than four or five musicians.

Move, the record on which the trumpet solo below appears, was recorded in late 1948. It was the first of the sides with this instrumentation to be issued.

It is interesting to note a sidelight in connection with these records: on all of the compositions, Miles is playing ensemble lead immediately before his solos. On three of the sides, he plays ensemble lead after the solo, also.

Pro and Con

The shift in attention this requires has an advantage and a disadvantage. The advantage is that the arranged segment is likely to propel the soloist into his improvisation with quite a bit of vitality and integration. The disadvantage, and Miles complained of this, is that playing the arranged portions may prevent the soloist from being as relaxed as usual.

Playing an important written part after a solo is an even great-

Key To Solo

To play with record:

Trumpet play as is.

Clarinet and tenor saxophone play as is.

Alto and baritone saxophones transpose down a perfect fourth.

Trombone transpose down a major ninth.

Concert pitch instruments transpose down a major second of a major ninth.

M.M.: ♩ = 272.

Records available: Capitol 15404.

Miles Davis' Solo On 'Move'

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 32 measures, with measure numbers 4, 8, 12, 16, 20, 24, 28, and 32 circled. Chord changes are indicated above the staff: C, F7, C, A7, Dmi7, G7, C, A7, Dmi7 G7, C, F7, C, A7, Dmi7, G7, C SM, SM, C7, F, Dmi7, G7, Dmi7, G7, C, A7, Dmi7, G7, C, Eo7, Dmi7, G7. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Copyright 1947, Decca Music Corp., Hollywood, Calif. Used by permission of copyright owner. Composed by Dizzy Gillespie.

Sidemen Switches

Buddy DeFranco: Dick Sherman, trumpet, for Mike Shane (to Gene Krupa), and Merv Goodspeed, trombone, for Ace Lane . . . Tommy Reynolds: Angelo Lorenzo, trumpet, for Ralph Gentile; Sonny Musican, tenor, for Art Perry, and Billy Jacobs, piano, for Don Hebert . . . Ralph Flanagan: Dave Pittman, trombone, out for operation.

Oscar Pettiford (army camp tour band): Charlie Rice, drums, for Art Blakey . . . Lee Castle: Deane Kincaide, tenor and arranger, for Jim Brokenshire . . . Gene Ammons: Clarence Anderson, piano, for Junior Mance, and Bart

er problem. Then the soloist has to be either intuitively or consciously leading his solo into an ending that will be natural and also allow him to easily go back to the score.

It was noted in the two previous columns on Miles' work that he has a tendency to play quite a few very short phrases. This tendency is exhibited in this solo, also. Here there is one magnificent phrase, though, of extreme length. Beginning in bar 19 and ending on bar 30, this is one of the most exciting groups of notes I've ever heard.

Varies Accents

Creating the excitement is not only the length of the phrase, but the varying accents and the exclusive use of eighth-notes. The accents are not made by attack but by melodic placement—the shift from small skips to large skips and the recurrence of rhythmic sub-figures. In addition, this phrase bridges the natural harmonic ending and beginning points in bars 24 and 25. This melodic "friction" against the harmonic basis also contributes to the excitement.

The use of non chordal-tones is especially interesting in this solo. In 23 out of the total 32 bars there occur one or more passing tones, neighboring tones, and/or auxiliary tones.

There are two points of harmonic interest in this solo. The first is the use of the raised and lowered ninth in bars 17 and 18. The second is the augmented 11th against the F major chord in bar 19 appearing for the first time in these columns.

Lee Konitz will be the next soloist in *Jazz Off the Record*.

(Ed. Note: Questions should be sent to Bill Russo, 615 N. LaSalle, Chicago, Ill. Please enclose self-addressed, stamped envelope for personal reply.)

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Hal McIntyre: Cookie Norwood, piano, for Ray Rossi . . . Dean Hudson: Leo Harrison, trombone, for Merv Goodspeed (to Buddy DeFranco) . . . Gene Williams: Jack Hitchcock, trombone, for Vern Friley; Artie Friedman, alto, for Charlie O'Kane; Marty Flax, baritone, for Joe Reisman; George Furman, alto, for Sam Marowitz; Buddy Neal, piano, for Irv Joseph and Irv Manning, bass, for Bob Carter.

Tommy Dorsey: Doc Severinsen, trumpet, for the late Ray Wetzel. . . Cy Coleman: Joe Puma, guitar, for Mundell Lowe . . . Noro Morales: Phil Olivella, alto, for Adrian Tei.

Les Brown: Ray Linn, trumpet, for Bob Fowler, (out temporarily with lip trouble) . . . Harry James: Ray Conniff, trombone, and Ed Mihelich, bass, remain in Hollywood while band on tour . . . Tony Pastor: Frank Szostek, bass (from Ray Anthony), added.

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SWINGIN' THE GOLDEN GATE Gleason Flips Over Great Singing By Betty Bennett

By RALPH J. GLEASON

San Francisco — Is there a good personal manager in the house? If there is, there's someone in the Bay area who needs only that to be a star.

Betty Bennett, currently singing at Fack's, has become so good it's not only hard to believe it but hard to write about it. She sings warmly, truly, musically, intelligently, attractively and she swings. And what's more she sells. The way Betty is singing today is so good, one of her admirers put it this way: "She sings like she wrote the words and music."

Improvement

Actually Betty has improved since she appeared at the club a year ago, her manner has warmed considerably, she is no longer unnerved by the strafing of the

drunks—and Fack's is the kind of joint where some guy is likely to ask her to dance while she's singing.

Local musicians have been ecstatic in their praise of Betty this trip. There is, actually, no other singer to whom I could compare her. To the uneducated ear she has a slight sound of Vaughan, but this is merely because they both speak the same language. Actually she deliberately avoids singing Sarah's ideas on tunes.

In my humble opinion, Betty is the peer of any gal singer in the country that I have ever heard, with one exception—Sarah. Put her on wax with a creamy background by Miller, Weston, or Winterhalter and she'll scare you half to death. She takes tunes like *Everything Happens to Me*, *I Remember April*,



Betty Bennett

and *You Took Advantage of Me* and sings them good enough to start them back up to the hit parade all by herself.

It's a living, crying shame and an indictment of the music business that this girl isn't a major record artist.

Has Been Around

And it's not because she hasn't been around, either. She sang with Georgie Auld, Charlie Ventura, did a radio show for the WAVES during the war, and gigged with Woody. Maybe she's been drinking Hadacol or working on diabetics. But whatever it is, it's impossible to see how anybody can miss her talent now.

And you know what? She looks good, too.

Here in San Francisco she's gotten more publicity than many a name artist solely because all

kinds of people like her singing. She's taken a summer TV show and is currently auditioning for a KGO program upcoming this fall. She won't have to worry about working, but if somebody with the right contacts can take hold of her, she can be working the best spots of the country instead of bars.

BAY AREA FOG: Helen Humes, now at the Clef club, may cross the bay to San Francisco soon for a Black Hawk date . . . Cliff Aronson of ABC huddling with the Black Hawk management setting up fall plans. Spot opened Wingy Manone Aug. 26 for two weeks, to be followed by Hadda Brooks, and was dickering for June Christy at preetime. The Vernon Alley quartet held over again . . . Earl Watkins replaced Roy Porter on drums with the Alley combo.

Cavallaro Opening

Carmen Cavallaro opened at the Mark Hopkins Aug. 21 for two weeks, following Carmen Miranda's highly successful run. Benny Strong's band held over until Joe Reichman opens in October. Dorothy Shay followed Cavallaro, who was featured with Strong . . . Ciro's dark again following its sale . . . Jimmy Sheldon, pianist at the Geary Cellar, already has four sides out on Cavalier and is due for another session shortly.

Dude Martin has a TV deal cooking in L.A. . . . Perez Prado played a one-niter, or rather one-afternooner, at the Sweet's ballroom, Oakland, on Aug. 26—another victim of the hush-hush promotion policy . . . Turk Murphy played four nights with Marty Marsala at the Hangover and then cut out to take his own band into the Clayton club in Sacramento. Bill Bardin replaced him. Turk, incidentally, goes back to Denver to the Zan-zabar and then eastward.

Bill Napier, ex-Murphy clarinet-

Brubeck Adds A Bassoonist

San Francisco—Dave Brubeck, who left the Black Hawk at the end of August for a date at the Surf club in Los Angeles, has added a bassoon player to his combination.

The new instrument is played by Freddy Dutton, a San Jose musician recently doing studio work in L.A. He will double on bass with the group and replaces Roger Nichols, who has been with Brubeck since the latter formed his four-piece unit early this summer. Nichols does not want to go on the road and the Brubeck group is slated for dates back East and an appearance at the Hickory House in New York later this year.

