

North Star  
Notes 1880

**RCA VICTOR**  
POPULAR RECORDS



**OCTOBER 1946**



**LATEST**  
**RCA VICTOR RECORDS**

**RACE SERIES**

**ETTA JONES**  
with J. C. Heard and his Orchestra  
**OSCULATE ME, DADDY**  
**MEAN TO ME**  
Record 20-1941

**GOLDEN BELL QUINTET** with Guitar  
**WHO'S THAT HAMMERIN'**  
**LOW DOWN CHARIOT**  
Record 20-1939

**INTERNATIONAL SERIES**

**HENRI RENÉ** and his Musette Orchestra  
**THE CONTINENTAL POLKA**  
(from the M-G-M film "Easy to Wed")  
**THE CANARY POLKA—La Canari**  
Record 25-0069

**HEJRE KATI**  
(from scenes in the Csarda)  
**PROCESSION OF THE SARDAR**  
(from the "Caucasian Sketches")  
Record 25-0063

**WALTZ THEME FROM "BLITHE SPIRIT"**  
(from Nowel Coward production "Blithe Spirit")  
**LYDIA**  
(from the Alexander Korda production "Lydia")  
Double Feature Record 46-0003

**ORQUESTA BILLO'S CARACAS BOYS**  
Vocal by Victor Pérez  
**EL CAIMÁN—Son Guaracha**  
(The Alligator)  
**DESPACIO SE VA LEJOS—Guaracha**  
(The Less Hastle, The More Speed)  
Record 23-0288

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THE



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EDITED BY DAVE DEXTER, JR.

Back in N. Y. after two weeks in Filmtown, Leonard Feather is still with Metronome mag as editorial associate contrary to a previous item, here and his name has been returned to Met's masthead. He's also shaping up the next Esquire jazz poll for Esqy's forthcoming '47 yearbook.

**Reviewing the Reviewers**

Once upon a time, way back in 1929, a 15-year-old English boy named Leonard Feather happened to hear Louis Armstrong's recording of "West End Blues"—and after that his life was never the same.

He haunted London record shops, hungry for more American jazz, and gave up his studies as a classical pianist to teach himself the styles of Art Tatum and "Fatha" Hines. His first visit to this country was in 1935, when he had 11 glorious days in New York. He spent almost the entire time at the Savoy, where Chick Webb



Leonard Feather

and Ella Fitzgerald were the reigning sensations.

A few years later he was back to stay, writing music, managing recording sessions and acting as press agent for big-name jazz artists. At cutting sessions he commonly does the work of five men—functioning as lyric-writer, tunesmith, arranger, pianist and organizer of the band.

Now, at 32, he is recognized as one of the world's foremost jazz authorities, and his reviews appear in Esquire, Metronome, and Modern Screen magazines. As a composer and arranger, he set a record by having 37 tunes recorded in three months.

Page Three

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speeld. Charly Shavers. oe-

LEONARD FEATHER, onze  
Amerikaansche correspondent  
en Phil Moore maakten hun  
„Lazy Lady Blues” en zagen  
deze opgenomen op Parlophone  
R 3009. Count Basie en zijn man-  
nen spelen en James Rusling  
zingt deze Blues.

PM, SUNDAY, OCTOBER 6, 1946

### Opening This Week

**HEAR THAT TRUMPET**, a new play by Orin Jannings, presented by Arthur Hopkins at the Playhouse on Monday. With Bobby Sherwood, Ray Mayer, Sidney Becht, Marty Marsala, Bart Edwards, Frank Conroy, Lynne Carter; staged by Mr. Hopkins, assisted by Leonard Feather; scenery by Woodman Thompson

NEW YORK WORLD-TELEGRAM, THURSDAY, NOVEMBER 14, 1946.

### Musical Tribute



Jane Feather (above) will be immortalized in song by Duke Ellington at his annual concert at Carnegie Hall on Nov. 23. A new Ellington composition called "The Golden Feather" was inspired by her. A popular vocalist, she is the wife of Leonard Feather, music critic.

THE MELODY MAKER AND RHYTHM

November 16, 1946

## COLLECTORS' CORNER

by REX HARRIS and MAX JONES

### BERNHARDT AND OLIVER

As a result of our recent note on trombonist Clyde Bernhardt, the King Oliver records have come one stage nearer to discographical solution. Leonard Feather writes from New York:—

"Was interested to see your notes on Clyde Bernhardt (CORNER, October 5). Showed the article to Clyde, and he gave me the following data:—

"Clyde played the solos on 'Mule Face Blues' and 'Boogie Woogie' with King Oliver on Victor. The solo on 'Struggle Buggy,' he says, was by James Archey (not Archer). Clyde was also on the 'What's The Use' and 'Stingaree Blues' session, but had no solos. He was not on the 'Stop Cryin' and 'Papa De Da Da' session. He also recalls making some records with Alex Hill on Monday, September 10, 1934, for Vocalion, one of the titles being 'Functionizing'; says he had a couple of solos on this date.

"Personnel on Clyde's own dates for Musicraft were as follows: Joe Guy, trumpet; Tab Smith, alto; Clyde, vocal and trombone; Leonard Feather, piano, arranger; Jimmy Shirley, guitar; Walter Johnson, drums; Joe Brown, bass. This group recorded, on November 26, 1945: 'Lost Weekend Blues,' 'Blues In The Red,' 'Scandalmonger Mama' and 'The Lady In Debt.'

"Then, on February 21, 1946, Pete Brown, alto and trumpet; Clyde on vocal and trombone; Leonard Feather, piano; Sam Allen, guitar; Eddie Dougherty, drums; and Al McKibbin, bass, made the three sides you listed, plus 'Blues To End All Blues.' These have not yet been released. Also, Clyde is now recording with a group of his own on Sonora."



Clyde Bernhardt

\* \* \*



## Chicks in team and on the beam

SOMETHING NEW in the way of jam sessions was the one held last week in the apartment of Mary Lou Williams, Cafe Society Downtown pianist. This was an all-chick affair, and the girls—admitting that anything male musicians could play, they could play better—are part of a larger group that recently recorded an album

of hot jazz for RCA Victor. According to Leonard Feather, *Esquire's* jazz critic, they are not merely "good for girl musicians" but just plain "good." Pictured above are Mary Lou Williams; Vivien Garry, bass fiddler; Bridget O'Flynn, drummer; Mary Osborne, guitarist; and Margie Hyams, vibraphonist.

Mary Lou Williams set the pace at the session, playing many of her own themes on which the other girls improvised. The air was not only rent by fast and hot rhythms, but by cries from time to time of "I'm hip," "solid," and "it's real insane (terrific)." Later on the girls said they "played a little bit of everything," aren't partial to be-bop because "we're normal." They're angry with agents who discriminate against them because of their sex. "They not only expect us to play like Art Tatum or Lionel Hampton," one said, "but to look like Lana Turner and dress like Hildegard, too."

Photos by Bernie Aumuller



Utterly absorbed in his clarinet, the  
King of Swing forgets about his band

## What's Happened to Benny Goodman?

by LEONARD G. FEATHER



Less than a decade ago, thousands of stampeding teensters, hundreds of their curious parents and a handful of their bewildered grandparents pushed their way into theatres all over the country to hear a clarinet that performed miracles in the hands of a modest young man named Benny Goodman. On each age level the response was vigorous. The youngsters danced madly in the aisles; the parents found their toes tapping and their hands clapping in spite of themselves; and the grandparents admitted that Mr. Goodman was a man who behaved strangely but at least possessed great dignity and shy charm. The most gratifying response, though, came from still another group. The hot music trade, which had gone underground with the end of the speakeasy era, came out into the respectable open once again and beamed. Benny was their boy and he'd made good. Things ought to be looking up.

With the advent of the respectability of hot music, or jazz if you prefer, the hot or jazz musicians and their hangers-on began to name and elect their favorites to the ranks of national jazz polls. Benny was one of their favorites long before the public discovered him, and so, year after year, it was his name that headed the lists of clarinetists. His orchestra, which played with the precision of a symphonic group without losing the emotion of jazz, also consistently topped the swing polls, both as a unit and as individual performers. This was in the late thirties. Today Benny Goodman, who has returned once again to the jazz melee after time out in retirement, is still tops. But his band has fallen upon hard times. Benny still is acknowledged by many to be the greatest jazz clarinetist alive, and among the greatest symphonic clarinetists. But his band is lucky to place third or fourth in the polls, trailing the glory of Ellington and Herman. In the poll conducted by this magazine the band received only a single vote. Jazz critics and fans who remember with nostalgic pleasure the wonderful recording and concert sessions that Benny and his band once held are asking themselves why this is so. What has happened to Benny's boys, they want to know.

The answer isn't easy. In a business where styles are in a constant flux, where band personnel changes faster than Chicago weather, and where many competent critics entertain as many separate opinions,

no answer is easy nor can it be expected to satisfy even a majority of jazz lovers. By way of answering them, and passing the buck at the same time, let's sample the opinions of a handful of musicians who have worked with the Goodman band during the past year. Their opinions produce a variety of explanations.

In the first place, they seem to agree that Goodman is too much wrapped up in his clarinet playing and too little concerned with the band as a unit. They claim that the band needs more frequent and more intensive rehearsal, and they feel that Goodman should strain every effort to obtain the best possible instrumentalists even though asking prices approach the fantastic. They think that Benny ought to spend less time striving to be the most nearly perfect clarinet player that ever lived and more time building up his band. On the other hand it is suggested that Goodman's single-mindedness has made him the superb and respected artist he is. But they remain firm in wishing that he'd relinquish more of his time to refurbishing the band's reputation.

A second reason these musicians claim has caused the band to decline in popularity among the trade is Goodman's indifference to keeping up with modern trends. They imply that he is living in the glorious past and that he believes his old style is good enough to regain him the title of King of Swing. They point out that the current spectacular type of jazz calls for an eight-or nine-piece brass section. But Goodman refuses to augment his brass above the five he used when his goal was to assemble "an organization like Fletcher Henderson's old band, only white." Goodman recently told George Simon of *Metronome* that he prefers a five-piece brass section because "it's harder to make five brass sound like something." But my own observation is that other bands, not caring to do things the hard way, use augmented brass sections that make Goodman's sound puny and thin by comparison.

A third reason given for the band's slipping back to third place, fourth place and lower, is Goodman's disinterested attitude, sometimes verging on acute dislike, toward arrangements that differ from those his 1935 band played. It is said that Goodman neither approves of nor believes in the kind of jazz that won an Eskey statuette for Woody Herman, and that at heart he still clings to the vintage style of his *King Porter Stomp* and *Somebody Stole My Gal*.

There is one notable exception, however, to Benny's reluctance to leave the past. When he cut his retirement short by returning in 1941 and '42, he showed signs of moving ahead. His band at that time featured men like Cootie Williams, George Auld and the late Charlie Christian. Moreover, the talented and brilliant Eddie Sauter wrote the arrangements. Sauter's forte lay in combining a Juilliard approach with instinctive good taste and the unusual ability to make fine music out of even the most monotonous Tin Pan Alley clichés.

But Goodman retired once more a couple of years ago, and later in 1944 he arrived on the scene again with a quintet he'd formed for Billy Rose's *Seven Lively Arts*. As is usual with Goodman small groups, the quintet was impressive. It was sparked by the imaginative drive of Goodman's unrestrained clarinet working in beautiful harmony with the brilliant music of Teddy Wilson's piano, Slam Stewart's bass, Red Norvo's wonderful vibraharp and Morey Feld's drums. Then, for the second time, Goodman went back to a big band. It provided a sad contrast. Sauter's arrangements often were greeted with apathy. It is related that things reached the point where some of the superb Sauter arrangements were played only after Benny left the band- (Continued on page 179)



"I thought the tall one was rather cute!"

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April, 1946

## What's Happened to Benny Goodman?

Continued from page 100

stand. Sauter's arrangement of *Laura*, which the band considered one of the most exciting things he'd ever done, didn't even get a second rehearsal. Finally, after a disagreement with Goodman, Sauter stopped writing arrangements for the band.

A fourth reason given for the band's losing some of its old prestige seems trivial since it has to do with a couple of Benny's personal eccentricities. Goodman is absent-minded. It is told of Goodman that he once sat day-dreaming for fifteen minutes in a stationary taxi while the driver waited to be told where to go.

Suddenly Benny snapped to attention, assumed that he had reached his destination, and asked what the fare was. Such absent-mindedness is picturesque and humorous, unless, of course, you happen to be a musician with an unpredictable nervous system.

Another personal quality that sometimes bothers jazz musicians who play with Goodman is his unending search for perfection, coupled with a habit of saying what's on his mind in the fewest possible words.

This often makes it necessary for him to demonstrate rather than describe what he wants from his men. The fact that usually he can do it and do it well on their instruments has its effect on the aforementioned nervous systems. But again, these eccentricities are trivial and certainly must have cropped up in many jazz bands besides Goodman's. Anyway, no good musician

is ever completely satisfied with his own work or anyone else's. If Benny Goodman is inclined to drive his men he doesn't drive them as hard as he drives himself.

The fifth reason cited for the band's current difficulties, and probably the most significant one,



"He kept saying he had a honey of a postwar plan"

Continued on page 180

## ESQUIRE

### What's Happened to Benny Goodman?

Continued from page 179

can be remedied only by time. What it amounts to is lack of precision teamwork. A jazz band, at least a large one, is like a fine wine. Time is needed to make it good. Time is needed because each man must condition his reflexes to the environment of fourteen or fifteen other men trying to play with a minimum of friction. Remember that the nucleus of Duke Ellington's band, which is tops at the moment, has been together for a long time. They are so accustomed to knowing what each other not only is going to do but is thinking, that if the Duke's nose itches Sonny Greer is liable to sneeze. Where vibrant, inspiring solos are played offbeat by so tiny an interval of time that the average ear doesn't detect it, this indefinable aging element pays off when the polls are taken.

At any rate, Benny Goodman certainly is not facing a gloomy future as far as the general public—by far the large majority—is concerned. These less critical music lovers still enjoy hearing his old style. On a recent Goodman band tour of the nation's picture houses, they did good though not sensational business.

As for the jazz experts and jazz musicians who decide the winners in the polls, Benny Goodman's fu-

ture is a question mark. They believe that Goodman's virtuosity, just as good now if not better than it ever was, plus ex-Private Mel Powell's fine piano playing and arranging, may help to put the new band on its feet. At the same time they admit that the reverse may happen and that the band may wobble on its last legs. But there is still another possibility. Benny has been at his best with a small group where there's ample room for experimenting. It may be he'll decide that the problems of running a big band are more than he can cope with and still maintain his standards. In that case he may pare his organization to a quintet, sextet or a septet.

Some qualified observers seem to feel this is the best thing that could happen both to Benny Goodman and to jazz music. They reason that a jazz band leader can't look backward and look forward at the same time, and that anyway Goodman hits his stride best when he's in a free-style, spontaneous, small combination. It is the considered opinion of this department that Benny Goodman will find a way to resolve his difficulties. In the world of music, both jazz and otherwise, he is a mighty figure, and there is no reason why the group he leads should not approach his stature. #

Continued from page 100

## Hampton Opens

March 9 1946

### Aquarium; No Amsterdam News Racial Policy

Biggest attraction in an attraction filled sector of Gotham is Lionel Hampton and his mighty orchestra playing nightly to packed houses at the Aquarium Restaurant on Seventh Ave. near 49th St. Hampton refused to sign a contract until the management agreed that racial restrictions would be taboo as regards the patrons and guests.

With one of the grandest sendoffs a band has had in many moons, Hampton got started with his big premiere show Tuesday night. Traffic cops had to hold back the crowds that jammed the sidewalk in front of the place. Aquarium employees were taxed in accommodating those who squeezed in. Hundreds were turned away.

All the big name personalities of the stage, nightclub and radio world were on hand and included June Richmond of "Are You With It?" Ray (Sugar) Robinson, uncrowned welterweight champion; Leonard Feather, famed jazz critic, and many others.

Featured in the revue are Winnie Brown, Hampton's newest vocalist; Madeline Greene, his singer of sweet songs, and the sensational dance team of Red and Curley. Hampton is in the Aquarium for six weeks.

## Kirby Walker Records

NEW YORK—The first recordings of Kirby Walker, outstanding blues singer, will soon be released on the De Luxe label. Supervising the date was Leonard Feather, famous composer and jazz critic, whose tunes, "My Love Comes Tumbling Down," "Just Another Woman" and "She Ain't No Saint" were recorded on three of the sides.

PITT. COUR. 3/16

## WHAT MAKES THE SUNSET?

Sammy Kaye (Victor), Frank Sinatra (Columbia)—Sammy Kaye's rendition has a vocal by Billy Williams and the Five Kaydets, if you're interested in this kind of music. I hear that Sammy took his whole band down to Pier 90 to welcome the Queen Elizabeth. She was bringing 15,000 veterans home. Nancy Norman sang *I'm Gonna Love That Man Like He's Never Been Loved Before*, which was considered to be highly appropriate. Now I never for a minute doubted Sammy's good intentions, and of course I'm only one person, with rather definite views. But I kept imagining a good number of the GIs maybe being Ellington fans like me, and coming all the way across the Atlantic, and having the first music they heard be Sammy Kaye's. And then I'd get a silly mental picture of maybe fifty thousand guys turning around and going right back, leaving Sammy Kaye standing there with his band hanging out. Naturally, as I've said over and over, there are two schools of thought. Thought and no-thought, for my money. But don't get me wrong—I loathe Sammy's music. By the way, there's a funny sidelight on this *What Makes the Sunset?* You'll admit it's a stupid question in the first place? Well, the number on the other side is titled, *I Couldn't Begin to Tell You.*



When listeners tune in to the ABC "Woody Herman Show" they can brush up on their jazz lore, as two outstanding men in that field, Leonard Feather (left) critic, and Red Norvo (right) vibraharpist, appear on the program in addition to Woody Herman's musical offerings. Here they talk over the show with Woody.

### Jazz Is Where You Find It

This time last year, in listing the best records of the year, I pointed out that most of them were by small bands on small labels. This year the products are more evenly distributed, with big bands and easier-to-find labels well represented. I have tried to list records of which the reverse sides are at least listenable, though in many cases only the side listed is truly outstanding. Here, then, are the 1945 jazz releases that gave me most pleasure:—

Louis Armstrong: *I Wonder*, Decca. George Auld: *In the Middle*, *Georgie Porgie*, *Stomping at the Savoy*, Guild.

Charlie Barnet: *Skyliner*, Decca. Count Basie: *Jimmy's Blues*, Columbia. Barney Bigard: *Poon Tang* (12-inch), *Blues for Art's Sake*, Black & White.

King Cole Trio album, Capitol. Eddie Condon: *When Your Lover Has Gone*, Decca.

Roy Eldridge: *Fish Market*, Decca. Duke Ellington: *Time's A-Wastin'*, *Mood to be Wooded*, Victor.

Benny Goodman: *Slipped Disc* (sextet), *Clarinade* (orchestra), Columbia. Dizzy Gillespie: *Hot House*, *Shaw Nuff*, Guild. Johnny Guarneri Trio album, Savoy.

Lionel Hampton: *Loose Wig*, Decca. Woody Herman: *I Wonder*, *Caldonia*, *Apple Honey*, *Northwest Passage*, Columbia. Bill Harris: *Mean to Me*, Keynote. Billie Hol-

day: *Lover Man*, Decca. *I Cover the Waterfront*, Commodore.

Nat Jaffe: *A Hundred Years from Today*, Black & White (12-inch). Harry James: *Confessin'*, Columbia. Louis Jordan: *Somebody Done Changed the Lock*, Decca. Chubby Jackson: *Crying Sands*, Keynote.

Joe Marsala: *Don't Let It End*, Black & White (12-inch) or Musicraft.

Red Norvo: *Congo Blues*, *Comet*; *Russian Lullaby*, Keynote. Hot Lips Page: *Big D Blues*, Continental. Ike Quebec: *Blue Harlem*, Blue Note (12-inch).

Boyd Raeburn: *Out of Nowhere*, Guild. Artie Shaw: *Little Jazz*, Victor. Stuff Smith Trio album, Asch.

Art Tatum Trio album (12-inch), Asch. Tenor Sax album, Savoy.

Charlie Ventura: *C. V. Jump*, *Sunset*. Cootie Williams: *'Round Midnight*, *Majestic*. Mary Lou Williams Orchestra album (12-inch), Asch. Teddy Wilson Quintet: *Just for You Blues*, *Bugle Call Rag*, Musicraft.

On these records you can hear most of the greatest jazz artists of 1945 in bands featuring a wide variety of styles and sizes. More important, they're the kind of records musicians listen to when the night's work is done—and you can't ask any better recommendation than that.

—LEONARD FEATHER

## IF I WERE A NEGRO

¶ Jazz expert would toss anti-Negro slanders back at whites

### Wanted: A White Mammy

By Leonard Feather

IF I WERE a Negro I'd resent the vague idealism and lack of specific detail that has characterized most of the articles in the *If I Were a Negro* series to date.

For instance, nobody has stopped to interpret the question precisely. Does it ask what I would do if I were the same person I am today in every respect except my color? Or does it mean what would I do if I were just *any* Negro? Does it ask how I would have lived my life if I had been born a Negro, or does it demand what I'd do if I woke up tomorrow and found myself colored?

Assuming that the question is general and impersonal, here's the way I'd answer it.

First of all, if I were born in the South I'd scrape every penny together to move away. Not necessarily to a big city, where there's too much economic competition and social congestion, but rather to an area where there is practically no Negro population and therefore less discrimination.

LEONARD FEATHER is considered one of the ranking jazz critics in America and regularly writes a column on jazz for *Esquire*.

Second, as soon as I had brains enough to realize the need for education, I'd spend every moment of my childhood and adolescence cramming myself with the educational equipment to fight Jim Crow. I'd even study law, whether I intended to practise it or not, just to have all the local and state rules about discrimination at my fingertips for every emergency.

Third, I'd use my education to make myself some money, because with money you have power to fight prejudice in the same ways prejudice is promoted—through string-pulling, "connections" and political pressure.

I'd try to make this money in fields where Negroes have scarcely trodden—by finagling myself into the white business or professional world, taking jobs and promoting schemes that are usually considered to be exclusively white territory. For instance, I might buy into a restaurant or night club in the white part of town and cater to white and colored people. Or I might become a doctor or dentist and go out after white clients. Or I might use my smooth tongue (which I would have acquired by this time) to talk my-

world that's supposed to be coming, but is taking so tragically long enough that it would be worth try-

ing, but is taking so tragically long to arrive.

### Jazz Is Where You Find It

ON RECORDS—Our long-nurtured dream of an *Esquire* All-Star album has at last been realized. Two years ago we told you to look for a package of platters by some of our ballot winners, but the Petrillo ban and wartime shellac shortages made it impossible.

This time it's come true, and in a big way, thanks to RCA Victor. Instead of assembling a bunch of old records featuring the award winners, they commissioned this correspondent to assemble a band for a special recording date, to make four twelve-inch sides for a Victor Showpiece album.

All-star bands are about as easy to put together as a broken record. I wanted to get Duke Ellington and some of his men, but they had only one evening available. All the other musicians I wanted were busy and/or available at conflicting times of day. Then I conceived the wild idea of trying to get Louis Armstrong, making this the first time the two most famous figures in jazz—Duke and Louis—had ever recorded together in their twenty-odd years of waxing.

It turned out that this plan wasn't so wild; Louis was willing and inspired, which was all we needed. We started recording at 8:30 in the evening, didn't get through until three in the morning, but wound up with four sides

which are, if nothing else, unique in jazz history.

Duke and Louis were featured on *Long Long Journey*, a blues. Billy Strayhorn took over the piano for the next number, *Snafu*, featuring Louis and two of our award-winning saxmen, Johnny Hodges and Don Byas. Then Red Norvo, unfazed by five stage shows that had kept him working all day with Woody Herman, came in to join us on *The One That Got Away*.

For the fourth side we made a lovely old tune, *Gone With The Wind*, admirably suited to the melodic gifts of Hodges and Byas.

The other stars on hand were Charlie Shavers and Neal Hefti, trumpets; Jimmy Hamilton, Duke's clarinetist; Remo Palmieri, Silver Award guitar man; Chubby Jackson, Woody Herman's Gold Award bassist; and Sonny Greer, Duke's perennial drummer.

The band was labeled Leonard Feather's *Esquire* All-Americans, and your humble maestro accepts the blame for the three original tunes listed above. He doesn't, however, accept the credit for a series of wonderful solos which makes this album a must for every jazz lover.

P. S. Your dealer will have the album on sale this month.

—LEONARD FEATHER

CARNEGIE HALL, New York  
Monday Evening, March 25, 1946, at 8:45 o'clock

## WOODY HERMAN AND HIS ORCHESTRA

Notes on the Program by LEONARD FEATHER  
Jazz Composer and Critic with *Esquire* and *Metronome*

Woody Herman's Orchestra is currently embarking on its first series of concert appearances to illustrate current trends in modern American music. The band's Carnegie Hall debut is, appropriately, the occasion for the premiere of a work written especially for the orchestra by Igor Stravinsky.

This combination of circumstances has particular significance at the present time. During the past year or two a schism has developed among students of modern music, which has divided them roughly into two camps—the reactionaries and the progressives. On the reactionary side are the so-called "Moldy Figs"—the cultists, faddists and inverted snobs whose musical opinions are based on the quaintness and simplicity of some jazz music and musicians, and on their colorful backgrounds and associations, rather than on the music itself. On this side too is a small clique of middle-aged and elderly jazz musicians who, feeling that time is passing them by, cling desperately to the faddists as well as to the harmonic, melodic, and rhythmic crudities that characterized the jazz of a quarter-century ago.

On the progressive side are virtually all the young musicians of today, as well as the leading figures both inside and outside the jazz sphere: men like Duke Ellington, Billy Strayhorn and Ralph Burns as well as men like Stravinsky, Schönberg, and Tansman. These men believe that modern music is developing along two parallel lines in the popular and classical fields, and that those things which one draws from the other will benefit music as a whole. To these men, music is a living, growing thing of the present and the future. To them, there are only two kinds of music: good and bad.

It is because Woody Herman shares this musical philosophy, and because he has made his orchestra the outstanding new symbol of this progressive attitude in the jazz world today, that tonight's concert is being presented. It is because he and his musicians share this attitude that the Herman band was elected Band of the Year by a jury of famous jazz musicians in the *Esquire* Poll and won first place in the annual *Metronome* and *Downbeat* polls.

More impressive than any other tributes to the Herman band in the past year were the interest of Stravinsky and the votes of fellow-jazzmen. One of the first remarks made by Stravinsky when he was introduced to Woody Herman was: "I like your orchestra because it has the progressive spirit in jazz."

The list of fellow-musicians who voted for Herman's band in the *Esquire* poll speaks eloquently for itself: Barney Bigard, Jimmy Butts, Harry Carney, Benny Carter, Al Casey, Buck Clayton, Cozy Cole, Edmond Hall, Lionel Hampton, Johnny Hodges, Ray Nance, Red Norvo (who since, because of his great admiration for it, has become a member of the band himself), Anita O'Day, Specs Powell, Slam Stewart, Billy Strayhorn, Art Tatum, Teddy Wilson.

Their musical understanding of what Herman's band is accomplishing is one of the reasons the orchestra is playing a concert here this evening.

### Caldonia

This is the number that "sold" Igor Stravinsky on the band. The passage played in unison by the trumpet section made the deepest impression on him.

*Caldonia*, though not an original composition of the Herman band, has so much originality in this treatment that it might as well be. Originally it was nothing but a rehash of some old, traditional lyrics based on the standard 12-bar blues pattern (Hot Lips Page sang *Caldonia, what makes your big head so hard?* on a record entitled

TIME

Woody's bandmen huffed & puffed through the *Concerto's* snarled rhythms. Said Woody: "We were pretty befuddled until Stravinsky . . . sang it to us. We usually know what's going to happen in our own things."

Stravinsky rehearsed the 18-piece Herman band for four hours one day, and advised Woody to hire Walter Hendl, 28-year-old assistant conductor of the New York Philharmonic-Symphony Orchestra, to conduct it, so that Woody could concentrate on the clarinet solo. In rehearsals, the Philharmonic's Hendl sometimes had to get Woody to translate his instructions to the band. "He's not slurring right," Hendl complained of the tenor sax. "He's not quite on the pitch. How do you say it?" Woody explained "Don't bend it. A little more legit on those accents." Another time Hendl, dissatisfied with the way a trumpeter ended a note, said: "Do something with the trumpet. Take it away." Woody translated: "Blow it down."

"We All Steal." Stoop-shouldered, skinny Woodrow Wilson Herman, an earnest jazz veteran at 32, is currently the top U.S. jazz favorite, having outdistanced Duke Ellington and Benny Goodman in polls conducted by *Downbeat* and *Metronome* magazines. Woody's slow climb to his million-dollar-a-year gross began as a brilliantine-haired, ten-year-old saxophonist in vaudeville. At 14 he joined a roadhouse orchestra; before he was 20 he was sharing the vocals in a minor West Coast band (Tom Gerun's) with Virginia (Ginny) Simms and Tony Martin. In 1936 Woody took over the remnants of Isham Jones's once-great band, and got nowhere with it, trying to make it "The Band That Plays the Blues" while everyone else was playing swing. (One exception: in 1938 he recorded *Woodchoppers' Ball*, which sold 2,000,000 discs.)

He started to rise when he started imitating. His five trumpets now sound like Harry James, only louder, and his tricky tonal effects like Duke Ellington. He also borrowed from Ravel and Stravinsky. When he acknowledged this debt to Stravinsky, the composer replied: "We all steal. But never steal from yourself. Then you're not being progressive." Says Woody: "I think that sums up jazz."

**Ebony Was No Panacea.** Last week's audience in Carnegie Hall was filled mostly with bobby-soxers who came to hear Woody, not Stravinsky. They whistled their approval of *Caldonia* and *Superman with a Horn*. Then Hendl came on to conduct *Ebony Concerto*, and a French horn player and a harpist, dressed in tuxedos, joined Woody's bandmen, who were in midnight blue zoot suits.

Composer-Critic Virgil Thomson, a longhair visitor from the *New York Herald Tribune*, raved: "Never [have I] heard any work by this author, no matter whom it was written for, played with such impeccable comprehension and exactitude." The bobby-soxers gave it a polite hearing for a minute or two, then coughed restlessly. They came to life again on *Panacea* and *Your Father's Mustache*. Stravinsky didn't send them. Woody did.



*Old Man Ben* some thirteen years ago). These lyrics were revised and set to a slightly new melody by Louis Jordan and recorded around the same time in 1945 by the Jordan and Herman bands. The arrangement played by Herman's group was dreamed up a few hours before the recording session and hastily coordinated by arranger Ralph Burns. Most of it is simply a "head" arrangement—one of the spontaneously developed treatments, without benefit of manuscript paper, that can only originate in a band with a collective spirit such as this one possesses.

Note the suspense created near the end when the rhythm section departs from the conventional blues chord-pattern to play a diminished chord while Herman goes into his recitativ-style reprise of the vocal.

### **Bijou**

This was the first Ralph Burns composition to establish his name with the Herman band. Described by him as a "rhumba a la jazz", it was written for Bill Harris, to "see what he could do with a rhumba". Piano and guitar voicings, much favored by Burns, are also used in the ingenious kaleidoscope of moods established by this delightfully original work.

### **Sweet and Lovely**

The tenor saxophone has become one of the most important and prevalent solo instruments in jazz in the past decade or so. Woody Herman, who once played tenor himself, has always made use of a leading soloist on this instrument, and for the past two years has given special prominence to Joe "Flip" Phillips, the Brooklynite who won Esquire's New Star award last year. Flip's tone is soft, his style unsensational, yet he achieves more by understatement than some of his contemporaries do by blowing as hard and loud as possible. He specializes in slow, melodic variations on standard themes.

### **Superman With a Horn**

For quite some time before it first rehearsed *Ebony Concerto*, the Herman library included some of the most modern and ambitiously dissonant works ever written for a jazz orchestra. Some of these were the work of Pete "Superman" Candoli, New Star trumpet award winner from Mishawaka, Indiana. This number is notable for his upper register solo work and for the colorful cascades of background effects, capped by a surprise modulation in the coda.

### **Blowing Up A Storm**

This is one of the many items in the Herman library that started as a head arrangement of the customary 12-bar blues pattern, taken at medium tempo. Although the routine is elastic and subject to spontaneous change, this version usually starts with Tony Aless taking a piano solo, followed by Woody on clarinet. The build-up begins when trumpets and trombones start chattering oddly-placed figurations in the background to Flip Phillips' tenor sax solo. Bill Harris and Red Norvo take 12 or 24 bars each, after which an ensemble passage emphasizes some typically "frantic" passing chords, alternating with piano-guitar rhythmic patter. A tear-up climax follows with Pete Candoli's trumpet in the foreground, a humorous staccato phrase in dotted eighths and sixteenths by the trombones, and a protracted ending with an amusing suggestion of 6/8 time.

## **EBONY CONCERTO**

This work was written for Woody Herman and his orchestra by Igor Stravinsky, who, impressed by the band's records of *Caldonia*, *Goosey Gander* and *Bijou*, felt that they would be able to interpret his work accurately. He was probably unaware that the Herman band has been virtually a Stravinsky fan club for at least two years and that its members spend as much spare time listening to Stravinsky records as to Duke Ellington and Dizzy Gillespie.

The *Ebony Concerto* was rehearsed by the composer himself with the Herman band and later by his associate, Alexei Haieff, and by Walter Hendl, associate conductor of the Philharmonic-Symphony Orchestra, who is this evening's guest conductor.

The first of its three movements is best described as a sonatina. It opens in B flat, with the trumpets playing a rhythmic theme answered by the reeds, with Herman's clarinet taking up a melodic solo part later while the rhythmic pattern is maintained in the background. There is a suggestion of jazz in the piano solo parts.

The second movement is in the nature of a three-part song on an A-B-A pattern. It suggests a blues mood, with tenor and baritone singing the melody two octaves apart against trombones, piano, bass and drums. (Note that these last three instruments and the guitar are used contrapuntally, and that the rhythm section is integrated with the rest of the instrumentation, instead of playing a separate role in a steady 4-4 beat as in a regular jazz performance.) Muted trumpets answer the statement—observe here that Stravinsky did not eschew the somewhat unorthodox jazz methods for providing different tone colors, such as the effect obtained by opening and closing a rubber plunger over the trumpets.

In the third movement, clarinets are employed in the lower register and bass clarinet is used in unison with the bass. Tenor sax has the melody in the first variation, and the themes are repeated in rondo pattern.

A French horn and a harp are the only additions to the regular instrumentation of the band for the performance of this work. Tenor sax solo passages are by Flip Phillips, bass clarinet by Mickey Folus and clarinet, of course, by Woody Herman.

\* \* \* \*

### **Your Father's Mustache**

The simple riff theme played by trombones (the same phrase used at a slower tempo for a break in *Goosey Gander*) is used as a point of departure for a string of 16 and 32-bar solos, leading to a series of musicomic dissonances and the sarcastic "glee club" repetition of the title. Flip, Norvo and Harris are prominent.

### **Everywhere**

The instrumental numbers featured by the Herman orchestra, though many of them are fast, loud and exciting, also include such items as this slow, sultry composition, based on variations on a three-note phrase. The composer, Bill Harris, is featured in a trombone solo with a background that introduces some fine scoring for reeds, with an abrupt contrast in the brass section's entry after 16 bars. The tension increases with a series of glissandi near the end, then returns briefly to the original serene mood. The arrangement was written by Neal Hefti, former trumpeter with the band.

### **Mean To Me**

Woody Herman's brass section has always been noted for the virtuosity and versatility of its soloists. In the old Herman band, a hot flugelhorn, played by Joe Bishop, was a unique feature. Today Herman features trombonist Bill Harris, who is equally adept on slide and valve trombone and is heard on the latter instrument in this revival of a popular old song. Harris, this year's Gold Award Esquire winner, worked previously with Gene Krupa, Benny Goodman and Bob Chester and had his own band in 1944 at Cafe Society Uptown.

### **I'll Get By**

This arrangement of an old jazz standard tune was written three years ago for Woody by Dave Matthews, an Ellington disciple who, as a hearing of this arrangement will illustrate, likes to borrow a few bars from something of Duke's in everything he writes. There is a novel passage in which Woody sings a 12-bar blues strain based on the lyrics, but not the melody, of *I'll Get By*.

### **Panacea**

Woody's former slogan, "the band that plays the blues", is recalled by his fine singing on this number, for which I supplied the lyrics, Norvo and Harris and Flip the backgrounds, and Ralph Burns the sensational instrumental passage at the end. This is probably the first blues ever to go from double-time or allabreve, into quadruple time, with Chubby Jackson beating it out at racehorse pace until the final two bars return to the original slow 4-4.

MAGGI: And now our guest for today is a remarkable young man  
----a unique figure in jazz history -- Leonard Feather!

FEATHER: Hi. Maggi. Hello Herb.

MAGGI: Hi Leonard. You know, in view of your reputation in the  
field of American Music ---I think you're considered  
the world's foremost authority --- in view that I  
think its amazing to know that you were born in London.

FEATHER: Not only was I born in London, Maggi -- but my first  
visit to this country was in 1935.

HERB: How come you know so much about American jazz?

FEATHER: Well, Herb ----I got most of my knowledge of jazz thru  
phonograph records. It all started when a friend of  
mine at high school in London persuaded me to buy  
Louis Armstrong records --- that was in 1929 - Louis  
was the first name musician I ever got to know  
personally --- and the first Negro I ever met --- when  
he came to England in 1932.

MAGGI: Of course, most people are familiar with your work for  
Esquire Magazine Leonard --- but, tell me, when did  
you start to write about jazz?

FEATHER: Well, at first my interest was of the fan variety ---  
but by 1933 I started writing --- actually it was  
as the result of a "letter-to-the-editor" which I sent  
to a London Musical Weekly Melody Maker. The editor  
was impressed by the controversy my letter caused and  
invited me to write for the magazine.

HERB: And then in 1935, you came to America. And aren't you  
the originator of the radio quiz show called  
"Platterbrains"?

## HERMAN BAND PLAYS STRAVINSKY MUSIC

By IRVING KOLODIN

An irresistible force encountered an immovable object in Carnegie Hall last night, and the irresistible force kept going right along its way. That is one way of describing the "Ebony Concerto" of Igor Stravinsky which the Woody Herman dance band introduced at its concert last night, its first in these surroundings. Stravinsky's ten-minute work utilized the instruments of the modern dance band—five sax, eight brass, four rhythm, clarinet, plus harp and French horn—but the "chant," in virtually all other respects, was thoroughly Igorian.

When it was all over, it seemed quite plain that what prompted Stravinsky to write this work was the desire to see the results that could be accomplished with the fabulous virtuosity of the jazz musician, especially brass and reeds. Any real link with jazz, per se, was abandoned with the interrelation he adapted of "rhythm" and "melody" sections of the band; for if you take away the four-four rhythmic frame, the jazz feeling is gone.

What he accomplished by his own method of procedure was thoroughly interesting, musically at its best in the amusing opening section. This requires the most precise kind of performance, and it got it from the perfectionists who work for Herman, rehearsed and conducted in this score by able Walter Hendl. The quiet middle section suggested the European idea of "blue" music, which is too synthetic to mean much to us. One waited for a climax that didn't come in the finale, which stopped rather than came to an end.

Overall, however, one was impressed with the "new" sound Stravinsky got out of the conventional jazz instrumentation, by approaching his task without preconceptions, in a quite fresh way. One does not doubt that jazz orchestrators will absorb many of his ideas here, as they have from other sources, to their gain; and the piece will remain a challenge for other bands to play as well as Herman's did.

### Band Performance.

When it was not playing "straight" to Stravinsky, the brilliant sound of the organization was giving a good deal more pleasure to its houseful of listeners in typical items from its own repertory. Heard in these most favorable acoustic surroundings, the band kicked hard in such powerful pieces as "Superman With a Horn" and "Blowing Up a Storm," sang smoothly behind Joe (Flip) Phillips's warm saxophone in "Sweet and Lovely" or Red Norvo's deft vibraphone in "The Man I Love." Among the other fine musicians to catch the ear were Bill Harris, trombone; Pete Candoli, trumpet, and Don Lamond, a very talented drummer.

In the sequence of notable white dance bands, the Herman group takes a place of honor and renown for its amazing clarity of execution and freshness of arranged ideas, its sheer enthusiasm (as of now) for playing. What it does is rarely unpremeditated, and there is no such lift in the efforts of its solo players as we used to have from the Goodman, Shaw or Barnett groups, but it does what it does with ease and flexibility. Leonard Feather provided both written and verbal annotations.



## Rhythm and Reason

Woody Herman's Concert  
Up on 'Long-Hair' 57th St.

By Harriett Johnson

Woody Herman with his orchestra sold out Carnegie Hall last night for his first concert venture there and went partly "long-hair" in the bargain, too. "Ebony Concerto," by Igor Stravinsky, written especially for the Herman ensemble, had its world premiere with Walter Hendl conducting.

One of the healthy recent developments in the music business is the friendly shaking hands of the two fields. As Leonard Feather said in his program notes, to progressive musicians "there are only two kinds of music: good and bad." Stravinsky was quoted as having said to Woody Herman at their first meeting, "I like your orchestra because it has the progressive spirit in jazz."

Stravinsky's piece, although filled with syncopated rhythms, was pretty tough stuff to take on first hearing and the enthusiastic audience swallowed it nobly. He utilized, however, all of the virtuosity of the band and its possibilities of instrumentation. There were, for instance, some stunning effects with muted trombones and trumpets. Young Hendl, assistant conductor of the Philharmonic-Symphony Orchestra, directed efficiently, with Herman sitting in the front row playing the clarinet.

At the conclusion of the Concerto, while Herman, Hendl and the orchestra were taking their justified bows, the biggest basket of flowers I have ever seen was mysteriously shoved on the stage by some one, to add festivity to what was already a festive occasion.

The disarming frankness of the "pop" musician about everything is one of his charms. Woody announced from the stage, for instance, that Chubby Jackson, bass player, would be featured in a certain number. Imagine a pianist or violinist in the serious music

business advertising the fact that he was chubby! Not on your life, but who knows, the "pop" field may be paving the way in this direction too. Chubby was darn good on bass, and more power to his avoirdupois.

The evening was brimming over with interesting orchestral effects such as Red Norvo's solo on the vibraharp in "The Man I Love," plus countless others, featuring singles like guitar and trumpet or different brass and woodwind combinations varied by percussion and strings. The music had its own vitality, too, some numbers adding up to a brighter whole than others. The entire evening, however, was provocative, and I hope Woody gets inspired to break down the bars again on 57th St.

### N. O. Blues Singer Makes Record Debut

"Cousin Joe," described by critics as one of the greatest blues singers to hit New York in years, makes his record debut this week with the release of four numbers by pianist-composer Leonard Feather and his Hiptet. Cousin Joe's real name is Pleasant Joseph and he comes from New Orleans. He has sung at both the Onyx and the Downbeat on Fifty-second Street, and expects to open shortly at another noted hot jazz spot.

