

# Kenton Brands Hamp Tie-Up 'Fantastic'

Hollywood—Stan Kenton is nothing short of amazed at reports that he, or his associates, ever even considered that his band and Lionel Hampton's would be teamed up in a package to barnstorm the country in a "Battle of Bands" package.

## Cat Anderson Hurt; Ellington Adds Trumpets

New York—Duke Ellington's orchestra arrived in town after the Big Show tour with Cat Anderson missing.

The altissimo trumpet expert met with a mishap while driving his automobile outside Johnstown, Pa., sustaining injuries to his fingers and knees and having several stitches taken in his jaw.

The Ellington recording of *Harlem*, his most recent long concert work, had to be made without Cat while he recuperated in Boston. He was temporarily replaced by Frances Williams.

Meanwhile, the Ellington trumpet section has again been augmented to five with the signing of Willie Cook and Clark Terry. Former is a Dizzy Gillespie alumna, Terry, a St. Louis product, is best known for his work with Charlie Barnet and Count Basie.

## Mildred Bailey Dies

New York—Mildred Bailey, 48, the great vocal stylist noted as the "Rockin' Chair Lady," died in a Poughkeepsie hospital on Dec. 12. She had been severely ill since Thanksgiving. Few details were available at press-time; a complete story will be found in the next issue.

## 'Playing The Way I Feel,' Says Maynard Ferguson

Seattle — Maynard Ferguson, winner of *Down Beat's* trumpet spot, doesn't seem a bit worried over the "commercialization" some of his critics bother about. He told the *Beat*, on the Kenton "Innovations" tour here last month, that he didn't feel his pyrotechnics were out of line with his personal feeling or with good music. He's playing pretty well what he wants to play.

And he said so directly and convincingly, without the fumbling and "let's put it er, this-a-way" thing encountered so often under the circumstances of interviewer and interviewee.

The matter has been, in fact, a sore spot with many in the Kenton outfit for some time, several of whom expressed the opinion that they were tired of hearing people knock Maynard's high-flying style.

Upon being pressed, Ferguson admitted the possibility that he was responsible for most of those ultra-high sounds from the trumpet section. His explanation: "A bandleader has a right to use a

"Hamp has been talking about this thing for years," stated Stan, "but we always thought he was joking. We even talked once about doing it in Madison Square Garden, but it was always just a gag for me."

"Hamp's great, and we love him, but if he started this story I'm sure it was just a gag with him, too. Who could fall for such a fantastic idea? After all, as soon as he and his gang tore into *Flyin' Home* there'd be nothing left for us to do except pack up and get out—and we know it!"

**Setting Dance Dates**  
Kenton and his band will spend the greater part of this month in a heavy recording schedule, but will return to the dance field with some dates around Southern California in February. He'll take his dance band contingent on a tour, dates in which are now being set up, in March.

His "Innovations in Modern Music" concert at Shrine auditorium here, one of a pair (the other was in San Diego a few nights later) that brought his 1951 concert series to a close, drew some 5,200 payees.

**Nothing Startling**  
Kenton said he had no plans of a "startling" nature to announce. "I think we have hit a good pattern now," he said, "with our activity spread over our three fields — records, with both the dance and augmented concert orchestra, one major tour a year with the dance band, and one yearly tour with the "Innovations" orchestra.

"The reception we got this year during our concert tour was better than on our first. Our audiences know what they are coming to hear now. They don't come just to be astonished. I feel that we've really succeeded in establishing the foundation on which to build."

sideman on the thing he does best. Stan uses me on my biggest specialty, high notes. He would be foolish not to, and any leader is bound to emphasize his sidemen's strong points. I like to play more jazz, but when Stan has Conte Candoli to do that, why should he use me?"

As a clincher, Maynard pointed out that nobody is holding a gun on him. When he had his own band, in Canada, from 1945-48, he played what he wanted. And he played much the same way, screechers and all. Poll-winner Ferguson says he is an unfrustrated trumpet player, probably one of the few in captivity.

## Dave Garroway Hires Norvo 3

New York — The *Beat's* prediction that Red Norvo, after his unhappy experience with Mel Torme, would wind up with a bigger and better break on the air, was realized when the Norvo trio was signed for Dave Garroway's daily radio show, heard every morning on the NBC network.

Garroway moved to New York to start the new series Dec. 10. Pianist Sanford Gold is on the show regularly along with Red's group.

Since the trio was still nominally appearing on the Torme show every afternoon (though Red had merely stood by without even playing for several days) it became necessary for Norvo, Farlow, and Lombardi to quit the Embers temporarily in order to find some time to sleep.

They were replaced for a few days by Billy Taylor's new quartet.

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## May Promises 'Original' Band For Dance Dates

Hollywood—Billy May, who says he will take his recording band on a road tour as early as May, rather than "next summer," as reports had it, wants it known that the band will not be "just a pickup crew," but virtually the same as that with which he has been making his records.

May, the most recent of several west coast radio conductor-arrangers who have launched dance bands, with varying degrees of success, said:

### Checked First

"I positively would not have agreed to go out on the road with this band without first making certain that the men I used to make the records would be available and willing to go with me."

"I think that the main reason some of the others failed to register when they left here for road tours, after making reputations for themselves with records or on the air, was that they did not have bands equal in caliber to those they used here to make their reputations."

### Bill to Play

Billy, who played trumpet himself with Glenn Miller during the period when the latter had the greatest band of his career, says that he has taken his horn out of the mothballs and is getting back into practice so that he can play with his outfit when he goes out to meet the people.

May has signed a booking contract with GAC and a personal management contract with Carlos Gastel. He's the first bandleader to be handled by Gastel since the latter severed his pact with Woody Herman a couple of years ago.

## Herd's Carnegie Hall LP Due For Release

New Orleans—Dick Martin, one of the few taste conscious deejays in the entire south, 50,000 watts, and WWL's clear channel were responsible for introducing the soon-to-be-released recordings of the 1946 Woody Herman Carnegie Hall concert to stay-up-late radio listeners throughout the country.

Herman lent his set of acetate copies for the presentation while playing the Roosevelt hotel here (Martin's sponsor), making possible the first public hearing since the night of the concert (March 25, 1946).

### Good Summary

The collection stacks up as a comprehensive musical summary of the Herd at its peak, with Flip, Harris, Lamond, Chubby, Norvo, Shorty Rogers, Sonny Berman, and Pete Candoli. Titles, in sequence, are: *Caldonia*, *Bijou*, *Sweet and Lovely*, *With Someone New* (both featuring Flip), *Superman with a Horn* (featuring Candoli), *Blowing Up a Storm*, and *The Man I Love* (featuring Norvo).

Also *Four Men on a Horse*, *The Good Earth*, *Ebony Concerto* (conducted by Walter Hendl), *Your Father's Mustache*, *Everywhere*,

## Neal Hefti To Organize Band For Road Work

New York—Neal Hefti will definitely organize a band. The success of his Coral sides with a studio-assembled orchestra has decided him in favor of going on the road with an outfit featuring Mrs. Hefti (Frances Wayne) as co-star.

Hefti will start organizing within the next couple of months, and may sign with MCA. In addition, Frances Wayne has signed a personal contract with Coral and was set to do her first solo date last week. On her previous Coral releases she has been billed as vocalist with Neal's band.

The Heftis have signed Sid Fields, who handles Dick Brown, Ben Blue, and several other artists, as personal manager for their band venture.

*Mean to Me* (both featuring Harris; playing valve trombone on the latter), *Red Top*, *I'll Get By*, *Panacea*, *Hallelujah*, *Heads Up*, *Summer Sequence*, and *Wild Root*.

### Sets Deal

Herman's manager, Abe Turchen, was in New York recently setting up a deal for releasing the set on LP discs through a major firm. At last report Turchen had come to satisfactory terms with MGM, the band's present recording outlet, although Columbia (Herman's label at the time of the concert) was still making offers, thinking, no doubt, of a sequel to their highly successful Goodman Carnegie concert LP set.

—Mack McCormick

## Joe Sullivan Joins Satch

New York—Joe Sullivan, veteran jazz pianist, flew out to California Dec. 13 to join Louis Armstrong's sextet, reorganized after the completion of Satchmo's role in *Glory Alley*.

Sullivan, who in recent years had been working as a single, replaces Earl Hines, who returned to New York to start lining up dates for his own new combo. An old friend of Armstrong's, Joe played on Louis' famous record of *Knockin' a Jug* almost 23 years ago.

## Johnnie Ray Gets Sullivan Show Shot

New York—Johnnie Ray, new singing sensation profiled in the last *Beat*, makes his first major TV appearance on the Ed Sullivan show Sunday evening, Jan. 6.

Johnnie would like it known that Danny Kessler is his recording director, not his manager. His sole manager is Bernie Lang of Carlyle music.

## Jackie James On The Cover

Out of Seattle by way of New York, stage and TV singing star Jacqueline James is co-starring with jazz pianist Chet Roble on Channel 4 from Chicago on Fridays at 9:30 p.m. (CST). The show is called *Challenge* and features guest stars from all branches of show business. Jacqueline appeared on the Broadway stage in *Texas L'P Darling*, went to Chicago with *Lead An Ear*, and sang last season on the Wayne King television stanna.

## Kay And Maynard Take The Leap



Las Vegas—Kay Brown, MGM starlet who sang her way into the movies via her Mercury records, and Maynard Ferguson, high-noting trumpet player who placed first in the 1951 *Down Beat* poll, took the big leap at the wedding chapel of the Flamingo hotel here on Dec. 2. The bride's parents were present for the ceremony, but Maynard's, who live in Canada, couldn't make it. Kenton handman Ferguson and bride are honeymooning at their home in Hollywood.

## Which Way?

New York—The juke box operators' weekly publication, *Cash Box*, recently announced the results of its annual poll to determine the most popular records of the year in coin machine circles.

Among the categories for which voting took place was "Best Jazz 'n Blues Record of the Year." And among the top 10 in this class, nestled together with people like the Dominones and Calvin Bose, was *Be My Love* by Mario Lanza—credited by *Cash Box* with having received 31,398 votes.

The big question now is— which was it, jazz or blues?

## 'Nothing Could Be Finah' Says Music Biz Of Dinah's New TV Show



Hollywood—The music business agreed without a dissenting voice that Hollywood television really hit its stride with the launching of the new Dinah Shore show. Dinah herself was bowled over by the chorus of cheers arising from both the profession and the public on her first show. One of the scenes was that in which Dinah showed the audience "How we used to do it in radio."

This version, complete with casual dress and scattered coffee cups, is at the left. Jud Conlon's Rhythmaires are the vocal group at the second mike. "Now," said Dinah. "we'll show you how we have to do it in video, with dancers (at right in the second photo), and all that sort of thing." Even the most hardened critics were completely charmed by Dinah as a TV personality. "It's going to be

a terrific job to keep up the pace set by our first show," she said as she went into consultation on the next program with Ticker Freeman, her longtime personal accompanist and music advisor. Vic Schoen and his orchestra of star sidemen (*Duna Beat*, Dec. 14) provide background music for the 15-minute Tuesday and Thursday stanza.

### A New Day

## Billie Holiday, Now Remarried, Finds Happiness, A New Sense Of Security

By NAT HENTOFF

Boston—A new Lady Day calmly conquered the jazz-oriented citizenry of Boston in the course of a rewardingly successful week at Storyville recently. Billie Holiday, singing better than any one here had heard her in the last few years, demonstrated as well a new sense of responsibility and cooperativeness.

As a result, she made every set—on time—and even volunteered an extra set some nights for the WMEX wire from the club.

#### Due to Husband

A large part of Billie's new sense of security and consequent ease is due to her husband and advisor, Louis McKay. In fact, Billie's personal life has become so ordered that she is thinking now of retiring in two or three years because "I just want to be a housewife and take care of Mr. McKay."

Musically, Billie is happy at the invaluable support she receives from arranger-accompanist Buster Harding, whose originals have been included in the books of Basie, Shaw, Goodman, Herman, Calloway, and other bands.

"Buster," says Billie, "not only plays for me, writes for me—he feels the way I feel. Some nights I'm tired, or I don't feel too good, and I don't want the tempo too

fast; he knows, and sets exactly the right tempo and mood."

#### Pleased

Billie is also pleased at the imminent prospect of working in New York again, now that her difficulties in obtaining a license there have been evolved. Then there's the prospect of the Basie-Gillespie-Holiday concert tour, mentioned in a previous issue of the *Beat*.

Lady Day received added kicks in Boston at working opposite the Stan Getz quintet and occasionally singing with the band—kicks which were entirely reciprocal. On questioning, she expressed great admiration for the work of Getz and other modern men "who swing."

Billie added, "for me, music, if you can't pat your foot to it or hum it, it's not music. And that you can do with Stan. Though not with some of the too-modern modernists I've heard."

This brought about a discussion of her own style and its relation to that of a man she admires the

## Bushkin 4 To Embers

New York—Joe Bushkin, whose combo was the Embers' first attraction when the club opened last spring, returned there Dec. 13 with a new group.

Personnel for the opening night comprised Charlie Mingus on bass, Jo Jones, drums, and Jonah Jones, trumpet.

Bushkin planned to vary the personnel of the quartet, using various guest instrumentalists from night to night.

most, Prea Young. "I always try to sing like a horn—a trumpet or a tenor sax, and I think Lester is just the opposite. He likes to play like a voice."

"Of her contemporaries," I like Ella and Sarah, but I really go for Jo Stafford. I've been listening to her for six or seven years. She sounds like an instrument."

As for bands, Ellington is still for Billie "The world's greatest," though she has musical eyes for Kenton, Herman, and "my pet, Count Basie." Getting back to herself, Billie avowed that her earliest idols were Bessie Smith and Louis.

A discophile then asked which of her records she was especially pleased with. "Very few. *Gloomy Sunday*, *Fine and Mellow*, *No More*. But really, I don't like my records. I can always find some fault. I don't have any of my records at home; I have all of Lester's though."

#### Prejudice Lessens

Someone mentioned *Strange Fruit*, and Billie talked about the lessening of prejudice she runs into on the road. "It's better than it used to be. You know, I don't like people letting me in a hotel because I'm Billie Holiday. I use my married name and they don't know me. I go in as Mrs. McKay and they accept me. There's a lot left to be done, but it's improving."

Before her set began, she was asked about whether she planned to write an autobiography as Ethel Waters has done and Louis Armstrong is in the process of finishing. "No," she laughed. "Some publishers have asked me, but I don't know as they'd print what I'd have to say. Any way, I'm not ready now. Someday, maybe. Not now." Now, Billie is too involved in living to have time for reminiscing.

## Ella Mae Morse Great In First Comeback Date

Portland, Ore.—"It's wonderful. All this and a husband, too!" That's Ella Mae Morse's reaction on returning to show business after five years of inactivity. She opened at Vancouver's Castle club (her first nitery date in a half-decade) to enthusiastic throngs, successfully topped the din of overworked slot machines, and was much more than a shade of her former self.

Ella still sings with the Texas drawl. She still includes *Cow Cow Boogie* and *Buzz Me* in her repertoire. But she is no longer a band-vocalist—suddenly-made-good. At 27, she has the poise and soft beauty of a star.

Plus a personality as warm as May rain. Talking to her five minutes you feel she's been a friend for years.

#### Dig—Club Dates

Ella says: "I love people. I'd rather do club dates than anything else because I feel closer to people . . . I can think of them as individuals instead of a mass audience as in radio and theater work. I'd like to get out of the 'boogie' rut and do a variety of things. The Capitol people are wonderful about the idea."

"I made a record called *Sensational* in December. It's what the title implies. A real great trombone solo by Ray Sims. I walked on clouds for days after hearing it." Nelson Riddle is scoring for Ella Morse, with Voyle Gilmore handling her general recording activities.

#### Correct Age

Married five years ago to Dr. Marvin Gerber, a commander in the medical corps, with three children, Ella stresses her correct age, 27. "They forget I recorded *Cow*



Ella Mae Morse

*Cow Boogie* with Freddie Slack when I was 17. Too many folks think I'm in my late 30s or past 40. I quit the business before to insure against a marriage failure. Now I want to do club dates for kicks and visit New York frequently to be with my family (youngest member, daughter Anne, age 6 months).

She has two good picture possibilities, at Fox and Paramount, which may materialize next spring. —Ted Hallock

## Billie Bemuses In Boston Bistro



Boston—Billie Holiday spins out her songs of womanly woe and wisdom to a somewhat bemused Storyville audience, including, on the left, guitarist Jimmy Raney and bassist Teddy Kotick of the Stan Getz quintet. Standing to the right of the microphone is the owner of Storyville, pianist George Wein.