Prior to leaving for Hollywood, Dave cut four more sides for the Fantasy label featuring his new bassoonist. Included was a special number based on *Christopher Columbus* in which the bassoon is utilized the way Dave wants it to work out — contrapuntally. Paul Desmond, who doubles from alto to bongos occasionally, and Herb Barman, who doubles from drums to bongos, remain with the group.

—Ralph J. Gleason

ist, went back to NYC to play with the Dixieland Rhythm Kings and thereby rejoin his old companion on the front line—trumpeter Dick Oxtot . . . With the Wingy Manone band at the Black Hawk were Jerry Stanton, piano, and Bob Mielke, trombonist, a couple of local lads. . . . George Miller, pianist, back on the boats after a fling with Turk Murphy in Sacramento.

Erroll Garner and George Shearing will both appear at Black Hawk this winter . . . There doesn't seem to be too much foundation to the rumor that Frank Friesse will take over an after-hours spot in the Fillmore section. . . . Burt Bales now playing at the Kubla Kahn, a downtown after-hours joint.

Rehearses Big Group

Bob Scobey, currently working at Victor & Roxie's with a five-piece crew, is rehearsing a larger group for possible hotel locations featuring Latin rhythms . . . Lou Landry lost his appeal on his narcotics rap, which he has been battling since May of last year. Sentenced to one-to-six years for possession of an ounce of heroin, Landry was called "the big seller of narcotics in the Fillmore district" by Judge Harry Neubarth, but still is out on bail and will appeal to the state supreme court. . . . Meanwhile, Shirley Corlett, owner of the Edison hotel and the Longbar, who feuded with Landry and bid against him for talent, has lost his likker license, closed up the Longbar and sold the fixtures.

Cal Tjader set for a record date under his own name for Galaxy, a new local company, and may take his own group into the Black Hawk . . . Funeral services were held here in August for Bob Barefield, 34, San Francisco tenor sax and arranger who died in Honolulu Aug. 17. He was with Lionel Hampton, Saunders King, and had scored for such bands as Kenton.

Every issue of *Down Beat* contains from 25 to 30 interesting departments, articles and features. Buy it every other Friday!

Trumpeter Girard Ties A Note



(Photo by Joe Marcus)

New Orleans—Toasting their future together, George Girard and his bride, Lorraine Marks, know one thing for sure—it'll be a musical one. Girard is trumpeter in the Basin St. 6, which left Lenfant's club here to open today (Sept. 7) at the Blue Note in Chicago.

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WHAT'S ON WAX

MOCK TRACY • PAT HARRIS • GEORGE HOEFER

Ray Anthony
 6 *The Fox*
 6 *Rollin' Home*
Jack: Both of these are simple, in good taste, and played well, and though mainly ensemble efforts rather than vehicles for soloists other than Ray, make pleasant listening.
Home is Miller-styled, with a pianist getting in for a few bars, and *The Fox* (arranger-composer George Williams' nickname) is up-tempo. Nothing deathless, but ingratiating. (Capitol 1758.)

Toni Arden
 3 *I'll Hold You in My Heart*
 6 *The Day Isn't Long Enough*
Jack: Can't see much sense in giving fine ballad singer Toni the old cowboy *Heart* to do. Surely her patsy version, including strings and all, isn't gonna revive it. Let's hope not.
 More-pleasing results on *Day*, which offers more for Miss Arden to get her tonsils into. Percy Faith does the backing. (Columbia 39525.)

Nat (King) Cole
 5 *Make Believe Land*
 6 *I'll Always Remember You*
Pat: Okay, so we'll forget about the trio. Here Nat's backed by a full orchestra, violins and all, directed by Pete Rugolo. Cole is, of course, one demon of a tune plugger, makes even the poor ones sound good. *Remember*, however, is a good song at the start, though perhaps not unique enough to make the hit parade. Chorus syllabizes on *Make*, and does same, plus words, on *Remember*. (Capitol 1747.)

Bob Crosby
 6 *Tales of Hoffman*
 5 *Hobo Boogie*
George: The Offenbach *Barcarole* is all instrumental by the heralded reed Bob Crosby big band. It doesn't quite come off as of yore. Rather than the old Dixie base, this aggregation is using pure swing of the Goodman-Shaw-Miller variety of '36, '37. Slight shades of the Crosby band of that period flash through from the only solo work by Matty Matlock's clarinet and Eddie Miller's sax. Side begins to move at the end when Bauduc finally gets them swinging. The *Hobo* is Bob non-chantly vocalizing to the boogie beat put down by Stan Wrightsman's piano aided and abetted by the ensemble. (Capitol 1751.)

Billy Eckstine
 6 *Enchanted Land*
 5 *I've Got My Mind on You*
Jack: *Land* is actually *Song of India* mit words, and B's big voice carries it well, making it easy-to-listen-to fare.
 The flip is another of the Billy-plus-vocal-group things that sound like a half-dozen others he's done. Just one question. Eckstine gained fame and big MGM sales by doing tunes like *Stardust*, *Everything I Have Is Yours*, *Fools Rush In*, etc. He continues to use top material in person. Why not it on records? (MGM 11028.)

Duke Ellington's Greatest
It Doesn't Mean a Thing
Prelude to a Kiss
Caravan
Solitude
I Let a Song Go Out of My Heart
Sophisticated Lady
Black and Tan Fantasy
In a Sentimental Mood
 Album Rating: 8
George: Finally we have this May, 1945, recording date the

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.

Duke made for Victor using the tunes that had made him immortal as a composer. It has been avidly awaited by all Ellington fans (including Editor Williams, who immediately stamped his name on our review album). The band on this session includes Hodges, Carney, Nanton, Brown, Stewart, Jordan, Nance, Hamilton, Greer, Hardwick, Sears, Anderson, Haggart (Bobby-a-ringer), Guy, Hemphill, Jones. Vocalists were Kay Davis, Joya Sherrill, Marie Ellington, and Al Hibbler. Strayhorn worked with Duke on the new arrangements.

Caravan had been previously released on 78 but this issue is the first for the other sides and is available only on LP and 45 in a set. Aside from the general excellence of the arrangements and the nostalgic value, you'll find such musical highlights as Brown's beautiful work on *Caravan*, Carney's wonderfully supported baritone on *Prelude*, and the late Tricky Sam's plunger-muted trombone on *Black and Tan*. There are snatches of Duke's piano, Hamilton's clarinet, Sears' tenor, Hardwick's alto, and pleasing vocal bits that will truly warm your soul. (Victor WPT 11.)

Percy Faith
 5 *When the Saints Go Marching In*
 4 *I Want to Be Near You*
Jack: Hot on the heels of the Weavers' *Saints* comes this Columbia version, with the vocalizing done by a mob that includes Will Bradley, Red Solomon, Terry Snyder, Lou Stein, and Boonie Richman. The guys play, too, of course, marked chiefly by a fine, floating tenor solo from Boonie. Solomon gets one, too.
 Other side is almost more bustling, as folks shout, the band bounces, and fiddlers saw away, all to little avail. (Columbia 39528.)

Jeanne Gayle & Gin Bottle 4
 5 *Doodle Doo Doo*
 5 *Angry*
George: This west coast vocalist is the wife of George Bruns, the bass player, and here is presented with a group made up of her husband on tuba, Burt Bales, piano, and two members of the Kid Ory band—Joe Darenbourg, clarinet, and Minor Hall, drums. She has a pleasing, not too husky voice for singing jazz. *Doodle* features a long piano turn by Bales and the reverse has a feature spot for clarinetist Darenbourg. Both renditions and tunes have considerable commercial appeal. (Good Time Jazz 35.)

Benny Goodman
 7 *Wrappin' It Up*
 6 *Toodle-See-Yoo-Do*
Pat: The old Goodman powerhouse lets loose on *Wrappin'*, notable for the big band drive and a sterling trumpet solo by either Billy Butterfield or Chris Griffin, sounding for all the world like Bunny Berigan. *Toodle*, by the latest Goodman sextet, has a fine vocal by Nancy Reed. Nancy sings about a certain clarinet man, and her tale is punctuated with examples of his work. Terry Gibbs gets a few pleasant vibes phrases

Echo's 'Gone' Vocal Naturally So



Chicago—If you've heard Chris Powell's Columbia record of *In the Cool of the Evening* and *My Love Has Gone*, you'll understand why this statement appeared in the *Beat's* July 27 record review: "Gone features a vocal by Johnnie Echo, who turns out to be a female member of The Five Blue Flames, the accompanying group on both sides." Johnnie, it turns out, is the guy fourth from the left, above. He claims the voice is natural, too, and not a falsetto. Powell, a graduate of Syracuse university and the John Kirby and Mal Hallett bands, is the drummer. Bill Jennings plays guitar; James Johnson, bass; Vance Williams, tenor; Duke Wells, piano, and Eddie Lambert is the guitarist at the right. They're all at the Paradise club in Atlantic City.

in, but chief attraction here is Nancy's extremely sweet, yet beautiful voice. (Columbia 39513.)