On the discs, Joe sings his own blues numbers, "Larceny Hearted Woman," and "Post-War Future Blues," as well as two of Feather's compositions, "My Love Comes Tumbling Down," and "Just Another Woman." The band includes Duke Ellington's sax stars, Al Sears and Harry Carney, as well as trumpeter Dick Vance, pianist Leonard Feather, guitarist Jimmy Shirley, bassist, Lloyd Trotman, and Cafe Society's ace drummer, J. C. Heard.

### N. O. BLUES SINGER MAKES DISC DEBUT

"COUSIN JOE," blues singer from New Orleans, makes his disc debut with the release of four numbers by pianist-composer Leonard Feather and his Hiptet on Philo Records. He has appeared at both the Club Downbeat and the Onyx on 52 St., and will be opening shortly at another jazz spot in New York.

### 'Cousin Joe' On Disc

"Cousin Joe," described by critics as one of the greatest blues singers to hit New York in years, makes his disc debut this week.

## THE ENTERTAINER

### Girl Jazz Group Records For Continental Records

NEW YORK, N. Y.—Three outstanding women jazz musicians—Mary Lou Williams, Marjorie Hyams, and Mary Osborne—have recorded together for the first time on a Continental record date.

Mary Lou Williams, woman jazz pianist, currently appearing at Cafe Society Uptown, was the leader on the date. She was delighted to find other girl musicians talented enough to work with her, and thinks that these are her finest recordings to date.

Marjorie Hyams, vibraharpist, was formerly a featured star of the Woody Herman band. Mary Osborne, guitarist and vocalist, has worked with several name bands but has never previously recorded. Her work was first noticed when she played in the 1945 Esquire Jazz Concert and participated in the transcontinental broadcast of the concert. Her work was highly praised by Arnold Gingrich, editor of Esquire Magazine.

# AMERICA CALLING

LEONARD FEATHER

onze Amerikaansche correspondent, seint het laatste nieuws uit de U. S.

Duke en Louis

**H**ERBIE FIELDS, de eerste blanke musicus die bij een geheel uit negers bestaande band teekende, heeft er den smaak van beet gekregen: deze tenor-saxofonist heeft opnieuw voor twee jaar gecontracteerd met Lionel Hampton en blijft met de band reizen. Lionel speelt nu voor de Hamptone-records. Hamptone zal uit komen met een serie platen van Herbie in een kleine combinatie. Tusschen twee haakjes. Lionel heeft juist twee kanten gemaakt met „Der Bingle”, oftewel Bing Crosby in eigen persoon.

Count Basie zet een reeks jazz-concerten op stapel. Boston, New York, Philadelphia en waarschijnlijk Hollywood zullen hem hooren in een oorspronkelijke compositie, getiteld „Royal Suite”, waarin boogie-woogie en blues zullen samengaan.

Ivy Anderson heeft een exclusief contract voor één jaar gesloten met Black & White. Dit zijn de eerste platen van deze beroemde zangeres, sinds zij enkele jaren geleden bij Duke Ellington wegging om een restaurant in Los Angeles te openen.

De band van Glenn Miller, 35 man uit het leger, heeft juist het eerste engagement na den terugkeer in de States afgewerkt. Tex Beneke stond vóór bij een succesvol optreden in het Capitol Theater op Broadway; de jongens maken nu een tournee door het land.

De winnaars van den Metronome All-Star wedstrijd kwamen on-

langs bijeen om twee buitengewone opnamen voor Victor te maken. De opgenomen nummers waren „Look Out” van Su Oliver en „Metronome All-Out”, dat door Duke Ellington speciaal voor de gelegenheid was geschreven. Solisten waren de prijswinnaars Johnny Hodges, Herbie Fields, Flip Phillips, Georgie Auld, Harry Carney, Buddy Di France, Cootie Williams, Rex Stewart, Pete Candoli, Harry Edison, Neil Hefti, Sonny Berman, Tommy Dorsey, Bill Harris, J. C. Higginbotham, Will Bradley, Teddy Wilson, Dave Tough, Chubby Jackson, Tiny Crimes en Billy Bauer.

### DUKE & LOUIS

Victor heeft ook Duke Ellington en Louis Armstrong voor de eerste maal tezamen op één plaat opgenomen! De band was samengesteld door Leonard Feather uit winnaars van de Esquire Jazz-wedstrijd, waaronder Johnny Hodges, Charlie Shavers en Red Norvo. Nummers waren „Long, Long Journey”, „Snafu”, „The One That Got Away” en „Gone With The Wind.”

Het concert van Billie Holiday in Town Hall, New York, was een groot succes. Billie zong met begeleiding van den trompettist Joe Guy en 'n rhythmsectie 18 songs, waarvan er 15 slow tunes waren. De zaal was uitverkocht. Billie doet het nog eens.

Het prachtige trombonespel van den Ellington-veteraan Lawrence Brown was een der hoogtepunten van het onlangs gegeven concert van den Duke in Carnegie Hall. Brown bewees in jump- en bluesnummers opnieuw, dat hij een der grootste instrumentalisten ter wereld is. Duke bracht geen nieuwe lange composities in zijn vierde concert in Carnegie Hall, maar juist „old favorites”, met als sterren zijn solisten en drie vocalisten, de sopraan Kay Davis, Al Hibbler voor de blues en Joya Sherrill voor swing.

Dizzy Gillespie is terug in de 52nd Street Spotlight Club, waar de fans avond aan avond komen om „the madman of the trumpet” in zijn geheel eigen stijl te hooren blazen. Dizzy denkt er over zijn 6-man combinatie binnen enkele maanden tot 20 man uit te breiden!

Het sextet van Edmond Hall, nu in Café Society Uptown, zal binnenkort te hooren zijn op de Continental Hott Jazz series. Hall op zijn klarinet en Ellis Larkins aan den vleugel zullen de hoofdattracties vormen.

Roy Eldridge is bij Artie Shaw weg. Hij gaat een band van 10 man beginnen. Roy zal natuurlijk schitteren op de trompet, maar hij speelt ook in de kopersectie mee. De arrangementen zijn van Buster Harding, die vroeger voor Shaw werkte.



De fenomenale trompettist DIZZY GILLESPIE demonstreert even zijn techniek terwijl June Eckstine geïnteresseerd uister



Bing Crosby

## Hawaiian Revellers

### in Rotterdam

Op een afscheidsavond voor de officieren en manschappen van de nieuwe Nederlandsche torpedoboot „Banckert”, welke binnenkort naar haar basis in Indië zal vertrekken, stonden de „Hawaiian Revellers”, gevormd uit leden van de Koninklijke Nederlandsche Marine, in het middelpunt van de belangstelling.

Het orkest bestaat uit 8 man; behalve den drummer zijn allen Indo Europeanen met Hollandsche vader, die onder leiding van Max Haasen een zachte rhythmische muziek brengen, die echter, on-

danks ze „sweet” is, „leeft”. Er zit swing in en de sologuitarist blijkt een uitstekend improvisator te zijn die door het rythme op prima wijze wordt gesteund. Speciaal valt op het buitengewone spel van den bassist die tijdens een concert van het orkest in „Hammersmith Palais de Danse” te Londen zelfs een aanbieding van Lou Preager kreeg, welke hij echter wegens zijn contract met de Hawaiian Revellers niet kon accepteren.

De bezetting van het orkest is als volgt: 1e hawaiian-guitarist Karel Smith; melodie-guitarist Eric van Haastert; Ukelele Eddy Miller; rhythm-guitarist Johnny Gabeler en Freddy Mannfeld; drums Dolf Schoon en bassist Rudy Severyns.



Woody Herman, seated, takes a last minute gander at tonight's script (WSAI—8 p. m.) with Leonard Feather, left, and Red Norvo, right, looking over his shoulder.

10

# The Sound and the Fury

## is Bing swing?

Allow me to meet Sgt. Eric N. Compton in mortal combat in the pages of Esquire. In defending Harry James and Glenn Miller, he has caused me to write my first letter to any magazine by treading on my jazz-minded toes.

To solve this asinine question as to whether or not Harry James, Glenn Miller, etc., have, or did have, as in the case of Miller, "great" bands, I suggest the question be put to some of our acknowledged top-flight musicians. I have many times asked just such questions of leading musicians. The result? Polite praise of James, Miller, etc., but glowing tributes to such bands as Hamp's, the present Herman Herd, Basie, Ellington, B.G.'s 1937-38 crew.

Individually, James receives the same polite condescension, but the admiration and praise goes to Dizzy Gillespie, the immortal Bunny (ah, there was a man!), and such unknowns to Sgt. Compton as Sidney De Paris and Louis Armstrong. (I wonder if Sgt. Compton has ever heard of Armstrong?)

My opponent's horror at Bing Crosby's failure to poll more than one vote as vocalist in Feather, Miller and Co.'s *Jazz Book* is quite provoking. Surely Sgt. Compton read the title of the book—jazz. If he feels Crosby is a jazz singer then I must assume he felt Lawrence Tibbett was just the man for the Hit Parade. For his information, *White Christmas*, *Ave Maria*, *It's Been a Long, Long Time*, etc., are not considered jazz in the best of jazz circles. Crosby is a very accomplished vocalist, granted, but his accomplishments do not embrace the field of jazz.

If, however, Sgt. Compton still feels that James, Miller and Crosby are entitled to prominent and reverent mention in articles devoted to jazz, the wailing wall is two blocks down the street.

PHIL JENKINS  
BM-2-c USCGR  
San Pedro, California

## what jazz is not

Concerning Leonard Feather's repeated mix-up in referring to swing as jazz:

Being a collector of jazz records, it hurts when I read Feather's columns in Esquire. When he refers to Stan Kenton, Tommy Dorsey or any of the other big bands (excluding of course Duke Ellington and possibly Woody Herman) as playing jazz, that is going too far.

Agreed that several of the name bands do have one or two jazz musicians of merit in their ranks, but it is one thing to name the individual musician and another to name the band. Mr. Feather does the latter.

Big bands such as Kenton, Dorsey, James, etc., do *not* play jazz. True jazz is improvised; and the big bands play arrangements rehearsed many times before presentation. The solos on the other hand may be improvised and if

played by a true jazzman can be called jazz. But to call the big commercial bands jazz bands is almost as stupid as calling Paul Whiteman the King of Jazz.

RAYMOND CHESLOFF S 1/c  
Norfolk, Virginia

## ... and is

Here's a word of congratulation on your intelligent and well-founded articles on American jazz.

Anyone who has happened on Fifty-second Street the past year can readily see that what you stand for in jazz is something fine and progressive.

The last time I was in New York, I myself could visualize the revolutionary change occurring in jazz circles. I heard such greats as "Dizzy" Gillespie, "Lucky" Thompson and Errol Garner. To call these men great is an understatement. Jazz today is finer and better than it ever was even though certain critics (so they call themselves) would have you believe that the stuff they dished out twenty and thirty years ago is the only real jazz. Now I don't like to knock anyone for personal opinions, but I'll say this: if you keep knocking out those swell articles as of late, I'm sure these critics will soon be as dead as those Gennet and Okeh records they so cherish. And I'm sure jazz will be the better for it. Keep up the good work.

P. I. Pfc. H. BARNETT



# Sweet and Hot



The Cafe Zanzibar's leopard spots captured musicians as well as fans at Modern Screen's gay Fan Club Association party. Leonard Feather shared coffee and cake—and shop talk—with singer Jack Smith.



Leonard Feather sips coffee, beams at his choices for All-American Band: Billy Strayhorn behind the glasses and the keyboard, Duke Ellington of the casual collar, and trumpet-toting Louis Armstrong.

■ So suddenly it's almost Spring, and you feel like helping old ladies across the street, racing with the moon, and buying a million new records. Well, control yourself. Compromise. Start in more modestly, say with the records of the month. My choices this time are Duke Ellington's "Black, Brown and Beige" music for the best hot jazz, and Johnny Mercer's "Personality" for the best popular. More about these later. You'll notice, when you get to your clip-and-carry-to-the-music-store list at the end of the article, that I've made a slight change. The third category (after Popular, and Hot Jazz) no longer consists of albums, but rather of music from the movies. I've listed movies with good music in them and, after the movie titles, I've listed the tunes, numbers, the artists and the recording companies. From now on, when there's an especially good album, you'll find it either in the Popular or the Hot Jazz column, since after all, an album has to be one kind of music or the other—only a little more of it.

Now that I've run that into the ground, I'd like to take time out to brag a little. For, recently, I got my dream band together and put on an all-star record session for Victor. A number of the fellows were winners of the Esquire 1946 poll, and a lot of people came down just for kicks, and to do me a favor. I got Duke Ellington and Louis Armstrong on the same record for the first time in history. Other terrific people involved were Red Norvo, Johnny Hodges, etc. They did some of my own tunes for a Showpiece Album (two twelve-inch records) and it'll be out in April. I'll tell you more about it then.

By the way, I wish you'd all been to MODERN SCREEN'S party at the Zanzibar. You'd have rubbed noses with Jo Stafford, Jimmy Dorsey, Harry Babbitt—loads of musical celebrities. It was a lot of fun. And now go to (Continued on page 90)

by **LEONARD FEATHER**

## SWEET AND HOT

(Continued from page 20)

work on what we've got lined up here.

### BEST POPULAR

**DAY BY DAY**—Frank Sinatra (Columbia), Bing Crosby (Decca), Jo Stafford (Capitol), Monica Lewis (Signature)—Monica Lewis, who recorded this with the newly expanded Signature Record Company, is a pretty little redhead. She once sang with Goodman, but she's better known for the Chesterfield show on which she worked with Johnnie Johnston. She's now one of Signature's big stars.

**DON'T YOU REMEMBER ME?**—Johnny Desmond (Victor)—Here's the first post-war swoon singer to get a terrific buildup—they're calling him the ex-GI Sinatra. Johnny was a big favorite in Paris, where he was a sergeant singing in Glenn Miller's Army Air Forces band. He's twenty-five years old, very good looking, has black hair. Before he went into the army, he sang with Bob Crosby and Gene Krupa. This is his first solo record, and it was made while he was playing his first solo engagement—at New York's Strand Theater. As a result of which he started recording at 11 p.m., didn't get through until three-thirty. So you thought those wispy threads of sound meant romance, huh? Don't be silly, the kid was tired.

### BEST HOT JAZZ

**BLACK, BROWN & BEIGE**—Duke Ellington (Victor)—Whether you consider this hot jazz or not is unimportant. The important thing is that it's wonderful music, and the most ambitious thing Duke has ever done. Originally fifty minutes long, it was cut down to its most important parts, and you can now have the heart and soul of it on two twelve-inch records. Most people think "Black, Brown & Beige" was unveiled for the very first time at Carnegie Hall, but actually it had a much less formal debut—at Rye High School, Rye, N. Y. The story is this. Dr. J. T. H. Mize, then Principal of Rye, was a terrific jazz fan (he's currently writing a book on jazz) and he invited Duke down to school to play his new work. I went too (they gave us a wonderful dinner) and Duke played for the students, and got suggestions and comment. As a result of these, he made some changes in the music before giving the Carnegie concert.

By the way fans, there's a book out called "Duke Ellington" by Barry Ulanov, editor of Metronome, and it's swell.

**HEY! BA-BA-RE-BOP**—Lionel Hampton (Decca)—The title of this number is queer, I'll admit. It's really nothing but a little blues riff, only everybody sings it a different way, and everybody takes credit for composing it. Helen Humes started the whole thing off on a Philo record. Her version of the riff goes Be-Baba-Luba. Lionel uses this Hey! Ba-Ba-Re-Bop in his rendition, which is hot, and he takes the vocal himself. On the West Coast, the phrase is E-Bob-O-Le-Bob, and it's such a craze out there that a certain band has taken to calling itself the Boboli Bans.

**BLUE SKIES**—Andre Previn (Sunset)—The other side of this is "Good Enough to Keep," and the title might very well apply to Andre Previn, the new sensation on the West Coast. He's sixteen years old, a French refugee who's only been in this country two or three years. He hardly ever heard any jazz before he came over here, in spite of which he now plays like a combination King Cole-Art Tatum. On this Sunset platter, Andre's ably abetted by Dave Barbour, the guitarist who's featured on several radio shows, such as "Blondie." He's also Peggy Lee's husband, which is rather nice too.

**IT'S THE TALK OF THE TOWN**—Shorty Sherock (Signature)—The band that recorded this wasn't really Shorty's at all. Record was made in January, 1945, when Shorty was trumpet player with Horace Heidt, and in my first column for MODERN SCREEN, almost a year ago, I wrote about getting this session together while I was in Hollywood. I teamed Shorty with six men from the Harry James band at that time. "Talk of the Town" is by Corky Corcoran, young tenor sax man who's leaving Harry to form a band of his own.

### BEST FROM THE MOVIES

**THE ROAD TO UTOPIA**—"Welcome to My Dream" is the number that was born along the latest "Road." Bing himself's done it for Decca, Dinah Shore for Victor and Jack Leonard for Majestic. Jack Leonard's another ex-GI. He was the first big name band singer to be drafted, 'way back when he was singing with Tommy Dorsey. Dinah Shore's waxing of this same "Welcome to My Dream" may be her last Victor release; she's already signed with Columbia.

**THE STORK CLUB**—This picture introduced "Love Me," and Andy Russell (who did it in the movie) has recorded it for Capitol, while Frances Wayne does the vocal with Woody Herman and the boys for Columbia. By the time you read this, however, Frances won't be with Woody any more. She's going out on her own. Neal Hefti, Frances' husband—who used to play trumpet with Woody—left the band early in January to join Joe Marsala.

## RECORDS OF THE MONTH Selected by Leonard Feather

### BEST POPULAR

**DAY BY DAY**—Frank Sinatra (Columbia), Bing Crosby (Decca), Jo Stafford (Capitol), Monica Lewis (Signature)  
**DON'T YOU REMEMBER ME?**—Johnny Desmond (Victor)  
**I DON'T WANT TO DO IT ALONE**—Kay Kyser (Columbia)  
**I'VE GOT THE WORLD ON A STRING**—Woody Herman (Columbia), Hot Lips Page (Melrose)  
**MONEY IS THE ROOT OF ALL EVIL**—The Andrews Sisters (Decca)  
**OHI WHAT IT SEEMED TO BE**—Frank Sinatra (Columbia)  
**PERSONALITY**—Johnny Mercer (Capitol)  
**PROVE IT BY THE THINGS YOU DO**—Bing Crosby—Mel Torme (Decca), Erskine Hawkins (Victor)  
**SLOWLY**—Kay Kyser (Columbia), Dick Haymes (Decca)  
**WAVE TO ME MY LADY**—Elton Britt (Victor), George Paxton (Majestic)  
**WE'LL BE TOGETHER AGAIN**—Les Brown (Columbia)

### BEST HOT JAZZ

**JOHNNY BOTHWELL**—I'll Remember April (Signature)  
**DUKE ELLINGTON**—Black, Brown & Beige (Victor)  
**LIONEL HAMPTON**—Hey! Ba-Ba-Re-Bop (Decca)  
**ERSKINE HAWKINS**—Holiday For Swing (Victor)  
**JOE MARSALA**—East of the Sun (Musicraft)  
**ANDRE PREVIN**—Blue Skies (Sunset)  
**ARTIE SHAW'S GRAMERCY 5**—Misterioso (Victor)  
**SHORTY SHEROCK**—It's The Talk of the Town (Signature)  
**BOBBY SHERWOOD**—Cotton Tail (Capitol)  
**WILLIE SMITH**—September In The Rain (Keynote)

### BEST FROM THE MOVIES

**HOLIDAY IN MEXICO**—"Walter Winchell Rhumba" by Xavier Cugat (Columbia)  
**STATE FAIR**—Album of Six songs from "State Fair"—Dick Haymes (Decca)  
**TARS AND SPARS**—"I'm Glad I Waited For You"—Frankie Carle (Columbia)  
**THE DOLLY SISTERS**—"I'm Always Chasing Rainbows"—Harry James (Columbia)  
**THE ROAD TO UTOPIA**—"Welcome To My Dream"—Dinah Shore (Victor), Bing Crosby (Decca), Jack Leonard (Majestic)  
**THE STORK CLUB**—"Love Me"—Andy Russell (Capitol), Woody Herman—Frances Wayne (Columbia)  
**CHARLES LAUGHTON**—Moby Dick (Decca)  
**THOMAS MITCHELL**—Treasure Island (Decca)

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17

SONA HI

**METRONOME ALL-STAR BAND** Metronome All-Out & Look Out—The annual performance of the cream of jazz chosen by Metronome magazine this year takes the form of a 12-inch green label for the benefit of the Red Cross and Unemployed Musicians' Relief. The stars involved include saxes Johnny Hodges, Georgie Auld, Flip Phillips, Harry Carney and Herbie Fields, trombones J. C. Higginbotham and Tommy Dorsey, trumpeters Harry Edison, Cootie Williams, Rex Stewart and Sonny Berman, Red Norvo on vibes, Dave Tough drums and Teddy Wilson on piano. Duke Ellington conducts the All-Out, which he wrote with Billy Strayhorn, and Sy Oliver leads his own Look Out, which we thought the more 1946 side, with some particularly smart saxophonics and trumpet. On the whole the disk, while worth having, is about as unsuccessful as most all-star one-shots. (Victor)

**BUD FREEMAN-RAY M'KINLEY** Atomic Era—Among the season's most noteworthy novelties is an impressionistic duet by the pioneer Chicago saxophonist Bud Freeman and drummer Ray McKinley, one of the most understanding hide men alive. It amounts to a stimulating exchange between two first-rate jazzmakers. On the reverse Freeman's orchestra makes I'm Just

Wild About Harry a gay time. (Majestic)

**LEONARD FEATHER'S HIP-TET** Just Another Woman, Post-war Future Blues, My Love Comes Tumbling, Larceny Hearted Woman & **HOWARD M'GHEE** Intersection, Mop Mop, Stardust, Life-stream—From the west coast come these four disks, each coupling a race piece played by a Leonard Feather group and an instrumental by trumpeter McGhee and his band. The Feather sides feature vocals by Harry Carney in the role of Cousin Joe and demonstrate Feather's understanding of the blues idiom as well as, in the role of piano-maestro, his ability to evoke some unusual color from his little band. The McGhee sides are mostly McGhee. One of the most naturally talented trumpets in the land, McGhee has, according to reports from the coast, lately run into personal trouble. Too bad. (Philo)

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- Wed. Eve. Mar. 27—New York Chamber Orchestra
- Thurs. Eve. Mar. 28—The Philharmonic-Symphony Society
- Fri. Aft. Mar. 29—The Philharmonic-Symphony Society
- Fri. Eve. Mar. 29—Lutheran World Action—Meeting
- Sat. Aft. Mar. 30—Maryla Jonas, *Pianist*
- Sat. Eve. Mar. 30—The Philharmonic-Symphony Society
- Sun. Aft. Mar. 31—The Philharmonic-Symphony Society
- Sun. Eve. Mar. 31—Stage for Action

APRIL

- Mon. Eve. Apr. 1—Josefa Rosanska, *Pianist*
- Tues. Eve. Apr. 2—Philadelphia Orchestra
- Wed. Eve. Apr. 3—The Philharmonic-Symphony Society  
—Pension Fund Concert
- Thurs. Eve. Apr. 4—The Philharmonic-Symphony Society
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Mean to Me . . . . . Roy Turk and Fred Ablert  
I'll Get By . . . . . Roy Turk and Fred Ablert  
Panacea . . . . . Leonard Feather and Ralph Burns  
I Surrender, Dear . . . . . Harry Barris and Gordon Clifford  
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BRAHMS ..... Concerto for Violin and Orchestra,  
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Assisting Artist: HILDE SOMER

LIONEL BARRYMORE ..... Partita  
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CHAUSSON ..... Symphony in B-flat major, Op. 20  
PROKOFIEFF ..... Concerto for Piano and Orchestra,  
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Elizabeth Arden



Heifetz and Louis Gruenberg discuss fine points of the Gruenberg Violin Concerto which Heifetz will introduce to New York in a Philharmonic Pension Fund Benefit Concert. The violinist and composer are neighbors in Beverly Hills, California.

When Jascha Heifetz appears as soloist under Artur Rodzinski at Carnegie Hall in a concert for the benefit of the Philharmonic-Symphony Pension Fund, the violinist will play two works: the first New York performance of the Violin Concerto of Louis Gruenberg and the Mendelssohn Concerto. The program is completed by the "Freischuetz" Overture of Weber and the Beethoven Fifth Symphony. Soloist, conductor and members of the orchestra all contribute their services.

Louis Gruenberg is best known for his operas "Emperor Jones" and "Jack and the Beanstalk" and for the film scores for "The Fight for Life", "So Ends Our Night" and "Commandos Strike at Dawn". He wrote the concerto at the request of Heifetz, who wished to add an American work to his already extensive repertory for violin and orchestra. Heifetz played the world premiere with the Philadelphia Orchestra under Eugene Ormandy on December 1 and 2, 1944; later with the Cincinnati Symphony under Eugene Goossens and the San Francisco Symphony under Pierre Monteux. He has recorded it for Victor under Monteux.

The second movement of the work uses fragments of Negro Spirituals and in the third the composer imitates a hill-billy and a small-town religious revival. Gruenberg says that, while writing the concerto, Heifetz offered a certain amount of technical advice while he himself (who had started his own career as a violinist) "got rid of all his violin inhibitions in the composition". When Heifetz would complain that he was getting pretty complicated, Gruenberg would merely say, "You're Heifetz, aren't you?" and end the argument.

## Edna BOCKSTEIN

Pianist

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## Harold KOHON

Violinist

FREDERICK WALDMAN at the Steinway Piano

TOWN HALL

Tuesday Evening, APRIL 2

at 8:30 o'clock

## Muriel RAHN

Soprano

JONATHAN BRICE at the Steinway Piano

TOWN HALL

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—N. Y. Times, Jan. 10, 1946.

TOWN HALL

Sunday Afternoon, APRIL 14

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## Maro AJEMIAN

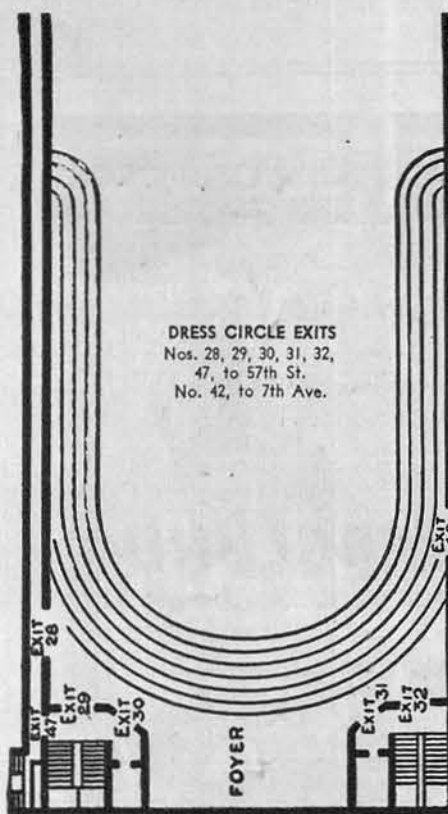
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**ELEVATORS** to Dress Circle and Balcony in studio entrances at 154 West 57th Street and 881 Seventh Avenue.

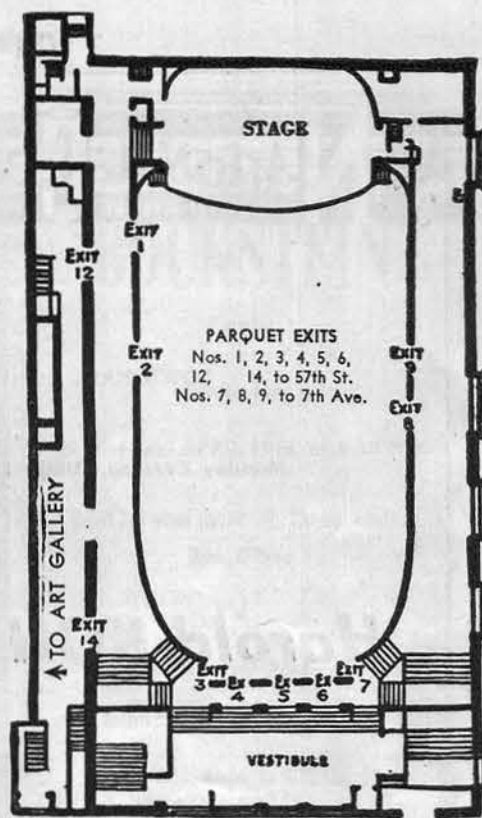
→  
**SMOKING** is permitted only in the Art Gallery off the east corridor of the Main floor, in the Buffet on the Second Tier Box floor, and on the Balcony and Dress Circle stairway.

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**TELEPHONES** are located in entrance lobby, at right of parquet near Seventh Avenue exit, on west side of Dress Circle, and in the Buffet.

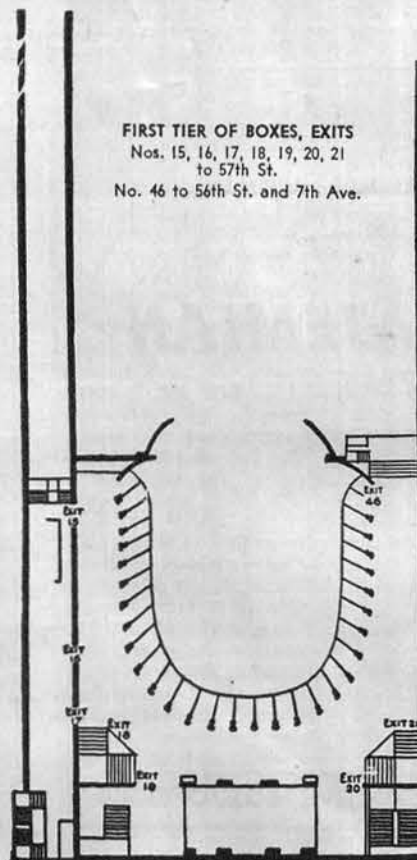
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**LOST AND FOUND** articles at House Manager's Office, 56th St. entrance.

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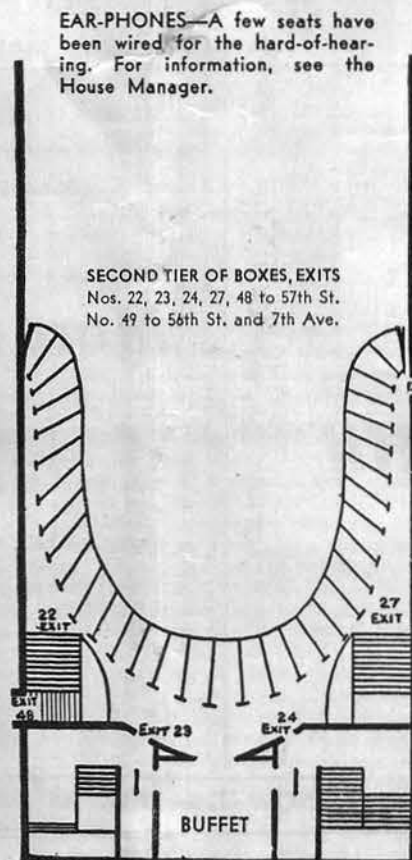
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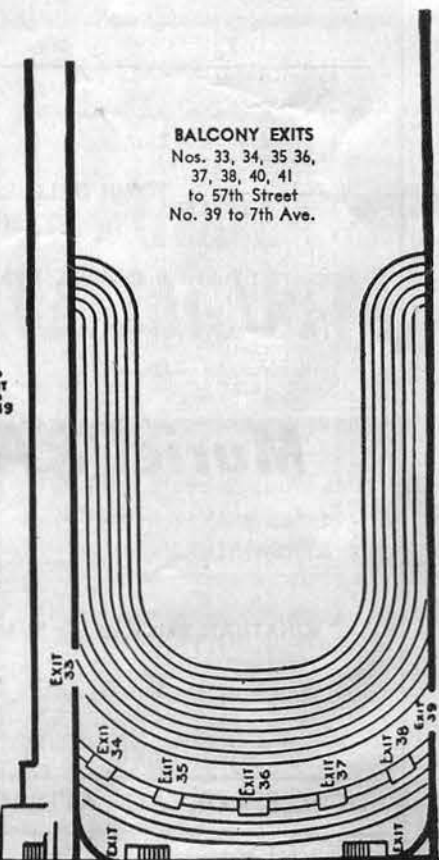
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RED LIGHTS INDICATE EXITS

**PHILHARMONICS**

Soloists from now until the end of the season—April 14—are as follows, all under the baton of Artur Rodzinski:

March 21, 22 and 24 (Thursday, Friday and Sunday): Artur Rubinstein plays the Tchaikovsky B-flat minor Concerto . . . a combination which needs no comment.

March 23 (Saturday): Angel Reyes, the brilliant young Cuban violinist, son of a well-known composer, makes his Philharmonic-Symphony debut in the Mendelssohn Concerto. Reyes is Cultural Attache to the Cuban Embassy in this country.

March 28, 29 and 31 (Thursday, Friday and Sunday): Since his American debut in the autumn of 1939 with the Philharmonic in the Paganini Concerto, Zino Francescatti has played with the orchestra many times, music of composers from Mozart and Lalo to Tchaikovsky and Ravel. This season he does the Brahms Concerto, after which he returns to his native France for the first time since the beginning of the war.

March 30 (Saturday): Hilde Somer is another young artist to make her first appearance with the Philharmonic. She plays the Prokofieff Piano Concerto No. 1 in which she was soloist last season with the Philadelphia Orchestra. In her early twenties, Hilde Somer was born in Vienna, is now an American, has toured this country for several seasons.

April 3 (Wednesday): Special gala concert for the benefit of the Pension Fund with Heifetz contributing his services in two concerti.

April 4 and 5 (Thursday and Friday): Marian Anderson sings three times on the program: Mahler's "Lieder eines Fahrenden Gesellen"; the aria, "O mio Fernando" from Donizetti's "Favorita"; and two spirituals.

April 7 (Sunday): Camilla Wicks makes her first appearance with orchestra in New York, in the Sibelius Violin Concerto. Miss Wicks, born in California of Norwegian parents, is 17 years old, has studied with Persinger and Temianka.

April 11, 12 and 14 (Thursday, Friday and Sunday): Last concerts of subscription season—Beethoven Ninth Symphony with Westminster Choir and with Dorothy Kirsten, Nan Merriman, Donald Dame and Todd Duncan as soloists.



MARYLA JONAS

An unknown Polish pianist slipped into New York, gave a Carnegie Hall recital on February 25, and the next day was unanimously proclaimed in the press as a brilliant new discovery in the musical world. She is Maryla Jonas, whom Artur Rubinstein calls "The most extraordinary woman pianist of our time." Not in many years has the New York press responded to the debut of a hitherto unknown artist with such unbridled enthusiasm. Wrote the Herald Tribune: "The finest woman pianist since Teresa Carreno." The World-Telegram: "Evocative of Rosenthal and de Pachmann." And The Post: "Big surprise No. 1 of the season." A startled New York music public read the reviews next morning and deluged the box office with inquiries. Who was she? When would she play again? As quickly as possible a new date was arranged. Miss Jonas, signed by the Metropolitan Musical Bureau division of Columbia Concerts, Inc. has been announced for a second recital at Carnegie Hall on Saturday afternoon, March 30.

Miss Jonas has listed for this program the Mozart D minor Fantasie, the Beethoven Rondo in C major, the Bach Toccata in D major, Schubert's Impromptu, No. 3, and a Chopin group including the Polonaise, Op. 71, No. 2, three Mazurkas, and the Rondo, Op. 16. The program will conclude with Chabrier's Idylle, Canto Ritual Macumba, a work by the contemporary Brazilian composer, Iteberi de Cunha, based on the old African Negro and Brazilian Indian ritual, and the Polonaise-Fantasie by the 19th century Polish composer, Zarembki, known as the Polish Liszt.





That's Adrienne Ames under the floral display. Adrienne's got a radio spot on WHN nightly, interviewed our own Leonard Feather, swapped gossip of New York for on-the-beam stuff from H'wood.



Andy Russell takes a breather at recording session to show off record of a previous broadcast to beautiful, beaming wife Della. Peter Lawford horned in, got invited to A.'s new Encino ranch!

BY LEONARD FEATHER

■ Calling all swing fans in and around New York! If you want to get the inside track on what kind of spontaneous combustion results from a meeting of two jazz critics, listen to Freddy Robbins' 1280 Club program on Tuesday evening, April 23. You'll hear me and my friendly rival, John Hammond, talking about jazz.

John and I have had many arguments over the years, including a long and very acid one about Duke Ellington, whom John doesn't admire as much as I do. In spite of our spats, though, we still like the same kind of music, basically, and we both believe very deeply in the spreading of democracy and tolerance through music. However, I'm sure Freddy Robbins will find some subjects to make this battle of words very warm for April, and he'll probably have to act not only as emcee, but also as referee. Hope you'll be listening—it's on station WOV, 1280 on your dial.

Now, to business: The month's records. Well, I could hardly pass up the opportunity to list the Frank Sinatra album as the best popular selection of the month. The choice of tunes is so good—many of our old favorites—and the overall picture so typical of Frankie, that my recommendation goes without saying. And for the best hot jazz I suggest "Blue at Dawn" and "Bouncy" by Timmie Rozenkranz and his Barons on Continental. Reasons later.

BEST POPULAR

I DON'T KNOW ENOUGH ABOUT YOU—Peggy Lee (Capitol)—Peggy scored such a hit with her recordings of her first two compositions "You Was Right, Baby," and "What More Can a Woman Do?" that she sat down, chewed her pen awhile and came out with this new one, also co-authored by guitarist-hubby Dave Barbour. You probably don't know it, but in the past couple of months Peggy has turned down movie offers, a five-figure deal for an (*Cont'd on page 102*)



## SWEET AND HOT

(Continued from page 22)

Eastern theater tour, and several other mouth-watering prospects. Odd character that she is, she'd rather stay in her Hollywood home and be happy with her husband and two-and-a-half-year-old daughter. Her manager, Carlos Gastel, is still trying to find ways to persuade her that she's throwing away her career. Much of Peggy's singing success has come since she went West. In New York she was just the lonesome little singer in Benny Goodman's band, sharing a small apartment with another girl singer, Jane Leslie (who later became Mrs. L. Feather) and ignored or scorned by many music critics. Well, I'd certainly like to see her in movies. She'd be great.

**ONE-ZY, TWO-ZY**—Hildegard (Decca), Eileen Barton (Mercury), Eddie Cantor (Pan-American)—Here's an example of how a song can be pushed into the freak-hit class overnight. Jack Benny and Rochester hammed around with the old nursery rhyme lyrics on the Benny broadcast one night, and the next day the whole country was humming it. Eileen Barton makes her debut with it as a Mercury recording artist—that's another of the 563,497 new recording companies formed in the past few months. But bigger than most.

**SHOO-FLY PIE AND APPLE PAN DOWDY**—Dinah Shore (Columbia), Stan Kenton (Capitol)—These are recommended in spite of the song, rather than because of it. The lyrics and music both remind me of seventeen other things of this kind. Dinah, who'd been with Victor records ever since her early pre-movie days on the Basin

Street broadcasts in 1940, caused a big flurry in the music business when she switched to Columbia recently. On this record she has the musical assistance of Sonny Burke, whom you may remember as leader of a fine band of his own a few years back. For this session Sonny gathered together some of the best men available in Hollywood; as a result you hear some alto sax work by Willie Smith (from Harry James' band) and trumpet by Mannie Klein on the other side, which is "Here I Go Again." The Kenton portion of "Pie" has a June Christy vocal, and she does everything possible in the circumstances.

### BEST HOT JAZZ

**BLUE AT DAWN**—Timmie Rosenkrantz (Continental)—Timmie is an old friend of mine and a unique personality. He's a Danish baron, a member of one of Copenhagen's oldest families, and son of a famous novelist. Timmie came over here first in 1935 and from then on could be found in or around the Savoy Ballroom, digging the best in jazz. Since then he's edited a jazz magazine, worked as assistant to WNEW's All Night Record Man, worked behind the counter in a record store and done a few dozen other jobs, all the way to professional partnering in a Broadway dance hall. Last fall, preparing to return to Copenhagen, he gathered this bunch of his favorite musicians together for a late night farewell session. The results are superb; credit to pianist Jimmy Jones, who wrote the music; to Red Norvo, Harry Carney, Charlie Ventura and several other

fine soloists.

**EVENSONG**—Artie Shaw (Victor)—This 12-inch opus and the coupling, "Suite No. 8," are both curiosities, dating from the time when Artie had a big band with a full string section plus Hot Lips Page on trumpet. They were recorded in 1942, when Paul Jordan of Chicago was writing original music and arrangements for Artie. When Victor finally released these two sides a few weeks ago, they came out just a week after it was announced that Artie had signed to record for Musicraft.

**EDDIE LANG—JOE VENUTI** (Brunswick)—This collector's collection features the late Eddie Lang, a great guitarist who was a partner of Bing Crosby in the old Paul Whiteman band. Eddie was also seen and heard in Bing's early movies, such as "The Big Broadcast of 1932," in which he accompanied the Crosby vocal of "Please." Eddie's other lifetime musical associate was hot fiddler Joe Venuti, and the four sides in this album—"Farewell Blues," "After You've Gone," "Beale Street Blues" and "Someday Sweetheart"—have stood the test of time pretty well. Jack Teagarden sings on two sides, and there's some clarinet work by a 22-year-old kid named Benny Goodman.

**ALWAYS**—Kai Winding (Savoy)—There's an odd story about this record. Kai Winding is a young trombonist, formerly with Benny Goodman's band, now with Stan Kenton. He got five of his pals together and made some records. At the end of the session, after the trumpet man had had to leave, the rest of the boys threw another item together in a hurry—

LOS ANGELES TRIBUNE

19

### Lil Green on new blues record

The lusty First Lady of the Blues, Lil Green, has an addition to her vast recorded repertoire with her latest RCA Victor discs, "Blow-Top Blues" and "It's Bad with My Man and Me". "Blow-Top" was written specially for Miss Green by Leonard Feather. Accompaniment is by Miss Green's own 16-piece orchestra.

ample arrangement of Irving Berlin's "ways"—and recorded it. Instead of being too ragged for release, as Kai expected, the opposite happened; this was the hit of the session and a delightful little record. The other side's an original entitled "Grab Your Axe, Max." Meaning? Don't ask me.

### BEST FROM THE MOVIES

**DO YOU LOVE ME?**—Johnny Desmond (Victor)—Another potential hit, the movie title song as sung by ex-Sgt. Desmond, who, they tell me, is the first singing star to have fan clubs overseas. The European youngsters, remembering Johnny's appearances with the Glenn Miller band and his BBC broadcasts, have been forming clubs in several countries. Hope they can catch his Teen Timers and Philip Morris broadcasts on short wave.

**WITHOUT YOU** (Tres Palabras) from "Make Mine Music"—Andy Russell (Capitol)—This is the song Andy does in his heard-but-not-seen stint for the Disney picture. He is seen, however, in the movie from which the other side comes—"If I Had A Wishing Ring" from "Breakfast in Hollywood." I was up to the Disney offices in Radio City recently to hear some of the sound tracks from "Make Mine Music," and if the Benny Goodman sequence is any criterion, you can make mine music too—the same kind of music.

