

H'wd Leads TV Bands Parade

By Charles Emge

Hollywood—Hollywood has taken over the reins and is setting the pace in the television industry for the use of bands in TV. The signing by the Aragon ballroom of Lawrence Welk's band to a new, one-year contract effective Feb. 21 marked the shape of things to come as to just where and how dance bands can fit into the television picture.

Welk's TV show from the Aragon has not only revitalized the old dancery but has made Welk one of the few big money attractions left in the dance business.

Like the old Fanchon and Marco stage presentations (dance band-styled orchestras on stage backing a show headlined by a combination conductor-emcee), which did much to keep live entertainment in theaters long after the movies had well nigh pushed vaudeville into the discard, it appears that this TV format can be listed as the west coast's contribution to the new industry.

Spadework

It got its start when Spade Cooley, then an only moderately successful exponent of rustic rhythm, took over the Santa Monica ballroom and made it his base of operations for his KTLA video shows, combining the Saturday night video stunts with dance dates.

From the start, the Cooley show was essentially a standard variety show to which Cooley contributed his own personality as flavoring. He reportedly "lost money" during the first year or so of the operation by paying for guest acts out of his own pocket, but got it back at the boxoffice as customers, undoubtedly attracted by interest in a popular video personality, came from miles around to see the show produced and to spend the rest of the evening dancing.

Cooley, when he launched his TV career, dropped all but the suggestion of the western music style with which he was originally identified. The basic sound was standard dance combination of brass, reeds, and rhythm, comprised largely of competent musicians with radio and studio backgrounds.

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Frank Flies To Paramount Date



New York—Frank Sinatra (beardless, at left) was greeted at the airport by Mitch Miller, his Columbia recording chief, as he arrived for his current Paramount theater engagement. Frank is scheduled to return to Hollywood soon to do a picture for Universal-International now in preparation under the title *The Band Played Dixie*.

Beat's Editorial New Deal: Hal For Ned, NYC For Chi

New York—Commencing with the issue of May 6, *Down Beat* will go to press with a revised editorial force operating from a newly opened editorial headquarters in the Chanin Building here. Hal Webman, for the past five and a half years

a staffer and more recently associate music editor of *The Billboard*, will assume the responsibilities of editor-in-chief of *Down Beat*. Webman will replace Ned Williams, who resigned his post with this magazine several weeks ago after serving it for 10 years. Prior to his stint with *Billboard*, Webman served the *Beat* as a freelance contributor.

Leonard Feather, who has been New York correspondent for *Down Beat* for the past 15 months, will join the magazine as a full-time reporter-critic and associate to the editor. Jack Tracy, a *Down Beat* staffer for four years, will cover the Chicago scene and head the Chi editorial office. Charles Emge will continue to hold down the California headquarters for the magazine.

Extensive Expansion

The new regime at *Down Beat* has in the making an extensive expansion program designed to provide its readers with complete and comprehensive news and reviews of music, musicians and music business. Several new features, including a vastly expanded record review department, will be introduced in the next issue of the *Beat*, along with the trusty regular features which have met with the approval of its readership. A com-

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DOWN BEAT

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Sarah To Sing NYC Will Be At Yale Bowl Jumpin' Town In Mid-April

New York—Sarah Vaughan has been set by the Gale agency for a summer concert appearance with the New York Philharmonic at Yale Bowl in New Haven, Conn.

It will be Sarah's first appearance of this kind since the summer of 1949, when she joined forces with Duke Ellington's orchestra and Russ Case conducting a 99-piece symphony orchestra for a concert at Robin Hood Dell.

New York—New York will be a jumpin' town the week of April 7! After several months on a lean musical diet, the city will be roundly fed to a stream of sock music-ship and fine performers in the single week.

The week will be led off by the opening of Woody Herman's much-heralded new Herd at the Cafe Rouge of the Hotel Statler on April 7. Same day the Warner theater, formerly the Strand, will reinstate a vaude policy with a show headed by Louis Jordan and his band.

On April 9 the Paramount theater will bring in a star-studded Easter show headed by Billy Eckstine. Supporting Mr. E. will be Fran Warren and possibly Charlie Barnet and a big ork. If Barnet gets the job, he will organize a full-sized crew for the occasion.

April 10 will bring Johnnie Ray to town for his first local engagement of import at the Copacabana nitery.

April 11 will be D-day for the Billy May band hereabouts. May will play his final break-in date at the Manhattan Center here on a one-nighter for disc jockey Martin Block prior to joining the Frankie Laine-Patti Page arena package.

Sometime during the week, The Embers will bring in a new line-up of talent with Joe Bushkin's quartet and Eddie Heywood's trio most prominent. Freddy Martin's band will continue at the Hotel Roosevelt Grill. The Ravens and the Bill Davis Trio will be at Birdland on April 10, with at least one other attraction due in the basement bistro.

Chicago Gets Big Band Blitz

Chicago—This city gets a big taste of big bands starting tonight (4) when Stan Kenton begins a two-weeker at the Blue Note.

Then Ray Anthony opens at the Aragon ballroom on the 12th for two more weeks, with Ralph Marterie opening at Melody Mill ballroom the next night for another pair.

Marterie crew follows the Mill date with a string of one-niters prior to opening at Frank Dailey's Meadowbrook on May 27.

Willie Smith Joins May

Hollywood—Willie Smith, the great alto man from the old Jimmie Lunceford band, much in the news these days as the asserted style source of the Billy May band, will be with May's band when it leaves here shortly on its first cross country tour.

Willie has been with Duke Ellington for the last year. Previously he was with Harry James. He told *Down Beat*:

"I hate to leave Duke, because he has at present the greatest band in his career. But I also hope to settle down here in California and I think Billy, whose headquarters always will be here in Hollywood, will be doing less traveling."

Ellington had not announced a permanent replacement for Smith at deadline.

Flanagan Sets Palladium Mark

Hollywood—Ralph Flanagan, after setting marks at the Palladium reported to have topped any recent years (actual figures were not available yet at this writing), headed back east for a two-week stand at the Meadowbrook starting April 15.

Capitol Feud

Hollywood—The bitterest feud to crop up in years in local music circles is that between Capitol's Les Baxter and Nelson Riddle, conductor-arranger who has become an ace in his line, and who credits his recent successes to the start he got by doing the orchestral arrangements for Nat Cole's *Mona Lisa* and *Too Young*.

Baxter says he did them. Anyone want to take sides?

'Biggest Show' Is Booked Into Chi's Biggest Arena

Chicago—"The Biggest Show of 1952," the Frankie Laine-Patti Page-Billy May package, will attempt to fill the biggest indoor arena in Chicago when it hits here on May 10.

The show has been booked into the Chicago Stadium, which has a capacity of some 20,000. It's by far the most ambitious undertaking by a touring vaude show seen here in many years. The '51 edition of the package (Nat Cole, Sarah Vaughan, Duke Ellington), for example, played the Opera House, which holds less than 4,000 persons.

Tenor man Illinois Jacquet also has been added to the tour and will play as soloist, backed by May's band.

COVER SUBJECT

Johnnie's Golden Rays Dazzle Music Business

Johnnie Ray, the cover subject, most certainly has established himself as the phenom of the music-record business of the second half of the century. Virtually unknown last December, Ray has zoomed into the limelight with such a gusto that he can write his own price tag for personal appearances.

The turbulent 24-year-old makes his New York debut on April 10 as headliner at the plush Copacabana nitery at a salary said to run in the neighborhood of \$4,000, an unheard of sum for a first appearance at this prize location. He originally was signed for the Copa, prior to his smash recording, *Cry*, for \$450 per week, but when the record skyrocketed the old paper was torn up in favor of the rich new deal.

Barrage to Come

Ray's tortured tonsiling and sweeping dramatic style already has filled a considerable amount of space in newspapers and magazines of all sorts. The barrage is yet to come. Columbia Records' press department actually is going berserk in attempting to keep up with the demands of newsmen for "exclusives" with the fabled Ray.

On the record, Ray is writing history for Columbia Records. His coupling, *Cry* and *The Little White Cloud That Cried* (Ray wrote the

latter, words and music), is the second biggest selling pop record in the history of the company. It is approaching the 2,000,000 mark in sales. His most recent coupling, *Please Mr. Sun* and *Broken Hearted*, has passed the 750,000 sales point.

Mitch's Kid Gloves

Mitch Miller, Columbia's recording boss, is handling his golden property with kid gloves. Ray's sessions are being done behind hermetically sealed doors to keep tunes and arrangements from within the hearing range of the various geeks who serve competing recording men with information of this nature. Only one thing is certain and known of Ray's record future. Columbia will issue an album, housing previously unreleased and hidden masters, of Ray's work in mid-April to coincide with the Copa opening.

Ray will take his impassioned vocalizing into the country's theaters shortly after his Copa chore. This will mark his initial major raid on the vaude houses.

DOWN BEAT PREDICTS

Dolores Hawkins Will Score With 'Rocks In My Bed'

New York—There's an Okeh recording slated to hit the market and the disc jockey fraternity on April 15 that's going to shove shapely Dolores Hawkins right into the big time. The recording is of one of the rare ditties which had both words and music written by Duke Ellington, a blues of the early 40s called *Rocks in My Bed*. The etching falls far short of being a major musical masterpiece. But it has a driving, pulsing feel and spirit which is bound to cause a considerable stir in record circles and at the same time stake the fires for Miss Hawkins' future. Let's call the waxing a nasty word—commercial.

Dolores, who came out of the Gene Krupa band several years ago, long attempted to thrive on a style derived from the Anita O'Day school. Not much happened, however, until a year ago when Bob Thiele made a couple of recordings with her for the now defunct Signature label. One of these was a romping rendition of the oldie, *Sing You Sinners*. Unfortunately, the record firm was too round to capitalize on the trade stir the slicing made and Dolores' career remained in the constant show business rut.

Seat Sold

The Signature recording did bring her firmly to the attention of her agency, GAC, and one of its night club-theater agents in particular, Don Seat. Seat was completely sold on the girl's potential and proceeded to beat his brains in to keep her rolling. Some months ago he successfully negotiated a recording contract for Dolores with Danny Kessler, recording topper of the Okeh label, and this move appears to have been the one which will turn the bread-and-water into "strawberry shortcake" (Lindy's, of course).

Dolores' first chorus for Okeh was to dub in a vocal part on the smash hit recording of *Hambone* made by Red Saunders and his band. She recorded her first solo slicing coupling *Ooh-Wee-Wee* and *Love Me Long*. The release of the latter disc was the cue for Seat to take a leave of absence from his GAC desk to go out on the road with Dolores to start spreading wax propaganda via the disc jockey route.

Now comes *Rocks in My Bed*. It produces a new Dolores Hawkins. She has opened her pipes wide and developed a shout style akin to the Kay Starr and Johnnie Ray schools. And the female powerhouse style has box office earmarks all over it. She made the etching with vocal support from the Four Lads and musical background is effectively filled in by the Wild Bill Davis Trio.



Dolores Hawkins

Birdland Kicks Off Bashes Sunday Band

New York—The "jazz laboratory" band experiment, started a few months ago at the Kavakos Club in Washington by disc jockey Willis Conover, has spread to New York. Mort Lewis, former Kenton press agent, is now presenting a series of bashes at Birdland with a 20-piece orchestra. Like Conover's presentations, the sessions are held every Sunday afternoon and are open to the public.

Personnel for the first date, held March 23, included Al Porcino, Bobby Styles, Howard Reich, Al De Risi, trumpets; Eddie Bert, Harry Di Vito, Miff Sines, Vern Friley, Bart Varsalona, trombones; Vinny Dean, Hal McKusick, altos; Stan Getz, Eddie Wasserman, tenors; Danny Bank, baritone; George Wallington, piano; Chuck Wayne, guitar; Ed Shaughnessy, drums; Clyde Lombardi, bass.

Objective of the sessions, states Lewis, is threefold: to give musicians a chance to blow, give arrangers a band they can write for without commercial restrictions, and give the Birdland public a chance to hear a big band "without French horns and a lot of handclapping."

Arrangements are being contributed by Boyd Raeburn, George Russell, Tiny Kahn, Ralph Burns, Johnny Mandel, Neal Hefti and others.

Neal, Frances Ork Hits The Road May 15

New York—The Neal Hefti-Frances Wayne orchestra will hit the road on May 15 and will go into rehearsal during the first or second week of April. The husband-wife band, bred in the Coral recording studios for the past six months, will be handed an all-out promotional effort, aimed mainly at deejays, which will be cooperatively worked out by the label; the Heftis' agency, MCA; and personal manager Sid Fields.

The band will be a 13-piece unit featuring five brass, four reeds and four rhythm. Neal and Frances, in addition, will carry a male vocal trio, The Cavaliers.

Discovery Label Back In Business

New York—The Discovery records catalog, the fate of which had been uncertain since the bankruptcy of the company, has been taken over by a new organization, Discovery Records of New York Inc., headed by Saul Boltin and Herb Silverman.

Under the new arrangement the New York outfit acquired control of the entire catalogue except the Phil Moore items, which were only on lease to Discovery. Negotiations are in progress to acquire these.

Jack Bergman of Tempo distributors, who has been advising the new owners, told the *Beat* that the Norvo, Shearing, and Gillespie sides would be put back on the market immediately. The rest of the catalog, he said, would be sifted, and only the strong saleable items retained in the listings.

The new Discovery group has also started recording. First artist to be set was Art Pepper, who cut four sides with his new quartet.

Woody Insures Long Chubby Stay



Portland, Ore.—Most of the new Herman Herd, which drew raves from Ralph Gleason in the April 4 *Beat*, can be seen in the above shot, with Woody at left and Chubby Jackson mugging like mad as Woody makes sure Chub will stay awhile this time. Rest of the lineup comprises Bill Perkins, Dick Hafer, and Arno Marsh, tenors, and Sam Staff, baritone; Don Fagerquist, Johnny Howell, Roy Caton, and Jack Skarda, trumpets; Carl Fontana, Urbie Green, and Jack Green, trombones; Nat Pierce, piano; Sonny Igou, drums, and Dolly Huston, vocals. They open April 7 at the Statler hotel in Manhattan.

Dizzy Signs With Atlantic

New York—Just before leaving for France, Dizzy Gillespie signed with Atlantic records and cut his first date for the label, using Joe Carroll and the small combo.

Dee Gee records, the company Dizzy founded last year, will remain active. Dave Usher of Detroit, Dizzy's partner in the venture, is in charge.

Burns Writes, Records Suite

New York—Ralph Burns' *Free Forms*, described as "a suite of modern sounds" and played by a 15-piece orchestra conducted by Burns, has been set for release this month in the Norman Granz series on Mercury.

The orchestra includes Lee Konitz on alto saxophone, plus French horn, strings and rhythm. The suite is composed of eight tone poems.

Book Review

Want To Learn To Sing? Jo's Book Not Much Help

By LEONARD FEATHER

New York—There have been many books on the subject of popular singing (Miriam Spier's was one of the better efforts), but all of them are up against the same insoluble problem. They simply aren't worth writing. Jo Stafford's *Easy Lessons in Singing*, which even with widely spread lines of type and numerous illustrations only stretches to 28 pages of actual text, suffers seriously from this handicap. To be completely honest about the business of becoming a successful pop vocalist, one would have to start with an admission that this talent just can't be acquired.

Educate your ear, says Jo. Don't sing sharp or flat. Have good diction. Don't get too near to or too far from the microphone. Don't dress sloppily.

Voice Born

It would only be carrying the *reductio ad absurdum* a little further to add a chapter about not standing on your head, not singing in a different key from the band (unless Stan Kenton's arranger asked you to) and spitting out the chewing gum before you start your chorus.

The fact is that perhaps 19 out of 20 top singers in the country today (and by top singers I mean the Bing Crosby's, Johnnie Rays, and all present or potential vocal millionaires) reached the heights with little or no tuition—and this, we suspect, includes Miss Stafford herself.

A successful voice is born, not made. Its qualities can be improved or brought out by a few in-person lessons with vocal coaches or by careful study of records, but little or nothing can be gained from an examination of the truisms and platitudes to be found in a textbook of this kind.

Seven of the 10 tiny chapters deal with answers to questions supposedly asked of the authoress. One of them is:

"Dear Miss Stafford: I have been told I constantly sing off key. What can I do?"

The answer to this is clearly: "Marry a rich man or take up stenography," but Jo goes into a short treatise on proper exhalation. Perhaps I am being unduly cynical, but it seems that anyone smart enough to be interested in developing the qualities that make a Jo Stafford will be smart enough to know the limitations of the benefits to be found in reading the answers to dumb questions of this type.

Sorry, Jo, but this book just hasn't got it—not even with the foreword by Deems Taylor. It does, however, have one very admirable quality. It contains a number of highly attractive photographs of Jo Stafford. Maybe the two pictures on page nine, in which she is learning to breathe correctly, will alone be worth the dollar to some potential customers. Jo, any time you want to breathe like that in public, you can be sure of an eager audience.

Cab To Canada

Chicago—Cab Calloway, back in this country again and working with a five-piece unit, opens April 4 for 10 days at the Rancho Don Carlos in Winnipeg.

Artie's Book Out In May

New York—Publication date of Artie Shaw's book, *The Trouble with Cinderella*, has now been set by Farrar, Straus & Young for May.

Artie recently moved into town from his upstate farm in order to concentrate on proofreading of the volume.

After its appearance on the market, he will return to England to make a documentary film for which he contracted during his visit last fall. He also told the *Beat* he would like to write his next book in Great Britain and may stay there a year.

He has no plans for musical activity of any kind.

Same Auld Story: It's George Again

Los Angeles—George Auld, who gave up the music business in disgust last year and soon found he could make more loot selling paint, is back again.

Because his Coral records, featuring his tenor sax solos with a vocal group backing, proved to be the most successful commercial discs of his career, George's return to the bandstand was virtually wished on him against his will.

He is now reported to be ready for booking with a quintet under Associated Booking Corp. guidance.

Gene Krupa Trio Reunited, With Ventura Featured

New York—Gene Krupa and Charlie Ventura, who played an engagement together at Charlie's New Jersey club two months ago, were reunited shortly after Gene completed his big-band stint at the Paramount. They will definitely remain together as a trio, with Teddy Napoleon on piano. Group will be billed as the Gene Krupa Trio featuring Ventura.

The Krupa-Ventura association goes back to the mid-40s, when Charlie first rose to prominence as a featured soloist in Gene's big band. Ventura later embarked on a short lived big band venture of his own.

Gene recently obtained a release from MCA, the agency that guided him through his bandleading years. He has signed a new term deal with Joe Glaser's Associated Booking Corp.

Is Merc's Rusty Draper A 'Country-Style' Laine?

Hollywood—Mercury's recently-signed Rusty Draper, who could be the next sales-sensation at the country's disc dispenseries (if he survives attention in this column, where many promising newcomers end their careers), would like to straighten the record about his alleged "Frankie Laine style" right at the start.

We caught Rusty during his first wax workout when he came down here from San Francisco to cut his first four sides with a studio ork under Nelson Riddle.

Should Do Well

We might as well admit that we heard and saw a young fellow who has something that ought to set the coins to dropping and the cash registers to jingling.

"This Frankie Laine legend is something I'll just have to live down, I guess," Rusty, who hesitantly admits that he was baptized Farrell, told us between takes.

Rusty's problem grows out of the simple fact that to many listeners his vocal manner has a strong Frankie Laine flavor, and it's not unlikely that it was this factor that put him on the Mercury roster, where Mercury men would like to have someone to fill the vacancy left by Laine's switch to Columbia. But Rusty says:

Same Way

"I was singing exactly the same way I sing now—and even singing the same songs, like *Sunny Side of the Street*—as far back as 1941. I never heard of Frankie until around 1945 when he did a network shot with Paul Whiteman. The next day several people insisted they had heard me on the air under a different name.

"I had never heard Frankie, and I'm pretty sure Frankie had

Local 47 Boosts Scale For Casuals

Hollywood—Local 47's board of directors has okayed an increase in the scale for casual engagements, effective April 1. New rate for sidemen will be \$14 for two hours or less up to midnight, instead of \$12 as formerly. Rate for "overtime" (anything over the two-hour minimum) remains at \$1.50 a half-hour or portion thereof up to midnight, \$2 a half-hour thereafter.

There was considerable opposition to the increase, mostly from leaders active chiefly in the casual or one-nighter field. Claim from opposition is that a large amount of club dance and private party work is already going to non-union musicians and that boosting of union scale will increase this trend.

Bergman A. R. At King

New York—Dewey Bergman has been appointed pop artist and repertoire chief for King Records, a position he held once before. This does not affect Elliot Lawrence's status as pop musical director of King.

never heard me—so it must be a coincidence."

We'll let the record reviewers and the platter blatter boys take it from here.

—gem

Wax Happy



New York—Anita O'Day recently signed a new recording contract with Norman Granz' jazz wing at Mercury records. She already has sliced her initial etchings for the firm. And the noted thrush will hit the wax markets via the reissues route as well, as the result of Coral's purchase of her Signature masters.