Woody Herman
 5 *Three Handed Woman*
 3 *My Baby's Gone*
Jack: Small group backing from the Woodchoppers on both sides, neither impressive. Woody shouts blues on *Gone* (which isn't), and monotonous lyrics they are. Side has one of those fadeout endings. *Three Handed Woman* (left, right, and under) is mildly amusing the first time through, but don't look for any jazz. (MGM 11026.)

Bertha (Chippie) Hill
 6 *Worried Jailhouse Blues*
 6 *Mistreatin' Mr. Dupree*
George: On these two post-humously released sides by Chicago's colorful blues queen, Circle caught her in better voice than we can remember hearing her sing in person. Both tunes are credited to Bertha, who had a talent for making up words as she went along on a blues strain, and these blues are of that type. She makes up lyrics on familiar blues melodies. Accompaniment includes Montana Taylor's boogie-blues piano and Almond Leonard performing on washboard and kazoo. (Circle 1067.)

PeeWee Hunt
 5 *The Darktown Strutters' Ball*
 5 *Basin Street Blues*
Pat: Hunt's Dixie-type crew is just a trifle pallid, but makes no breaches of taste. Reason for both is probably that they follow the standardized pattern so thoroughly. A good clarinet chorus on *Strutters'* (by Red Dorris?), and the same on *Basin Street*, though is sounds more like an imitation of Goodman on the latter. Hunt sings both tunes. (Capitol 1741.)

Conrad Janis
 8 *When You and I Were Young, Maggie*
 7 *Down by the Riverside*
George: This is swinging and cleanly played Dixie ensemble. The group moves well together with the trombone (Janis), clarinet (Tom Sharpsteen), and the trumpet (Richard Smith) coming through in their respective spots over the ensemble. Our personal preference would have dictated omission of the vocal on *Riverside*, but some may like it, as Freddy Moore, the drummer, gets a preacher-like effect while the

others form a choir around him. We especially liked Conrad's work on *Maggie*. His tailgate is expressive yet percussive without the usual flourish of glissandos. He has ideas and translates them well musically. Interesting note in regards to personnel is the presence of the original NORX pianist, Elmer Schoebel, on the date. This biscuit is a "must" on your Dixie revival record shelf. (Circle 3007.)

Norman Kaye
 6 *The Gypsy Didn't Tell Me Your Name*
 4 *The Stranger*
Jack: Capitol, still trying to dig up a male singer that can sell records for them, has come up with a third of the Mary Kaye trio. And he might prove to be their best bet yet, as he shows considerable voice, ease, and talent on the *Gypsy* side. He sings confidently, resoundingly, and in tune—qualities that should stand him in good stead. Keep an eye on the guy. (Capitol 1757.)

Pete Kelly's Big 7—Maggie Jackson
 8 *Louisiana*
 7 *Funny Man*
George: The *Louisiana* is by the Dixie group that has helped more than a little in making this summer's radio hit, *Pete Kelly's Blues*, such a success. The ensemble includes Dick Cathcart, cornet; Nick Fatool, drums; Matty Matlock, clarinet; George Van Eps, guitar; Elmer Schneider, trombone; Morty Corb, bass, and Ray Sherman, piano. But the 8 rating is due to the Bix-like cornet playing of Cathcart.

The side features him practically all the way and we are certainly glad it did. His performance is fine tonally and his phrasing is relaxing. *Funny Man* is well presented by the vocalist on the radio show with very good accompaniment by Cathcart's cornet and Sherman's piano. Miss Jackson has a good voice and an intelligent way of projecting it mood-wise. (Capitol 1753.)

Kenny Kersey Trio
 4 *Sweet Lorraine*
 3 *JATP Boogie*
Pat: Used to be our habit, upon encountering a pianist whose style and abilities were unknown, to ask him to play *Sweet Lorraine*, a nice tune and one on which most pianists usually show what they can do. If Ken's *Lorraine* is indicative, it's our last request; time

to finish our drink and leave. However, both Kersey sides were recorded on the *JATP* concert scene, which may not have been exactly inspiring. Kenny ties the old standard up in inconsequential bows and flourishes, and shows a certain feetness and facility on *Boogie*. Benny Fonville's bass is quite audible here, but not on the other side. Buddy Rich, the third of the trio, is hard to find on either *Lorraine* or *Boogie*. (Mercury 8948.)

Frankie Laine
 6 *Isle of Capri*
 3 *The Day Isn't Long Enough*
Pat: Frankie gets unusually soft and intimate on *Capri*, an old standard we thought had just about been played out. Halfway through, the band, led by Carl Fischer, picks it up a bit, gradually, and Frankie starts some restrained shouting. Then they let it down, and continue seesawing in volume and tempo until the end. It has a nice effect. *Day*, lyricwise especially, just isn't. (Mercury 5685.)

Peggy Lee
 6 *Wandering Swallow*
 5 *I Love You But I Don't Like You*
Pat: On both of these numbers Peggy's voice has an almost lifeless, trancelike tunelessness. No emotion, to speak of, and little warmth. However, *Swallow*, which gives author credit to Harold Stevens and Irving Taylor, sounds very familiar, like one of the old folksongs we used to sing in grammar school. It creates a pleasant twilight sort of mood, and Peggy's peculiar sound fits right in. Billy May's band, spotting a mandolin, does well on this, too. (Capitol 1749.)

Gordon MacRae
 4 *Down the Old Ox Road*
 4 *Cuddle Up a Little Closer*
Jack: Two oldies, with the latter getting revival due to its presence in the new flick, *On Moonlight Bay*. MacRae sings, as usual, with little warmth or regard for lyrics, apparently assuming that both qualities are achieved simply by singing softer. I've got news for him. (Capitol 1750.)

Red Nichols and His Famous Pennies
 7 *Entry of the Gladiators*
 7 *Can't Help Lovin' That Man*
George: Your kids will love the *Gladiators*, as will also all the circus fans. It is a somewhat restrained Dixie version of the Julius Fucik melody used often by circus bands during the parades and throughout the show. On the reverse Red's familiar horn does a listenable job on the revived *Show Boat* melody. Spots of Joe Rushton's bass sax are discernible, but no solo. (Capitol 1763.) (Turn to Page 15.)

Down Beat covers the music news from coast to coast.

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WHAT'S ON WAX

(Jumped from Page 14)

Helen O'Connell

- 2 Green Eyes
- 2 When You're Near Me

Jack: This is strictly a personal observation of course, but I think Helen O'Connell is a terrible singer. As two different versions of *Green Eyes* show, she was never more than adequate 10 years ago, has since gotten worse.

Her stiff phrasing, whining voice, and horrendous habit of aliding up to the note at the end of practically every phrase makes one wonder why they're going through all the fuss of trying to bring her back.

Eyes is a try at copying the old JD side and, as is inevitable, it doesn't make it. The reverse is a trite, insipid tune that, to Helen's credit, no one could do anything with. (Capitol 1759.)

The Polecats

- 4 Limehouse Blues
- 4 Tuba Or Not Tuba

George: These two sides by

Dick Oxtot's (trumpet) group are not as good as the first sides we heard. Poor recording and the dead sound of the band itself make the sides dreary listening. The labels were reversed on our copy but unscrambling the situation revealed that the side marked *Limehouse* has Bob Hoskins' tuba as a featured instrument. (Clambake 3.)

Frank Sinatra and Harry James

- 4 Castle Rock
- 5 Deep Night

Jack: This month it's Frankie who tosses off Al Sears' *Rock*. But with little success, as he strains mightily and shouts manfully in an attempt to sound like a holler guy. End of the first chorus finds him shouting at James to "Go get 'em, Harry, for old times' sake!" Harry doesn't—the arrangement precludes any interesting blowing. *Deep Night* is more restrained and feelingful as Sinatra keeps his volume in check and sings in tune. (Columbia 39527.)