**DO YOU LOVE ME?**—I Didn't Mean A Word I Said—Jo Stafford (Capitol) Do You Love Me?—Johnny Desmond (Victor) Dinning Sisters (Capitol)

**ROAD TO UTOPIA**—Personality—Pearl Bailey (Columbia)

**WAKE UP AND DREAM**—I Wish I Could Tell You—Benny Goodman—(Columbia)

### RECORDS OF THE MONTH Selected by Leonard Feather

#### BEST POPULAR

**COAX ME A LITTLE BIT**—Dinah Shore (Columbia)

**HERE I GO AGAIN**—Dinah Shore (Columbia)

**I DON'T KNOW ENOUGH ABOUT YOU**—Peggy Lee (Capitol)

**ONE-ZY, TWO-ZY**—Hildegard (Decca), Eileen Barton (Mercury), Eddie Cantor (Pan-American)

**PATIENCE AND FORTITUDE**—Benny Carter (De Luxe), Count Basie (Columbia), Ray McKinley (Majestic), Hal McIntyre (Cosmo), Andrews Sisters (Decca)

**SHOO-FLY PIE AND APPLE PAN DOWDY**—Stan Kenton (Capitol), Dinah Shore (Columbia)

**SHOWBOAT ALBUM**—Tommy Dorsey (Victor)

**SINATRA ALBUM**—Frank Sinatra (Columbia)

**WE'LL GATHER LILACS**—Bing Crosby (Decca), Tommy Dorsey (Victor)

**YOU ARE TOO BEAUTIFUL**—Dick Haymes (Decca)

#### BEST HOT JAZZ

**DON BYAS**—Candy (Savoy)

**ELLA FITZGERALD—LOUIS ARMSTRONG**—Frim Fram Sauce (Decca)

**ERROL GARNER**—Bouncing With Me (Mercury)

**WOODY HERMAN**—Wildroot (Columbia)

**EDDIE LANG—JOE VENUTI**—All-Star Album (Brunswick)

**HOT LIPS PAGE**—Sunset Blues (Continental)

**TIMMIE ROSENKRANTZ**—Blue At Dawn (Continental)

**ARTIE SHAW**—Evensong (Victor)

**SLAM STEWART**—On the Upside Looking Down (Continental)

**KAI WINDING**—Always (Savoy)

#### BEST FROM THE MOVIES

**BREAKFAST IN HOLLYWOOD**—It Is Better To Be By Yourself—King Cole Trio—(Capitol)

**CENTENNIAL SUMMER**—If I Had A Wishing Ring—Andy Russell (Capitol)—All Through The Day—Margaret Whiting (Capitol)—In Love in Vain

**CINDERELLA JONES**—When The One You Love Simply Won't Love Back—Tommy Tucker—(Columbia)

**DOLL FACE**—Here Comes Heaven Again—Georgie Auld (Musicraft), Kate Smith (Columbia)

## Jazz Is Where You Find It

ON RECORDS—Our long-nurtured dream of an Esquire All-Star album has at last been realized. Two years ago we told you to look for a package of platters by some of our ballot winners, but the Petrillo ban and wartime shellac shortages made it impossible.

This time it's come true, and in a big way, thanks to RCA Victor. Instead of assembling a bunch of old records featuring the award winners, they commissioned this correspondent to assemble a band for a special recording date, to make four twelve-inch sides for a Victor Showpiece album.

All-star bands are about as easy to put together as a broken record. I wanted to get Duke Ellington and some of his men, but they had only one evening available. All the other musicians I wanted were busy and/or available at conflicting times of day. Then I conceived the wild idea of trying to get Louis Armstrong, making this the first time the two most famous figures in jazz—Duke and Louis—had ever recorded together in their twenty-odd years of waxing.

It turned out that this plan wasn't so wild; Louis was willing and inspired, which was all we needed. We started recording at 8:30 in the evening, didn't get through until three in the morning, but wound up with four sides

which are, if nothing else, unique in jazz history.

Duke and Louis were featured on *Long Long Journey*, a blues. Billy Strayhorn took over the piano for the next number, *Snafu*, featuring Louis and two of our award-winning saxmen, Johnny Hodges and Don Byas. Then Red Norvo, unfazed by five stage shows that had kept him working all day with Woody Herman, came in to join us on *The One That Got Away*.

For the fourth side we made a lovely old tune, *Gone With The Wind*, admirably suited to the melodic gifts of Hodges and Byas.

The other stars on hand were Charlie Shavers and Neal Hefti, trumpets; Jimmy Hamilton, Duke's clarinetist; Remo Palmieri, Silver Award guitar man; Chubby Jackson, Woody Herman's Gold Award bassist; and Sonny Greer, Duke's perennial drummer.

The band was labeled Leonard Feather's Esquire All-Americans, and your humble maestro accepts the blame for the three original tunes listed above. He doesn't, however, accept the credit for a series of wonderful solos which makes this album a must for every jazz lover.

P. S. Your dealer will have the album on sale this month.

—LEONARD FEATHER

**CONCERT IN JAZZ**  
• 'SLAM' STEWART  
AND QUARTET  
• DIZZY GILLESPIE  
AND ORCHESTRA  
• TRUMMY YOUNG  
(TROMBONE)  
INTRODUCING  
• CHARLIE HOWARD  
GUITARIST  
**LEONARD FEATHER**  
NARRATOR  
PRESENTED BY  
TOWNSMEN INC.  
SAT. APRIL 13, 1946 5:30 P.M.  
TICKETS AT  
TOWN HALL 113 W. 43 ST.

**DOWN BEAT**  
CHICAGO, APRIL 22, 1946 VOL. 13—No. 9  
(Copyright, 1946, Down Beat Publishing Co.)

### LEONARD FEATHER'S HIP TET

Musicians are Dick Vance, trumpet; Al Sears, tenor sax; Harry Carney, baritone and clarinet; Jimmy Shirley, guitar; J. C. Heard, drums; Lloyd Trotman, bass and Feather, piano. Sides feature vocals by "Cousin Joe". They are *My Loves Comes Tumbling*, *Larceny Hearted Woman*, *Just Another Woman*, *Post-War Future Blues*. (Philo 115/6/7/8, 'A' sides)

**TOWN HALL**

**April 13, 1946 : 5:30 to 7:15**

# **CONCERT IN JAZZ**

*presented by*  
**TOWNSMEN Inc.**

**'SLAM'**  
**Stewart**  
and Quartet

DIZZY  
**Gillespie**  
And Orchestra

introducing  
**Charlie  
Howard**  
Guitarist

Trummy Young  
(*Trombone*)

Leonard Feather  
NARRATOR

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JUNE 1946

JUNE 1946



By LEONARD FEATHER

■ This will be known as Feather-Sticks-His-Neck-Out Month in the Sweet and Hot department. Strictly for my own amazement, I was compiling a list of bests and favorites in the musical field the other day, and by the time I was through it occurred to me that if I passed the list along to you, it might at least prove interesting—provocative, even. So now, while I'm taking cover from the brickbats, here is my own private collection of favorites. The opinions expressed do not necessarily reflect the attitude Editors Al Delacorte, Henry Malmgreen or any living person, present company excepted:

- GREATEST BANDS: Duke Ellington, Woody Herman.
- GREATEST JAZZ SINGERS: Louis Armstrong, Billie Holiday.
- GREATEST POPULAR SINGERS: Bing Crosby, Mildred Bailey.
- MOST BEAUTIFUL SINGER: Doris Day.
- GREATEST PERSONALITY BANDLEADER: Lionel Hampton.
- BEST DRESSED SINGER: Frances Wayne.
- BEST DRESSED BANDLEADER: Duke Ellington.
- BANDLEADERS BEST LIKED PERSONALLY: Louis Armstrong, Les Brown.
- SINGERS BEST LIKED PERSONALLY: Frank Sinatra, Lena Horne.
- MOST UNDERRATED BAND: Boyd Raeburn.
- MOST UNDERRATED SINGER: Kay Starr.
- MOST OVERRATED BAND: Guy

- Lombardo.
- MOST OVERRATED SINGER: Vaughn Monroe.
- BEST NEW SINGING BETS: Johnny Desmond, Lynne Stevens.
- BEST GIRL MUSICIANS: Mary Lou Williams, Mary Osborne, Marge Hyams.
- MOST VERSATILE BANDLEADER: Benny Carter.
- BEST LOOKING BANDLEADER: Ina Ray Hutton.

I could go on like this for several pages, thinking up new kinds of bests and mosts, but I've probably started enough trouble already, so the rest can be saved for some future issue. "Best liked personally" in the above list means

best liked as a person, among fellow musicians and showfolk, regardless of talent.

For the month's best popular selection I'd take Bill Finnegan's fine arrangement of *Swing Low, Sweet Chariot*, played by Tex Beneke with the revived Glenn Miller Orchestra on Victor; and for hot jazz, Duke Ellington conducting the Metronome All-Star band for 1946 in *Metronome All Out*, also Victor, but a 12-incher.

**Best Popular**

FULL MOON AND EMPTY ARMS—Frank Sinatra (Columbia). There are umpteen other records of this, but Frank's is, of course, the most popular as well as one of the best musically. (Continued on page 24)



Jack Smith (at the lady's right) takes a busman's holiday at a CBS rehearsal with the Modernaires: Those 4 guys and a gal—Paula Stone.

## SWEET AND HOT

(Continued from page 20)

One sure formula for song success seems to be this: You take a standard or classical melody, write some lyrics with *moon* in the title and stick your own name on as composer. That's what happened when something of Tschaikowsky's became famous as *Moon Love*; that's how it went when a Rachmaninoff concerto became *Full Moon and Empty Arms*; and that's the way it'll be, too, with—

**IN THE MOON MIST**—Les Brown (Columbia), Will Osborne (Black and White)—this is not the old Duke Ellington theme song *Moon Mist*, but a "new" number which turns out to be "adapted from a melody by Godard." Oh well, it's an easy way to make a living. But I find the story of the next item much more interesting—

**THERE'S NO ONE BUT YOU**—Hal McIntyre (Cosmo), Kay Kyser (Columbia)—This might well be described as "adapted from a commercial by transcription." You see, this tune started life as one of those little jingles written for a singing commercial, transcribed and played for ages over New York stations. It was then called *The Prince George Hotel* and the lyrics simply sang the praises of that establishment. The tune was so pretty, though, that people began humming it anyway, and the young Englishman who has made a living writing clever commercials for these transcriptions, Ginger Croom-Johnson, decided to convert it into a Tin Pan Alley special; hence *There's No One But You* and a good Hal McIntyre platter.

### BEST HOT JAZZ

**A WOMAN'S GOT A RIGHT TO CHANGE HER MIND**—Jimmy Jones (H.R.S.) In spite of that mouthful of a title, there isn't a word sung or spoken on this record, nor do you hear Jimmy Jones, who, fine pianist though he is, stays in the background while Duke Ellington's great baritone sax man, Harry Carney, takes the spotlight. It's a lovely tune wonderfully played, whether you agree with the title or not (I don't, but we won't go into that here!)

**METRONOME ALL OUT**—Metronome All-Star Band (Victor)—Duke Ellington led the band on this side in a tune which began life as part of the Ellington version of *Frankie and Johnny*, but wound up being something new on its own. The other side has Sy Oliver as conductor-composer for *Look Out*. I was at this session, and I never saw so many great musicians get together and produce such fine music with so little display of temperament. Tommy Dorsey, as usual, modestly refused to hog the trombone solo work, bowing to his colleagues in the trombone section that night (it was a midnight date). Said colleagues being Will Bradley, J. C. Higginbotham and Bill Harris, it was hard to make a choice for the solo spots. The sax section was even more amazing: Georgie Auld and Flip Phillips splitting the tenor work, Johnny Hodges and Herbie Fields on altos, Harry Carney's baritone, plus the clarinet of Tommy Dorsey's Buddy de Franco. With six top

trumpet men, a fine rhythm section, and Red Norvo's vibes for good measure, this bunch spent a short while under the Ellington baton and wound up sounding more like Duke's band than Duke's band itself. You'd never think, to listen to the wonderfully integrated results, that nobody knew until a few hours before the session who was going to be in the band, and that some of the fellows had never even met before!

**TONSILLECTOMY**—Boyd Raeburn (Jewel)—All the Boyd Raeburn records on Jewel are, to coin a phrase, out of this earth. Boyd is a persistent little man. Instead of giving up hope when his futuristically styled band couldn't get any bookings, he just settled in Hollywood and gathered around him a bunch of musicians who believed in modern music as he does. They'd work separately in the movie and radio studios for money, then come and rehearse with Boyd for kicks, and make transcriptions, records and an occasional one-night stand with him. Harry James' new girl singer, Ginnie Powell, came along too, to sing the vocal on *Rip Van Winkle*. The music was all written by a young character named George Handy, who wears a beard and dark glasses but is a genuinely terrific composer. Another title in this series is *Yerxa*, described as the "elegy movement from the jitterbug suite." (Ted Yerxa is a popular L.A. radio disc jockey.) Either you won't be able to make head or tail of the Raeburn-Handy musical products, or you'll be nuts about 'em.

**DO YOU LOVE ME?**—Ella Fitzgerald-Billy Kyle (Decca)—Back after a long, long siege in the Pacific, Billy Kyle is a civilian again. The popular ex-John Kirby pianist had only been home a few days when he formed this bright little trio, with guitarist Jimmy Shirley and former Ellington bass man Junior Raglin.

**ONE MORE TOMORROW**—Tex Beneke (Victor)—Sorry, but I won't refer to this as the Glenn Miller Orchestra. I have a funny feeling about using a dead man's name for top billing with a band, even when the idea is a sincere attempt to preserve his memory. Artie Malvin, who sings on *One More Tomorrow*, was part-composer, with Glenn, of another of the band's Victor releases, *I'm Headin' For California*.

### BEST FROM THE MOVIES

**ROAD TO UTOPIA**—Bing Crosby Album (Decca)—This album comes to a crossroad at one point and hits "The Road To Morocco" for one side, with Bob Hope joining the Bingle in the title song of that older opus. The other sides are all "Utopian products." I just heard that Barry Ulanov, whose book on Duke Ellington was such a hit, has signed to do a similar full-length book on Bing, despite the fact that his brother is planning a Crosby tome, too!

### RECORDS OF THE MONTH

Selected by Leonard Feather

#### BEST POPULAR

**MILDRED BAILEY**—Album, with Red Norvo and His Music (Crown)  
**FULL MOON AND EMPTY ARMS**—Frank Sinatra (Columbia), Gordon MacRae (Musicraft), Bob Eberle—Carmen Cavallero (Decca)  
**I'M IN LOVE WITH TWO SWEETHEARTS**—Harry James (Columbia)  
**IN THE MOON MIST**—Les Brown (Columbia), Will Osborne (Black and White)  
**COLE PORTER Show Hits Album**—Allan Jones (Victor)  
**PRISONER OF LOVE**—Perry Como (Victor), Billy Eckstine (National)  
**ST. LOUIS BLUES**—Larry Adler—Johnny Kirby (Decca)  
**SWING LOW, SWEET CHARIOT**—Tex Beneke (Victor)  
**THERE'S NO ONE BUT YOU**—Hal McIntyre (Cosmo), Kay Kyser (Columbia)  
**WHERE DID YOU LEARN TO LOVE?**—Tommy Dorsey (Victor), Louis Prima (Majestic)

#### BEST HOT JAZZ

**BARNEY BIGARD**—Step Steps Up (Signature)  
**KING COLE TRIO**—Sweet Georgia Brown (Capitol)  
**EDMOND HALL**—Face (Continental)  
**BILL HARRIS**—Characteristically B. H. (Keynote)  
**HELEN HUMES**—Pleasing Man Blues (Aladdin)  
**JIMMY JONES**—A Woman's Got a Right to Change Her Mind (H.R.S.)  
**BARNEY KESSEL**—What Is This Thing Called Love? (Atomic)  
**METRONOME ALL-STAR BAND**—Metronome All Out (Victor)  
**BOYD RAEBURN**—Tonsillectomy (Jewel)  
**ART TATUM**—Piano Solos (A.R.A.)

#### BEST FROM THE MOVIES

**A NIGHT IN CASABLANCA**—Who's Sorry Now?—Bing Crosby—Eddie Heywood (Decca)  
**CENTENNIAL SUMMER**—All Through The Day—Frank Sinatra (Columbia), Perry Como (Victor)  
**DO YOU LOVE ME?**—I Didn't Mean a Word I Said—Jo Stafford (Capitol), Do You Love Me?—Ella Fitzgerald—Billy Kyle (Decca), Johnny Desmond (Victor)  
**GILDA**—Put The Blame On Mame—Milt Herth—Jesters (Decca)  
**GIVE ME THE SIMPLE LIFE**—Give Me The Simple Life—Benny Goodman (Columbia)  
**ONE MORE TOMORROW**—One More Tomorrow—Tex Beneke (Victor)  
**THE OUTLAW**—Now and Forever—Freddie Martin (Victor)  
**ROAD TO UTOPIA**—Bing Crosby Album (Decca), Personality—Pearl Bailey (Columbia), Johnny Mercer (Capitol)  
**TOMORROW IS FOREVER**—Tomorrow Is Forever—Martha Stewart (Victor)

## 'Could Expect It' Penner Wants BMI Sued on 'Laughing'

NEW YORK, April 20.—Threat of a plagiarism suit over *Laughing On the Outside, Crying On the Inside* crimps Broadcast Music, Inc.'s elation over the ditty's unprecedented success. First BMI-pubbed number to enter the hit class in years, *Laughing* this week drew the attention and concern of Louis Dreyfus, owner of the defunct De Sylva-Brown-Henderson catalog, which includes a 13-year-old Al Hoffman-Al Goodheart-Ed Nelson opus entitled *I Could Expect It From Anyone But You*. In the opinion of Hoffman, the first four bars of *Laughing* are identical to the first four bars of his old composition, note for note.

Dreyfus is understood to have written BMI and also to have telephoned Merritt Tomkins, BMI exec, about the arrangement of an adjustment. Hoffman told *The Billboard* "If Dreyfus doesn't sue BMI, I'll sue Dreyfus for not suing." *Laughing* was written by Bernie Wayne and Ben Raleigh.

## Rank Angle in Connelly's Bid For Picleffers

NEW YORK, April 20.—While other British publishers have sought to strengthen both their Continental and American hands by making full catalog reciprocal deals with American publishers, Reg Connelly, of Campbell-Connelly (and several other British pub firms) is working on a more direct approach. In town at present, the director of C-C is concentrating on making arrangements with songwriters themselves, wherever their publishing arrangements don't conflict with deals of other British publishers.

Connelly is hoping to work out mutually profitable deals with some top Hollywood clefters, when he makes his Coast trip in the near future. He feels he has much to offer pix penners thru his Cinephonic Music Publishing Company, which he owns jointly with Arthur Rank, British film biggie.

## Oxley Packages Wax Vocal, Instrumental Names & Tyro Orks

HOLLYWOOD, April 20.—Harold Oxley office is peddling a package entertainment set-up called *Show and Dance* for one-nighters, theaters, etc. Motive behind the move is to combine talent which has gained a reputation via recordings, and little-known bands, with publicity emphasis on the label for which artists record. Oxley has two shows ready to roll, and is heading East to set bookings.

T-Bone Walker and Tina Dixon, blues shouters; Leon Collins, dancer; Sam and Eddie, vent act, and Sammy Franklins's ork make up one of the units. Other includes Wynonie Harris, Cecil (*I Wonder*) Gant, Adelle Ford, Moon Davis and George Johnson's band.

## Continental's Waters Album

NEW YORK, April 20. — Ethel Waters returns to wax next week, cutting an album of her specialties plus some Leonard Feather compositions for Continental Records.

# Two New Fan Mags Prepping; Some Sheets and Columns Prove Picnic for Flacks

## Trade Considers Fan Book Interest Healthy Biz Sign

NEW YORK, April 20.—Another music-record fan magazine, *Disc* is slated to hit the newsstands in June. Book will cover pop and classical recordings, and will be distributed thru Fawcett Distributing Corporation. Editing the job, and with a financial interest in it, is Larry Falkenberg, who at one time was on the editorial staff of *Tune-In*, radio fan sheet. Lyle Engel, song lyric mag publisher, also has a new music fan magazine in preparation, tho it may be held up due to the recent drop in newsstand sales of practically all types of general magazines.

Engel sheet will probably be called *Music Life*, and will heavily emphasize hot jazz, rebop, etc. It will be slanted at the Negro music trade. Lined up for the mag's editorial "board" are top Negro name ork leaders, including Duke Ellington, Cab Calloway and Count Basie. Editor will be Charles Reed Jones. Other fan sheets which started quite recently are Dave Dexter's *Hollywood Note*, a Seattle publication called *Platter Chatter*, Barney Young's *Song Time* and *Hollywood Nite-Life* published by Hank Sanicola of Barton Music. Latter book is figured to have Frank Sinatra financing and, tho it covers amusements and sports, it goes heavy on music fan stuff. Editor is Jimmie Tarantino.

In addition to these, the song lyric magazines practically all have feature stories and pix on music and musical personalities. There are, between Engle, the Davis Publishing Company and the Charlton Publishing Company, 10 song lyric-fan magazines in the field. In addition, there are semi-fan, semi-trade sheets such as *Downbeat*, *Metronome* and *Orchestra World*. Oldest fan book in the racket is *Bandleaders*, published by Joseph Hardie and edited by Walter Holze. It started in 1943 and has been building ever since.

## Plenty P. A. Doors Open

Music biz, particularly pop ork leaders and singers, have also been cashing in publicity-wise with regularly featured music and music-record columns in many film fan mags, radio fan papers, magazines for teenagers, etc. *Screenland* has a music column done by its editor, Lester Grady, under a nom de plume. *Radio Romances* has an amusement column with heavy music overtones, by press agent Lester Gottlieb under the name of Ken Alden. Jill Warren does a column for *Movieland*. Dixon Gayer does one for *Screen Stars and Seventeen*. Pat Parks does one for *Miss America*. Leonard Feather pens musical chitchat for *Modern Screen*, while Lyn Duddy, press agent,

## ARA in Switches To Independent Distrib Structure

HOLLYWOOD, April 20.—Within 60 to 90 days ARA Records will drop distributing outfits owned by the firm and turn them over to outside individuals.

Move is part of distributing expansion by ARA, with over 35 cities to be covered by independently operated distributing companies.

Mark Leff, ARA prexy, who just returned from New York, initiated groundwork on the distributing set-up.

knocks out a column for *Deb*, and p.a. Joe Sasso bats one out for *American Girl*. Other general-interest magazines have been playing in the musical backyard. Outstanding example is *Esquire*, which runs hot jazz stuff by Leonard Feather and Paul Eduard Miller, and gets out a hot jazz year book for the faithful.

Tho some fan magazine editors have a good working knowledge of the music business and its personalities, there are others who have a great deal of difficulty distinguishing between a trumpet and a bass fiddle. As a consequence, trade press agents have had a field day with some of the fan books, palming off on the unhep editors double-page spread pictures and life stories about Moe Glotz and His Drip-Drippers and Sonnyboy Swoon, the new threat to Crosby, Sinatra and Como. Trade feels, however, that the increase in the number of fan magazines and column in general-interest books is another indication of the continued growth of the music and disk biz.

## Lewis's International Record Show Drive

NEW YORK, April 20.—Robert Q. Lewis, platter spinner on WHN, local indie, is shooting for an international flavor on some of his sessions. Next week the jockey will have Reg Connelly, director of Campbell-Connelly, English pub firm, do a guest shot on the show, and will introduce an English waxing of the Connelly plug tune *I Want To Be Alone With You When You're Lonely*.

If response is good, Lewis will make arrangements to play platters of English recordings regularly. Shortly after the arrival here of Charles Trenet, due in Wednesday (24), Lewis will have the French singer on his show.

## MCA Files for New Trial; "Investigation" Continues

HOLLYWOOD, April 20.—Legal brainwork for MCA officially filed for a new trial in Larry Finley's (San Diego ballroom operator) anti-trust suit award against the booking firm. Attorney Clore Warren appeared in the U. S. District Court before Judge Paul J. McCormick to make the motion and a hearing will probably be held in about 30 days.

Meanwhile, Herman Bennett, who has been investigating possible criminal action against MCA in the case for the Anti-Trust Division of the Department of Justice, has just resigned to go into private practice. Fred Weller, head of the local division, takes over and it is understood the case continues in the investigation stage under his direction. The extent of the investigation is vague at this point.

## McDonald To Scout Hawaii

HOLLYWOOD, April 20.—Further evidence of band-booking interest in the Hawaiian Islands and Pacific Ocean territory may be forthcoming from the trip Billy McDonald, band booker for Frederick Bros., is planning to make to investigate ork outlets in Honolulu. McDonald may make the trip when the Matson lines inaugurates its run to Hawaii May 23 or perhaps fly via Navy plane.

FEATHER

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(MUSIC & UNDER)

BOULTON...

WE THE PEOPLE'S <sup>first</sup> next story begins at a boys' school in London. Classes are out for the day and two students are walking home...

(SOUND! TRAFFIC)

BILL... (FLETCHER)

Leonard, what do you say to a concert tonight?

LEN... (KYLE)

A concert?! I say let's do something more groovy.

BILL...

Groovy?

LEN...

Sure - on the ball. Those long hairs aren't hep to the jive-squares, you know-- ~~No from them~~ they don't dig

BILL...

<sup>Dig?</sup> ~~From From??~~ Pardon me for saying this old boy- but you haven't been looking up to par lately - feeling badly?

LEN...

I 'm not relaxin', JACKS ON \* I 'm jumpin'

BILL...

Jumping! I say, don't you think you ought to see a doctor?

(MUSIC HITS & UNDER)

BOULTON...

Well, of course that ENGLISH boy didn't see a doctor, but instead became even more interested in swing music through the years.

Now, here in the 'nited States, he is recognized as one of the



FEATHER-2

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BOULTON ... C ONTINUED

foremost jazz critics in America. He is Leonard Feather and most of you are familiar with him through his articles in Esquire and many other national magazines. Leonard, you've certainly learned a lot about American Jazz and swing in just the few years you've been here.

FEATHER...

Well + came to America in 1935, Milo, but like that scene we just heard, I've been interested in American jazz since I was 14 years old. At that time, a friend of mine in London persuaded me to buy Louis Armstrong's recording of "West End Blues," and from then on I began collecting every jazz recording I could get a hold of. That was in 1929-and then in 1932 Louis Armstrong came to London on tour and I made up my mind I was going to meet him.

BOULTON...

AND did you?

FEATHER...

Yes and we became great friends. When he went back to the States he wrote me several letters telling me about his tours and all the gossip in the band business.

BOULTON...

And finally you decided to come to America yourself?

FEATHER...

By 1935 I was so interested in American Jazz I had to come over. When I began to know the inside of swing-~~so~~ I decided to write about music, and became a jazz critic.

BOULTON...

Well Leonard, along with reviewing music you write music too, don't you?

FEATHER...

Yes, Milo. I figured I might as well practice what I preached and since I was writing about jazz, I ought to be able to write it. Well I started writing the blues- so here I am a blues writer and the farthest south I've ever been is Flatbush.. Recently I finished a song called "Long Long Journey", and the person who plays and sings it on ~~the~~<sup>my</sup> recording has come over to WE THE PEOPLE tonight to give the listeners a preview of it - I guess you know who it is-

BOULTON...

You bet we do- Coming up to our GULF OIL microphone is the famed trumpet player -Louis Armstrong.

ARMSTRONG...(wait FOR APPLAUSE)

Hello, Mr. Boulton.

BOULTON...

Louis, after hearing about you and Leonard- it proves it's a small world.

ARMSTRONG...

It sure is, Mr Boulton. Seems like just the other day a young boy came up to me in London and started talking about jazz. And now here we are ready to play one of his songs.

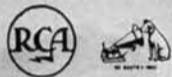
BOULTON...

Are you all set?

RCA VICTOR'S

# IN THE GROOVE

APRIL, 1946



Leonard Feather of Esquire Magazine presents Duke Ellington his gold Esky for winning an Esquire Jazz Award. Looking on are Orson Welles, Cozy Cole, Oscar Moore and Woody Herman, all Award Winners except for Welles.



SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS

**LEONARD FEATHER**  
 at the piano with  
**LOUIS ARMSTRONG**  
 singing and playing a Leonard Feather blues on  
**"WE, THE PEOPLE"**  
 WABC-CBS -- Sunday, April 28, 10:30 p. m. EST

*The Excelsior Record Star Parade*



**JIMMY RUSHING**



**JOHNNY OTIS**



**GERALD WILSON**

**JIMMY RUSHING - JOHNNY OTIS' ORCH.**  
**"Jimmy's Round-The-Clock Blues"**

"Fills the Basie spot in providing solid backing for Jimmy Rushing's blues-shouting . . . Rushing gushes forth with his own brand . . . It's a natural for all spots."  
—THE BILLBOARD

**JIMMY RUSHING - JOHNNY OTIS' ORCH.**  
**"My Baby's Business"**

"Count Basie's blues-singer Jimmy Rushing is in fine form for "My Baby's Business," a bright blues with lyrical lines of many meanings . . . Plenty of inspiration is provided by Johnny Otis' band featuring Bill Doggett at the Steinway . . . a record which will attract top coin."  
—THE BILLBOARD.

**GERALD WILSON'S ORCH. - BETTY ROCHE**  
**"Just Give Me A Man"**

"The Sleeper of the Week . . . great singing and a great band, both destined for nation-wide popularity. This side can't miss—it's got everything, a brilliant lyric, unusual melody and the perfect rendition of both."  
—DAVID QUIRK, New York Daily News Critic, in "Cash Box."

Also selected by Leonard Feather as "one of the greatest records of 1945" in Esquire Magazine!

" . . . Gerald Wilson's band may soon be among the nation's top names, judging from his Excelsior waxings of the Duke's moody "Come Sunday" and virtually every other biscuit the young trumpeter and his men have plattered in recent months. An extraordinary arranger and trumpeter, Wilson has a crew which, with the breaks, can ring the bell nationally."  
—DAVE DEXTER in "Note" Magazine.

*Acclaimed by All Top Critics and Reviewers!*

Jimmy Rushing, Bette Roche, Gerald Wilson's band, Johnny Otis' band, Timmie Rogers, Lucky Thompson's All-Stars . . . they're all EXCELSIOR stars. Ask your dealer for EXCELSIOR Records. He will be happy to provide you with the greatest jazz and blues being recorded today, and at a fair price!



3661 SOUTH GRAMERCY PLACE, LOS ANGELES 7, CALIFORNIA

# Your Record Collection

By Leonard Feather

**YOUR SWING RECORD LIBRARY**  
—Tips for the collector: Thanks to the cooperation of S/Sgt. Anthony Janak, I have some special inside stuff this month on the most remarkable of all jazz collectors' items—the "V-Discs."

V-Discs, recorded during and since the war for the entertainment of the forces at home and overseas, are mostly on a 12-inch unbreakable record. Some of them are copies of ordinary records; others are transcriptions of broadcasts; but a large number were specially recorded by the famous artists who worked with the Army Special Services in New York, Hollywood and elsewhere, to give servicemen some music nobody else could hear.

With recording due to stop soon, and the masters of all these wonderful records about to be destroyed, V-Discs will soon get to be a rarity. If you know a serviceman here or abroad who has access to them, you should start on your hunt right away.

Some of Duke Ellington's greatest music, never recorded elsewhere, can be picked up on V-Discs, including his new five-minute version of *Shade of the Old Apple Tree* and some of the numbers he did at the *Esquire* 1945 and 1946 concerts, actually recorded during the concerts.

Two of the greatest service bands, the Army Air Forces unit headed by the late Glenn Miller and the superb Navy band of Sam Donahue, have been immortalized on some great V-Discs. Sam's *C Jam Blues* is comparable with even the Duke's own!

Another immortal of jazz, the late Fats Waller, made his last recordings for V-Discs, and fine records, too.

Red Norvo's wonderful "Overseas Spotlight Band," which was set for a USO tour but never got beyond New York, is well represented on these plastic platters in some of the same numbers he has been doing lately with Woody Herman. A couple of the sides have vocals by Helen Ward.

All star combinations were a common occurrence in the V-Disc studios. On one memorable occasion Louis Armstrong and Jack Teagarden got together to make a *Jack-Armstrong Blues*. On one record of *Two Sleepy People*, there are vocals by Martha Tilton, Jack Leonard and Trummy Young. Another all-star group headed by Buddy Rich features some scat singing by Ella Fitzgerald.

Some of these records are made even more valuable by the fact that they were made in 1941-3, when the Petrillo ban on recording made it impossible to wax anything but these non-profit V-Discs. Bands like Count Basie's and Charlie Barnet's, which boasted some great soloists during that period, are preserved for future jazz historians through this great series. If you really want a jazz collection you can treasure, better start scouring for these gems before it's too late.

## Waters Records With Feather

Ethel Waters is returning to records! After an absence of five years, she will be back shortly, singing a series of numbers written for her by Pianist-Composer Leonard Feather.

The world-renowned singer and actress will be accompanied by an all-star combination assembled for her by Leonard Feather with arrangements written for her by Elton Hill, who was staff arranger with Gene Krupa's band for several years. Some of Miss Waters' perennial stage and screen hits, such as the songs from "Cabin in the Sky," will be included in the album in addition to the special new material.

The recording session, set to take place next week, will mark the realization of a long cherished ambition on the part of Leonard Feather, who started collecting Ethel Waters' records fifteen years ago in England and had always hoped that some day he might be able to have her record, some of his music.

## RCA VICTOR HOT JAZZ Discology

# ESQUIRE'S



### ALL AMERICAN HOT JAZZ 1946 Award Winners

Long Long Journey • Snafu  
• The One That Got Away •  
Gone With The Wind

The 1946 Award Winners of the national poll sponsored annually by Esquire Magazine are featured in this album of contemporary Hot Jazz. The guest stars include Louis Armstrong, trumpet solos and vocal; Duke Ellington, piano; Red Norvo, vibraharp; Charlie Shavers, trumpet; Johnny Hodges and Don Byas, saxophones. Other famous jazz musicians taking part in this album are Jimmy Hamilton, Billy Strayhorn, Remo Palmieri, Sonny Greer, Neil Hefti and Chubby Jackson. Four pages of photographs and data on the artists and compositions are bound into this discology classic... a "must" for the collector's Hot Jazz Library. Album HJ-8—Two 12" Green Label Records—List Price \$3.00\*.

# New York Amsterdam News

Saturday, April 20,

on this tremendous public response, the coming schedule and present rating as premier jazz band is more than warranted.

## Duke's Son Playing Date With Own Ork At Savoy Ballroom

Mercer Ellington, talented son of a famous father, made his long-awaited recording debut last week in a record session organized for him by pianist-composer Leonard Feather for the new Aladdin (formerly Philo) record label.

The 26-year-old junior member of the Ellington family, recently discharged from the Army and now playing a date at the Savoy Ballroom, formed a special combination for the record date. Featured were Jacques Butler, blues singer and trumpet player who was well-known in Europe for many years as a member of Wille Lewis' band; and Mary

Osborne, brilliant guitarist who is being hailed as one of the greatest jazz stars of the year.

Trombonist Lawrence Brown, tenor sax man Al Sears, and baritone sax Harry Carney, all from the Duke's band, were also guest-starred with Mercer, who played trumpet on the date as well as splitting the piano chores with Leonard Feather. The combination was completed by drummer Heyward Jackson and bassist Bill Pemberton, both from Mercer's regular combination.

### IMPORTANT NOTICE!

Arthur Hopkins, noted Broadway producer of such hits as "What Price Glory", "The Petrified Forest", "The Magnificent Yankee", etc., is now trying to cast a dramatic play to be produced on the Broadway stage this Fall, in which the leading roles must be played by jazz musicians.

Any jazz musician who has had, or would like to have, dramatic acting experience, and can play trumpet, saxophone, clarinet, or piano, get in touch with Leonard Feather, CHelsea 3-0911, immediately, or call the office of Arthur Hopkins, Circle 6-8858.

### THE POST'S PICK OF THE RADIO HIGHLIGHTS FOR SUNDAY

10:00—WABC, Church of the Air. WJZ, Message of Israel. "Can We Save Mankind From Another Dark Age?" Rabbi Norman Gerstenfeld.  
10:30 — WHN, "For Children Only." Marilyn Cantor.  
10:45—WMCA, Drama of Palestine, "Mr. Smilansky's Album."  
12:00 — WEEF, The Eternal Light. Rabbi Jacob Winstein, guest. WJZ, F. H. La Guardia, "Talk to the People." WABC, Invitation to Learning. "The Brothers Karamazov." Max Lerner.

Thorsen, Dr. J. Max Weis.  
3:45—WPAT, News From Princeton University.  
4:00—WEEF, The National Hour "American Merchant Marine." Edward Macauley, Almon Roth, speakers. WOR, "Murder Is My Hobby." WJZ, "Court of Missing Heirs." WABC, Columbia Workshop. "Study In Bells."  
4:30—WEEF, Robert Merrill, Peggy Mann, Ken Delmar, Deems Taylor. WABC, Nelson Eddy Show. WLIB, "The Dominican Holy." WJZ "Right P."

All - Girl Orch. WABC, Phil Baker's "Take It Or Leave It." WJZ, Theatre Guild of the Air. Helen Hayes, Helen Menken, Anthony Kemble-Cooper in "Mary of Scotland." WOR, Freedom of Opportunity. "Story of Allyne and John Nugent." WMCA, Adventures Into the Mind. "Are There Personality Types." Dr. Allan Fromme.  
10:30—WEEF, "Meet Me at Parky's." WMCA, "London Column." WABC, "We, The People."

Eddie Bracken, Louis Armstrong, Leonard Feather, "Grandma" Moses, Walter J. Hart. WEVD, Zionist Organization of America—Dinner to Justice Aaron J. Levy. Harry Hershfield, Frank Gervasi, others.  
11:15—WEEF, "Story Behind the Headlines." Cesar Saerchinger. WABC, "A Report from the U.N."  
11:30—WEEF, Pacific Story. "Manchuria; Tinderbox of the Far East."

# Stars In Sophisticated Swing Revue At Jock's Music Room



**JOCK'S MUSIC ROOM:** On Seventh Ave. is currently the mecca of Cafe Society folk seeking smart, intimate entertainment in a sophisticated atmosphere. Rivaling the popular East Side and Greenwich Village music rooms, Jock's is presenting nightly to full houses a galaxy of stars. They are above, left to right, Billy Daniels, king of nightclub singers; the Kenneth

Billings Trio, featuring slick Latin-American and high class jazz; and Marie Bryant, rising young comedienne, whose antics are mirthful, exciting and exceptionally clever. Inset photo: Bob Wyatt, Hammond organ boogie-woogie king; Miss Bryant, Billy Daniels, and Mr. and Mrs. Leonard Feather, he being the noted jazz critic of Esquire and other magazines.

## Barney Bigard In Disc Series

LOS ANGELES—Filling out the trio of top clarinetists is Barney Bigard who is heard on the new H.R.S. label releases (Hot Record Society) with Rex Stewart's Big Four including Django Rheinhardt, guitar; Billy Taylor, bass; Stewart, trumpet and Bigard. H.R.S. nabbed these musically historic sides from sources in France cut six or seven years ago when the Ellington band, with Bigard and Stewart featured, was touring Europe. Making for a must in a jazz collection, the four-some hit off consistent, meaty solos in "Low Cotton," "Djano Jumps," "Solid Rock," "Night Wind." . . . Music of the carthy variety is kicked up in powerhouse style by Jay McShann and his jazz outfit on Mercury.

Hootie Boogie (Hootie is Jay's nickname) proves the piano prowess of McShann whose great jazz ability is spurred on by an unidentified blues shouter and a solid, steady rhythm section. Famous for rockin' the blues, McShann does exactly that on "Garfield Avenue Blues" and his rolling piano hits hard while a blues vocalist tells a tale of Chicago's well known South Side thoroughfare. . . . Clyde Bernhardt, trombonist and singer of the blues, should do very well if his Musicraft platter with Leonard Feather's Boue Six is any indication of his worth. Backed by an all star jazz group, Clyde soulfully shouts the story of "Scandal Monger Mama" and "Blues In The Red." An alto sax trumpet and guitar pack the solo background punch. Feather, the music critic, plays piano on this date as well as on numerous other jazz platterings which he heads for various independent disceries.

Saturday, May 4, 1946

NEW

## 'BACKSTAGE'

By CARRIE MILLER

### Holiday For Blues

What can I do but laugh and feel blue:  
Strange fruit hanging from the poplar tree . . .  
SING BILLIE!

(Excerpt by C. M.—LIONELL HAMPTON'S SWINGBOOK)

### Harmony-Notes!!! . . .

Can be heard ALL over the place since LOUIS ARMSTRONG booked N. Y.'s AQUARIUM! . . . Sunday night he was aired on "We, The People" as GREAT as ever and with LEONARD FEATHER Jazz impresario playing the 88! . . . BUD HARRIS and two pards JONES & FORD did comedy for the Los Angeles show-stopper Benefit! . . . duo to get most press publicity in the mid-



## Ellington's Son Makes Wax Debut

NEW YORK—Mercer Ellington, talented son of a famous father, made his long-awaited recording debut last week in a record session for the new Aladdin label.

The 26-year-old junior member of the Ellington family, recently discharged from the Army and now rehearsing a big band of his own, formed a special combination for the record date. Featured were Jacques Butler, blues singer and trumpet player who was well known in Europe for many years as a member of Willie Lewis' band;

and Mary Osborne, brilliant girl guitarist who is being hailed as one of the greatest jazz stars of the year.

Trombonist Lawrence Brown, tenor sax man Al Sears, and baritone sax Harry Carney, all from the Duke's band, were also guest-starred with Mercer, who played trumpet on the date as well as splitting the piano chores with Leonard Feather. The combination was completed by drummer Heyward Jackson and bassist Bill Pemberton, both from Mercer's regular combination.

## Waters Records With Feather

Ethel Waters is returning to records! After an absence of five years, she will be back shortly, singing a series of numbers written for her by Pianist-Composer Leonard Feather.

The world-renowned singer and actress will be accompanied by an all-star combination assembled for her by Leonard Feather with arrangements written for her by Elton Hill, who was staff arranger with Gene Krupa's band for several years. Some of Miss Waters' perennial stage and screen hits, such as the songs from "Cabin in the Sky," will be included in the album in addition to the special new material.

The recording session, set to take place next week, will mark the realization of a long cherished ambition on the part of Leonard Feather, who started collecting Ethel Waters' records fifteen years ago in England and had always hoped that some day he might be able to have her record some of his music.

# Warring Jazz Cults In a New Scramble; Condon vs. Herman

By ROBERT SYLVESTER

Last night two kids were punching each other in front of a 52d St. swing club and, when separated, divulged that the fisticuffs started over an argument as to who is the greatest living saxophonist. Recently, a jazz pianist sued a critic, and collected, over a particularly vicious magazine attack on his art. Another jazz critic has been flattened three times in the Village for saying what he meant a little too firmly. You'd think that jazz music was meant to be enjoyed. Instead, it's apparently something to fight about.