Fire Shuttters NYC Embers

New York—A fire that completely destroyed the kitchen forced the closing of the Embers for the next several weeks.

Blaze broke out on the afternoon of March 18 and roared through the kitchen before it could be brought under control.

Look, Ma, Hands!

New Hit, 'Hambone,' Is A Dance That Isn't

By Jack Tracy

Chicago—Stepping smartly along the same successful trail trod by the Charleston, the Hucklebuck, the Lindy Hop, et al, is the newest dance sensation, Hambone.

Only there's a twist. The torsi-chorean efforts are performed by the hands, not the feet.

Personal Approach

To do the hambone is to slap out intricate little rhythm patterns with the hands on the legs (preferably jeans-clad legs, for a more cracking effect), the chest, and even over the opened mouth to get a hollow, bongo-like sound.

Same principle as slapping a shoe shine cloth in tempo.

You'll get the idea by listening to Red Saunders' recent Okeh record of *Hambone*. All those rhythmic sounds come from the hands of three youngsters.

Many Followed

After Red's side came out, a whole slew of others by Frankie Laine-Jo Stafford, Tommy Dorsey, Phil Harris and the Bell Sisters, and even Tennessee Ernie followed. But they use sound effects. It ain't the real thing.

Saunders says the origin of hambone is obscure, knows only that it came up from the south and that all of a sudden kids in the north have adopted it as their own and use it to while away the time. Even have little contests on street

corners, etc.

It first came to Red's attention when he was watching a local amateur hour TV show and saw a little fellow going through the whole routine. Thinking it would be a great gimmick if he could find a way to use it, he called Danny Kessler, Okeh's a. and r. man who was in town, and told him about it.

Dug It

They took the youngster (Sammy McGrier is his name) to a recording studio and he went through the routine. It fascinated Kessler. He told Red to work up some music and words, get a couple more kids who could hambone, and they'd make a record.

Saunders and saxist Leon Washington wrote the music, Sammy McGrier's father Horace wrote the words, the kids were located, and the date made.

The rest is obvious. Listen to a radio or jukebox.

Just Hitting

At writing, Red's record had sold nearly 100,000, the Laine-Stafford disc topped that by 25,000, and the tune was just starting to break open. Our guess is that it will be leading the rhythmic-and-blues parade for a few weeks to come.

All from playing handsies, so to speak.

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

Strictly Ad Lib

NEW YORK

Sid Caesar, making a guest appearance on the Dean Martin-Jerry Lewis "telethon" for the Cardiac fund, blew a tenor sax solo, to remind viewers that he was once a professional musician . . . MGM's issue of the 1946 Woody Herman concert has now been set for two 10-inch LP discs . . . Benjamin (Seat Man) Crothers, best known as a blues singer and comedian, becomes an actor in *The Great Champion*, in which he has a major role along with Dan Dailey and Ann Blyth, for Universal-International . . . Beryl Booker, in her second session for Mercury, cut eight piano solos, with Johnny Collins on guitar and Oscar Pettiford on bass . . . Vibist Teddy Cohen, now being booked with a trio by MCA, changed his name to Teddy Charles; strange as it seems, this was deemed expedient in getting bookings . . .

Bob Haymes, Dick's deejay brother, recently sliced several duets with thrush Lisa Kirk for the RCA Victor diskery . . . Dave Oppenheim replaced Dick Gilbert as head of classical recording at Columbia Records . . . MGM Records is planning to reissue eight Migueltio Valdes slicings in an LP package; sides originally were cut for the now defunct Musicraft wax firm . . . MGM also signed Emilio Reyes to do an album of Latin music for the firm . . . Tenor star Gene Ammons was signed to a term recording deal by Decca Records . . . Chico O'Farrell's first big band efforts for Norman Granz's wing of Mercury will be released shortly, although they were recorded some months ago . . . Columbia Records readying for market 20-year old collector recordings of Beethoven and Brahms symphonies conducted by Weingartner; diskings were put through a special re-recording process to eliminate background and grain noises for the LP series.

Jimmy McPartland now leads the Sunday night jazz shows at the Embers. First session Mar. 16 had Tyree Glenn, Buster Bailey, Charlie Quener, Clyde Lombardi and Buzzy Drootin . . . The Ravens opened Apr. 3 for a week at Birdland . . . Wini Brown and organist Bill Doggett, teamed on her latest Mercury sides, did two weeks at the Rumpus Room in Washington and will play other dates as a team . . . James Moody did a week at the Apollo with his band augmented to 12 men . . . Mary Lou Williams did a guest shot on Peggy Lee's CBS radio show and has already been invited for a return date this month . . . Peggy on her recent Copacabana stint, used Tony Scott on flute and bass clarinet, Jimmy Rowles on piano, Sam Bruno on bass and Ed Shaughnessy, drums . . .

Decca Records showed net earnings of \$835,456 for the year of 1951. This represented a dip from the \$1,004,177 earned in 1950, a year in which Decca reaped a golden harvest from its introduction of a 45 rpm line. Consolidated sales in 1951 totaled \$19,767,536 compared with \$21,786,711 taken in during 1950. In making the earnings report in the diskery's annual report, prexy Milton Rackmil also delved

lightly into the Decca purchase of stock in Universal Pictures. It was revealed that the record firm paid \$4,190,925 in exchange for stock equal to 26 percent of the stock holdings of the picture company.

George Kirby, the comic, who does the greatest imitation of Hibbler in life, signed with the Gale office . . . Harlem's Apollo goes Dinah Washington and Cootie Williams . . . Apr. 11 week, followed by Willis Jackson . . . Apr. 18, Little Esther and Johnny Otis . . . Apr. 25 . . . Belgian harmonica virtuoso Toots Thielemans made his American radio debut on the first Friday night live show from Birdland over WNEW . . . Marian McPartland, whose last records were made with cello, harp and rhythm for the Federal label, has signed with Savoy and will record with her Hickory House trio . . . Dave Brubeck will make another eastern tour this fall, starting Sept. 4 at Birdland.

CHICAGO

Vocalist Ginny Patton took leave from Ye Olde Cellar to join Woody Herman for three weeks. Dolly Huston out for a throat operation . . . Gene Krupa Trio did a weekend at the Silhouette . . . Three Peppers into the Capitol on April 16 for an indefinite stay. Replaced Chris Powell's Three Blue Flames.

Tenorist Joe Daly leading trio Friday, Saturday, and Sunday nights at the Grove Circle. Has Hal Russell, drums, Eddie Baker, piano . . . Dixielanders holding the fort include Miff Mole at Jazz Ltd., Danny Alvin at Helings, and Johnny Lane at the 1111 club . . . Pianist Ike Carpenter in from the west coast and leading a five-piece for dancing at the Glass Hat.

Trumpeter Natty Dominique, who's been working for the last several years as a redcap at the airport, back with a band for Saturday night sessions at the Midnight Sun, on the northwest side. The illustrious Baby Dodds is on drums, Preston Jackson, trombone. Clarinetist Volly DeFaut also on hand . . . Former Woody Herman, Tommy Dorsey, et al trumpeter, Chuck Peterson, now a TV space salesman for CBS affiliate here . . . Charlie Agnew band continues at the LaSalle hotel.

Al Greenfield lost his lease on the Brass Rail and the Band Box. Ben Orloff and Irv Singer negotiating to take over the locations . . . Roy Kral pianooed for Anita O'Day in recent Milwaukee date. Wife Jackie Cain is expecting . . . Serge Chaloff quartet at the Piccadilly in Green Bay.

Merry Macs just finished a two-weeker at the Chicago theater, with Danny Thomas coming in for a week on the 18th . . . Sugar Chile Robinson to the Regal theater April 11. "Battle of Bands" to also be spotted, with Cornbread Singer's and Lowell Fulson's crews competing . . . Ray Milland noted at the Blue Note digging the Buddy Rich quartet. Rich had Allen Eager on tenor; Phil Leshin, bass, and Joe Springer.

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Teagarden Clan Collects Kudos



Hollywood—First time in years that the entire Teagarden family got together was on a recent KLAG-TV stanza called *You're Never Too Old*. Idea was to honor Mother Helen Teagarden. But other honors conferred, too . . . primarily the 1951 poll-winning plaque *Down Beat* readers awarded Jack Teagarden. From left to right in the top photo are singer Marilyn Hare, Jack and Charlie T., *Beat* representative Charlie Emge, and TV producer Harry Koplan. In the lower photo we see the show at its climax, when the family took off on some good, rousing jazz. Left to right: Norma, Jack, Cubby, Charlie, and their mom. Norma is currently playing off-night piano at Hollywood's Hangover club; Jack and Charlie are at the Royal room a few blocks away; Cubby works for the telephone company and plays weekend jobs, and Mrs. T. teaches in between her appearances on Koplan's show, on which she has become a TV "talent search" favorite.

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The Hollywood Beat

The Multitape To End All Is Now Here—But Will It?

By HAL HOLLY

Hollywood—So you think you've heard everything? Well, you haven't until you've caught, or been caught by, the latest and most fantastic of the multitape recordings—Blake Reynolds' *St. Louis Blues* and *Waiting for the Robert E. Lee* on the McGregor label, which will be recalled as the same firm that gave us Geordie Hormel's potentially immortal multitaings of *Chinatown* and *Shiek of Araby*.

The odd part is that Blake is—or was—one of those well adjusted musicians, securely ensconced here for many, many years in a solid film studio berth (currently on contract at Universal-International) who ordinarily comes out of prosperous obscurity once a year to appear with Ed Skrivanev's Sextet from Hunger at our annual Dixie-Jubilee.

Jazzman in '20s

In the late '20s Blake was famous among musicians as a jazz clarinet player. (Jazz men were more than satisfied to be famous only among their fellow-musicians in that day; they neither cared nor worried about public acclaim.) There's a popular—but inaccurate—legend here to the effect that when he was signed for the first studio staff orchestra organized in Hollywood he couldn't even read music. That part of the story isn't true. But it is true, he admits, that up to that time he had never seen a "legit" clarinet part. He says, "After I was signed up and discovered I was supposed to be a legit clarinet player, I just went to work and became a legit clarinet player."

Like Les Paul, Blake has a recording studio in his own home where he did his preliminary experimenting, though he did his actual "takes" on the McGregor record at the company's studio. He states that he was not trying to prove that one musician could be a full-sized orchestra.

Sought New Sound

"I was just searching for that 'new sound' everyone's been talking about," he told us, somewhat apologetically, "And now look what's happened!"

To the best of Blake's recollection, the 'new sound' on *Robert E. Lee* is Blake Reynolds playing four soprano saxes, three altos, two baritone, one bass sax, and six (this is no gag) octarinas. On *St. Louis Blues* he thinks he played four clarinets, one bass clarinet, three altos, two baritone, one bass sax.

The percussive, rhythmical effects that have been mistaken by some listeners for a guitar or harpischord are achieved by recording rhythmic backgrounds at half the speed at which they come out (an octave higher) on the final master.

We asked Blake how much he

was paid for the two recording sessions on which he did the platter.

"Just flat union scale," he replied with a grin, "But of course that included the extra money for also being the leader and the arranger."

Seems odd the musicians union hasn't demanded the employment of a nonplaying contractor on these one-man-band recording sessions. There might be a lot of votes there, and this is a Local 47 election year coming up.

Loew's Houses Open To Jazz

New York—An experiment that may lead to a new trend in jazz presentations was tried out here recently when two neighborhood Loew's theatres presented all-star concerts.

Jerry Jerome, musical director at WPIX, local TV station, was in charge of lining up the talent, in addition to playing tenor himself on both sessions.

The first concert, a two-and-a-half-hour show at Loew's Kings in Brooklyn, featured Red Allen, Cutty Cutshall, Billy Butterfield, Buddy De Franco, Bill Harris, Charlie Parker, Teddy Wilson, Dick Cary, Don Lamond and Ed Safranski, with Louis Prima headlining as a special attraction.

The following night at Loew's Valencia in Jamaica a similar program was presented, with Lips Page and Lou McGarity replacing Butterfield and Cutshall.

As the list of names indicates, Jerome planned to present a panorama of Dixieland, swing and bop. Further similar Loew's presentations depended on the success of these two trial ventures.

Les Paul Gets Stiff Multitape Competition



Hollywood—If this bewildered musician seems to be saying "Am I on the right track?" he probably is, the end or just the beginning? That's what Hal Holly says in his *Hollywood Beat* column this week. It is Blake Reynolds, who has just turned out for the McGregor label the multitape recordings to end all multitape recordings—his dozen or more tracks treat-

Gibbs Works As A Single

New York—Terry Gibbs, in action for the last two months in Brooklyn, is now working as a single at the Blue Note in Philadelphia.

The booking is his first under a new contract with Associated Booking Corp. After closing Apr. 5 in Philadelphia, Terry will assemble a sextet for future bookings. It will probably include Jackie Paris, Hal McKusick, and Don Elliott.

Gibbs is obtaining a release from Savoy Records and is dickering for a new recording deal.

Kitty Kallen Records Sides With The Horn

Hollywood—Kitty Kallen, singer who got her start with Harry James but who has been working as a single for the last several years, will have a reunion with the band on wax. Kitty did the vocals on four sides recorded by the James boys for Columbia here in mid-March.

Yma Sumac At Pierre

New York—Yma Sumac started her second stint at the Hotel Pierre's Cotillion Room Mar. 11 for eight weeks.

Stan Melba's band, which accompanies Yma, has Bill Dunmore, trumpet; John Bashark, alto; Herman Stanchfield, tenor; Ken Schleicher, tenor; Kenny Karpf, alto and violin; Manny Fiddler, violin; Johnny Potoker, piano; Sandy Block, bass, and Jack Waltzer, drums.

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Benny Wins 9G From Art Lund

New York—Benny Goodman won a default judgment here recently against his former vocalist, Art Lund, for \$8,928. The sum represented balance of a \$10,000 payment Lund had agreed to make in return for a release from an exclusive contract between BG and the singer.

According to Benny's complaint, \$1,750 was paid at the time of the release, and the balance was to be paid in three years at the rate of 3 1/2 percent of Lund's gross earnings. However, it was stated, nothing had been paid since February, 1950.

Lund won fame a decade ago when as Art London, he shared the vocal chores with Peggy Lee in BG's band. After returning from the service several years later he resumed his real name and rejoined Benny before branching out on his own.

Swingin' The Golden Gate

Going Back To Hawaii Every Year, Says Satch

By RALPH J. GLEASON

San Francisco—Don't be surprised if Louis Armstrong turns out a lot of Hawaiian numbers this year. Over the radio telephone from Honolulu he told us a little about his sojourn in Honolulu in March and on his return to the mainland, at the Hangover in Frisco, he reiterated it.

"They had a big reception for us at the musicians union and them Hawaiian cats laid a lot of tunes on me. I NEVER heard so much Hawaiian music, and you know I made Hawaiian records years ago with Andy Iona."

Love the Island

Pops is in love with Hawaii. "Man, this place is just wonderful," he said his voice rolling out of the Pacific on the radio circuit.

"It's so wonderful I can't explain it. The people just enjoy themselves, everybody's livin' right. I been trying for 20 years to get here and now I'm comin' back every year."

While in Honolulu, where Louis and the group broke all records, he had a chance to catch up on his autobiography. "There's a lot of chapters I haven't had a chance to work on." It also gave Pops a chance to cut up old touches with old friends, including Trummy

Young. "The mayor met us at the airport with a police escort—20 Cadillacs. When we got out of the plane, there was Trummy Young!"

Back in the States, Armstrong immediately drew capacity crowds to the Hangover. It's gotten so that people automatically expect to wait a hour to get in to see him at the club. Louis' opening night broke all records, Doc Dougherty said. Following his week at the Hangover, Louis did a couple of one-ners in the area. One of these, in Oakland, was advertised as his "only Bay area appearance" and promised Earl Hines would be along. Don't these guys ever learn?

BAY AREA FOG: The net of the Duke Ellington concerts and dance appearances in the Bay area in mid-February was no net at all. Duke, as reported last issue, drew a half-full house to the War Memorial Opera House, went a couple of bucks into percentage then at the Berkeley High school concert, drew only 1,200 people; at the Richmond dance there was a few over 1,000 and at Sweet's ballroom, the crowds didn't even break 1,000. The Sacramento date was the best of all, oddly enough.

George Shearing opened at the Clayton club April 2 after two weeks in Honolulu and then came down to the Black Hawk on April 17 for two weeks. It will be interesting to see how George does at this spot, since his \$2,500 price tag (the best he's gotten here, if memory serves, and \$1,000 more than he got first time out) means the club will have to slap on a door charge and a minimum at the tables for the first time. After Shearing, the Hawk brings in Ben Light for three weeks on May 6 for three weeks, followed by Dave Brubeck for eight weeks.

Marie Louise, the pianist who has been working at the Hawk off and on for some time, is about to be signed by a record company for a series of sides . . . Vernon Alley will cut a date for standard transcriptions shortly. The first of the four sides Flip Phillips made for Mercury with the Alley group will be out shortly. Titles—*Salute to Pres* and *Goodbye* . . . Allen Smith working with the Afro-Cuban group at the Cable Car.

One-Niters

The Chuck Travis-Johnny Cop-

pela band set for a series of one-ners at Sweet's after Easter . . . Kid Ory will open at the Hangover May 12 after playing concerts at San Jose, Sacramento, and Oakland. This will be Ory's first two-week stand in Frisco in some time, several previous dates at the Hangover having blown up . . . Bob Mielke, East Bay trombonist formerly with Wingy Manone, now rehearsing a band consisting of Bunky Coleman, clarinet; Jerry Stanton, piano, and Don Marchant, drums.

Bob Sobey has a TV show. The trumpet player is leading a band on the Kusty Draper KGO-TV show Sundays using George Probert, clarinet; Freddy Higuerra, drums; Wally Rose, piano; Jack Buck, trombone, and Clancy Hayes, guitar and vocals. Draper, incidentally, has been signed by Mercury and has already cut his first sides backed by Nelson Riddle's big band. Johnny Hodges set for concert and one-ner dates in the Bay Area following his Black Hawk appearance in March . . . Charles Sullivan, who promoted the Duke Ellington San Francisco concert, has grabbed a string of dates on Louis Jordan this summer by planking down several thousand cash as a guarantee in front . . . Art Pepper's small group with Larry Bunker taking over for Shelley Manne on drums opened March 19 at Fack's.

Nat Cole has been signed for a four-day date at the Paramount theater beginning July 25 . . . Barney Gould, Frisco impresario who planned a gigantic showboat featuring a Dixieland band, has had to postpone the project. His boat sank during the March storms . . . Harry the Hipster returned to the Say When following Billie Holiday, and Blinky Allen took over the band.

New York—Alberta Hunter, pioneer blues singing star of the 1920s, has signed a contract with Wheeler Records. The label is a division of the Hartnett Music Studio.

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DeVol Finds Dramatics An Aid In Being A Coast TV Dance Band Leader



Hollywood—The TV-dance band patterns on the coast, discussed in adjoining columns, seems now to be clear. A band that can put on a successful TV show from a ballroom will also pack that ballroom. One outfit that is doing just that is Frank DeVol's band. In the first photo, DeVol and guitarist Al Hendrickson indulge in a bit of dead-

panned byplay. Frank and Skeets Herfurt, on the left in the center photo, mug it like mad. Shows, we suppose, why TV turns musicians into schizophrenics. DeVol's videopop originates from the Lido, a Long Beach, Calif., dancery, and is released on Saturday nights over KTTV. In the third photo are all DeVol's bandmen: trumpets—Verne

Rowe, Ray Linn, and Dick Cathcart; trombones—Tommy Pederson and Ray Conniff; saxes—Ted Romero, Skeets Herfurt, Julie Kinsler, and Jerry Kasper; rhythm—Phil Stephens, bass; Jack Pleis, piano (behind Stephens); Al Hendrickson, guitar, and Milt Holland, drums (behind Hendrickson).

Hollywood Sets The Pace For Bands On Television

(Jumped from Page 1)

It was KTLA's headman, Klaus Landsberg, alert to the possibilities for variations in the Cooley show, who inaugurated the *Bandstand Revue* series from the Aragon that directly and indirectly gave birth to the TV show built around a dance band that is now emerging as one of the most successful formats devised for the new medium.

New in Studio

The Ina Ray Hutton all-girl band and show, and the Harry Owens show (the latter built around the Hawaiian-style hotel unit Owens introduced years ago), which are two of the most popular TV shows produced in this territory, were launched by Landsberg from the bandstand at the Aragon, though they now have been moved into KTLA's studio theater.

But Ina Ray and her girls have become a good solid attraction on one-niters—and only because of their TV following. Criticism of Ina's band as a musical organization would be unpallant, to say the least, though there are some very good girl musicians in the unit.

Ada Leonard's all-girl band, though essentially of the "studio" rather than dance style, is also active in the one-niter field, thanks to Ada's KTTV show.