George Siravo

- 6 Foo Got You Under My Skin
- 5 Farewell to Love

Pat: I've is a fine dance number, played by a band which includes trumpeters Butterfield, Griffin, and Tony Faso; trombonists Buddy Morrow and Lou McGarity; saxists Hymie Schertzer, Milt Yaner, Wolfe Tannenbaum, Al Klink, and Abe Dorsey, and pianist Bernie Leighton, guitarist Mundell Lowe, bassist Ed Safraniski, and drummer Don Lamond. Guy who screwed them up was the arranger, who tossed in more trite figures and no longer novel ideas than is quite respectable.

Farewell shows the same failing, as the band supports Sue Bennett's vocal with Ellingtonia. Miss Bennett has a taut, tense sound that is not unpleasant—a sort of brassy glitter. Band fades off, as in a radio studio, at the end. (Mercury 5688.)

Jo Stafford

- 6 Hawaiian War Chant
- 4 Kissin' Bug Boogie

Pat: What goes here? Must be a multiple Jo on *Chant*, and she makes an effective chorus. Marty Joseph's jazzy trumpet solo and the frantic drummer who duets with him accent the middle word in the title. Some fun! Flip side is Jo in the hills again, sounding a shade too stiff for real barefoot boogie. (Columbia 39529.)

Mel Torme

- 6 My Buddy
- 5 Take My Heart

Pat: *Heart* is really the better of the two sides, but there's a simple piano figure repeated from start to finish that, eventually, through its monotonous insistence, becomes all you hear. This in spite of the fact that Mel and the band, conducted by Nelson Riddle, are doing their best with a good song. *Buddy* loses its odious saccharine in Mel's warm hands—definitely an achievement. (Capitol 1761.)

REISSUES

Louis Armstrong

- Rockin' Chair
- Save It, Pretty Mama
- Back O' Town Blues
- St. James Infirmary
- Ain't Misbehavin'
- Pennies from Heaven

Jack: The very excellent Armstrong Town Hall concert of Feb., 1948, that kicked up such a fuss when it first came out on wax. Vocals by Louis on all but *St. James*, which is for Jack Teagarden. They get together on *Rockin' Chair*.

Pennies is great, with Bobby Hackett contributing some pretty fill-ins behind Louis' singing; Tea plays fine solos on *Mama* and *St. James*; Louis' blowing is masterful on *Back*, and the whole mood

Louis And Max Swap Signatures



(Photo by Arnes)

Chicago—Louis Armstrong, left, and the members of his band who were then working at the Blue Note, helped honor pianist-vibist Max Miller, right, at a party held in the Seven Stairs bookshop on Rush street recently. Armstrong and his boys were only a few of the many musicians, writers, artists, and just friends who gathered to toast Max and his new Columbia Piano Moods album. Here Louis and Max trade autographed LP albums.

is of genial well-being. The audience evidently got a huge boot out of the whole affair. Well worth hearing again. (Victor WPT 9.)

Bunny Berigan

- I Can't Get Started
- The Prisoner's Song
- Jelly Roll Blues
- Black Bottom
- Trees
- Russian Lullaby
- 'Deed I Do
- High Society

Pat: Good to hear a band like this again—an outfit with a lot of strength and push. Berigan's horn is the item on all of these, of course. The first two are well-known high points in the late trumpeter's career, but his solo on *Jelly Roll*, missed notes and all, is remarkably pretty in a young-man-with-a-horn sort of style. Band on this one tune almost sounds as if it's spoofing Dixieland, but gently. There's an interesting tenor solo on *Black Bottom* which sounds like Georgie Auld, and I suppose it is. Dates of these performances are 1937 and '38. (Victor WPT 10.)

Benny Goodman

- Sing, Sing, Sing (Parts I and II)
- King Porter Stomp
- It Had to Be You
- I've Found a New Baby
- Sometimes I'm Happy
- Roll 'Em
- One O'Clock Jump

Jack: Obviously there isn't much to say about these sides—you've listened to them all dozens of times in the last 1 1/2 decades. You'll hear Bunny Berigan's wonderful, liquid solo on *King Porter*, the flowing *Sometimes I'm Happy*, Mary Lou Williams' *Roll 'Em*, and the now-inevitable *Sing, Sing, Sing*—a good representation of the band in its halcyon 1936-'38 days. (Victor WPT 12.)

Jelly Roll Morton

- The Saga of Mr. Jelly Lord
- In New Orleans Vol. XI

George: Another chapter in Jelly Roll's momentous history of jazz. On this 12-inch LP, Morton tells about *The Broadway Swells*, *Buddy Bolden's Legend*, *The Marching Bands*, and finishes off with *Creole Song*, *If You Don't Shake*, and *Ungai Ha*. This is an interesting and colorful portion of the *Saga*. The charm of New Orleans is projected through the record. (Circle L 14011.)

Large daily newspapers and national magazines continually quote from *Down Beat's* authoritative articles and news features.

Fats Waller

- Singin' Them Jingle Bells
- The Jitterbug Waltz
- Blue, Turning Gray Over You
- I'm Gonna Sit Right Down and Write Myself a Letter
- You're Not the Only Oyster in the Sea
- Darktown Strutters' Ball
- Honeysuckle Rose
- It's a Sin to Tell a Lie

Pat: A marvelously varied collection of classics by one of the greatest pianists and showmen of them all. These were recorded as far back as 1934 (*Oyster*) and as recently as 1942 (*Jitterbug*), and could truthfully be called immortal performances, as Victor does in this reissue series. None are piano solos, as Fats gathered some good men around to help him do things up brown. Saxist Gene Sedric, guitarist Al Casey, and trumpeter Herman Autrey are the most notable.

Fats also sings on *Letter, Bells, Oyster, Darktown*, and *Sin*, and switches to Hammond organ on *Jitterbug*. He and his boys show their deft humor, adroit musicianship, and inimitable beat on all of these. Impossible to choose a "best" from among them; they are all things you should have and enjoy. (Victor WPT 8.)

Capitol Waxes 15 Sumac Sides

Hollywood—Yma Sumac, whose *Voice of the Xtabay* album proved to be one of Capitol's best investments in recent years, has returned here to Hollywood and is recording a new series of some 15 sides, some of which will be packaged as an album.

Music is essentially originals by Yma's husband, Moises Vivanco. Singer is backed by a 30-piece orchestra under conductor-arranger Les Baxter, who is being assisted on arrangements by Al Harris and Frank Marx.

Al Haig Back; Joins Getz 5

Chicago—Al Haig, pianist who has been in virtual retirement for the last year, has joined the Stan Getz quintet, replacing Horace Silver, and will open with the group at the Blue Note tonight (Sept. 7).

Other members of the group include guitarist Jimmy Raney, bassist Curly Russell, and drummer Tiny Kahn.

Duke To Play 1st Philly Niter

Philadelphia—For the first time in his many years of bandleading, Duke Ellington will play a night club date here. He opens at Stan Cooper's Club Harlem on Sept. 10 for a week.

Set to follow him for weekly stands are: Buddy Johnson, Sept. 17; Paul Gayten, Larry Darnell, and Chubby Newsome, 24; Earl Bostic, Oct. 8; Dinah Washington, 15; Erskine Hawkins, 29; Moose Jackson, Nov. 5; Louis Jordan, 19; Illinois Jacquet, 26; George Shearing, Dec. 3; Gene Ammons, 17, and Nat Cole, Jan. 28.

Sax Young, former tenor man with Eddie Vinson, has formed his own band here. Billed as the Five Imperials, Young is creating a lot of talk in his date at the nearby Lawnside, N. J., Cotton club.

Pianist Bernie Lowenthal, already featured on WFIL-TV and WCAU-TV, will complete the city's video circuit with a session of 88-ing on the remaining channel—WPTZ—to demonstrate his own method of pop piano playing.

Monk Held On Narcotics Count

New York—Thelonious Monk, 34-year-old pianist and composer, was held in \$1,500 bail here in felony court after his arrest Aug. 15 on a charge of illegal possession of narcotics.

Police seized Monk after a cop saw a package of heroin thrown from his car near Columbus circle.

The trial was expected to take place shortly in special sessions. Though this is not Monk's first arrest on narcotics charges, it is the first time heroin has been involved.

Once called the "high priest of bebop" and one of the first New York jazzmen to be associated with the bebop movement, Monk had been virtually inactive for the last couple of years except for occasional gigs and record dates.

Granz Buys Barnet Sides

New York—Before leaving New York for a sudden call to front a band for three weeks in Hollywood, Charlie Barnet concluded a deal here with Norman Granz for release of 24 sides owned by the Mab.

Among the sides, which will be put on Mercury LP, are all those previously released on Apollo plus a number of previously unreleased items, including new versions of *Skyliner*, *Cherokee*, and *Redskin Rhumba*.