Last week Woody Herman's orchestra took over Carnegie Hall, jammed the place to the rafters, introduced a Stravinsky concerto, and took home a pocketfull of gate receipts. You'd think everybody would have been happy. But no, the Herman concert started one more violent jazz argument.

Herman was artistically sponsored by Leonard Feather, who's jazz critic for Downbeat, Metronome, Esquire and other publications. He is also a blues composer and pianist committed to one school of jazz. The other school has, as its nominal leader, Mr. Eddie Condon.

Not since the original Hatfield and the earliest McCoy has there been so bitter a professional feud. The newest flareup was ignited by Feather's program notes for Herman, which started out this way:

"A schism in modern music has divided students into two camps—the reactionaries and the progressives. On the reactionary side are the so-called 'Moldy Figs'—the cultists, faddists and inverted snobs whose musical opinions are based on the colorful backgrounds and associations of some jazz music and musicians, and on their quaintness and simplicity, rather than on the music itself. On this side, too, is a small clique of middle-aged and elderly jazz musicians who, feeling that time is passing them by. . . ."

## The Soft Answer.

That's the way the Herman program notes started. Yesterday Condon, the No. 1 Moldy Fig, gave a soft (for him) answer.

"We were making money and music when Leonard was still trying to get a visa. Middle-aged Woody Herman played with our mob on many occasions and still works with us occasionally without Leonard's permission. Being a press agent, Leonard's opinions fluctuate with pay day. As for his sensational compositions, they've been heard extensively—especially when he's present. If you have a piano ask Leonard to explain his case at the keyboard. That will dispose of him as a critic-composer but it's a nasty way to treat a Steinway."

Why jazz should have such violent factions escapes you, personally, but 'twas ever thus. When Artie Shaw and Benny Goodman were going good the bobby-soxers divided into two camps and hoed into each other on any occasion. There is today a "52d St. School of Thought" which quarrels interminably with the Greenwich Village cultists. Even Negro jazz has its adherents of the New Orleans stylists versus the Chicago exponents, the boogie-woogie and the blues.

## Times Don't Change.

Looking through some old articles on jazz, yesterday, you found a piece printed in 1928 in a magazine called Plain Talk, which was then a sort of road company American Mercury. The author said:

"Jazz is the only true American music. . . . It has now developed because the dance craze has subsided. Nobody should dance to

jazz. It should be listened to only. . . . It would be useless to say that all classical music is bad, but much of it is bad and the rendition is usually worse."

Those pearls of nonsense were written by a young man named Robert MacPherson Sylvester, then 20 years old.

There will now be a short pause while Mr. Sylvester goes downstairs and cuts his throat.

## Heard's Ork Records Four

Continental made its first records of J. C. Heard's new band last week. The band, led by drummer Heard of Cafe Society Downtown, is one of the season's best outfits.

Richard Harris, outstanding young trombonist recently out of the Army and formerly with Erskine Hawkins, was featured by Heard on the session. Also in the line-up were tenor sax man and arranger Budd Johnson, trumpeter George Treadwell, pianist Jimmy Jones and bassist Al McKibbin.

Titles cut were "The Walk," by Dickie Wells, "Heard But Not Seen," Duke Ellington's great old tune "Azure," and "Bouncing For Barney," the last named being dedicated to Barney Josephson of Cafe Society.

SATURDAY, JUNE 8, 1946

## 8 Sides



**BLUES ACE**—Clyde Bernhardt, blues singer and trombonist, discovered by Leonard Feather, has been signed by Musicraft, which is part of the Hamptone Company headed by Gladys Hampton. He has just released four sides under the new label, which critics are raving about.

COLUMBIA 36965

**FOR BIG COIN WITHOUT TRYING—  
THE FIVE THE TRADE'S BUYING**

FRANK SINATRA THEY SAY IT'S WONDERFUL 36975  
THE GIRL THAT I MARRY 36964

DINAH SHORE THE GYPSY  
LAUGHING ON THE OUTSIDE 36968

WOODY HERMAN PANACEA  
YOU'VE GOT ME CRYING AGAIN 36978

FRANKIE CARLE ONE MORE TOMORROW  
I'M GONNA MAKE BELIEVE 36977

LES BROWN I'VE GOT THE SUN IN  
THE MORNING  
IT COULDN'T BE TRUE

HOW TO WIN DIMES AND INFLUENCE NICKELS—  
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**COLUMBIA  
RECORDS**

Lionel Hampton's sax player Herbie Fields was first white with Negro band

## White Man In The Negro World

Condensed from Metronome

By Leonard Feather

**T**HIS IS the story of a white man in a Negro world.

Herbie Fields 26-year-old alto, tenor and soprano saxman, clarinetist and vocalist, is the first white musician ever to have worked a full year with a famous colored swing orchestra. He joined Lionel Hampton December 15, 1944, and in January, 1946, he was still happily seated in his chair in the reed section.

Herbie is not a starry-eyed radical. He's just a guy who happened to be brought up believing that all men are created equal, and not "equal-but-separate." He's a middle class Jewish boy from Elizabeth, N. J., and he's felt that way ever since he played solo clarinet in the mixed symphony orchestra at his local Jefferson High.

During much of his professional career Herbie has worked with Negro or mixed units. When he played in white bands, such as Raymond Scott's in 1939, the boss would tell him he played "too colored."

"But during those years I was in the Army, how things changed! When I got out in 1943, I found Raymond Scott himself had a group called the Secret Seven up at CBS in which five of the fellows were colored!"

Herbie's two and a half years leading a band at Fort Dix, and his year after that as a Staff Sergeant heading an Army Air Corps band in Atlantic City, didn't prevent him, upon his discharge, from dropping \$32,000 very fast on his own civilian band. Broke and unhappy, he went to work on 52nd Street in a mixed group with Trummy Young. One night he dropped in backstage at the Strand Theatre to see Lionel Hampton, whom he had met once at Fort Dix. Lionel, who thinks as fast as he plays, said "You start tomorrow." And Herbie did.

Lionel's advisers and others, all against the idea, soon lost their doubts when Herbie and the other featured tenor man, Arnette Cobbs, engaged in a battle of music at the first show. When cash flew in at the box-office, race prejudice flew out of many mercenary minds.

Some of the men in the Hampton band took a little time to warm up to him, but after a while some firm friendships were established. They felt as proud of having Herbie in the band as he felt privileged to be a member.

"Lionel received a few notes," recalls Herbie, "asking why he hired a white man when there were so many good colored musicians available; and I had a few notes asking

Copyright, Metronome (February, 1946)

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Billboard

May 11, 1946



## PART 3—The Billboard

### ADVANCE RECORD DATA

#### ADVANCE RECORD RELEASES

Records listed are generally approximately two weeks in advance of actual release date. List is based on information supplied in advance by record companies. Only records of those manufacturers voluntarily supplying information are listed.

ESQUIRE'S ALL AMERICAN ALBUM	Leonard Feather's Esquire All-Americans	Victor 11-9153
Gone With the Wind	.....	Victor HJ-8
Long, Long Journey	.....	Victor 40-4002
Snafu	.....	Victor 40-4001
The One That Got Away	.....	Victor 40-4002
EVERYONE KNEW B...	..... Frankie Masters Ork (SWEET I'VE)	Vogue*

## Your Record Collection

By Leonard Feather

**DIZZY GILLESPIE!** All you have to do is play four bars of his "rebop" style music and you'll be surrounded by Dizzy fans. The "21st Century Gabriel" has created the most original new trumpet style of the decade and boasts more imitators than any other hot jazzman since Louis Armstrong (who, needless to say, is still very much with us and still very great).

The first solo ever played by Dizzy on a record is now a rare item—King Porter Stomp on Bluebird by Teddy Hill's band, the group with which Dizzy went to Europe in 1937. Dizzy was on a Roy Eldridge kick then and sounded entirely different. Nor had he developed his present style in his solos on Cab Calloway's Pickin' The Cabbage and Bye Bye Blues on Okah in 1940. A hint of his new approach came with the Les Hite record of Jersey Bounce on Hit records.

Dizzy's first appearance on wax after the recording ban (1942-3) was a session with Billy Eckstine, the "sepia Sinatra" whose band Diz helped to form after they had both left the Earl Hines orchestra. Dizzy was heard in such sides as Good Jelly Blues on the de Luxe label.

Around the same time, six sides came out on the Apollo label by Coleman Hawkins' Orchestra which featured solos by Dizzy as well as one of his best compositions, Woody You (named after Woody Herman). Other sides on this date were Disorder At The Border, Bu-Dee-Daht and Feeling Zero.

Dizzy's first records under his own name were made for the Manor and Guild labels, for which he made two different versions of his own Salt Peanuts. The best Guild sides were Groovin' High, Hot House and Shaw Nuff. On the same label, Dizzy sat in with the Georgia Auld band for a couple of sides, and with Boyd Raeburn's fine band on another Dizzy original, Night In Tunisia (now known as Interlude).

Dizzy accompanied one of his own favorite singers, Sara Vaughn, on two sessions for Continental, for which label he also made a date with the late Clyde Hart's All Stars.

Probably the most successful records ever made by Dizzy were those under the name of Red Norvo and his All Stars on four twelve-inch Comet sides. Dizzy's saxophonic counterpart, Charlie Parker, was on the date, as well as Woody Herman's Flip Phillips on tenor sax, Teddy Wilson on piano, Slam Stewart on bass, J. C. Heard and Specs Powell alternating on drums. This group made the now famous Congo Blues and Get Happy, Slam Slam Blues and Hallelujah.

There will be more Dizzy discs before long on Victor and Musicraft. Meanwhile, see how many of the above suggestions you can find, for Dizzy is an essential item in any all-around jazz record library.

### Armstrong On 'We The People'

NEW YORK—Pianist-composer Leonard Feather made a coast-to-coast broadcast over Columbia network Sunday evening on "We, The People," playing a duet with Louis Armstrong.

Feather accompanied the trumpet king at the piano when Louis sang and played, "Long, Long Journey."



JULY 1946

## Your Record Collection

By Leonard Feather

**YOUR SWING RECORD LIBRARY**  
—Tips for the collector: Thanks to the cooperation of S/Sgt. Anthony Janak, I have some special inside stuff this month on the most remarkable of all jazz collectors' items—the "V-Discs."

V-Discs, recorded during and since the war for the entertainment of the forces at home and overseas, are mostly on a 12-inch unbreakable record. Some of them are copies of ordinary records; others are transcriptions of broadcasts; but a large number were specially recorded by the famous artists who worked with the Army Special Services in New York, Hollywood and elsewhere, to give servicemen some music nobody else could hear.

With recording due to stop soon, and the masters of all these wonderful records about to be destroyed, V-Discs will soon get to be a rarity. If you know a serviceman here or abroad who has access to them, you should start on your hunt right away.

Some of Duke Ellington's greatest music, never recorded elsewhere, can be picked up on V-Discs, including his new five-minute version of *Shade of the Old Apple Tree* and some of the numbers he did at the *Esquire* 1945 and 1946 concerts, actually recorded during the concerts.

Two of the greatest service bands, the Army Air Forces unit headed by the late Glenn Miller and the superb Navy band of Sam Donahue, have been immortalized on some great V-Discs. Sam's *C Jam Blues* is comparable with even the Duke's own!

Another immortal of jazz, the late Fats Waller, made his last recordings for V-Discs, and fine records, too.

Red Norvo's wonderful "Overseas Spotlight Band," which was set for a USO tour but never got beyond New York, is well represented on these plastic platters in some of the same numbers he has been doing lately with Woody Herman. A couple of the sides have vocals by Helen Ward.

All star combinations were a common occurrence in the V-Disc studios. On one memorable occasion Louis Armstrong and Jack Teagarden got together to make a *Jack-Armstrong Blues*. On one record of *Two Sleepy People*, there are vocals by Martha Tilton, Jack Leonard and Trummy Young. Another all-star group headed by Buddy Rich features some scat singing by Ella Fitzgerald.

Some of these records are made even more valuable by the fact that they were made in 1941-3, when the Petrillo ban on recording made it impossible to wax anything but these non-profit V-Discs. Bands like Count Basie's and Charlie Barnet's, which boasted some great soloists during that period, are preserved for future jazz historians through this great series. If you really want a jazz collection you can treasure, better start scouring for these gems before it's too late.

## Your Record Collection

By Leonard Feather

**ART TATUM** is regarded by many fellow-musicians as the greatest soloist who ever played jazz. His recordings, numbering only a few dozen altogether, are in many cases none too easy to obtain and provide exciting hunting for collectors.

Art first recorded when he came to New York some 15 years ago as part of a two-piano team accompanying Adelaide Hall, who sang on Brunswick records. This company recorded Art's first four solo sides: *St. Louis Blues* and *Tiger Rag*, *Tea for Two* and *Sophisticated Lady*. Then came the long series of great solos for Decca, lasting from the mid-1930's until just before the record ban in 1941.

Best of these early Tatums were *Moon Glow*, *When a Woman Loves a Man*, *The Shout*, *Gone With The Wind* and *Emaline*. For Decca also, Art made his first orchestral discs, aided by a small group on the West Coast including clarinetist Marshall Royal and drummer Oscar Bradley. They made, in 1937, *Body and Soul* and *What Will I Tell My Heart?*; *I've Got My Love To Keep Me Warm* and *With Plenty of Money and You*.

Far greater were the series of blues made with singer Joe Turner, aided by such men as Ed Hall, clarinet, Joe Thomas, trumpet, and Oscar Moore, guitar, in 1940. Joe's blues shouting and Art's superb blues piano made a memorable team in *Wee Baby Blues*, *Lonesome Graveyard Blues*, *Last Goodbye Blues* and *Rock Me Mama* among others. These were in Decca's Sepia Series and are worth plenty if you're lucky enough to locate them.

After the record ban, Art returned to make four sides with, of all people, Leonard Feather's All Stars, on Commodore—*Esquire Bounce*, *Esquire Blues*, *Mop Mop* and *My Ideal*, on Commodore, with Cootie Williams, Coleman Hawkins, Ed Hall and others. Later his great trio, with guitarist Tiny Grimes and bassist Slam Stewart, cut some 12-inch records, six sides for Comet and four more for Asch. Art also made a solo album for the latter label. His first album had been cut for Decca, of course, with such Tatum standards as *Sweet Lorraine*, *Get Happy*, *Massenet's Elegie* and Dvorak's *Humoresque* included.

Art made another of his rare small-band appearances, on Black & White records, with the Barney Bigard Sextet early in 1945, in a superb *Blues for Art's Sake* and three other sides.

Later in '45 Art signed up with ARA records, the big new Hollywood company, and his first album on this label appeared recently, featuring the *Song of The Vagabonds*, *Kerry Dances*, *Yesterdays*, *Poor Butterfly*, *Memories of You*, etc.

## Your Record Collection

By Leonard Feather

**LAST MONTH** we discussed Benny's discs made with special recording bands and small units. Now for the big BG band, which started in 1934 when Benny went into Billy Rose's Music Hall. The first Goodman sides made with a permanently-organized group were cut for Columbia, with arrangements written by Benny Carter, Will Hudson and Deane Kincaide. Such men as Claude Thornhill, Russ Case, Toots Mondello, Frankie Froeba and Arthur Rollini played in the band.

From '35 to '39 all the Goodman band sides are on Victor, including such famous Fletcher Henderson arrangements as *Blue Skies*, *Sometimes I'm Happy* and *King Porter Stomp*, with Bunny Berigan on trumpet. Later sides feature Jess Stacy, piano; Harry James and Ziggy Elman, trumpets; a variety of tenor sax men including Vido Musso and Bud Freeman. Gene Krupa can be heard on many of these sides, Dave Tough playing on the later ones.

*Sing Sing Sing*, a double-sided 12-inch disc, is one of the best.

In 1939 Benny returned to Columbia. A flock of great records followed, of which a good selection worth hunting up would include *Stealin' Apples*, with Fletcher Henderson at the piano; *Darn That Dream*, with Mildred Bailey; *Who Cares*, with Fred Astaire; *Nostalgia*, the only waltz ever waxed by the King of Swing; *Benny Rides Again* and *Superman*, two great Eddie Sauter arrangements featuring Benny's clarinet and Cootie Williams' trumpet, both on 12-inch discs, and both coupled with ballads featuring Helen Forrest.

Then came the great era featuring pianist-arranger Mel Powell, vocalist Peggy Lee and trombonist Lou McGarity. Best sides from this 1941-2 period included *Clarinet A La King*, *The Lamp of Memory*, *Jersey Bounce*, *Why Don't You Do Right?* and *Mission To Moscow*.

Benny also made four swell sides with Mel Powell's little band on Commodore, recording under the pseudonym of Shoeless John Jackson. From August 1942 BG was absent from the recording studios more than two years, owing to the Petrillo ban. On his return he waxed his newly organized Quintet and Sextet, featuring Red Norvo, Slam Stewart and Teddy Wilson, best sides being *Slipped Disc* and *After You've Gone*.

Benny's latest big band, organized a year or so ago, has also made many Columbia sides, few of which are as outstanding musically as those by his earlier bands. Best of the bunch is the Mel Powell tune *Clarinate*, featuring some of the maestro's most breathtaking solo work.

Finally, don't forget the great series of Metronome All Star Band sides made under Benny's leadership on Victor and Columbia. The *One O'Clock Jump* made on one of these dates is still a juke-box favorite.

# Your Record Collection

By Leonard Feather

THOSE of you who only know Lionel Hampton as a leader of a big band and creator of such frantic music as *Flying Home* may get some surprises from an inspection of Hamp's musical background on records.

Lionel's first major appearances on wax were made when he was the 17-year-old drummer with Louis Armstrong's band . . . *Confessin', Body and Soul*, etc. on Okeh. One day he found a vibraphone in the studio, started tinkering with it, and in an hour had mastered it well enough to play it on one of Louis' records that morning—*Memories of You*.

After his discovery by Benny Goodman, the Goodman Quartet was organized and made its first recordings in August 1936, a couple of which are still obtainable in Victor's album HJ 2. While he was with Benny, from 1937 to 1940, Lionel also recorded with specially assembled groups under his own name for Victor. This was a wonderful series of small-band records, using all the top white and colored musicians available.

Eight of these sides, featuring Lionel on piano, drums and vocals as well as vibes, were reissued in Victor Album HJ 3. Among those present were Johnny Hodges, Jess Stacy, Cozy Cole, John Kirby, Harry James, Benny Carter, Cootie Williams and Lawrence Brown.

Others made during this period, but harder to get now, included those in which Lionel was supported by the King Cole Trio, with vocals by Helen Forrest and drums by Al Spieldock, Helen's ex-husband; these included *Ghost of a Chance*, *I'd Be Lost Without You* and *Blue*. And there was one memorable session when Lionel assembled four top sax men of the day—Benny Carter, Coleman Hawkins, Ben Webster and the late Chu Berry—to make *Hot Mallets* and *One Sweet Letter From You*.

Lionel has recorded four versions of his theme—the first to become well known was the one with the Goodman Sextet on Columbia in 1939, also featuring Fletcher Henderson on piano and the late Charlie Christian on guitar. Hamp also made one with a nine-piece band on Victor, including Ziggy Elman, Toots Mondello and Jerry Jerome.

The third version is the famous one on Decca, with the Illinois Jacquet tenor sax solo that's since been copied by just about every tenor man. The fourth *Flying Home*, known oddly enough as *Flying Home* No. 2, was also made for Decca but has not been released at this writing.

Finally, for a collector's item, try to find the Decca records Lionel made around 1937 with Louis Armstrong and a Hawaiian bunch called the Polynesians. (*To You Sweetheart Aloha*; *On a Coconut Island*.) They'll knock you out!

# Your Record Collection

By Leonard Feather

DURING the past year, probably more great hot jazz was recorded than in any previous ten years. This may sound like an exaggeration, but when you consider the number of new record companies that have sprung up—maybe two hundred—it isn't really so surprising. And there's no doubt that the number of people who make a hobby out of collecting swing music on wax is increasing daily.

So, for the benefit of those of you who are comparatively new in the game, this series of articles will tell you how to go about it, with tips on who are the tops, what record they've made and which ones are easy to find. It's the kind of a series that can go on forever, because there's no limit to the number of bands and singers and numbers with which you might like to become acquainted. Consequently, we'll be taking our subjects more or less at random instead of in alphabetical, chronological or any other kind of order. Okay, let's go—

## I. HISTORY OF JAZZ

You can lay a good foundation for your jazz collection by investing in Capitol's series of four albums entitled *The History Of Jazz*, edited by Dave Dexter Jr.

Don't be scared that you'll have to wade through a bunch of thirty-year-old acoustically recorded relics. All the discs in these albums were specially recorded in the last couple of years, with musicians chosen to represent various styles and periods in the development of jazz.

In the first album, for instance, titled *The Solid South* (album CE 16), the leaflet that comes with the records tells you about the musicians who helped to build up the infant jazz in New Orleans; but on the records you hear men like Barney Bigard and Eddie Miller and Wingy Manone, playing in a similar style to the old New Orleans musicians but with many modern touches added, with better musicianship, better technique and probably better instruments, in addition to the modern recording quality.

The first record brings back that fabulous character, Leadbelly, playing piano and guitar and singing in that primitive, mournful style that brings back the days of the cakewalk and two-step and reminds you, too, of the relationship between jazz and the Negro spirituals.

Zutty Singleton's Creole Band recreates the kind of music that was made on the wagons in street parades in the Crescent City; and Eddie Miller's *Cajun Love Song* is a reminder that many white musicians used to drink in the music at the Mardi Gras celebrations and on the Mississippi riverboats.

All these records were made in Hollywood in 1944 and '45, but they give you a fairly accurate picture of the "Solid South" and what it meant in the evolution from ragtime to jazz.

Later we'll look over the other albums in Capitol's interesting series.

# Your Record Collection

By Leonard Feather

BENNY GOODMAN'S career on records is not easy to trace. In the early stages, it's almost impossible, for Benny was on so many records that he can't even remember more than a fraction of them himself.

However, if you're an ardent BG fan there are several things you can do without having to resort to the junk shops or buying up first editions at fabulous prices. First you can get the album on Brunswick by Benny Goodman and His Boys—the first records Benny ever made under his own name. They go back to the days when, barely out of his teens, Benny was still dividing his time between the clarinet and the saxophones. On a couple of records in this album you can hear him playing alto or baritone sax . . . the old tune *Blue* gives a good sample of him in both roles.

More surprising still is Benny's appearance in *Jungle Blues* taking an historic and (mercifully) short solo on cornet! But to get to the more important stage in Benny's career you have to turn to the Goodman Trio and Quartet album on Victor—Hot Jazz Series, Vol. II.

Here you can trace musically the story of Benny's pioneer unit which started in an informal jam session out at Mildred Bailey's Forest Hills house one night. Benny and Teddy Wilson got along so well together, musically and personally, that they decided to make their alliance a permanent one, and a few days later, with the addition of Gene Krupa on drums, the first Goodman Trio discs were made, setting the pace for what has come to be known as "chamber music jazz." Some of the best Trio sides are in this album, as well as the first couple of numbers on which Lionel Hampton, whom Benny and Teddy had heard leading a ten-piece band in a Hollywood dance hall, turned the trio into a quartet by adding his inimitable vibraphone.

To fill in the gap between the Brunswick album (1928-30) and the Victor (1935-37) you'll have to hunt up some of the fine sides Benny made for Columbia, with bands that were assembled for recording dates only, during the days when Benny's regular work consisted of playing in big bands on radio programs. Best of these to hunt for are *Ol' Pappy*, *Emaline* and *Junk Man*, featuring Mildred Bailey, Jack Teagarden and Coleman Hawkins, recorded early in 1934.

There's also a unique clarinet solo disc by BG, *Clarinetitis* and *That's a Plenty*, played in a style very different from the fluent, mellow-toned Benny of today. This came out on the Melotone label—but try to find it!

The next instalment will track down the wax history of Benny's big band, from 1934 to the present day.

## Ethel Waters discs album with help from J. C. Heard

NEW YORK — Ethel Waters sings several songs—some old, some new—to the accompaniment of drummer J. C. Heard's band, from Cafe Society Downtown, in an album recorded last week for the Continental label.

Miss Water's longtime personal pianist, Reginald Beane, was on hand for the session, with guitarist Mary Osborne, violinist-alto saxist Ray Perry (late of the Lionel Hampton ork), trumpeter George Treadwell, trombonist Dickie Harris, and bassist Al McKibbin.

The album includes four songs by Esquire jazz critic Leonard Feather, supervisor of the session, including two new ones, "I Shoulda Quit When I Was Ahead", and "You Took My Man", a blues. Also accorded the special Waters treatment are the singer's specialties, "Dinah", "Cabin in the Sky", "Taking a Chance on Love", and "Am I Blue."

### Hopkins Gets Jannings' Play

After passing from the hands of William Brown Meloney to Lee Sabinson and then to Sidney Kingsley, "Hear That Trumpet," the Orin Jannings' play formerly labeled "Don't You Cry for Me," is now the property of Arthur Hopkins. You've often heard tales of producers being plagued with casting problems. Well, here's a dandy for Mr. Hopkins to overcome. He needs five musicians—jazz type—of virtuoso skill who are capable of acting, too, as the entire action revolves around them. The search has been delegated to Leonard Feather.

## Rating the records . . .

What RCA calls, and doubtless with good reason, "the greatest jazz musicians of the day", are assembled in a Hot Jazz album, "Esquire's All American", released for sale last Monday. The instrumentalists are all 1946 Esquire All American Hot Jazz Award winners, and the records were made under the supervision of Leonard Feather, Esquire jazz critic, who originated the awards and has done a good deal to make the long hairs of this country take jazz music seriously.

There are four sides to the album, none of them familiar, but the names of Louis Armstrong, Duke Ellington, Chubby Jackson, Red Norvo, Johnny Hodges and Don Byas are familiar indeed. The titles are: "Long, Long Journey", "Snafu", "The One That Got Away", and "Gone With the Wind."

RCA's record publicity department tells us the session which yielded this album started at 8:30 p.m. and continued until 2:45 a.m.; Louis Armstrong and Duke Ellington perform together for the first time, on "Journey", which is described as a "traditional 12-bar blues theme" (Armstrong, of course, doing the vocals); Billy Strayhorn, Ellington's arranger, who is a better pianist than the Duke, offers a few choice morsels on "Snafu" and "Gone With the Wind"; and Red Norvo "displays his brilliant vibraharp technique (again quoting from RCA's publicity blurb), while Charlie Shavers' hot trumpet affords an edifying contrast" on "The One That Got Away."

RCA VICTOR'S

# IN THE GROOVE

JUNE, 1946

## ESQUIRE ALL-AMERICAN BAND RECORDS



ELLINGTON, STRAYHORN, ARMSTRONG  
Their talents were joined

The 1946 Esquire All-American Band, representing the best in the modern music scene, has been placed on wax. This year's winners of the annual awards include the cream of the jazz crop. The line-up reads like a veritable who's who in present day music. Names like Duke Ellington, Louis Armstrong, Johnny Hodges, Billy Strayhorn and Chubby Jackson have been assembled to record some of the best jive to be waxed in many a long month.

### The Duke and Louis

The album that is the result of this session has much of real interest to offer. Prime feature of the date is the fact that Louis Armstrong and Duke Ellington, who have been cutting wax separately for twenty years, have at last been joined on a single record.

### The Records

Of the four sides cut at the session three are original Leonard Feather compositions. They are: *Long Long Journey*, *Snafu*, and *The One That Got Away*. The fourth side, *Gone With The Wind*, was adapted as a showcase for the soulful, stirring alto sax of Johnny Hodges and the brilliant tenor of Don Byas.

All four sides are outstanding for various reasons. *Long Long*  
(Continued on page 5)

## ESQUIRE

(Continued from page 3)

*Journey* is the record on which appear both the Duke and Satchmo with Louis returning to blues discs for the first time in five years. *Snafu* has great ensemble and ride value while Red Norvo makes *The One That Got Away* a really fine side.

The Esquire All-American Band, which Leonard Feather assembled, is made up of Duke Ellington and Billy Strayhorn, pianist; Louis Armstrong, Charlie Shavers and Neil Hefti, trumpeters; Johnny Hodges, alto sax; Don Byas, tenor sax; Jimmy Hamilton, clarinet; Remo Palmieri, guitar; Sonny Greer, drums; Chubby Jackson, bass; and Red Norvo, vibraharp.

**new**

# RCA VICTOR



# RECORDS



## "ESQUIRE'S ALL AMERICAN"

Discology Album

RCA VICTOR ALBUM HJ-8 (Two 12" Records) List Price \$3.00\*

**GREAT DAY** (from the musical comedy "Great Day")

**SOMETIMES I'M HAPPY**

(from the musical comedy "Hit the Deck")

RCA VICTOR RECORD 28-0407 List Price 75c\*

**TEA FOR TWO** (from the musical comedy "No, No Nanette")

**HALLELUJAH** (from the musical comedy "Hit the Deck")

RCA VICTOR RECORD 28-0408 List Price 75c\*

**CHIQUITA BANANA**

**PIN MARIN**

RCA VICTOR RECORD 20-1884

**SNEAKIN' OUT**

**THAT WONDERFUL WORRISOME FEELING**

RCA VICTOR RECORD 20-1883

**ALL THROUGH THE DAY**

(from the 20th Century-Fox film "Centennial Summer")

**WHERE'S MY BESS**

(from the musical production "Porgy and Bess")

RCA VICTOR RED SEAL RECORD 11-9224

**A LITTLE WHITE CROSS ON THE HILL**

## Leonard Feather's Esquire All-Americans

Guest Stars:—Louis Armstrong, Duke Ellington, Charlie Shaver, Jimmy Hamilton, Johnny Hodges, Don Byas, Billy Strayhorn, Remo Palmieri, Sonny Greer, Chubby Jackson, Neil Hefti, Red Norvo.

List Price \$3.00\*

"A Salute to Vincent Youmans"

by

**Russ Case**

and his Orchestra  
with Chorus

## The Four King Sisters

with Buddy Cole and his Orchestra

(Popular Series) List Price 50c\*

## Erskine Hawkins

and his Orchestra  
Vocal refrain by Ruth Christian

(Popular Series) List Price 50c\*

## James Melton Tenor

with David Saperton & Bert Sheffer,  
Duo-Pianists

List Price \$1.00\*

## Roy Rogers

(King of the Cowboys)

32

Please add unit number 18 after NEW YORK when addressing us

**WOR**

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BUSINESS OFFICE AND STUDIOS • 1440 BROADWAY, PE 6-8600

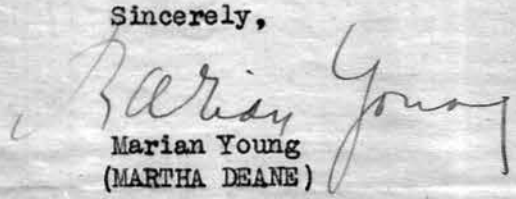
June 12, 1946

Dear Mr. Feather:

Thank you so much for being a guest on my Martha Deane program. I know that my listeners enjoyed hearing you -- many of them have written in to say so. And needless to say, I enjoyed having you as a guest.

With best personal wishes, and thanks again,

Sincerely,

  
Marian Young  
(MARTHA DEANE)

Mr. Leonard Feather  
% Marvin Kohn  
1545 Broadway  
New York City

MY/es

MEMBER MUTUAL BROADCASTING SYSTEM



U.S. RADIO FORMS FIRST MIXED BAND

Leonard Feather's New York News

RADIO-JAZZ history was made in June when, for the first time, an all-star mixed band was specially formed for a series of coast-to-coast broadcasts.

Ignoring the racial tabu that hinders so many top radio shows, O.B.S. started a new programme entitled "Night Life," featuring Willie Bryant as emcee, Maxine Sullivan, the Louie Morgan Trio, a weekly guest star, Pete Johnson was on the first show, Bill Eckstine and Louis Jordan set to follow, and the new band, an octet under the leadership of Teddy Wilson, who for some months had been in semi-retirement, studying, teaching, and doing occasional concerts.

Teddy has Buck Clayton, recently out of the Army, on trumpet; Johnny Mince, the famous white instrumentalist on clarinet; Georgie James, who used to be with Teddy's old Cafe Society band, on baritone sax; Allen Eager, a brilliant young white tenor sax man who can out-Lester Mr. Young; Chuck Wayne, the great guitarist who may shortly join Woody Herman; Cozy Cole on drums, and Billy Taylor, Sr., on bass.

VENTURO BAND REHEARSING

At the first broadcast we spotted John Hammond and most of Teddy's close friends and well-wishers in the studio. The band was strong on solos but weak on arrangements.

Chubby Jackson, just back in town after leaving Woody Herman's band, is still not set on his plans to form a band, though when he does get started he will probably use several former Herman colleagues, such as Tony Aless, Irv Markowitz and Billy Bauer. Chubby says his band will "Start where Woody's leaves off"—a highly ambitious statement.

Another new band, now in rehearsal, is the full-size group formed by Charlie Venturo, former featured tenor man with Gene Krupa. Margie Hyams, formerly with Woody's band, will work with Venturo as vocalist, vibraphonist, and arranger. (Note to Edgar Jackson: Margie is a blonde. Tatum happens to be the last name of her husband, who is a jazz accordionist, believe it or not.)

ELLINGTON CHANGES

Changes are reported from the Duke Ellington camp. Marion Cox has replaced the ailing Joya Sherrill; Russ Procope's replacement of Toby Hardwicke, who walked off suddenly, may be permanent. Harold Baker, though out of the Army, apparently will not rejoin as expected. Mercer Ellington's band is making its stage debut this week at the Apollo. Mercer, like his father, has signed with Musicraft records.

Count Basie follows Charles Barnet into the Aquarium Restaurant on Broadway some time in July. The Count will broadcast fifteen (!) times a week and receive the record fee of \$5,500 per week. The Count just finished a long run at the Roxy Theatre, playing two old favourites, "Every Tub" and "Out The Window."

Illinois Jacquet, Lester Young's successor on tenor sax, gave out with six or seven choruses of high-register, frantic blowing that proved so nauseating at Carnegie Hall a few weeks ago. Other Basie soloists who started out with the band years ago were Buddy Tate, Emmett Berry, Harry Edison and rhythm section Jo Jones and Walter Page. Jimmy Rushing did a fast chorus of "Blue Skies," and the band ended with the Count at the Hammond organ for "Basic Boogie."

Don Redman will take a 14-piece band on a Scandinavian concert tour starting September 15. Timme Rosenkrantz, well-known Dane, who has spent much time in this country, is completing arrangements which call for Don starting his tour in Copenhagen, then going through Norway and Sweden, and possibly continuing through Holland, Belgium, Switzerland and Portugal. Trummy Young is trying to get out of previous commitments so that he can occupy first trombone chair with the band. Benny Goodman and his Orchestra were signed for a summer radio show starting July 1. It will be a straight musical show, presenting each

week one of the famous old Goodman numbers with the person who was responsible for its success as guest star. Martha Tilton is set for the first show, singing "And The Angels Sing." Elliot Lawrence's first records for Columbia have just been released. Elliot is the lad from Philadelphia who built up such a terrific name for himself and his band there that big-time agents soon signed him up for a national build-up. Elliot is a handsome young boy, a marvellous arranger and pianist, and is destined for big things.

His first four sides are all vocal numbers—"I'll Be With You In Apple Blossom Time," "Strange Love," "I Know," "You Love, I Hope?" and "Who Do You Love, I Hope?" and "I Know." Elliot uses a French horn and oboe to add new voicing to his modern mood music.

Lionel Hampton, whose "Hey Baba Re-Bop" sold more than a quarter-million, expects similar results with his new release, a double-sided Decca treatment of "Air Mail Special" . . . Bob Moseley, who toured England with Mabel Scott in 1938, has a boogie-woogie solo album out on Apollo. Valaida Snow, also well known in England, is making strictly commercial-style vocals with elaborate accompaniment on Bel-Tone records.

First record by Mercer Ellington's new big band is out this week on Musicraft, featuring a number by his old man, "Metronome All Out" . . . On the same level Georgie Auld shows surprising talent as a vocalist on "Route 66." . . . Allan Eager, young tenor man, who is the talk of 52nd Street and opens soon with his own band at the Spotlight, recorded a date for Savoy. . . . Mary Lou Williams has another album out, her fourth album in two years, this time on the Disc label.

BOOGIE-WOOGIE SPATE

Johnny Guarneri, now exclusively with Majestic, did a date with Cozy Cole, Bob Haggart and Tony Mottola. . . . Cootie Williams' new version of "Echoes of Harlem," his fourth waxing of it, is out on Capitol, but it's more pretentious and less effective than the earlier ones. . . . Lester Young has a flock of new sides out on Aladdin, featuring Howard McGhee, Vic Dickenson, Willie Smith, Johnny Otis, et al. . . . Billy Butterfield's first new Capitol disc with his own big band, "Billy The Kid," is promising.

Commodore just put out six new discs, including one each by Billie Holiday, Eddie Heywood, Hot Lips Page and Red McKenzie. . . . Buddy Rich sings in a remarkably Sinatra-like style on his new Mercury release. . . . Albert Ammons, also on Mercury, is repeating his old boogie-woogie routines; in fact, this month has produced at least 50 boogie-woogie records, almost all sounding tire-some, since every pianist in America has now mastered this very mechanical low art form of the piano.

NEW SWING TRIO

A NEW swing trio makes its radio debut this Saturday (6th) in the "Navy Mixture" allshow (9 p.m., Light).

Styled on the lines of the famous U.S. King Cole outfit, the trio is led by noted Stanley Black bassist Reggie Beard, and also features the two Ambrose keymen, Alan Metcalf (g'tar) and Malcolm Lockyer (pno.). All three stalwarts were, of course, "originals" with Buddy Featherstonhaugh's RKO Sextet. Judging from the recording waxed last Monday by Derek Faraday at the Star Sound Studios, we can promise readers a real treat when they catch this airing, a feature of which is the scat singing of Reggie Beard.

An item of interest to Glasgow folks is that Jack Ansell, who was well known there pre-war for his work at Green's Playhouse and the Alhambra Theatre, is now conducting the George Formby show at Blackpool. Jack spent the war in the Forces, but managed to keep well to the fore in the musical line.

VENTURA CONCERTS A HIT

ONE of the best band shows yet presented at a West End theatre was staged last Sunday (30th), when Ray Ventura's Orchestra rounded off its triumphant British tour with two performances at the Adelphi, London, W.C.2.

The concerts were greeted by such gusts of applause that, despite the sparse attendance, Ray's 24 Gallic men and a girl must have been well satisfied with the audience's reaction. Radio listeners heard part of the first show when it was aired at 4.15 p.m., but it is regrettable that so few of Britain's swing and variety fans were present at both the afternoon and evening performances.

The band has many solo stylists and plays with precision; but, although orchestrations are voiced in the American idiom, en masse the musicians' jazz accent is predominantly French. But if the band rates a slight debit when judged by swing standards, the hepsters must have had their full quota of enjoyment from a lively quartet contingent and from the riotous comedy acts.

Aided by the Frenchman's innate sense of fun and natural acting ability, the latter were enacted with such complete relaxation that, by comparison, the average British stage band efforts seem stiff and sterile. Comedy kingpins of the outfit were undoubtedly West Indian guitarist Henry Salvadore and horse-faced tamps and vocal jester Max Elloy. The multi-talented Henry is a show-stopper as a vocalist, instrumentalist and comedian, and his "Popeye" impersonation and mimed satire on a "silent" movie triangle drama alone had the audience climbing on their seats.

Other topspots were the swing solos by Louis de Haes (tbl.), Guy Piquinet and Andre Smit (tmps.), Raymond Bernard (pno.), Bob Kay (bass), Max Geldray (harmonica), and Swiss Sinatra Billy Toffel. Ray Ventura's Orchestra has already returned to France, where it takes up a seasonal engagement at Cannes.

SCOTTISH NOTES

GREEN is at Green's just now. Phil of that name doing a couple of weeks at the Playhouse. With him he has Peter Gray playing piano in the line-up and vocalising, being assisted in the latter department by Dee Knight (writes Hugh Hinshelwood).

By way of a change from the usual, Phil has three violins in the band, featuring them mostly in waltzes and tangos, the latter giving him plenty of scope for his accomplished work on the squeeze-box.

In the brass section is Glasgow man George Letham, who was just coming to the front before the war intervened, George being a younger brother of the well-known Harry. Other summer dates at Green's include (as mentioned in the "M.M.") Mantonani, who will be paying his first visit, and Gloria Gaye, who has already been at this venue.

Leader of the band at Hamilton Salon for many years before the war, pianist Jimmy Thomas is back in the business after a long spell of war duties. Jimmy is in charge of affairs at the Western School of Dancing, playing sessions with a band for the benefit of potential ballroom stars.

Alec Halliday has vacated his job as leader on the stand at Bobby Jones' Ballroom, his place being taken by the other alto sax man, Alec Hunter. The vacant sax chair was taken at the time of writing by Andy Longbottom.

Glasgow's dancing-in-the-park season is now in its sixth week, the music during July will be supplied by Archie McDonald through his Central Musical Agency. There may be extra sessions during the Glasgow Fair holiday fortnight. Next year may see the erection of a badly needed tearoom near the dance floor at Kevingrove.

JOHNNY DANKWORTH, 19-year-old North London clarinettist, who has been building himself a first-class swing reputation in Town, suffers a temporary set-back to his most promising career to-day (July 4), when he is inducted into the Army. Originally with Fred Mirfield's Garbage Men, he has also been heard with his own Quartet.

ACCRINGTON AND HERNE BAY CONTESTS

THE 1946 North-East Kent Championship, presented by Mr. F. E. Minihmet on behalf of the Herne Bay Urban District Council, to which he is Entertainments Manager, at the King's Hall Ballroom, Herne Bay, on Friday (June 25), proved that while bands in that district may be rather few and far between, those that there are are unexpectedly good, and Albert Card's Band, which won the contest, was not the only one in the event that turned out to be at least up to, and possibly even above, average contest-winning standard.

The Chairman of the Council, Mr. Joe Sanderson, kindly came along to present the prizes, and a handsome silver challenge trophy was generously given by Mr. S. W. Davies, of the Herford House Hotel.

The popular Buffs Dance Band was engaged as house band for the occasion, and all round, the evening proved to be an attraction.

Lancashire, of course, is contest-minded to the full, and the 1946 East Lanes Championship, presented at the Majestic Ballroom, Accrington, last Friday (June 28) by Lewis Buckley, went off with all the success that has been a feature of Northern contests this season.

A gathering of just over 600—about the same as last year—enthusiastically followed the contest and vociferously applauded the victory of the ex-ATC "Falcons" Dance Band, who secured the verdict at this their third attempt. That the dance was able to continue until 1 a.m. allowed time not only for the judges' verbal reports to the bands but also a jam session by Buddy Featherstonhaugh, who, after judging the event with Edgar Jackson, joined up with Jock Caton's Band, the house combination for the evening, and received a great ovation for a grand exhibition of swing tenor playing.