Own Piece

Harry Owens no longer cares for dance work. If he did he could just about write his own ticket for any spot he wanted.

Landsberg's *Bandstand Revue*, which likewise now originates at the KTLA studio-theater, finally emerged as just another televideo show, and the more music-conscious followers of Les Brown, whose band took over the show from Frank DeVol's last fall, feel that the extraordinary musicianship of his organization is wasted on it.

Brown, a realist from way back, probably isn't worrying about this too much. He and the members of his band are fully aware that the exploitation value of the TV series is an important factor in maintaining the market value of a dance band these days.

Two important recent additions to the list of bandmen who com-

bine their own TV shows with dance dates came with the entry of Frank DeVol and Tex Williams.

Much Authority

DeVol's show comes from the Lido, a Long Beach dancery, via KTLV on Saturday nights. Indications are that DeVol has an active interest in the management of the dance enterprise and also that he held out for and got full authority to build his own show.

The band was organized by DeVol expressly for television; virtually all of the entertainment is presented by the band itself and its members. But most of the clowning is by those (such as saxman Skeets Herfurt) who have some natural aptitude as entertainers, and many members of DeVol's troupe are featured in straight musical specialties.

The redoubtable Tex Williams is doing his show from the Riverside Rancho, where he has been a solid draw for nearly three years. Tex, like all of the barnyard bounce exponents, has always featured entertainment as part of his dance music fare. The westerners walked into TV with open arms and undoubtedly received a similar reception from a large portion of the video audience. Interesting point here is that Williams, with a Saturday night 9:30-10:30 spot on KNBH (local NBC outlet) is in the same time slot occupied by DeVol's show.

James, Too

Harry James, who recently launched his own show on KNBH, also belongs in the story, even though he has been doing his shows from the studio. The significant development is mainly that the James band, since it became familiar to video viewers, has been doubling previous attendance marks on many one-niters in this territory.

They're all saying here, "Look at Lawrence Welk!" and while the jazz critics may answer, "Okay—look at Welk, but don't listen!" the fact remains that Welk, due to his solid success on his TV shows, has put the Aragon back on the map as a No. 1 dance spot.

It's reliably estimated that under his new contract he's getting a guarantee of around \$4,000 a week for the band (against a percentage) for the five-night (Wednesday-through-Sunday) stand and can get \$1,000 to \$1,500 for any Tuesday (or Monday) night dates he cares to take.

Insiders say that the Welk band, with his income from recordings, percentage on the Aragon receipts, and take from outside one-niters, is grossing better than \$7,500 a week. P.S.—KTLA's Klaus Landsberg has signed Welk for two years.

Coral, Brunswick Get Signatures

New York—Coral and Brunswick, subsidiary labels of the Decca firm, will put to market this week the first group of LP's and single discs from the Signature catalog. Latter firm, inactive for several years, recently made a deal with the Decca-owned firms to lease the Signature masters for a two year period with options. The Signature label, fostered by Bob Thiele, had built a considerable jazz-accented catalog.

First Brunswick release, shipped on April 1, includes a Flip Phillips album (*Sweet and Lovely, Papilloma, Melody in the Sky*, etc.), a Yank Lawson Dixieland music LP, a Ben Webster tenor solo package, and an LP housing the work of Johnny Bothwell's fine band of some six years ago. The Webster sides came to Signature from Haven Records. Due at the same time on the Coral label are such noted single discs as Anita O'Day's *Hi Ho Trailus Boot Whip* and efforts by other Signature artists including Alan Dale, Ray Bloch's orchestra, Monica Lewis, Toni Arden, etc.

Okay, Let's Use The Voice As A Voice!

If ever freedom of speech is stifled to the point where specific phrases are banned, the first one I would like to see depart is that tired, toothless cliché "she uses her voice as an instrument."

Ever since someone (perhaps I was the guilty party) observed, years ago, that Sarah Vaughan had a voice like a horn, the phrase has dogged her and many lesser singers like a mangy bloodhound, until it has lost all sense, all meaning, all its original complimentary connotation.

What's so weird about using the voice as an instrument anyway? What is the voice but an instrument, and what is the instrument but a mechanical extension of the ideas originally expressed through the human voice for thousands of years?

Words Not Needed

For a singer with any imagination it is easier, not harder, to do without the burden of a set group of words, which tie you down to specific phrases. Could Ella Fitzgerald sing *Lady Be Good* if, instead of meaningless syllables, she had to use words that made sense?

On the other hand, was Sarah Vaughan's *Pinky* any better by virtue of its wordlessness? To me it sounded like a pleasant record of a good melody that could just as well have been fitted with lyrics—but the lack of words made it a gimmick record. She used her voice as a you-know-what.

Duke Was First

To my ears, the most subtle and effective examples of instrumental singing in the jazz field were those achieved by Duke Ellington with the use of Kay Davis' voice. Duke, an old hand at this game, had been doing *Creole Love Call* that way since about 1926, when he started it with Adelaide Hall, and nobody has yet capped his handling of the

idea. And nobody, even Duke, has convinced me yet that there is any magic in the technique of using the voice as an instrument. The real trick, and thousands of musicians have been trying it since time immemorial because it's the fundamental objective of every great soloist, is to use the instrument as a voice.

Pee Wee Hunt Back To Preview

Chicago—Pee Wee Hunt plays a return date at the Preview here on April 4 when he begins a four-week stay. He follows Lou Turner's Playboys and the Harry Ranch band.

The newly-opened upstairs Omar room has a dance floor and features Congo's Latin band.

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The Hot Box

Tales Of Two Jazzmen: One True, Other False

By GEORGE HOFFER

Two interesting jazz legends have been brought to my attention in recent weeks. One, a true story, involves a clarinetist of early day jazz named J. Paul Wyer (or Wyre) who is now leading an orchestra in South America. The other is a false tale, prevalent in the southwest, built around the fabulous career of the late Pinetop Smith.

Onah Spencer, former *Down Beat* correspondent covering Chicago's south side, learned the Wyer story from Jasper Taylor. It dates back to around 1916 when kid drummer Taylor was playing with William C. Handy's band in Memphis.

Dressed to Kill

As Taylor recalls it, "It happened during the days when Handy would be dressed to kill in front,

but when he turned towards the band he had to put at least one hand behind his back to cover the patches." They were playing the excursion steamer *Pattona* and killed their off time in a combination pool room-gin mill.

One day a ragged stranger, whose physical characteristics resembled those of Duke Ellington, walked into the pool room. He had just dropped off of a fast freight and wanted to show Memphis what he could do. The bouncer wanted

to eject the guy but a girl offered to buy him a drink. He didn't seem to want a drink but desired to borrow a violin and play for the assemblage. His wish was granted and he played many standard opera and violin solos from memory to the enthralled crowd.

Asked what else he could do, he proceeded to play the piano, the clarinet, and do magic tricks with the trombone (story goes he made snakes come out of the bell of the horn). Finally, Wyer finished up by cleaning the house out with a pool attack.

W. C. Handy followed up by hiring Wyer for his band, and soon learned that the fellow was the son of a Wyer he had heard about. The father had been an army band leader at Pensacola and the director of a symphony orchestra that played in Havana, Cuba, and for musical comedy road shows. It turned out that Paul had a brother named Ed who also joined the Handy band and played violin.

Habanera

According to Taylor the Spanish Habanera rhythm in *St. Louis Blues* came from an arrangement

of the tune made by Wyer who as a boy had played in Havana in his father's orchestra. It is also said William Grant Still, who played in the same early Handy Band, learned from Paul Wyer some of the musical ideas he later used in his compositions.

The story goes on that after Wyer (Paul) left Handy he drifted into Chicago taking the pool sharks, including the famed Mush Mouth Johnson, for all they were worth. Finally he won \$60,000 on the Irish Sweepstakes and went to South America to become an importer. Latest information indicates Paul Wyer was mixed up with the Nazis for awhile during the late war and disappeared for some years. A recent magazine received from Wyer by Jasper Taylor showed a picture of Paul leading a South American orchestra.

Read Everything

Handy in his *Father of the Blues* recalls Paul Wyer as a clarinetist who could read anything written and without a prepared part could improvise a part worthy of writing down.

Buster Bailey, a well known

Dean, Bushkin Set For Columbia Short

New York—British singer Alan Dean, seen March 16 on the Ed Sullivan TV show, and the Joe Bushkin quartet, who reopen shortly at the Embers, have been signed for a Columbia movie short devoted to the Embers, in the series based on New York night spots. Danton Walker will act as commentator.

It will be the first U.S. screen appearance for Dean, who is slated for a big buildup with MGM records.

clarinet player who also started his career in the Handy band, recalls Wyer as a great artist.

The Pinetop Smith legend, disproved by *Down Beat's* bizarre 1939 story, *I Saw Pine Top Spit Blood and Fall*, appeared last November in Sigman Byrd's column in the *Houston Press*. Byrd, who goes under the title of "The Stroller," got his story from a Buster Cartwright who runs a gin mill and plays blues piano in Houston.

Pinetop Story

The legendary tale revolves around how the boogie finally killed Pinetop. Cartwright knowingly told Byrd how Pinetop was born in New Orleans (he was born in Troy, Ala.) and wondered if Duke Ellington would play Smith's boogie at a forthcoming Houston concert.

Cartwright's story goes as follows: Pinetop had a gal named Bessie Rose who lived in Galveston. The Boogie Woogie was dedicated to her and she was "the little gal with the red dress on" in Pinetop's famous lyrics. Fact is, Buster averred Pinetop had only two numbers in his repertoire but could play them all night. One of these was *Pinetop's Boogie Woogie* and the other *Jump Study*. The latter was incorrectly titled *Jump Steady*.

It seems that one hot summer night in 1929 Pinetop was playing at the Naked club in Galveston. Bessie Rose hadn't shown as yet. Pinetop usually reserved the Boogie for her as she insisted he sing it just for her. On this particular night another gal who had been picked up by Smith's roving eye inspired him to go into his Boogie. The new chick, a fancy light-brown gal, followed up and stood by Smith's piano bending close to his ear whispering, "Play it for me Pinetop." He was averring that was what he was doing when he walked Bessie Rose.

Red on White

When Bessie surveyed the situation she right then and there drew her West Dallas Special out of her purse and opened the blade. She walked straight towards the piano where Pinetop's back was turned to her and buried the blade in the Boogie King's back. He fell over on the piano and every white key turned crimson with his blood. That's the legend.

For those who didn't see or don't remember *Down Beat's* 1939 story, we'll repeat the death facts uncovered by Sharon Pease. Pease obtained a copy of Smith's death certificate bearing out the truth that Pinetop Smith was killed by a pistol bullet, quite by accident, in a Chicago west side dance hall. Two men whom Smith hardly knew got in a scuffle and a third ran towards them with a pistol. Somehow or other Pinetop was pushed in the line of the third man's fire. This happened in March, 1929.



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Candid camera shot of Arcari rehearsing with Philadelphia Orchestra for concerts given on January 11th and 12th.

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Scanning

Jimmy Jones Prefers Writing To Playing

Boston—In both jazz and classical bel canto, the art of the accompanist is generally an unpublicized and unappreciated one, even when the accompanist is as creative a musician as Jimmy Jones.

Jimmy, come October, will have been with Sarah Vaughan for five years. He became an accompanist because he foresaw an oncoming depression for instrumentalists and felt that acts—particularly singers—were most likely to survive.

Jimmy enjoys working with Sarah because Sarah is continually experimenting and keeps her regular material fresh. They feed each other ideas as they work up a song and often, after weeks of trying out a tune on the stand, all that has to be done when the song is recorded is to write down an orchestration of their head arrangement.

Intuition

There's a challenge in being an accompanist that Jimmy also enjoys. "It's a matter," he says, "both of studying the style of the singer and most important, intuition. You always have to be musically aware. Listen to the great accompanists—Bobby Tucker with Billy Eckstine, Hank Jones with Ella, Ellis Larkins. They illustrate what I mean."

Jimmy doesn't regard his own piano work too importantly. He'd rather write. "I don't know when or how I'll be able to give full time to it, but I can best express what I want to say in writing rather than in playing." He is particularly interested in what can be done with strings, and agrees with Charlie Mingus that string parts can be written so they'll swing.

When asked about his records, Jimmy is most interested in the sides he scored for Harry Carney's BEB date, Minor Mirage and Shadow Sounds. There was also an excellent series on the Wax label which Jimmy both scored and acted on. Both sets are out of print, but Jimmy hopes to activate their reissue shortly.

Recording Idea

Jimmy has definite ideas about recording techniques and deprecates the practice of having an artist sacrifice a natural tonality to get an effect. "The average recording only gives a bare idea of what an artist can do. A major artist deserves to have a man in the control room who is a musician as well as an engineer. An engineer should be like an accompanist, because sound engineering too calls for intuition as well as skill. And once a relationship is established be-



Jimmy Jones

tween artist and engineer, that engineer should cut all of his or her records."

Of men currently writing, Jimmy is most impressed by recent, unrecorded works by Duke Ellington and Billy Strayhorn.

"I heard them play several after hours during the tour with Sarah, Duke and Nat Cole. Duke and Billy have written some of the most exciting and advanced complexity, particularly in polytonality, I've ever heard.

"They have a lot of wonderful material, but it's on the shelf. I don't know if Duke feels the public isn't ready for it yet, but I certainly hope more people get a chance to hear what they're doing."

'It's Cyclical'

One thing Jimmy isn't as gloomy about as many other musicians is the current low state of popular music. "It's cyclical. And the public taste can't be as bad as some say if artists like Sarah and Ella are as popular as they are. They sort of help balance off the Johnnie Rays.

"There is, though, an increasing pressure on the artist, what with the always increasing competition and the pursuit of loot. An artist starts out to do one thing, gets involved on a money making kick, and he loses his musical worth. "But things aren't too bad. People like Erroll Garner, Hank Jones, Oscar Peterson and Billy Taylor are all working and creating." And so is Jimmy Jones, he was reminded.

Jazz Classics Due On Okeh

New York—Okeh records on April 15 will inaugurate a new jazz classics series which will consist entirely of reissues drawn from the pre-World War II Okeh catalog as well as some from the parent Columbia label's bins.

Project is currently being lined up by Okeh recording chief, Danny Kessler. Prestime plans called for a five-record release to start the project with diskings by Count Basie, Woody Herman, Duke Ellington, Bessie Smith, and Johnny Hodges the most likely initial candidates.

Kessler, incidentally, signed a flock of spiritual and gospel groups for his fast-stepping label. He signed the Jackson Gospel Singers of New Orleans, the Angelic Singers of Philadelphia, the Dixie Humming Birds, and The Trumpeters.

Staff Changes

(Jumped from Page 1)

prehensive summary of policy and planning of the new regime will be included in the May 6 issue.

Contributors to Down Beat will continue to include Nat Hentoff, Ralph J. Gleason, J. Lee Anderson, Don Freeman, Ted Hallock, George Hoefer, Sharon Pease, Bill Russo, Michael Levin, Herman Rosenberg, and Philip D. Broyles. Several new contributors will join the magazine, among them John Hammond, an eminent figure in the jazz and music world for two decades, and Robert Darrell, one of the most prominent authorities in the field of classical music.

Inquiries and mail to the editors henceforth should be addressed to: Down Beat, Suite 1720, 122 East 42nd Street, New York 17, N. Y.

Joe Eldridge, Roy's Brother, Dies At 44

New York—Joe Eldridge, alto saxophonist and only brother of Roy Eldridge, died March 5 in New York City. He had been in poor health for several months.

Joe, of whom Little Jazz said "He taught me all I know about music," was featured for many years on and off in Roy's various band ventures. He was 44 years old. Recently, since returning from two years in Canada, he had been inactive in music except for a little teaching.

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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.

KAI WINDING QUINTET (Savoy, 3/4/52). Kai Winding, trombone; Ed Suf-ranski, bass; Leo Stein, piano; Tiny Kahn, drums; Tommy Tabari, arranger, and Al Young, conga drum.

THE NOCTURNES (MGM, 2/14/52). Sam Condalme, trumpet and violin; Chico Mes-sina, guitar; Rudy Viola, bass; Iggy Biondi, piano and leader; The Nocturnes, vocals. Le Vis Et Rose (in French); Lili Marlene (in German); Mielon (in Greek); Oh, Marie (in Italian); Le Comparate (in Span-ish); My Shael (in Spanish); Tico Tico (in Portuguese); Malaguna (instrumental).

BING CROSBY & ANDREW SISTERS with JOHN SCOTT TROTTER ORCH. (Decca, 2/21/52, in Los Angeles). Trumpet—Bobby Guy; Leading Red Nichols, Zabo Zar-ty; trombone—Ted Woody, Wendell May-hew, Bill Schafer; reeds—Phil Shuken, Matty Mallock, Dave Harris, Warren Baker, Larry Wright; piano—Wally Weeber; drums—Nick Patroli; bass—Meyer Rubin; guitar—Ferry Botkin; bongos—Van Lopez; and strings. I'll Si-Si Ya in Bahia; The Live Oak Tree, Without Andrews Sisters; Spring Fever.

COLEMAN HAWKINS (Decca, 2/26/52). Trumpet—Joe Wilder; tenor—Coleman Hawkins; baritone—Danny Bank; soloist—Dan-ny Mandelbohn; piano—Bill Doggett; drums—Jimmy Green; bass—Trigter Al-peri; guitar—Sam McKis. Trust in Me; Washin' Lady; Wine; Mid-night Sun.

MARtha & LIZ TILTON (Coral, 3/5/52, in Los Angeles). Trumpet—Dick Cathcart; trombone—Ted Vesely; tenor—Eddie Mil-ler; alto—Matty Mallock; piano—Harry Aoki; drums—Alvin Stoller; bass—Larry Brown; guitar—Ferry Botkin. There's a Cloud in My Valley of San-shine; Am I in Love?

Some personnel as above except Wingy Manone, singer. Aujal Waffle Man; At Last.

RUSS MORGAN ORCHESTRA (Decca, 2/25/52, in Los Angeles). Trumpet—Man-lio Klein, Conrad Gesso, Johnny Best; trombone—Bill Schafer, Al Jennings; reeds—Shasta Herfurt, Joe Estrin, Harry Steinfield, Babe Moore; piano—Al Sultani; drum—Nick Patroli; bass—Meyer Rubin; guitar—Ferry Botkin; maracas—Ralph Hansell and Earl Hatch. When Your Hair Has Turned to Silver; There Are Clouds in My Valley of Sunshine; The Nightingale Remembers; Mardi Gras.

BILLY DANIELS with RUSS CASE OR-CHESTRA (Mercury, 3/11/52). Trumpet—Jimmy Maxwell, Bernie Felvin, Buck Clayton; trombone—Jack Lacy, Bobby Byran; reeds—Eddie Barefield, Andy Brown; guitar—Barry Galbraith; drums—Spec Pow-ell; bass—Milton Hinton; piano—Benny Payne; vocal group—Artie Malvin, Steve Steck, Gene Steck. My Thrill Is Loving You; Must You Go?; That's How It Goes; Don't Want that Woman.

JIMMIE SCOTT with BILLY TAYLOR'S BAND. (Coral, 3/5/52). Trumpet—Harold Baker, Taft Jordan; trombone—Tyres Glenn, Kai Winding; reed—Jerry Sanfina.

Advertisement for Cundy-Bettoney clarinets. Features a large image of a clarinet. Text includes: "Cundy-Bettoney... UNDISTORTED POWER VOLUME! Clarinets Flutes Piccolos".

Jerry Jerome, Stan Getz, George Berg, Dan-ny Bank; piano—Billy Taylor, Jr.; drum—John Hunt; bass—John Simmons. When You Surrender; Always With a Memory; Something From A Fool; Do You Mind If I Hang Around?

JANE TURZY with REMO BIONDI'S BAND (Decca, 2/24/52, in Chicago). Trumpet—Louis Pasinato; reed—Ray McHenry, Har-ian Wells, Gale Sturt; piano—Bill Ott; drums—Sylvester Christians; bass—Mal Schmidt; guitar—Pete Congiardo; violin—Rome Biondi, Dave Chanson, Oscar Chas-co, Ted Silvain. Boom Song; Looking For Bluebirds; Lis-la Train d'Chagga'.

JOHNNY SMITH'S QUINTET (Rosa, 3/11/52). Tenor—Stan Getz; bass—Ed Sa-franski; drums—Don Lamond; piano—Gar-ford Gold; guitar—Johnny Smith. Where or When? Moonlight in Vermont; Tebu; Spinning For Myself; Johnny Smith (a Smith original).

THE MARLIN SISTERS with NICK PERI-TO'S SEXTET (Coral, 2/27/52). Trumpet—Lanny Rogers; trombone—Fred (Hans) Jones—Jerry Jerome; accordion—Nick Peri-to; guitar—Don Costa; bass—Jack Zimmerman. I Cried Enough Tears; If You Don't Care; Sleep It Off; Forgive Me For Dream-ing.