Symphony Sid Without Show

New York—Symphony Sid, whose all-night jazz show was recently pulled out of Birdland, will leave WJZ next month. According to present plans the time will be taken over by the Copacabana, which had been shopping around for some time to present its program on a bigger station.

Sid is expected to bring his own show back into Birdland after moving to another station.

Earl Carroll's Spot Reopened on Coast

Hollywood—Earl Carroll's theater-restaurant, famous spot that has been dark most of the time since the founder's death a couple of years ago, was scheduled to reopen again Aug. 30.

Gerald Dolin was engaged as music director and will head a 14-piece combination show and dance ork. Dick Anderson was set as arranger.

Show in a revue tagged *Holiday for Love* with new songs by Dolin and Carter Wright.

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Charlie's Childhood Was A Comfortable One, In Park Avenue Setting



New York—Contented little boy at the left (as in the other photos) is Charlie Barnet, at the tender age of 6 months. Just a few years after Charlie was born, in 1913, his parents separated, and as a result, he never knew his father. The family was well-to-do, as the next photo, taken when Charlie was 4, might indicate. The year 1921, time

of the third view of Barnet, was a momentous one. Charlie, 8, received the gift of a saxophone from his dotting grandfather. Two years later, he could have passed for a one-man band, as the next picture shows. This photo marked his first alto sax, and his first long pants. During the Blair academy days, when the last picture was taken,

Charlie was only 14, but looked much older. Perhaps that conservatively striped suit, with vest, and unostentatious but elegant watch chain had something to do with it. Just a year later, this young man was to be playing on steamships bound for Europe, South America, and the Caribbean.

Barnet

(Jumped from Page 3)

which, *Emaline*, introduced Charlie in his role as the band's male vocalist.

"Around this time I got married to a Miss Joyce O'Day, a model. After two weeks we knew it wasn't working. Meanwhile I took over a band Si Shrimman had been booking around Boston, and he sent us down to Virginia. During this time Miss O'Day became real incensed at me for non-support, and I was about one jump ahead of the sheriff the whole time. I escaped to Florida and ran off to Cuba. Finally our attorneys got together and a divorce was arranged.

California Eyes

"This was when I got California eyes again. An agent, Eddie Myers, had given me this business about I ought to be in pictures, so I walked in and said here I am, let's see what you can do. He took me around to a bunch of studios and

I wound up working as a glorified extra in a few westerns. I was out there for the rest of 1936. The following February I was back in New York and met a former bandleader who'd become an agent and a terrific promoter, Billy Shaw. He talked me out of being disgusted with the band business and pretty soon I was a bandleader again."

During the ensuing year of struggles, Charlie made his last date for Melotone and his first three under a new Bluebird contract. Featured on some of these sides was a vocal group that worked with Barnet at the Glen Island casino. "They were a trio when we inherited them from Ozzie Nelson," says Charlie, "but we enlarged them to a quartet and they were known as the Barnet Modern-Aires."

It was these same original Modernaires (they dropped the hyphen later) who cut Martin Block's first theme, *Make Believe Ballroom*, and another early disc jockey theme, *The Milkman's Matinee*, with Charlie's band in the summer of 1936.

Another thing CB inherited from Ozzie Nelson was Shirley Lloyd, Nelson's vocalist, who became the second, and briefest, Mrs. Barnet. "I met her at the Onyx club one night and we got into one of those stupid bar conversations. 'Let's get married,' 'I bet you haven't got enough nerve,' and so forth, and first thing you know, Artie Shaw and Claude Thornhill and Shirley and I were in an automobile headed for Armonk. Artie was my best man and Claude gave the bride away. On the way back we realized it was a pretty crazy thing, and later the marriage was annulled." Ironically, few months later Shirley was married to the late Nat Jaffe, Barnet's pianist.

This was in 1938, another year of hassels, a year in which the Barnet hand did no recording at all. Nothing much happened of musical moment during the next few months, and nothing else of marital moment except a marriage to one of NTG's showgirls, Betty Lorraine. "After six weeks," says Charlie, "I found out she had another husband she hadn't bothered to divorce. We quietly got our divorce by mail from Mexico. She's dead now. . . . This was early in 1939, around the time we went into the Famous Door."

And this was the beginning of the real Barnet career. The band had developed into a swinging unit that combined the best characteristics of Basie rhythmically and Ellington harmonically, with an increasing roster of talented sidemen such as trumpeter Bobby Burnet, guitarist Bus Etri, and Judy Ellington on vocals. From January on, the band was jumping—on Bluebird, at the Meadowbrook, at the Paramount theater, and across the country.

It was during the Paramount job that Charlie met Dorothy Lamour, whom he now recalls euphemistically as "a very lovely young lady." This celebrated romance became the newspaper story of the year; gossip columns had them practically married, but as Charlie recalls it, "there was quite a bit of interference." Apparently, but for the lady's movie studio bosses, she might well have been Mrs. B.

"While we were at the Playland in Rye, N.Y., Billy May sketched out an arrangement of a tune I wanted to make, something I used to like when Basie played it. "It was just a bunch of scraps when we recorded it—not even a copy job. Anyway, we cut it in July, 1939, and the recording director, Leonard Joy, called from the control booth when we got through, 'When's your birthday, Charlie?'"

"Oct. 26," I said. "Well," he said, very sarcastic, "You can have that last side as a birthday present."

Needless to say, Victor did not give Charlie's record of *Cherokee* to him as a birthday present; they kept it and released it on their 35-cent Bluebird label, and as the band crossed the country to open (Turn to Page 19)



New York—First white band to play the Apollo theater, Charlie Barnet took his crew into Harlem's presentation house in February, 1934. As Charlie explains it, in the current Bouquet story, he took over for Benny Carter who originally had the date and, at the last minute, couldn't make it. This photo was taken at the Apollo at the time.

Barnet Discography

By GEORGE HOEFER

Most of Barnet's recordings were made with his own band for Bluebird, Victor's low priced subsidiary, and most of these are no longer available. He also made four sides with the Red Norvo Swing septet (1934) and one side with the Metronome All-Stars (1940). He plays maracas on a Barney Bigard Variety side, *Moonlight Fiesta*. There was also a date made with a group known as Adrian's Ramblers on Brunswick. Below are listed some of his outstanding sides that can still be purchased.

<i>Cherokee</i>	1939	Vi. 20-1756, 27-0002, on LP-1 (33 1/2), WPT-1 (45)
<i>Leapin' at the Lincoln/Pompton Turnpike</i>	1940	Vi. 20-2540
<i>Redskin Rhumba</i>	1940	Vi. 20-1756, 27-0002, on LPT-1 (33 1/2), WPT-1 (45)
<i>Pow-Wow</i>	1943	Coral 60029
<i>Dark Bayou</i>	1944	Coral 60132
<i>Baby, Won't You Please Come Home?</i>		Coral 60029
<i>Skyliner/West End Blues</i>		Decca 25234
<i>Desert Sands/Share Croppin' Blues</i>		Decca 24264
<i>Charleston Alley</i>	1946	Apollo 1106
<i>Caravan/Darktown Strutters Ball</i>		Apollo 1070
<i>Jubilee Jump/Deep Purple</i>		Apollo 1092
<i>Ca-Ba/Lonely Street</i>	1949	Cap. 15417
<i>Ear Living/Oh Henry</i>		Cap. 57-592
<i>Be-Bop Spoken Here/Gloomy Sunday</i>		Cap. 57-640
<i>Over the Rainbow/Pan Americana</i>		Cap. 57-744, 1404, F1401
<i>Portrait of Edward Kennedy Ellington</i>		Cap. 60010
<i>Claude Reigna/Really?</i>	1950	Cap. 7-1222, F 1222
<i>Theme for Cynthia</i>	1951	Cap. 1394, F1394

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Austria, Johnny (Wagner's) Philadelphia,

Baron, Blue (Palladium) Hwd., 10/20-
11/24, h
Baum, Louis (Chicago) Chicago, t

Bear, Benny (Southern Dinner) Houston,
Bell, Curt (Sagamore) Lake George, N.Y.,
Benedict, Gardner (Beverly Hills) New-

Caro, Freddy (Nautilus) Miami h
Carlo, Frankie (Ambassador) L.A., 9/8-
10/3, h; (El Rancho) Las Vegas, 10/10-17,

Davidson, Cos (Chen Paroo) Chicago, ne
DeFranco, Buddy (Steel Pier) Atlantic
City, 9/10-16, h