[Judges' Reports—page 9]

REOPENING the Arlington Dance Hall, Leigh-on-Sea, on July 3, Ken Kind and his Band are playing on Wednesdays, Saturdays and Sundays. Personnel under the direction of this well-known trumpet player and drummer are bassist George Newmarch, who doubles violin and vibraphone and will be in charge of special arrangements; ex-RAP pianist Leo Mayes; and a fourth player yet to be selected.

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7/23/46

# LOOK'S Record Guide

By Sam Rowland



Gene Krupa

**RECORD OF THE ISSUE**—Gene Krupa makes an instrumental adaptation of *Lover*, a seldom-heard title which is customarily used as background for tap dance specialties. The Krupa treatment gives full play to the dexterous tenoring of Charlie Venturo, and makes dynamic use of the band in effective contrasts. Gene also throws double-speed drum figures in opening and closing solos. This is a must for Krupa collectors. The reverse, *Boogie Blues*, has Anita O'Day vocals, Charlie Venturo tenor spots. The band offers a noteworthy rhythm-break chorus (Columbia).



Les Brown

**DANCE**—*It Couldn't Be True* and *I Got the Sun in the Morning*. The first title, one of the better currently popular ballads, has a special Les Brown treatment with Jack Haskell vocals. The latter, in a faster vein, features songstress Doris Day (Columbia). Louis "Satchmo" Armstrong sings and trumpets in *Whatta Ya Gonna Do* and *No Variety Blues*. On the latter, Thelma Middleton joins him in the vocals (Victor). Ray McKinley sings and uses a heavy drum battery as driving rhythm in *Down the Road a Piece*. The reverse recording, *One Love*, has Teddy Norman vocals (Majestic).

**VOCALS**—Peggy Lee has a standout pairing for Capitol: *Linger in My Arms a Little Longer*, *Baby and Baby*, *You Can Count on Me*. Both songs have good instrumental support. Victor issues two lush favorites of the early '30's, *Surrender* and *More than You Know*, which are sung by Perry Como. Bing Crosby sings two old standbys: *Remember Me?* and *Girl of My Dreams*. These tunes will more than please Bing's many fans (Decca). The **Dinning Sisters** give out with their own special brand of intricate harmony in *The Iggidy Song* and *Love on a Greyhound Bus* (Capitol).



Peggy Lee



Louis Armstrong

**HOT JAZZ**—Victor issues *Esquire's All American Hot Jazz - 1946 Award Winners* in an album of two 12-inch records. Featured are three original tunes by Leonard Feather: *The One that Got Away*, *Long Long Journey* and *Snafu*. The fourth selection is a standard *Gone with the Wind*. Rhythm Records have four discs, by the same name, for the musician who wants to have a home jam session. While he solos, the recorded rhythm combo plays support.

**CLASSICAL**—*Brahms Symphony No. 1, In C Minor, Op. 68*. Victor makes its fourth De Luxe Edition offering an album of five 12-inch records. Leopold Stokowski directs the Hollywood Bowl Orchestra in this selection. He makes an intensely personal document of Brahms' masterpiece, worthy and superb in expression. Especially recommended is *Exotic Music*, a two 12-inch record album of well-known songs by Andre Kostelanetz and orchestra (Columbia).



Leopold Stokowski

### RECENT RELEASES ALSO RECOMMENDED

- BUMBLE BOOGIE (Dance)—Alvino Rey (Capitol)
- ONE MORE TOMORROW (Dance)—Glen Gray (Decca)
- MAGIC GARDEN (Instrumental)—Raymond Scott (Sonora)
- ONE MORE TOMORROW (Dance)—Frankie Carle (Columbia)
- WHO TOLD YOU THAT LIE? (Dance)—Vaughn Monroe (Victor)
- I'M A BIG GIRL NOW (Dance-Vocal: Two Sides)—Ray McKinley (Majestic)

## LIL GREEN RECORDS FOUR NEW ONES

NEW YORK—Lil Green, "Queen of the Blues," has returned to the wax discs after four years of record inactivity. She recorded four sides for Victor. Heading the list of recorded numbers are Don Redmon's "It's Bad With My Man and Me," and Leonard Feather's "Blow Top Blues." Both of these are with her full sized band. In the other two recorded numbers, "How Come You Do Me Like You Do, Do, Do," and "Last Go Round Blues," she is accompanied by a small unit under the direction of Howard Callender.

PM, MONDAY, JULY 8, 1946

Arthur Hopkins looking for jazz musicians for leading roles in a dramatic play he's casting—trumpet, sax, clarinet or piano will do—Leonard Feather is the lad to see . . . Paul Winchell, the verce-thrower, heading for Texas and the State centennial . . . Ruby Hill goes into the Ruban Bleu next week . . . Now the frau of Dr. Gerald J. Friedman, Dorothy Ross is honeymooning-vaca-

Billboard

JUNE 29

# ALBUM REVIEWS

These album reviews are an extra service. Regular reviews of single disks begin as usual two pages preceding this in Part Four of the Music Popularity Charts. (From time to time, whenever space permits, *The Billboard* will publish additional reviews in this fashion, in a continuing effort to review as much of the output of all record manufacturers as possible.)

### "ESQUIRE'S" ALL-AMERICAN (Victor HJ-8)

Plenty of smart sales showmanship in the manner in which Victor has packaged these two 12-inch records representing an assembly of *Esquire's '46 Hot Jazz Award Winners*. Inside the eye-catching cover is a ream of pages with interesting bios and pix of the sidemen rounded up by Leonard Feather, who also gets composer credits for three of the four sides. But as for the platters themselves, it's the mill-run sessioning of planned improvisations. And while on par with the talents of the soloists, it falls short of Oscar-caliber. First two sides, a 12-bar blues strain tagged *Long, Long Journey* and a riff rider identified as *Snafu* spotlights Louis Armstrong. And Duke Ellington formally introduces Satchmo as the soloist. Armstrong adds vocal force to the *Journey* junket, and takes time out from his trumpeting to allow flashes of Johnny Hodges's alto and Don Byas's tenor. For *The One That Got Away*, Red Norvo hammers his vibes admirably and without benefit of voice intro enjoyed by Armstrong. And with the tempo slowed down to give wider improvising expanse to the saxists, Hodges and Byas highlight, with their interpretations the familiar *Gone With the Wind*. But never do the lads lose their restraint to bring up any feverish pitch to make the spinning stand above so many of the hot jazz groovings glutting the disk marts. Nonetheless, it's a pre-sold package, what with the *Esquire* linking, star-studded names on the labels and grand get-up to make it easy merchandising.



Art Tatum.



Ella Fitzgerald.



June Richmond.



Sidney Catlett.

# Duke och Louis på samma platta

## Senaste nytt från Amerika

**D**EN STORA NYHETEN, att Duke Ellington och Louis Armstrong, jazzens stora förgrundsförare sedan två decennier, gjort en grammofooninspelning tillsammans, lyckades vi kortfattat få med redan i förra numret. Här är detaljerna. De kommo tillsammans som gästartister med en All Star Orchestra, sammansatt av Estrads medarbetare Leonard G. Feather, för en inspelning på RCA Victor i januari.

Feather sammansatte denna orkester från vinnarna av Esquire's segre för

1946. "Long, Long, Journey", en blues med sång av Armstrong, var det nummer, i vilket Duke satt in med orkester. Det var Armstrongs första hot jazz inspelning på fem år och hans första för Victor på över tio år. "Snafu" och "The one got away" voro två andra originalnummer av Feather, som komponerats och arrangerats av honom för sessionen.

Don Byas, Jimmy Hamilton, Johnny Hodges, Chubby Jackson, Red Norvo, Remo Palmieri, Charlie Shavers och Billy Strayhorn voro bland dem, som deltog.

De fyra sidorna, som inspelades, kommer snart att utges i ett Victor showplace album på två 12-tums skivor. Feather har kontrakterats att göra flera sidor för Victor.

Två prominenta amerikanska musiker ha nyligen dött, den färgade trumpetaren Bobby Stark och den vite trombonisten Jack Jenney, Bobby Stark uppmärksammades först som fin solist i den gamla Fletcher Hendersonska orkestern under åren 1928-34 och bildade då den berömda trion med Russell Smith och Rex Stewart. Han övergick 1935 till Chick Webb och stannade i den orkestern även under Ella

Holiday, stor orkester: Herman och liten orkester: King Cole. Som synes är det mycket vackra framgångar för Woody Herman och dennes musiker, vilket var väntat.

THE PITTSBURGH COURIER

### Two Basie Platters To Hit Music Racks

NEW YORK—There's good news in sight for Count Basie fans with the announcement this week by the Columbia Recording Corporation that two new platters by the Count will be released during the month. The first new Basie platter, slated for release June 17, will pair "Lazy Lady Blues" and "High Tide," two diversified selections that show off the incomparable Basie rhythms to good advantage. "Lazy Lady Blues" was penned by Leonard Feather, the noted jazz critic and composer, and proves an able vehicle for the voice of Jimmy Rushing. The flipover, "High Tide," is a unique Basie original which the Count has been highlighting in his current stage presentation at the Roxy Theatre, featuring the ensemble playing of trumpet, clarinet and tenor sax in the opening and closing choruses.

The Count's long-awaited waxing of "Blue Skies," which also fea-

tures Jimmy "Mister Blues" Rushing, will be released early in July with "Avenue C" as its platter-mate.

Basie will hold over for a fourth week on the Roxy stage through June 18, his fast-moving show having won the plaudits of the critics and public alike.

Upon concluding at the Roxy, the Count will embark upon a month of one-niters and then return to Manhattan July 25 to open a four-week stand at the Aquarium Cafe on Broadway in his first local nitery appearance in more than a year-and-a-half.

### Broadway New Show Poses Casting Problem

BY ROWLAND FIELD

Staff Correspondent.

NEW YORK—Arthur Hopkins, in addition to sending his recent Broadway attraction, "The Magnificent Yankee," on tour with Louis Calhern and Sylvia Field in the leading roles, has just acquired a new play for early presentation in the oncoming season. It is "Hear That Trumpet" written by Orin Jennings, hitherto identified as an actor here in town. The work which has been making the rounds of managerial offices for the last year has been understandably delayed in reaching the production stage because of the difficult casting problems it presents. It seems that five of the most important characters in this present-day script are the members of a jazz band around which the action centers. Hence it is necessary to obtain an adaptable set of musicians who can act—and vice versa.

Inasmuch as leading line-readers in the play must be trumpet, clarinet, saxophone and piano experts as well as virtuosos highly proficient in improvising in many syncopated moods, it is quite a task to assemble just the right performers. But Producer Hopkins at the moment is conducting an extensive search for suitable candidates for the tricky roles, with Leonard Feather, jazz authority, as his consultant-aide.

BILLBOARD JULY 13

### Hopkins on the Prowl For 4 Cleffy Thespies To Play His 'Trumpet'

NEW YORK, July 6.—Hot jazzmen who fancy themselves as actors, and actors who fancy themselves as hot jazzmen, may find gold and glory in a play called *Hear That Trumpet*, written by Orin Jennings and skedded for fall production here by Arthur Hopkins.

Hopkins, who is casting the thing with the help of Leonard Feather, wants a trumpeter, a saxist, a clarinetist, and a piano player and they must all be able to speak lines. The trumpet and sax parts are said to be plenty important.





**IN THE GROOVE WITH THE STARS**

**1** Charlie Spivak and the boys "wrap one up" at a recording session. That's Spivak wearing the coat.

**2** Critic Leonard Feather looks over Woody Herman's shoulder as vibraharp expert Red Norvo smiles approval.

**3** Vaughn Monroe, with pen poised, readies himself to please a group of his fans.

**4** Band leader Ozzie Nelson gives vocalist Harriet Hilliard a sample of his supper. Reason: She's missis Ozzie Nelson.

**5** Al Jarvis, platter spinner of "Original Make-believe Ballroom" fame, shows the Duke one of his compositions.



**6** Hip eighty-eighter Jack Fina gets the nod from boss Freddy Martin. Rumors state Fina will soon be heading his own band.



# news

## ABOUT RCA VICTOR RECORDS



 RADIO CORPORATION OF AMERICA • RCA VICTOR DIVISION • CAMDEN, NEW JERSEY 

From: Jane McShane  
Record Publicity  
Camden, N. J.

These records will go on sale Monday,  
May 27th.

RCA VICTOR HOT JAZZ  
HJ-8

"ESQUIRE'S ALL AMERICAN"

40-4001 LONG LONG JOURNEY  
SNAFU

40-4002 THE ONE THAT GOT AWAY  
GONE WITH THE WIND

Here, in RCA Victor's "Esquire's All American" Hot Jazz album, have been assembled the greatest jazz musicians of the day. With their performance waxed for posterity and now available for future music historians of the frenetic year of '46, this assemblage of top instrumentalists, the 1946 Esquire All American Hot Jazz Award Winners, represents one of the greatest groups of musical talent ever brought together. Included are such outstanding stars as Louis Armstrong, Duke Ellington, Chubby Jackson, Red Norvo, Johnny Hodges and Don Byas.

The records were made under the supervision of Leonard Feather, jazz critic, composer-arranger, pianist and bandleader at a recording session which started at 8:30 p.m. and continued until 2:45 a.m. Initial disc in the collection of Feather originals played by these top jazz musicians is "Long, Long Journey," a traditional 12-bar blues theme on which Louis Armstrong and Duke Ellington appear together for the first time, with Louis also doing the vocal. The rest of the band displays fine musicianship on this side. Armstrong stars on "Snafu," the flipover, with the inimitable styling of Billy Strayhorn and Neil Hefti spotlighted on the choruses, one of which is split between Johnny Hodges and Don Byas.

HERALD-TRIBUNE

20 JUNE 26

# NEWS of the THEATER

By BERT McCORD

## Hopkins Has Play for Fall

Arthur Hopkins has found a play that he wants to produce in the fall. It is the Orin Jannings play, "Hear That Trumpet." A difficult script to cast, it requires five of the actors to be musicians, as the principals include the members of a jazz combination. To find musicians who can also act, Mr. Hopkins has engaged Leonard Feather. The producer's last play, "The Magnificent Yankee," is set to go on tour in September.

# U.S. NEWS

by Leonard Feather and Margery Lewis

**MUSICRAFT RECORDS** gave a party last week to celebrate their signing up Duke Ellington to a three-year contract! The party was held backstage at the Paramount Theatre on Broadway, where Duke and his Orchestra are currently appearing.

Among the celebrities that were there were Florence Desmond, Gracie Fields, Charles Trenet, Mouné Rivel (the first French artist to come to this country after the war), the Mills Brothers, Georgie Auld, and the entire cast from "St. Louis Woman." Duke is to start recording in November, and Musicraft guarantees to cut Ellington on 34 sides (17 single records), plus two albums, the first year! Ellington will have the right to determine exclusively the tunes he will record on ten of these sides. Remainder of the tunes will be selected on a "mutually agreeable" basis.

Musicraft has made no statements about foreign distribution of these records. This company has also signed up Artie Shaw, Siam Stewart, and Dizzy Gillespie.

### TEN-MAN BRASS

For the first time in about ten years Harlem night-club owners have opened big clubs with star attractions and line-ups reminiscent of the old Cotton Club. Famous Negro entertainers who have played everywhere but Harlem are being offered enticing salaries and the promise of a wonderful welcome back.

First to succumb was handsome Billy Eckstine, a boy with one of the greatest voices I've ever heard. Known as the Sepia Sinatra, Eckstine actually sings better than Frankie, although not at all in the same style. Eckstine opened at the Club Sudan with his orchestra, starring in a show which features Marie Bryant, singer and tap-dancer. Marie recently appeared in a sensational movie about the blues and jazz, released by Warner Bros.

King Kolax, who recently was fronting his own outfit, joined the Eckstine band last week and gets a featured spot in the floor-show. Eckstine now has a ten-man brass section (5 five trumpets and five trombones). Ann Baker handles the femme vocals. Dizzy Gillespie and Sarah Vaughn, both Eckstine alumni, paid their respects to Billy on opening night.

### ETHEL WATERS TRIUMPHS

Speaking of opening nights, a giant crowd gathered at the Club Baron to welcome Ethel Waters in her first Harlem night-club engagement in years. For fully ten minutes the standing-room-only audience cheered their Ethel—still the greatest singer after 25 years. Ethel sang all of the songs that she made famous—"Dinah," "Memories of You," "Stormy Weather," "Cabin in the Sky"—and encored with the latest tunes. Hot Lips Page and his Orchestra accompanied her.

Opening night brought out many celebrities, among them Count Basie, Ivie Anderson and King Cole, now playing at the Zanzibar.

Charlie Barnet and his Orchestra are playing at the Apollo Theatre in Harlem for one week. Charlie borrowed Lawrence Brown, Duke's famous trombonist, to play in "Lonesome as the Night is Long" when he recorded it for Decca this week. Tune was written by Leonard Feather, and Barnet thinks it will be his biggest record. At least it's one record that doesn't ape the Duke. Billy Moore did the solid arrangement on the tune.

Benny Goodman and his Orchestra followed Gene Krupa into the 400 Club. Benny's singer, Art Lund, is sort of a cross between a shy cowboy and a Harvard sophisticate. He's very popular with the fans. Tab Smith has returned to the Savoy Ballroom for an extended stay. Red Allen's Band, at the Onyx Club on 52nd Street, is featuring J. C. Higginbotham on trombone, while across the street "J. C.'s" friendly rival Trummy Young is blowing his slip-horn nightly.

## A MONTH OF SUNDRIES

"Sumer is icumen' in," and with it an avalanche of albums in all kinds of possible categories. Victor above all does very nicely by two Broadway productions, Victor Herbert's "Red Mill" and Irving Berlin's "Annie Get Your Gun." The attraction of both operettas on these records is Al Goodman and his orchestra, who do extremely well in capturing the lush and humorous melodies of the two masters of musical shows. The Herbert operetta comes out in an album of four 10" records with an extremely attractive booklet that tells you all you could possibly want to know about the operetta, the composer and several other things connected with both. Irving Berlin gets two 12" discs, capably recorded. Both items feature a number of typical Broadway soloists and we recommend them all to you.

If you feel like square dancing, you will have no trouble this summer in picking up some albums that are all pretty good. We liked best Victor's four 10" album of "Square Dances" with Carson Robinson doing the music, Lawrence V. Loy the calling, and a booklet explaining how to do it. But Sonora's four 10" album of "Country Dances," played by the Top Hands with calls by Ed Durlacher and some bound-in directions, runs the Victor album a close second.

Let's go back to dancing. If you care for rumbas, you'll find two nice albums full of Latin-American rhythms. One is called "Rhumba," put out by Capitol and played by Carlos Molina in the manner of torrid South America. The other is called "Rhumba" (notice the difference), put out by De Luxe and played smoothly and rather too thinly by Emil Coleman's organization. The first one is much better for listening, but the latter, though quite uninteresting musically, will give you a clearer beat.

The hot department comes in for

the best music. There is Victor's terrific album of two 12" records called "Esquire's 1946 Award Winners Hot Jazz," featuring some outstanding jazz men such as the Duke, Louis Armstrong, Johnny Hodges, et. al. Disc's "Jazz at the Philharmonic," volume 2, contains some good playing by Willie Smith, Lester Young and lesser known gods. And Stinson's "Memphis Favorites" may not be tops but it's still good entertainment. If you want to hear something exceptional in the vocal field don't miss Disc's "Stella Brooks" album in which this newly discovered singer does some excellent rhythmical vocalizing.

If you want to get into the mood for dreaming and related activities look into Capitol's album of "Piano Cocktails," imaginatively played by Buddy Cole, the ivory tickler, who is supported by a rhythm accompaniment. And for humor the same company's release of Bob Hope's "I Never Left Home" can hardly be topped.

Finally to satisfy your nostalgia for the good old days of Broadway you might get Musicraft's album of "Jerome Kern Songs," ably played by Walter Gross' orchestra with a great deal of piano soloing by the maestro,

## Listen THE GUIDE TO GOOD MUSIC

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 KURT LIST, *Editor*  
 EDWARD H. KELLY, *Managing Editor*  
 Jesse Davidson, Mark Gilbert,  
 David Gordon, Richard Lewis  
*Associate Editors*

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# RECORD RETAILING

RADIO-PHONOGRAPHS .. RADIO .. RECORDS .. NEEDLES .. ALBUMS .. ACCESSORIES .. MERCHANDISING HINTS

TAPE AND WIRE .. STORE FIXTURES .. SOUND ON FILM .. TELEVISION .. RECORDING BLANKS

band on four platters for Aladdin, which also has a few others up its sleeve, such as Howard McGhee (good), Leonard Feather's Hiptet (excellent), and the Harry Edison Quintet.

Jamboree's "Sessions in Jazz" features the Dave Tough Quintette on two discs. This is a welcome hot jazz combo any time.

Of Continental's six releases, I'd single out Timme Rosenkrantz's "Bouncy" and "Blues at Dawn" and Leonard Feather's "Esquire Jump" and "Stump." Four Star has the Slim Gaillard Trio and Gotham has several unknowns of which the Three Flames deserve special mention, especially in the amusing "Your Issue Is Just Like Tissue."

the magazine of recorded home entertainment

## July 1946 HOT JAZZ

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What should definitely prove to be sensational is Victor's latest release, the four 12" sides of an album called "Esquire's Hot Jazz." Intelligently put together by Leonard Feather, "Esquire's" jazz mentor and critic, the album features such pioneers as Louis Armstrong, Duke Ellington, "Red" Norvo, Charlie Shavers and others. A nicely illustrated and informatively written bind-in plus a musical selection which gives each musician his most appropriate chance, makes this album tops for our money.

All in all we found the hot jazz department by far the best this month with an appeal that, at least in the case of the Victor release, should reach farther than the died-in-the-wool jazz fan.

## Your Record Collection

By Leonard Feather



LOUIS ARMSTRONG is the single greatest influence in the realm of hot jazz. His recorded solos sound as fresh and original today as they did in the 20's and the 30's. Almost every great jazz riff, hundreds of so-called "original" improvisations, stem directly from Louis Armstrong records made years ago.

Louis Armstrong was born in the city that nurtured jazz, New Orleans, on July 4, 1900. He blew his first note on the trumpet (cornet) when he was about ten years old, and a few years later he had joined the marching musicians in parades, dancehalls, and riverboats of the Mississippi. But it wasn't until King Oliver sent for him to join his band in Chicago in 1922 that Louis really began to develop into the greatest of all jazz musicians. Soon musicians were flocking to Chicago's South Side to hear this new style of playing. At the old Sunset Cafe in Chicago, Louis formed his first orchestra and soon he began to record the hundreds of great records in which his imaginative ideas, exquisite phrasing, and warm and lovely tone have been handed down to posterity. In early 1930, Louis took over Luis Russell's entire band and from that time, the name Louis Armstrong has become world-famous. Louis has been seen and heard by millions on stage, screen, and radio. He has toured Europe twice and is today as big a recording star and band leader as he ever was.

Columbia Records have issued three Louis Armstrong albums in which his most famous Okeh records have been re-pressed from the original masters. The first album, entitled KING LOUIS, contains eight sides, "Squeeze Me," "Save It Pretty Mam" and "No One Else But You" feature Earl Hines as well as Armstrong. "Heebie Jeebies" contains what is said to be the first example of scat-singing on records. "S.O.L. Blues," "Twelfth Street Rag," "Potato Head Blues" and "Knockin' a Jug" are all collector's items.

The second Armstrong album, entitled LOUIS ARMSTRONG & HIS HOT FIVE, follows with eight more sides that show off Louis' passionate sincerity and feeling plus a vitality that never seems to dissipate. These 20-year-old gems include "Muskrat Ramble" and "Cornet Chop Suey."

LOUIS & EARL, the third Columbia album, brings back to us the greatest trumpet and piano duets ever recorded. In Earl Hines, Louis found the musician to stimulate him into even more daring and complex creative moods, and in 1928, these two talented men joined forces with Don Redman, saxophonist and arranger. "Weather Bird," "A Monday Date," "Chicago Breakdown," "Don't Jive Me," "West End Blues," "Muggles," "Tight Like This" and "Heah Me Talkin' To Ya" make up this album.

40

DIZZY GILLESPIE      GEORGIE AULD  
MAURICE ROCCO      JOE MARSALA

WHEN IT COMES TO  
**HOT JAZZ**  
LISTEN TO  
**Musiccraft**  
RECORDS

SLAM STEWART      LEONARD FEATHER  
HARRY "The Hipster" GIBSON      TEDDY WILSON

*The Best in Music on Records*

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RECORDS

MEL TORME  
and The  
**MELTONES**  
*"Young America's Favorites"*

MAY 1946 Supplement

**RECENT**      **Musiccraft**      **RELEASES**  
RECORDS

<p>15063 COME RAIN OR COME SHINE JUST MAKE LOVE TO ME ORRIN TUCKER &amp; Orchestra <i>Vocals—Scottie Marsh &amp; Orrin Tucker</i></p> <p>15062 THE GYPSY DON'T BE A BABY, BABY PHIL BRITO, with Walter Gross &amp; Orchestra</p> <p>15061 SILVER DEW ON THE BLUE GRASS TONIGHT WHEN THE SANDMAN RIDES THE TRAIL DAVE DENNEY &amp; his Cowboys</p> <p>15060 SEEMS LIKE OLD TIMES BLUE MOON (Instrumental) GEORGIE AULD Orchestra, <i>Vocal, Lynne Stevens</i></p> <p>15059 YOU HAVEN'T CHANGED AT ALL DAILY DOUBLE (Instrumental) GEORGIE AULD Orchestra, <i>Vocal, Lynne Stevens</i></p> <p>15057 SEPTEMBER SONG DANNY BOY PHIL MOORE FOUR</p> <p>15056 IN THE MOON MIST TELL ME THAT YOU LOVE ME HONEY PHIL BRITO with Walter Gross &amp; Orch.</p> <p>15055 OL' MAN RIVER I'VE GOT SIXPENCE PHIL MOORE FOUR</p> <p>15054 DO YOU LOVE ME I WISH I COULD TELL YOU PHIL BRITO with Walter Gross &amp; Orch.</p> <p>15053 FULL MOON AND EMPTY ARMS EVERYBODY KNEW BUT ME GORDON MacRAE with Walter Gross &amp; Orchestra</p>	<p>15052 IT'S ANYBODY'S SPRING SLOWLY GORDON MacRAE with Walter Gross &amp; Orchestra</p> <p>15051 BLUE I'M IN LOVE WITH TWO SWEETHEARTS PHIL BRITO with Walter Gross &amp; Orch.</p> <p>15050 PRECIOUS SONNY BOY I THINK I'LL THROW MY PILLOW ON THE FLOOR DAVE DENNEY and his Cowboys</p> <p>15049 IT'S NOBODY'S FAULT BUT YOUR OWN CARELESS LOVE DAVE DENNEY and his Cowboys</p> <p>15048 SYMPHONY Vocal, Billy Daniels I LOVES YOU PORGY PHIL MOORE FOUR</p> <p>15047 DON'T LET ME DREAM COTTAGE FOR SALE PHIL BRITO, Phil Davis, Orchestra</p> <p>15046 TIME ON MY HANDS LET'S JUMP GEORGIE AULD Orchestra <i>Vocal, Lynne Stevens</i></p> <p>357 LET'S WALK (I Don't Stand) A GHOST OF A CHANCE ARTIE SHAW &amp; Orchestra <i>Vocal by Hal Stevens</i></p> <p>355 ALL THROUGH THE DAY IN LOVE IN VAIN LOUANNE HOGAN, with Alfred Newman &amp; Orchestra</p> <p>354 LOVER MAN Vocal, Sarah Vaughan SHAW NUFF DIZZY GILLESPIE</p>	<p>353 BEGIN THE BEGUINE ST. LOUIS BLUES MAURICE ROCCO</p> <p>348 SCANDAL-MONGER MAMA BLUES IN THE RED LEONARD FEATHER'S BLUE SIX <i>with Clyde Bernhardt</i></p> <p>347 WHO'S GOIN' STEADY WITH WHO WHAT'S HIS STORY HARRY "The Hipster" GIBSON</p> <p>346 I STAY BROWN ALL YEAR ROUN' WHO PUT THE BENZEDRINE IN MRS. MURPHY'S OVALTINE HARRY "The Hipster" GIBSON</p> <p>345 LOST WEEKEND BLUES THE LADY IN DEBT LEONARD FEATHER'S BLUE SIX</p> <p>344 EAST OF THE SUN SLIGHTLY DIZZY JOE MARSALA SEPTET</p> <p>343 I LIED TO YOU SUGAR HILL BILL GOODEN, Trio</p> <p>338 I SEE YOUR FACE BEFORE ME MY TRUST BILL GOODEN, Trio</p> <p>337 TIME AND AGAIN IS IS STUFF SMITH TRIO, Sarah Vaughan, Vocal</p> <p>310 YELLOW GAL WHEN THE BOYS WERE ON THE WESTERN PLAIN LEAD BELLY with Guitar</p>
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# Sweet and Hot

By **LEONARD FEATHER**

■ Last time I started in by saying this was Feather-Sticks-His-Neck-Out Month in the Sweet and Hot department. This time it's Feather-Sticks-His-Chest-Out, or Personal Plugs Month. All the records in the Hot Jazz section feature my own music and/or lyrics; I played piano on some of them, got the bands together and supervised the recordings on seven of them. Therefore, they're recommended with reservations.

I'd modestly been avoiding mentioning most of my own records for a long time, but a thought has occurred to me. Sure, I have thoughts. All the *other* reviewers either ignore or pan my records, since no critic likes to see a rival critic trying to be a musician at the same time. So why shouldn't they (my records, not the critics) get a mention from the one writer who's ready, willing and simply delighted to give you some inside stories on them? Therefore, without a by-your-leave to Editors Al or Henry, I've gone and disposed of the subject of Records by Feather in one large dose and I promise to be a good boy and not plug myself again for a long, long time. A couple of months, anyway.

Oh, before I forget: Best *popular* record of the month: "Legalize My Name" (Pearl Bailey), *not* sweet.

Woody Herman's got "The Band Of The Year" and Lynne Stevens, singer.



Best hot jazz: Esquire All-Star Album (with reservations)!

### BEST POPULAR

**CEMENT MIXER**—Alvino Rey (Capitol), Slim Gaillard (Cadet), Wingie Manone (Four Star), Hal McIntyre (Cosmo)—The latest novelty tune, and, depending upon whether you go for novelty tunes, guaranteed to either make you drunk with joy, or drive you raging insane. If you're a Mairzy Doats hater, this may just be the straw that cracks your back. However . . .

It was originated by Slim Gaillard, formerly of Slim and Slam. (Slam Stewart.) Slim and Slam first got famous when, back in 1938, they came up with "Flat Foot Floogie." They were on the road for a while, and then Slam went with Benny Goodman, and now he's a big name on his own. Slim was in the Army, then drifted out to the West Coast and stayed there, making records by the bushel with different combinations. This "Cement Mixer" puts him right up there with Slam as a big name now. It's a real crazy thing, goes along something like: "Cement mixer, put-ti put-ti, puddle de voot, puddle de root," etc. Voot is Slim's favorite word, anyway, and he's got a whole language of his own. Including "oreenee" which he sticks on the end of practically everything. Vootoreenee, for instance. And he's really a very talented guy. Plays guitar, piano, vibes, trumpet and tenor saxoreenee.

**DON'T BE A BABY, BABY** —Trummy Young (G.I.), Tommy Dorsey (*Continued on page 22*)



"Stick to the script!" warned "Supper Club" maestro. But Perry Como had such a good time with Carole Landis when she appeared on his show they had to smother the giggles.

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## SWEET AND HOT

(Continued from page 20)

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(Victor), Benny Goodman Sextet (Columbia)—The Trummy Young version of this is out under a new label—GI Records. It's an outfit owned and operated entirely by ex-GIs. Principally Justin Stone. (As a band leader, he played at the Lincoln Hotel, if you remember.) Justin really assembled this band, which recorded under Trummy Young's name. Trummy, who used to be with Goodman, and who plays trombone and sings very well here, is the only non-ex-GI connected with the proceedings.

On the Dorsey "Don't Be a Baby, Baby," the label reads "Tommy Dorsey's Clambake Seven." It's the first time T.D.'s used that name in about seven years. And there's an ex-GI connected with his version, too: Sy Oliver, who does the vocal. Sy was recently appointed musical director of the Mutual Network program, "Endorsed by Dorsey." He's the first Negro ever to get a job of that kind with a big network.

The Benny Goodman waxing of "Don't Be a Baby, Baby," has its patriotic angle, too. Its ex-GI is Art Lund, who sang with Benny in 1941, before going into service. He was calling himself Art London, then. Right now, he's having a big success with the band, has been offered jobs by four, count 'em, four, movie companies. You think that's bad? Don't be a baby, baby.

LEGALIZE MY NAME—Pearl Bailey (Columbia)—Pardon your friend Feather while he sits back and swells up. Do you happen to recall the very first L. Feather column in this splendid magazine? The one where I did a little raving about a girl called Pearl Bailey? Watch her, I said in some excitement. And now I feel very smug, because she's gone and swiped the new show, "St. Louis Woman," right out from under the feet of the other performers, and all Broadway's singing her praises. Although why anybody else should sing, when Miss Bailey's around, I don't know.

Anyhow, in case you're a long, long way from Broadway, you can still hear the terrific Miss B. tearing off "Legalize My Name," from "St. Louis Woman," on a Columbia disc. She's also recorded another hit song from the show—the one called "A Woman's Prerogative." Funny sidelight is that Johnny Mercer, who owns Capitol, wrote the lyrics for "St. Louis Woman," so he was able to borrow Pearl from Columbia, this time for the Capitol album called "St. Louis Woman!" But no matter how you label it, it's still Pearl Bailey.

### HOT JAZZ

AMATEUR NIGHT IN HARLEM—Willie Bryant (Apollo)—Willie Bryant's a very

(Continued on page 26)

**ESQUIRE ALL-STAR ALBUM**—Leonard Feather (Victor)—I've been a little premature in announcing this one before, but honest, kids, it's on sale now. And I'm terrifically proud of the results. I think the records are wonderful. We tried something new on the first side ("Long, Long Journey"). Duke Ellington speaks a few words, before the music begins, about how glad he is to be here with the All-Stars, etc. "Long, Long Journey" is my own song, and one of the two sides Louis Armstrong plays on. The other side with Louis is "Snafu," also my tune. "The One That Got Away" (yep, another Feather opus) features Red Norvo, and the fourth and last side in the album is "Gone With The Wind" (not a Feather touch) and has Johnny Hodges on alto sax and Don Byas on tenor sax.

**PANACEA**—Woody Herman (Columbia)—I was sitting there thinking about how the Herman bunch used to be known as the band that played the blues, and it occurred to me that Woody hadn't sung any new blues in a long time. A sad state of stuff. So I wrote this tune about a girl named Panacea—you know, on account of she was a cure for all this guy's ills—and I turned it over to Woody. Woody turned it over to Ralph Burns, who did a perfectly sensational blues arrangement—double-timed and double-double-timed so that it builds up a terrific tension—and it looks like a hit. Woody's already done it at his Carnegie Hall Concert, and believe me, he's just the guy who can.

**D. D. T.**—Mary Lou Williams (Continental)—An instrumental number by yours truly featuring the three girls I named last month as my favorite lady musicians. Mary Lou Williams at the piano (she's Cafe Society Uptown's pride and joy), Mary Osborne, guitar, and Margie Hyams (who used to be with Woody), vibraphone. The other side of this is "He's Funny That Way," and has a nice vocal by Mary Osborne, who sings as well as she plays the guitar. Yeah, some people have all the luck.

#### BEST FROM THE MOVIES

**SPELLBOUND**—Spellbound—Vido Musso (Savoy)—"Spellbound," from the picture of the same name, has been made into an instrumental number, just like "Laura" and the "Warsaw Concerto." This recording background music from films is getting to be a habit. Leo Reisman's done "Spellbound," too, for Decca, but I think the Vido Musso (he's the sax man from Stan Kenton's outfit) version is more interesting. The other side of the Reisman record is "Amado Mio" from "Gilda." Dr. Miklos Rozsa, who wrote the so-called psychological musical score of "The Lost Weekend," did the very original and rather

**BEST FROM THE MOVIES**  
**BREAKFAST IN HOLLYWOOD**—As If I Didn't Have Enough On My Mind—Martha Tilton (Capitol), Harry James (Columbia)  
**GILDA**—Amado Mio—Leo Reisman (Decca)  
**HOODLUM SAINT**—Sweetheart—Connee Boswell (Decca)  
**KID FROM BROOKLYN**—I Love an Old-Fashioned Song—Freddy Martin (Victor)  
**LOST WEEKEND**—Lost Weekend—Al Goodman (Victor)  
**LOVE STORY**—Cornish Rhapsody—Henri René (Victor)  
**MAKE MINE MUSIC**—All The Cats Join In—Benny Goodman (Columbia), Roy Eldridge (Decca)  
**RHAPSODY IN BLUE**—The Man I Love—Eddie Haywood (Decca), Barney Kessel (Atomic)  
**SPELLBOUND**—Spellbound—Vido Musso (Savoy)  
**TALK ABOUT A LADY**—AVOCADO—Andrews Sisters (Decca)



By LEONARD FEATHER

# Sweet and Hot

■ First of all, many apologies for the caption in the June issue which identified Paula Kelly of the Modernaires as Paula Stone. Miss Kelly was the sweet singing lady in question, and a Paula by any other name is not half so sweet to the Modernaires. Also, in the July issue, Chesterfield Supper Club maestro Lloyd Shaffer wasn't identified in the caption under that picture of him and Carole Landis and Perry Como in back of a microphone.

Now, since I am in a very lovely humor, having just had a small vacation, I shall let you in on some superior records. (You'd think I didn't get paid for this, wouldn't you?) First of all, for the best popular stuff of the month, I suggest you try "Youmans Memorial Salute"—a few of the late Vincent Youmans' best things, on four Victor sides by Russ Case. A little more extravagant than the usual one-tune choice, but if you can possibly manage to get them, you'll be awfully glad.

For the best hot jazz record of the month, try "Boyd Meets Stravinsky." More about that later.

### BEST POPULAR

**YOUMANS MEMORIAL SALUTE**—Russ Case (Victor)—You might call this a Case history, because it's all about Mr. Russ Case, the one-man-band-and-then-some. Once upon a time, he was a trumpet player; he's conducted for the Metropolitan Opera's Dorothy Kirsten; he's the director in charge of popular music at RCA-Victor, and in between times, he rounded up his own band and recorded (*Continued on page 16*)



Hot saxophonist Charles Daly Barnet, of "Cherokee" and "Redskin Rhumba" fame.



Fran Warren, the Barnet thrush, used to warble for Art Mooney, is an ex-N.Y. gal.



Rex Ingram (left) and Ruby Hill, stars of "St. Louis Woman," partying with Duke Ellington



Your own Bev Linet in H'wood with Laddie!

**INFORMATION DESK**

by Beverly Linet

Your Info Desk went Hollywood—and had herself a Time. Was greeted by dreamboat ROSS HUNTER, who whizzed me off for a spree. Then followed in rapid succession, the DANNY KAYE and BOB HOPE shows, a day at JANIE WITHERS' scrumptious home . . . a long argument (friendly, of course) with KEENAN WYNN about the merits of the stage vs. screen . . . a visit with DON TAYLOR and his Phyllis . . . tour of Universal with DANNY (Don in "Smooth as Silk") MORTON, heightened further by gabfests with KIRBY GRANT, CHARLES KORVIN, and PETER COOKSON. At the opening of the Ice-capades sat behind the LADDS, WILLARD PARKER, and JANIE WITHERS who introduced me to escort FARLEY GRANGER, now out of service and handsomer 'n ever. Went over to GLENN FORD, whom I hadn't seen for 5 years and before I even uttered a word, he said, "Hello, Beverly, how've you been?" Ran into PETER LAWFORD, MARILYN MAXWELL, LEW AYRES, and LEONARD SUES after the show at Dave's Blue Room . . . and Leonard and I dinner-dated at the Derby the next week. Friday brought Ross Hunter again, and a visit to United Artists, with mad introductions to ANN DVORAK, JOAN BENNETT, and gee . . . oh gosh . . . oh golly . . . GREGORY PECK. To the park for lots of pix with ROSS, and a Sunday evening dinner party given by gracious hostess, actress ANNE STEWART, Fox starlet. Spent another lovely day at the McCALLISTERS' and spoke to Lon about his new film, "No Trespassing" . . . and gorged on Granny's luscious lemon pies. . . A visit at Paramount with BILLY DANIEL, meeting la HUTTON, derBINGLE, JOHNNY DEAUVILLE, and ELLIOTT REID among others . . . a gay talk with FRANK LATIMORE and as a final fling, dinner at the GLENN LANGANS' (Jeff in "Dragonwyck"). Glenn's wonderful sense of humor and charm almost made me forget that the next day was partin' time. A last breakfast before the train pulled out with ROSS . . . and so goodbye . . . dern it. But I got an awful lot of info for you, so do send your questions to Beverly Linet, Information Desk, MODERN SCREEN, 149 Madison Avenue, New York 16, N. Y.

**SWEET AND HOT**

(Continued from page 12)

this salute to Vincent Youmans. The Youmans album contains "Tea For Two," "Great Day," "Sometimes I'm Happy," and the famous "Hallelujah!"

**THEY SAY IT'S WONDERFUL**—Perry Como (Victor), Bing Crosby (Decca), Frank Sinatra (Columbia), Andy Russell (Capitol)—"They Say It's Wonderful" was written by Irving Berlin, and it's sung in the new Ethel Merman show, "Annie Get Your Gun," and no less than sixteen (count 'em, sixteen) companies have recorded it.

**JEROME KERN ALBUM**—Walter Gross (Musicraft)—Walter Gross got out of the Army last year, and went to Musicraft, to be musical director. He got the band together and played piano on this Jerome Kern album, and he was enthusiastically telling me about it at the big cocktail party Musicraft threw for Duke Ellington, backstage at the Paramount Theater. Some album!

**DICK HAYMES-HARRY JAMES ALBUM** (Davis)—Re-issue of eight tunes made when Dick Haymes was vocalist with the old Harry James band, in 1940. Some of them are: "Maybe," "How High the Moon," "The Moon Won't Talk," and "Secrets in the Moonlight." Funny thing about these records—Harry made them with a small company called Varsity, after Columbia had dropped him, thinking he had no future. Well, anyway, the story had a happy ending, with Harry and Mr. Haymes both very big names indeed.

**SWAN LAKE**—Skitch Henderson (Capitol)—An adaptation of Tchaikowsky's "Swan Lake" ballet music, with Henderson at the piano. Skitch is a Hollywood star, has done lots of broadcasting from the coast. This record starts out classically, but becomes more rhythmic, and hits a semi-jazz groove in the middle. Henderson has a very unusual band, including three French horns, which may indicate a trend, because Benny Goodman has just added a French horn to his band.

**BEST HOT JAZZ**

**ALL TOO SOON**—Tony Scott (Gotham)—This is a lovely Duke Ellington tune, sung by Sarah Vaughan, whose vocal on "It Might As Well Be Spring" is the reason I recommended the John Kirby album. You may have deduced that I don't think Sarah's half bad. The label on this record is full of phony names. Tony Scott is a promising young clarinet player who's known along 52nd Street as Tony Sciacca. The trumpet player, listed as B. Bopstein, is actually Dizzy Gillespie. "Old Tram," the trombone, is the former Benny Goodman star, Trummy Young. And the featured sax player is Ben Webster.