JANE WYMAN with DAVE BARBOUR'S GROUP (Decca, 2/18/52). Trumpet—Larry Wall; reed—Malino Bass, Harold Lawson, Ron Perry; piano—Sid Hurwitz; drums—Alvin Stoller; bass—Joe Mondragon; strings. I'm Checking My Hours; The Maiden of Gaudalope; He's Just Crazy for Me.

TOMMY DORSEY & HIS ORCHESTRA (Decca, 3/10/52). Trumpet—Art Dipou, Art Tamerei, George Charb, Charlie Shaver; trombone—Nick Di Majo, Sam Hyspe, Olio Musinelli, Tommy Dorsey; alto—Ed Seal, Marvin Karal; tenor—Sam Donahue, Gene Cipriano; baritone—Teddy Lee; piano—Gene Kutich; bass—West Oliver; drums—Eddie Grady; guitar—Sam Herman. Cool Run (a Bill Flanagan original); Catin' Out Blues; Your Daddy's Got the Clocks.

TOMMY DORSEY'S CLAMBAKE SEVEN (Decca, 3/10/52). Trumpet—Charlie Shaver; trombone—Tommy Dorsey; alto—Pau-son Hucks; tenor—Sam Donahue; piano—Gene Kutich; drums—Eddie Grady; bas—West Oliver; guitar—Sam Herman. Heebie Jeebies; Blues Don't Wait.

BOBBY MAXWELL, harp solos with Rhythm (Mercury, 3/12/52). Harp—Robert Maxwell; vocal—Ed Suf-ranski; drum—Don Lamond; bass—George Gibbs (on stand-ard). Plink, Plink, Plink; Title withheld on standard.

Flip Flips Wig Over Need To Blow Blues

San Francisco—"If a man doesn't know how to play the blues, he's not a jazz man at all. The blues is the only thing truly American in jazz. The blues will never die. They may change a chord here and there, but it's still the blues." That's what Flip Phillips says. And Flip plays a lot of blues.

"You can play the blues in all moods. There are happy blues, mournful blues, mellow blues and just plain moody blues. A musician can create around these moods forever." Flip, who did a very successful four weeks at the Black Hawk in February, was discussing the trend in modern musicians to put the blues down.

"A good musician should be able to play all kinds of music. When we were at Birdland with Wynonie Harris, we fell right in his groove. That's the way it should be," the tenor star said. He has played with all types of bands from Russ Morgan to Woody Herman. "We even made a good record with Russ," he recalls. "It was Good Night Wherever You Are.

"Back in the old days on 52nd Street," Flip says, "you used to play with any band, but you'd be swinging. And the people liked it. They'd drop in one club for a set, then move on to another and then another. We all did well and we were all swingin'."

Must Swing It has to be swinging to be good, Flip believes. "When I look down and see those heads nodding and those feet tapping, that's for me. It's got to swing."

It's got to be fun, too, Flip says, and when it isn't, well—"It's like Joe DiMaggio said. When it stops being fun it's time to quit. It's still fun for me!"

—Ralph J. Gleason

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Movie Music

UPA Cartoon Short Has Sound By Pollack Band

By CHARLES EMGE

Hollywood—Those interested in the rare films in which are found samples of authentic jazz will find one in the recently released United Productions of America animated cartoon short which carries the not-exactly-inspired title, The Oompahs.

UPA, the avant-garde of Hollywood's avant-garde movie-making concerns, is the company whose Gerald McBoing-Boing took an Academy award in 1950, and whose Rooty Toot Toot looked like a good bet for another win in the 1951 voting, results of which were still to be announced at this writing.

Fresh Approach

Typical of UPA's willingness to try something different is the fact that in the Oompahs, the animated characters represent not humans, but musical instruments. Papa Oompah is a tuba—ponderous, pompous, and set in his ways; Mama Oompah is a mellophone, determined in her ways but not anxious to have it out with Pop, if it can be avoided; little Oompah is a cornet, and he just refuses to stick with those written notes on the music because he wants to cut loose on "Wild" improvisations of his own, to the annoyance of Pop, who thinks music should be played as written.

In other words, UPA's writer-artist Tee Hee (that's his name) and director Robert Cannon are giving us, in this humorous little short, a look at the subject of jazz that amounts to considerably more than a quick glance over the shoulder.

Unlike many another good idea in Hollywood, this one did NOT go sour on the soundtrack, one reason being that the music was recorded first and the animation tailored to the music (the first time in Hollywood?). Another is that the score—all of the appropriate portions of it—was recorded not by a studio pickup crew but by the Ben Pollack band of the Beverly Cavern period when it contained, in addition to Ben, Ray Sherman,

piano; Charlie Teagarden, trumpet (Charlie also did the vocals); Elmer Schneider, trombone; Matty Matlock, clarinet, and Walt Yoder, bass.

Original Scores

Sherman, who handled the music direction, also did the original music. Notice the rare good taste shown in the fact that, instead of falling back on the old standards, he put together a set of Dixie-flavored originals, a treatment far more effective for this type of film, in which the emphasis is on abstract values. This was no place for a dated jazz warhorse, and Sherman knew it.

The instrumental soloists (other than the members of the Pollack band mentioned above) heard in The Oompahs are Gordon Schoneberg, oboe; Nalto (Red) Hill, mellophone, and Harvey Woolsey, tuba. Latter's work is worthy of note for the success with which he caught the humor in his characterization (his solos were ad libbed) without merely making funny noises.

Incidentally, old Down Beaters may recall that Woolsey and Trigger Alpert used to be neck-and-neck competitors in the Down Beat polls of the late '30s.

A final little note about this UPA company—it is the only company making pictures in Hollywood where musicians feel that they are still musicians and not just props. And UPA's interest in contemporary music is not just an attempt to capitalize on the exploitation value of "Dixie."

Next Project

UPA's current project, now in production, is a short for which the music was created by Shorty Rogers and recorded by a group comprised of Shorty, trumpet;

Abbott And Costello Fete Fran



Hollywood—Fran Warren, in Hollywood to do the lead (her first movie role) in the forthcoming Abbott and Costello picture, Meet Captain Kidd, celebrated her first day on the set and her birthday simultaneously. Members of the company staged a party in her honor, complete with cake. L. to R.—Producer Alex Gottlieb, Harry Steinman, Fran's husband; Lou Costello, Leif Erickson, and Bud Abbott.

Maynard Ferguson, trumpet; Milt Bernhart, trombone; Jimmy Giuffre, tenor; Morty Jacobs, piano; Gene Englund, bass, and Shelly Manne, drums.

You don't have to be told that what they play isn't Mickey Mouse music.

SOUNDTRACKINGS: Jo Ann Greer, the former Mrs. Freddie Slack, currently featured on the Al Pearce TV show from Hollywood, is Rita Hayworth's ghost singer in Rita's first film since her return to Hollywood, Affair in Trinidad. Jo Ann's predecessors were, in order, Anita Ellis, Martha Mears, and Nan Wynn . . . Byron Palmer, an up-and-comer, has been set at 20th-Fox for the role of tenor Jan Peerce in the Sol Hurok biographical, Tonight We Sing. He's training under a vocal coach in order that he can properly perform to tracks recorded by Peerce himself.

A switch: Jakob Gimmel, who has been the offstage pianist for many movie actors in music roles (most recently June Allyson in Too Young to Kiss) will be seen as well as heard in MGM's Story of Three Loves. He'll be seen in the role of Rachmaninoff playing something

by Papini . . . Hollywood is running out of composers to serve as subjects for musical biographical films. Columbia, which made the Chopin story some years back as A Song to Remember, will make it again, this time under the title Strange Fascination. Hugo Haas, who wrote the screen play, will produce, direct, and star in it.

Sideman Switches

Stan Melba: Bill Dunmore, trumpet, for Buzz King . . . Lena Horne: Bill Clarke, drums, for Chico Hamilton . . . Billy May: Al Stewart, trumpet, for Conrad Gozzo.

Bob Haymes: George Shaw, bass, and Dick Hyman, piano, out . . . Louis Prima: Bill Egan, trombone, for Jimmy Knapp; Fred Barto, tenor, for Toby Tenhet . . . Blue Baron: Harry Poole, alto and flute, for Al Jacobson; Jack Daily, vocal, out; Kenny Williams, bass, for Vic Pierre; Lennie Gottschalk, trumpet, for Frank Trautz; Knobby Lee, valve trombone and trumpet, for Angie Mauro; Al Eposito, trombone, added.

Tommy Dorsey: Ed Grady, drums, for Nat Ray . . . Jerry Shard: Hank Monis, guitar, for Allen Hanlon, and Paul Germano, bass for Dick Romoff . . . Charlie Spivak: Billy Rule, drums, for Bobby Rickey . . . Louis Prima: Phil Arabia, drums (rejoins), for Stan Feldman.

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Counterpoint

Uncle Rudi's Fairy Tale

By Nat Hentoff

A wise child once looked up at a particularly pompous adult and said, "I could understand you perfectly—if only you wouldn't explain." Similarly, I could understand the anguished reactions of Uncle Rudi Blesh and his echo chambers at the Record Changer to my Conrad Janis appraisal if they hadn't been compelled to answer my criticism by feverishly obscuring the main point—the musical quality of the band.

Apparently, Uncle Rudi and his co-cultists are themselves not too secure in their belief in the validity of Janis' approach to jazz. If they were, they might have indicated in what way Janis' band is "creative, complex," or as the Record Changer asserts, "fresh and somewhat experimental (sic!)." Rudi's Fable

Instead Uncle Rudi has invented a fable about a whispering campaign among musicians being "the real source of this uncalled-for attack."

The source, Rudi, was and is my own outraged ears. I have indeed heard musicians of all ages and styles talk about the Janis band, but not in whispers. Their opinions have been more in the nature of a shout, often into the ear of Mr. Janis himself.

Sorry, Rudi, your boy has been victimized only by his own inability.

Musically, I mean. Financially, the band should do well; viz. their recent first place tie on the Arthur Godfrey Talent Scouts program.

Jazz Is Jazz

In another diversionary maneuver, Uncle Rudi and the Changer editors would have it that I am opposed to Dixieland as a whole instead of only to its incompetents. To quote Bud Freeman from a recent Beat:

"Listen, man, jazz is jazz. A man can either play or he can't play. It makes no difference whether it is called Dixieland, New Orleans, swing progressive, or bop." And that's why I enjoy hearing Omer Simeon or Danny Barker or Eddie Hubble. They can and do play well. The Janis band doesn't. Though new clarinetist Bob Lovett has been trying heroically to get the front line to blow in tune, Janis and Smith remain largely unimpressed by the pleasures of harmony. Another essential of good jazz of whatever style is a swinging beat. The Janis beat generally is stiffly mechanical.

As for the improvisatory ideas of the soloist, listen to them on records or at sessions. The only "creative complexity" I find is the awesome way in which imperfectly borrowed cliches are assimilated with clangorous clinkers into a mass of jarring volume. Perhaps it does require a creatively complex gift to be that bad.

Hobson's "Savor"

With regard to New Orleans-inspired jazz specifically, Wilder Hobson has concisely described the key quality of its greatness when played well. He calls it "intense lyric savor." That savor can be found on the magnificent recordings of Louis, Johnny Dodds, Jimmy Noone, Jelly Roll Morton, Irving Fazola and other superbly gifted MUSICIANS.

It can still be heard today in the work of Edmond Hall, in Bill Russell's fine American Music recordings of George Lewis, Wooden Joe Nicholas and Kid Shots. It can occasionally be heard in the work of neoclassicists like the Basin Street Six, Bujie Centobie and Erynn Becknick.

But where can it be heard in the dreary floundering of the Conrad Janis band?

Maybe Uncle Rudi can tell us in his next fairy tale: Conrad and the Big Bad Wolf. The wolf's other name is Musicianship.

Spotlight on TED REED



Teacher of the new crop of drum "greats," Ted Reed says, "Gretsch Broadcasters? Greatest drums I ever owned." Ted, a name-band drummer himself, gets his kicks from watching his pupils reach such spots as the Ralph Flanagan band—really knows how fine a man's style can sound on a Broadcaster. Sound off on Broadcasters yourself at your Gretsch dealer, or write for your catalog of Gretsch drum outfits now. It's free. Just address Dept. DB-452, The Fred. Gretsch Mfg. Co., 60 Broadway, Brooklyn 11, New York.

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Chords And Discords

Reader Laments Musical State Of The Nation

To The Editors:

Pleasantville, N. Y.

Generally speaking (and listening) jazz isn't doing too well these days as a musical form. Perhaps some of the blame can be placed on the confusion of the times which is used as an excuse for just about everything lately. Whatever the cause,

something could be done to remedy the effects by analyses and organization. Band leaders apparently aren't much interested in tasteful music but only in trying to get a Pied-Piper formula with magic powers. They seem to be as confused about what to play as the listeners are about what to listen to. The result of course is a complete loss of stability and therefore no development on the part of the uninitiated listener.

Most bands of today have none of the conviction that the top bands used to have. They have nothing definite nor exciting to say musically. They either foul up with a mechanical gimmick which is predestined to grow tiresome or else they try to recapture the past. In either case the end results are about the same: boredom by both the musicians playing and the audience listening.

Good Music Helps

Your recent article about Anthony vs. May points up this rather discouraging trend of the post-war era. In the fast hustle for the perfect formula to trip the unwary, the boys are overlooking the fact that good music tastefully presented might draw more customers for a longer period of time than all the gimmicks invented. Distinctive sounds don't have to be used at the expense of the music.

Stan Kenton, who at one time sounded as if he might develop into something, is as confused as the boys looking for a formula. In his attempt to progress he has gone melodramatic on us, and while still not peddling corn, he is giving us ham. The anonymous arranger who was quoted in the article on Kenton's merits got to the root of the problem when he called Stan's music neurotic and not really very complex. Unrelenting power might be an attempt at expressing the confusion and neuroses of the era, but Kenton's music is neurotic rather than about neuroses. It is not successful because of its sheer intensity; because of its use of effects for their own sake; and because of the basically simple and tired ideas which are covered by the flashy but disjointed arrangements.

Modernists Rigid

The modernists in the combo field have become as rigid in their developments as have the Dixie boys, and with few exceptions. After the first few bars of a tune which gives the listener a fast chance to catch its structure, the whole thing collapses into bop clichés

which are repeated endlessly at air-hammer speed for any and all numbers for hours and hours. The few musicians who occasionally have taste in these groups are cut down by the overwhelming odds. Quite often one of the boys will allow his ego to so overcome him that he will repeat himself indefinitely as a soloist under the illusion that he is "inspired."

There is a large faction of musicians around today with a rather odd attitude toward music. The genuine interest in music and the spirit which was always evident in the good bands appears to have been displaced by an attitude in which the music is secondary to the ego. These musicians, instead of playing with real feelings for the music, use the music as a springboard for exhibitionism. Flash is more important to them than music and they play down to the level of crowds who become victims of mob hysteria whenever anything is played fast and loud.

Brown Hits Balance

The big band field is fortunately represented by Les Brown. Although not a revolutionary, his band has managed to remain a musical organization with a feeling for new ideas. He has recognized the limitations that are placed on musical expression because of commercial demands and yet has not gone commercial. He has come as close as anyone ever has in hitting the delicate balance between the two categories, which is apparently a rather tough status to attain.

Phil Barnard

Herd Great!

Seattle, Wash.
To The Editors:
Seattle was really jumping on February 21, for on that night, Woody Herman brought his "Herd," 1952 edition, into the Trianon ballroom. The solidly packed house of dancers and listeners could hardly believe they were hearing such big, booming, wonderful sounds from the 15 piece crew that Woody is now fronting. From the opener, *Something Cool*, right down to the wind-up, *Woodchopper's Ball*, this bunch of young kids played their hearts out and looked like they were enjoying every minute of it.

Woody has definitely found a solution as to how to please the dancers, and still have a musically interesting band. Most of his instrumental arrangements feature plenty of powerhouse brass,

Groovin' Sylvia



New York—Sylvia Syms recently recorded an album to be released shortly on Atlantic Records.

sparked by drummer Sonny Igoe. The important thing is that these arrangements are at moderate, danceable tempos.

It was a real surprise when I spotted Chubby Jackson in the crowd. I asked him what he was doing in Seattle. Chubby said that he had just flown into town, and was joining the band the following night in Vancouver, B.C. I asked him how he felt about re-joining Woody after so long an absence. He said, "After listening to this wonderfully musical crew for the past couple of hours, I can tell you it is really going to be a thrill to be back with the Herd." He went on to say, "These kids have really got spirit. For my money, this is the greatest, swingiest band in the country today."

At one time during the evening, I mentioned to Woody that it was great to see that there was still no sign of any of the Miller sounds in his arrangements. He said, "You're so right, and there never will be. I'd rather die, doing one-nighters, than resort to that."

Robert Loudon.

Nat's Right

Dover, N. J.

To the Editors:

As a reader of *Down Beat* I naturally picked up on Nat Hentoff's Counterpoint column blasting the Dixieland Rhythm Kings and Conrad Janis and his Tailgate Jazz Band. I don't go for Hentoff's negative approach to just about everything, although I admit it makes good reading. I promptly forgot about the subject.

A few weeks ago I saw a jazz outfit on the Arthur Godfrey Talent Scouts show, a TV show that rates in the top five in the nation. I labeled the group as stinko as did everyone else I spoke to that had witnessed the show. They failed to win the laurels according to audience reaction, which is no criterion, the best talent seldom does. I promptly forgot about the matter.

In the latest issue of the beat I read Rudi Blesh's defense of Janis and I put two and two together. That's the guy I saw on the Godfrey show!

I line up with Hentoff. This Janis is NOTHING. And again I will promptly forget about the matter . . . until Nat takes a swing at one of my favorites . . . then watch the fur fly.

Harold Flartey.

Digs Home Jazz

Bradford, Yorkshire, England

To The Editors:
They say music is international. They say *Down Beat* is read throughout the world. Yet 95% of all the *Beat's* news concerns musical activities within the States. Consequently new developments this side of the pond that are worthy of notation and acclaim seldom reach the American public.

I have in mind one or two things that have happened and are happening in this little old country.



"Honestly, George, the way you play those drums I sometimes think you must have four arms!"

Events that are important not only to the evolution of British jazz and dance music but to the entire international music scene.

On the extremely rare occasions when the name of Gerardo has appeared in *Down Beat* this great leader of a fabulous band has been snubbed as a "modern Whiteman". Let's get this straight. Gerry has a band that would blow most of your gimmick crazy Miller bands right off the stand. Superb arrangements, only the best bop numbers, a good sprinkling of jazz and 18 of Europe's top musicians—that's Gerald Bright's formula for a successful musical organization. It's a formula that's kept him a top leader outside the States these many years and were you to hear his weekly BBC program *Tip Top Tunes* I am convinced you'd get quite a shock.

Deuchar Great

His new trumpet man, Jimmy Deuchar, has recently been acclaimed by Steve Race (a critic who knows his job) as "one of the greatest jazzmen anywhere in the world," and that's some statement! In passing perhaps we should note the excellent Ted Heath orchestra (our answer to Les Brown), the brand new Jack Parnell band which boasts some great musicians including Ronnie Scott, a young tenor player considered to be second only to Getz.

Johnny Dankworth, himself a great altoist, has a sextet that plays lots of jazz in the Miles Davis-Capitol Records style, and makes it a commercial success.

Ever heard of Victor Feldman? He's an 18-year-old genius equally at home on drums, piano or vibes.

Ronnie Ball, a very wonderful pianist, is now residing in New York. He could be another Shearing.

We could name many more—guys who are comparable with your top men.

Oh that our record companies would send you some of our great talent! Rest assured that not all European jazz emanates from the Swinging Swedes.

Don Read.

(A comparison will be available soon to American fans via a Mercury LP. See news story, this issue.—Ed.)

Cheers!

Moberly, Missouri

To The Editors:

My missile is in regard to Ed Mulford's article in the Feb. 8 issue of the *Beat*. To begin with, three king-size cheers for Ed. I am happy to know that there is someone else who is acutely aware of the lopsided situation between big bands and singers(?). Ten, 15 years ago, the band was the thing with the

singers and/or sidemen next in the spotlight. Anyone aware of music at all will realize that without citing examples.

Today, turn on the radio (if it hasn't been replaced by a TV set) to any one of the hundreds, yea thousands of disc jockey programs. What's the first number? Joe Schmundnick singing with Joe Schlundnick in an echo chamber about love that never dies or when there's a moon in June. The average Joe will exclaim, "Oh, isn't that cute. He can really sing!"

Bosh! The remainder of the program is made up of similar nausea, mostly vocal. The instrumentals that manage to sneak in are few and far between. If the boy at the mike is new, you might hear something by Gray, Billy May, or something commercial to fill time. The vocals wouldn't be so bad if there weren't so many . . . most of them without any taste at all except the one it leaves in the mouth. Today in order to make \$\$, a person must cry in their beer or other legal beverage while singing, or warble from behind their tonsils.