Derwin, Hal (Biltmore) L.A., h
Deutch, Emery (Carlton House) NYC, h

Garber, Jan (Melody Mill) Chicago, In
9/18, h; (Horse Show) Baton Rouge,
La., 11/11-14

EXPLANATION OF SYMBOLS: h—Hotel; ne—night club; cl—cathedral lounge; r—restaurant; th—theater; co—country club; r-

Harpa, Daryl (Wardman Park) Washing-
ton, D.C., h
Harrison, Cass (The Club) Birmingham,
Ala., Out 10/27, co

Jahn, Al (Thunderbird) Las Vegas, h
James, Eddie (Granada) Chicago, h
Johnson, Buddy (Harlem) Philadelphia,

Lester, Dave (Latin Quarter) Boston, ne
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Ted (Fairmont) San Francisco,

Miller, Bob (Last Frontier) Las Vegas,
Out 9/16, h
Monroe, Vaughn (Waldorf-Astoria) NYC,
In 9/6, h

Oliver, Sy (Rustic Cabin) Englewood,
N.J., 9/7-14, h
O'Neill, Eddie (Palmer House) Chicago, h
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Pannell, Bill (Roosevelt) Hwd., h
Papa, Tony (Tippecanoe Garden) Los-
Angeles, Ind., h

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Back Sextet, Will (Congress) Chicago,
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Bal Blue Two (Horizon) Great Falls,

Cannon, Don (Trading Post) Houston, ne
Carroll Trio, Barbara (Teddy's Chateau)
NYC, ne

Conroy, Tom (Sedate) Dayton, O.,
ne
Coppolani, Papa (Paddock) New Orleans,
ne

DeForest Trio, Charlie (Arnie's) Winona,
Minn., cl
Dennis, Fate (Casper's) New Orleans, cl
Dennis, Mort (Statler) Detroit, h; (Stat-

Edie & Park (Blue Angel) NYC, ne
Eaton, Johnny (Claudia) Cheshire, Conn.,
ne

Fay's Crazy Kats, Rick (Cabin) Helena,
Mont., cl
Ferguson, Danny (Texas) Ft. Worth, Out
10/1, h

Gailan, Geri (Ciro's) Hwd., ne
Gavitch, Paul (Harlem) Philadelphia, 9/24-
30, h; ne

Gilman, Don (Rozlyn Inn) Philadelphia,
ne
Gillespie, Dixie (Glass Bar) Edwardsville,
Pa., Out 9/8, ne; (Rendezvous) Philadel-
phia, 9/10-15, ne; (Birdland) NYC,

Hackett, Bobby (Embers) NYC, ne
Hale Trio, Martin (Tut's) Milwaukee, ne
Halprin, Bob (Sunset) Mantle, Conn., r

Ille, Jimmy (Rupneck's) Chicago, r
Jasen Trio, Stan (Dome) Bismark, N.D.,
Out 9/18, ne; (Allen's) Spokane, Wash.,
9/19-10/20, ne

Kaye Trio, Mary (Babar) Dallas, Out
9/16, h
Keeler, Ford (Claire de Lune) Wichita
Falls, Texas, r

Lamaro, Nappy (Sardi's) L.A., ne
Lane, Johnny (1111 Club) Chicago, ne
Larkin Trio, Ellis (Atlantic House) Provi-

Mallard, Sax (Crown Propeller) Chicago,
ne
Mandjick, Mickey (Pleasant View Beach)
Colonia, Mich., Out 10/1, ne

Napoleon, Andy (Holly) Union City, N.J.,
ne
Nichols, Big Nick (Paradise) NYC, cl

O'Brien & Evans (Hi-Ho) East Dubuque,
Ill., cl
Orloles (Howard) Washington, D.C., 9/7-
13, t; (Apollo) NYC, 9/14-20, t

Paul, Len (Vogue Terrace) McKeesport,
Pa., 9/7-13, ne; (Town Casino) Buffalo,
9/15-22, ne; (Casino) Toronto, 10/4-10,
ne

Perkins, Bob (Ralph's) Chicago, Out 9/11,
ne
Perry, Ron (Bakersfield) Calif., cl

Ragon, Don (Stockmen's) Elko, Nev., h
Raleo Duo (Hollywood) Rock Island, Ill.,
Out 9/18, ne
Ranch, Harry (Paris Inn) San Diego,
Out 9/17, ne

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Hurwitz Shows Fresh, Likeable Style On Piano

By Sharon A. Pease

Chicago—Glamorous, magnetic Hollywood attracts numerous budding artists. Apparently every young musician's ambition is to crash the highly competitive barrier that surrounds the nation's cinema center. Included among those who have successfully broken into this select circle is the talented pianist Sid Hurwitz, who took Horace Greeley's advice, "Go west, young man," three years ago.

Since waiting out his card, he has been associated with Red Norvo, Dave Barbour-Peggy Lee, Jerry Wald, Jerry Gray, and is currently featured with Charlie Teagarden's trio. This unit, with Hurwitz playing piano, Teagarden on trumpet, and Ray Bauduc at the drums, enjoyed a long run as the relief group at the Hollywood Palladium.

Boston Born

Hurwitz was born in Boston 30 years ago. He had a few piano lessons during early childhood but didn't become seriously interested in music until he was 12. "Then I began studying with Sam Saxe, teacher of many well-known dance band pianists," he recalls. During eight years of serious study Sid acquired a good background in ar-

ranging and harmony as well as piano.

While attending high school he jobbed with various local bands. After graduation he went to New York where he was associated with orchestras fronted by Ina Ray Hutton, Chito Marx, Al Donahue, Enoch Light, and Joe Marsala.

Sid entered the navy in 1942. During 3 1/2 years in service he was stationed at Elizabeth City, N. C., Lakehurst, N. J., and spent six months aboard the aircraft carrier *Franklin D. Roosevelt*. "I played with many service groups," he says, "and was associated with some of the finest sidemen in the business. . . . It was a wonderful experience."

To New York

Following his discharge from service Sid returned to New York, where he worked with bands headed by Bobby Sherwood, Ziggy Elman, and Ray McKinley. He also played with the Eddie Condon-Bud Freeman-Dave Tough groups at Nick's and on concert and theater tours. Then he came to Chicago to join Muggsy Spanier. Next he formed his own trio and worked his way west. Jobs in Cheyenne and Las Vegas preceded his arrival in Hollywood early in 1949. His present activities, in addition to his work with the Teagarden trio, include many television and recording dates.

The illustrated example, *Hub City Blues*, is an original solo, written especially for this column, that incorporates a few of the composer's favorite innovations. Hurwitz is a solid performer with experience in all phases of dance music, including bop and Dixieland. However, like many contem-

Where Bands Are Playing

(Jumped from Page 17)

Savage Quartet, Johnny (Berghoff Gardens) Ft. Wayne, Ind., r
Schenk, Frankie (Paramount) Albany, Ga., nc
Scobey, Bob (Victor & Roxie's) San Francisco, nc
Sepia Sonics (Blue Bonnet) Wichita, Kans., nc
Sepia Tones (Paramount) Lewiston, Me., nc
Shearing, George (Storyville) Boston, 9/6-19, nc; (Rendezvous) Philadelphia, 9/21-28, nc
Sheedy, Jack (Ciro's) San Francisco, nc
Shevak, Jerry & Ross, Arnold (Sunny's Rancho) Hwd., nc
Smith Quartet, Bud (Sarnes) L.A., nc
South, Eddie (Airliner) Chicago, cl
Spanier, Muggsy (Colonial) Toronto, Out 9/9, nc; (Buckminster) Boston, 9/19-20, nc

porary artists, his personal preference leans toward experiments with a controlled atonal harmony that follows a traditional overall pattern and a melodic line based on easily distinguished figures.

Strong Feeling

The current general disregard, in atonal deduction, for the resolution of tendency tones is smoothly presented in Sid's example by maintaining a strong feeling for the key through the use of a traditional harmonic sequence. His treble runs are principally arpeggios with some chromatic passing tones.

Articulate performance with a feeling for natural accents, coupled with a conservative application of modernistic theories, account for the likeable, refreshing style of this fine musician.