**LAGUNA LEAP**—Herbie Haymer (Sunset)—This was named for Ed Laguna, who runs Sunset Records. Herbie Haymer plays tenor sax; Charlie Shavers, trumpet; John Simmons, bass; Buddy Rich, drums—and the piano player, listed as Sam Schmaltz, is really Nat Cole. King Cole plays sensationally here. So do Shavers and Rich, who were with Tommy Dorsey when the record was made. "Black Market Stuff," on the other side, is also fine.

**BOYD MEETS STRAVINSKY**—Boyd Raeburn (Jewel)—In spite of the title, this was written not by Raeburn, but by Eddie Finckel, the former Gene Krupa arranger. It's a sensational illustration of how the

best in jazz can be combined with classical influence. And it bears out everything I've said about Raeburn, and what he's doing for modern jazz.

**BEST FROM THE MOVIES**

**CENTENNIAL SUMMER**—In Love In Vain—Johnny Desmond (Victor), Mildred Bailey (Majestic)—Johnny Desmond, the latest young man to make young women keel, squeal and poison their husbands, is a very talented kid who plays piano and tap dances. He used to be a dramatic actor just a few years ago, and did parts on radio shows in Detroit—the "Lone Ranger" and "Green Hornet," to mention two. On one of his recent broadcasts, as usual, all the fans came dashing up to beg for his script. He noticed one kid he'd seen a million times, and he got curious. After all, nobody can work his way through college selling old Johnny Desmond scripts. So he asked the kid, "What do you do with them, paper the wall?" "Yeah," said Junior, "and in two more weeks, I'll have enough for the whole room." You ask foolish questions, you get foolish answers.

**RECORDS OF THE MONTH**  
Selected by Leonard Feather

**BEST POPULAR**

- A WOMAN'S PREROGATIVE**—Mildred Bailey (Majestic), Pearl Bailey (Columbia)
- COME RAIN OR COME SHINE**—Helen Forrest and Dick Haymes (Decca)
- DOIN' WHAT COMES NATURALLY**—Jimmy Dorsey (Decca), Dinah Shore (Columbia)
- DICK HAYMES-HARRY JAMES ALBUM**—(Davis)
- JEROME KERN ALBUM**—Walter Gross (Musicraft)
- SURRENDER**—Woody Herman (Columbia), Tony Pastor (Cosmo)
- SWAN LAKE**—Skitch Henderson (Capitol)
- THEY SAY IT'S WONDERFUL**—Perry Como (Victor), Bing Crosby (Decca), Frank Sinatra (Columbia), Andy Russell (Capitol)
- THE GIRL THAT I MARRY**—Frank Sinatra (Columbia)
- YOU MANS MEMORIAL SALUTE**—Russ Case (Victor)

**BEST HOT JAZZ**

- PAGE CAVANAUGH**—Don't Blame Me (Encore)
- BENNY GOODMAN SEXTET SESSION**—(Columbia)
- LIONEL HAMPTON**—Hamp's Salty Blues (Decca)
- HERBIE HAYMER**—Laguna Leap (Sunset)
- STAN KENTON**—Painted Rhythm (Capitol)
- JOHN KIRBY-SARAH VAUGHAN ALBUM**—(Crown)
- RED NORVO**—Blues A La Red (Keynote)
- BOYD RAE BURN**—Boyd Meets Stravinsky (Jewel)
- TONY SCOTT**—All Too Soon (Gotham)
- CHARLIE VENTURO**—Nobody Knows The Trouble I've Seen (Black and White)

**BEST FROM THE MOVIES**

- CENTENNIAL SUMMER**—In Love In Vain—Johnny Desmond (Victor), Mildred Bailey (Majestic)
- FAITHFUL IN MY FASHION**—I Don't Know Why—Georgie Auld (Musicraft), Tommy Dorsey (Victor), Bobby Sherwood (Capitol), Frank Sinatra (Columbia)
- NO LEAVE, NO LOVE**—Love On A Greyhound Bus, All The Time—Kay Kyser (Columbia)
- ONE MORE TOMORROW**—One More Tomorrow—Frankie Carle (Columbia)
- PINOCCHIO**—Re-issue Album—Cliff Edwards, Victor Young Orch. and Ken Darby Singers (Decca)
- POSTMAN ALWAYS RINGS TWICE**—He's Funny That Way—Connie Haines (Mercury), Mary Osborne (Continental)
- STRANGE LOVE OF MARTHA IVERS**—Strange Love—Randy Brooks (Decca), Tex Beneke (Victor)



## disc digest

a commentary on the new Columbia Masterworks and Popular Records and the artists who make them.

### woody herman

YOU'VE GOT ME CRYING AGAIN  
Vocal Chorus by Woody Herman  
and The Blue Flames

PANACEA  
Vocal Chorus by Woody Herman  
Col. 36968 • \$.53



YOU'VE GOT ME CRYING AGAIN was written by Isham Jones, Woody's old boss whose band formed the nucleus of the first Herman Orchestra. With The Blue Flames and Woody on vocal, the tune features Neal Hefti's fine trumpet, "Flip" Phillips' tenor and the Herman reeds. PANACEA, a blues tune by Woody's arranger Ralph Burns and critic Leonard Feather, is a star-studded Herman special with marvelous vocal, a double-time trombone chorus by Bill Harris, again "Flip" and Pete Condoli.

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September

## Your Record Collection

By Leonard Feather

LOUIS ARMSTRONG's record albums were discussed here last month; now for Louis's single records. Most of the best items not yet included in albums are those dating from the 1930's, starting with those made by Louis with Carroll Dickerson's band supporting him, and the later ones with the Luis Russell band, notable among which were Louis's original *St. Louis Blues*, *Song of the Islands* and *Rockin' Chair*, on which Hoagy Carmichael himself split the vocal with Louis. All these were on Okeh.

Later came the group for which Louis took over Les Hite's band, including trombonist Lawrence Brown and a teen-aged drummer named Lionel Hampton. Among these were *Ding Dong Daddy*, *I'm In The Market For You* and *If I Could Be With You*.

In 1932 Louis switched from Okeh to Victor, recording many sides with a Chicago band which, for a while, included a new youngster, Teddy Wilson, on piano, as well as Budd Johnson on tenor sax. More interesting, but harder to get, are the sides Louis made in France in 1934, on Brunswick, one of which, a double-sided version of *Sunny Side of the Street*, is one of the most precious collectors' items in jazz. The band included Herman Chitison and many of the best Negro musicians then working in Paris.

Back in this country, Louis switched to Decca in 1935, recording for that label until early 1946, when he returned to Victor. Best part of the long association with Decca was that Louis recorded with a variety of artists as well as his own band. There were some memorable sides with the Mills Brothers (*Darling Nellie Gray*, *Old Folks At Home*), some with Jimmy Dorsey's orchestra (*Dippermouth Blues*) and even some with a Hawaiian group, Andy Iona and his Islanders, in which Louis successfully blended his jazz style vocals with the steel guitar setting. During those years, Louis also recorded regularly with his own band, directed for him by Luis Russell and later by Joe Garland, composer of *Leap Frog*. Louis also recorded some sides with a smaller band, best of which was *Hey Lawdy Mama*, and some others with an all-white group including the late Bunny Berigan.

Just before he left Decca, Louis cut a fine session co-starring with Ella Fitzgerald (*You Won't Be Satisfied*). Back on Victor, he started a new series with his own organization, including vocalist Velma Middleton.

Some day I hope Decca will reissue Louis's spiritual records. His singing of such themes as *Nobody Knows the Trouble I've Seen* are potent evidence of Louis's genius—a genius that has been an inspiration to fellow-musicians as long as Louis has had a horn to blow.

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BY: JOE BOSCH  
GAIL AGENT  
49 W. 49th St.  
NEW YORK CITY

A few items for your amusement page

BROWN DOTS ON BAIRD BROADCAST

NEW YORK--The Brown Dots, currently radio's most popular novelty singing group, have been given a permanent starring spot on the Eugenio Baird show. This newest favorite among the musical variety shows is heard Sunday nights at 6:30 over the coast-to-coast American Broadcasting System (ABC). In addition to the Baird show Deek Watson and the boys are heard on a scattered schedule several times each week.

\* \* \*

LIL GREEN RECORDS FOUR FOR VICTOR

NEW YORK--Lil Green, erstwhile "Queen of the Blues", has returned to the wax discs after four years of record inactivity. She recorded four sides for Victor. Although she hasn't made a record since 1941 (at that time on a Bluebird label), the parent Victor firm never released their option on the blues singing star.

Heading the list of recorded numbers are Don Redman's "It's Bad With My Men and Me" and Leonard Feather's "Blow Top Blues". Both of these are with her full sized band. In the other two recorded numbers--"How Come You Do Me Like You Do, Do, Do" and "Last Go Round Blues"--she is accompanied by a small unit under the direction of Howard Callender.

\* \* \*

BASIL SPEARS TICKETED FOR MARDI GRAS?

NEW YORK--Basil Spears, wizard of the ivory keyboard, is just about set for a limited engagement at the Mardi Gras on Broadway. Her engagement there will mark the first time a Negro performer has played in the showplace of the Gay White Way.



# Sweet and Hot

By LEONARD FEATHER

■ So this month it's too hot and not sweet enough, huh? All you want to do is go soak your head, and you'd rather be sitting in the Vienna Woods than listening to them. All right, I won't give you the "Vienna Woods." But I've got some other things lined up—for instance, the best popular record of the month, Miss Ella Fitzgerald's version of "Stone Cold Dead In The Market" for Decca. See? Right away, the temperature's gone down considerably. And for the best jazz record of the month, get "Back O' Town Blues" by Louis Armstrong on Victor.

Now on to other things. Such as the fact that I am still exclaiming at the amazing number of new record companies bursting out all over—it's worse than June of the same name. Anyhow, it's almost impossible to keep track of all of them, but I'll go on letting you know about the very best in new label releases. Many of these young companies are charging enormous prices for their discs, and I predict that lots of them will be going out of (Continued on page 126)

Fresh out of the Navy, and handsome as ever, Art Lund's back with Benny Goodman, who's showing off his famous "licorice stick" to Art.



Backstage at N.Y.'s Copacabana Leonard Feather gossips with leader Desi Arnaz and Copa-gals, Julie Wilson (left), Ruth Sitarr.



Betty Rhodes, "First Lady of Television," sings for NBC Sunday nights, specializes in rhythm numbers.

## SWEET AND HOT

(Continued from page 12)

business as rapidly as they came in.

### BEST POPULAR

**BABY, BABY ALL THE TIME**—Buddy Rich (Mercury)—You'd think a guy who could drum like Buddy Rich and went around with girls like Lana Turner and were dark and handsome would let it go at that. But here he is singing a very pretty tune, and it's his first serious attempt at singing, and what's more, he's done a very nice job.

**ON THE ALAMO**—Benny Goodman (Columbia)—This number is sung by Art Lund, the popular Goodman vocalist, now out of the Navy and back with Benny. He's six feet three inches tall, and he weighs 220 pounds, has green eyes and reddish hair, and a two-and-a-half year old daughter. What else?

**STONE COLD DEAD IN THE MARKET**—Ella Fitzgerald-Louis Jordan (Decca)—This is a delightful thing, all done in authentic Calypso style, complete with Trinidad accents, telling how Ella's "hahsbahn" (Louis Jordan, on the record) came home wan night from dreenking and beat her. So she keeled heem, de creemeenal, and he's stone dead in de market. I heard Ella sing it up at the Apollo, and she took both her own and Louis' part, and was sensational. So's the record.

### BEST HOT JAZZ

**BACK O' TOWN BLUES**—Louis Armstrong (Victor)—Here's the number for which Louis became famous when he sang it at the All-American jazz concert at the Metropolitan Opera House. This is his first important record with his own band on his new recording contract. Louis is celebrating his 30th anniversary in the music business this month, and there's some talk of a concert tour to commemorate it.

**SANDSTORM**—Ray McKinley (Majestic)—This is the band Benny Goodman picked as "most promising" recently, when I had a talk with him at the 400 Club. Benny was disagreeing with me violently because I liked modern, progressive outfits like Boyd Raeburn's and Woody Herman's, but he was very much in favor of the McKinley orchestra. "Sandstorm" is an example of what's best about this band.

**MARY LOU WILLIAMS**—Piano Solo Album (Disc)—This album includes a piano solo of "How High The Moon." (The new Hazel Scott album on Signature also includes a record of "How High The Moon.") All I have to say is, if radar becomes really successful and they ever find out how high the darn moon is, what then? But we digress. Mary Lou's album is her fourth in two years, which is some kind of a record, and what's more, all her work is good. The new album includes "Blue Skies," "Foolish Things," "The Man I Love." All fine.

### BEST FROM THE MOVIES

**BOB HOPE ALBUM**—I Never Left Home—(Capitol)—Here's a unique album of considerable historical value. It's transcriptions of actual broadcasts Bob Hope made at service camps—Army, Navy, Coast Guard, Marine—and includes speeches, funny material, just about everything.

**STRANGE LOVE OF MARTHA IVERS**—Strange Love—Elliott Lawrence (Columbia)—Every issue, we seem to have a boy

wonder to talk about, and this month is no exception. So listen. His name is Elliott Lawrence, and he's barely twenty-two years old. He had a radio house band in Philadelphia, and a lot of his broadcasts went out on the network, and Columbia signed him and gave him a terrific build-up. He's just opened at the Pennsylvania Hotel in New York, which is very unusual for an unknown. He plays piano himself, uses French horn and oboe in the band. The band's style is very similar to that of Claude Thornhill. This is Lawrence's first record, so you've got a chance to latch on to a probable collector's item.

## RECORDS OF THE MONTH

Selected  
(from the month's 1,487,586 records)

by Leonard Feather

### BEST POPULAR

**BABY, BABY ALL THE TIME**—Buddy Rich (Mercury)  
**CYNTHIA'S IN LOVE**—Frankie Carle (Columbia), Bob Eberly (Decca), Eddy Howard (Majestic)  
**I GOT THE SUN IN THE MORNING**—Artie Shaw (Musicraft), Buddy Morrow (Mercury), Leo Reisman (Decca)  
**JUST THE OTHER DAY**—Kitty Kallen (Musicraft)  
**LINGER IN MY ARMS A LITTLE LONGER**—Louis Armstrong (Victor), Peggy Lee (Capitol), Woody Herman (Columbia)  
**ON THE ALAMO**—Benny Goodman (Columbia)  
**ROUTE 66**—King Cole Trio (Capitol), Georgie Auld (Musicraft), Bing Crosby-Andrews Sisters (Decca)  
**STONE COLD DEAD IN THE MARKET**—Ella Fitzgerald-Louis Jordan (Decca)  
**SALUTE TO GLENN MILLER**—Modernaires with Paula Kelly (Columbia)  
**WHATTA YA GONNA DO?**—Louis Armstrong (Victor), Billy Butterfield (Capitol), Bobby Byrne (Cosmo), Louis Prima (Majestic)

### BEST HOT JAZZ

**LOUIS ARMSTRONG**—Back O' Town Blues (Victor)  
**HARRY CARNEY**—Jamaica Rumble (H.R.S.)  
**J. C. HEARD**—The Walk (Continental)  
**EDDIE HEYWOOD**—Carry Me Back To Old Virginny (Commodore)  
**RAY MCKINLEY**—Sandstorm (Majestic)  
**CHARLIE PARKER**—Ornithology (Dial)  
**FLIP PHILLIPS**—Sweet and Lovely (Signature)  
**RAYMOND SCOTT**—Magic Garden (Sonora)  
**COOTIE WILLIAMS**—Echoes of Harlem (Capitol)  
**MARY LOU WILLIAMS**—Piano Solo Album (Disc)

### BEST FROM THE MOVIES

**FAITHFUL IN MY FASHION**—I Don't Know Why—Tony Martin (Decca), Andrews Sisters (Decca), Skinnay Ennis (Signature), Eddie Heywood (Decca)  
**FROM THIS DAY FORWARD**—Title Song—Frank Sinatra (Columbia)  
**BOB HOPE ALBUM**—I Never Left Home—(Capitol)  
**MAKE MINE MUSIC**—Without You, Two Silhouettes—ChuChu Martinez (ARA)  
**NEVER SAY GOODBYE**—Remember Me—Tommy Dorsey (Victor), Pied Pipers (Capitol)  
**NIGHT AND DAY**—Title Song—Bing Crosby (Decca)  
**POSTMAN ALWAYS RINGS TWICE**—She's Funny That Way—Billie Holiday-Eddie Heywood (Commodore)  
**SPELLBOUND**—Miklos Rozsa Album (ARA)  
**STRANGE LOVE OF MARTHA IVERS**—Strange Love—Elliott Lawrence (Columbia)  
**TO EACH HIS OWN**—Title Song—Tony Martin (Mercury), Eddie Howard (Majestic)  
**TWO SISTERS FROM BOSTON**—Lauritz Melchior Album (Victor)

## U.S. JAZZ IS EUROPE-BOUND: REDMAN, STUFF SMITH, HAWKINS ON WAY

The Latest News from New York  
by LEONARD FEATHER

THE POST-WAR TRANSATLANTIC JAZZ INVASION IS ON! FURTHER DETAILS HAVE JUST REACHED ME OF THE TWO PROJECTS WHICH WILL BRING MODERN AMERICAN JAZZ TO THE CONTINENT, IF NOT TO ENGLAND, WITHIN A VERY FEW WEEKS.

Timme Rosenkrantz is now lining up the Don Redman unit, which will begin with a concert in Copenhagen about September 15, continuing in various towns in Denmark and Sweden, also probably in Norway, Belgium and Holland.

### STARS FOR PARIS

The band will consist of six brass, five saxes and three rhythm. Timme hopes to get such stars as Harold Baker, Ted Sturgis, Ray Perry and Kenny Clark. Redman will also play with the band, despite having been inactive as an instrumentalist since 1949.

Timme may also be instrumental in bringing Stuff Smith to Scandinavia with a trio. The Redman band, meanwhile, goes into rehearsal August 1. Inez Cavanaugh, who sang so well on Timme's Victor records, may also be with the unit.

Norman Granz, who has been touring this country with a concert unit, expects to take a similar small group of modern jazzmen to Paris on September 1, and to spend most of September playing in France and other countries.

His line-up looks sensational; it will probably include three top tenor men—Coleman Hawkins, Illinois Jacquet and Lester Young—as well as Buck Clayton and as vocalist, Helen Humes and/or Billie Holiday.

Others under consideration are Kenny Kersey, Willie Smith, Chubby Jackson and Dave Tough; there is even a probability that Buddy Rich will leave his own band to join the unit for one week.

In New York, the main event of

### Howard Lucraft At Albany Club

BIG West End scoop for band-leader guitarist Howard Lucraft came this week when he took his band into the Albany Club, Saville Row.

A prodigious broadcaster, he has already won considerable attention since his recent demobilisation from the RAF, and concurrently with his Albany debut, is appearing every afternoon this current week at Bentall's, Kingston.

Howard Lucraft and his Music make their next broadcast on July 17

the week was the return of Charlie Barnet's Band for a four-week engagement at the Aquarium, the noisy and stuffy spot near Times Square where you can stand at the long bar and hear some great music, or even hang around outside on the pavement, looking through the big plate-glass front.

Heard from the inside, on opening night, Barnet's Band sounded most impressive. He now has ten brass and seven saxes; one of the six trumpets doubles on French horn. The two baritone saxes are used with brilliant effect.

Dave Matthews gets some solos on tenor and shares the arranging work with Andy Gibson. Barnet plays some great alto and is especially effective on soprano sax. He still has no guitarist. Bill Miller, Charlie's pre-war pianist, is back again and playing well; George Jenkins, formerly with Lionel Hampton, is on drums.

### THREE GREAT TENORISTS

Another big band opening this week was that of Elliot Lawrence, at the Pennsylvania Hotel. The youthful pianist, formerly leader of a Philadelphia radio band, has a strictly commercial outfit that sounded generally dull to these ears, despite the elaborate use of woodwinds and Thornhill-style piano by the leader.

Nothing of jazz interest here, but the band is getting a big build-up on Columbia records and on the air, and some people are saying that within a year Elliot Lawrence will be a name comparable with James or Miller.

The Spotlite Club, on 52nd Street, has adopted an unusual policy in featuring three great tenor men, each with his own combination. Coleman Hawkins is still there; Lester Young opened this week, and so did Allen Eager, a youngster whose work, as this department has pointed out before, is quite extraordinary; in fact, he has succeeded in out-lestering Lester himself in the same club, in the opinion of many musicians who compared them on opening night.

Beryl Booker, a brilliant young girl pianist, will join the Slam Stewart Quartet, replacing Billy Taylor.... First records on Lionel Hampton's own Hamp-Tone label, featuring members of his band and blues singer Wynonie Harris, are now on sale.... Earl Hines has made yet another "Rosetta," this time for the ARA label.

## The 'NEEDLE' in the U.S. JAZZ GROOVE

Leonard Feather's New York News 20

LOU FROMM, noted jazz drummer, best known for his work with Charlie Barnet and most recently with Harry James, was found guilty in a Los Angeles court on a narcotics charge. Police had allegedly found heroin, needles and other drugs and paraphernalia in the percussionist's apartment. Fromm faces a sentence which may run anywhere from three months to ten years in San Quentin.

This is the latest and most serious in a number of cases involving musicians. Most of the previous ones, however, only involved marijuana. Many musicians are expressing alarm at the large number of their colleagues who are "on the needle," and there is considerable fear of a big blow-up soon.

In the past year a number of noted musicians have been involved in cases concerning marijuana, among them being the great pianist Erroll Garner, who served a jail sentence.

The Onyx Club, which was shut down two months ago as a result of a narcotics investigation, will reopen in August with a jazz policy.

The King Cole Trio is planning a concert tour in the fall, featuring a long instrumental work, "Concerto for Three," and other original material, some of it by Nat Cole himself, some by outsiders such as Frank Gomstock, the Les Brown arranger. The Cole unit's popularity has reached such a stage that on his recent weekly commercial radio show both Nat himself and Oscar Moore have been getting acting parts in the script with Edward Everett Horton. Another Cole album is due out on Capitol next week.

Charlie Barnet has suddenly severed relations with Decca records and is now negotiating with several independent companies—Signature being the most likely bet. Charlie is amusing musicians and customers with his hilarious new satire on Dixieland, a corn version of "Dark-town Strutters' Ball," in which Dave

Matthews plays a real 1924 slap-tongue tenor solo.

Sam Donahue just ended his stay at the Roseland Ballroom in New York. Eleven of the men in Sam's young band were with him in either his pre-war combo, his Navy unit, or both. He is having a tough time getting re-established, though his Capitol records and recent broadcasts may help.

The Tex Beneke (ex-Glenn Miller) Band has been set for an engagement at the 400 a few months from now. Tex is doing very well on the road.

Hal McIntyre's Band is expected to leave Cosmo records. This company was guaranteeing Hal a thousand dollars a week, which is typical of the kind of commitments record companies are making nowadays in their efforts to get name talent. Tony Pastor has a similar deal with Cosmo. Sara Vaughan, the wonderful singer who is the talk of the town among musicians, has been guaranteed a million record sales within a year by Mastercraft. Fletcher Henderson, long out of the record running, has been signed by Continental.

Tommy Dorsey has started on a big new Sunday evening radio show, with Ziggy Elman and Charlie Shavers still featured.... Maxine Sullivan is doing nicely at Jock's Music Room, the intimate new spot in Harlem....

Frances Wayne, former Woody Herman vocalist, opened as a single at the Blue Angel.... "St. Louis Woman," the big Broadway all-Negro musical in which former Cootie Williams singer Pearl Bailey stole the show, has closed after a run of only three months.

## DUKE OKAYS "BE-BOP"

Red-hot News from New York Rushed

JUNE 22

by LEONARD FEATHER

DUKE ELLINGTON made a surprise visit to the Spotlight Club on 52nd Street to hear Dizzy Gillespie's new large band.

The master of jazz put what for us is the final word on Dizzy or Be-bop music. When asked what he thought of Gillespie, Duke replied, "It's stimulating and original, which is what I, personally, look for in music."

The summer jazz concert season opened with two Carnegie Hall concerts presented by Norman Granz, the director of the very fine Warner Bros. short movie on jazz "Jammin' the Blues." Entitled "Jazz at the Philharmonic," a group of jazz artists is making a concert tour of the United States, with Norman Granz acting as M.C. and director-producer.

The two Carnegie Hall concerts featured Kenny Kersey (piano); J. C. Heard (drums); Ray Brown (bass); George Auld (tenor sax); Coleman Hawkins (tenor sax); Buck Clayton (trumpet); and Illinois Jacquet (tenor sax).

The first concert, opened with "Philharmonic Blues," following with "Lady Be Good," "I Can't Get Started," and "Sweet Georgia Brown." The jam-packed hall was in a jumpin' groove not seen since the early Benny Goodman days of 1938.

Meade Lux Lewis further added to the excitement of the crowd with some fast boogie-woogie piano solos, and was followed by the Gene Krupa Trio (Gene drums; Teddy Napoleon, piano; and Charlie Ventura, tenor sax), who broke it up with "Limehouse Blues," "The Man I Love," and "Stompin' at the Savoy."

### NEW VOCALISTE

Sara Vaughn, sensational young vocal discovery, sang "Don't Blame Me," "Body and Soul," and "You're Not the Kind," and got a good reception from the audience, most of whom had not heard her before.

The second concert featured the above septet in "How High the Moon," "I Found a New Baby," "I Surrender, Dear," and "Mop, Mop," a Hawkins speciality. Billie Holiday, always tremendously popular with Carnegie Hall audiences, sang "She's Funny That Way" (her new Commodore recording), "All of Me," "Billie's Blues," and "Them There Eyes," accompanied by her friend and greatest admirer Lester Young with Joe Guy on trumpet. The climax to the evening came when Buddy Rich took over the drums for some jamming on "Rosetta," "Honey-suckle Rose," etc.

Two more Carnegie Hall concerts are scheduled by Granz, the first featuring the performers of Café Society Uptown and Downtown. These will include J. C. Heard and his Orchestra, Josh White, Sara Vaughn, and Mary Lou Williams. Granz may take his entire group to France in August, and if so will devote the proceeds to some worthy cause such as UNRRA.

Mary Lou Williams was the only

jazz soloist to appear at a recent "pops" concert at Carnegie Hall on a programme featuring American Folk Music. She was accompanied by 70 members of the New York Philharmonic Orchestra.

### CONDON FOR FRANCE

Una Mae Carlisle has opened at Murray's cocktail lounge and cabaret in a new show featuring Earl Bostic and his Orchestra. Also in Harlem, at the Club Sudan, is Lil Green, famous blues singer whose recording of "In the Dark" is one of the greatest blues records ever made. Billy Eckstine and his Orchestra return to the Sudan in a few weeks.

Peggy Lee, former Benny Goodman vocalist, now has her own show on CBS, replacing Ginny Simms. Peggy is becoming one of the most popular singers in the country, due to her fine series of records for Capitol. Latest Lee disc is "Linger in My Arms a Little Longer" and "Baby, You Can Count on Me," on which she is backed by hubby Dave Barbour on guitar and his band.

Eddie Condon and his jazz troupe have been invited by the French Government to give two concerts in Paris during the first week in October. Group will play in the Salle Pleyel and the Paris Opera House in a benefit for displaced persons.

Upon his return from overseas, Condon has been booked for a series of one-nighter concerts around the country for the two-week period of October 13-19. He also commences his sixth season at Town Hall next fall.

### HORN-BATTLE

Roy Eldridge and Dizzy Gillespie will stage a battle of horns in the last Norman Granz jazz concert of the season. The contrast between Roy's soulful, open-horn style and Dizzy's tremendous execution and technique ought to make this one of the most memorable nights in jazz history.

Cootie Williams, famous growl trumpeter and winner of the Esquire Award for two consecutive years, has uncovered what may be the greatest sensation of the jazz music business—an eight-year-old child trumpet prodigy, Freddy Harrison. After giving the boy an audition, Cootie was so overwhelmed with his phenomenal talent that he arranged to move the youngster to New York and personal development under Cootie.

Willie Bryant opened at the Apollo Theatre in Harlem with a band that includes four ex-Basie men—Dickie Wells, Bill Doggett, Dan Minor and Jimmy Powell.

MONDAY, June 10, saw the opening of Ken Turner and his Band for the summer season at the New Plaza Ballroom, Aberdeen.

The line-up comprises Ken leading on trumpet; Jack Cowley and Ernie Forbes (altos, etc.); Ken Graham and Bob Buggs (tenors, etc.); Dennis Turner (pno.); Jack Morris (bass); Tommy Wallace (drums, etc.).

# Leonard Feather Brings You THE LATEST NEW YORK SWING NEWS

THE death of Joe "Tricky Sam" Nanton in Los Angeles on July 20 (reported in the "M.M." last week) saddened jazz fans everywhere. Tricky had suffered a stroke last November and was out of the band for several months, partially paralysed.

He returned to the band a couple of months ago, but was still unable to play very much, as a result of which Duke continued to keep three other trombones (Claude Jones, Wilbur de Paris and Lawrence Brown). The last time I saw Tricky he was playing an early morning broadcast when the band was passing through town.

Tricky had been with the Ellington band for two decades, and was one of the few who did not seek outside work on record dates and jam sessions, never even making a record session under his own name.

Another death last week was that of Nick Rongetti, proprietor of Nick's. Nick, a former medical student who turned jazz pianist and restaurateur, had played host to many of the country's best-known jazz personalities as owner of the Greenwich Village steak house, which generally adhered to a Dixieland jazz policy, but at other times featured the music of Benny Carter's Band, the Spirits of Rhythm and the King Cole Trio.

Nick liked to play himself during intermissions, generally as one of a team of three pianists seated at small upright pianos ranged across the floor. He played Zez Confrey stuff, roughly, and his favourite tunes were such things as "Twelfth Street Rag."

The biggest excitement in town this week was caused by the opening of Count Basie's Band at the Aquarium. The noisy Seventh Avenue spot, where you can stand at the bar and get a drink plus a close-up of the band for 60 cents, was jammed to the last inch.

### ALL THE ELITE

Seated at the booths and tables were such fellow-bandleaders as Buddy Rich, Dick Stabile and Elliott Lawrence, swing critics such as John Hammond, Mike Levin and George Frazier, arrangers like Jimmy Mundy and Buster Harding, and numerous Basie alumni who had dropped in to see their former boss—Buck Clayton, Earl Warren, Helen Humes and Pearl Bailey, among others.

The band sounded remarkably good, with a great brass team really rocking, sparked by the trumpet contributions of Joe Newman and Harry Edison. Illinois Jacquet's sensational tenor work still kills the crowd; sometimes he plays well, other times just commercially. It is still not certain whether he will leave the band to join Norman Granz's next concert unit.

Buddy Tate's tenor was, as ever, consistently good, and Rudy Rutherford, although heard all too seldom, is one of Basie's aces. With Jo Jones back in the rhythm section after his year in the Army, and Jimmy Rushing and Ann Moore both filling the vocal spots admirably, Basie's various agents, managers and bookers, who teemed in the audience, had reason to be proud.

Tommy Dorsey and his Band have taken over as summer replacement for the Fred Allen show Sunday nights over NBC. Tommy will use guest bandleaders directing the T.D. crew in their own style.

Milton Gabler, recording director for Decca Records and owner of Commodore Records, has bought out General Records. Among the masters that Gabler acquired are the Jelly Roll Morton sides that were issued several years ago, with Jelly Roll explaining about the blues, etc.

Louis Armstrong opened at the Band Box in Chicago, following Lionel Hampton. Louis' band features Velma Middleton on vocals. Count Basie follows Louis.

When Dizzy Gillespie's big new band opened at the Apollo Theatre in Harlem recently, some of his friends from 52nd Street were there to give The Diz a send-off. Among those who sat in were Stuff Smith, Tiny Grimes, Buster Bailey, Trummie Young and Slam Stewart.

Duke Ellington gave a concert at the Shrine Auditorium, Los Angeles, on August 7. The Shrine, seating 6,700 people, is the largest auditorium in L.A.

Harold Baker, now out of the army, is back with the trumpet section,

which also includes Ray Nance, Taft Jordan, "Cat" Anderson, Shelton Hemphill and Francis Williams.

A major change in the saxes is the replacement of Toby Hardwick, one of Duke's veterans, with Russ Procope, formerly with John Kirby.

The rest of the sax section is filled out with Johnny Hodges, Jimmy Hamilton, Al Sears and Harry Carney—a perfect line-up. Trombones are Lawrence Brown, Wilbur de Paris and Claude Jones. Rhythm section consists of Duke on piano, Sonny Greer on drums, Freddy Guy, guitar; and Oscar Pettiford, bass. Kay Davis and Al Hibbler handle vocals, assisted by Marion Cox. Duke presented his "Transluency" on the coast for the first time in its entirety.

Joe Bushkin replaced Mel Powell as pianist with Benny Goodman. Mel recently married stage and screen star Martha Scott.

Gene Sedic, former Fats Waller tenor man, has a five-piece unit in Greenwich Village.

# ARMSTRONG AND HOLLIDA IN NEW JAZZ FILM LEONARD FEATHER'S American News

BUDDY RICH, former Tommy Dorsey drummer, opened with orchestra at the Strand Theatre on Broadway. The band consisted of eight brass, five saxes, and three rhythm. Rich, besides playing drums superbly, gags, dances with Steve Condos, and sings fairly well. He uses a spare drummer at those times.

He has some very good side men, among them Irv Markowitz, trumpet; Earl Swope, trombone; George Berg, tenor; and Eddie Finckel, formerly with Boyd Raeburn, arranging.

Louis Armstrong and Billie Holiday have been signed for a film entitled "New Orleans," which is supposed to emphasize the history of jazz in that city. This will be the first time that Billie has appeared in a major Hollywood movie.

### GIRLS' RECORD

Mary Lou Williams recorded her first session for RCA Victor with an all-star girl combination. The rest of the quintet consisted of Mary Osborne, guitar; Marjorie Hyams, vibes; June Rotenburg, bass; and Rose Gottesman, drums. Mary Lou's albums for Asch records of piano solos accompanied by bass have been released under the title "Zodiac Suite."

Benny Carter has opened at the Apollo Theatre in Harlem and may soon get his first location spot in New York for several years. In the meanwhile, he is recording for De Luxe. The band features a great trombonist, Al Gray.

Charles Delaunay, French jazz critic, has arrived in the States to gather material for his new Discography. We sympathize with him, as he can't have had any idea of the hundreds of new record companies that have issued thousands of jazz records in the last five years.

A large number of hot jazz albums have been released in the past few weeks. Andre Previn, German-born son of a French mother, plays six compositions of Duke Ellington in a new Sunset album. Andre, who played classical music until 1941, has been greatly influenced by Art Tatum and King Cole, but he has assimilated these great jazz piano styles, as well as most of the significant elements of classical keyboard writing and playing. The tunes recorded are: "Take The A Train," "Subtle Slough," "Warm Valley," "I Got It Bad,"

"Main Stem," and "Somethings Live For." Andre is just 17 years old.

The King Cole Trio has issued an album on Capitol records, that will doubt, equal the first album in popularity. Tunes are: "What Can I Do After I Say I'm Sorry?" "Way Out," "I'm In the Mood Love," "To a Wild Rose," "I That You Know," "I Don't Know Why," "I'm Thru With Love," "Look What You've Done To Me."

An album featuring the saxophone artistry of Charles Ventura has been issued under the title of "Jazz Gems—Volume I." Other men on the date include Barney Bigard, Red Callender, bass; Nick Fatool, drums; Barney Kessel, guitarist; Milton Raskin and Harry Fields, pianos; Allan Reuss, guitar. These records are from the private collection of Ted Yerxa, a columnist and jazz entrepreneur in Los Angeles.

### ZODIACAL MUSIC

Blue Note has issued an album featuring the tenor sax work of Ike Quebec, a Cab Calloway discovery. Three separate groupings of musicians are used on the records, comprised of, besides Quebec, twelve outstanding jazz men. Soloists featured are Jonah Jones, trumpet; Tyree Glenn, trombone; Roger Ramirez (composer of "Lover Man"), piano; Tiny Grimes, guitar; Oscar Pettiford, bass; J. C. Heard, drums; Buck Clayton, trumpet; Dave Rivera, piano; and Milton Hinton, bass.

"Signs of the Zodiac," in two volumes, by Mary Lou Williams, consists of 12 sides, depicting famous musicians and friends of Mary Lou's, by their zodiacal birth signs. Mary transferred the associated qualities of each sign to those born under the influence of that particular sign for some original portraits in music. Of her use of the twelve signs Mary Lou Williams says: "I decided to write these selections for the people I have known in the musical world... those I have worked with, been inspired by and learned to love as dear friends. Once I learned when they were born I was able to utilize the signs of the Zodiac to identify them."

Roy Eldridge opened at the Spotlight on 52nd Street with a large band the other night. Roy had just had his two front teeth pulled, so he wasn't feeling or playing too well. Dizzy Gillespie and other celebrities were there to wish him luck. Coleman Hawkins and his quartet, featuring Hank Jones piano, are alternating.

Barney Bigard emerged from relative obscurity to play a solo on the Ford Radio Show, Sunday night, August 4. The title of the piece was "Clarinet Fantasy," composed by the producer of the show, Lee Harlene.

# CHARLIE BARNET BREAKS UP HIS BAND!

LEONARD FEATHER'S Red-hot U.S. News

CHARLIE BARNET HAS DECIDED TO BREAK UP HIS BAND AND GO OUT TO CALIFORNIA FOR A MUCH-NEEDED REST EVERYONE WHO HAS HEARD THE BAND FEELS THAT IT'S GREAT PITY, AS THIS IS THE BEST BAND CHARLIE'S EVER HAD. Vocalists Fran Warren and Johnny MacAfee are already leaving and out of the entire band Charlie intends to keep only Al Killa and Art Robey, if and when he reforms the band in the fall.

The two European tours we mentioned last month—Timme Rosenkrantz's and Norman Granz's—are temporarily stymied, but still hopeful of getting across. Timme is having trouble getting musicians, and Norman is still waiting for the invitation from the French Government.

The new Benny Goodman radio show, airing over NBC every Monday night, each week features a former member of the Goodman band who has gone on to fame and fortune. Gene Krupa is slated for next week's show; Helen Ward was on last time.

Jazz trios, given impetus by the success of the greatest of them all—the King Cole Trio—are flourishing and bringing to the fore some terrific talent.

### TERRIFIC TRIOS

Art Tatum used to have his trio on 52nd Street—Tiny Grimes on guitar and Slam Stewart on bass. Today, Tiny and Slam each have their own trios, and Slam's former partner, Slim Gaillard, isn't doing so badly either. Slim is the originator of the Vooterini School, better known as "Cement Mixer—Putti, Putti!"

The Vivian Garry Trio, with Wini Beatty, their new pianist and vocalist, and Arv Garrison, a brilliant originator on guitar, plus Viv on bass, is one of the outstanding groups of this kind.

The three have relaxed much more in the past few months, found groovier tempos, more original ideas, and enriched their library with some very shrewdly chosen new music.

One of their outstanding numbers is Duke's "What Am I Here For?" The Red Callender Trio—Red plays bass, sings and directs the group—has a terrific beat and sings the hip songs with a light touch that will carry them a long way. George Salisbury, a Kansas City boy, is the new pianist. His playing runs heavily to block chords and cadences, and has much of the spirit and taste of the great jazzmen.

Lucky Ennis, guitarist, has added solo singing to his other accomplishments, thus broadening the group's accomplishments. Some numbers that this trio are making famous are "Be Happy, Pappy," "Soft Winds," "Baby, I'm Gone" and "Red Light."

All three members of the Page Cavanaugh Trio are in their mid-twenties, and all three were in the army at the beginning of this year. Now they have night club engagements, record dates and radio shows—and they deserve all of the recognition that they're getting. Page plays piano, Al Viola is on guitar, and Lloyd Pratt handles the bass. The boys

pick good tunes and have a smooth ensemble.



before he joined the Guards early in the war and from which he is now awaiting demobilisation.

These records were made with a "pick-up" band while Nat was in the army.

*Burma Road* is so titled in memory of his service in India. Although the piece is good enough of its kind, and the band, with such good soloists as Benny Greenwood and the still insufficiently recognised Jock Bain, plays very much better than averagely well, "programme music" such as this always sounds to me a little synthetic as swing.

Anyhow, I much prefer *Nattering Around*. This is a swing clarinet solo, and not only enables the band, with Matt Hef, Tommy Bromley, Maurice Burman and Geo Elliott featured in solo spots, to give a good account of itself, but allows Nat Temple to show that his sense of swing is almost as good as his technique—which is saying plenty.

Don't let the fact that Nat has strings in the combination put you off. Like Artie Shaw he knows when and how to use them.

**Tony Short—Blues Pianist**

\*\**Buddy Bolden Blues* (Trad.) (Eng. Decca DR9399)

\**Just a Closer Walk with Thee* (Trad.) (Eng. Decca DR9398)

(Decca F8643—3s. 1d.)

First title blues, second old-time ragtime. Both played by a young British amateur and both fair of their kind.

**PARLOPHONE**

**Benny Goodman Sextet (Am. Mixed)**

\*\*\*\**Rachel's Dream* (Goodman) (Am. Columbia CO34030) (October, 1944)

\*\**She's Funny That Way* (Moret, Whiting) (V by Jane Harvey) (Am. Columbia CO34265) (January, 1945)

(Parlophone R3008—3s. 11d.)

Goodman (cl) with Red Norvo (vib); Teddy Wilson (p); Mike Bryan (g); "Slam" Stewart (b); Morey Feld (ds).

The slow *Funny That Way* consists of just two choruses.

Taking the first, Benny plays gracefully enough and is adequately accompanied by Teddy Wilson and Red Norvo playing simple "bell" chords, but nothing very special happens.

The second is Jane Harvey's vocal. She could be good, but spoils herself by swelling the volume of her notes after she has started them—a procedure which may be all right in "straight" music, but only sounds rather corny when applied to the swing idiom.

However, in *Rachel's Dream* the sextet gets back to the superlative standard it has set

lately in *Shine* (Parlophone R3002, reviewed June) and *I Got Rhythm* (R3007, reviewed last month).

The piece is named after Benny's daughter, Rachel. Features of the performance are the perfect way Goodman and Norvo work together in harmony, a fine Teddy Wilson chorus, "Slam" Stewart's good pizzicato bass solo, Norvo's grand vibraphone solo and some of the best fast tempo clarinet that even Benny Goodman has ever played.

Now may we please have *Just one of those Things* which is one of the best, if not the best, of the eight sides in the album from which Parlophone have been taking the Goodman recordings they have lately been releasing with such conspicuous success.

**Count Basie and his Orchestra (Am.)**

\*\*\**Lazy Lady Blues* (Leonard Feather, Phil Moore) (V by James Rushing) (Am. Columbia CO35730)

\*\*\**Stay Cool* (Dickey Wells, Count Basie) (Am. Columbia CO35732)

(Parlophone R3009—3s. 11d.)