## Dayton Dixie Kings Tour North



New York—At least four Newfoundland cities which have never before heard a live jazz band will be hearing one soon when the Dixieland Rhythm Kings, formerly of Dayton, Ohio, stop by on their two-month tour of the northeastern Canadian post. Personnel for the trip includes Gene Mayl, leader, on tuba; Bill Napier, formerly with Turk Murphy, on clarinet; Tom Hyer, on drums; Charles Sonnastine, trombone; Dick Schwartz, trumpet; Frank Thompson, piano, and Bernard Addison, guitar. Paradox records has just released an LP album of eight sides by the band. The records, cut in New York last month, are in the traditional style and feature a two-cornet team.

# Teddy King Rated Best Singer Ever To Come Out Of Boston

By Nat Hentoff

Boston—Local musicians, like their fellow craftsmen anywhere, are divided on many subjects. Their tastes range from Carmen Lombardo to the Bird, from Sophie Tucker to Ella. On one subject, however, there is rare unanimity—that Teddy King is the most gifted vocalist this city has ever produced.

So far her only opportunities for national recognition have been an appearance on John Conte's TV show and three recordings on Motif with Nat Pierce's Band: *Goodbye Mr. Chops*, *You Don't Know What Love Is* (Beat rating: 8) and the as yet unreleased *Lonesome Crowd*, Teddy's favorite of the three.

### The Gamut

In Boston, she's worked the musical gamut from the posh Durbury room to highly informal jam sessions. Currently she has three TV programs a week and more work than she can handle.

Though she began singing at 8, Teddy's eyes were for dramatics until she was drafted as a singing mermaid in a Boston Tributary theater production of *Peter Pan*. Six months later, without having had any previous singing experience except with fins, she won a Dinah Shore contest at the RKO-Boston over a field of 500.

Experience came with USO and American Theater Wing shows, and then she joined the band of ex-Shaw trumpeter, Georgie Graham. She learned a lot from George, and began to dig jazz vocalists, her first idol having been Billie Holiday.

### Then Pierce

Her association with Nat Pierce began when he heard her at a Nick Jerret Sunday session at the 5 O'clock club. When Nat was ready to record *Goodbye, Mr. Chops*, Teddy, as he puts it, "was the only girl in the city who could make the sound I wanted."

"How," she was asked, "can a singer with a jazz feeling reach the squares, as you consistently do, without overcompromising?"

"You have to be subtle," Teddy answered, "judge the crowd and begin to work in your ideas slowly. By using showmanship, you can make anyone listen to almost anything and like it."

"Furthermore, the jazz-struck singer can reach the non-jazz audience by picking a slightly different type of material than she would use for the musically aware. Pick the things that appeal to them and add your own touches."

### Noted for Style

Teddy is known for her highly individualized style. "What is 'style'?" she was asked. "To me,



Teddy King and Nat Pierce. (Photo by Frank Burt)

## Band Review

# Louis Jordan's Big Band Pleasant, Should Do Well

By LEONARD FEATHER

Reviewed at the Rustic Cabin, Englewood Cliffs, N.J.  
Trumpets: Aaron Izanhall, E.V. Perry, Harold Johnson, and Bob Mitchell.  
Trombones: Bobby Burgess and Alfred Cobbs.  
Reeds: Oliver Jackson, alto; Josh Jackson and Skinner Brown, tenors; Huma Moore, baritone.  
Rhythm: John Malachi, piano; Bob Bushnell, bass, and Chris Columbus, drums.  
Vocals: Valli Ford and The Fat Man.  
Louis Jordan—leader, alto, and vocals.

New York—Louis Jordan has come a long way from the *Elks' Rendezvous* and the *Tympany Five*. After so many years of regarding him as virtually a solo act with a small combo in the background, we found it a radical change to be confronted by a big ensemble in which the band is almost as important as its inimitable leader.

The idea has worked out well. Instead of either assuming all his listeners are idiots or else kidding himself they are mental giants, Jordan has aimed at producing a swinging band that neither strains

'style' is what anyone has if he or she is not imitating. But some have more of a style with more musical validity than others, which is what makes the star. When you have something that can be imitated by others, that's it."

Boston musicians believe that it's only a matter of time before the coolly regal Miss King cuts out of Boston. They are convinced she has the voice, the phrasing, the beat, and the penchant for perfection that will eventually propel her into the top echelon of jazz vocalists.

"In a couple of years," one sideman said the other day, "I'll be bragging I used to play dates with Teddy King."

the brains nor insults the intelligence, and he has done it with the help of Bill Doggett, an able arranger who compiled most of the book.

### Saxes Weakest

Section for section the band rarely does anything remarkable, though here and there, as in *Begins the Beguine*, you hear a pleasant passage by the reeds. With the exception of the leader's own humorous, booting, Pete Brownish alto, the saxes are weakest in solo power. Both trombonists, Al Cobbs and Bobby Burgess, latter the crew's only off-act, contribute many fine solo moments.

On the evening caught, Bob Mitchell seemed to be the outstanding soloist of an altogether strong trumpet team. His offerings ranged from a pretty opening passage on Nelson's nice arrangement of *I Can Dream, Can't I?* through a good jazz chorus on *What Is This Thing Called Love* to a colorful growl solo in *Caravan*.

Rhythm section was hard to

# Here's News Capsule Of Music World For 1951

By JACK TRACY

JANUARY—Tex Beneke and his manager, Don Haynes split, with Tex losing all rights to the Glenn Miller name and arrangements . . . Leonard Feather joined the *Down Beat* staff as New York editor . . . Benny Goodman received a *Beat* Bo-

quet. He had one comment about the present day attitude among musicians: "Nowadays a kid doesn't say he wants to be the greatest instrumentalist on whatever he plays. He just wants to be a leader."

Buddy DeFranco began rehearsing a dance band . . . Chicago's Local 10 stunned talent buyers when they decreed that any musicians playing in Chicago were to work only five days a week for more loot than they formerly received for six . . . Mike Levin gave the Benny Goodman Carnegie Hall LP a negative review.

The John Kirby sextet—five-sixths of it, at least—was reunited for a Carnegie Hall concert. Sid Catlett replaced the late O'Neil Spencer . . . Sam Suber was re-elected president of Local 802 . . . Woody Herman left Capitol.

Bernie Mann was fronting a new dance band . . . A panel made up of Jack Tracy, Pat Harris, and George Hoefler began doing the *Beat*'s record reviews . . . The Ezio Pinzas had a baby.

FEBRUARY—Duke Ellington's Metropolitan Opera House benefit concert for the NAACP was a financial success and came off fairly well musically, too, according to Mike Levin. "A pleasant but not striking evening," he called it . . . PeeWee Russell lay critically ill in a San Francisco hospital and hopes for his pulling through were not bright. A huge benefit for him in Frisco brought out countless musicians and put about \$1,500 into the till.

Cal Calloway reorganized a big band for a trip to Uruguay that in-

judge at the Rustic Cabin, where they have a rustic (or maybe it's just rusty) piano, but it seemed to work well enough together on the jump stuff and to get a little Lombardoidish loyey on some of the ballads. Pianist Malachi was with the original Eckstine ork.

### Could Develop

Valli Ford, whom you may have heard with Duke or Mercer Ellington when she was Sara Forde, is a cute little girl who could develop into a successful Dinah Washington, but seemed to be fighting the arrangements on some not-very-inspiring material. Potentially she's a fine blues singer, but with Louis himself and the Fat Man in the band, who needs more blues singers?

Fat Man, who is disappointingly moderate in his fatness, sings some good, earthy blues and sells them well. His position in the band, too, is curious, since it would be hard to cut Louis on selling any kind of vocal.

This brings us, at last, to the leader. Always a perfect showman, Louis is in complete command with this enlarged crew. Surprisingly, he did some of his best singing of the evening on ballads. Such tunes as *Trust in Me*, *Morning Side of the Mountain*, and *Don't Let the Sun Catch You Crying* seemed to indicate that this neglected aspect of his personality could seriously cut into the King Cole market.

### Old Ones, Too

Of course, the old warhorses were rocking, too, the delightful *Saturday Night Fish Fry* and the now-over-familiar *Caldonia*. Most of the small band library has been made over for big band purposes.

With so few bands around that are even trying to keep a halfway decent musical standard, the Jordan band falls easily on the ears. It should do what Louis no doubt had in mind for it: play dance dates danceably and provide the necessary full sounds on theater dates. If it stays together during 1952, as seems likely, it could easily develop into one of the country's top 10.

Musical Rating: 6 points. Commercial Rating: 7 points.

cluded most of his old sidemen—Jonah Jones, Shad Collins, Ike Quebec, Milt Hinton, and others . . . Tex Beneke and Woody Herman signed with MGM records, Frankie Laine switched from Mercury to Columbia, and Les Brown went from Columbia to Coral . . . Benny Goodman got \$7,000 a week for two weeks at the El Rancho Vegas with a sextet.

Two pretty fair country hornmen, Harry James and Bobby Hackett, were recipients of *Beat* Bouquets . . . Customers of Chicago's austere Palmer House Empire room blinked in surprise to find Sharkey Bonano's Kings of Dixieland onstand . . . Red Allen got a fat settlement and a chunk of the royalties on *Rag Mop*. The court agreed the tune was uncommonly close to Red's *Got the Mop*, which he'd been doing for years.

Ralph Flanagan began a government-sponsored radio series advertising the army's recruiting campaign . . . Ralph Burns recorded an original work called *Tableaux* with the Nat Pierce band in Boston that featured himself and Pierce on pianos . . . Spike Jones was readying his first TV show.

MARCH—Johnny Hodges, Lawrence Brown, and Sonny Greer, Duke Ellington to form a counter-Hodges' direction. Even so, but Duke seemed to get excited . . . Charlie Ventura junked his big band and worked with a combo at his Lindenwood, N.J., niter . . . Philadelphia's Clink gave up on name bands and brought in vaude acts.

Ralph Flanagan, interviewed by Don Freeman, gave his idea of what constitutes genius. "Horst Heid is my idea of a genius. I own apartment buildings" . . . PeeWee Russell got better and recovery was assured. Two more benefits were held for him in New York and Chicago . . . Buddy Rich formed a big band to play the Apollo, Strand, and any other theater dates that might come up.

Norman Granz flew to Copenhagen to line up a projected European tour for *JATP* . . . Jack Ter garden and Fletcher Henderson got their Bouquets this month . . . Bill Eckstine took some \$13,000 out of the Golden Gate theater in Frisco for a week's work.

Mildred Bailey, recovered from her illness, opened at NYC's Blue Soir and received a heart-warming ovation and great reviews . . . Ralph Watkins opened a new . . . (Turn to Page 16)

## Tony's 'Two Tickets' Good For Quite A Party



New York—*Two Tickets to Broadway* is the name of the movie in which singer Tony Martin is currently being seen and for which RKO pictures recently issued a preview cocktail party. The persons gathered in the photo above, taken at the affair,

have all had their own "tickets to Broadway" during recent seasons. From left to right are Johnny Johnston, Dolores Gray, Rosemary Clooney, Mimi Benzell, Fran Warren, Martin, Jack Carter (grimacing from the rear), and Carol Bruce.

## Hare's Progeny

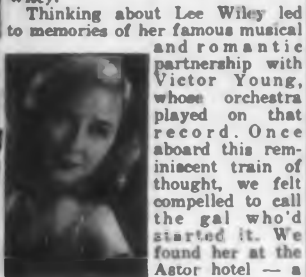


Hollywood—Remember Happiness Boys? Billy Jones Ernie Hare, radio's top singing team two decades ago? Well, it is Marilyn Hare, daughter of the late Ernie, and she is currently singing star of KLAC-TV's *You're Never Too Old*, where she shares top billing with once Harry Koplan.

# Lee Wiley Takes Bad Breaks Calmly, Still Looks To Future

By LEONARD FEATHER

New York—When *Hands Across the Table* became a hit again recently, it was not just another revival of just another song. To a few of the more nostalgically minded music people around town, it was a reminder of the first record ever made, almost two decades ago, by Lee Wiley.



Lee Wiley

Thinking about Lee Wiley led to memories of her famous musical and romantic partnership with Victor Young, whose orchestra played on that record. Once aboard this reminiscent train of thought, we felt compelled to call the gal who'd started it. We found her at the Astor hotel — a pretty ritzy setting for someone on whom we were ready to write a hard luck story. But, of course, hard luck in the music business need not be exclusively economic.

### Much Talent

Driving the train of thought further back during lunch with Lee, we found ample justification for our theory that here is a singer whose talent far outdistances her Fortunes.

Exhibit One: The case of *I Don't Stand a Ghost of a Chance with You*. Recently it was revived for use in a movie. All the old records were reissued, new versions were made. Tens of thousands of dollars went into the treasury at Mills Music. Lee Wiley didn't get a penny of it.

"It didn't seem important to me when the tune was written," says Lee. "It all happened one evening around a piano at the Navarre hotel. Victor Young did write the melody. Ned Washington added lyrics. Bing Crosby recorded it, and he was already so important that people were willing to cut him in just to get a record. "All the records came out with a blue credit to Crosby, Young, and Washington. Oh, well, I never asked for anything so I never got it."

### Started High

Going back a few more years, we came to Exhibit Two: the ironically impetuous fact that Lee Wiley started at the top, which makes it rough to keep climbing.

The little girl from Fort Gibson, Okla., who had spent many of her schooldays dreaming of being a great singer, ran away from home at 15. With the aid of a lady friend of her mother's who unofficially sponsored her, she was in the Chicago and New York night club scene before long, and at 17 had teamed with Leo Reisman and appeared in dramatic sketches in some of the top radio shows.

While she was so busy, being on the Paul Whiteman show, and the Kraft show with Victor Young, and records and clubs and every other phase of the big time,

that her health inevitably suffered.

### Rested

Exhibit Number Three, then, is the year Lee had to spend in Arizona, resting.

"When I got back to New York, I was so hungry for music that when I had to stay home in bed, my brother-in-law, who was running the Famous Door, would call me, leave the phone off the hook and let me listen to Berigan, Bushkin, Bud Freeman, and the intermission pianist, Teddy Wilson."

Next came the Willard Robison CBS show featuring Lee, with great orchestrations written by Williams Grant Still, and after that, Exhibit Number Four: for several years, starting around 1939, Lee became identified, to a large segment of the public, with Dixieland music, which, she says, restricted the quality and class of her backgrounds ("I don't sing gut-bucket, I don't sing jazz. I just sing. I've been wrongly labeled as a Dixieland singer.")

### Album Series

Her friendship with Ernie Anderson, Eddie Condon, and the whole gang of jazzmen who surrounded them led to a series of albums, each dedicated to a particular writer, and all on independent labels such as Liberty and Rabson's.

The Cole Porter album had some backings by Berigan's combo, and some, less informal, by Paul Wetstein, who later became Paul Weston. The Gershwin set had Bushkin, Condon, & Co., but a couple of numbers featured organ by Fats Waller, masquerading under his son's name as just "Maurice."

A Rodgers and Hart collection backed Lee with two groups: one with Bushkin as leader and Brad Gowans as arranger, the other with Max Kaminsky's orchestra, "arranged by Paul Wetstein, through the courtesy of Tommy Dorsey," the labels said. Later came a Harold Arlen album for the Schirmer label, with Condon leading the band and Hackett con-

## Bess' Guest



New York—Pianist-bandleader Elliot Lawrence assisted at the opening program of the *Bessie Coleman Show* on WOR-TV not long ago. Bess, of course, is an accomplished pianist herself. The former Miss America, a graduate of Hunter college, used her \$5,000 beauty contest prize to continue her study of music, and has made concert appearances at Carnegie Hall. Her new TV show is a half-hour shopping, fashion, and variety mixture aired Monday through Friday at 3:30 p.m.

tributing some scores. Some of these sides have been reissued lately on LPs. Despite Lee's deprecations, most of them have withstood the ravages of a decade remarkably well, and all of them feature a wonderful choice of lesser-known tunes as well as some

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of the bigger hits by these writers. Lee holds up a reflective, retro-active mirror to her five-year marriage to Jess Stacy for Exhibit Five. "He wanted a very high price to work for anybody as a sideman, so nobody could hire him, and we agreed that the only thing to do was start his own band. I hooked my jewelry to get things going."

"And I did more than that—the physical work, like driving a car; you can't imagine what it's like driving a car for hours and then having to get up and sing all night. It was a waste of time and years."

### Bad Season

By the time the band, and the marriage, had folded up, there were so many exhibits to add to Lee's array of misfortunes that we can't attempt to catalog them numerically. Among the foremost items, mention must be made of a disastrous record session for the short-lived Majestic label.