People like Sinatra, Peggy Lee, Torne, even Crosby take second place these days and then must put up with the never-ending supply of saccharine and idiotic scribbles. One exception: Sarah Vaughan. Anything she touches is musically good.

Fran Mooney

RAGTIME MARCHES ON

NEW NUMBERS

GAGE—A daughter to Mr. and Mrs. Matthew B. Gage, Feb. 21 in New Orleans. Dad is former Krupa bassist.
JETT—A daughter, Cathy Donna (8 lbs., 14 oz.), to Mr. and Mrs. Susie Jett, Feb. 27 in New York. Dad is Radio City Music hall trombonist.
LaPORTA—A daughter, Karen (7 lbs., 3 oz.), to Mr. and Mrs. John LaPorta, recently in Rockville Centre, L.I., N.Y. Dad is clarinetist.
O'NEILL—A daughter, Nadine (7 lbs., 11 oz.), to Mr. and Mrs. Tom O'Neill, March 15 in Mineola, L.I., N.Y. Dad is bassist with Del Staton.

TIED NOTES

ALBERTINE-ROMAN—Charlie Albertine, oboe and tenor player in pit of *Top Banana*, and Audrey Roman, March 1 in New York.
GELLER-WALSH—Herb Geller, altoist, and Lorraine Walsh, pianist, March 3 in New York.
MONIS-CAMERON—Hank Monis, guitarist with Jerry Shand, and Jean Cameron, Nov. 5 in Sherbrooke, Quebec, Canada.

LOST HARMONY

DROOTIN—Buzzy Drootin, drummer, and Eleanor Drootin, March 7 in Boston.
GOLD—Milton Gold, former Claude Thornhill trombonist, and Mrs. Gold.



Capitol's Nat Cole, holder of the "top record" title for the last two years (*Mona Lisa, Too Young*), here sings along with one of his discs for Jack the Bellboy's listening audience over WYXZ, Detroit. Disc jockey Jack is on the left,

above. Incidentally, this was the first time Nat had ever accompanied himself in this fashion on the air, and he seems to get quite a kick out of it. Those earphones he's clutching so tightly are, of course, to let him hear the disc.



More gleeful gush from the Capitol fountain—this time in the handsome persons of singer Kay Starr and trumpeter Ray Anthony, here having a little session on their own. Kay's riding high with her hit disc of *Wheel of Fortune*, while Ray's climbing there with *At Last*. Tune they're playing? It's your guess, but we'd bet it isn't the blues.



Lucious Dorothy Dandridge is setting New York's East Side cafe society on its ear with her appetizing personality and her showy way with a song. The lovely thrush is backed at the niter by a quartet led by Phil Moore, who doubles as coach and provider of special material for Dorothy—a job he once more than adequately performed for another young singer, Lena Horne. And, like Lena, Dorothy got perhaps her most fervent early acclaim from abroad.



In a tearful mood (who isn't?), Perry Como and the Fontane sisters warm up for their newest RCA Victor release, *Play Me a Hurtin' Tune*—a lively kidding of broken-heart ballads. The flip side of this phenomenon finds them in a happier mood as they jump through *Noodlin' Rag*, which may or may not lend itself to spoofing, too. Mitch Ayres, at the piano above, leads the ork on both sides.



Dinah Washington made a departure from her conventional recording format when she cut a session with strings recently for Mercury records at Unival studios in Chicago.



Pic at left shows her with conductor Nook Schreier (left), and supervisor Bob Shad in what appears to be a conference concerned with the most serious strategy. In the center



shot, Dinah gets together with her pianist, Wynton Kelly, and does a bit of lip-biting on the side; at right, the plans materialize as the strings accompany her.

The Blindfold Test

Bunk To Bud With McPartlands

By LEONARD FEATHER

As has been noted before in these pages, the McPartlands are as delightful and fascinating a couple as you will find in the music business, and a perfect subject for a dual Blindfold Test.

Their backgrounds are about as different as any two jazz musicians' can be: a pioneer trumpet star, contemporary and friend of Bix, who still plays with members of the Dixieland school; and an English girl he brought home as a war bride, who has made her mark in American jazz strictly as a modernist.

In view of this disparity of environments, the degree of harmony in their musical opinions is astonishing, as the following tape-recorded evidence indicates.

The Records

1. **JIMMY:** I'm undecided whether it was wild Bill or Muggsy. **MARIAN:** I'd say the piano was Joe Sullivan. Heavy. . . . I'm so used to hearing Muggsy with the mute that if I heard him play open horn I don't think I'd recognize him. **J:** The band had a nice beat going. **M:** I listen to Dixieland with one feeling, and more modern music with another, because in Dixieland you just listen for the spirit and the beat instead of the harmony and changes. **J:** That's the way I listen too. . . . **M:** Clarinet was good—sounded like Pee-Wee on a real good day. Took a little while for this side to get going; but for the way they built it up, I'd give it two stars. I've heard some Dixieland sides that really knocked me out for beat, timing and everything. **J:** This was good, though—two and a half.

2. **MARIAN:** That's pretty. I like that. **J:** At least they have a theme, although it's very hackneyed. **M:** I don't think it is! **J:** It reminds me of a theme Red Nichols played years ago. **M:** I just can't put my finger on who it is. **J:** I love those things that the guys play in the modern vein. **M:** It was tasteful, well balanced, everybody took a good solo. It must be somebody that likes Shearing and Brubeck. Some West Coast outfit, or some Swedish outfit? **J:** It's probably some Swedish outfit. Doesn't sound like anybody I've ever heard. It's well played and it's pretty; I'd give it three stars. **M:** Three for me too.

3. **J:** Must be Rex Stewart on the trumpet there, or cornet. **M:** Whoever it is, it doesn't tell me. **J:** They never did get going, it was chopped up too much for them to get into the groove. Sluggish. **M:** The piano did nothing to me. I'd give it one and a half. **J:** The trumpet tried, but he couldn't get it going. Give it one.

4. **M:** Who is this, Barbara Carroll? Yes, it must be. **J:** I can't distinguish some of these pianists in the modern vein. They play too many cliches, you can't tell them apart. This has a good beat, though. Good bass, too. **M:** It starts out real cool and light, then it builds, and it changes key—that's always an excitement-getter, when you change key. **J:** It's a good record; I'll give it three. **M:** Yes, three.

5. **J:** It's Bob Crosby or Tommy Dorsey. **M:** Jess Stacy or Zurke on piano? **J:** Sounds like Zurke to me. . . . It's good, well-played band Dixieland. **M:** I like arranged Dixieland. It was well arranged and had a nice beat. I love all those Crosby things. Three. **J:** Yes, give it three.

6. **J:** Charlie Parker? **M:** No! **J:** Stan Getz, I suppose. **M:** No, it isn't! **J:** I like the trumpet's tone. Nice and clean for a modern trumpet, too. There are even phrases here and there where he sounds just like Bix. **M:** Bix'd probably play that way if he were alive today. . . . is it one of the Brubeck Octet things? It has certain feelings of that Miles Davis thing where they had the tuba. . . . if it isn't Brubeck maybe it's some all-star thing. I liked the arrangement. **J:** To me it was too heavy. The bass—the low notes—and the horn organ. Maybe my ear is not as good as some modernists', but it doesn't seem like they change right; doesn't resolve gracefully. **M:** Well, they sort of don't complete the phrase always; they lay out and ruminate awhile. **M:** Did you listen to the piano player, James? He was doing something you always say you don't like. **J:** Some of those guys may like that, but when I'm playing I don't like those choppy accompaniments. **M:** I liked the overall thing, though. I'd give it three. **J:** Well—although I like the trumpet and the alto, the harmony was a little homogenized—too rich, on the bottom down there, to make it real good listening. Too strong, you know? I'll give it two.

7. **M:** All we need here now is Nat Hentoff! **J:** Don't tell me this is Conrad Jania. The trumpet is sharp. I've heard Red Allen play this tune so much I always think it's him



Jimmy and Marian McPartland

when I hear it. . . . clarinet sounds like Omer Simeon; Johnny Dodds' style. It's so incongruous, the idea of 20-year-old boys playing in that style. **J:** Just like someone coming out and speaking Latin! **M:** It's like the study of antiques, isn't it? **J:** It's living in the past. I think we used to sound a little like that; it sounds a little like the old King Oliver New Orleans style—which was good in its day, but nothing stands still in this world. **M:** Well, it's like somebody who likes Bach and that's all they like. Or like the study of folk music. **J:** That's putting it very well. **M:** But I don't care for it myself. **J:** No. **M:** I'll give it one and a half for their enthusiasm. At least they all played loud. **J:** One and a half's about right.

8. **J:** This sounds like the jam sessions we used to have 23-24 years ago, with Teschemacher and Bud Freeman, Davey Tough, Dave North, Jim Lannigan. . . . **M:** Oh, come, James! Did you used to play like. . . . **J:** We used to listen to Gustav Holst and Stravinsky, and one of us would start a theme, the next guy would pick it up, and we'd be weaving in and out—it sounded just like that! All augmented fifths and stuff like that. **M:** This sort of free style harmony is interesting. Sort of, anybody plays any note. I can't say that I don't like it, because I don't understand it. It's a sort of mood music, sounds like it should be in some real eerie movie. **J:** Sounds almost like an excerpt from *The Planets* by Gustav Holst. With the wrong instrumentation. A symphony man could have played that trumpet part and wouldn't have fluffed it. Over-emphasizes the straight tones; and they don't play clean enough. **M:** So many people write that way—it could be a section of the Kenton band, or something Lennie did. I'd like to listen to that about 20 times before really expressing an opinion. For something that makes you think, I'd have to give it two. **J:** It's not well enough played. I give it one.

9. **J:** You tossing a symphony in on us? It sounds like an excerpt from a symphony. **M:** Oh, no! With that Afro-Cuban stuff in there, it's Stan or somebody. **J:** Very well played—I liked it very much. **M:** I remember when I heard the Kenton band with the strings, it seemed as though it was in two parts—the strings were one half of the band, and the brass and all the rest were the other half, and they never seemed as though they completely integrated. I felt like that with this; even if it wasn't Kenton, there was a contrast between the strings and the rest of the band all the time. But I liked it very much. I'd give it three. **J:** Yes, three stars.

10. **J:** Very nice; well played, too. **M:** I liked it, but I'm puzzled about who it is. **J:** If it's Harry James it's one of his better records, because his tone sounds good here. **M:** Didn't you think it had slight touches of Bunny Berigan? I liked it, anyway—and I liked the clarinet too. **J:** So did I—and the trumpet was excellent. I give it three. **M:** Well, I'll give it two and a half, I didn't like it quite that much.

Records Reviewed By The McPartlands

Jimmy and Marian were given no information whatever about the records played for them, either before or during the Blindfold Test.

1. Wild Bill Davison, *On the Glass* (Commodore). Joe Sullivan, piano.
2. George Shearing quintet, *Minoration* (MGM).
3. Jolly Rull Morion, *Shake It* (Commodore). Morion, piano; Red Allen, trumpet. Recorded 1940.
4. Barbara Carroll, *Taking a Chance on Love* (Atlantic). Joe Shulman, bass.
5. Bob Crosby's Bob Cats, *Bluin' the Blues* (Capitol). Stan Wrightman, piano.
6. Sharty Rogers, *Sam and the Lady* (Capitol). Rogers, trumpet & arr.; Art Pepper, alto; Hamp Hawes.
7. Bunk Johnson, *When the Saints Go Marching In* (Victor). Recorded 1945. George Lewis, clarinet.
8. Leo Knuts, *Odjenar* (Prestige). Knuts, alto; Miles Davis, trumpet; George Russell, comp.
9. Stan Kenton, *Trajectory* (Capitol). Comp. & arr. Franklin Marks.
10. Harry James, *Makin' Low* (Columbia). James, trumpet; Ed Ross, clarinet.
11. Bud Powell, *Sweet Georgia Browns* (Mercury). Powell, piano; Carl Russell, bass; Max Roach, drums.
12. Guy Lombardo, *Blue Tango* (Decca).

11. **M:** This has got to be Bud Powell. **J:** He had quite a bash on this one—the guy's got a lot of technique, whoever it is. Very exciting and awful fast. Of course, I don't know why people play that fast except to make it exciting, and he does do that—he hit those intervals nice and clean wherever he was; he's terrific. Give him three. **J:** It's funny, I love to hear those up tempo things, and I love to hear Bud play, but you never seem to get a clean sound from the bass—the poor guy can't play that fast, or if he can he's dying. . . . Max Roach on drums, I guess. I don't like sticks on that up tempo. I like to hear real light brushes. And I don't think you should play that fast unless the bass man can make it comfortably, in four. Just sounds too frantic. Bud's first chorus was so great that he had to work so hard to keep it going. Although I've seen Bud when he goes for hours like that. Did you ever see him? **J:** Yeah! He's terrific! **M:** He sits there with a smile on his face and does it with such ease! But I thought this sounded a little strained at times. I don't like those drum breaks. But Bud is so wonderful, such a great beat and technique, that I have to give it three. But I still don't like the rhythm section.

12. **J:** Oh! As soon as those saxes made their entry I said "Hello, Guy!" **M:** That ruined it for me. **J:** It was a nice commercial record up till then. **M:** A lot of bands play that way—it doesn't have to be Lombardo. All the bands play *Blue Tango* the same way. It's a nice tune. **J:** And they played it well for the category that it's in. Two? **M:** Two, I guess.

Afterthoughts

JIMMY: To me, a four star record has to be a real creative thing. I'd give Frankie Trum-

WITH THIS ISSUE . . .
 . . . the *Blindfold Test* becomes an every-issue feature in *Down Beat*.
 Leonard Feather will continue to blindfold top personalities in the music business and all its kindred fields.

Bellson Records For Gene Norman

Hollywood—Gene Norman bank-rolled a set of sides recorded here by a handpicked unit out of the Duke Ellington band (with Ellington's blessing) to be billed as the Louie Bellson All-Stars.

Only non-Ellingtonian in the group was tenor man Wardell Gray. Others were: Bellson, drums; Clark Terry, trumpet; Juan Tizol, trombone; Willie Smith, Alto; Wendell Marshall, bass, and Billy Strayhorn, piano.

Presence of Capitol's Dave Dexter in the booth for the session in a supervisory capacity hints that Capitol is on the inside track for the masters.

Merc Buys Swedish, British Jazz Sides

New York—Bob Shad has completed a deal for the release of a Mercury LP disc featuring the top British and Swedish jazzmen.

One side of the disc will feature the *Melody Maker* English poll winners, under the leadership of Johnny Dankworth, alto saxman and arranger who was voted Musician of the Year.

On the other side will be the Estrad poll winners, directed by Gösta Theselius, who won a similar award in the Swedish voting.

The release will be the first of its kind on a major American label. Masters were acquired from Esquire and Cupol Records respectively.

Dixie Combo Formed With Brunis, Russell

New York—A new Dixieland sextet has been formed here, built around George Brunis, Pee Wee Russell, and Joe Sullivan.

The unit, which broke in last week in Toronto, open at the Blue Note in Chicago April 18.

New Office

Hollywood—Irv Gwirtz, formerly head of Musicraft and Diamond records, has established offices here at 8746 Sunset boulevard and will act as talent and tune supervisor for a number of independent labels, including Lariat, 20th Century, Tower and Audio.

bauer's *I'm Coming Virginia* four stars. Or anything of Bix's—they still knock me out.

MARIAN: I'd give them to some of those early Shearing sides—some of those trio things, even when he was just getting into the style, absolutely knocked me out. And some Oscar Peterson.

J: I'd give Billy Butterfield's *What's New* four stars.

M: You know what I liked? Those Tristans things—*Marshmallow*, and the others, they were wonderfully played. Miles Davis' *Move*. (Q: What record would you both give four stars?)

M: It's funny, we seem to listen to records in categories, like when we're out at Squirrel Ashcraft's house we listen to nothing but Dixieland. Then we go to somebody else's house and listen to nothing but modern stuff. Now those Bix things, I like them, but the rhythm sections spoil a lot of them for me. If you could superimpose a modern rhythm section on some of those early records you'd really get something great.

J: In those days you weren't allowed to record bass drum or anything but cymbals and woodblocks. When Gene Krupa made *Nobody's Sweetheart* and *China Boy* on Okeh Records, that was the first time we ever used a bass drum on a date. That was around 1928.

M: Gee, I should mention a record that I know you'll agree on, because you have many times, and that's Woody Herman's *Early Autumn*. One of the greatest records ever made.

J: Right. That's a beautiful thing. Gorgeous music.

M: There, we found one—a four star record all around!

Altoist Paul Desmond Is Vital Factor In Success Of Dave Brubeck Quartet

Boston—An important reason for the evolving success of the Dave Brubeck quartet is the rhythmically lyrical alto of Paul Desmond. Though very much involved with the modern jazz methodology, Paul has created an original, intensely personal style of a caliber equal to such post-Parker innovators as Lee Konitz, Art Pepper, and Charlie Mariano.

Born in 1924, Paul grew up in Berkeley, Los Angeles, and New Rochelle. In high school, he started clarinet, switched to alto and later, while at San Francisco State college, began sitting in with local bands.

Army Band

Three years with the 253rd AGF band, stationed at San Francisco's Presidio, further matured Desmond musically. It was a swinging band and included Dave van Kriedt, "who played tremendous tenor and wrote most of the arrangements." Dave van Kriedt a few years after was to write several important originals for the Brubeck octet.

At this time Paul was being influenced by Lunceford, Ellington, Basie, Goodman, Benny Carter, Art Tatum and "I guess the only unusual one on my personal list was Pete Brown, whose playing I enjoyed immensely."

In 1944 van Kriedt introduced Paul to Dave Brubeck, who was coming through San Francisco on his way overseas as a rifleman. "We went out to the band room for a quick session," Paul remembers, "started playing the blues in B flat, and the first chord he

played was G major. Knowing absolutely nothing at the time about polytonality, I thought he was stark, raving mad.

Wild-looking

"His appearance at the time supported this point of view admirably. Wild-haired, ferocious-looking, with a pile-driver approach to the piano, and the expression of a surly Sioux. It took much patient explaining by Kriedt and several more listenings before I began to understand what he was up to.

"Since then, he's been the greatest, as far as I'm concerned. When Dave is playing his best, it's a profoundly moving thing to experience, emotionally and intellectually. It's completely free, live improvisation in which you can find all the qualities about music I love—the vigor and force of simple jazz, the harmonic complexities of Bartok and Milhaud, the form (and much of the dignity) of Bach, and, at times, the lyrical romanticism of Rachmaninoff.

Happens Seldom

"This sort of playing doesn't happen every night and it hasn't happened yet on a record session. Maybe it never will, but it's worth waiting for. When I heard it happen the first time, all the other jazz I had heard and played till

then seemed pale and trivial by comparison.

"I'm now in the incredibly lucky position of getting paid to do what I'd rather do than anything else—playing regularly with Dave. As far as eventual goals are concerned, they're being fulfilled at

the moment except that I'd like to be able to play a lot better than I can now.

"If such a thing is possible, I'd like to reach the point where the technical part of playing requires no conscious thought, and all there is to do is think of ideas and listen to them come out of the horn.

More Study

"Then I'd like to study theory and fill in some of the gaps in my musical education to the point where I could keep up with Dave when he's playing his best, which will take some doing. I'd like, moreover, to keep playing with

the group as long as possible and see what happens. It should be a pretty frightening thing."

Paul is fiercely modest, too much so according to the men he's worked with and those who have heard him play from out front. He is characteristically dissatisfied with his work on records up to now, but allows himself a mild enthusiasm about *Mademoiselle*, soon to be released on Fantasy.

There is no doubt in this listener's mind that Paul Desmond is already one of the most creative figures in modern jazz.

Freeman Finds Flanagan Forgetful



Ralph Flanagan, Don Freeman

story," said Flanagan, "and those are still my beliefs."

Then we showed him a clipping from the San Diego *Union*, which is this city's morning newspaper. It was a column on popular music, which we write, and it contained praise for Flanagan's band and its two most recent RCA-Victor recordings. Ralph read the story and, without a word of acknowledgment, stuffed the clipping into his pocket.

Another Story?

"Maybe," we suggested, "we could work up a story for the *Beat* again."

Ralph shook his head. "I've already talked to one of your boys in Houston or Galveston, I forget which, so there's no point in repeating an interview."

"But we wouldn't ask the same questions," we insisted.

"No," said Ralph firmly. "Even so, I think I've been doing much talking lately."

An embarrassed pause. "But isn't there some point you'd like to make for our readers?"

Ralph said he didn't think there was.

Suggestion

"I'll tell you what I'll do," he offered. "When we get up to Hollywood and the Palladium I'll have more time. I'll sit down and write my opinions on popular music. I'll have it to you—for sure—within a week."

There was a bit more to the conversation, but nothing of consequence.

Well, this is being written four weeks later. We have as yet received nothing in the mail from Ralph Flanagan, who is no doubt a busy man and apparently wasn't able to find the time.

Perhaps he lost our address. In that event, a letter written care of the Editorial Department, San Diego *Union*, will reach us. One more week—more or less—won't make too much difference.