Basie (p) with George "Buddy" Tate, Illinois Jacquet, Earl Warren, James Powell, Elman Rutherford (reeds); Emmett Berry, Joseph Newman, Harry Edison, Ed Lewis (pts); Al Matthews, James Johnson, Theo Donnelly, Eli Robinson (tms); Fred Green (g); Rodney Richardson (b); Joe Jones (ds), February 4, 1946.

In these two sides you have not only two well contrasted presentations but also the Basie Orchestra at perhaps not so far from its best.

*Lazy Lady Blues* is, as its title suggests, the Blues, or at any rate an acceptable enough mixture of more or less genuine blues (Rushing's vocal) and what goes for the blues today.

The side is opened by the Count meandering pensively over the solid beat of Rodney Richardson's bass. The mood thus set is well maintained in two choruses by trombone which, good in themselves, are made none the less effective by the low, rich growling harmonies in the accompaniment—a touch that is as well carried out as the colour is original.

Then we get James Rushing's vocal. Why in the line "Too tired to lay her body down and die" he, having paved the way for a nice climax, had to kill it by pausing after the word

"lay" I don't know. But that is the worst I have to say about this particular effort by a singer who gets as near to singing real blues as they come these days, or for that matter the whole record.

*Stay Cool* is a typical swing performance in medium bounce tempo.

There are moments when the rhythm department seems to drag slightly (or is it that the front line tends to hurry and the rhythm are trying to hold it back?), but all round this is a good enough record as regards both what is played and the way it is played.

The sequence of solos—by Basie's piano, tenor, clarinet and trombone—of which the side mostly consists, are all good enough (even though the trombone does hit a wrong'un in the eighth bar of his) and the band kicks invigoratingly behind them.

But what in the main makes me like the record is that there is nothing exhibitionist in either the tune, the arrangement or the playing. The side bounces along easily and the heat is generated by the ability of the band to conform to the composers' instructions and *Stay Cool*.

**Harry Parry and his Sextet**

\*\**Glen Island Special* (Durham) (Parlophone CE11688)

\*\**Was it a Dream?* (Sam Coslow, Stier, Britt) (Parlophone CE11685)

(Parlophone R3004—3s. 11d.)

Parry (cl) with Alan Clarke (alto, bar); Mickey Deans (ten); Pat Barnett (tp); Leo Ward (p); Hugh Waite (b); Irven Tidswell (ds), June 19, 1946.

Well, this is at least some improvement on this band's efforts last month.

The idiom of the first and last (ensemble) choruses of the riff piece *Glen Island Special* may be, to say the best of it, pedantic, and the whole thing no more than swing for little boys. Also Parry's clarinet is rather cackling and Mickey Dean's tenor solo none the better for his tendency to blurt. But the band plays with some polish and liveliness.

Even better is *Dream*. The bright pace suits this pleasing melody, and while the solos of which the side mainly consists are nothing to get excited about, the band at least sounds easy and comfortable in its unassuming way.

RECOMMENDED RECORDS  
(For Jocks and Jukes)

By BARRY GRAY

(WOR-Mutual's All-Night M.C.)

**Shorty Sherock** "Snafu"—"The Willies" (Signature). Sherock's first on Signature. Formerly a trumpet specialist with Horace Heidt, he's formed and re-formed within the past year and this disk comes from his latest crew. "Snafu" is definitely a dance side with a highlighted chorus by the Maestro. Good tempo, it won't be any world-beater, but it's better than an average first date. Five bass assist. "The Willies" sounds like an augmented John Kirby crew. Rapid beat, it'll bring the jitter feet on the floor. Guitarist and sax catch more than passing fancy. Considering it's Sherock's initial date, its very praiseworthy. Recommended for this side.



CONTINENTAL  
*Records*  
P R E S E N T S

**ETHEL WATERS**

IN

**SHADES OF BLUE**

- AM I BLUE
- DINAH
- CABIN IN THE SKY
- TAKING A CHANCE ON LOVE
- YOU TOOK MY MAN
- MAN WANTED



a pleasing vocal package with a smooth job of vocalizing. The tune is infectious and the rendition has the typical prairie Sons of the Pioneers flavor.

The coupling, "You're Getting Tired of Me," features vocal solos by the Pioneers in authentic hillbilly style.

BLUES

20-1957 BLOWTOP BLUES

LIL GREEN  
and her Orchestra

IT'S BAD WITH MY MAN AND ME

That lusty First Lady of the Blues, Lil Green, has a welcome addition to her vast recorded repertoire with her latest RCA Victor discs, "Blow-top Blues" and "It's Bad With My Man and Me." Singing with feeling and a fine sense of rhythm, Lil shows herself to be in top form on "Blowtop." This tantalizing tune was written specially for the songstress by Leonard Feather. The melody and lyrics have a sultry type of sophistication that will have wide appeal.

The reverse side, "It's Bad With My Man and Me," finds the full-throated Lil singing it sweet and low-down as she frankly discusses her "domestic situation" in swingtime, with a groovy accompaniment from her own sixteen piece orchestra.

\*\*\*\*\*

September 4, 1946

Leonard Feather

"YOURS SINCERELY"

Routine, Sunday,  
November 3, 1946

Same Procedure. After warm-up Gamelin Takes First Letter of Answer Period. Thereafter, Alternation Throughout.

<u>Gamelin</u>	<u>ANSWER PERIOD</u> (Gamelin First)	<u>Collingwood</u>
A-1) Neighbors Unlimited INF SER		A-1) Answer to Railway Porter's Wife-Chicago remote-app. 12:35 PM EST. INF LIG
A-2) Lacrosse GRR LIG		A-2) 4 short letters re gift for 14 year old. INF LIG
A-3) Numismatics. INF SER		A-3) Studio Guest. Mr. Leonard Feather on American Jazz. INF SER

<u>NEW SUBJECTS</u> (Gamelin First)	
1. Helen Keller Letter	1. Private and Commercial Aviation. SER QUR INF
2. Ulster Sundays-Remote Belfast QUR ING	2. Mineral Collector INF QUER SER
3. Boxing LIG GRR	3. British Street Hawkers TRV QUR
4. Franchise in Washington	4. English Dogs TRV QUR
5. Paratrooper ad Paratroopers QUR INF	5. British Newspapers TRV QUR
6. Registrata, City of London Births and Deaths INF	6. King Arthur and His Knights TRV QUR

STUDIO GUEST  
SUNDAY, NOVEMBER 3, 1946

Dear Britons:

I hear you'd like to know a little about what's happening in American jazz. Well, there have been a lot of changes in the past few years; about the only thing that's stayed the same is that in my opinion the greatest band of them all is still Duke Ellington's. But most of the old timers, except for a couple of them like Louis Armstrong and Coleman Hawkins, have made way for a crop of younger jazzmen who've created new and more advanced styles.

An American jazz musician today can make records for any of four hundred different record companies; if his music is successful he can tour the country and gross a million dollars a year with his band. But the really great musicians are more interested in music than money... well, most of 'em anyway. The most imitated and admired musician is a trumpet player named Dizzy Gillespie, who's set an entirely new style in hot jazz. Benny Goodman is still a great musician, but in my opinion his band is far behind the times, while Woody Herman's and Stan Kenton's band have gone far ahead of him.

Altogether the outlook for jazz is very bright over here. Right now Ambrose and Jack Hylton and Geraldo are all visiting New York, so if you don't believe me you can check with them when they get back!

Yours sincerely,

Leonard Feather

*Submitted to me  
by Leonard Feather*

## Hot Jazz Records by Leonard Feather

Lionel Hampton's own record label is on the market. The first Hamp-Tone records make it clear that although Lionel has a Decca contract, he will feature extensively, on these discs, his own musicians playing his own numbers published by his own company. The Hamp-Tone monopoly starts out with Milton Buckner and Arnette Cobbs, two members of the band, featured in "Down Home" and "Shebna," two good instrumentals somewhat hampered by bad surface. There are also four sides of blues featuring the boys in the band with Wynonie "Mr. Blues" Harris, singing some lyrics that cannot be played on the air. Musicraft is distributing the Hamp-Tone products.

Savoy, always one of the most consistent producers on real hot jazz on records, offers the disc debut of a sensational young Lester Young style tenor man, Allen Eager, playing "Booby Hatch" (alias "Idaho") and "Rampage." On this label too, Sanford Gold, promising young ex-Raymond Scott pianist, debuts with his own "Mood Fantasie" solo, and Tiny Grimes offers his original version of his own amusing "Romance Without Finance Is a Nuisance."

Signature has four excellent sides featuring Flip Phillips, tenor man from the Woody Herman band, with Woody's now disbanded rhythm section featuring Ralph Burns on piano and Chubby Jackson on bass. There are two 12-inch sides, "Sweet & Lovely" and "Bob's Belief," and two ten-inchers, "Why Shouldn't I" (Cole Porter) and "Swingin' For Popsie."

Sir Charles, who used to admit to the name Charlie Thompson when he played piano with Lionel Hampton, leads two good small-band sides on Apollo, "The Street Beat" and "20th Century Blues," with Charlie Parker on alto sax, Buck Clayton on trumpet, Dexter Gordon on tenor and a good rhythm section.

Modern Screen  
Oct. 1946



# Sweet and Hot



Irving Berlin, whose great song hits are sprinkled throughout the pic, visited the "Blue Skies", set to chat with Crosby and Joan Caulfield.



Make theirs music . . . Leonard Feather swaps shop talk with Art Ford, WNEW's all-night disc jockey, and Monica Lewis, recording song artist.

■ This month, record-reviewer Feather sneers at his rut, and turns around and reviews a movie! "Blue Skies," to be specific. I went to a special, private screening in the Paramount projection room, all prepared to see the life and times of Irving Berlin pass before my eyes.

And I was wrong. The picture has nothing whatever to do with Berlin's career, and he's only very briefly mentioned at all. Also, many of his best tunes—"Alexander's Ragtime Band," "Cheek to Cheek," "All Alone," "Say It Isn't So"—are either fluffed off with a few bars, or else unsung. (Though not unwept or unhonored, by me.) Still, the picture's perfectly pleasant, and plenty of good Berlin music does make the score, and it's got Bing, and you'll probably love it. Me, I'm holding out for the story of Irving Berlin himself. Now *that* could be a heck of a picture.

As for the best records of the month, take Woody Herman's "Mabel, Mabel," on the popular end, and the Page Cavanaugh Trio's ARA record on the hot jazz.

## BEST POPULAR

FIVE MINUTES MORE—Tex Beneke (Victor), Frank Sinatra (Columbia), Bob Crosby (Decca)—Here's the Tex Beneke band, originally led by the late Major Glenn Miller, and the strange stories about Miller continue to crop up. Only the other day, I had a wire from the editor of *The Melody Maker*, a musical weekly in London. It read: "Strong rumors emanating Miami and Detroit that Glenn Miller alive but ill Florida nursing home. Can you check and cable any information, however slight." The fact is, there isn't a word of truth in any such stories, and yet they keep right on coming.

MABEL, MABEL!—Woody Herman (Columbia), Les Elgart (Musicraft)—The Woody Herman (*Continued on page 102*)

By LEONARD FEATHER

## SWEET AND HOT

(Continued from page 12)

version of this is my pet for best popular record of the month. It's the wildest, most heretical adaptation of the classics yet. Woody and the boys take Dvorak's "Humoresque," and really make it jump. If you can imagine that worthy old piece with lyrics that go, "Mabel, Mabel, sweet and able, take your elbows off the table, go on out and get yourself a man." I'm not sure whether music teachers in grade schools will leap on it with glee, because it helps Junior remember "Humoresque," or whether music teachers in grade schools will just leap on it.

**MY FICKLE EYE**—Jerry Colonna (Capitol), Evelyn Knight (Decca)—Fooey. My own fickle eye mirrors, nothing but pain when they play this silly thing. I'm stretching a point to put it in at all, and I simply couldn't bring myself to list the Betty Hutton version. At least Jerry Colonna makes fun of it, in his own subtle fashion, which is really the only way to treat it. At one point, he paraphrases Figaro, and goes off on a mad, impassioned "Fickleye, Fickleye, Fickleye" aria.

**YOU ARE TOO BEAUTIFUL**—Charlie Spivak (Victor)—The title of this number is wonderfully sad and appropriate for the Spivak vocalist, Jimmy Saunders. No, don't be silly, he's not too beautiful. It's simply that when he's on the road with the band, all he sees everywhere he goes are enormous billboards and cardboard reproductions and full color pictures of his wife, Rita Daigle, who's back in New York, busy being Miss Rheingold of 1946. Yep, it's only a paper moon for poor old Jimmy.

### BEST HOT JAZZ

**THE MAJOR AND THE MINOR**—Earl Bostic (Majestic)—Earl Bostic, who used to be Louis Prima's arranger, now has a band of his own, but this particular record was done with a pick-up band, and when I called Earl up and asked him to identify the soloists, I had to play the record over the phone, before he could remember! Anyhow, here they are: Don Byas and Foots Thomas, both soloing on tenor sax; Ed Finckel, piano, Tiny Grimes, guitar (incidentally, Tiny's the composer of "Romance Without Finance is a Nuisance"—listed among this month's best popular)

and Eddie Barefield, clarinet. It's a swell record.

**SAIPAN**—Page Cavanaugh Trio (ARA)—Here's the record I nominated for the best hot jazz this month, done by a new trio with Cavanaugh, the pianist, singing almost exactly like King Cole. This trio met in the Army, when all three men were stationed at Santa Barbara. "Saipan," one side of the record, is a cute song written by Marine Captain Bob Troup while he was stationed at Saipan, and it complains bitterly about the abundance of Spam, and the dearth of ladies, on that island. The other side is an instrumental number called "Air Mail Special." Funny thing—the guitarist's name is Al Viola, which reminds me that I know a pianist named Sammy Fidler. To say nothing of a clarinetist named Aaron Sachs, and another pianist named Al Bass, and of course a guitarist named Tito (sic) Guizar.

**THE LAMPLIGHTER**—Lionel Hampton (Decca)—Just as if to amplify my remarks of last month about how everybody's going into the record business, along comes Lionel Hampton. Although he's under contract to Decca, Lionel's started his own label. He calls it Hamp-Tone Records. Not only that, but he has his own music publishing company, which publishes his own tunes, which are recorded by his own musicians. He'll be manufacturing his own shellac for them next, and be careful, don't ask him for a match. Because it looks as though he's got his hands full. To cap it all, "The Lamplighter," is named for this guy, Ted Yerxa, who in turn has his own record company—Lamplighter Records.

**THE WAY YOU LOOK TONIGHT**—Keynoters (Keynote)—This is played by a quartette featuring Willie Smith (alto sax man from Harry James' band), Red Callender (bass featured in Warner Brothers' "Jammin' The Blues" short), Jackie Mills on drums, and a pianist named Lord Calvert. Lord Calvert turns out to be none other than King Cole, but the title means he's a pianist of distinction.

### BEST FROM THE MOVIES

**MARCH OF TIME**—Improvisation: Eddie Condon (Decca)—Eddie Condon is the man  
(Continued on page 104)



1. If it's an improvisation (in the movie, the musicians were supposedly just jazzing along, jamming the blues) how can this record be the same unless it was taken directly off the sound track?

2. If all those guys were improvising on their horns, how come a guitar player named Condon, who can't even be heard on the record, is listed as composer?

**SMOKY**—Down In The Valley, Cowboy's Lament—Burl Ives (Decca)—Burl Ives is a sort of 20th century troubadour. He wanders around the country, playing his guitar, and picking up folk songs. This "Smoky" is his first movie appearance, and these two numbers come from it.

## RECORDS OF THE MONTH

Selected by Leonard Feather

### BEST POPULAR

- CINDY**—Jo Stafford (Capitol)  
**FIVE MINUTES MORE**—Tex Beneke (Victor), Frank Sinatra (Columbia), Bob Crosby (Decca)  
**HOW CUTE CAN YOU BE**—Frank Sinatra (Columbia)  
**I'LL BE WITH YOU IN APPLE BLOSSOM TIME**—Elliot Lawrence (Columbia), Jo Stafford (Capitol), Chris Cross (Coronet)  
**MABEL, MABEL!**—Woody Herman (Columbia), Les Elgart (Musicraft)  
**MY FICKLE EYE**—Jerry Colonna (Capitol), Evelyn Knight (Decca)  
**ROMANCE WITHOUT FINANCE IS A NUISANCE**—Tiny Grimes (Savoy), Phil Moore (Musicraft)  
**SHOULD I TELL YOU I LOVE YOU?**—Dick Haymes (Decca)  
**YOU CALL IT MADNESS**—Billy Eckstine (National), Teddy Walters (Musicraft), King Cole (Capitol)  
**YOU ARE TOO BEAUTIFUL**—Charlie Spivak (Victor)

### BEST HOT JAZZ

- EARL BOSTIC**—The Major and The Minor (Majestic)  
**PAGE CAVANAUGH TRIO**—Saipan (ARA)  
**KING COLE TRIO**—Oh, But I do (Capitol)  
**ERROL GARNER ALBUM**—Piano Solos (Mercury)  
**LIONEL HAMPTON**—The Lamplighter (Decca)  
**STAN KENTON**—Artistry In Boogie (Capitol)  
**KEYNOTERS**—The Way You Look Tonight (Keynote)  
**SLAM STEWART TRIO**—Sherry Lynn Flip (Manor)  
**DINAH WASHINGTON**—When a Woman Loves a Man (Mercury)  
**BEN WEBSTER**—I Got It Bad (Haven)

### BEST FROM THE MOVIES

- BORN TO DANCE**—I've Got You Under My Skin: Betty Rhodes (Victor)  
**CANYON PASSAGE**—Ole Buttermilk Sky: Hoagy Carmichael (ARA)  
**EARL CARROLL'S SKETCHBOOK**—I've Never Forgotten: Bob Crosby (Decca)  
**FAITHFUL IN MY FASHION**—I Don't Know Why: Charlie Ventura (Lamplighter)  
**KID FROM BROOKLYN**—You're The Cause of it All: Kay Kyser (Columbia)  
**MARCH OF TIME**—Improvisation: Eddie Condon (Decca)  
**NIGHT AND DAY**—Cole Porter Album: Dave Rose (Victor), Fred Waring (Decca), What Is This Thing Called Love? Billie Holiday (Decca), Betty Rhodes (Victor), Begin The Beguine: Bing Crosby (Decca)  
**SMOKY**—Down In The Valley, Cowboy's Lament—Burl Ives (Decca)  
**THREE LITTLE GIRLS IN BLUE**—This Is Always: Harry James (Columbia), Louanne Hogan (Musicraft), Ginny Simms (ARA), Betty Rhodes (Victor), Somewhere In The Night: Martha Tilton (Capitol), Hogan, Simms, Rhodes  
**TO EACH HIS OWN**—Title Song: Modernaires (Columbia), Freddy Martin (Victor)



# Song Hits RECORD SHOP

By Al Andersen

(This column would like to offer thanks to the American Progressive Youth Union for choosing us as "the disc jockey who has done the most to promote racial and religious tolerance on the radio." Thanks to Count Basie for presenting us with the award on our radio show on WNYC (New York City). Thanks also to all of you who've written in with suggestions for this column. The names of the six winners of RCA Victor albums of Irving Berlin music played by Al Goodman will be printed in Song Hits Magazine next month.)



Leonard

### SIGNATURE:

A nice, original riff by Leonard Feather is *The Willies*. Shorty Sherock's band cut it, and altoist Willie Smith is featured. We can never get enough of Willie. What a complete mastery and feeling and understanding of his instrument this man has! The backing, *Snafu*, originally written by Leonard for the Esquire All Star Band and featured in the Victor album of same, is a nice, relaxed riff tune, but has neither the drive nor the beat of *The Willies*. The Barney Bigard Trio, (Barney, clarinet; Eddie Heywood, piano; Shelly Manne, drums) do *Tea for Two* and *Moonglow*. Things are disappointing in this corner, the only really creative moments being furnished by Eddie's left hand single key progressions on *Moonglow*. Nat Jaffe, a pianist in the Waller-J. P. Johnson tradition, does a couple of Fats' numbers, *Black and Blue* and *Zonky*. If you like that particular keyboard style, these are fine.

Al Casey plays superb single string guitar on Coleman Hawkins' *Hawkins' Barrel-House* and Bill Coleman on trumpet comes through with some refreshing plunger work. *Voodte*, the backing, is more run-of-the-mill. Both sides have plenty of good Beam tenor. Dickie Thompson does two excellent blues, *Hand-in-Hand Blues* and *Tailor Made Gal*, which, in addition to Dickie, spot some delightful, booting, John Hardee tenor sax.

**FOUR STAR:** The most interesting of the new releases by this West Coast firm is undoubtedly *California Dew*, a Harry Rogers original played by Claude Laquey and what is described on the label as "an all-veteran orchestra." There are snatches of the leader on alto, tenor and trumpet but we liked best the gorgeous, sensitive phrasing by the trombones and saxes on this jump tune. One gripe: on our copy, the boys started blowing before the first groove. The reverse, *All the Time*, is sung, but from hunger, by a gal named Oradell. Absolutely meaningless. Opie Cates comes out with *Blues in B Flat*, a rather uneventful side of fast blues figures. Trudy Erwin, a good singer, warbles *Whatta Ya Gonna Do* on the other side. Wingy Manone contributes some prosaic dixieland on *What Good Is You* and *Isle of Capri*, the latter being a clever choice for the Manone treatment. Al Donahue does *What the Blues Are Made Of*, a very fine tune spotting somebody's good clean alto and vocalist Penny Piper, who is inoffensive enough but is no Vaughn. *Surrender*, a bore, is the flip.



Les

could have been a little cleaner. *Lovers Leap* moves along well with some interesting rhythm changes and the trombones playing pedal notes. Yep, and Woody Herman does it again, this time with *Blowin' Up A Storm*. The trumpets play great obligato to Flip Phillips' tenor solo and there's plenty of Bill Harris' feelingful tram. More by the jumping brass at the end with Sonny Berman ad libbing in upper register. *Fan It* is a new version of the old Herman classic, this time giving Red Norvo's vibes a field day. Harry James waxes *And Then It's Heaven* and *I Guess I Expected Too Much*, pops which fail to excite, although Willie Smith's alto bit on *Heaven* is a kick.

(Continued on page 17)

### COLUMBIA:

Les Brown comes up with *High On a Windy Trumpet*, the precision instrumental which he has been doing during his recent New York run. Ted Nash blows some great tenor, but the sax section

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# Your Record Collection

By Leonard Feather

**S**TARTING this month, I'd like to help you with some platter data about some of the smaller record companies that have sprung up by the hundred in the past couple of years.

Among the most important and fastest-growing is Mercury records, located at 228 N. La Salle St., Chicago 1, Ill. They haven't been concentrating on hot jazz, but several of their artists are worth your attention; notably Dinah Washington, former Lionel Hampton blues singer; Errol Garner, Esquire's great New Star pianist, who has an album of standard tunes on this label, and Eddie "Mr. Cleanhead" Vinson, former blues moaner and alto sax man with Cootie Williams, who leads his own fine band in some superior blues and jump numbers on Mercury.

One of the pioneer jazz labels is Steve Smith's Hot Record Society, or HRS, which is still turning out fine music mostly by 7- or 8-piece pick-up bands led by such men as Harry Carney, Jimmy Jones, Sandy Williams, Dickie Wells and Brick Fleagle. You can inquire at 303 Fifth Avenue, New York 16.

Many of the best records by America's perennial queen of jazz, Mary Lou Williams, can be found on two labels, Stinson-Asch of 27 Union Sq., New York 3, and Disc, a handsome new label with headquarters at 117 West 46th St., New York 1. In addition to a number of Mary Lou albums, both these companies have released albums of "Jazz at The Philharmonic," taken directly from the stage at the Norman Granz concerts of the same name. The Stinson company also has albums by Art Tatum, John Kirby and Stuff Smith and single discs by Benny Morton, Jerry Jerome and others.

A promising little company started recently in Brooklyn by Bob Shad is Haven Records, 716 Rockaway Avenue, which has put out a series of modern jazz items by Ben Webster, Bill de Arango, Eddie Davis and blues singer Rubberlegs Williams.

Blues are also a specialty of the newly-expanded Apollo company, which features the vocals of Wynonie (Mr. Blues) Harris, Betty Roche, Laurel Watson, Dinah Washington, Duke Henderson, et al, as well as a jazz instrumental series by Coleman Hawkins, Sonny Greer & Rex Stewart, Earl Hines, and others.

Finally, Dixieland fans should note that the best music of this kind waxed in recent years has been cut by Clive Acker's Jump label—inquire via 810 Rollin St., South Pasadena, Cal. Floyd O'Brien, Charlie LaVere, Joe Venuti and Matty Matlock have taken part in some of these swell Jump sessions.

# Näsvis närbild av "jazzens störste solist" Art Tatum

"STEP INSIDE", ROPADE den lille fete dörrmannen utanför Three Deuces på 52nd Street, "och hör världens störste pianist".

Jag gick in och fann den lilla klubben full av pianister, andlöst lyssnande på den man, de alla kalla världens främste. Vad mig beträffar är Art Tatum mer än det — han är den störste solisten inom jazzens idag, bortsett från instrument.

Beundrarna voro inte mindre generösa i superlativ. Duke Ellington satt i en hörna och förklarade sig vara för trollbunden för att kunna lämna några kommentarer. Mjukröstade Mary Lou Williams, vid ett frontbord, sade: "Tatum gör allt det de andra pianisterna försöker göra — och inte kan". Bill Roland, Raymond Scotts pianist, sade: "Jag kan inte prata — jag skakar av upphetsning."

"Man, jag borde inte komma hit för ofta", mumlade Eddie Heywood. "Han spelar så mycket piano att det låter omöjligt. Ju mer jag hör honom, ju mer tänker jag på att sluta med pianot och köra en lastbil istället." Teddy Wilson satt med Heywood och sade: "Art var storartad när jag först hörde honom 1928, men hans stil är mer rytmisk, bättre avrundad idag. Han är inte endast den störste jazzpianisten, som någonsin funnits — det finns mycket få konsertpianister som har hans förmåga."

"Det finns bara två sätt att taga honom", summerade Clyde Hart ihop det hela. "Man kan vara tokig i honom eller man kan vara avundsjuk som f—n."

Det finns många goda orsaker varför musiker säger sådana saker om Tatum. Han är jazzens apoteosis. Hans geni är så imponerande, att även sådana som inte ha någon musikalisk förståelse för vad han gör, måste falla för hans teknik. Det som gör Tatum stor är emellertid inte hans teknik; det är den obeskrivbara strömmen av briljant rytmiska och harmoniska idéer, som hans teknik sätter honom i stånd att uttrycka.

Här Tatum nått denna ställning kan man verkligen fråga sig. Hans bakgrund är inte remarkabel. 34 år gammal den 13 oktober i år, född och uppväxt i Toledo och den ende musikern i familjen. Efter att studerat många år med en Overton G. Rai-

ner, en lokal lärare, planerade han en karriär som konsertpianist, men kom på andra tankar då han fick höra Fats Waller och Lee Sims i radio. Med någon erfarenhet från en lokal radiostation kom så hans första besök i New York 1930 som ackompanjatör åt Adelaide Hall, med vilken han gjorde sina första skivor — *I'll Never Be the Same*, *This Time it's Love* på Brunswick.

Sedan dess har Tatum gjort oräkneliga skivor, inklusive album. Han har varit gästartist på många radioprogram för 500 dollars gången, men har aldrig haft egna utsändningar. Han har fått 1.000 dollars i veckan för sin trio på Three Deuces, fastän lokalen knappast rymmer 90 personer.



## En biografi av Leonard G. Feather

Sedan januari 1943 och till helt nyligen har han arbetat med Tiny Grimes, en elektrisk gitarrist, och Slam Stewart, den fabulösa basisten, som improviserar ändlösa chorus con arco och samtidigt nynnar dem med en övernaturlig röst. Denna trio var lika bra kollektivt som dess ledare var det enskilt. Det fanns en uppsjö på idéer, en blandning av instrumentens tonfärger och en förståelse mellan de tre musikerna, som få jazztrios nått upp till. Alla tre hade en känsla för musikalisk humor som gav sig uttryck i musikeit från underliga källor, infälda i improvisationerna. Det faktum att man kunde höra glimtar från *Yankee Doodle*, *It Ain't Necessarily So* och *The Cambells Are Coming* i Tatum's ver-

sion av *The Man I Love*, gör inte — det måste erkännas — Tatum större, fastän han ibland ger dessa melodier fascinerande nya harmonier och melodiska förändringar för att få dem att passa.

Viktigare är det faktum att Art har ett anslag av otrolig lätthet. Den ton han får ut av ett piano, smidigheten i hans högerhands-arpeggio, den magnifika rytmiska pulsen i hans bas ha lika mycket att göra med hans underbara ton som hans naturliga känsla för jazzstil och frasering.

Tatum har varken sättet eller uppträdandet hos en stor artist. Hans heta röst, hans knående gång, hans oändliga förmåga att dricka öl pekar inte på finessen i hans musik. Han har rykte om sig att vara temperamentsfull, fastän det vore överraskande om han inte visade sig känslig inför de många druckna som pratar medan han spelar, eller de dumhuvuden som begär *Flying Home* sedan han just spelat den i sju minuter.

Omväxlande beskriven i pressen som halvblind, trekvartsblind, blind, är hans vänstra öga absolut dött och han kan se dimmigt med det högra. Hans syn förstördes genom en olycka vid födseln och han har aldrig läst musik. De flesta av hans framtynder fattas. Det var bara för en kort tid sidan, efter att han förlorat flera Hollywoodkontrakt, som han slutligen övertygades om att han måste insätta några tändar och genomgå en ögonoperation. Han har gått ned från 230 till 180 pund på de senare åren men han har kvar en hälsosam aptit. När han slutat tjänstgöringen kl. 4 på morgonen, är det troligt att han går till något obskyrt Harlem house-party och spelar till middagen därpå.

Som så många framstående jazzmusiker har Tatum en fastställd rutin på de flesta nummer. En serie av idéer som han utarbetat på *Sweet Lorraine* eller *Body and Soul* kanske spelas på samma sätt natt efter natt, men de bibehålla samma rytmiska spirit som om de vore improviserade. På andra sidan så improviserades hans bluesskivor med Joe Turner på Decca, vilka räknas bland hans bästa, fullständigt.

Art tycker om att vara tillsammans med andra pianister och beundrar många av dem. Ombedd att göra en lista på några av de bästa levande jazzpianisterna namngav han Teddy Wilson, King Cole, Clyde Hart, Johnny Guarneri, Dorothy Donegan, Mel Powell, Mary Lou Williams, Earl Hines, Eddie Heywood, Billy Taylor, Marlowe Morris, Herman Chittison. Av dessa spelar endast de två sistnämnda i en stil som mycket påminner om hans. Billy Taylor från Eddie South's trio är Arts personlige protégé.

Tatum har jämförts med och i en del fall beundrats av sådana som Horowitz och Godowsky. Oscar Levant berättar i *A Smattering of Ignorance* om ett party som gavs av Gershwin för att visa fram honom för många framstående gäster. Men det beröm som är viktigast är berömmet från hans kamrater jazzpianisterna. De vet, att Mary Lou Williams kommentar träffade huvudet på spiken.

Leonard Feather.

**NEW**  
**FIFTY SECOND STREET JAZZ**

by **Leonard Feather\***

**THE STREET**

That block of 52nd Street lying between Fifth and Sixth Avenues has nurtured more good music for jazz fans in the past decade than any other block in the world. Ten years ago, when "swing" was a new national craze, the old Onyx Club pioneered by catering to a clientele of musicians, and presenting such musicians as Art Tatum and the original Spirits of Rhythm. Later the Onyx canopy, shifting its location on the block once or twice, led the way to the music of Stuff Smith, John Kirby and Maxine Sullivan, Billie Holiday and hundreds more. The Famous Door originally sponsored such swing idols as Teddy Wilson and Bunny Berigan; later brought to The Street such big jazz groups as Count Basie's and Woody Herman's.

In the past few years the Street, instead of housing all types of jazz, has been noted for its presentation of modern jazz, almost entirely by units of from three to seven men. Mixed bands, under both white and colored leaders, are the rule rather than the exception.

Thus the term "Fifty Second Street Jazz" has, to many, become synonymous with "modern jazz," denoting the little extra nuances in harmonic patterns, in rhythm

and melody, that have separated jazz and jazz lovers into two camps; those who prefer the music now being developed by the younger generation, and those who prefer the melodic, harmonic and technical simplicity of the old guard or Dixieland school.

Out of the modern jazz school has come another development—"be-bop" or "re-bop"—a new style of playing jazz, the word being derived from the sound of the rhythmic phrases you often hear played by be-bop musicians; two eighth notes, staccato, on the first beat of the bar. Its main characteristics are long, intricate improvised threads of music which go way off the original harmonic pattern of the tune, make extensive use of augmented chords, whole tone scales and flatted fifths, and depend upon extraordinary technical facility.

The four sides in this album under Dizzy Gillespie's direction are typical be-bop music. The four Hawkins sides, however, are simply modern jazz, with few traces of be-bop, if any. All eight sides are typical of the kind of music and musicians that have made Fifty Second Street at night a rich and stimulating musical experience.



*Coleman Hawkins' 52nd Street All Stars*

*\*Leonard Feather is one of the most prominent of present-day jazz critics, commentators and record reviewers. He is also a well-known musician and composer and has written numerous jazz compositions, one of which is "Low Flame," a high spot of this album.*

**THE MUSICIANS**

**JAMES OSTEND "PETE" BROWN**, plays alto sax. Born in 1906 in Baltimore, he played violin, piano and tenor sax before taking up alto. He was first featured on records with Frankie Newton in 1935, later working with Newton in the original John Kirby band.

**RAY BROWN**, bassist, was born in Pittsburgh in 1926. After studying piano, he took up bass. Finishing high school in 1944, he spent eight months each with the bands of Jimmy Hinsley and Snookum Russell. Coming to New York job-hunting, he met Dizzy Gillespie, who immediately hired him.

**DON CARLOS BYAS**, tenor sax star, was born in 1912 in Muskogee, Okla. Don first came into the big time in 1935 with Eddie Barefield's band on the west coast, later playing with such bands as Don Redman, Eddie Mallory, Andy Kirk and Hot Lips Page. He has played on 52nd Street with a dozen bands, with Dizzy and Hawkins and various groups of his own, mostly at the Three Deuces and the Down Beat. He won the Silver Award in Esquire's 1946 poll.

**BILL DE ARANGO**, Esquire's New Star guitar man in the 1946 voting, comes from Cleveland, where he was born in 1921. Bill only took up guitar in 1939, was in the army from 1942 to '44, settled in New York not long after his discharge and worked with Ben Webster's quintet at the Onyx and the Spotlite.

**ALLEN EAGER**, promising young tenor sax man, is a native New Yorker, born in 1923. At fifteen he was on the road with Bobby Sherwood's band. Later he played with Sonny Dunham, Woody Herman, Hal McIntyre, Shorty Sherock, Tommy Dorsey and Johnny Bothwell.

**JOHN BIRKS "DIZZY" GILLESPIE**, is a product of Cheraw, S. C. Born there in 1917, he was raised mostly in Philadelphia. He started professionally with Frank Fairfax in 1935, and two years later joined Teddy Hill's band when it made a long tour of England, France and other countries. Later he worked with the bands of Cab Calloway, Ella Fitzgerald, Benny Carter, Charlie Barnet and Les Hite, during which time (1940-42) he evolved the famous style now identified with him. From 1944 to 1946 Dizzy had his own band with co-leader Oscar Pettiford at the Onyx; worked briefly with Duke Ellington and John Kirby, then had several small groups of his own as well as two big bands. He won the New Star award as trumpeter in the 1945 Esquire voting.

**ALAN (AL) HAIG**, was born in 1923 in Newark, raised in Nutley, N. J., and played in Coast Guard bands from 1942 to '44. Out of the service in March 1944, he did club dates around Boston, worked briefly with Jerry Wald, and joined Dizzy's small band in May 1945. Has worked all the 52nd Street spots and is one of the best of Dizzy-inspired pianists.

**COLEMAN HAWKINS**, still the master on tenor sax, hails from St. Joseph, Mo., where he was born in 1904. He was the first to make the tenor sax famous as a solo instrument in jazz, while he worked with Fletcher Henderson from 1924 to 1934. For the next five years he worked in Europe as a single or with small bands, mostly in England, France, Holland and Scandinavia. Returning to New York in 1939, he led a band at Kelly's Stable, then formed a big band for a few

months. For a while he had a quintet at the Down Beat on 52nd Street featuring both himself and Don Byas. Coleman has never stopped developing and refining his style through the years, and will never become out of date. Needless to say, he has won Esquire's Gold Award every year.

**J. C. HEARD**, Esquire's New Star drummer of 1946, was born in 1917 in Dayton, Ohio, raised in Detroit, and introduced to the big time via Teddy Wilson's big band in 1939. He also worked with Benny Carter and Coleman Hawkins, and from 1942 to '45 was featured with Cab Calloway, after which he joined Benny Morton's band at Cafe Society Downtown. When Morton left the Cafe, J.C. formed a sextet of his own there, and has been very successful as a leader.

**MILTON JACKSON**, young star of the vibraharp, was born in 1923 in Detroit. He took a music course at Michigan State, entered music business in 1942, and played only in local bands until Dizzy heard him in Detroit and sent for him to come to New York a few days later. He is the first outstanding vibes star to play in a style clearly inspired by the Gillespie school.

**JIMMY JONES**, brilliant new pianist, is a Memphis man, born there in 1918. Jimmy was raised in Chicago. He studied and played in the band at Kentucky State, returned to Chicago in 1942, worked with Red Allen and Nat Jones, then joined the Stuff Smith Trio, which came to New York in 1944. A brilliant pianist-composer-arranger who listens to Stravinsky, Shostakovich, Delius and Hindemith and idolizes Art Tatum, Duke Ellington and Erroll Garner. Has a very individual, richly harmonic style.

**SHELDON (SHELLY) MANNE**, a fine young drummer, is a native New Yorker, twenty-five years old. Gained his early experience sitting in with such groups as the old Spirits of Rhythm, at Kelly's Stable and other swing spots. Worked with Raymond Scott, Bobby Byrne, Les Brown and Benny Goodman; then spent three years in the Coast Guard. After his release, worked with a small band under Johnny Bothwell, then joined Stan Kenton.

**ALFRED (AL) McKIBBON**, bassist, from Chicago, born 1919, is a contender for poll-winning in the near future. Raised in Detroit, he played in local bands such as Teddy Buckner's and Kelly Martin's, came to New York in 1943 with Lucky Millinder's band, then worked with Tab Smith and later for almost a year with Coleman Hawkins, until he joined the new band led by his wife's brother, J. C. Heard.

**MARY OSBORNE**, guitarist, born in 1921 in Minot, N. D. Meeting the late Charlie Christian in 1938, she was inspired by his work and bought an electric guitar soon after. She has worked with the bands of Dick Stabile, Terry Shand, Bob Chester and Joe Venuti. She went to New Orleans to take part in the Esquire All-American Jazz broadcast in 1944. Has made records with Stuff Smith, Mary Lou Williams, and Mercer Ellington; all of them, and Hawkins, agree in calling her one of the greatest girl musicians in jazz history.

**CHARLIE SHAVERS**, trumpeter, born in 1917 in New York City, first attracted jazz fans' attention when he was with Lucky Millinder. Most of his fame, however, stems from his association with the John Kirby sextet from 1937 until 1944. After leaving Kirby he had his own unit for a while at the Three Deuces. Joined Tommy Dorsey in 1945. Won the Esquire Silver Award, 1946.



Dizzy Gillespie and his Orchestra

## THE RECORDS

### FIFTY SECOND STREET THEME

This tune had no name when this record of it was made. In fact, Thelonious Monk, pianist and composer who wrote it, always called it "No Name." Played very fast here, with newly added Dizzy dissonances in which flatted fifths abound, it features some pyrotechnical cascading by all the soloists in the band.

### NIGHT IN TUNISIA

This tune and arrangement are a good illustration of the fact that Dizzy's music is by no means all fast, flashy and technical. The chord changes in the bridge passage after the first chorus are especially intriguing, as is the typical Gillespie delayed coda.

### SAY IT ISN'T SO

Here is Coleman Hawkins at his greatest. His improvisations on the familiar Irving Berlin theme, with simple backgrounds scored by Jimmy Jones, will certainly rank with *Body and Soul* among his greatest recordings. Hawk's superlative tone, his wonderful sense of phrasing, his ability to set a mood and build it in an interpretation of this kind, have never been more strikingly illustrated.

### SPOTLITE

This is a riff tune played in unison by the four horns, leading into a series of remarkable solos, including one by Mary Osborne, typical of her incisive and swinging style, and one by Jimmy Jones in his familiar and original harmonic vein. Charlie Shavers is in his most sprightly mood and Hawkins shows that he is still, on numbers of this type and at this tempo, a musician to whom the beat is of vital importance.

### OL' MAN REBOP

Vibraharpist Milt Jackson, pianist Al Haig, guitarist Bill de Arango, tenor Don Byas and Dizzy on trumpet, aided by the fine bass-and-drums foundation of Ray Brown and J. C. Heard, keep this side harmonically and rhythmically interesting throughout.

### ANTHROPOLOGY

Charlie "Yardbird" Parker wrote this intricate and intensely rhythmic number based on what musicians often call the "Usual" (*i.e.*, I Got Rhythm) chords. This is a number you have to hear many times before following it thoroughly; it becomes more fascinating at each hearing.

### LOW FLAME

*Low Flame* has a slow, quiet, twelve-bar theme but, instead of conforming to the usual blues theme, follows an unorthodox harmonic pattern. It was written specifically with Charlie Shavers in mind, since there is no other trumpet player who can match Charlie when it comes to a sensitive, subtle interpretation of numbers of this kind. Pete Brown's alto has never been more exquisitely blue and wistful; Mary Osborne's guitar work shows her superb jazz feeling, and is embellished in the first few bars by Jimmy Jones' unusual background.

### ALLEN'S ALLEY

This number starts out with Hawkins, Eager and Pete Brown playing the amusing on-the-beat theme. It develops later into a Battle of the Saxes, with Pete and Allen fighting it out. Allen's work shows the Lester Young influence unmistakably; Pete's only influence, it would seem, is the beat.

"DISC" Oct 1945

# HOT JAZZ

by DIXON GAYER

## DISC's hot jazz man analyzes Mr. Dizzy Gillespie and his controversial "be-bop" style

DIZZY GILLESPIE, the youthful and proud father of the nation's most heartily spanked musical baby, that intangible stuff called 'be-bop,' is a shy, rather bewildered looking young man whose slight moustache and goatee combination make him look something like a bird. He is at once a nervous and a calm person, one who can't reconcile himself to anyone's unhappiness and yet who seems completely oblivious to the world about him. But, above all, he is retiring in his manner and modest of his discovery.

His fans are neither shy nor modest and his critics are as vociferous and adamant as the fans!