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

39, h; (Rendezvous) Philadelphia, 10/1-14, nc
Stacy, Jess (Hangover) L.A., nc
Stanton, Bill (Brass Rail) Great Falls, Mont., nc
Stylaris (Eddie's) San Diego, Calif., nc
Teter Trio, Jack (White Pub) Milwaukee, nc
Thal, Pierson (Tri-State Fair) Amarillo, Texas, 9/24-30; (Sheppard AFB) Wichita Falls, Texas, 10/2-6
Thompson Trio, Bill (Neptune) Washington, D.C., nc
Thompson, Kay & Williams Bros. (Chase) St. Louis, 9/8-21, h; (Adolphus) Dallas, 10/29-11/11, h
Three Bars of Rhythm (Brass Rail) Chicago, cl
Three Peppers (Nomad) Atlantic City, nc
Three Sharps (Showboat) Rock Island, Ill., nc
Three Sweets (Grange) Hamilton, Ont., nc
Troup Trio, Bobby (Cafe Gala) Hwd., nc
Tucker, Jimmy (Broadmoor) Colorado Springs, h
Tunemasters (Buddy Baer's) Sacramento, Calif., Out 10/8, nc; (Theater) Oakland, Calif., 11/5-1/29, nc
Two Beaux & a Peep (Ritz) Clear Lake, Ia., Out 9/10, nc
Velvetones Trio (Chicagoan) Chicago, h
Venuti, Joe (Mike Lyman's) Hwd., nc
Vesely, Ted (Red Feather) L.A., nc
Vincent, Bob (Century) Mankato, Minn., Out 9/22, nc
Waples, Buddy (Commodore Perry) Toledo, Out 9/25, h
Washington, Booker (Bee Hive) Chicago, nc
White Trio, Hal (Mt. Royal) Montreal, h
White Trio, Johnny (Tally Ho) Catalina Island, Calif., nc
Wiggins, Eddie (Band Box) Chicago, nc
Wilber, Bob (Edgewater) Boston, nc
Williams, Buddy (Sea Girt) Sea Girt, N.J., nc
Williams, Clarence (Village Vanguard) NYC, nc
Windhurst, Johnny (Hawthorne) Gloucester, Mass., nc
Wink Trio, Bill (Nocturne) NYC, nc
Woods Trio, Roy (Mint) LaCrosse, Wis., nc
Yaged Trio, Sol (Three Deuces) NYC, nc
York, Frank (Sherman) Chicago, h
Zarin, Michael (Montauk Manor) Montauk Pt., N.Y., Out 9/8, h

Singles

Ash Marvin (Astor's) Hwd., cl
Baker, Josephine (Rox) NYC, In 9/26, t
Bennett, Betty (Fack's) San Francisco, nc
Bennett, Tony (Paramount) NYC, In 9/12, t
Broza, Louise (Copa) Chicago, cl
Clary, Robert (Cafe Gala) Hwd., nc
Clooney, Rosemary (Thunderbird) Las Vegas, h
Collins, Jack (Famous Door) Toronto, Out 9/10, nc
Daniels, Billy (Chez Paree) Chicago, nc
Darnell, Larry (Harlem) Philadelphia, 9/24-30, nc
Dudley, Clarence 'Mop' (511 Club) Baltimore, nc
Dygon, Norm (Ritz) Clear Lake, Ia., Out 9/9, cl
Facey, Stan (Streamliner) Chicago, nc
Flowers, Pat (Baker's) Detroit, nc
Frye, Don (Jimmy Ryan's) NYC, nc
Gibson, Harry The Hipster (Say When) San Francisco, nc
Gomez, Vicente (La Zambra) NYC, nc
Griffin, Ken (Four Dukes) Detroit, Out 10/10, nc; (Palace) Rockford, Ill., 10/19-21, t

Hamilton, Sam (Byline) NYC, nc
Harper, Ernie (Beritz) Chicago, cl
Haymes, Dick (Riviera) Ft. Lee, N.J., 9/27-10/10, nc
Hildegarde (Edgewater Beach) Chicago, 10/12-11/12, h
Horne, Lena (Riviera) Ft. Lee, N.J., Out 10/4, nc
Hug, Armand (Wohl) New Orleans, h
Hunter, Alberta (Bon Soir) NYC, nc
Hunter, Luriana (Streamliner) Chicago, nc
Kincaid, Mary Frances (Hyde Park) Chicago, h
King, Teddy (Panama) Hyannis, Mass., nc
Kirby, Carmen (Airliner) Chicago, cl
Kole, Ronnie (Grand Mackinac Island, Michigan), Out 9/22, h
LaPell, Cappy (Cairo) Chicago, 10/11-24, nc
Laine, Frankie (Shea's) Buffalo, 9/20-26, t; (Loew's) Pittsburgh, In 9/27, t; (Mastbaum) Philadelphia, 10/11-17, t; (Shamrock) Houston, 10/23-11/12, h
Lewis, Meade Lux (Show Time) Hwd., nc
Little, Esther (Paradise) Detroit, 10/12-18, t
McCarthy, Mary (Palmer House) Chicago, Out 9/19, h
Mercer, Mabel (Byline) NYC, nc
Mills, Sinclair (Plantation) Moline, Ill., cl
Mitchell, Guy (Loew's) Providence, R.I., In 9/12, t; (Loew's) Rochester, N.Y., 9/20-26, t; (Loew's) Syracuse, N.Y., 9/27-30, t; (Capitol) Washington, D.C., 10/4-10, t
Mooney, Joe (Squeezer's) Rochester, N.Y., nc
Mossman, Ted (Desert Inn) Las Vegas, h
Page, Patti (Loew's) Providence, R.I., In 9/12, t; (Loew's) Rochester, N.Y., 9/20-26, t; (Loew's) Syracuse, N.Y., 9/27-30, t; (Capitol) Washington, D.C., 10/4-10, t; (Chicago) Chicago, 10/12-25, t
Rachburn, Betty (Park Inn) Roselle Park, N.J., cl
Reed, Lucille (Streamliner) Chicago, nc
Rio, Ray (Mural) Aurora, Ill., Out 9/9, cl
Rocco, Maurice (Maples) Reno, Out 9/12, h
Shaw, Felice (Cafe Gala) Hwd., nc
Shaw, Marie (Captain's Table) Hwd., nc
Southern, Jeri (Copa) Chicago, cl
Strand, Les (Streamliner) Chicago, nc
Sumac, Yma (Pierre) NYC, In 9/18, h
Sutton, Ralph (Condon's) NYC, nc
Teagarden, Norma (Red Feather) L.A., nc
Terry, Pat (Rosevelt) New Orleans, Out 9/19, h
Tino, Val (Captain's Table) Hwd., nc
Tobin, Shirley (Seneca) Rochester, N.Y., h
Tyler, Ann (Pat O'Brien's) New Orleans, nc
Vaughan, Sarah (Standish Hall) Hull, Quebec, Out 9/8, h
Walter, Cy (Drake) NYC, h
Washington, Dinah (Gleason's) Cleveland, Out 9/8, nc; (Hi-Notes) Chicago, 9/11-30, nc; (Paradise) Detroit, 10/5-11, t; (Harlem) Philadelphia, 10/15-21, nc
Wellington, Kokomo (St. Moritz) Chicago, cl
Williams, Earl (Howard) Washington, D.C., 9/7-13, t; (Apollo) NYC, 9/14-20, t
Williams, Joe (De Lisa) Chicago, nc
Wilson, Julie (St. Regis) NYC, In 9/18, h
Wittwer, Johnny (Hangover) San Francisco, nc

Notice

In the Aug. 10 issue, Sharon Pease identified Duke Ellington's recording of *Blues For Blanton* as Mercer 4008. This was the master number, and the actual number is M1959B.

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First Big Splash: The Famous Door



New York—The beginning of the real Barnet career happened here, at the Famous Door on 52nd St. in 1939. A review of the band then noted "Charlie's dynamic tenor, alto sax, and clarinet work, a thrilling brass section, and Nat Jaffe's keyboard style." Because of the band's success at the Door, their recording sessions for Bluebird were scheduled almost weekly.

Barnet Bouquet

(Jumped from Page 16) at the Palomar ballroom in Los Angeles, they became aware of the increasing number of requests for it.

So, during the same few weeks of that Palomar engagement, Charlie underwent the best and the worst experiences of his entire bandleading career. He had his greatest hit record and became a nationally famous name; and, on the penultimate day of his Palomar booking, the entire band lost its instruments and library as the Palomar burned to the ground.

Swung by Memory

"Luckily the personnel was pretty constant by now, so the guys remembered a lot of the arrangements, and Basie helped us out with some. Between that and the number of head arrangements we were playing, we managed to cross the country with less than a dozen written arrangements."

But from that point on, Charlie Barnet and his band were in.

They had a band that swung as very few bands have swung before or since; they had arrangements by Billy May, Bobby Burnet, Skippy Martin, and Charlie himself; following Judy Ellington, they had Mary Ann McCall, first of a long succession of singers whom Charlie helped forward. During the next decade the band was a vocal nursery for Lena Horne, Frances Wayne, Fran Warren, Kay Starr, Trudy Richards, Hazel Bruce, Virginia Maxey, Larry Taylor, Bob Carroll, Buddy Stewart, the Quintones, and numerous others.