—Don Freeman

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San Diego—A guy named Ralph Flanagan—basically a nice guy, at that—appears to be committing a huge error. It's an error which, if widespread, could be harmful to a career that's sailing along.

The facts, briefly, are these. Recently Ralph brought his band here for a one-night engagement at Mission Beach ballroom. As the *Beat's* sentinel in these parts, we approached him between sets.

A Reminder

First, we reminded him somewhat hesitantly of a *Down Beat* story we had written nearly a year ago. At that time Ralph's comments created something of a stir, concerned as they were with—according to Flanagan—Horace Heidt's greatness as a musician because he owns apartment buildings and Stan Kenton's comparative inferiority.

"I was quoted fairly in the

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Frisco Turf Club Books Top Bands

San Francisco—Bill Kyne, operator of the Bay Meadows race track, has been booking name bands in for a series of dances at the Turf club.

Les Brown and Dick Jurgens were the first two and the response was good enough for Kyne to continue plans for such appearances. There's a possibility the Jimmy Dorsey band will work the spot.

Hollywood—Lou Snader, who has been cagey on the use of top name bands on his Telecriptions since he launched his firm two years ago, took on two toppers with the signing of Duke Ellington and Ralph Flanagan.

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What's On Wax

Ray Anthony

- 4 *Moonlight Sings Time*
- 5 *There Are Such Things*

Moonlight was a good tune for revival, but much more could have been done with it than is accomplished in this routine performance. Tempo is too hurried and Marcie Miller's vocal unexciting.

Things presumably is Ray's follow-up to his *At Last* hit, though this time he evokes Tommy Dorsey rather than Miller memories. Tommy Mercer and the Anthony Choir take up all but eight bars, the latter being reserved for Mr. A's horn. (Capitol.)

Luis Arcaez

- 3 *Because of You*
- 3 *September Song*

Neither musically nor commercially is there anything particular here. Except for the lack of vocals, these could be by any good band of studio men, fronted maybe by Harry James, playing average arrangements. (Victor.)

Horace Bailey

- 4 *When I Saw You*
- 5 *From Now On*

A suggestion of Herb Jeffries on the first side, a touch of Mr. B on the bluesy second. Good band accompaniment. (Coral.)

Mildred Bailey

- Rockin' Chair*
- Sometimes I'm Happy*
- Georgia on My Mind*
- More Than You Know*
- All Too Soon*
- Ev'rything Depends on You*
- Lover Come Back to Me*
- It's So Peaceful in the Country*

Album Rating: 7

Too bad Columbia fumbled the ball on a memorial album. Mildred's Decca era was unsensational and atypical. Nevertheless, because it's Mildred, there's some great music here.

Best side is *All Too Soon*, a great version of a great Ellington tune. On this and *Lover* she simply has Herman Chittison, Dave Barbour, Franchy Cozzette (not Covert), and Jimmy Hawkins, and is better off for it. Five of the other six numbers co-feature the Delta Rhythm Boys.

These versions of *Rockin', More and Lover* are by no means the best Mildred made of these songs. *Peaceful*, the Alec Wilder song, was well suited to her.

The album notes are a gratuitous insult to Red Norvo. Sloughing him off as "a Whiteman xylophonist," they make no mention of the great part he played in her career, and imply that nothing happened from the time she left Whiteman in 1934 until about the time she recorded for Decca, in the early 1940s.

What a beautiful job Columbia could do if giving the lie to that story! (Decca.)

Down Beat covers the music news from coast to coast.

Rating System

Ratings from 1 to 10 are assigned, with 10 tops, but reserving that number for extraordinary performances only. Reviews are listed alphabetically by the artists for easy reference.

Charlie Barnet

- 3 *Cherokee Trail*
- 3 *These Foolish Things*

Robbins Music should be interested in *Cherokee Trail*. They published *In a Mellotone*, composed by Duke Ellington, which is 12 years older than *Cherokee Trail* (composed by Barnet, Gibson, and Johnson) and has the identical melody, the whole 32 bars almost note for note. The lawyers should make more out of this one than Barnet will; musically it ain't that great. Trumpet solo, probably Vernon Smith, provides the best moments.

Things is a tenor solo. On this kind of thing Charlie has an awful lot of competition nowadays.

All in all, a slightly less than sensational debut for the Mab's sextet. (Abbey.)

Count Basie

- 6 *Sure Thing*
- 6 *New Basic Blues*

Basie's big band is back, making his Mercury debut doubly auspicious.

The new outfit swings and sounds exactly like the Basie of yore. Except that the main riff on *Sure Thing* is based on eighth notes with inverted accentuation a la bop, both sides could almost have been recorded in 1940.

Both sides are the blues, in fast and slow moods respectively, with Count's keyboard more prominent on the latter. Paul Quinichette's tenor and Joe Newman's trumpet make the other solo contributions.

This kind of music says nothing new, but it says it with such charm! (Mercury.)

Tex Beneke

- 6 *Singin' in the Rain*
- 6 *Wedding of the Painted Doll*

First side is a good commercial record, with the band playing a good Hank Mancini arrangement cleanly, Tex's vocal vibrato at its most ingratiating with group support, and, as a highlight, 16 bars of Ed Zandy trumpet that sound like Bix with a touch of bop.

Sax voicing, with Tex on top, is effective on the instrumental overleaf. Zandy again makes an impression, even with only eight bars in which to do so.

Both sides prove that this has become a good, commercial non-Miller band without gimmicks. (MGM.)

Hadda Brooks

- 5 *Time Was When*
- 5 *All Night Long*

Odd alliance, on the first side,

of a rhythm-and-blues artist and a song that could have come straight from oldtime Broadway vaudeville.

Night is not the earlier song of this title; it's a conventional slow opus, quietly performed.

Veteran guitarist Teddy Bunn reappears to take a short, fairly modern solo on both sides. (Okeh.)

Frankie Carle

- Any Time*
- Wheel of Fortune*
- Until*
- Please, Mr. Sun*
- Tell Me Why*
- Tulip and Heather*
- Be My Life's Companion*
- Blue Tango*

Album Rating: 3

A smart commercial idea—eight current hits played as piano solos with rhythm and packaged under the title *Top Pops*. Should sell. (Victor.)

Benny Carter

- 5 *Time Out for Blues*
- 5 *Cotton Tail*

This is a mystery to us. Recorded at a concert, with what sounds like a rhythm-and-blues riff band, it betrays not the slightest evidence of Benny Carter's presence.

Except for a fast piano bit the only soloist, on both sides, is a tenor who is almost certainly Ben Webster. In fact, on *Cotton Tail* he plays a solo patterned after his original Ellington version.

Why this was released as Benny Carter & His All-Stars we'll probably never know. (Modern.)

Page Cavanaugh

- I'll Remember April*
- Moonlight in Vermont*
- Don't Blame Me*
- The Man I Love*
- Autumn in New York*
- One for My Baby*
- Ghost of a Chance*
- Body and Soul*

Album Rating: 7

These sides were bought by MGM from the small west coast label that waxed them three or four years ago. The trio (Cavanaugh, piano; Al Viola, guitar; Lloyd Pratt, bass) is augmented by a string section, and very effectively, on the first and fifth sides.

Good to hear a tasteful version of a too-little-played tune like *Vermont*. *One for My Baby* has a good vocal by Page. *Body and Soul* shouldn't have been doubled up. Aside from these comments, all we can say is that this is unassuming trio jazz; the kind, you sometimes begin to fear, that went out with Nat Cole's trio records. (MGM.)

Savannah Churchill

- 4 *My Affair*
- 4 *I'm So Lonesome I Could Cry*

Savannah has found a successful commercial formula and she sticks to it like goo. In addition to the vocal group there's some organ and guitar in here somewhere. (Victor.)



Mildred Bailey has been honored by a memorial album, issued by Decca. Down Beat reviews it on this page.

Bob Crosby's Bobcats

- Once in a While*
- Pennies From Heaven*
- Maryland My Maryland*
- Ostrich Walk*
- Magnolia Street Parade*
- Fidgety Feet*
- Bluin' the Blues*
- Cattin' on the Keys*

Album Rating: 6

As we recall it, back in the '30s Bob used the term Bobcats to denote a small jam group within his big band. Now, however, the part has become the whole: the Bobcats are a big band on these sides.

Maybe this is a little too studied, too synthetically Dixieland for traditionalists, but the musicianship and ensemble work are good and the atmosphere reasonably spirited.

Several of the numbers are built around a soloist. *Once* is Eddie Miller's, *Fidgety Feet* Matty Matlock's; *Pennies from Heaven* features Charlie Teagarden and *Cattin'* Stanley Wrightman.

Nice reed section work on *Ostrich Walk*.

Last two sides listed above are only included in the LP set. (Capitol.)

Lou Dinning

- 4 *Just Friends*
- 4 *Sick, Sad, Sorry, and Blue*

Cross Jerry Colonna with a couple of Rays (say Johnnie and Martha) and you have the mood

established by Lou at the outset on *Just Friends*. You can hear her scooping up the loot with every scooped note.

Wayne Shanklin, who wrote *Jezzebel*, co-authored the coupling, another slow-tempo lament. Vocal quartet and Don Robertson's ork accompany unobtrusively. (Capitol.)

Dinning Sisters

- 3 *The Little Brown Gal*
- 3 *Whatta Malla U*

The ode to the little Hawaiian chick may seem hardly a song for three other gals to sing—but then, didn't Ethel Waters and Dinah make each other famous?

Whatta is Honolulu, too, with a touch of Cuban sugar added for rhythmic flavoring. (Capitol.)

Rusty Draper

- 4 *Just Because*
- 3 *How Could You (Blue Eyes)*

Rusty provides the answer to Frankie Laine, to Johnnie Ray, to the encroachment of western singers on the pop field, to the echo chamber—he's got all the answers. And you'll hear not only all this in the fast first side, but a trumpet solo, believe us, by Pete Candoli.

How Could You is a searchlight into ladies' eyes—a different color for each verse and a new betrayal to match.

Nelson Riddle conducts. (Mercury.)

Duke Ellington

- 8 *VIP's Doogie*
- 4 *Jam with Sam*

Duke's talent for providing his works with inept titles has been displayed again in *VIP*, which except for a suggestion of shuffle rhythm has no connection with boogie-woogie. It is, however, great Ellington—the old Ellington—with Carney and Hamilton well showcased, the former at his rich-toned best.

Reverse is an excerpt from what was originally *Threesome*, one of Duke's long concert works and a background for a dance act. It is not great Ellington. It is just a jump band playing up-tempo blues, with solos by Gonsalves, Baker, Procope, Britt Woodman, Nelson Williams and Cat Anderson and Butter Jackson (we're guessing). (Turn to Page 15)

SPOTLIGHT ON MAX ROACH



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The solos are all okay except for the cutting around at the end, but the atmosphere at times almost suggests the Hampton circus. Commercially, maybe this is the better side. (Columbia.)

Percy Faith

- 4 Delicado
4 Festival

Stan Freeman's harpsichord dominates Delicado, which has an atmosphere almost as festive as Festival. Latter features a choral vocal. (Columbia.)

Jan Garber

- 2 Love, Where Are You Now?
2 My Intuition

Mr. Garber, who of late has been comparatively idle on the airlines, employs the larynx of Roy Cordell in two tunes of no special distinction. (Capitol.)

Erroll Garner

- 5 Ain't She Sweet?
5 Please Don't Talk About Me When I'm Gone

Mr. Garner continues to diminish, almost to the vanishing point, the number of standard tunes he has never recorded. These two are no less adaptable than usual to his caprices. The chunky left hand on Sweet may bother you, but in general these are good-grade Garner. (Columbia.)

Jeanne Gayle

- 2 Wondering
2 God's Little Candles

This is the gal who recorded with Bob Crosby and is now getting into a synthetic western groove on her own. Anyway, Wondering is a hit western song. Candles is a product of that noted English hillbilly, Jimmy Kennedy. (Capitol.)

Georgia Gibbs

- 5 Kiss of Fire
4 A Lusting Thing

You may recognize Kiss if you knew it in an earlier incarnation as El Choclo. Should be a commercial side for Her Nibs. So, to a lesser degree, should the coupling. (Mercury.)

Wardell Gray

- 4 Farmer's Market
3 Lover Man

Routine bop, recorded in Los Angeles, the first side being named for the trumpet soloist, Art Farmer. Hamp Hawes, the pianist, is in there, too.

Lover is a lackluster solo, perhaps the 56th best recorded version of this tune.

Remembering Wardell from the excitement of his Goodman Sextet days, we hate to see him let his name be associated with nondescript products like this. (Prestige.)

Illinois Jacquet

- 6 Weary Blues
5 Groovin'

Unconnected with the Dixieland opus of the same name, Weary is just a slow-rocking blues, with Illinois at his least affected, with guitar voiced into the riff theme.

Groovin', also a blues, is medium-fast, again ad lib tenor throughout, but instead of building up to the expected squeals, it just doesn't build. (Mercury.)

Harry James

- 6 Meaning Low
3 The Brave Bulls

Two strikingly different phases of James. First side has a tasteful arrangement of a good standard tune, with Harry's horn at its tonal and inspirational best, plus a good clarinet contribution, probably from Ed Rosa.

Coupling is an instrumental which Rafael Mendez played on the soundtrack of The Brave Bulls and recorded for Coast Records. We haven't heard his version, but imagine those who are interested in this piece will be those who heard it in the movie and will therefore prefer his version to Harry's. (Columbia.)

Jazz At The Philharmonic Vol. 14

- 1 Surrender Dear
1 Got Rhythm

Album Rating: 6

As is customary in this series, the slower the tempo, the less likelihood of insincerity and exhibitionism. Consequently, Surrender is emphatically the better side.

Ashby's guitar pokes through into the foreground effectively every once in a while. Pres takes the first chorus; later, Hawk ambles in, unruffled, and steals the honors. Kenny Kersey's piano style doesn't quite make it for this sort of a session.

Willie Smith concludes the side, and, mercifully, the tempo never doubles.

Still On A Friendly Bases



New York—Beryl Booker's Mercury debut brought a reunion with Slam Stewart, for whose trio she used to play. The pianist, hailed in the April 4 Beat as "the greatest since Mary Lou," is featured on Handful of Stars and You'd Better Go Now, the latter a vocal side, released this week.

Gordon MacRae

- 3 Gentle Hands
3 These Things Shall Pass

Routine performances of two pieces of material that belong to the classification known in the trade as religious, or country-sacred, music. Van Alexander conducts. (Capitol.)

Glenn Miller

- 5 At Last
5 Perfidia

What does this band think it's trying to do—copy Ray Anthony? Reissue coupling was released to compete for the loot flowing in from the successful revival of both songs. (Victor.)

Mills Brothers

- 5 You're Not Worth My Tears
5 High And Dry

First is a ballad with a slight

Machito

- 6 Oboe Mambo
5 Hay Que Recordar

The Afro-Cubans have a bearded guest star on the Mambo. This recalls the days when Mitch Miller was best known as one of the world's foremost exponents of what was once called the hautboy—and hautboy, does he bring a wild sound to Machito's music!

Graciella and the Rugual Brothers sing on the more conventional coupling. (Columbia.)

Advertisement for Dick Noel Fine Trombone with Les Brown and his Band of Renown. It features a photo of Dick Noel and text describing the instrument and the band.

Advertisement for Rudy Muck trumpets. It features a large image of a trumpet and text stating 'USED BY AMERICA'S GREATEST MUSICIANS' and 'From the Academy at \$117.50 to the marvelous Citation at \$250.00'.

beat, pleasantly performed with touches of pseudo-trombone. Backing is a fast hillbillyish ditty with 16-bar phrases. (Decca.)

New Sounds From Sweden Vol. II

- That's It!
Gull in a Gulch
All Yours
Deep Purple
Lover Man
Indians
These Foolish Things
Cool Kid

Album Rating: 6

Information omitted from album notes: the Gullin quartet on the first four sides has Bengt Hallberg, piano; Gunnar Almstedt, bass, and the splendid Jack Noren on drums. The Hallberg trio on the other four sides has Almstedt, and Andred Burman on drums.

There's no doubt about it—Gullin, whose Handful of Stars was a highlight of Prestige's first Swedish Sounds set, is about the best of the modern baritone sax men—nobody in this country can give him much trouble. And Hallberg, audible on all eight sides, is as gifted a 19-year-old as you'll hear in contemporary jazz.

The originals are not sensational, nor are the treatments of the standards, but everything is cool in the best sense of the word. Light, pleasant bop, performed by schooled and enthused musicians. (Prestige.)

Helen O'Connell

- 3 Right or Wrong
4 Be Anything

Compare Helen's treatment of Be with either of the Brown girls' (Wini or Ruth) and you'll realize the paucity of feeling and depth here.

Helen sounds as if she's trying too hard to be hip, or sump'n, on the end of Right. Our answer: wrong. (Capitol.)

Bud Powell

- Sweet Georgia Brown
Body and Soul
April in Paris
So Sorry Please
Sometimes I'm Happy
Get Happy

Album Rating: 8

To anyone who wants to get near the bone of contemporary jazz and to eat the meat raw and ready instead of delicately diluted a la Shearing, here is piano greatness. Here is the man from whom bop piano stems just as surely as every tenor stems today from Pres.

Recorded before his last nervous collapse, the young, wild-eyed genius reflects every aspect of his work here: the frantic tempo of Sweet Georgia Brown, paced by curly Russell and Max Roach; the melodic approach to a medium-tempo Sometimes I'm Happy; the slow, contemplative contours of April in Paris.

The original So Sorry Please derives its title from the fact that Chinese are reputed to use this expression in their speech and, as Bud does here, frequent fourths in their music.

No academic arguments here about whether Bud has Tatum's technique; just a straight eight rating and a warning to every pianist not to miss this set. (Mercury.)

Louis Prima

- 3 Oak-Dahdily-Dah
2 Basta

Oak sounds like One O'Clock Jump slightly altered and set up with lyrics. The arrangement, too, is Basieish. The song is credited to Keely Smith, who shares Louis' vocal on the disc, and Leon Prima, who shares Louis' parents.

Basta is a perfectly legitimate title. Just means "enough" in Italian. It's a 6/8 novelty with Louis and Keely living it up. (Columbia.)

(Turn to Page 18)

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Fur Flies, Fans Fume In Protest At Kenton Survey

Once again the loyal readers who beg to agree and disagree with *Down Beat* have raised a storm of controversy over a feature in these pages. This time it was the Stan Kenton survey in our March 7 issue, in which Leonard Feather analyzed the opinions of musicians through the years on Kenton's music.

The proportion of Kenton and anti-Kenton reactions cannot be gauged, since dissenters are usually quicker to take smoldering pen in hand. The letters reproduced below are as completely representative a selection as space will allow.

Astoria, L.I., N.Y.

To The Editors:

Say what is this "is Kenton truly a pioneer in his field?" who can you compare with him today? Who else made more headlines than Kenton?

And what is this about you do not think Stan is sincere about his music. Do you recall when he refused to play songs that the "micky mouse" bands are playing today. Do you recall when he did not take the doctor's orders and take a rest? I think he is very sincere in what he is trying to accomplish.

And to you Ella and Ray Brown, in my opinion *Lonely Woman* was a very nice piece of work by June and the orchestra. Lets live a little. We can not stick to the same *Flying Home* or *Smooth Sailing* that has the same jumping rhythm. June may not have a voice but at least she is trying something different not singing *Flying Home* trash.

BG Washed Up

As for you Goodman you are washed up. You had your days. Sit back, relax Stan is here to stay. The only good piece of work you made was *Sing Sing Sing* that had excitement. You really drove on that; the same with Stan on *Monotony*. He may not have a solid ~~beat~~ but it was something exciting you did not know what would happen next. It was not something like a Ford and Paul record where it opens with a echo chamber and ends with the same.

So Charles Barnet you say after hearing *Somnambulism* you understand why people put the band down. You made *Cherokee* back in 1939, since then you did not come out with anything that even lasted longer than a month. You never tried anything different as far as music goes.

And Bill Harris has the nerve to be horrified by Maynard's playing. Listen to yourself on those freakish JATP concerts. You use to play wonderful with Woody, then what happened, you joined the freak show.

So Steve Race (who the heck is he?) wrote "I need Maynard Ferguson like I need a hole in the head." I will gladly give him the hole in the head.

Keep saying Stan is finished boys but once in a while keep looking around and he will still be there the one and only Mr. Kenton.

Tony Capoue.

Boston, Mass.

To The Editors:

I am particularly happy that many musicians and a few critics are beginning to realize that the quality of Mr. Kenton's art has reached the lowest point ever held by a "jazz" band of such national fame. I am glad because I hope Mr. Kenton will listen to his critics and "sincerely" try to raise the level of his music to something which could be progressive in the real sense.