Lee had a bad throat; the records

didn't sound right but were released anyway, and she never got paid. On this date was one of her three recorded versions of *Sugar*, always her biggest request number. Lee declares that only last year, when she cut it for Columbia, did she finally get some money for recording *Sugar*.

The past year brought a mixture of good and bad breaks for Lee. Night club bookings were not too regular, and her only New York stint was made at an east side spot called the Jicky club, which didn't even last as long as Majestic records. On the plus side, she made an album called *Night in Manhattan* for Columbia, accompanied by Bobby Hackett and Joe Bushkin's Swinging Strings.

### Hear It

If you've been wondering why Lee rates this much space in the *Beat*, get the Columbia LP and you'll agree: Wiley rates this much space. There's a husky warmth in

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her voice that nobody else has ever quite captured, a sexy sound combined with a jazz feeling for phrasing, added to an intelligent ability to select tunes with great lyrics and interpret them with warm sensitivity.

Around the time of the Columbia album, Atlantic records came out with a record of one of the tunes from it, Lee's own composition, *Any Time, Any Day, Anywhere*. The Atlantic version credited it to the performers on the record, bandleader Joe Morris and vocalist Laurie Tate. The title had been changed to *Any Time, Any Place, Anywhere*.

Acting for Lee and co-composers Victor Young and Ned Washington, the publishers, Crawford music, went to work with the help of the legal department. Meanwhile the record had become the biggest-selling rhythm and blues item in the country, listed as No. 1 on the *Billboard* list.

**Finally Got Paid**

"I finally got something out of it," says Lee. "Atlantic paid off on the basis of 100,000 records. That means that after Crawford and Victor and Ned got their

share, I got \$300."

Another irritating incident that involved Lee, around the same time began one evening when a customer at the Jicky asked her how she had liked her trip to Florida.

"I wasn't in Florida," said Lee. Later she saw some clippings about a girl singer from Clinton, N.J., that added to the confusion. Soon after that, she heard a disc jockey introduce "Lee Wiley's record of *Stardust*." Lee had never recorded *Stardust*.

Turned out there is a girl singer in Clinton, N.J., who is known as Lee Wylie, who had indeed been to Florida.

**More Albums**

Lee probably hasn't had her last bad break yet, but it's a cinch the last good one is also yet to come. She cut two more albums for Columbia recently, devoted to Berlin and Youmans.

"I'll keep on making records. I still haven't got it all out of my system. But I can't afford to do things for fun anymore. I'd like to accomplish all I set out to do, for maybe five years, then forget about it."

Unlike so many good artists who express their frustrations through jealousy, Lee isn't resentful of the new singers that have come up. She thinks Sarah Vaughan's *Lord's Prayer* is "one of the greatest records I ever heard."

**Best Side**

The best record Lee ever made, in her opinion as well as our own, was *Down to Steamboat Tennessee*, a traditional blues accompanied solely by Jess Stacy and Muggsy Spanier. "The parts at the beginning and the end where I sing without words—that's the real me."

And, we might add, the Real Lee is something that should be seen and heard by that vast, amorphous mass that gobbles up 12 trillion Patti Page records a year. Maybe Mitch Miller can arrange to have Lee sing a duet with herself, and then, for good measure, throw in two Rosemary Clooneys to make it a liting commercial quartet. Perhaps this would do enough for Lee with The People to enable her to go on from there and reach the millions with some real Wiley music.

*Down Beat* covers the music news from coast to coast.

**Saunders King Jailed; Narcotics**

San Francisco—Saunders King, Bay Area bandleader, blues singer, and guitarist, was sentenced to San Quentin prison Dec. 3 for a term of from one to six years for possession and use of narcotics.

King was arrested with 21 other persons a year ago in a raid on an alleged house of prostitution on Post street. Arresting officers confiscated nine bindles of heroin.

Prominent in Bay Area music circles for many years, King was well known on the coast as a bandleader and as a blues singer. His disc of *SK Blues* and *After Hours for Rhythm* was a big seller during the war years. He had recently been unable to work as a musician due to a union beef.

Several years ago King was shot in the abdomen by his landlord after trying to bring two University of California coeds to his apartment "to hear some jazz records."

—Ralph J. Gleason



The Big Four, Charlie Ventura, Chubby Jackson, Marty Napoleon, and Chick Keeney (*alias* Buddy Rich), disbanded at presstime, may reorganize in February, perhaps with Gene Krupa on drums. Meanwhile Ventura will play the Paramount (NYC) in mid-January with a big band... The Art Hodes family expects a fifth addition at any time. Current lineup: two boys and two girls.

Bill Vidas has switched from the Frank J. (Tweet) Hogan office to General Artists in Chicago. He'll handle cocktail units... Sig Saksowicz, owner of the Rocket club in the Windy city, will wed Dee Palmer, the singer, in February. Her real name is Domicilla Oskowicz... Art Tatum's father, 66, died recently in Toledo, Ohio.

Bill Goodall, bass, has formed his own group with Don Joseph, trumpet; Frank Gusto, piano, and Tony Hanson, drums... Bob Gluckman, Tony Pastor drummer, and hatcher Nancy Walsh have that urge... Louis Armstrong has accepted a tune from Art Hodes for future recording. It's called You Got to Walk... The Kenny Johns, he's the frantic little drummer with PeeWee Russell, expect their firstborn in June.

Billy Butterfield took a group into Tunetimers lounge, an after-hours spot for musicians in Jackson Heights. He has Sam Bruno, bass; Mickey Crane, piano; Morey Feld, drums, and Dottie Dare, vocals... Jack Kelly, pianist, with Ed Safranski, bass, and Beverly Mann, harp, are accompanying Polly Bergen at the St. Regis in Manhattan and also play for dancing.

**Sidemen Switches**

Elliot Lawrence: Phil Arabia, drums, for Don Lamond; Red Rodney, trumpet, for Charlie Frankhouser; Bill Goodall, bass, for Mert Oliver, and Dave Schildkraut, alto, for Mike Goldberg... Johnny Smith trio: Mert Oliver, bass, for Sam Bruno... Tommy Reynolds: Howie Mann, drums, for Lynn Oliver.

Hal McIntyre: Ernie Taylor, bass, for Bill Takus; Jim Curfman, trombone, for Jerry McDermott; Larry Valentino, trombone, for Jack Green (to Woody Herman); George Harris, baritone, for Bob Martin, and Jean McManus, vocals, for June Stewart... Mike Duroo: Babe Fresh, tenor, for Fred Weltzel... Roy Stevens: Mal Mitchell, piano, for George Marshall.

Jimmy Dorsey: Charlie Frankhouser, trumpet, for Ray Triscari... Tito Rodriguez: Harold Wobreit, trumpet, for Willie Dubas... Bob Chester: Don MacLean, drums, for Sonny Igoo (to Woody Herman for Jimmy Chapin).

Tex Beneke: Johnny Hayes, tenor, for Frank Mayne... Freddy Martin: Dick Dahlberg, vocals, for Danny Davis... Dick LaSalle: Emory Stevenson, trumpet, for Bob Kindred.

Buddy Morrow: Peggy Barrett, vocals, for Jean McManus (to Hal McIntyre)... Harry Belafonte: Miller Thomas, guitar, for Craig Work... Paul Martell: Freddie Lambert, trumpet, for Chino (to army).

Joe Reichman: Jack Morgan, piano, added... Frankie Schenk: Tommy Tidwell, drums, for Les Middleton; Sonny Morgan, tenor, for Paul Simmons, and Helen Draper, vocals, for Bette Carl.

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### The Hollywood Beat

# Lucy Ann Not Interested In Offers To Do A Single

By HAL HOLLY

Hollywood—Attention, please, especially agents, operators, or anyone else who thinks he might lure Lucy Ann Polk, winner of the *Down Beat* poll this year in the "Girl-Singer-with-Band" division, away from Lee Brown with offers to launch her on a career as a single.

Lucy Ann says she will not be interested. She told us, when we broke the news to her that she had won the top position in her field:

#### Doesn't Get Ideas

"Naturally I'm very happy and excited, but I'm not going to let myself get carried away with any ideas of starting out to become a single. I know that's the thought that is uppermost in almost every singer's mind nowadays.

"But I'm much happier singing with Lee. I've been in this business since I was 15 years old (Lucy started with her sister and two brothers when the family unit comprised the Town Criers vocal group).

"I know what it's all about, and I know that old stuff about fame and fortune for singers who leave bands to go on their own just doesn't add up to everything it's supposed to. Of all the singers who have tried it during the last few years, how many really got anywhere? Only a handful.

"And for those who reach the top it's a constant struggle to stay there. It's not the life for me."

#### Two Years Ago

Lucy Ann joined Brown's band almost two years ago, *Down Beat* readers may recall, when he was preparing for one of his annual summer tours. It might also be recalled that he auditioned about 150 singers for the spot. The trouble was (then as now) that singers good enough to sing with a top bracket band were interested only in careers as solo performers.

Then trombone player Dick Noel joined his band, and Les' girl vocalist problem was solved. Mrs. Noel—Lucy Ann—who likes to sing with bands but was against leaving home and husband for the tour, was happy to take the job. So, to our query about future plans, her answer was:

"Future plans? Right now I'd say that I expect to stay with Lee until I retire and that will be just as soon as Dick and I start raising a family. No, I can't tell you for sure when that will be. Just when-ever it happens."

**TELENOTINGS:** All Hollywood joined in one mighty cheer for the new Dinah Shore NBC-TV show (Tuesdays and Thursdays, 7:30 p.m.), saying, as one: "With this show, west coast TV came of age." Even those of us who know (or think we know) that Dinah's great-

est assets are her personality and the skill with which she makes the most of very ordinary vocal ability, are more than ready to admit that she can well merit that tag, "First Lady of Television." . . . Gal band leaders, and all-gal bands, hailed during the past year as the coming thing with videoglers hereabouts, haven't come up to expectations. Lorraine Cugat, Ada Leonard, and Ina Ray Hutton have all been having sponsor trouble.

**HOTSPOTTING:** We caught Corky Corcoran heading his new trio at the Copper Mug in Ocean Park. It was while HJ was doing Saturday night stands at the nearby Casino Gardens (the Friday nights just didn't go) and Corky was filling in his open nights with the trio. Corky said he agreed with *Beat* record reviewer Pat Harris that Hawk's side of that Mello-Roll record (*Down Beat*, Dec. 14) on which they are paired, should have been billed as the "A" side.

Corky's quotes: "Hawkins has been my idol since I was a little kid. I'm just proud to have my name mentioned with his." Corky was mum about his trio venture. Said he, "I'm still working for Harry, but Harry is only working one night a week." . . . Kid Ory was getting set for a big Christmas night gathering at the 331 club. He played his first professional job on Xmas night and always celebrates it as an anniversary. This one was his 51st.

**DOTTED NOTES:** Mort Ruby, longtime road manager to Nat Cole and who has been operating

## Capitol Enters Publishing Field

Hollywood — Capitol records' giveaway sheet, *Capitol News*, goes on newsstands in February as a general distribution fan mag under the name *Music News*. The magazine will be pocket size in format, and though retail selling price has not been officially announced, it's reported that most likely price will be 10 cents. It's to appear monthly.

Commercial advertising will be accepted, but not solicited, it was said. Bud Freeman (no relation to the

sax player), who heads Cap's publicity department, will be the editor, with Merrilyn Hammond as assistant. Freeman says every effort will be made to give performers associated with rival record firms equal breaks publicity-wise.

## Los Angeles Band Briefs

Kid Ory closing Jan. 1 at 331 club and returning to old stand at Beverly Cavern. Shelly Manne now a regular member of Howard Rumsey's unit at Hermosa Beach Lighthouse, taking spot vacated by drummer Remo Belli. Maynard Ferguson and Milt Bereshart sharing guitar stint on Sundays.

Dave Gilbert, topnotch English guitarist (*Down Beat*, Dec. 14), headlines new trio with Iggy Shevok, bass, and Larry Busby, vibes, which opened recently at Glendale's Mayfair club.

Calvin Bass (trumpet and vocals) heads eight-piece band at Central Avenue's recently-reopened Club A-1. Has Floyd Twilman, alto and baritone; Curtis Lewis, tenor; George Orendorff, trumpet; Gene Phillips, guitar; Ralph Estess, piano; Buddy Woodson, bass, and Bill Douglas, drums. Arrangements by Maxwell Davis.

Danny Stewart (steel guitar) heads Hawaiian musicombo supplying music for dancing and "Polynesian Rovers" at Roosevelt hotel's new island room, announced for Dec. 27 opening.

Parter Land (bass and drums) trio took over stand at Sapphire room. Parter has Wayne Recker, piano, and Pete Corwin, accordion.

Don Roseland (piano and accordion) trio announced for Dec. 23 opening at Town House, following long run there by Cal Gooden's New Yorkers. Don has Eddie Bee, bass, and Buddy Jobs, guitar.

## Konitz Back From Sweden

New York—Lee Konitz arrived back here Dec. 7 after a concert tour of Scandinavia. Tyree Glenn, who arrived back with Lee, played most of the same dates.

On a series of one-night bookings in Copenhagen, Stockholm, various Swedish towns, and Helsinki, Finland, Lee was backed by a combo of Swedish modernists such as Arne Domnerus, Rolf Ericson, and Bengt Hallberg.

He arrived back full of enthusiasm for both the Swedish musicians and the Scandinavian public. His final date was played in Rejkjavik, Iceland, where he found the audience most receptive and the people "very hungry for more American jazz."

his own management office here since their parting, took down his sign and joined Joe Glaser's Hollywood branch . . . So California Hot Jazz society, which is cool to most of the platter pitchmen, puts its official stamp of approval on George Barclay's Friday night *We Call it Jazz* series (KFI, 9:30, PST) . . . Danny Young, vocal protege of Randy Brooks, who will feature him with his band, is same singer who was known in the east as Danny Stabile (his real name). Singer is no relation to bandleader Dick but, he says, "Everyone thought I was trying to capitalize on Dick's reputation. And I don't even know him."

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### New Director At Oriental Theater

Chicago—New music director-conductor of the Oriental theater orchestra is Brian Farnon, who headed the outfit on the "swing" (cumulative off-time) weeks before leader Sherman Hayes left to open at the Blackstone hotel.

Though Farnon is permanent director, his is a highly tentative position. The band has been on notice for some time now, with the notices being periodically renewed.

Current bill at the theater includes the Ames Brothers and the Mulcays, both of whom record for Coral. It may be the last stage show to play the Randolph street theater. If so, Chicago would be left with only one theater using vaudeville regularly, the B & K Chicago.

### Names Galore Surround Jones Trio



Chicago—The Frits Jones trio, whose first Okeh records should be available now, has just signed a five-year contract with Associated Booking Corp. The trio, pianist Jones, bassist Eddie Calhoun, and guitarist Ray Crawford, is still keeping things moving at the 113 club on Chicago's south side, where they have been for several months. The spot provides the paint for these photographs on the walls (note Stuff Smith's name prominent in the photo above).

### Chicago Band Briefs

## Woody To Follow Duke At Chicago's Blue Note

By PAT HARRIS

Chicago—In a burst of holiday bookings, the town's largest and most durable jazz spot, the Blue Note, arranged for one big band to tail another, and the Silhouette inexplicably decided to pair two hot combos during the same period.

Duke Ellington, at the Note until Jan. 3, will be followed by Woody Herman's full-size herd, which manager Frank Hofstield trusts will be thundering again for the loop club's patrons. Up on the far north side, Mug-

gy Spanier's slick Dixie outfit is spelling Herbie Fields' combo, which has been out of town for several months. When Spanier leaves, on Jan. 6, Fields will remain, more or less indefinitely.

#### Brunis with Band

Georg Brunis did not, as was expected, go into Helsing's as a single. Instead, he took his band straight from the Note into the theater-lounge which had Art Hodes' Dixiemens most of the fall. Warren Cooper, a young trumpeter who has been causing quite a stir of interest, remained with Brunis, as did bassist Bill Moore. Mel Grant replaced Jack Condon on piano. Billy Chandler's quartet is the other attraction at the spot.

Speaking of Hodes, as we were, though most of his men have received offers from other bands since leaving Helsing's, they plan to stick with Art. Hodes worked several successful weeks at the Colony in McClure, Ill., then returned to Chicago to job around during the holiday season and, incidentally, to be at home when the fifth little Hodes appears. Art brought his family here from New York several years ago, bought a house, and has, naturally, been calling Chicago home base ever since.