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1940s produced a more consistent stream of great recordings than Barnet, alternating tremendous excitement and drive in the jump things with beautiful melodic moods in the slow numbers.

Mixed It Up

But it is a phony distinction to describe this as a white band, for Charlie, who sincerely hates Jim Crow in all its ugly aspects, mixed the band as soon as it was possible. After Lena in 1941 there was Peanuts Holland in 1942; later, at one time or another, the band included Dizzy Gillespie, Joe Guy, Paul Webster, Rex Stewart, Roger Ramirez, George Jenkins, Kansas Fields, and whoever else happened to fit the style of the band, regardless of complexion.

One of the loveliest views to grace the Barnet bandstand during those hectic years was Harriet Clark, certainly not the best but possibly the prettiest of his girl singers—a view Charlie must have shared, for shortly after letting her out of the band he married her, in November, 1940. Short-lived though this union was, it produced Charlie Jr., a handsome lad who lives with his mother in Los Angeles and will be 9 in December.

The changes in personnel were relatively few and rare in the Barnet band of 1939-41. Several men remained with Charlie throughout the bulk of his bandleading career until recently, among them saxophonists Jimmy Lamare and Kurt Bloom, pianist Bill Miller (who was with him in 1933), and drummer Cliff Leeman.

The first real breakup occurred in 1943. "I'd gone through induction three or four times," says Charlie, "and didn't know whether I was in or out of the army. I finally said the hell with it, broke up the band and went out to California." As it turned out, he wasn't in the army.

Bands, Bands, Bands

Since then Charlie has had several bands and broken them up, usually in disgust with the band business. Every band has had some special interest; there was the group on the coast that cut for Decca in 1943, the one with Buddy DeFranco, Dodo Marmorosa, and Barney Kessel, whose presence signified Charlie's early interest in the men who were to become definitive bop stylists. And there was the two-bass routine with Chubby Jackson and Oscar Pettiford.

Later there was the Apollo records band with Bunny Briggs' vocals; the quasi-bop band that played Bop City; the Capitol recording outfit with soprano sax and strings, which never became an in-person reality. And through all these years there were more great

arrangers: Neal Hefti, Dave Matthews, Horace Henderson, Billy Moore Jr., Andy Gibson, and Johnny Richards. But good as all Charlie's later outfits have been, the 1939-41 records show up as the most timeless and priceless of all his bandleading ventures.

"I felt the start of the horrible state the band business has reached today," explains Charlie, "as far back as 1945. The people started losing interest; they revolted against taking everything that was dished out to them. Everybody in the jazz field, including me, went too far for them. The public are not musicians; they get lost."

"Besides that, other ways came along for a guy to spend an evening with his girl. Look at the drive-in theaters; think how much more freedom a couple have there than in a dance hall. In addition, everybody's spending all their loot buying a television set on time; and on top of that, every time you pick up a paper you see a headline that gives the band business a black eye. All this scandal about dope has convinced the public that if you're a musician you must be on it. I've had trouble myself recently getting a clean band of good musicians."

Golden Era Ended

"I think the golden era of the band business is at an end from a combination of all these things. There aren't many bands at all today, and you can't tell one from another anyway. Just think of the days when you had Ellington, Basie, Lunceford, Goodman, Bob Crosby—all distinctly different styles, and the same thing with tenor players: Eddie Miller, Coleman Hawkins, Chu Berry, Lester Young—all different approaches to the same thing, jazz. The attitude of everybody today is, they all want to sound exactly the same."

"Today in the band business you can accomplish nothing artistically, constructively, or economically. You must be completely subsidized with an awful lot of money to make it."

Late in 1949 Charlie felt sick enough of the business to take a desk job with Carlos Gastel, but he soon became restless and started out with a medium-sized band that soon grew to full size. The breakup of his last outfit coincided with his final divorce decree from Rita Merritt, whom he had married in October, 1946. This was the only one of Charlie's five marriages that ended on a sour note. His mother, a loyal fan of all Charlie's bands and familiar figure at many of his performances, still remains very close to him, and has kept up her friendship with Harriet Clark, now the wife of Discovery records' Albert Marx.

Best Disc Not Released

Asked to name his own best records, Charlie said "The one I'm most proud of is one that the Gershwin estate wouldn't allow Capitol to release—Johnny Richards' arrangement of Rhapsody In Blue. But I particularly like Pan-American, by Manny Albam, on Capitol; Bud Estes' arrangement of Haunted Town, the best side Lena made with us; and an old record of Duke's, Birmingham Breakdown, which was arranged for us by the late Billy Gray. For a commercial record, I'd choose East Side, West Side, with Bunny Briggs."

Charlie adds that he has never been completely satisfied with any record he has ever made. Pressed for details about his own contributions, he remarked that the only record on which he played a clarinet solo was Lament for a Lost Love on Bluebird; that he started playing soprano sax when Billy May scored Pompton Turnpike for him; and that the orchestrations penned by Barnet himself include Nowhere, Lois Phyllissa, Reverie of a Moax, and Afternoon of a Moax.

Asked about his present ambitions, Charlie gave a reply that may depress those of us who have associated him with so much wonderful music for so many years. "My sole ambition," he said, "is to get myself completely out of debt, then buy a boat, become a commercial fisherman and take out small parties on fishing trips in Florida."

But, knowing all the great things that happened to Charlie through the years and knowing they will never happen again, can you blame him?

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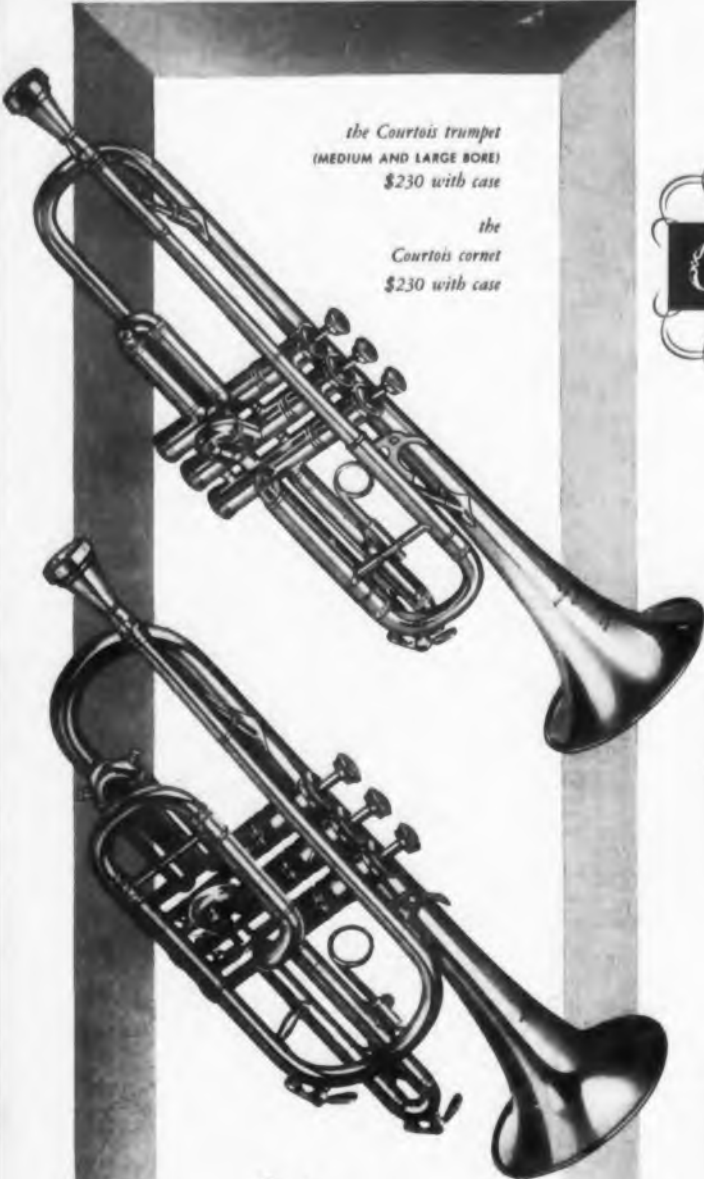
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**Bouquet To
Charlie
Barnet**

(See Page 2)

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Wetzel
Killed**

(See Page 1)

★ ★ ★

**Chicago
Booms
Again**

(See Page 4)

★ ★ ★

On The Cover

**Charlie
Barnet**