Mr. Kenton, in my opinion, is not a messiah—and I hope he is not a fraud—but he is a force which has been felt by people who never before entered Symphony Hall nor heard a musical organization larger than the Saturday night Square Dance band. If Mr. Kenton could perform worthwhile, interesting music to these people he would be doing a great service to the musical taste of people in general and to the advancement of so-called jazz music in particular.

Perhaps most important is the

think it was a very democratic little paper you had. My hopes are rapidly being shattered.

Thomas E. Bennett.
Monrovia, Cal.

To The Editors:

I really think some people are off their nut. When asked in a blindfold test what they thought of Kenton's recordings, several personalities thought he was great—under the impression that he was someone else. I don't get it—why should the name of the band interfere with the actual music. Personally I think they're prejudiced. I think he's terrific but maybe he'd be more popular with some people if he changed it to "the dynamic band of Joe Schultz" or something.

Mike Dennis.

United States
Coast Guard Academy,
New London, Conn.

To The Editors:

I am extremely displeased at the specious sophistry employed by Leonard Feather and Nat Hentoff in their respective articles, degrading one of the few men who is sincerely and constantly endeavoring for the advancement of music. It seems to me that more good would be done exposing the deteriorating defects of the actions of such people as Ray Anthony.

John F. Proasser,
Philadelphia, Pa.

To The Editors:

Leonard Feather's survey on Kenton proves what I had long believed—that Kenton relies for his glory on a bunch of moronic fans and has relatively little support from the country's top musicians.

It's significant that even Kenton's own former sidemen, who lately have been refusing to work for him, have put down the band and its music in the strongest terms.

You can fool the public, you can fool a lot of naive *Beat* readers about Kenton, but you can't fool the musicians. Earl Robinson.

Cleveland, O.

To The Editors:

I was greatly disappointed in Leonard Feather's article on Stan Kenton "fake or Messiah." It was obviously an unfair appraisal. I have been a Feather man for years but having read him extensively and never missed his programs on WMGM I know full well he is anti-Kenton.

Although Feather tried to fool us into thinking he was writing a "both sides of the question" article he did no such thing and actually came out with a beautiful piece of "Sink Stanism."

In his "blindfold tests" he goes out of his way to play those things that almost any one is going to object to like *Monotony* and *Thermopolae*. . . I agree they reek . . . but Stanley gave us *Trajectories*, *Interlude*, *Solitaire*, *Love For Sale*, the old *Intermission Riff* and many others which we will ever be grateful for.

Every columnist thinks he's a real critic if he rips Kenton apart and I for one am sick of it. (I see this guy Hentoff had to do the same thing.)

You lads are getting as dull as Barry Ulanov . . . lets just once have someone say something nice about Kenton. Billy May, Neal Hefti, Dan Terry, Sonny Burke, Les Brown, Woody Herman, Eddie Sauter, Ralph Burns, etc. are wonderful . . . but by golly so is Stan and its time people stopped throwing venom at him.

Feather, you let me down.
Ed Mulford.

breathing will be hampered, your heart action will be retarded, you'll have dizzy spells and lightheadedness—neither of which will be induced by too much night-before activity; your tone will be choked, your range will be limited to about D above middle C, you'll lack endurance, and unnecessary pressure applied to your lips will make 'em look like refugees from a meat-packing plant.

And, don't forget that faulty posture slopes the angle of the trumpet in a downward position and brother, what a tone you'll get when those vibrations start bouncing off the floor.

Briefly, faulty posture causes you to waste about twice as much energy than otherwise and gradually reduces the health in lip, endurance, tone, range and power.

(Ed Note: Send questions to Charles Colla, 111 W. 38th street, New York. Enclose self-addressed, stamped envelope.)

Tips To Trumpeters

By CHARLES COLIN

Are you one of those guys who goes on a job, splashes himself onto a chair and for the rest of the night conveys a general impression that he might have been ladeled into it? If you are, then you haven't been giving Mother Nature or yourself a break. Okay, so you sprawl yourself out and then complain that you can't produce any power, that you're forever tired—beat to the socks—that your lip feels like a wet cornflake.

Yet, all these complaints can be eliminated if you'll follow one simple rule of nature. That is, stand and sit in an erect body position.

You don't have to be a Dr. Kildare to understand that the human body was created to grow in its natural erect stature. In other words, pal, you're a *pithecanthropus erectus* and you don't have to feel insulted or call me out for a meeting with guns or creampuffs in some dewy morningtide.

Don't Be Lazy

In order to have health in lip, endurance and power, it is terrifically essential to get the body out of a lazy, slouchy attitude.

Sitting against the back of a chair with the complete spinal column curved into something reminiscent of a beer-barrel induces round shoulders and a stooped head. This throws the whole weight of one's body on the spine which ain't a healthful condition. While it may be relaxing, this careless-

To The Editors:


So that is the reaction to what Stan Kenton is trying and doing. I have heard from other sources that Kenton was to be regarded as corny, but never thought I'd see the day when the *Beat* would betray one of the few men who are willing to go out and create something new.

If you want to write about someone, why not let it be about a man who "steals from the dead and now the living." It's that type of musician we can do without.

For a while I was beginning to

Bob Ceely.
Boston, Mass.


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EXPLANATION OF SYMBOLS: b—bedroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rd—readhouse; ps—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Los Angeles); 745 9th Avenue, NYC; AP—All-American Promoters, Richmond, Va.; SAC—General Artists Corp., NYC; JBA—Jack Kerua Agency, NYC; 214 N. Canal Dr., Beverly Hills, Calif.; MCC—McCarty Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Moe Gale, 48 West 48th St., NYC; RMA—Reg Marshall Agency, 4671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 545 9th Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 38 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Albert, Abby (Stork) NYC, nc
Anthony, Ray (Aragon) Chicago, In 4/12, b
Austin, Johnny (Wagner's) Philadelphia, b
Avery, Dick (McCurdy) Evansville, Ind., b
Beall, Louis (Chicago) Chicago, t
Bell, Curt (Congress) St. Louis, h
Benedict, Gardner (Beverly Hills) New York, Ky, nc
Benske, Tex (Meadowbrook) Cedar Grove, N. J., 5/16-26, rh
Berkman, Eddie (Ambassador) L.A., h
Bothe, Russ (Paradise) Chicago, b
Brandon, Henry (Blackhawk) Chicago, In 4/9, r
Brandwynne, Nat (Shamrock) Houston, 5/27-6/8, h
Brewin, Harroe (Shorham) Washington, D. C., h
Brewer, Gage (Mambo) Wichita, nc
Carl, Frankie (Syracuse) Syracuse, N. Y., 5/6-12, h
Carlson, Merle (Admiral Kidd) San Diego, b
Caylor, Joy (Sherman) San Diego, nc
Conn, Irving (Savoy-Plaza) NYC, h
Counney, Del (St. Francis) San Francisco, h
Cunningham, Tommy (Claridge) Memphis, 5/30-6/19, h
Dae, Arnis (Split Rock Lodge) Wilkes-Barre, Pa., h
D'Amico, Nick (Roosevelt) NYC, h
Dawson, Len (6 O'Clock) Miami Beach, nc
Deary, Earl (Benjamin Franklin) Philadelphia, b
Derwin, Hal (Biltmore) L.A., h
Deutsch, Emery (Carlton House) NYC, h
DiPardo, Tony (Eddy's Kansas City), r
Donahue, Al (Stadler) Detroit, Out 5/18, h
Dorsey, Jimmy (Palladium) Hwd., 4/16-6/11, b
Dorsey, Tommy (Shamrock) Houston, 4/17-27, h; (Palladium) Hwd., In 5/13, h
Drake, Charles (Westwood) Little Rock, Ark., nc
Duarte, Val Teddy (Madison) Oneida, N. Y., h
Duke, Johnny (Monteleone) New Orleans, nc
Durno, Mike (Copacabana) NYC, nc
Elliott, Baron (Carlton) Washington, D.C., h
Farley, Dick (Black) Oklahoma City, h
Farnon, Brian (Chez Paree) Chicago, nc
Ferguson, Danny (Jefferson) St. Louis, h
Fina, Jack (Balinese) Galveston, 4/25-6/12, pc
Fior Rita, Ted (El Rancho) Las Vegas, h
Flak, Charlie (Stadler) Washington, D.C., h
Flanagan, Ralph (Meadowbrook) Cedar Grove, N. J., 4/15-25, rh
Foster, Chuck (Rice) Houston, Out 4/30, h
Foy, Dick (Mapes) Reno, h
Gidden, Jerry (Blackhawk) Chicago, Out 4/8, r
Golly, Cecil (Nicollet) Minneapolis, h
Griv, Chauncey (El Morocco) NYC, nc
Hampton, Lionel (Casino) Toronto, 4/24-30, t
Harpa, Daryl (Wardman Park) Washington, D. C., h
Harris, Ken (El Rancho) Sacramento, Calif., nc
Hayes, Carlton (Desert Inn) Las Vegas, h
Herman, Woody (Stater) NYC, 4/7-5/4, h
Hill, Tiny (Orpheum) Omaha, 4/4-10, t
Huston, Ted (Astor) NYC, h
Jahns, Al (Thunderbird) Las Vegas, h
Jerome, Henry (Edison) NYC, h
Jordan, Louis (Warner) NYC, In 4/7, t
Jurgens, Dick (Aragon) Chicago, 4/23-8/12, b
Kelly, Claude (Army Base) Puerto Rico
Kenton, Stan (Blue Note) Chicago, 4/4-17, nc
Kerna, Jack (Stork) Shreveport, La., Out 4/26, nc
King, Henry (Shamrock) Houston, Out 4/13, h
King, PeeWee (Orpheum) Omaha, 5/16-22, h

Krueger, Art (Tie-Toe) Milwaukee, nc
Lande, Jules (Ambassador) NYC, h
Larson, Skip (Casa Del Rey) Santa Cruz, Calif., h
LaSalle, Dick (Plaza) NYC, h
Lawrence, Elliot (Meadowbrook) Cedar Grove, N. J., 4/8-14, rh
Lee, Norman (Aragon) Chicago, Out 4/9, b
Leater, Dave (Latin Quarter) Boston, nc
LeWinter, Dave (Ambassador) Chicago, h
Lopez, Vincent (Taft) NYC, h
Machito (Palladium) NYC, b
Mainek, Matty (Flamingo) Las Vegas, h
Marterie, Ralph (Melody Mill) Chicago, 4/13-26, b; (Meadowbrook) Cedar Grove, N. J., 5/27-6/11, rh
Martin, Freddy (Shamrock) Houston, 5/13-25, h
Math, Lou (Broadmoor) Colorado Springs, h
Matthey, Nicolas (Plaza) NYC, h
May, Billy (Meadowbrook) Cedar Grove, N. J., In 6/12, rh
Mayburn, Jerry (El Morocco) Charlotte, N. C., nc
McGreene, Don (Stadler) Boston, h
McGraw, Bob (Casa Marina) Key West, Fla., h
McIntyre, Hal (Chase) St. Louis, 5/16-22, h
McLean, Jack (Hilton Manor) San Diego, h
Moran, Russ (Claremont) Berkeley, Calif., Out 4/21, h
Morris, Skeets (Paddock) Richmond, Va., h
Neighbors, Paul (Stadler) NYC, 5/5-31, h
Nye, Jack (Roosevelt) L.A., h
Oliver, Eddie (Mocambo) Hwd., nc
O'Neal, Eddie (Palmer House) Chicago, h
Overend, Al (Flame) Phoenix, nc
Palmer, Jimmy (Melody Mill) Chicago, b
Parker, Wex (Bill Green's) Pittsburgh, 4/21-27, nc
Pastor, Tony (Meadowbrook) Cedar Grove, N. J., 4/29-6/5, rh
Pearl, Ray (Rice) Houston, In 4/3, h; (Claridge) Memphis, 7/3-16, h
Percival, Clair (Washington - Youree) Shreveport, La., h
Petti, Emile (Versailles) NYC, nc
Phillips, Teddy (Stadler) Buffalo, h
Pieper, Leo (Schroeder) Milwaukee, 4/1-14, h; (Trianon) Chicago, In 4/15, h
Pringle, Gene (Van Cleve) Dayton, O., h
Pruden, Hal (Baker) Dallas, h
Puente, Tito (Casablanca) Miami Beach, h
Reed, Tommy (Oh Henry) Chicago, h
Reid, Don (Edgewater Beach) Chicago, 4/11-5/8, h
Riley, Jimmy (Duluth) Duluth, h
Saunders, Red (DeLia) Chicago, nc
Snowden, Elmer (Colonial) Philadelphia, h
Snyder, Leonard (Plamor) Wichita, nc
Stable, Dick (Ciro's) Hwd., nc
Stanley, Sid (Ciro's) Miami Beach, nc
Stanton, Bill (On Tour) KA
Stroux, Benny (Palladium) Hwd., 6/17-1/14, h
Stuart, Nick (Wilton) Long Beach, Calif., nc
Sullivan, John (Town) Houston, nc
Sundy, Will (Van Orman) Ft. Wayne, Ind., h

Tinterow, Bobby (Shamrock) Houston, h
Tucker Orrin (Conrad Hilton) Chicago, h
Van, Arthur (Colonial) L.A., h
Vincent, Lee (San Souci) Wilkes-Barre, Pa., b
Waples, Buddy (The Club) Birmingham, Ala., pc
Welk, Lawrence (Aragon) Ocean Park, Calif., b
Williams, Griff (Martingale) Chicago, r
Williams, Keith (Golden) Reno, h
Worth, Stanley (Pierre) NYC, h
Young, Sterling (Roosevelt) Hwd., h

Dudley, Clarence 'Mop' (Rainbow) Camden, N. J., nc
Duffy, George (Skyway) Cleveland, el
Eadie & Rack (Blue Angel) NYC, nc
Eaton, Johnny (Claudia) Cheshire, Conn., nc
Ewell, Don (Barrel) St. Louis, nc
Faye, Norman (Log Cabin) Houston, nc
Fay's Krazy Kats, Rick (El Morocco) Tucson, nc
Fidler, Lou (Larry Potter's) L.A., nc
Fields, Herbie (Silhouette) Chicago, nc
Four Bills (Jack O'Lantern) Birmingham, Ala., nc
Four Brothers (Plewacki Post) Buffalo, nc
Franklin, Marty (Airport) Brooklyn, N. Y., nc
Garner, Erroll (Embers) NYC, nc
Gertrude-Neil Duo (Shamrock) Faribault, Minn., el
Gibson's Red Caps, Steve (Copa City) Miami Beach, nc
Gifford, Trio, Dave (Chapel Inn) Pittsburgh, nc
Gilbert, Johnny (Graemer) Chicago, h
Grauso Trio, Joe (Three Deuces) NYC, nc
Harding & Moss Trio (Ringling) Sarasota, Fla., h
Harlan Trio, Lee (Biltmore) Ft. Meyers, Fla., h
Harrington Trio, Jim (Hi-Line) Havre, Mont., nc
Henderson, Horace (Strand) Chicago, h
Herman, Lenny (Baker) Dallas, 4/1-5/12, h
Herrington, Bob (Clermont) Atlanta, Ga., Out 6/1, h
Herth, Mill (Piccadilly) NYC, h
Heywood, Eddie (Embers) NYC, nc
Hill, Vernon (Rome) Grand Rapids, Mich., h
Hodges, Earl (Town Crest) NYC, nc
Hodges, Johnny (Black Hawk) San Francisco, Out 4/7, nc; (Tiffany) L.A., 4/9-22, nc
Holmes, Alan, Ray (Frontier) Mimoula, Mont., el
Holmes, Four (Astor) NYC, h
Hopkins, Claude (Cafe Society) NYC, nc
Hunt, PeeWee (Preview) Chicago, 4/4-5/1, nc
Jaesen Trio, Stan (El Mocambo) Toronto, nc
Jordan, Jo Ann (Recreation Center) Saginaw, Mich., Out 4/19
Kaminsky, Max (Child's Restaurant) NYC, r
Kaye Trio, Georgie (Casa Bianca) Albany, N. Y., nc
Kerwin, Ford (Clyde's Caravan) Lawton, Okla., nc
Kelly, Jack (St. Regis) NYC, h
Kendis, Sonny (Little Club) NYC, nc
Kent, Michael (Biltmore) NYC, h
Kubiak's Rhythm-Aires, Wally (San Carlos) Yuma, Ariz., h
Lane, Johnny (1111 Club) Chicago, nc
Lantz, Barney (Delane) Delane, Calif., nc
Larkins, Ellis (Blue Angel) NYC, nc
Larue Trio, Eddie (Sillman) Spokane, Wash., h
Lex, Vicky (Dixie) Wilson, N. C., h
Mishon Quartet, Jack (Casa Loma) Pittsburgh, nc
Mullard, Sax (Basil's) Kokomo, Ind., Out 4/12, nc
Marsala, Wingy (Hangover) San Francisco, nc
Martin, Jack (Thunderbird) Las Vegas, h
Masters' Dream-Aires, Vick (Sundown) Phoenix, nc
McCauley Trio, Pat (William Penn) Pittsburgh, h
McGuire, Betty (Commercial) Elko, Out 4/14, h
McPartland, Marian (Hickory House) NYC, nc
Meade Foursome, Mitzi (Seven Seas) Anchorage, Alaska, Out 7/28, nc
Metro-Gnomes (Kona) Oakland, Calif., nc
Metrolines (Boise) Boise, nc
Middleman, Herman (Carousel) Pittsburgh, nc
Mills Bros. (Zanzabar) Denver, 4/14-20, nc; (Home Show) Sioux City, Ia., 4/22-27, nc; (Don Carlos) Winnipeg, 5/2-8, nc
Moie, Miff (Jaxx Ltd.) Chicago, nc

Combos

Agnew, Charlie (LaSalle) Chicago, h
Airlane Trio (Dixie) NYC, Out 6/23, h
Ailey, Vernon (Black Hawk) San Francisco, nc
Alonso's Tropicaires, Lisa (Cairo) Chicago, In 5/14, nc
Alvin, Danny (Helsing's) Chicago, nc
Andrews Sisters (Ambassador) L.A., 4/24-5/14, h
Archey, Jimmy (Jimmy Ryan's) NYC, r
Arden Quartet, Ben (Leland) Aurora, Ill., h
Armstrong, Louis (Zanzabar) Denver, 4/14-20, nc
Asunto, Frank (Famous Door) New Orleans, nc
Bardo, Bill (Flame) Duluth, nc
Bart Trio, Gene (Biltmore) L.A., h
Bazs of Music (19th Hole) Cincinnati, Out 4/12, nc
Bascomb, Dud (Tyler's) Avenel, N. J., cc
Bella Trio, Ziggy (Roosevelt) Pittsburgh, h
Big Three Trio (Brass Rail) Chicago, el
Billings Trio, Bernie (Knotty Pine) Lankership, Calif., nc
Bliss, Nicky (Te Olde Celler) Chicago, r
Bunn Trio, Teddy (Billy Berg's) L.A., nc
Bonano, Sharkey (Roosevelt) New Orleans, h
Brown, Abbey (Charley Foy's) L.A., nc
Bruback, Dave (Surf) L.A., nc
Bums Trio, Teddy (Billy Berg's) L.A., nc
Bushkin, Joe (Embers) NYC, nc
Butler Trio, Billy (Zanzabar) Philadelphia, nc
Bynak, Georg (Zebra) Saranac, Pa., nc
Caceres, Emilio (Continental) Hwd., nc
Callaway, Cab (Don Carlos) Winnipeg, 4/4-14, nc; (Zanzabar) Denver, 4/21-26, nc
Calvert, Bud (Tee Pee) Wichita, nc
Cannon, Don (Trading Post) Houston, pc
Carey, Harold (Onais) Wichita, nc
Carpenter, Ike (Congress) Chicago, h
Carson, Don (Rodger's) Minneapolis, el
Cavanaugh, Page (Captain's Table) L.A., nc
Cawley, Bob (Tulmar) Tulsa, r
Clona, Harry (Chez Paree) Chicago, nc
Clippertones, (Del Mar) Sault Ste. Marie, Mich., h
Conleys (VFW) Paso, Wash., Out 4/12, nc
Cook, Basie (Flamingo) Wichita, nc
Crosby, Eddie (Baby Grand) Brooklyn, N. Y., nc
Cordans (Golden Nugget) Las Vegas, nc
Cosmopolitans (Beritz) Chicago, el
Dacito (China Pheasant) Seattle, nc
Dale, Mack (Catalina) Houston, nc
Davenport, Bob (Woodland) Havana, Ill., nc
Davis, Bill (Birdland) NYC, nc
Davis, Pluma (El Dorado) Houston, b
Davison, Wild Bill (Condons) NYC, nc
Dee Trio, Wilbur (Nick's 3 Vets) Mountain View, N. J., r
Dennis, Mort (Stadler) St. Louis, h
Deuces Wild (Midway) Pittsburgh, el
Devaney, Art (Bellerville) Kansas City, h
Devere, Billy (Eddie's) San Diego, nc
Downs Trio, Evelyn (Vanity Fair) Brooklyn, N. Y., nc
Duchess & Men of Note (Hayes) Jackson, Mich., h
Ducito (China Pheasant) Seattle, nc
Dale, Mack (Catalina) Houston, nc
Davenport, Bob (Woodland) Havana, Ill., nc
Davis, Bill (Birdland) NYC, nc
Davis, Pluma (El Dorado) Houston, b
Davison, Wild Bill (Condons) NYC, nc
Dee Trio, Wilbur (Nick's 3 Vets) Mountain View, N. J., r
Dennis, Mort (Stadler) St. Louis, h
Deuces Wild (Midway) Pittsburgh, el
Devaney, Art (Bellerville) Kansas City, h
Devere, Billy (Eddie's) San Diego, nc
Downs Trio, Evelyn (Vanity Fair) Brooklyn, N. Y., nc
Duchess & Men of Note (Hayes) Jackson, Mich., h