Generally, tenure of Dixie outfits around town is pretty amazing—considering the turnover of most musical units in the taverns. Booker Washington, drummer in the Bee Hive's band (others there: pianist Don Ewell, cornetist Al Reed, trombonist Sid Dawson, and on Fridays, clarinetist Scotty Mc-Laury) has been heading that operation for a year, which is just as long as his predecessor there, Miff Mole, has been at Jazz Ltd.

It has been two years for Johnny Lane at the 1111 club, and he's still going great. The addition of George Winn, a huge, happy man who handles his trombone and euphonium with great skill, has helped keep things lively there recently.

#### Longer Stay

Of course, this can hardly compete—as far as records go—with something such as the band at Condon's in New York, or even, in non-Dixie circles, with the little outfit of Nicky Bliss' at Ye Olde Cellar here. Nicky has been playing his trumpet there for 10 years, and pianist Ralph Hamre and drummer Tommy Rinaldo have been with him for a sizable chunk of that.

These are comforting things to think upon when we see the units whirling around Randolph street at the impetus of every little gust of wind. We mind, of course, because it's hard to know who will be where at any future date. It seems doubtful if the average customer cares. Considering some of the things to which he'll docilely listen, he can only be attracted by the lights, like a moth, and his reactions are comparable.

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Hollywood—Three generations of Kahns meet the screen Mrs. Gus Kahn (Doris Day) on the set of Warner Brothers' *I'll See You in My Dreams*, the film purportedly based on the story of songwriter Gus Kahn (see Charlie Emge's story below). Left to right are Grace Kahn, Gus' widow; granddaughter Linda; Doris Day, who stars with Danny Thomas in the film; daughter-in-law Lois, and son



Donald Kahn. In the more than 800 songs which Kahn had published were such alltime hits as *Pretty Baby*, *Nobody's Sweetheart*, *Memories*, *It Had to Be You*, *Love Me or Leave Me*, and *My Buddy*. One of the livelier musical sequences in the movie is shown in the second photo. Thomas, in the role of Kahn, is presumably getting a hot idea from some hot music supplied by a jazz band that

includes, among others, drummer Ray Bauduc and trumpeter George Thow. But the music was soundtracked by a band composed of Archie Roate, clarinet; Art Fleming, tenor; Larry Sullivan, trumpet; Hoyt Bohannon, trombone; Oscar Bradley, drums; Lorenzo Flennoy, piano; Artie Bernstein, bass, and Tiny Timbrell, banjo.

# Doris Day, Danny Thomas Shine In Gus Kahn Story

By CHARLES EMGE

Hollywood—For the first time since movie makers realized that the biographical screen story based on the life of an entertainer was the easiest way to inject songs into a picture, we have, in *I'll See You in My Dreams* (Doris Day, Danny Thomas, Frank Lovejoy, Patrice Wymore) a movie dealing with a lyricist.

In this case it's the late Gus Kahn, whose career extended from nickelodeon days well into the era of sound pictures.

### Very Successful

Writers Melville Shavelson and Jack Rose have been careful to present the less controversial aspects of Kahn's rise—and fall. But they have also turned out an extraordinarily successful treatment that contains some surprisingly sharp digs at Hollywood.

They show how it proved to be a nightmare for many of the successful Broadway songwriters of pre-sound days who were rushed out to the west coast to try to turn out acceptable songs ("acceptable" from the producers' standpoint meant songs guaranteed in advance to be hits).

The Gus Kahn portrayed here is a kindly, gentle fellow with the soul, if not the talent, of a poet, and a man who was almost wholly dependent on his wife to supply the common sense that made him a commercial success.

### No Exaggeration

Those who knew Kahn say that the part Grace LeBoy Kahn played in helping Gus get started and in keeping him on top when he got there is not exaggerated in the picture, even though the details may not be completely accurate.

In general, the story as told in the picture follows familiar patterns. We find the poor, but brash and determined young man forcing his way into the publisher's office with his bundle of songs, getting the attention of the publisher's assistant, and her discovery of his ability and assistance in gaining recognition and success.

Romance is followed by marriage, marriage by children; success is followed by failure (in this story, Kahn's stumble at the peak

of his career is blamed on the depression and the advent of sound pictures and radio.) Then his comeback, thanks, of course, to the faith and help of the little woman by his side.

### Accuracy

The story ends with a testimonial dinner, said by those who attended to be an unusually realistic reproduction of the event, given in honor of Kahn at a Beverly Hills hotel in 1939, a few years before his death.

Trite as it all sounds here, the picture is one of the best, if not the actual best, to date of its type. The chief reasons are the

truly great performances of Danny Thomas as Kahn, and Doris Day as his wife, plus the skill with which 17 songs have been woven into the structure of the picture.

For the most part the picture is a straight screen play, with all of the music introduced logically. In the spots where it slips into the filmusal formula, the unseen studio orchestra creeps in so unobtrusively that it detracts only slightly.

For the record, most of the songs as they appear in the picture are completely out of chronological order.

### Doris' Best Job

Doris Day, turning in her greatest job as an actress since she got into pictures, falls a little short of her best in some of her songs, possibly because she was striving for a "period style" on some of the songs of a generation ago.

Thomas, who shares many of the vocals with Doris, proves again that in his line of work a good voice is not essential to good singing.

Patrice Wymore's vocal double was still unidentified by this reporter at writing.

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# '52 PREVIEW OF TOP ACCORDIONISTS. EXCELSIOR, EXCLUSIVELY!



**JOYCE AIMEE**, glamorous night club entertainer. Hailed on recent television appearances as talented young star of accordion world.



**ANDY ARCARI**, outstanding concert artist. Ability to play anything — from symphony to jazz, makes him in constant demand.



**PHIL BAKER**, favorite entertainer of radio and stage. Another star in the top brackets who plays Excelsior.



**CARMEN CARROZZA**, famous concert and recording artist. Widely known for his skillful accordion interpretations of classical music.



**JEANNIE CLAIRE**, vivacious leader of popular accordion trio. Has appeared with many name bands.



**ART VAN DAMME**, heads nation's top swing combo featuring accordion. Famous for radio and recording work.



**PIETRO DEIRO, JR.**, a leader in the field of accordion music composition and popular young accordion artist.



**PIETRO DEIRO, SR.**, often called the "Dean of Modern Accordion Teaching Methods." Noted as composer and teacher.



**CARL PORTINA**, soloist for NBC radio studios in San Francisco and an accordion star of the west coast.



**FRANK GAVIANI**, widely known concert artist, instructor and composer. Has own accordion studio in Boston, Mass.



**ED GRABOWSKI**, outstanding accordionist from Cleveland, Ohio. Also well-known as a teacher.



**TITO GUIDOTTI**, famed west coast jazz artist and author of "Tito's Hints on Swing Music." Plays Hollywood clubs.



**CHARLES MAGNANTE**, staff artist of both NBC and CBS networks. One of world's highest paid accordionists.



**SERGI MATUSEWITCH**, accordion virtuoso and concert artist of wide acclaim. Now appearing in television shows.



**ANTHONY MECCA**, young radio and recording artist who has appeared in concert with brother Domenic, Magnante and others.



**DOMENIC MECCA**, outstanding radio and concert artist who now heads his own conservatory in Waterbury, Conn.



**BILL PALMER**, versatile artist of concert stage. Also a leading teacher of the Southwest. Famed for original accordion arrangements.



**ALDO ROSELLI**, radio and television artist who is also popular as an entertainer in California night clubs.



**ELMA SANTA**, lovely accordion artist who is much in demand by better hotels and night clubs of the east coast.



**RUTH SWEET**, beautiful hotel and night club accordion artist. Leader of "Sweet All Girl Trio" and soloist.

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# DOWN BEAT

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Remember the days when a dance band was a pretty glamorous organization? When many sidemen and vocalists were almost as well known to the listeners as the leader? When bands like Goodman and Dorsey and Miller and Herman played a theater and headed the bill and weren't onstage just to fill in the interludes between single acts?

Goodman had his Krupa, James, Hampton, Peggy Lee, and so on into the night. Dorsey had Frank Sinatra, Buddy Rich, Ziggy Elman, etc. The other Dorsey had Eberly and O'Connell and more. The Miller troupe had a leader who drew fans like a magnet, yet saw to it that Marion Hutton, Ray Eberly, Tex Beneke, et al, were spotlighted. Woody had Flip, Chubby, Norvo, Tough, Candoli, and still more in his later band.

The list of bands with topflight sidemen who were properly publicized could go on for pages.

And we hold that these persons were just as much responsible for the bands' successes as were the leaders.

And we also contend that if leaders today who are crying in their beer about the lack of business would try to make their bands look more like star-studded packages instead of a bunch of joes with a leader, they might get some results.

Examples? Take a look at some of the bands that are hot today. Not the Kayes and Lombardos and Monroes, who spend most of their time in TV and radio studios or on six-month-long location stands, but the bands which would collapse if every ballroom in the country were to close tomorrow.

Stan Kenton? Neither a great musician or writer, but he's always been wise enough to give heavy billing to sidemen like Shelly Manne, Maynard Ferguson, Art Pepper, and Eddie Safranski. And what was his first big hit record? *Tampico*. And who was responsible for it selling? June Christy. Stan knew it and from then on made sure much attention was drawn to June.

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New York—The Freddie Masters quintet, above, has returned to the Top Hat club, Franklin Square, L.I., for the sixth time, and is enjoying another successful run. Band plays Dixie, modern, and of course employs the zany routines as pictured. In the front row, left to right, are Frank Frisaura, drums; Jimmy LaRocca, bass and vocals, and Jimmy Conti, clarinet and tenor. In the back row are Masters, trumpet, and Buddie Clark, piano.

## RAGTIME MARCHES ON

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**MASCIA**—A son to Mr. and Mrs. Frank Brescia, Nov. 15 in Pittsburgh. Dad is former Dean Hudson bandman.  
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**FELDER-JOHNSON**—Johnny Felder, leader, and Dorothy Johnson, Nov. 22 in San Antonio.  
**GRAY-BENNY**—Jerry Gray, leader and conductor of the Club 55 radio orchestra, and Benny, Dec. 1 in Hollywood.  
**KEPNER-LANE**—Larry Kepner and Marjorie Lane, singer, Nov. 24 in Pittsburgh.  
**PAYNE-ARCHER**—Liz Payne, pianist and leader, and Gladys Archer, secretary at the Delbridge-Gorrell agency, recently in Detroit.  
**SCOTT-SATES**—Vane Scott Jr., singer with the Blue Notes combo, and Barbara Joy Bates, Nov. 18 in Newcomertown, Ohio.  
**SHERMAN-SACHAUER**—Alex Sherman, British symphony conductor, and Gina Sachauer, concert pianist, Nov. 21 in New York.  
**SMITH-SPURN**—Merton Smith, leader, and Marilyn Spurn, Nov. 18 in Houston.  
**STERLING-JEFFREYS**—Robert Sterling, actor, and Anne Jeffreys, musical comedy star, Nov. 21 in New York.  
**WISS-LESLIE**—Sam Weiss and Dana Leslie, singer, Dec. 1 in New York.

### FINAL BAR

**CAMPANA**—Joseph M. Campana, 72, musician and teacher, Nov. 20 in Niles, Ohio.  
**COLLINS**—Edward Collins, 62, pianist, composer, and teacher, Dec. 1 in Chicago.  
**CSIDA**—Joseph P. Csida, 63, father of

many other past and present Ellingtonites are celebrated names never did worry him, nor did it ever detract from the gross at the end of an evening.

What we're trying to get at is this: If more leaders were to turn the spotlight away from themselves occasionally, listeners might begin to think the band was an attraction containing so many stars they couldn't afford to miss it the next time it came to town.

It's not suggested that this is any sort of cure-all. There is no one panacea for the band business.

But it might do some good. And it doesn't cost a cent.



"Hand me that Original Dixieland side on the chair . . ."

## Chords And Discords

# Historian Smith Lauds Hoefler Bechet Bouquet

New York  
To the Editors:  
Bouquet for Bechet was a high-note for Hoefler. The entire series of Bouquets to the Living is a credit to *Down Beat*, which has had a warm spot in its heart for hot music for a couple of decades. Charles Edward Smith  
(Ed. Note: Our thanks to jazz historian Smith for his appreciative words, and for his old and interest in the Beat during its 17 years.)

In our spare time we have been trying to start a Latin-American combo. The only thing that is holding us back is instruments. Most of us are unable to buy instruments because we have a family or parents to support. Perhaps someone would like to donate some old or used Latin instruments, such as bongos and conga drums, etc., to a worthy cause.  
Cpl. Felix Huertas Jr.  
Hq. Det. 7th Reg.

## Amazing Tramist

To the Editors:  
Last week I happened to drop in at Central Plaza, a jazz spot located on a not-so-busy street in New York's lower east side. On entering I heard the most inspiring trombone playing ever. When the cigar smoke had settled a bit, I glimpsed what I think is the greatest Dixie trombonist yet. His face was familiar, but his name, Conrad Janis, was not.

Yes, I had seen Janis before. It was in the movie *Margie*, with Jeanne Crain (his part was not that of a musician). That's the amazing thing. Besides his trombone ability, which most assuredly puts him into the Teagarden-Mole bracket, Janis is a movie star.

How about an article on this young genius whose versatility is only exceeded by his good looks.  
Charles Pizzo

## Disgusted

Chanute AFB, Ill.

To the Editors:  
I have been a Kenton fan for three years now, and I am proud to say I have nearly all of his records and albums. I was first initiated to the Kenton style by such resonant numbers as *Collaboration* and *Machito*.

I recall reading several articles by Kenton in *Down Beat*, and in each case he has more or less expressed the fact that he was disgusted because he couldn't play the type of jazz he really wanted to play. He said it was "work" to play numbers like *Love for Sale* and *Blues in Riff*, and that his type of music should be of the concert type.

I heard *Innovations II* in Chicago this past Armistice Day, and believe me, it was a big letdown. I expected to hear something on the *Solitaire* or *Trajectories* kick, but instead, he played *September Song*, *Love for Sale*, and most of the *Stan Kenton Presents* songs. *Innovations* was Kenton's chance to prove what he has advocated in the past. I was disgusted with most of the concert, and so were many other people.

I hope that Stan, in the future, will make up his mind what he wants, or what he is trying to prove.  
Sgt. Scott L. Chamier

## Need Instruments

Fort Eustis, Va.  
To the Editors:  
We here in camp have a problem which you may help us solve.

Billboard editor Joe Csida and promotion manager Andy Csida, Nov. 18 in Flushing, N. Y.

**HOGAN**—Mrs. Elizabeth Hogan, 78, mother of booking agent Frank J. (Tweet) Hogan, Nov. 19 in Chicago.

**KENDRICK**—Ben Kendrick, 74, trumpeter and leader around Kansas City, Nov. 27 in Wadsworth, Kans.

**PARKER**—Clyde Parker, 63, theater organist, Nov. 28 in Sandusky, Ohio.

**POWELL**—George H. Powell, 71, composer of *Pack Up Your Troubles in Your Old Kit Bag*, Dec. 3 in Hove, England.

**TODER**—Charles E. Todter, 75, musician and teacher of woodwind instruments, Nov. 24 in Concord, N. H.

**VAN WOERT**—Willard Van Woert, 45, singer and teacher at New York university, Nov. 26 in New York.

## LOST HARMONY

**MARTIN**—Dude Martin (John S. McSwain), western bandleader and singer, and Mrs. Margaret McSwain, Dec. 5 in Richmond, Calif.

**SMITH**—Clifford Smith Jr. and Helen O'Connell Smith, singer, Nov. 20 in Los Angeles.

## Milwaukee Bop

Milwaukee

To the Editors:  
Bop isn't dead in Milwaukee. There's an outfit playing weekends at a place called Kodric's, the only place in Milwaukee which has always used swing outfits and made it pay off.

The leader of the outfit is Zeb Billings, a tenor man, who sounds very much like Stan Getz. Zeb plays the best tenor I've heard in this town. Sidemen in the outfit are: Pete Gregg, guitar; Louie Hammer, piano; Stan Musick, bass, and Marlie Waack, drums. They are on a Stan Getz kick, and really swing. Outstanding is the fluid solo work of guitarist Gregg, and the driving chords of Hammer. Arranging for the unit is done by Billings and Gregg.

The outfit has been at Kodric's for three months. It certainly is comforting to know that in a town like this, where accordion is king, a guy can still go to hear modern music when he wants to.

Charlie Locke

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**GRAY-DENBY**—Jerry Gray, leader and conductor of the Club 15 radio ork, and Gail Denby, Dec. 1 in Hollywood.  
**KEPNER-LANE**—Larry Kepner and Marjorie Lane, singer, Nov. 24 in Pittsburgh.  
**PAYNE-ARCHER**—Les Payne, pianist and leader, and Gladys Archer, secretary at the DeBridge-Gorrell agency, recently in Detroit.  
**SCOTT-RATES**—Vane Scott Jr., singer with the Blue Notes combo, and Barbara Joy Bates, Nov. 18 in Newcomertown, Ohio.  
**SHERMAN-BACHMAUER**—Alex Sherman, Brittan symphony conductor, and Gina Bachauer, concert pianist, Nov. 21 in New York.  
**SMITH-SPURN**—Merton Smith, leader, and Marilyn Spurn, Nov. 18 in Houston.  
**STERLING-JEFFREYS**—Robert Sterling, actor, and Anne Jeffreys, musical comedy star, Nov. 21 in New York.  
**WEISS-LESLIE**—Sam Weiss and Dana Leslie, singer, Dec. 1 in New York.

## FINAL BAR

**CAMPANA**—Joseph M. Campana, 72, musician and teacher, Nov. 20 in Niles, Ohio.  
**COLLINS**—Edward Collins, 62, pianist, composer, and teacher, Dec. 1 in Chicago.  
**CSIDA**—Joseph P. Csida, 63, father of

many other past and present Ellingtonites are celebrated names never did worry him, nor did it ever detract from the gross at the end of an evening.

What we're trying to get at is this: If more leaders were to turn the spotlight away from themselves occasionally, listeners might begin to think the band was an attraction containing so many stars they couldn't afford to miss it the next time it came to town.

It's not suggested that this is any sort of cure-all. There is no one panacea for the band business.

But it might do some good. And it doesn't cost a cent.



"Hand me that Original Dixieland side on the chair..."

## Chords And Discords

# Historian Smith Lauds Hoefler Bechet Bouquet

New York

To the Editors:

Bouquet for Bechet was a high-note for Hoefler. The entire series of Bouquets to the Living is a credit to *Down Beat*, which has had a warm spot in its heart for hot music for a couple of decades.

Charles Edward Smith (Ed. Note: Our thanks to jazz historian Smith for his appreciative words, and for his old and interest in the *Beat* during its 17 years.)

## Amazing Tramist

To the Editors:

Last week I happened to drop in at Central Plaza, a jazz spot located on a not-so-busy street in New York's lower east side. On entering I heard the most inspiring trombone playing ever. When the cigaret smoke had settled a bit, I glimpsed what I think is the greatest Dixie trombonist yet. His face was familiar, but his name, Conrad Janis, was not.

Yes, I had seen Janis before. It was in the movie *Margie*, with Jeanne Crain (his part was not that of a musician). That's the amazing thing. Besides his trombone ability, which most assuredly puts him into the Teagarden-Mole bracket, Janis is a movie star.

How about an article on this young genius whose versatility is only exceeded by his good looks.

Charles Pizzo

## Need Instruments

Fort Eustis, Va.

To the Editors:

We here in camp have a problem which you may help us solve.

*Billboard* editor Joe Ceida and promotion manager Andy Ceida, Nov. 18 in Flushing, N. Y.

**HOGAN**—Mrs. Elizabeth Hogan, 78, mother of booking agent Frank J. (Twoet) Hogan, Nov. 19 in Chicago.

**KENDRICK**—Ben Kendrick, 74, trumpeter and leader around Kansas City, Nov. 27 in Wadsworth, Kans.

**PARKER**—Clyde Parker, 63, theater organist, Nov. 28 in Sandusky, Ohio.

**POWELL**—George H. Powell, 71, composer of *Pack Up Your Troubles in Your Old Kit Bag*, Dec. 3 in Hove, England.

**TOZIER**—Charles E. Tozier, 76, musician and teacher of woodwind instruments, Nov. 24 in Concord, N. H.

**VAN WOERT**—Willard Van Woert, 45, singer and teacher at New York university, Nov. 26 in New York.

## LOST HARMONY

**MARTIN**—Dude Martin (John S. McSwain), western bandleader and singer, and Mrs. Margaret McSwain, Dec. 5 in Richmond, Calif.

**SMITH**—Clifford Smith Jr. and Helen O'Connell Smith, singer, Nov. 20 in Los Angeles.

In our spare time we have been trying to start a Latin-American combo. The only thing that is holding us back is instruments. Most of us are unable to buy instruments because we have a family or parents to support. Perhaps someone would like to donate some old or used Latin instruments, such as bongos and conga drums, etc., to a worthy cause.

Cpl. Felix Huertas Jr.  
Hq. Det. 7th Reg.

## Disgusted

Chanute AFB, Ill.

To the Editors:

I have been a Kenton fan for three years now, and I am proud to say I have nearly all of his records and albums. I was first initiated to the Kenton style by such resonant numbers as *Collaboration* and *Machito*.

I recall reading several articles by Kenton in *Down Beat*, and in each case he has more or less expressed the fact that he was disgusted because he couldn't play the type of jazz he really wanted to play. He said it was "work" to play numbers like *Love for Sale* and *Blues in Riff*, and that his type of music should be of the concert type.

I heard *Innovations II* in Chicago this past Armistice Day, and believe me, it was a big letdown. I expected to hear something on the *Solitaire* or *Trajectories* kick, but instead, he played *September Song*, *Love for Sale*, and most of the *Stan Kenton Presents* songs. *Innovations* was Kenton's chance to prove what he has advocated in the past. I was disgusted with most of the concert, and so were many other people.

I hope that Stan, in the future, will make up his mind what he wants, or what he is trying to prove.

Sgt. Scott L. Chamier

## Milwaukee Bop

Milwaukee

To the Editors:

Bop isn't dead in Milwaukee. There's an outfit playing weekends at a place called Kodric's, the only place in Milwaukee which has always used swing outfits and made it pay off.

The leader of the outfit is Zeb Billings, a tenor man, who sounds very much like Stan Getz. Zeb plays the best tenor I've heard in this town. Sidemen in the outfit are: Pete Gregg, guitar; Louie Hammer, piano; Stan Musick, bass, and Marlie Waack, drums. They are on a Stan Getz kick, and really swing. Outstanding is the fluid solo work of guitarist Gregg, and the driving chords of Hammer. Arranging for the unit is done by Billings and Gregg.

The outfit has been at Kodric's for three months. It certainly is comforting to know that in a town like this, where accordian is king, a guy can still go to hear modern music when he wants to.

Charlie Locke

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# I Still Have A Long Distance To Go, Says Oscar Peterson

San Diego—It's a good feeling to know you've made it, that you're a member of the team. And that's the way Oscar Peterson figures. And rightfully.

At the trail's end of the *Jazz at the Philharmonic* tour here at Russ auditorium, Oscar summed it up: "The first tour with JATP—last year—was a strange thing. I was a rookie, a kid of 25. I was like Mickey Mantle starting with the Yankees.

### Didn't Know

"I had heard about these big names for years and now I was playing with them. In the first place, I didn't know how they'd take me—a kid from Canada with the big buildup. I knew I could play a little, but this was the big leagues.

"To tell the truth, I wasn't relaxed very much. I couldn't, not being sure of myself, or of how the musicians and the public would accept my work. That first tour was pretty rough for me, just for that reason."

### And now?

"And now it's altogether different. I have confidence in myself because everybody else has confidence in me. What's more, I'm playing a lot better,

too. I know where I stand."

The piano wizard from Montreal also knows where he stands in the jazz idiom. If jazz can be couched in such terms, he could be rated a modernist to the left of, say, Fats Waller, but not as far off as Lenny Tristano.

"I listened to Lenny's records, *Intuition* and *Yesterdays*, and the rest," said Oscar. "They're too weird for me. I don't know what he's saying, but I wish I did. That's too advanced for me."

Oscar points out that his own jazz development was a kind of personal thing. He studied the classics, then took an interest in popular music, then formed a trio and worked around Montreal.

### Discovered Others

"It wasn't until long after I had been playing popular-style piano that I discovered such people as Art Tatum, Earl Hines, and some of the others that are supposed to have influenced me. Actually, I just stumbled into my style, by accident you might say. In fact, I'm still working on it."

Oscar figures he has a long way to go. But, as anyone who has heard him will agree, he's on his way. —Don Freeman

## Swingin' The Golden Gate

# San Franciscans Object To Kenton Blues Parody

By RALPH J. GLEASON

San Francisco—Little did Stan Kenton know when he recorded *Blues in Burlesque* what a storm he would blow up. Or maybe he did. Anyway, when Vivian Boorman played the disc over KRE on her regular Sunday night traditionalist program, record collectors, musicians, and blues lovers in the Bay Area were quick to protest.

Vivian snuck Shelly Manne's blues burlesquing in between a couple of volumes of the new Columbia Beanie Smith reissues; said she thought people might like it even if they didn't like Stan, and went ahead and played it.

### Didn't Dig It

"Sacrilege!" "Profane!" "Bad taste!" "Insulting!" were some of the epithets hurled as a result. It just goes to show that no one takes his music more seriously than a preterist. Scratch a record collector and you find an argument.

The Kenton concert group, by the way, sold out both the War Memorial Opera House and the Oakland auditorium theater for its two nights here. Several hundred SEO tickets were sold at the Opera House and a couple of hundred were turned away as the Stan did the best business he's ever done at that spot.

The following night, the intimate auditorium theater had customers (at least 50) in the orchestra pit and another 100 back stage while a good 500 were turned away. At intermission, there was still a crowd outside.

Gross for the two was approximately \$11,000. Capacity at the Opera House is 3,500; at the theater, 1,900.

**BAY AREA FOG:** We made an error in our recent column on Ray Anthony. Oh, not what you think. But we did tab the affair as a Van Tonkins promotion, which it definitely was not. Van writes to tell us he had the band on numerous successful gigs below Oakland but did not have Ray at Sweet's ballroom. Sorry . . . Del Courtney, who dropped the baton for a radio and TV mike a couple

of years ago, returns to the band business after New Year's when he opens at the St. Francis Mural room, where Skinnay Ennis is currently drawing good crowds . . . Dorothy Dandridge, the new Lena Horne, opened at the Black Hawk a week or so after her spread in *Life*, but only stayed three nights. She was very unhappy at the booking and I can't say she can be blamed. It was a masterpiece of miscasting . . . Wally Rose took over at the Hangover instead of Lee Countryman when Joe Sullivan left . . . Rabon Tarrant back in town after a successful season at Santa Cruz . . . Curtis Moseby plans to reopen the New Orleans Swing club, renaming it the Champagne club.

Maurice Durand and the Mambo Devils at Ciro's . . . Dave Brubeck dropped into town from his Clayton club date in Sacramento long

enough to cut four new sides with his quartet: *Frenesi*, *Me and My Shadow*, *Mam'selle* and *At a Perfume Counter* . . . University of California trying to arrange a January concert with Louis Armstrong at the Berkeley Community theater auditorium as part of the University's folk music series.

Dinah Washington and Earl Bostic in Richmond on Jan. 20. And Johnny Otis on Jan. 26 . . . Que Martyn, Oakland bandleader, has his first record out on the label he owns with promoter C. B. Croques, and one side of it, *Your Money Ain't Long Enough*, looks like something of a rhythm hit. Personnel is Harold Phillips, trumpet; Martyn, tenor; Johnny Ingraham, bass; Doc Keil, piano; Charles Gordon, drums, and Del Graham, vocal . . . Charlie Barnet crept into town for a secret engagement at Sweet's Ballroom Dec. 17.

Turk Murphy was honored at a special "Turk Murphy Day" on Dec. 16—his birthday. Tom Quinn, president of the Murphy fan club, said they always give ballplayers a car in the middle of Seals stadium here, so he gave Turk a seal in the middle of his car.

Sunday afternoon Dixie sessions

**TRUMPET** Music Scholarships are available at the UNIVERSITY OF MIAMI. Auditions now being held by CHARLES COLIN (Assisted by SHORTY ROGERS) Call or write for details today! CHARLES COLIN STUDIOS 111 W. 49th St., New York 19, N.Y. JUdson 6-9791

## Cap Inks Jane Froman

New York—Capitol has signed Jane Froman to a recording contract. She'll cut two albums for the firm, a *Pal Joey* package and an album from the film of her life, *With a Song in My Heart*.

## ASCAP Admits Nine-Year-Old

New York—Marjorie Kurts, 9-year-old composer of *Snowflakes*, was due for admission to ASCAP this month. This will break the record established by Mel Torme, boy songsmith, who gained ASCAP membership at the age of 21.

Marjorie's achievement is remarkable in another respect. Her song, which allegedly came to her in a dream, is almost the only product of the CBS *Songs for Sale* show to achieve any substantial measure of success in many months.

## Columbia To Reissue Beiderbecke Series

New York—Encouraged by the success of the Louis Armstrong and Beanie Smith "Golden Era" reissues on LPs, Columbia is planning a three-volume set of Bix Beiderbecke classics. Project is headed by George Avakian.

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



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*Thanks!*

*Sarah Vaughan*

# On The Town

## NEW YORK

### HOTSPOTS

**THE ALBERT** (139 E. 56th) Flanigan Cy Walker after 10 p.m. every night but Monday, plus the Johnny Smith trio.

**REDFORD REST** (Eastern Parkway and Franklin ave., Brooklyn; no cover; no minimum). Semi-organized jam sessions Sunday.

**CAFE SOCIETY** (8 Sheridan Square, Dec. 10 ushered in Errol Garner plus Teddy Hale.

**TONI'S CAPRICE** (112 E. 82nd; closed Sundays). Alex Fogarty plays from dinner on. Louis Hopkins takes over the cocktail hour piano; Hugh Shannon sings from 11 on.

**BLUE ANGEL** (183 E. 55th; minimum). Singers Charles Trent and Annette Warren; Stuart Ross at piano, and Ellis Larkins' trio. Eddie and Ruth and their twin pianos back in the lounge.

**SHEDLAND** (Broadway and 52nd; admission \$1). Change of personnel always occurs, but offering will be definitely modern jam.

**BOB SOHR** (40 W. 5th; minimum; closed Sundays). Max Horan, Normie Tain, Jimmy Dunlop, and the Three Flutes.

**BYLINE ROOM** (127 E. 52nd). Vocalist Habel Merson, Sam Hamilton at piano.

**CENTRAL PLAZA** (111 Second avenue; admission \$1.50). Friday night jamfest of non melode Billy Brinnfeld, Big Chief Donald Moore, Sal Yagud, and Bob Clayton. Conrad Janis and his band play for dancers.

**GONDONS** (47 W. Third; closed Sundays). Wild Bill Davison, Citty Catball, Benny Brosina, Edmond Hall, Bob Gray, Gene Schroeder and, as the mood takes him, Eddie Condon. Jam sessions Tuesday nights.

**THE EMBERS** (161 E. 54th; closed Sundays). Red Nervo trio and Joe Bushkin's new group. Bobby Hackett in sole charge of jam sessions.

**GALE'S CELEBRITY CLUB** (57 W. 87th; minimum). Singer Napoleon Reed, Teddy King's orchestra, and the Malina trio. Dancing.

**LEON AND EDDIE'S** (53 W. 52nd; no cover). Eddie Davis orchestra. Celebrity night on Sunday.

**OLD KNICK MUSIC HALL** (Second avenue and 54th). Real sitting in, with singing unless, melodrama, Caroly Green at the piano, and the rather amand band of Eddie Bernard.

**NICK'S** (170 W. 10th; closed Mondays). Pee Wee Erwin's crew is back. Jam sessions Monday.

**JIMMY RYAN'S** (53 W. 52nd; closed Sundays). Wilbur de Paris takes over, accompanied by Danny Barker, Sidney de Paris, Freddie Moore and Oscar Stanton. Don Ervo still alone at the piano.

**STUYVESANT CASINO** (140 Second avenue; admission \$1.50). Every Friday night, barring sets of God, you'll find Lou Carville, Frank Smeraldi, Oscar Simon, Claude Hopkins, Sam Williams, Tony Spargo, and George Wetling, pretty often you'll find Bud Freeman or Veece Glenn or Bill Bradley. Some Sundays they have matinees, too.

**TEDDY'S CHATEAU** (54th and Eighth avenue; no cover). Seafood Gaid's trio. Jam sessions on Sunday afternoon.

**LOU TREASURY** (47th and Eighth; no cover or minimum). Beach Clanton, Kenneth Karoly, Buster Bailey, and Arthur Harbert will be there for a long time. Jam sessions every Monday night. Johnny Coanotti presides Tuesday nights.

**VIE EN ROSE** (123 E. 84th). The Soft Winds, who are guitarists Barb Ellis, banist John Friga, and pianist Leo Carter, moved in recently.

**WILLARD VANCEHARD** (119 Seventh street; closed Mondays). Everthine has singer Herry Balafonte in a new talk-singing pitch, aided by guitarist Milor Thoma. Dancer Boyce Wallace makes up the vocal trio. Classroom Williams trio.