Garner, Erroll (Embers) NYC, nc
Gertrude-Neil Duo (Shamrock) Faribault, Minn., el
Gibson's Red Caps, Steve (Copa City) Miami Beach, nc
Gifford, Trio, Dave (Chapel Inn) Pittsburgh, nc
Gilbert, Johnny (Graemer) Chicago, h
Grauso Trio, Joe (Three Deuces) NYC, nc
Harding & Moss Trio (Ringling) Sarasota, Fla., h
Harlan Trio, Lee (Biltmore) Ft. Meyers, Fla., h
Harrington Trio, Jim (Hi-Line) Havre, Mont., nc
Henderson, Horace (Strand) Chicago, h
Herman, Lenny (Baker) Dallas, 4/1-5/12, h
Herrington, Bob (Clermont) Atlanta, Ga., Out 6/1, h
Herth, Mill (Piccadilly) NYC, h
Heywood, Eddie (Embers) NYC, nc
Hill, Vernon (Rome) Grand Rapids, Mich., h
Hodges, Earl (Town Crest) NYC, nc
Hodges, Johnny (Black Hawk) San Francisco, Out 4/7, nc; (Tiffany) L.A., 4/9-22, nc
Holmes, Alan, Ray (Frontier) Mimoula, Mont., el
Holmes, Four (Astor) NYC, h
Hopkins, Claude (Cafe Society) NYC, nc
Hunt, PeeWee (Preview) Chicago, 4/4-5/1, nc
Jaesen Trio, Stan (El Mocambo) Toronto, nc
Jordan, Jo Ann (Recreation Center) Saginaw, Mich., Out 4/19
Kaminsky, Max (Child's Restaurant) NYC, r
Kaye Trio, Georgie (Casa Bianca) Albany, N. Y., nc
Kerwin, Ford (Clyde's Caravan) Lawton, Okla., nc
Kelly, Jack (St. Regis) NYC, h
Kendis, Sonny (Little Club) NYC, nc
Kent, Michael (Biltmore) NYC, h
Kubiak's Rhythm-Aires, Wally (San Carlos) Yuma, Ariz., h
Lane, Johnny (1111 Club) Chicago, nc
Lantz, Barney (Delane) Delane, Calif., nc
Larkins, Ellis (Blue Angel) NYC, nc
Larue Trio, Eddie (Sillman) Spokane, Wash., h
Lex, Vicky (Dixie) Wilson, N. C., h
Mishon Quartet, Jack (Casa Loma) Pittsburgh, nc
Mullard, Sax (Basil's) Kokomo, Ind., Out 4/12, nc
Marsala, Wingy (Hangover) San Francisco, nc
Martin, Jack (Thunderbird) Las Vegas, h
Masters' Dream-Aires, Vick (Sundown) Phoenix, nc
McCauley Trio, Pat (William Penn) Pittsburgh, h
McGuire, Betty (Commercial) Elko, Out 4/14, h
McPartland, Marian (Hickory House) NYC, nc
Meade Foursome, Mitzi (Seven Seas) Anchorage, Alaska, Out 7/28, nc
Metro-Gnomes (Kona) Oakland, Calif., nc
Metrolines (Boise) Boise, nc
Middleman, Herman (Carousel) Pittsburgh, nc
Mills Bros. (Zanzabar) Denver, 4/14-20, nc; (Home Show) Sioux City, Ia., 4/22-27, nc; (Don Carlos) Winnipeg, 5/2-8, nc
Moie, Miff (Jaxx Ltd.) Chicago, nc

Morrison Quintet, Charlie (Melody) Harrisburg, Pa., nc
Munro, Hal (Lions-Milford) Chicago, b
Napoleon, Phil (Nick's) NYC, nc
Nelson, Gene (Ohio) Youngstown, h
New Sounds (Circle) Albany, N. Y., cl
Nichols, Red (Mike Lyman's) L.A., nc
Nilda & Jerry (Officer's) Bowling Field, D. C., nc
Norvas' Upstart, Bill (Versailles) NYC, nc
Novaliers (Lotus) Birmingham, Ala., nc
O'Brien & Evans (Two Brothers) Springfield, Ill., cl
Ory, Kid (Beverly Cavern) Hwd., nc
Otis, Hal (Cairo) Chicago, 4/2-15, nc
Pace, Joe (Open Door) N. Arlington, N. J., nc
Pagan Quintet, Sonny (Fort Pitt) Pittsburgh, h
Palmer, Quartet, Jack (Iceland) NYC, r
Palmer, Singleton (Centerfield) E. St. Louis, el
Panalle, Juan (Top Hat) San Diego, nc
Paris Trio, Norman (Ruban Bleu) NYC, nc
Park Ave. Jesters (Pacey's) Philadelphia, nc
Pastels (Flamingo) Lawrence, Mass., nc
Picou, Alphonse (Paddock) New Orleans, nc
Pinkard, Bill (Jimmie's Palm Garden) Chicago, nc
Pone Trio, Melba (Fr. Stars) Anchorage, Alaska, nc
Powell Trio, Henry (Flamingo) Wichita, nc
Powers, Pete (Mellville) Mellville Cove., N. S., cc
Prima, Leon (500 Club) New Orleans, nc
Ravens (Birdland) NYC, nc
Reagan, Payson (Stork) NYC, nc
Reisman, Leo (Beverly Hills) Beverly Hills, Calif., h
Rico Trio, George (On Tour) MCA
Rinn's Blonde Tones, Gene (The Inn) Valparaiso, Fla., h
Rit Bros. Trio (Desert Inn) Las Vegas, h
Revera, Ray (Dimlit) NYC, nc
Rocco Trio, Buddy (Lincoln Woods) York, Pa., nc
Rollin, Adrian (New Yorker) NYC, h
Ronalds Bros. (Lido) South Bend, Ind., Out 4/12, nc; (Otto's) Troy, N. Y., 4/15-21, nc
Rotgers, Ralph (Ambassador) Chicago, b
Roth Trio, Don (President) Kansas City, h
Rumsey, Howard (Lighthouse) Hermosa Beach, Calif., nc
Ryan, Dick (Charlemagne's) San Diego, nc
Ryan, Eddie (Moe's Main St.) Cleveland, nc
Schenk, Frankie (Stables) Biloxi, Miss., nc
Scoupy, Bob (Victor & Roxie's) San Francisco, nc
Shearing, George (El Rancho) Las Vegas, Out 4/15, h; (Black Hawk) San Francisco, 4/17-30, nc; (Rhythm) Portland, Ore., 5/5-11, nc
Skylighters (Chamberlin) Old Point Comfort, Va., h
Slack Trio, Freddie (Chef's) Glendale, Calif., nc
Smith, Joe (Windermer) St. Louis, el
Smith Trio, Johnny (Albert) NYC, nc
Sparr, Paul (Drake) Chicago, h
Stacy, Jess (Hanger) L.A., nc
Stone, Kirby (Eddy's) Kansas City, 4/11-24, r; (Park Lane) Denver, 4/26-8/9, h
Stylists (Ranch House) Providence, R. I., nc
Teagarden, Jack (Royal Room) Hwd., nc
Thompson Trio, Bill (Syracuse) Syracuse, N. Y., h
Three Flames (Bon Soir) NYC, nc
Three Peppers (Capitol) Chicago, In 4/16, el
Three Sharps (Bogart's) Rock Island, Ill., nc
Three Suns (Warwick) NYC, h
Three Strings (Blue Note) Chicago, nc
Three Twins (Mint) LaCrosse, Wis., Out 4/5, nc
Tobin Duo, Bill (Ranch) Swisher, Ia., Out 4/5, nc
Trenner (Riviera) St. Louis, 4/12-19, nc
Troup Trio, Bobby (Cafe Gala) Hwd., nc
Turner, Thomas (Wagon Wheel) Wichita, nc
Twin Tones (Tic Toc Tap) Sheboygan, Wis., el
Two Reaux & A Peep (Rogue Valley) Medford, Ore., cc
Versailles (Marine Grill) Aurora, Ill., el
Vesely, Ted (Tom-Tom) L.A., nc
Victor Trio, Bob (Post Time) Chicago, nc
Vincent, Bob (Armet's) Mason City, Ia., Out 4/6
Weavers (Eddy's) Kansas City, 5/9-22
Wiggins, Eddie (Band Box) Chicago, nc
Williams, Clarence (Village Vanguard) NYC, nc
Wink Trio, Bill (Mortuarie) NYC, nc
Wood Trio, Mary (Music Box) Palm Beach, Fla., nc
Yaged, Sol (Aquarium) NYC, nc
York, Frank (Sherman) Chicago, h

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Billy Taylor Is Hailed As 'Rare Creative Jazzman'

Boston—Before he came to Boston last fall, Billy Taylor was just another name for most listeners here. It was a name associated with adjectives like "promising" and phrases like "Art Tatum's favorite young unknown. After his Storyville gig though, Billy had convinced almost all Boston jazz listeners that his was a rare creative talent, one of the most important in present-day jazz.

Born in Greenville, N.C., in 1921, Billy went to school in Washington, D.C. Though he began piano at an early age, he studied saxophone, guitar, and drums before concentrating on the instrument. Billy continued his music studies at Virginia State college and was graduated in 1942 with a B.S.

With Ben

Billy's introduction to the New York jazz scene was a date with the Ben Webster quartet at the Three Deucea. He later worked with Dizzy's first modern band in the Onyx club and followed this with stints in the bands of Eddie South, Stuff Smith, Wilbur de Paris, Edmond Hall, and Cozy Cole's quintet in *Seven Lively Arts*. After gigging with various all-star units on the Street, he spent two months with Machito and replaced Erroll Garner with the Slam Stewart trio.

A European trip with Don Redman allowed Billy to play jazz concerts, clubs, and theaters for eight months in Scandinavia and on the continent. He recorded in Paris, Holland, and Germany with his own group and units including Don Byas and Tyree Glenn.

Back in New York, Billy formed a piano-organ comb. with Bob Wyatt. When this dissolved after dates at Dickie Wells', the Royal Roost, and in the short-lived production, *Holiday on Broadway* with Billie, he clubbed around New York as a single and with a quartet. Another extracurricular engagement followed—an invitation to play the National Exposition in Haiti with

John Collins, Charlie Smith, Lloyd Trotman, Kenny Dorham, and Bud Johnson.

To Shaw

In 1950, Billy worked at Iceland with his own quartet which, when fronted by Artie Shaw, was called the Gramercy five. There then began Billy's non-stop record for the longest run at Birdland, during which modern jazz marathon he sextupled as soloist and sideman with trios, quartets, quintets, sextets, and larger combos. At Birdland Billy was featured with just about every prominent figure in contemporary jazz from Charlie Parker to Lee Konitz.

Billy's recording activities have comprised sessions under his own name on Coral, H.R.S., Atlantic, and Royal Roost; Decca dates with Sy Oliver and various singers, King with Gene Williams, MGM with Billy Williams, Standard transcriptions with Eddie South, Mercury with Slim Gaillard, Musicraft with Slam Stewart, Victor and Columbia with various singers, and a farrago of small labels. Billy has only recently been able to record jazz under the conditions and with the musicians he prefers.

The ubiquitous Mr. Taylor has also authored several provocative manuals for the Hansen Music company. They include treatises on Dixieland, ragtime piano, bop, and the mambo. All have concise historical introductions containing valuable insights into the etiology of

Detroit House Opens Ork Policy With TD

Detroit—For the first time in years, the Broadway-Capitol Theatre here is trying out a stage show policy, with name bands prominently mentioned among the attractions set.

Tommy Dorsey inaugurated the new deal Mar. 21 for the former second-run movie house. Deals are now pending for several other band attractions, such as JATP and Lionel Hampton.

Another book, subject unrevealed, is in the process of compilation.

Now in N. Y.

Billy is now in New York heading a group. If you hear him there or at one of his successive engagements, you'll hear an unusually imaginative jazzman who is a first-rate example of a jazz diction he himself described in his book on *Basic Be-Bop Instruction*:

"One of the most distinguishing features of good jazz playing is that it is basically a form of creative expression against the limitation of a steady beat. This steady beat may be actually played (as in the older forms of jazz) or merely suggested (as it often is in bebop); but no matter how it is indicated, it must be felt to such an extent that it always retains its validity. . . . No matter how intricate a be-bop passage may be, the beat must never lose its vitality. It must swing or it is not good jazz."

Record Reviews

(Jumped from Page 15)

Red Rodney

The Baron
This Time the Dream's on Me
Mark
If You Are But a Dream
Red Wig
Smoke Gets in Your Eyes
Coogan's Bluff

Album Rating: 4

The first LP by the young carrot-topped trumpeter is less memorable than we'd have liked.

These sides are small band bop, preceded in quantity and exceeded in quality by numerous other discs since 1945. Red has with him Jimmy Ford, an alto man of some promise making his first date; and three Phils—Raphael, Leshin and Brown—on piano, bass and drums.

The Baron is a minor-key riff; *Mark* is nothing but some more *Indiana* and *Red Wig* is *Strike Up the Band*. On *Dream* Red sounds as though he is trying to be commercial; the result is an

unhappy compromise on something that would better be left to the Anthonys and Jameses.

Red is definitely one of the better men in his field, and we'd like to see him come up with something more original to represent himself on wax. (Prestige.)

Sonny Rollins Quartet

This Love of Mine
4 Mambo Bounce

After going through the motions of pretending to be a real mambo, *Bounce* soon removes its disguise and turns out to be just another record of just another tenor man playing just another blues.

Frank Sinatra, who has a third of the song, may like the other side, on which Sonny stays fairly close to the melody. (Prestige.)

Stem Childs' Sports Dixie Policy Anew

New York—Childs' Paramount restaurant on Times Square has revived its Dixieland policy.

Since March 17 Maxie Kaminsky has been leading a quintet at the spot; with Gale Kurtis, clarinet and tenor; Ray Diehl, trombone; Charlie Queener, piano, and Don MacLean, drums.

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Evolution Of Jazz

by J. Lee Anderson



... "one of the greatest exponents of New Orleans-style piano" ...



... during the army years he became well-acquainted with the work of Jelly Roll Morton ...



... Ewell headed straight for New York to dig Bunk in person ...

Don Ewell, "one of the greatest living exponents of New Orleans style piano," was born in Baltimore on Nov. 14, 1916. "I began to study piano when I was about 10 or so," states Ewell, "but before then I fooled around with a lot of tin things—a toy sax, slide whistles, that kind of stuff." During the next several years Don studied the keyboard with a private teacher, gave the usual number of recitals, but managed to get away from the classical fare long enough to listen in on the "front room" sessions sponsored by his elder, tram-playing brother. "I can't recall who was in the band," Don says, "but I do know that they had a damned good piano player." Ewell graduated from the Towson, Md., high school with two scholarships to his credit and went on to study art at the Maryland Institute of Fine Arts, harmony and composition at Pea-

body Conservatory. He continued to job with local dance crews and finally left Peabody after two years to work with a trio (alto sax, drums, piano) in Baltimore, later in Atlantic City. After five months in the resort city, Ewell returned home to enter business college. The music wasn't totally neglected for Don continued to work weekends with the Townsmen, a local swing group of repute. The urge to get back to the grind fulltime prompted Don to form a trio in 1940 that worked around Baltimore until the army called in September, 1941. Before his induction, Ewell was influenced by several of "the good boys"—Waller, Wilson, Hines, Sullivan, but during the army years he became well acquainted with the work of Jelly Roll Morton. The effect that Morton's style had upon Ewell can be well evaluated today; the transformation, however, was not accomplished with ease. "I was tremendously impressed

by Jelly but I wasn't sure that this was the end—what I'd been searching for." It took Don many months to "give up a lot for Jelly," but his choice was finally made. Not only did the GI tenure provide an opportunity to experiment with the future, but it also kept Ewell busy playing his trade. A striking example of such activity occurred while Don was stationed at Stuart field, where he played flute in the concert band, glockenspiel with the marching band, and piano in the dance orchestra. In addition to the introduction to Morton, Don heard, and was "knocked out" by another master of the New Orleans idiom, Bunk Johnson. Immediately following his discharge from service in December, 1945, Ewell headed straight for New York to dig Bunk in person. Their meeting was the beginning of a mutual admiration society that broke up only with Bunk's death in 1949.

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Strictly Ad Lib

(Jumped from Page 3)

piano. May come back to the club later in the year with a big band.

Bary saxist Leo Parker organizing a combo in town . . . Organist Les Strand back to the Streamliner after two weeks off. Singer Lurlean Hunter and pianist Ernie Harper continue . . . Capitol promotion man Don Foreman back from a Florida vacation.

Flack Nat Shapiro in town for a few days. May take over p.r. for Ralph Marterie band . . . Danny Beller band cut some sides for Job label . . . Pianist-vocalist Chet Roble continues to shine at the Hotel Sherman Piano-Bar.

Don Reid's band to the Edgewater Beach's Marine room, first McConkey-managed crew to play the spot . . . Leader Hal Munro doubling from split weeks at the Lions-Milford ballrooms with his seven-piece outfit to booking acts for Joe Glaser's Associated office. Munro replaced Dick Lewis in the job.

BOSTON

Charlie Parker's recent week at the Hi-Hat was the most successful by a modern group this season. With the Bird, who was in flawless form, were Kenny Dorham, trumpet; Walter Bishop, piano; Frankie Skeete, bass; and Roy Haynes, drums . . . The implacable Arnett Cobb opened there March 31 . . . Art Tatum's trio is at Storyville, having succeeded Josh White. King Cole begins his first Boston club date at Storyville on April 7. Since both Storyville and the Hi-Hat have dropped their WMEX wires, there's no live jazz to caterize the Boston air.

Wilbur deParis and his band conclude their long Savoy stay on April 13 when the forces of Jimmy Archey arrive . . . Jackie Byard, local musician's choice for this section's most gifted pianist, is at the Three Suns in Waltham . . . G. G. Gryce, composer of Yvette and Wildwood in the Stan Getz book and proficient on alto, tenor, baritone, flute and piano, has been awarded a Sorbonne scholarship. He leaves for Paris this summer . . . George Irish, alumnus of the Fletcher Henderson, Teddy Wilson and Benny Carter bands, has resuscitated his tenor and is leading a combo around Boston.

HOLLYWOOD

It seems Oasis operators Jerry Horn and Les Shear thought Duke Ellington was only bluffing when Duke said he would positively have no part of a "Battle of Bands" there with Stan Kenton (Down Beat, April 4). Despite advance advertising placed in local papers, Duke stuck to his guns. So Kenton finished his Oasis stand with the Sunday

Orchestration Reviews

By Phil Broyles
THE ART OF ORCHESTRATION
By Bernard Rogers
Published by Appleton-Century-Crofts, Inc.

Chicago—The first part of this work is devoted to a concise description of the present day instrumental types. The history and

genealogy of the instruments has been ignored. Nor has space been found for instruments now extinct.

The development of the book is based on an analogy of the basic instrumental values to the primary colors of light. In setting the tonal palette it is shown that the pure colors are relatively transparent. Mixtures produce secondary shades and tints, and that mixing also leads to neutrality.

In making this analogy the varying degrees of relationship which exist between one instrumental group and another is immediately clarified.

The second part is devoted to the more intimate relationships which exist between the different tonal elements.

A number of exercises designed for the less experienced student have been included. The illustrations are drawn from the last two

centuries, using music which is readily accessible in score and performance.

Although there are numerous texts on orchestration and arranging, the present volume contributes many new insights and fresh ideas for which the author should be highly commended.

FOR ALL WE KNOW
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Arr. by Jack Mason

This tune was first published in the early '30s. The present arrangement is one of a series for the smaller combination consisting of three saxes, three brass, and three rhythm. It is fairly full, considering the instrumentation for which it is written.

The first of the split choruses is largely ensemble with brass playing lead. The repeat features saxes except during the bridge. Muted brass pick up the melody for the first eight of the special, while two clarinets and a tenor furnish color.

Still muted, the brass play a counter melody to the tenor solo during the second eight. This procedure is then repeated for the second half of the special. A tutti brings the arrangement to a full close.

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DETROIT



The Apple Jumps!

(See Page 1)

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The Story Behind 'Hambone'

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'Down Beat' Predicts...

(See Page 2)

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