**UBAN BLEU** (4 E. 56th; minimum; closed Sundays). The March Hares, Bibi Osterwald, comedy trio Three Bifs, Julie Beach crooning and at the piano, and Norman Paris trio—Frank Corvish at guitar, Norman on piano, and Juvita Ardeli on bass.

**LITTLE CLUB** (70 E. 55th). Sonny Lembo trio, with Lionel Nash soloing at piano.

### DINE AND DANCE

**ASTOR HOTEL** (Times Square). Ted Hunter's band in Columbia room from 10 p.m. Broadway cocktail lounge now open, where you can dance to Alan Halpern's orchestra.

**GOGI'S LA RUE** (45 E. 58th; closed Mondays). Ted Strasser's band; Fumako's shambles.

**JIMMY KELLY'S** (181 Sullivan; minimum; no cover; closed Sundays). Joe Capullo and his Champagne orchestra.

**NEW YORKER** (Eighty avenue at 54th; closed Sundays). Tommy Reynolds' band and Adriaan Ballais' trio.

**PAKE SHERATON** (202 W. 56th; no cover; no minimum). Joez Mads trio.

**PIERRE** (Fifth avenue at 61st). Stanley Nella's band, Chico Belli's shambo crew, Hildagarda's back!

**FLAZA** (Fifth avenue at 58th). In the Parson room, Calisto Holm sings torch songs. Dick LaSalle's and Mark Monte's bands.

**ROOSEVELT** (Madison at 45th; closed Sundays). Guy Lombardo and his orchestra, with Nick D'Amico's band in the intermission.

**ST. REGIS** (Fifth avenue and 53th; closed Sundays). Vocalist Polly Bergen plus the bands of Milt Shaw and Horace Dix.

**SAVOT-FLAZA** (Fifth avenue at 59th). Irving Conn's orchestra.

**SHERRY-NETHERLAND** (Fifth avenue at 59th; closed Sundays). Carnival room—Helen Franconi's songs and the music of Hugo Fedell and Jim Brunero.

**STATLER** (Seventh avenue at 32nd; closed Sundays). Cafe Regens—Ray Anthony's band.

**TAFT** (Seventh avenue at 50th). Vincent Lopez's orchestra.

**VERSAILLES** (151 E. 50th; minimum). Pochet-ville musical features Connie Towers, Arthur Harwell & Beverly Deane, and stars Carmen Torrey. Also Bill Nervus & Upstart. Emile Patti and Paschito play for dancing.

**WALDORF-ASTORIA** (Park avenue at 49th). Empire room—Earl Coleman and Misha Berry play for dancing. Harry McCarty sings. In the Peacock lounge, Don Rodney's orchestra does the same.

### FOR DANCERS

**PALLADIUM** (1698 Broadway; admission varies with attraction) All top Latin-American bands. Open Wednesday, Friday, Saturday, and Sunday.

**ROSELAND** (1658 Broadway; admission varies) Bands alternate bi-weekly. Matinee Wednesday and Saturday, Rhumba contest Tuesday.

**SAVOT** (Lancet at 140th; admission varies. Ladies free on Thursday). All top Negro bands. Change weekly, and sometimes bi-weekly.

### CHICAGO

#### HOTSPOTS

**AIRLINER** (State and Division; no cover or minimum). Eddie South's trio nights, and the Dave Angel has Johnny Pace on bass and Claude Jones, piano. Buddy Charles (Cris) is solo pianist-vocalist.

**BAND BOX** (56 W. Randolph; minimum varies with attraction, usually \$2). Top jam attractions come often he found on band.

**BEE HIVE** (1505 E. 55th; no cover or minimum). Booker Washington's Dixie band, with Don Ewell playing his fine rag-time piano.

**BLUE NOTE** (56 W. Madison; \$2 minimum, closed Tuesdays). Duke Ellington's big, Bellini-sparked band continues to raise the ceiling's roof a perceptible two inches until Jan. 3, when Woody Herman's bridled Herd gets 10 days to blow.

**CAPITOL** (167 N. State; no minimum or cover). A pianist trio composed of guitarist Julian Stockdale, banist Frank Whithead, and accordionist Rene Tondelli filling in the time between TV shows.

**COPA** (Chicago and Rush; no cover or minimum). Roy Kral's piano and vocalists blending with Jackie Cain's voice and Kenay Buchanan's bass for a welcome and unique sound and sight. Louie Brown sings and plays piano when they stop down.

**DE LISA** (5321 S. State; no minimum

or cover). A big bright show which often features the singing of Joe Williams and Thelma Houston, when Chuck Caville takes over.

**CHEE PARKE** (610 N. Fairbanks Court; \$1.10 cover, \$3.50 minimum). At present negotiations were in progress for Danny Thomas to work a fast four days after the Frank Warren-Joe Bishop show closed Dec. 27. At any rate, Cos Davidson's and Don Chiesta's bands for dancing.

**CONGRESS HOTEL (THE GLASS HAT)** (Congress and Michigan; no cover, no minimum). The Popoliteus combo plays nightly except Monday and Tuesday.

**DRAKE HOTEL (CAMELLIA HOUSE)** (Michigan and Lake Shore drive; no cover or minimum). Paul Sparr's band for dancing.

**EDGEWATER BEACH HOTEL (MARINE ROOM)** (6249 N. Sheridan; \$1.20 cover Sun. through Fri., \$1.80 Sat.). Freddy Martin's band opens Dec. 20 for what will probably be a four-week stay.

**LA SALLE HOTEL (THE LOTUS ROOM)** (Madison and LaSalle; no cover or minimum). Louie Garcia's ark furnishes music for dances.

**MARTINIQUE** (9750 S. Western; no cover, no minimum). Jimmy Featherstone's band here until Jan. 16, when Griff Williams takes over.

**PALMER HOUSE (EMPIRE ROOM)** (15 E. Monroe; \$1.50 cover, \$2 minimum). The Shooting High revue closes Jan. 9, with singer Evelyn Knight opening the following eve. Eddie O'Neal's band appears to be in permanent residence.

**SHERMAN HOTEL (THE PORTER-SHED)** (Randolph and Clark; no minimum or cover). Frank York's strings play for dancing. Vocalist Yola O'Byrne is featured.

Ballroom room except on Wednesday and Thursday, when Chuck Caville takes over.

**STEVENS HOTEL (BOULEVARD ROOM)** (730 S. Michigan; \$1.00 cover weekdays, \$1.50 Saturdays, and a \$3.50 minimum Saturdays only). Another edition of the now-named Ice show, featuring Orvin Tucker's band with vocalist Scotter Marsh.

**FOR DANCERS**

**ARAGON** (1190 W. Lawrence; admission \$1.05 Tuesdays and Thursdays, \$1.50 Fridays, Saturdays, Sundays). Closed other days. Billy Bishop takes over from Ray Post on Jan. 2, for four weeks.

**MELODY HILL** (1/2 mile west of Harlem avenue, two blocks south of Cornish road; open Wednesday, Friday, Saturday, and Sunday). Larry Faith's band has returned to the stand here.

**TRIANON** (6301 S. Cottage Grove; admission same as Aragon). Chuck Foster, who opened Christmas Day, will be around indefinitely.

### LOS ANGELES

#### HOTSPOTS

(No admission, no cover, no minimum, unless otherwise noted.)

**BEVERLY Cavern** (4888 Beverly Blvd., with Firestone Five on Monday). Kid Ory's New Orleans Jam band, with Ory, trombone; Teddy Sackner, trumpet; Joe Duranobart, clarinet; Lloyd Glenn, piano; Minor Hall, drums, and Ed Corland, bass.

**BILLY BERN'S** (1861 N. Cahuenga; nightly). Teddy Bern's trio, with songs by Adele Francis.

### (Turn to Page 19)

# WINNERS 1951 DOWN BEAT POLL

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Patti Page

# News Capsule

(Jumped from Page 3)

In The Apple called the Embers. A couple of Joes, Bushkin and Mooney, and Art Tatum had first crack at it . . . Terry Gibbs was first in line as Leonard Feather's *Blindfold Test* came to this sheet.

APRIL—Duke Ellington replaced Hodgea, Brown, and Greer with three of Harry James' crack men—Willie Smith, Juan Tizol, and Louis Bellson. The move was to take on much significance . . . A long story on Stan Kenton which marked his 10th anniversary as a bandleader quoted Stan as saying, "The music business in this country is sick (from) too much standardization, but jazz will never die, even though it may have to go underground for awhile" . . . Johnny Hodgea's combo was very impressive in its debut at the Blue Note. "Tasteful, warming . . . gets that

wonderful Ellington rock," the review said.

Saxist Al Cohn lost most of the sight in one eye due to a virus infection . . . Lady Day signed with Aladdin . . . Buddy DeFranco cut his first big band sides for MGM.

Granz canceled the Europe tour for JATP . . . Count Basie got a big band together for an Apollo date and liked it so much he took off for a tour across the country with it . . . Oscar Peterson was sent back to Canada. Couldn't get a permanent working visa.

Stan Getz and Sidney Bechet played a concert in Stockholm . . . We tossed a Bouquet to Les Brown. He caught it . . . Feather was enthused about girl trumpeter Norma Carson. "Sounds like Fats Navarro," he said.

MAY—Jack Tracy flipped over Ellington's band, which played a Chicago one-night on its way east and a triumphant stand in New York. "Thrilling, powerful, precise, enthusiastic," were some of

the adjectives . . . Jazz lost a great drummer and a great person when Big Sid Catlett suffered a fatal heart attack at a Chicago jazz concert Easter Sunday . . . Ted Hallock's "Hollywood Is Sickening, Phony" story roused the ire of many, including one Johnny Green.

Muggsy Spanier was termed one of our most driving and communicative jazzmen by George Hoefler, and Benny Carter issued jazz' most underrated musician by Charles Emge in respective *Bouquets* . . . Woody Herman's band was heard to good advantage in a stay at Chicago's Edgewater Beach hotel . . . The original Benny Goodman trio (Benny, Teddy Wilson, and Gene Krupa) was reassembled for a Martin Block *Make Believers* Ballroom show.

Ethel Waters' frank, gripping *His Eye Is on the Sparrow* hit the shops . . . Nat Cole was in the midst of tax difficulties . . . A Dagmar photo in the May 18 issue drew triple-takes.

Lennie Tristano stated in a *Blindfold Test*, that "if you were to pick at random any five records by well-known boppers and compare the ideas and phrases, you'd see that if Charlie Parker wanted to invoke plagiarism laws he could sue almost everybody who's made a record in the last 10 years" . . . Jerry Gray did splendid business at the Palladium . . . Sam Donahue went back into the navy.

JUNE—A relaxed, happy Artie Shaw afforded Leonard Feather material for one of the best and (Turn to Page 20)

# Pud Does It Again! Breaks Up L. Brown-Armstrong Concert

By CHARLES EMGE

Hollywood—The advertised headliners at the concert, a Gene Norman presentation at the Pasadena Civic auditorium on the night of Dec. 7, were Louis Armstrong, the greatest single figure in jazz to appear to date; and Les Brown with the band that almost everyone agrees is the greatest dance band in the business.

Louis, assisted by Jack Teagarden, a figure of no small proportions in music himself, and a group comprised of Barney Bigard, clarinet; Charlie LaVere, piano; Morty Corb, bass, and Nick Fatool, drums, presented the first portion, and the crowd showed proper appreciation.

### Full Camou

The Les Brown band followed with selections ranging from pops featuring *Down Beat* poll winner Lucy Ann Polk, through comedy numbers by Butch Stone, right up to the Frank Comstock treatments of *An American in Paris* and *Slaughter on 10th Avenue*.

Then Louis came out and did some of his current pop hits (*Idea*s, etc.) backed by the Brown band.

The crowd thought that was pretty good, too—and it was.

### Then Pud

Then when everyone thought it was about all over, out from the wings came a determined little guy carrying a slightly bent-up looking tenor sax—and the audience started to whoop for *Johnson Rag*.

For it was indeed none other than Pud Brown, who proceeded forthwith to set off the kids in the balcony—and a lot downstairs—into a tumult of shouting and handclapping with the thing that

has all of the jazz experts, critics, and authorities tearing their hair in frustration. "It can't happen again!" they say every time it happens—but it does.

After *Johnson Rag* Pud had to come back and do what might have been something that stemmed from *Jersey Bounce*; and after that came Pud's answer to screams for *Perdido*, with Les Brown's boys just tagging along for the ride—grinning, but frankly incredulous.

### Calm Man

Pud, himself, takes it all very calmly. He said:

"When Gene called me for the concert job I just thought I was going to work in the little band backing Louis and Jack. But when I got there I just sat by myself backstage. Then when I thought it was all over and I wasn't even going to get a chance to play, someone said, 'Pud, go out there and kill 'em with *Johnson Rag*.' So I did.

"You know, this *Johnson Rag* thing for me is kind of like having a wild bull by the tail. I don't know whether I've got it, or it's got me. I hope they noticed I play different on *Perdido*.

"No, I haven't had an offer from Norman Granz yet. Would I accept? I sure would!"

The Armstrong-Brown concert drew a turnout to the 2,900-seat hall that was only fair—considerably short of a sellout.

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## Evolution Of Jazz

by J. Lee Anderson



... the "talking records" on the jazzman label ...



... resentful of being buried in the brass section ...



... a drastic comedown for a musician ...

Trumpeter Tommy Ladnier, ranked by several critics as an artist second only to Louis Armstrong, was born on May 28, 1900, in Mandeville, La. Both Bunk Johnson and King Oliver contributed to young Ladnier's earliest musical aspirations; Bunk announced via the "talking records" on the Jazzman label that he gave the boy instruction "and then Tommy turned real good" while Ladnier in later years named King Joe as his original inspiration. By 1918 Ladnier had left the Delta and was working in St. Louis with Charlie Creath. He came to Chicago in 1920 where he soon aroused a large measure of admiration from fellow musicians. In 1922, an ad in the *Chicago Defender* proclaimed that "sensational cornetist Tommy Ladnier" was featured with Vassar's orchestra. Ladnier joined Lovie Austin in 1923 and the following year he replaced Louis Armstrong with the band of King Oliver. After leaving Oliver in early 1925, Tommy left the U. S. on a European

tour with Sam Wooding but while abroad, resentful of being buried in the brass section, he deserted Wooding to join Louis Douglas in Poland. When Ladnier returned to New York, he joined Fletcher Henderson for several months. The trumpet team of "little Tommy" and Joe Smith contributed mightily to the Henderson organization of 1927-28, an organization that included such sidemen as Coleman Hawkins, Don Redman, Buster Bailey, and Jimmy Harrison. Sam Wooding took Ladnier on another trip abroad at the close of 1928, but after a short stay in Europe he cut out to job around the Continent. He came home with the band of Noble Sissle and remained with this group until 1932, when he formed his own eight-piece band with Sidney Bechet on clarinet. The band broke up in 1933, a victim of the depression, and Ladnier went to work shining shoes in a small tailor shop

operated by his former sideman, Bechet, a drastic comedown for a musician of his caliber. He dropped into obscurity during the next few years, but was finally found working in a small club near Buffalo, N. Y., in 1938 by the French jazz critic Hugues Panassié and clarinetist Mezz Mezzrow. Panassié promoted three recording sessions in late '38 with Tommy on trumpet and with the release of these sides, Ladnier expressed the hope that this venture would prove to be the turning point in his career, long on the decline. For several years, Tommy had continued to play his horn against the advice of his doctors and had taken great satisfaction in disproving the medical profession. His borrowed time ran out all too quickly following his rediscovery; the world lost another great jazzman when Tommy Ladnier succumbed to a heart attack on June 4, 1939.

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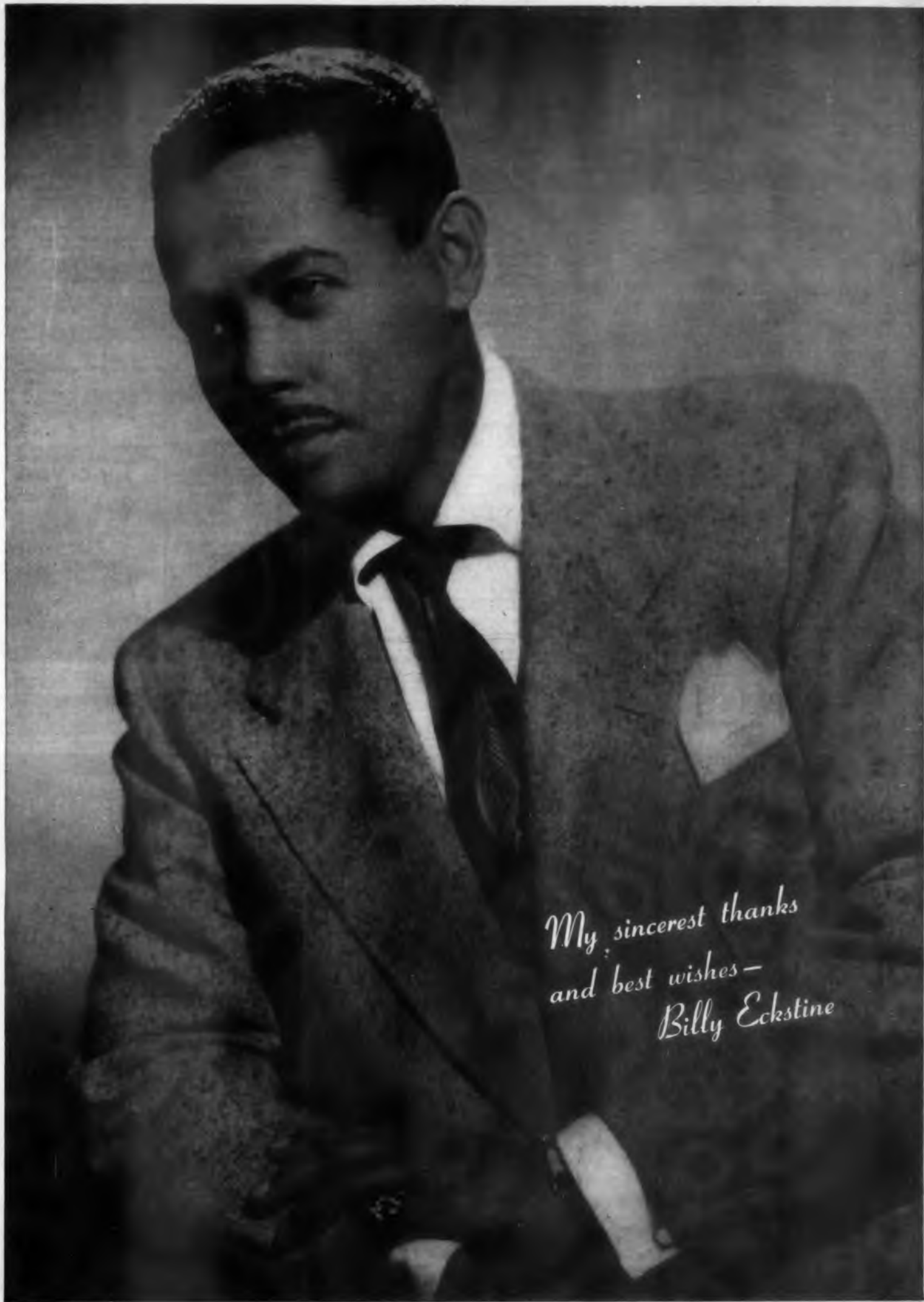
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*My sincerest thanks  
and best wishes -  
Billy Eckstine*

# Records Of The Year

Chicago—Following is a list of the best records of 1951 received for review by the three members of the *Down Beat* panel, Jack Tracy, George Hoefler, and Pat Harris. All three agreed that the year's output was at best mediocre, with outstanding records few and far between.

### Jack Tracy

**GEORGIE AULD**—*New Air Mail Special*. Kicking, flailing jazz, highlighted by a flashing trombone solo from Frank Rosolino (Roost).

**LES BROWN**—*An American in Paris*. Sparkling execution of Frank Comstock's arrangement by a great band that just won't quit (Coral).

**DAVE BRUBECK**—*How High the Moon, Squeeze Me, Too Marvelous for Words*. Good jazz combined with sly humor. Excellent Brubeck piano, agile vibes work from Cal Tjader, and steady bass plucking from Ron Crotty (Fantasy).

**NAT COLE-BILLY MAY**—*I'm Hurtin'*. The best Nat we heard all year, with May's big band steady as a rock in support (Capitol).

**BILLY ECKSTINE-GEORGE SHEARING**—*You're Driving Me Crazy*. Great singing from B., excellent backing from the quintet (MGM).

**DUKE ELLINGTON**—*Fancy Dan*. Duke's first session with the new men on hand show him right back near the top of the heap (Columbia).

**DIZZY GILLESPIE**—*The Champ*. Diz' best recorded solo in ages, along with some good J. J. Johnson trombone (Dee Gee).

**BENNY GOODMAN**—*Down South Camp Meetin', King Porter Stomp, South of the Border, Farewell Blues*. The first three are highly impressive, wonderfully-played Fletcher Henderson arrangements, with Benny, Billy Butterfield, and Chris Griffin especially sharp. The last is a sextet treatment, given special sheen by the piano work of Paul Smith (Columbia).

**NEAL HEFTI**—*Cabin in the Cotton*. Neal's studio band and Frances Wayne's grand singing are a potent combination (Coral).

**WOODY HERMAN**—*Ninety-Nine Guys Have Eyes*. Echoes of the old Herd, with Ralph Burns' arrangement and some great trumpet section work, plus a Doug Mettome solo (MGM).

**LURLEAN HUNTER**—*Moonlight in Vermont, If I Should Lose You*. Gracious, feelingful examples of Lurlean's large talent (Major).

**CHUBBY JACKSON**—*So What*. A big band Chubby assembled for a record date. Recorded poorly, but gets impetus from fine work by Gerry Mulligan and Zoot Sims (Prestige).

**MILT JACKSON**—*Milt Meets Sid*. Fleet, inventive vibes from Milt, good rhythmic support from Roy Haynes, John Lewis, et al (Dee Gee).

**STAN KENTON**—*Blues in Burlesque*. In a word, hilarious. Shelly Manne's satire is stupendous, the band in high good humor (Capitol).

**METRONOME ALL-STARS**—*Local 802 Blues*. Lee Konitz, Miles Davis, Kai Winding, Max Roach, and Terry Gibbs stand out among this collection of stars (Capitol).

**RED NORVO**—*Hallelujah*. An alternate master from the 1945

Comet session, with Dizzy, Red, Teddy Wilson, and others operating at a high level (Dial).

**NAT PIERCE**—*You Don't Know What Love Is*. Teddy King's lovely vocal and the grand Pierce band combine to make this top-drawer (Motif).

**BUD POWELL**—*Night in Tunisia, It Can Happen to You*. The fabulous Bud charges through *Night*, gets moody and lyrical on *Happen* (Blue Note).

**BILL RUSSO**—*S'Posin', Ennai*. Freshness and vitality, plus warm sounds from the pen and trombone of Russo, fine singing from Shelby Davis (Dee Gee).

**ZOOT SIMS**—*Which Way, A Great Side*. Zoot, pianist Dick Hyman, and drummer Ed Shaughnessy give a cohesive, inspiring performance (Prestige).

**HERBIE STEWART**—*My Baby Just Cares for Me*. Not up to Herbie's usual level, but still more than a hint of why other musicians call him the most underrated of the tenor saxists.

**CAL TJADER**—*These Foolish Things*. Cal reveals his fine melodic conception and compelling vibes tone as his trio handles this with ease (Galaxy).

**LEE WILEY-BOBBOY HACKETT-JOE BUSHKIN**—*Night in Manhattan*. Lee's jazz feeling and superb choice of tunes has seldom been more apparent as she lazes through *Sugar, Manhattan, Street of Dreams*, and five others. Backing is simple and moving (Columbia).

**FRAN WARREN**—*One for My Baby, The Boy Next Door*. Two touching offerings from Fran, making us forget the unsteadiness of most of her other releases during the year. When she is good, she is very, very good, etc. . . . (Victor).

### George Hoefler

**ALL STAR STOMPERS**—*Pre-Dixieland revival jazz concert on LP featuring inspiring highlights by James P. Johnson, Jimmy Archey, Wild Bill Davison, and Albert Nicholas* (Circle).

**LOUIS ARMSTRONG**—*Satchmo's 1947 Symphony Hall Jazz Concert*. A record collector's dream of outstanding solo performances by Louis and his famous All-Stars (Decca).

**BASIN STREET SIX**—*Fare-*

*well Blues*. Contemporary New Orleans jazz played by virtuosos bred in the tradition of the pioneers (Circle).

**LES BROWN**—*Over the Rainbow*. A new tonal effect on eight "color" tunes from the No. 2 band in the country in the *Down Beat* '51 poll (Coral).

**DUKE ELLINGTON**—*Duke Ellington Favorites*. The band plays *Mood Indigo, Sophisticated Lady, The Tattooed Bride, and Solitude*. Ellington mood at its concert best (Columbia).

*Duke Ellington's Greatest*. Eight immortal Ellington compositions of the '20s and '30s brought up to date with 1945 arrangements (Victor).

**ELLA FITZGERALD**—*Love You Madly*. A topflight tune, good lyric, and a great singer combine to make a really worthwhile musical rendition (Decca).

**ERROLL GARNER**—*Robbins' Nest*. Erroll brightly romps through this Jacquet jump composition, fast becoming a jazz classic (Columbia).

**DIZZY GILLESPIE**—*Birk's Works*. Dizzy back playing for himself and his fans (Dee Gee).

**ARMAND HUG**—*Breesin' Along*. The best jazz pianist in New Orleans today paired with the country's best two-beat percussion expert, Ray Bauduc, here make music worthy for an attentive ear (New Orleans Bandwagon).

**HARRY JAMES**—*Don't Be That Way*. James revives the best of the swing era on this disc, outshining the multi-Miller influenced bands (Columbia).

**JAMMING AT RUDI'S**—*Volumes II*—A new twist in presenting the free, unbridled jazz the tape recorder picks up at a party session (Circle).

**CONRAD JANIS**—*When You and I Were Young, Maggie*. Swing-ing, cleanly-played Dixieland featuring a well-performed trombone bit by new star Janis (Circle).

**PETE KELLY'S BIG SEVEN**—*Louisiana*. Showcasing the beautifully-toned cornet of Dick Cathcart in the Bix tradition (Capitol).

*Till We Meet Again*. A happy rendition of an old nostalgic melody, with a bit of Matty Matlock's rarely-heard clarinet to musically satisfy (Capitol).

**PEGGY LEE**—*Rock Me to Sleep*. Benny Carter's tune suits Lee to a T (Capitol).

**HOWARD MCGHEE**—*Mecien-*

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do. A bop ensemble with unity and fluidity (Blue Note).

**JAMES MOODY**—*Two Fathers*. Moody paired with a Swedish sax star presenting interesting ideas and good melodic feeling (Prestige).

**OSCAR PETTIFORD**—*Perdido*. Pettiford's artistry on the cello has fascination for the listener (Mer-cer).

**SHARKEY'S KINGS OF DIXIE LAND**—*Sharkey Strut*. A strutting go-at-it in the New Orleans Rhythm King manner (Capitol).

**GEORGE SHEARING**—*Roses of Picardy*. One of the last and best sides wherein the delicate rapport between George, Margie Hyama, and Chuck Wayne holds away (MGM).

**RALPH SUTTON**—*Biz Beiderbecks Suite*. A sincere display of sympathy and understanding of the artistry of the late Bix (Com-modore).

**CHARLIE VENTURA**—*Avalon*. Charlie's artistry on both haritone and tenor plus Conte Candoli's bop trumpet make this nice listening (Mercury).

**MARY LOU WILLIAMS**—*Sheik of Araby*. A weird modern interpretation by one of jazz's outstanding artists (Circle).

### Pat Harris

**COUNT BASIE**—*Little Pony*. Basie's big band has a bite, a sharp, precise quality on this. It really swings. Wardell Gray's tenor is prominent, but the ensemble drive is the great thing here (Columbia).

**DAVE BRUBECK**—*Avalon*. Dave starts out with ragtime piano, evolves into bop, and while he's doing that, bassist Ron Crotty and drummer Cal Tjader wear their fingers to the nubbins in the background (Fantasy).

*Crazy Chris*. Personnel on this version of old *Columbus* is Brubeck, piano; Fred Dutton, bass and banjo; Herb Barman, drums, and Paul Desmond, alto sax. Some contrapuntal work and Desmond's alto are notable (Fantasy).

**PERRY COMO**—*More Than You Know*. Como puts as much heart into the chorus as is conceivable. A magnificent piece of work, with delicately unobtrusive backing by Mitchell Ayres' ork (Victor).

**EADIE AND RACK**—*Piano Moods album*. The first two-piano duo we've ever really enjoyed. A fine collection of tunes done in an imaginative, rhythmic, relaxed

style (Columbia).

**BILLY ECKSTINE**—*Out in the Cold Again*. The band gets a tasteful arrangement, and Billy gives us a bit of the old blue sound and the sincerity that accompanied it (MGM).

**ELLA FITZGERALD**—*Ella Sings Gershwin*. The greatness of Miss Fitzgerald is overwhelmingly shown throughout this collection. Finest, most sensitive singing this reviewer has heard all year; in fact, a definitive job. Ellis Larkins' piano was Ella's sole accompaniment (Decca).

**STAN GETZ**—*On the Alamo*. Stan's tenor and Al Haig's piano trace a relaxed, lyrical line for a lovely total effect (Roost).

**BENNY GOODMAN**—*Wrappin' It Up*. The old Goodman powerhouse, big band version, with a sterling trumpet solo by Billy Butterfield (Columbia).

**WOODY HERMAN**—*By George*. Shearing's theme provides the skeleton for a good arrangement, meticulously played (MGM).

**JAMES P. JOHNSON**—*Stomps, Rags, and Blues*. One of the masters of jazz piano shows what he can do on a variety of tunes (Blue Note).

**LEE KONITZ**—*Rebecca*. High-rated record of the year, Lee's tribute to his baby daughter is done with great delicacy and feeling. Billy Bauer's guitar is the only backing instrument (New Jazz).

**HERB LANCE**—*Don't Tell Me*. Lance duplicates the early Eck-

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stine sound, with fine emotional warmth (Columbia).

RED NORVO — Trio album, Have You Met Miss Jones (from Songs by Rodgers and Hart and Johnny Green album), Zing Went the Stripes of My Heart. The trio's individual brilliance and remarkable integration fully evident on the first album, though the total effect was not quite up to their in-person performance. Miss Jones, from a fine Discovery collection which included sides, previously issued, by other artists (Paul Smith, Mary Ann McCall, Barbara Carroll, David Allen, Emma Lou Welch) was an improvement, if such can be conceived. Zing finds guitarist Tal Farlow, bassist Charlie Mingus, and vibist Norvo working contrapuntally at a frantic tempo, and carrying it all off with the greatest aplomb (Discovery).

OSCAR PETERSON — Nameless, How High the Moon. Oscar's fabulous feetness is showcased on the first, while Moon is slower and finds Oscar executing his imaginative ideas in a Shearing mood (Mercury).

OSCAR PETTIFORD — Bei Mir Bist Du Schoon. Oscar's cello, in the opening solo, sounds like a guitar. He shows his great rhythmic sense, inventiveness, and tonal shading on a driving, swinging example of virtuosity (Merger).

BUD POWELL — Nice Work If You Can Get It. Fleet piano by Powell, with whom you should be familiar by now, aided by drummer Max Roach and bassist Curley Russell (Roost).

# Things To Come

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

STAN FREEMAN and CY WALTER (Columbia, 11/19/51). Stan Freeman and Cy Walter, piano, and Leo Wilby, vocals. Some Sunny Days; Supper Time; Fools Fall in Love; and Soft Lights and Sweet Music.

ARNETT COBB'S BAND (Columbia, 11/20/51). Ed Lewis, trumpet; Dick Hyde, trombone; Arnett Cobb, tenor; Willard Brown, tenor and baritone; George Rhoads, piano; Gene Wright, bass, and Al Walker, drums. Whispering; Chromatic; Without a Word of Warning; and Open House.

MILLS BROTHERS with SY OLIVER'S ORCHESTRA (Decca, 11/14/51). Trumpet—Bernie Privin, Chuck Candace, and Tuff Jordan; trombone—Frank Sarcoso; reed—Milt Tenny, Sid Cooper, Basie Bishman, and Bill Holcomb; rhythm—Don Ahney, piano; Everett Barkidge, guitar; Sandy Block, bass, and Jimmy Crawford, drums. Love Lies and Be My Life's Companion.

EARL WILLIAMS with GEORGE WILLIAMS' ENSEMBLE (Columbia, 11/16/51). Bobby Baskett, trumpet; Al Richman, French horn; Hymie Schwartz, Al Howard, Stevie Hokey, Al Klink, and Ed Hollman, reeds; Tommy Turrentine, piano; Bill Halpern, bass, and Dave Williams, drums. I Don't Want to Take a Chance; Blue Prelude; I'd Be Lost Without You, and You Made Me Love You.

JOE ROLAND — Sally Is Gone. Closest thing we've heard to swinging strings in this group vibist Roland got together for recording. Modern, integrated, an outstanding group effort with special plaudits for the solos of Roland and guitarist Joe Puma (Merger).

GEORGE SHEARING — Brain Wave, I Remember You. Two fine sides by the group notable for its precision and style. We're just a bit fonder of Remember, because of its delicacy and intricacy (MGM).

FRAN WARREN — Don't Leave Me Now. Fran sings a good song in a manner making every facet memorable, and does it with emotional restraint (Victor).

# Lombardo Faces Jan. 9 Hearing

New York—Guy Lombardo will appear in court Jan. 9 for a hearing resulting from an accident in which, driving home in his new British car early in the morning of Dec. 8, he struck two pedestrians, killing one and critically injuring another.

Lombardo, who said he was driving 25 miles an hour, was on his way home to Freeport, L.I., from his job at the Roosevelt hotel. Lombardo and a witness stated that he had a green light.

The noted bandleader, who has also earned a considerable reputation as a speedboat racer, made all the local front pages with pictures and news of the accident.

EILEEN WILSON with TUTTI CAMARATA'S ORCHESTRA (Decca, 11/7/51). Sal Amato, flute; Hymie Schwartz, clarinet; Bernie Lightton, piano; Frank Carroll, bass; Hy White, guitar; Johnny Blavorn, drums, and a string section. Wyoming; Sensational; Find Me, and If I Can Love You in the Morning.

BOB CHESTER'S ORCHESTRA (Brunswick, 11/18/51). Trumpet—Chuck Candace, Charlie Fannell, and Johnny Mauro; trombone—Herb Winfield; sax—Scotty Ross, Al Black, Bob Chester, Stan Kowar, and Dave Kurtzer; rhythm—George Handy, piano; Ted Franklin, bass, and Sonny Iggo, drums. Lou Gardner and Bob Chester, vocals. Guess Who? I'm Pretending; I Want Every Little Part of You, and Brush Fire.

GEORGE AULD'S BAND with THE RHYTHMAIRES (Coral, 11/18/51, in Hollywood). George Auld, tenor; Arnold Ross, piano; Lou Singer, vibist; Larry Brown, bass, and Sammy White, drums. Red Cowles and the Rhythmaires, vocals on the first two sides. Manhattan; Solitaire; You'll Never Know, and Blue and Sentimental.

CY WALTER and STAN FREEMAN (Columbia, 11/21/51). Cy Walter and Stan Freeman, piano; Allan Hansen, guitar; Frank Carroll, bass, and Danny Shevcher, drums. Posthouse Serenade; Manhattan; Autumn in New York, and Stamping of the Seven.

CY WALTER and STAN FREEMAN with LEE WILEY (Columbia, 12/4/51). Cy Walter and Stan Freeman, piano; Leo Wilby, vocals. How Deep Is the Ocean? How Many Times? Hunt Woe, and I Got Lost in His Arms.

RENE HERNANDEZ' BAND (S.M.C., 11/4/51). Frank Laplate, trumpet; Freddie Shorvitt, alto; Jose Madero, tenor; Leslie Johnson, baritone; Rona Hernandez, piano; Uba Nieto, bass and tymbales; Jose Manquez, bongos, and Luis Miranda, conga. Harlem Jamboree; Co Co Ro Co Co; When the Mamba Came to Town, and Fantasia.

# Slice In South



Albany, Ga. — Sonny Morgan and Helen Graper, former Tiny Hill singers now working with the band of ex-Hill pianist-manager Frankie Schenk at the Paramount club here, are featured on two of the four sides the Schenk hand cut recently on the Rockette label. Sonny and Helen sang You Sold Your Heart for a Holiday and No Letter Darling, while Bill Wayne did the vocals on the other two tunes.

# On The Town

(Jumped from Page 14)

CLUB ALABAMA (4218 S. Central; ately; 81.25 cover). Floor show and dancing, with music by Calvin Bone band. Red Heat (trumpet) and comic headliner Monday night sit-in sessions.

ENCORE ROOM (286 R. Le Couteur; dark Sunday). Freddie Bush trio.

BLANDYER CLUB (1456 Vico; ately with Norma Teagarden trio on Tuesdays). Jim Stacy trio, with sit-in sessions on Monday nights.

LIGHTHOUSE CAFE (30 Pier avenue, Hawthorne Beach—45 minutes from Hollywood Nite) with Joe Come trio on Mondays and Tuesdays. Howard Hammy's up-to-date jazz sessions, with guest stars on Sunday, 8 p.m. to midnight. Hammy's regular combo: Sherry Rogers, trumpet; Jimmy Giffre, tenor; Frank Patsch, piano, and Shelly Hanna, drums.

MIKE LYMAN'S (1622 Vine; dark Sunday). Red Nichols, sax, with his modern version of the Five Pennies, composed of King Jackson, trombone; Bud Davis, alto and clarinet; Eric Starling, piano; Belle Carter, drums, and Joe Rankin, bass.

MAYFAIR SUPPER CLUB (233 W. Broadway, Glendale). Modern, intimate style jazz trio comprised of Dave Gilbert (alto), guitar; Iggy Shevcher, bass, and Larry Bunker, vibist.

OASIS (3801 S. Western; ately; door charge varies with attractions). Trumbo Twiss with Gene Gilbeam combo 1/1—1/4. ROYAL ROOM (6700 Hollywood; dark Monday). Jack Teagarden's Divisional all-stars, composed of Jack on trombone; Charlie Teagarden, trumpet; Fred Brown, tenor and clarinet; Marvin Ash, piano; Ray Leatherwood, bass, and Ray Bonome, drums. Sit-in sessions on Sunday afternoons.

SARDI'S (6251 Hollywood; ately, with Bert Johnson, trombone) combo on Monday night. Nappy Lamare's top-notch trumpet, currently comprised of Nappy, banjo; Joe Graves, trumpet; Warren Smith, trombone; Phil Gomez, clarinet; Doc Brown, piano, and Red Cooper, drums. Sit-in sessions on Sunday afternoons.

SURF CLUB (3981 W. 54th; dark Monday; door charge varies with attractions). See 1/2. Band 2/1/52.

TIFFANY CLUB (3360 W. 84th St.; ately; door charge varies according to attraction). Nat Cole 12/27—1/14.

DINE AND DANCE BELTROUSE BOWL (515 S. Olive; dark Sunday, 81 cover, 81.50 Saturday; closed Sunday). Ed Davis orchestra; Gene Earl trio for intermission.

CHOP'S (5433 Sunset; 81.50 cover, 82 Saturday). Dick Skelton, Bobby Ramo, club band.

COCAINUT GROVE (5400 Wilshire; 81.50 cover, 82 Tuesday and Saturday, dark Monday). Floorshow, backed by Eddie Berganza house orchestra, which also plays for dancing.

MOCAMBO (8228 Sunset; ately, cover 82). Eddie Oliver orchestra and the Latinaires.

ROOSEVELT CNECRILL (7000 Hollywood; ately, 80-cent cover, dinner from 82). Sterling Young orchestra with Latin rhythm by Norvo; Thursday and Sunday. Hawaiian hold forth in the new Island room.

FOR DANCERS ARAGON (Lick Pier, Ocean Park, Calif.; dark Monday and Tuesday. Admission 81; 82 Saturday). Lawrence Walk orchestra will be here for months to come.

CASINO GARDENS (3944 Ocean Front, Ocean Park, Calif.; Saturday night only. Admission 81). Name bands.

COLONIAL BALLROOM (1601 S. Flower; ately. Admission 50 cents; 75 cents Saturday). Arthur Van orchestra; Harley Lane orchestra Thursday nights for old-time dancing (Oxford, minuet, Tully two-step, Spanish waltz, etc.).

ORO BALLROOM (7918 S. Central; Friday and Saturday only. Admission 81). Jump bands and blues singers. Name attractions when available.

PALLADIUM (6218 Sunset; dark Monday. Admission 81.10; 81.40 Saturday and Sunday. Dinner: 81.50 up). Leo Brown 12/25—1/1; Jerry Gray 1/2—1/30. Intermission made by the Tapatchers.

RIVERSIDE RANCHO (3213 Riverside Drive; dark Monday, Tuesday and Thursday. Admission 81 Wednesday and Sunday; 81.50 Friday and Saturday). Tex Williams "western swing" (no brass, no sax) orchestra.

SANTA MONICA BALLROOM (Santa Monica pier, Santa Monica, Calif.; Saturday night only; admission 81.50). Spade Cooley orchestra and TV show 8-9 p.m.

ZENDA BALLROOM (1084 1/2 W. Seventh; Saturday and Sunday afternoon and evening. Admission 81.25). Name bands on Saturdays, Latin rhythm bands on Sunday afternoons and evenings, with many Mambo and Tito Rivers bands, in that order, the regular attractions.

# New Schedule For The Tiffany

Hollywood—Tiffany club, which starts the new year with an imposing lineup of music names, has announced a revised schedule for its coming attractions. Nat Cole, in for three weeks starting Dec. 27, is to be followed by Oscar Peterson Jan. 15.

Ella Fitzgerald's booking, originally slated for this month, has been postponed until April. Others penciled in are George Shearing for February, Sarah Vaughan for March, and Erroll Garner for May.

# Ella, Torme In Concert

New York—Ella Fitzgerald and Mel Torme have been set for an appearance in an all-star production to be held Dec. 31 at Carnegie Hall.

Show, emceed by WMCA personality Barry Gray, will be titled Barry Gray's New Year's Eve at Carnegie Hall.

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# News Capsule

(Jumped from Page 16)

most informative Bouquets to date . . . A move was underway to amalgamate the colored and white locals in Los Angeles . . . TD tossed a few choice, ripe words at TV.

Lurlean Hunter was hailed as a singer to watch, stories on Joe Roland and Charlie Mingus showed them to be discerning musicians with some definitely forward-looking ideas on jazz . . . Jerry Gray went on tour, but most of the crack Hollywood studio men in his band stayed home . . . Drummer Harold West died.

Georgie Auld was glum about the future of big bands, saying there'd never be another golden era for them . . . Lennie Tristano opened his own school and studio in New York . . . V-Discs were reactivated. George Shearing and Joe Venuti were among the first to record.

Babe Gonzales shoved off for a European tour . . . Ben Pollack opened a restaurant in Hollywood . . . Lil Armstrong reminisced at length about her early days in Chicago.

Slam Stewart joined Art Tatum . . . Louis Armstrong reiterated one of his beliefs. "Too many kids today don't want to learn their instruments. They don't know how to read. They don't know how to live or take care of themselves. Tell the truth, I don't think they're really interested in music" . . . Joe Bushkin fronted the first big band of his career when he played the Paramount.

JULY—A special issue was devoted to Glenn Miller and his effect and influence on the music business. Tributes came in from former Miller bandmen and admirers. Leonard Feather's long Miller story is part of a book on the leader that will be published soon . . . Les Brown, upon his return from Europe where he played U.S. air force bases, said one of the best things America could do for Europe would be to send some of our top bands over there. "Jazz over there is considered as typically American as hot dogs or baseball," he said. "It can do almost more than anything to put over democracy" . . . Dope drives were on in New York and Frisco. A few musicians were implicated.

Duke drew 9,000 to a Damon Runyon Fund benefit at Lewisohn stadium . . . San Rittenberg, co-owner of Hollywood's Beverly Tavern, claimed the Dixie revival was dead and that he wasn't going to lose anymore loot trying to bring it back. Upon which his partner heartily disagreed and Dixie continued at the club. It's still there . . . Arvell Shaw left Louis Armstrong to study music in Switzerland.

Hawaiian leader Lani McIntire died . . . It was Nat Cole's turn to get a Bouquet . . . Vido Musso was griping because all agents seemed to think that because he used to be with Kenton, his band was Kenton-styled.

AUGUST — Charlie Ventura, Buddy Rich, Chubby Jackson, and Marty Napoleon formed an all-star group—the Big Four . . . Cab Calloway's big band impressed Canadian listeners . . . Lionel Hampton drew 6,294 paying customers to a concert at Oakland's baseball park and the promoters still lost money.

Oscar Peterson got his o.k. to return to the U.S. and work here . . . Marili Ertoguz's Bouquet on Kid Ory revealed his faith in the New Orleans style of jazz . . . Charlie Barnet broke up his big band for once and for all, he said.

SEPTEMBER—Ray Wetzel was killed in a tragic auto accident . . . Perez Prado was the talk of L.A. following a sensational one-nighter at Zanda ballroom there . . . Buddy Morrow's new band opened at Meadowbrook.

The Big Four hit Chicago with

a roar and a holler, taking the town by storm for 11 weeks. They stayed until November, then Buddy Rich left and it became Charlie Ventura's Big Four . . . The various tours were all getting set up. The "Biggest Show of 1951" had Duke, Nat Cole, and Sarah Vaughan, plus others; Kenton got Christy back; Granz hired Gene Krupa and Roy Eldridge, plus Illinois Jacquet and stars of the previous year's tour, and Billy Eckstine and George Shearing dates were being readied . . . Cafe Society closed for a few weeks. Tax trouble.

Charlie Barnet announced he was going to form a sextet in the same issue his Bouquet as a top bandleader for years appeared . . . Red Nichols had some provocative things to say in his posied accolade. Among which was the statement that on his records from 1925 to 1930, he and his men brought jazz to its highest peak to date as a form of musical expression . . . Ralph Gleason was overjoyed at the singing of Betty Bennett.

Elliot Lawrence signed with King . . . Thelonious Monk got busted . . . Al Haig joined Stan Getz after a year of inactivity.

OCTOBER—Nat Cole blamed the critics for most of the confusion in music. "They get bored too easily," he said . . . Jack Teagarden left the Armstrong All-Stars and was replaced by Russ Phillips . . . Veteran pianist Jimmy Yancey died in Chicago.

Dave Brubeck's new combo was

an L.A. hit . . . Sonny Greer left the Hodges combo, replaced by Joe Marshall . . . Vido Musso disbanded and took out a sextet.

Pat Harris' Bouquet to Miff Mole was a gem . . . Artie Shaw took off for Europe . . . Vibist Don Elliott left the Shearing quintet . . . Georgie Auld broke up his combo and left the music business.

NOVEMBER—Our 15th annual band poll got underway . . . Jo Baker and Edmond Hall were involved in race bias cases with the Stork club and Columbia pictures respectively . . . A dancer with Perez Prado's band was killed and several sidemen injured when the band bus wrecked in Texas.

All the jazz concert packages were going full blast . . . Trumpeter Rolf Ericson, who returned to Sweden in 1950 after spending some time here, put the blast on America as a bad spot for musicians . . . The top Swedish jazzmen were saluted in a Feather story.

Hot Lips Page, James Moody, and Babe Gonzales returned from Europe . . . Former jazz singer Harry Belafonte had New York's cafe society crowd agog with his abilities as a folk singer . . . Zutty Singleton left for Paris.

Pete Daily and his wife were arrested and subsequently released on a child-neglect charge. Case was thrown out of court . . . Charlie Mingus left the Red Norvo trio . . . Dito Al Hibbler and Ellington. Success of Billy May's records prompted him to consider taking a

band on the road . . . "Either learn to get along with TV or video is going to start forming its own bands," warned Lionel Hampton . . . Lee Konitz was booked for a Swedish concert.

DECEMBER—Kenton and Shearing, Eckstine and Vaughan won the big divisions in the Beat's band poll, much to no one's surprise. Some of the instrumental divisions saw hotly-contested races, however. Biggest surprise: Les Paul winning the guitar poll as modernists votes were almost exactly split between Billy Bauer, Chuck Wayne, Tal Farlow . . . A big hassle developed in New York as the Norvo trio was hired for the Mel Torme TV show,

then fired, then brought back when the union stepped in and said you done him wrong . . . Sigmund Romberg died.

Another bus crash—this time Ray Anthony's. No one killed fortunately, but several shaken up . . . Tommy Dorsey band went flying down to Rio for nine weeks and a cool \$200,000 . . . RCA Victor was discovered to be pressing bootleg records for one of the biggest distributors of same.

The AFM wouldn't let Artie Shaw record in England . . . Sidney Bechet's colorful career was summarized in a George Hoefer Bouquet . . . Shorty Rogers the latest entrant in the big band field. Happy New Year.

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Weavers (Park Lane) Denver, 1/4-17, h

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(See Page 1)

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**Summary  
Of 1951**

(See Page 3)

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**Records  
Of The Year**

(See Page 18)

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