"What's he trying to prove?" is the derisive cry to which the 'mouldy fig' school starts its chant. The 'mouldy figs,' you will recall, are the old time Chicago and New Orleans jazzmen who habitate the Village in New York and spend most of their waking hours in Julius' tavern across from Nick's, famous hotbed of Dixieland.

Along Fifty-second Street you meet still another school of jazzists and fans.

"Heaven spare me that Condon," gasped a young intellectual in the White Rose Tavern just off 52nd Street, where the musicians congregate between sets and the intellectuals gather to rub elbows with the jazz greats and expound their views.

"What about Gillespie?" I asked, reverently, for I thought that certainly he was of the be-bop school and would rush to the defense of the Diz.

"Good lord," he shrieked in what seemed a little too much of a falsetto as he put his hands to his head in mock despair. "They were playing that stuff in 1928 only they called it syncopation. Horrible. All he changed is the ending. It used to just stop, with a cymbal crash or something. Now he goes 'ee bawp . . . bee . . . eep.'"

As he reached into the recesses of his vocal box for the final "eep," I made my way to the front door. After



Goateed, pixie-ish Dizzy Gillespie has set the entire jazz world talking—as only the very talkative jazz world can!

all, the man Gillespie was playing right down 52nd in the Spotlight with his big new band.

"Be-bop is a combination of two things," Dizzy Gillespie explained, with a thoughtful look on his face, as if we were the first to pose the question. "First it's a form of syncopation which is a little different from what was being done before. Second, it's different harmonically . . . but that would be difficult to explain. It's simply a matter of chord substitution. Instead of the regular chord maybe you'll play a flatted fifth or an augmented eleventh.

"Actually the form is designed simply to give added interest. You can do so many more things when you have all of those wonderful added chords to use along with the regular ones."

Be-bop also has an unusual and distinctive ending, Dizzy explained to me. The ending of many of the phrases is a short downstairs musical figure which cuts off quickly and sounds rather like it is saying, "Be-bop."



Here's a study of Dizzy at work on New York's Jazz Heaven, 52nd Street, where he can be heard every night.



A leading authority on "be-bop," among other things, is the jazz critic, Leonard Feather (second from right). He is surrounded by such jazz greats as Billy Strayhorn, Duke Ellington, Louis Armstrong. It's an all-star assembly.

That, of course is where be-bop got its name.

"I think that the name is okay," Dizzy pondered. "After all, it's more of a state of mind than anything else. The name actually came from the guys hearing me try to hum phrases to them. Instead of humming 'la de dah' like most people do, I hum like this: 'Be bop ba duba duba duba be bop!' So they just called the music after my humming."

Dizzy Gillespie won't say that he was the originator of the style. He just says that no one else was playing it when he started out. Coincidentally enough, though, Charlie Parker, Dizzy's old running mate (he plays saxophone) was working along the same line of thought at the same time and they eventually got together to put the music in motion.

"He was in Kansas City and I was in New York, but we were in the same groove," Diz explains.

Dizzy gives a lot of credit to the classics. He likes to listen to all of the modernists, Stravinsky, Shostakovich, Ravel.

"They're putting down 'be-bop,'" Dizzy grins, triumphantly. "I hear 'em. They play a lot of wild things!"

Leonard Feather, the jazz critic, is one of the more adamant champions of 'be-bop' and all other brands of progressive music. Leonard becomes more complicated than Gillespie in

his description of be-bop.

"Be-bop is more oblique in respect to the chord pattern of a song . . . but I'd have to get technical to explain that," he grins. "It's different rhythmically, too. A be-bop musician usually plays very involved phrases. He'll play a long technical phrase and then contrast it with a very short, simple one. The technical phrases show good chord knowledge, since there are many chords substituted and they must all fit into the pattern without clashing. Be-bop sounds like discord to a person who isn't educated to listen to it. Actually it isn't discord at all. It's merely a little off from what you expected to hear."

Feather points out that be-bop musicians aren't the only ones who sub-

stitute chords and make odd changes for the sake of color. He gives Coleman Hawkins as an example of a jazzist who has incorporated be-bop into his work.

"And be-bop doesn't have to be played around unknown instrumental tunes, either," Leonard points out. "Many of the instrumentals you hear are built on the chord patterns of well known tunes with chord substitutions making it sound different."

I asked Leonard what he considered were the essentials of be-bop. I also asked Dizzy.

"Rhythmic, melodic and harmonic inspiration and originality both in solos and arrangements," answered Leonard, after a moment of thinking.

"Simply to create an interesting mood," replied Dizzy—and with his typical calmness.

Along about this time I was getting a little weak. I walked home via the White Rose Tavern, where the intellectual still sat, drowsier, frowsier, but equally as intellectual. I passed his table, and saw him blink at me as I walked by.

"Eee . . . bawp . . . bee . . . eep," he said. My research was completed.

NOV. 1946

■ This month, I refuse to make any terse and brilliant remarks about the weather, but will proceed directly to the Hotel Pennsylvania, where I can make terse and brilliant remarks about Elliot Lawrence. I went over to the Pennsylvania the other night, under the impression that Lawrence was a young genius of twenty-two. I discovered he's a young genius of twenty-one.

I've told you in previous issues about his background, and about the unusual sounds (bassoon, oboe, French horn, etc.) that he uses, so I'll simply add that he's good looking, agreeable and has a pleasing band.

His vocalists, Jack Hunter and Rosalind Patton, are both from Philadelphia, Lawrence's home town. Lawrence worked with Rosalind on the Children's Hour when they were ten years old.



Paula Stone interviews Dinah Shore backstage at N.Y.'s Para. for "Benny Goodman Day."

# Sweet and Hot

By LEONARD FEATHER



At the Hotel Penn: Jack Hunter, Rosalind Patton, ork leader Lawrence and L. Feather.

Whether Hunter was talented at ten, I don't know, since Lawrence first heard him at Philadelphia's Stage Door Canteen. Anyhow, watch this young outfit.

As for the best records of the month, try Frankie's "Begin The Beguine" for popular, and "Oop Bop Sh' Bam" by Dizzy Gillespie, for hot. Yeah, "Oop Bop Sh' Bam." You want to make something of it? Incidentally, if you *do* make something of it, let me know. I haven't been able to yet.

## BEST POPULAR

EVERYBODY LOVES MY BABY, MY BÄBY—Gene Krupa (Columbia), Tex Beneke (Victor)—The most interesting thing about this song is that it isn't the song you think it is. Wait just a minute, and I'll explain. There's a trend now to call new songs by the names of old songs, and this "Everybody Loves My Baby" is *not* the famous old "Everybody Loves My Baby" of 25 years ago. Then there was once a Fats Waller "Squeeze Me," and now Duke Ellington has a brand new "Squeeze Me," and there's a new "That's My Home," and a new "Blue," and even a new "Just One of Those Things" which is *not* the Cole Porter number. The only song I'd say was safe from (Continued on page 104)

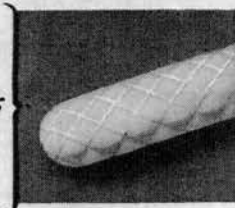


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switch to **FIBS**



\*T. M. Reg. U. S. Pat. Off.

## SWEET AND HOT

(Continued from page 16)

duplication at the moment is "I Guess I'll Get The Papers And Go Home." If another one by that title comes along, I guess I'll just stop getting the papers altogether.

**I GUESS I EXPECTED TOO MUCH**—Harry James (Columbia), Dolores O'Neil (Cosmo)—The Cosmo recording of this tune marks the re-emergence of Dolores O'Neil, a very popular vocalist of a few years back. She used to work with Bob Chester, and she also appeared regularly on the Basin Street show. She married Alec Fila, the trumpet player, and went to live in Philadelphia (yep, Philadelphia again) and had four handsome children, and now she's gone back to work. As for Alec, he's playing with Elliot Lawrence (yep, Elliot Lawrence again).

**RUMORS ARE FLYING**—Betty Rhodes (Victor), Saxie Dowell (Sonora)—There's one big thing the matter with Betty Rhodes' version of this number, and that is that you can't see Betty Rhodes. She's the most beautiful girl making records at the moment (not counting movie stars who make records, although she can hold her own with them too) and you really ought to listen to her discs with a big picture right in front of you. "Rumors Are Flying" and the number on the other side, "How Could I?" were both written by the authors of "Oh, What It Seemed To Be," and I'll stick my neck out and say that by the time you read this, they'll be on the Hit Parade. If they're not, you have my permission to write nasty letters. To Al and Henry.

**WHICH WAY DID MY HEART GO?**—Teddy Walters (Musicraft)—I've talked about Teddy Walters before. He's the boy who's sung with Tommy Dorsey's band, and Jimmy Dorsey's band, although originally, he was a great guitarist. I'm glad that on his new Musicraft releases, he's doing a little playing as well as singing. Incidentally, record labels are getting sillier. Teddy's listed now as Teddy Walters, His Voice and His Guitar. And the other day, I got a new record with the label to end them all. It read, "Claude Lakey, His Saxophone, His Trumpet, and His All-Veteran Orchestra!"

### BEST HOT JAZZ

**ROSE ROOM**—Benny Carter (De Luxe)—Any time Benny wants to, he can bill himself as Benny Carter, His Compositions, His Arrangements, His Saxophone, His Clarinet, His Trumpet, His Mutes (a fine assortment) and His All-Star Orchestra. He's really a genius, and plays everything wonderfully. His big all-star band for "Rose Room" (the other side is "Digga Digga Do") includes Flip Phillips, Don Byas, J. C. Heard and Emmett Berry. The fellows turned out the records at a four to eight a.m. session.

**GONE AWAY BLUES**—Mezz Mezzrow (King Jazz)—Mezz Mezzrow, at forty-seven, is one of the most fabulous characters of the century. He's played the clarinet for years, off and on. He likes old-fashioned, simple blues, and hates bebop music. (He's what some musicians call a moldy fig.) Although he doesn't claim to be a great musician himself, he's made records with the great ones—Fats Waller, Benny Carter, etc.—and he's been more of an influence on jazz than a jazz artist. He's been a sort of general hanger-on

and personality. Now he's written a book for Random House (he collaborated on it with Bernard Wolfe) and it's one of the most fascinating jazz histories I've ever read. Interwoven with Mezz' personal experiences are the stories of the musicians he's known, and he's known them all. The book's called "Really The Blues" (the name of a Victor Record Mezz made in 1938) and it ought to make him some money, too.

**TENOR SAX ALBUM**—Ike Quebec (Blue Note); **TENOR SAX ALBUM**—Volume III (Savoy)—Suddenly, everybody wants tenor sax records. Suddenly the tenor sax is the fashionable instrument, and suddenly Ike Quebec, the very able sax player with Mr. Calloway, has a whole album out under his own name. Not only that, but the Savoy people have put out a tenor sax album in which Ike appears too. Other tenor saxes featured on the Savoy records are Vido Musso from Stan Kenton's band, Charlie Ventura, who was with the Gene Krupa trio, and Allen Eager, who sounds more like Lester Young than Lester Young. And what I want to know is, whatever happened to the clarinet? Nobody puts out an album of clarinet music. Hardly any of the big bands feature clarinets.

### BEST FROM THE MOVIES

**NIGHT AND DAY**—Cole Porter Album: Artie Shaw (Musicraft); Title Song: Claude Thornhill (Columbia); Selections from Rosalie: Frankie Carle (Decca); I've Got You Under My Skin: Lee Wiley (Decca)—I bumped into Lee Wiley the other day. She was walking down the street with her husband, Jess Stacy, the band leader, and I asked them what they were doing. They said they were playing at this place out in Jersey, and I asked Lee if she'd made any records lately. "No," she said, "but I've heard that a re-issue of an old 12-inch Cole Porter number I did is going fine." She couldn't even remember what tune it was, but she did remember how she came to make it. Victor Young had asked her to, and she wasn't especially keen on the deal, and then the morning of the waxing, she didn't show, and Decca called up and asked howcome, and she got herself over there finally, and made the record. Then she forgot about it. Louis Armstrong met her a couple of years later, and told her

### ARE YOU TOO BEAUTIFUL?

Of course, if you're *too* beautiful, we don't presume to be able to help you. But—if you can stand some improvement (and who can't?), turn to the Super Coupon (page 24) and find the chart that solves your particular problem. Under 18 and graceful like a kangaroo? "Glamor For the Teens" is your meat. Straggly, mousy hair? Try "Hair Dos and Don'ts." Clumsy with your rouge? "How To Use Makeup" will have you patting it on like Elizabeth Arden in a matter of minutes. Just check, clip, mail—and all this priceless know-how will be your own private bag of glamor tricks.

# Announcing

## A New, De Luxe, Non-drying Oil-base, Creme Shampoo



Mar-o-All Creme Shampoo comes to you from the makers of famous Mar-o-Oil, the *Original Oil Shampoo*. Mar-o-All Creme Shampoo contains genuine beneficial Mar-o-Oil. It cleanses quickly and thoroughly, rinses easily—leaves your hair glamorously soft, full of life, and easy to manage. Get a big, economical jar of Mar-o-All Creme Shampoo today. You'll like it.

In 25¢ and 75¢ Sizes, at Drug, Department, and Ten-cent Stores

Beth Farrell, dancing star says, "Mar-o-All is the Creme Shampoo I've been waiting for."



he knew her from that record, and she could hardly believe it. She still couldn't remember the name of it the other day, when I left her and Jess. It was, ridiculously enough, "I've Got You Under My Skin," and it's selling like mad right now.

More "Night and Day" stuff: Claude Thornhill recorded the song "Night and Day" in 1942, before he went into Artie Shaw's Navy band, but it was never released before now. Columbia has some records out by Thornhill's new band, too. "Under the Willow Tree," is one, and features Bob Walter on clarinet.

**THRILL OF BRAZIL**—A Man Is a Brother To a Mule: Andrews Sisters & Eddie Heywood (Decca)—Here's a song all about resemblances between the species male and the species mule. It's recommended for women only, since they will probably sympathize with the lyrics. Men will undoubtedly boycott it, as they should. So, till next month, this is Leonard Feather, His Column, and His Goodbye.

### RECORDS OF THE MONTH

Selected  
by Leonard Feather

#### BEST POPULAR

- BEGIN THE BEGUINE**—Frank Sinatra (Columbia)  
**EVERYBODY LOVES MY BABY, MY BABY**—Gene Krupa (Columbia), Tex Beneke (Victor)  
**FIVE MINUTES MORE**—Skitch Henderson (Capitol), Phil Brito (Musicraft)  
**I GUESS I EXPECTED TOO MUCH**—Harry James (Columbia), Dolores O'Neil (Cosmo)  
**I GUESS I'LL GET THE PAPERS AND GO HOME**—Mills Brothers (Decca), Les Brown (Columbia), Hal McIntyre (Cosmo), Ray Herbeck (Four Star)  
**MAKIN' WHOOPEE**—Tony Pastor (Cosmo)  
**RUMORS ARE FLYING**—Betty Rhodes (Victor), Saxie Dowell (Sonora)  
**THE WAY THAT THE WIND BLOWS**—Gordon MacRae (Musicraft), Dinah Shore (Columbia)  
**WHICH WAY DID MY HEART GO?**—Teddy Walters (Musicraft)  
**YOU KEEP COMING BACK LIKE A SONG**—Dinah Shore (Columbia), Bobby Byrne (Cosmo)

#### BEST HOT JAZZ

- LES BROWN**—High On a Windy Trumpet (Columbia)  
**BENNY CARTER**—Rose Room (De Luxe)  
**KING COLE TRIO**—Album Number Two (Capitol)  
**DIZZY GILLESPIE**—Oop Bop Sh' Bam (Musicraft)  
**WOODY HERMAN**—Blowin' Up a Storm (Columbia)  
**MEZZ MEZZROW**—Gone Away Blues (King Jazz)  
**IKE QUEBEC**—Tenor Sax Album (Blue Note)  
**TEMPO JAZZMEN**—When I Grow Too Old To Dream (Dial)  
**TENOR SAX ALBUM**—Volume III (Savoy)  
**MARY LOU WILLIAMS**—Sings of the Zodiac (two albums) (Stinson-Asch)

#### BEST FROM THE MOVIES

- BLUE SKIES**—Irving Berlin melodies: Wayne King (Victor)  
**CANYON PASSAGE**—Ole Buttermilk Sky: Kay Kyser (Columbia)  
**CROSS MY HEART**—That Little Dream Got Nowhere: Bing Crosby and Eddie Heywood (Decca), Dinah Shore (Columbia), Phil Brito (Musicraft)  
**EASY TO WED**—Continental Polka: Henri Rene (Victor)  
**IF I'M LUCKY**—One More Vote: If I'm Lucky: Perry Como (Victor)  
**NIGHT AND DAY**—Cole Porter Album: Artie Shaw (Musicraft); Title Song: Claude Thornhill (Columbia); Selections from Rosalie: Frankie Carle (Decca); I've Got You Under My Skin: Lee Wiley (Decca)  
**TALK ABOUT A LADY**—I Never Had a Dream Come True: The Ink Spots (Decca)  
**THREE LITTLE GIRLS IN BLUE**—I Like Mike: Helen Forrest (Decca); Somewhere In The Night: Helen Forrest (Decca); Frank Sinatra (Columbia)  
**THRILL OF BRAZIL**—A Man Is a Brother to a Mule: Andrews Sisters and Eddie Heywood (Decca)

# RCA VICTOR

## RECORD BULLETIN



RELEASE #46-50

(ADVANCE)

TO ALL RCA VICTOR RECORD DISTRIBUTORS:

September 27, 1946

### AN RCA VICTOR HOT JAZZ ALBUM

#### "NEW 52ND STREET JAZZ"

DIZZY GILLESPIE - - COLEMAN HAWKINS

AND THEIR ALL-STAR ORCHESTRAS

40-0130 52ND STREET THEME  
NIGHT IN TUNISIA

40-0132 OL' MAN REBOP  
ANTHROPOLOGY

HJ-9

\*List Price \$3.75

40-0131 SAY IT ISN'T SO  
SPOTLITE

40-0133 LOW FLAME  
ALLEN'S ALLEY

- 4-10" Green Label Records -

Here's an album which Hot Jazz fans will clamor for. It brings many of the famous swing idols together - - those who have attracted jazz fans from all over to The Famous Door of 52nd Street. These jazz-men make up the all-star orchestras which are featured here with Dizzy Gillespie and Coleman Hawkins. And it is with the joining of these two artists that we give you the latest movements in 52nd Street jazz.

Dizzy Gillespie, king of re-bop, is heard on four sides of this album with excellent examples of his inimitable technique. He uses such outstanding sidemen as Don Byas, tenor sax; J. C. Heard, drums; and Milt Jackson on vibraharp. NIGHT IN TUNISIA begins with a weird bass and guitar figure which is quickly followed by an off-beat drum that gradually leads to Jackson's vibes, Dizzy's trumpet and Don Byas' tenor. Then there is a changing of moods with excellently executed solos.

ANTHROPOLOGY is the side that gives vibes man Milt Jackson his chance to shine, and he really takes the break. Jackson is perhaps the only outstanding vibes man around who has been able to catch the re-bop technique and translate it in terms of his own instrument. His ability is also amply demonstrated on 52ND STREET THEME along with other featured soloists in the band.

RADIO CORPORATION OF AMERICA • RCA Victor Division, Camden, N. J.

leads the way... IN RADIO... TELEVISION... TUBES... "VICTROLAS"... RECORDS... ELECTRONICS

OL' MAN REBOP has a tricky unison theme vaguely based, harmonically, on the "Old Man River" chord pattern. There are solos by Dizzy, Byas, Jackson, Al Haig on piano and Bill deArango on guitar.

The other four sides are under the leadership of Coleman Hawkins, who has proven on more than one occasion that he is the top sax man in the business. With him there are men like Charlie Shavers, trumpet; Allen Eager, tenor sax; Pete Brown, alto sax and Mary Osborne, guitar. On SAY IT ISN'T SO the Hawk produces a work which may easily rank with his classic "Body and Soul". The whole thing is in a relaxed setting with a suitable piano backing by Jimmy Jones and the band.

Charlie Shavers takes the lead-off honors on LOW FLAME, a number which Leonard Feather wrote with Charlie in mind. It is slow, moving and tender with Shavers playing touching muted horn. There's some beautiful Pete Brown alto sax here and Mary Osborne shows her wonderful jazz ability on this side.

SPOTLITE is a fast-moving tune with a good Shavers solo following the opening theme. Mary Osborne again shows her good taste and excellent ability. The Hawk has his turn, there's a Jimmy Jones' solo and then Shavers returns with staccato and the record ends.

ALLEN'S ALLEY is mostly a sax side with Hawkins, Allen Eager and Pete Brown playing the on-the-beat theme until the Hawk drops out leaving Allen and Pete to fight it out.

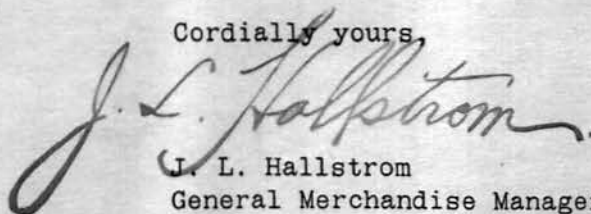
The album was recorded under the direct supervision of Leonard Feather, one of the most prominent of present-day jazz critics, commentators and record reviewers. He is also a well-known musician and composer.

The records in this album include the complete personnel on the labels. The cover is colorful with the artist's conception of 52nd Street in Manhattan..... very attractive.

This album (HJ-9) will not be allocated. Therefore, we are asking you to submit your orders to C. J. Molthrop, Record Orders and Service Department, Camden, N. J., no later than October 25, 1946.

Shipments on this album will start December 16, 1946.

Cordially yours,



J. L. Hallstrom  
General Merchandise Manager  
Record Department

\* Price shown is suggested list price and does not include Federal, State and Local taxes.



# Nick Kenny

## Speaking:

DAILY MIRROR SATURDAY OCTOBER 2 6 1 9 4 6

**PLATTER CHATTER!!!** Henry King's rumba album for Black and White records has gone over 50,000, with Henry's fans west of the Rockies clamoring for more. He just grooved ten sambas for the same outfit and claims that Carnegie Chambers is the best recording studio in New York. "Their technicians make a 15-piece band sound like 30 pieces," sez Henry.

**TALLOW TOPS** is Al Rickey's popular children's Mayfair album of kiddie cuttings. Etched with the friendly voice of David Kurlan, the story teller, and Rickey's out-of-this-world orchestra effects this album of such favorites as "The Little Red Hen," "The Three Goats," "Goldilocks," "The Three Bears," "The Elephant," and "Jack Rabbit" is a "must" for junior or junior miss. They are the antidote for some of the radio programs that poison the baby dreams of innocent children.

**TELEGRAM !!!** "After your many wonderful mentions," wires Eddie Foy, Jr., "I am going on the radio for Kraft Music Hall, starting Dec. 5. I am feeling much better."

**BLOW ME DOWN, mates!** Gangway for "The Mariners," four former Coast Guardsmen, who used to sing their shipmates to sleep during the war, when radios were taboo! They'll have their own program each Sunday

the races, friends have been calling him up day and night asking for tips...we ought to explain that what Don really told us was that he often loses on an individual race, but never loses on the season...I'm crazy about Vaughn Monroe's violin department...the Ben Silverbergs are in from Cleveland to see some of the latest shows... Bobby Ramos will do a series of ten 16mm. soundie pictures for Standard Films... watch for Billy Eckstine's musical short, "Rhythm in a Riff"...Larry Funk opens at the beautiful new Ankara in Pittsburgh Nov. 6... Machito's "Fruit Song," a calypso, is a riot at La Conga...Morty Reid moves to the Carnival tomorrow night after two years at the Diamond Horseshoe...some smart name band leader ought to wax Leonard Feather's "Signing Off"...I'm glad Ted Collins is spotting "It Pays to Be Ignorant" on the Kate Smith show tomorrow night...my mother-in-law, Maggie, will surely be listening... Bob Kombeison has

1- 2- 3- 4- 5- 6- 7- 1 Sel xR Fl Nly xP Ka Hw In xS He Fl xP XC Inc W xP Te xB xM xE 4 xR xK Ya Ga xCa 5 Tu Sta Agi Ra Rec 6 Tur Pol Ma aM Col Puj Pol a 7- xGr Cou xOu Gla xOu xBl 8

### BILLBOARD OCT. 5

and the ensemble singing in a spicy story.

Music ops may get some added dividends from "The Man That Comes Around."

#### LIL GREEN (Victor 20-1957)

**Blowtop Blues—FT; V.**  
**It's Bad With My Man and Me—FT; V.**

One of the most expressive race blues singers of the day—her shouting salty as well as sultry—Lil Green displays her usual fine sense of rhythmic and blues qualities for Leonard Feather's "Blowtop Blues" about blowing a fuse in her bonnet. In the same low-down groove, she gives it forth groovely for Don Redman's torch blues, "It's Bad With My Man and Me." A large band gives the full-throated song-bird full-bodied background figures.

The race locations will show their preference for both of these sides.

#### BOBBY CAPO (Seeco 557)

**La Luna Enamora—FT; V.**  
**Que He De Hacer?—FT; V.**

Singing the Latin lullabies with plenty of animation in his expressions, and with a marked romantic flavor in his baritone pipings, Bobby Capo is something to occupy the attention in this spinning. With Terig Tucci's CBS ork making the melodies and bolero rhythms all the more vivid, Capo's vocal creations ring the bell with a resounding smack, particularly for his own lush lullaby—and an exotic one—in "Que He De Hacer?" ("What Shall I Do?"). Nor

#### SPADE COOLEY (Seeco 557)

**You Can't Have It—FT; VC.**  
Not since the diskings with Duke spinning sides off Tizol gets out of Since with Harry Ja up a capable crew in Willie Smith out alto and Babe Russi a fine rhythm section mood inspiring "Za his own instrument faster clip, ensemble fashion for "You C and Eat It," with when he should be

#### SPADE COOLEY (Seeco 557)

**Crazy 'Cause I Love Three Way Boogie—FT; VC.**  
A spirited aggregation of mentalists, including guitars and fiddles, Spade Cooley leads a peppery and thorough "Crazy 'Cause I Love Three Way Boogie" with Tex Williams to add rhythmic cowboy mentalists hold full pattern cooked up in style for "Three Way Boogie" "Three Way Boogie" beat wave in the sage music boxes.

(Continued on page 19)

# Melody Maker

INCORPORATING "RHYTHM"

## SCOTS BAND WINS GREAT "ALL-BRITAIN"

**THE ALL-BRITAIN CHAMPIONSHIP HAS GONE TO SCOTLAND! FOR THE FIRST TIME IN THE TWENTY-YEAR HISTORY OF "MELODY MAKER" SEMI-PROFESSIONAL DANCE BAND CONTESTING, THE GOLD CUP HAS GONE OVER THE BORDER—TO THE SCOTT HENDERSON QUINTETTE, OF GLASGOW.**

Before a huge crowd of over 4,000 people at the Empress Ballroom, Winter Gardens, Blackpool, on Sunday (3rd) nine of the finest semi-professional bands in Britain—finalists from the 300 bands who have competed this season in district contests and area finals, played throughout the afternoon in an atmosphere of tension and excitement.

Facing them at the judging table were distinguished dance band celebrities **Alfie Noakes** and **Jock Bain** (of Gerald's Orchestra); **E. O. Posson** (the great reed multi-instrumentalist); **Les Evans** (famous arranger and coach, now conducting the George Evans Orchestra); **Richard Valery** (BBC Northern broadcasting band-leader); and **Ray Sonin**, Editor of the **MELODY MAKER**. Their job was no light one, in view of the high standard of the bands.

### FOSTER AND EVANS

The Scott Henderson Quintette, led by George Scott Henderson on piano, with guitar, bass, drums and tenor sax doubling clarinet completing the ensemble, gave a most polished performance of musically related, modern playing, and the judges had no hesitation in declaring them winners by a good margin of points. Second to them came **Johnny Stiles'** 12-piece band from Swindon, with **Eth and his Quads**, of Stockport, third; and **Al Powell and his Band**, of Chester, fourth.

The whole show was admirably compered by BBC celebrity **David Miller**.

The day began at 11 o'clock with the Instruments Exhibition, and it was soon apparent that all the excited, thrilling atmosphere of the great pre-war "All Britains" had been recaptured. Fans and musicians, who had travelled in many cases all night, milled around the stands, listening to the famous instrumentalists demonstrating the various instruments and thoroughly enjoying themselves.

The same atmosphere pervaded the whole five-hour contest in the afternoon.

Not only were there the competing bands to listen to, discuss and argue over, but two famous leaders of stage and broadcasting repute had brought their grand outfits along to give a show.

These were **Teddy Foster and his Orchestra**, with **Dennis Hale** and **Penny Nichols** vocalising; and the **George Evans Orchestra**, directed by **Les Evans**, with **Shirley Grey** singing.

Both bands were much to the liking of the vast audience, and it was a particular compliment to Les Evans and his immaculate bunch that, playing right at the end of the whole long show, they still kept the audience glued to their seats and had to concede two encores.

What is more, during the change-over of the competing bands on the stage, swing groups from the **Poster and Evans'** bands gave out on another rostrum—so it is true to say there was non-stop music all the afternoon, and it was received with as much enthusiasm at 7 p.m. as it had been five hours earlier, when the show started.

Admirably organised for the **MELODY MAKER** by Mr. **Lewis Buckley**, the well-known Northern promoter, the 1946 All-Britain was a magnificent climax to the biggest contesting season ever.

## "B.B.C. IS BLOCKING MUSICAL PROGRESS"—Ambrose Tells America

NEW YORK—November 1

**AMBROSE, GERALDO AND JACK HYLTON ARE IN NEW YORK—AND THE FUR IS FLYING! MOST OF THE EXCITEMENT HAS BEEN CAUSED BY THE OPINIONS ON THE AMERICAN MUSICAL SCENE AS COMPARED WITH THE BRITISH, EXPRESSED IN INTERVIEWS BY GERALDO AND AMBROSE, BOTH OF WHOM ARRIVED HERE ON THE FIRST TRIP OF THE "QUEEN ELIZABETH" (writes Leonard Feather).**

Ambrose, at a cocktail party given for Django Reinhardt (see story on page 7), told me that Cloro's had been very gracious in giving him the time off to make the trip, but that in his few days in town he had already come to feel that the outlook for dance music in England is hopeless and that he hated having to go back. (He sails November 14.)

"It's like another world," said Ambrose. "I haven't been over here since 1933. People think the conditions in England are just a temporary slump, but if you ask me, it's going to get steadily worse, not better. There's nothing to work for. You take a fellow like Gerald: he builds a nice band and does all that work for the BBC, and what good does it do him? And Ted Heath—there's a really good band, but he's lucky to make \$500 a week, while the top bands over here are grossing a million a year!"

### WE ARE "LAZY"

Talking to another reporter, he stated: "All of our rot, the musicians' lack of incentive, their laziness, their complete lifelessness in attacking their musical problems, all of it stems from the wielding of a polite but authoritative hand by the BBC. The BBC needs some competition—something that would awaken them to the fact that they are blocking musical progress. . . . I wouldn't touch the BBC with a ten-foot pole, least of all broadcast over their air."

Ambrose also blamed post-war neurosis, trade and public depression; he denied that the British record industry may be in for a big boom. People are just buying records for the moment, he declared, because so many other things they'd prefer to buy are unavailable.

A visit to England by a top American band would do wonders to rejuvenate and stimulate British music and musicians, Ambrose added. He also said: "I like the keenness your Americans show in attacking their music; they're wonderfully ambitious, and not shirkers."

He concluded that while here he would talk with MCA officials about the possibility of working here with an American band on a later visit.

Geraldo expressed largely the same views, namely, that British musicians are lazy and have little incentive to create. He believes, he told a trade paper reporter, that British musical talent has been wasting itself by imitation and copying American records and arrangements; and that these factors have done much to deter progress in English music. (He did not explain how he justifies the fact that his own band follows the same policy.)

Geraldo said that he hoped to see Petrillo about a possible interchange of bands.

## ROY FOX LEAVING MILROY FOR STAGE TOUR

**AFTER** several months' stay, Roy Fox and his Band are concluding their engagement at the Milroy Club, to embark upon a season of theatre dates—a medium of musical entertainment in which in the past Roy has proved himself to be a master.

Immediately it became known that Roy was leaving the Club on November 23, he was at once offered theatre dates, but he has turned these down as he intends to spend a few weeks building up a stage show which will necessitate bringing the band up to full strength.

For stage work, Roy will feature the usual rhythm section with three trumpets, four trombones and five saxes, plus vocalists Bobby Joy, Jack O'Hagan, and a girl singer yet to be chosen.

During this period of building-up, (Please turn to page 2)

## SKYROCKETS' TRIUMPH AT COMMAND SHOW

**R**ELECTING considerable credit upon the whole of the dance band profession and on their own group in particular, the masterly playing of the ex-RAF Skyrockets under their leader Paul Fenouillet, contributed in no small measure to the colossal success of the first post-war Royal Command Performance, which was staged on Monday last (4th) at the London Palladium.

The show opened with a solo trumpet fanfare played by **Les Lambert**, and a 20-minute selection preceded the arrival of **Their Majesties**.

During the actual show, the Skyrockets played no fewer than 80 different pieces faultlessly, and so impressed was the audience with their music that hardly anyone left the theatre after the show had finished, until the boys had completed what was actually their "playing-out" music—one of Paul Fenouillet's fine arrangements, this time of **Elgar's "Pomp and Circumstance No. 4"** March.

For intermission music, the band broke new ground by featuring "2 o'clock Jump"—which number the two Princesses hurried back to their box to hear, and to which they listened intently and applauded vigorously.

One other individual credit, this to celebrated percussionist **George Fierstone**, who played the show from beginning to end. We understand that this is the first time this has occurred in the history of Command Performances, as acts which rely a lot on drum effects, usually bring their own carefully rehearsed drummer for the job. Congratulations, George, and the rest of your colleagues. . . .

## LEN FILLIS BACK IN TOWN FROM S. AFRICA

**J**UST arrived back in England is famous guitar-pioneer **Len Fillis** after an absence of nearly 10 years spent in S. Africa and Australia.

Len, whose articles in the "M.M." in the 'twenties started most of this country's guitarists on their careers, went to South Africa in 1937, and then travelled on to Australia, where he led his own band in resident jobs and on the air.

As manager of the Melbourne Hawaiian Club he became interested in the Hawaiian guitar and returned to South Africa in 1945 to lead a band in the South Sea manner.

He arrived back in England last Saturday, and his many friends will salute this grand old-timer.

Now concentrating on Hawaiian Guitar, Len has plans to present his music to a wide public in the near future. Full story of his colonial activities next week.

## FELDMAN'S

A GREAT SONG

# ONE MORE TOMORROW

FROM THE WARNER BROS. PICTURE "ONE MORE TOMORROW"

AS LONG AS I LIVE ON SUNSHINE BAY

LOOK OUT FOR

THE STARS WILL REMEMBER

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# DUKE ELLINGTON AND HIS ORCHESTRA

CARNEGIE HALL, NEW YORK

Saturday and Sunday Evenings, November 23-24, 1946  
at 8:45 o'clock

Notes on the Program

By LEONARD FEATHER

Jazz Composer and Critic

Duke Ellington's fifth annual Carnegie Hall appearance differs from its predecessors in several respects. The program includes a larger proportion of new material than was heard in any previous concert. It also introduces an instrumentalist who is not a member of the band and is on his first visit to this country.

The concert again coincides with the announcement that in the annual Esquire All-American jazz poll, Duke Ellington has received the same double honor accorded to him in the 1945 and 1946 voting. He is the 1947 Gold Award winner in the "Best Arranger" and "Best Orchestra" divisions.

The past year has seen the return to the band of two great musicians: trumpeter-violinist-vocalist Ray Nance, who had been touring with his own unit for a few months, and trumpeter Harold Baker, returned from his Army service. Francis Williams, whom Ellington heard with the relief band at the Zanzibar, is an addition to the trumpet section, and Russell Procope, a recent Army dischargee, best known for his many years with the John Kirby orchestra, has taken over the lead alto saxophone chair.

\* \* \* \* \*

### Overture to a Jam Session

This unique piece of "production music", written a few weeks ago, is the work of Billy Strayhorn, Ellington's perennial assistant composer and arranger. It is intended to be impressionistic rather than realistic, since the actual music at a jam session, needless to say, is neither played by a big band nor preconceived by the musicians.

### The Mooche

Early one morning at the old Cotton Club uptown, as Duke Ellington sat at the piano and looked around the empty room after closing time, he found the mournful mood for this, one of his first famous compositions. Composed in 1928 and recorded several times, it now features Jimmy Hamilton, Harry Carney and Russ Procope on three clarinets, with Carney also taking a solo clarinet role; Johnny Hodges on alto



När Duke Ellington skrev ett 3-års skivkontrakt med Musicraft ställde William Morris till med ett party. Här se vi Duke och Estrads Leonard Feather lyfta på den vackra Ruby Hills slöja under det att Georgie Auld nöjer sig med att titta på. Att han kan hålla sig.

sax, Ray Nance in some superb growl-style trumpet work, and Lawrence Brown departing from his melodic style to take over the plunger-muted trombone role of the late "Tricky Sam" Nanton.

### **Jumpin' Punks**

Written and recorded early in 1941, this is the work of Duke's son, Mercer Ellington, and is one of the few numbers in the band's library to cast the limelight on the inimitable Sonny Greer, who has been playing drums with Duke for a quarter of a century.

### **W. C. Handy Medley**

This group of three numbers—*Memphis Blues*, *St. Louis Blues* and *Beale Street Blues*—is Duke Ellington's tribute to W. C. Handy, venerable "Father of the Blues", who at 73 is still active as a music publisher, and who is an honored guest at this Carnegie Hall performance of his most famous compositions. *Memphis Blues*, written in 1912, still sounds melodically fresh in Ellington's arrangement, with Johnny Hodges introducing the theme. *Beale Street Blues* combines the typical Ellington flavor with the spirit of the original tune, featuring some of Harold Baker's most brilliant trumpet work. *St. Louis Blues*, written in 1914, and originally recorded by Ellington with Bing Crosby in 1930, is heard in a new treatment featuring 19-year-old Marion Cox, a New York girl who joined the band a few months ago. Her previous professional experience consisted of a short engagement with Dizzy Gillespie's first big band in 1945.

### **The Eighth Veil**

Billy Strayhorn and Duke Ellington collaborated on this new vehicle played by trumpeter Harold Baker.

### **The Golden Feather**

Harry Carney's baritone saxophone is featured in this new work, named for the blonde wife of a jazz critic. Born in 1910 in Boston, Carney has been with the Ellington band since 1927.

### **Flippant Flurry**

Billy Strayhorn designed this as a specialty for Jimmy Hamilton, 29-year-old clarinetist who joined the band in 1943.

### **The Golden Cress**

Lawrence Brown's trombone is given a typical setting in this slow, melodic work, named for the blonde wife of Cress Courtney, Duke's agent. Brown, born in Lawrence, Kansas, in 1905, has been a key member of the Ellington organization for fourteen years.

### **A Very Unbooted Character**

"Unbooted" is Duke Ellington's special term, synonymous with "unhip" (or unhep.) A good example of one of Duke's lighter moods with a definite comedy touch, it became popular four years ago when Harold Baker was with the band, and has been revived with his return.

### **Sultry Sunset**

Johnny Hodges, who has been associated with simple and eloquent melodic performances since *I Got It Bad* became an Ellington hit, is featured in this tune written during the band's recent four-week engagement in New York. Born in Cambridge, Mass., Hodges joined Ellington in 1928, and has received innumerable awards as the foremost alto saxophonist in jazz.

## **THE DEEP SOUTH**

### **Suite in Four Parts**

#### **I—Magnolias Just Dripping With Molasses**

Here, as the first conception of the Deep South, which is many things to many people, we find what might be called the Dixie Chamber of Commerce dream picture, complete with beautiful blue skies, Creole gals with flashing eyes, fried chicken and watermelons—and those good old nostalgic memories. Duke Ellington describes the mood of this sequence as a "Dixie flavor in a pastel (whispering) jump", recalling the pastel style first associated with Ellington when he originated his *Whispering Tiger* version of *Tiger Rag*. This mood is maintained until the last chorus, which goes all out with a fortissimo contrast.

#### **II—Hearsay**

Here you observe some of the other things that are told about the South, things that are not in accordance with the Chamber of Commerce dream picture, and may even at times be directly opposite.

#### **III—There Was Nobody Looking**

This musical story illustrates the theory that when nobody is looking, many people of different extractions are able to get along well together. The parable conceived by Ellington to point up this idea is that of a pretty little flower which appears in the middle of a field, and of a small dog which is fascinated by the flower. As the puppy reaches over to caress the flower, a light breeze blows it out of reach, and at each attempt to touch it, the flower is carried away in a different direction by the breeze. Nevertheless, there is no friction, no animosity between the dog and the breeze vying for the flower's affection, for each respects the other's right to court the flower. The reason is that the puppy and the flower were too young to know any differently, or to be influenced away from their natural tendencies; and, more important, there was nobody looking. This subtle story is painted with charm and grace by Duke Ellington himself in the form of a piano solo.

#### **IV—Happy-Go-Lucky Local**

This is the story of a train that runs in the South. It is not one of those luxurious streamlined trains that take tourists down to Miami. This train is never fast, never on schedule; it has a little upright engine, and it never stops at any of the places you've ever heard of. It grunts, jerks, groans, then finally settles down to a good medium tempo. Another feature of this train is its Negro fireman, pulling the string that blows a whistle, making the train roll in such romantic, simple grandeur. The fireman seems



## FRITT FORUM

SKRIV GÄRNA TILL ESTRAD, MEN KORTFATTAT

## Feather - imbecill, gräddsliskig pjattyp!!!

Red. Nils Hellström, Stockholm.

Sverige är ett land, vare sig den moderna dansmusiken står mycket högt. Att Sverige i fråga om jazzens popularitet anses inneha platsen efter England i Europa beror såväl på dess musiker som dess publik. En annan viktig faktor för jazzens popularitet är, att det finns två tidskrifter som meddelat god undervisning i jazzkunskap.

Det är om den ena av dessa tidningar, nämligen Eder, som jag nu vill till Eder framställa en fråga. Men först kanske jag skulle framdraga orsaken till att jag skriver detta brev. Härnästod stod ti några skolkamrater utanför vår skolas portar och pratade — som vanligt, om jazz. Vi kom då att tala om Eder tidning. Ja, jag skall vara uppriktig, mina kamrater fördömde den. Varför? Jo, för att den, som de sade, främjade swingen och struntade i den gamla New Orleans-, Chicago- och Dixieland-musiken. Jag beslöt att närmare undersöka saken.

När jag nu tittar igenom de senaste tolv numren av Eder tidning, måste jag medge, att jag i viss mån håller med mina kamrater. I det första numret (7/45) hittar jag en artikel av C. Norman. Han förstår sig ju på jazz och han spelar därefter. Vidare Wingys (Obs.! signaturen) artikel om O. D. J. B. Ahhhh! Kortvägskronikan är fin. Recensenten har god smak. I följande nummer får nazisterna en välbehövlig utskällning, och i augusti nomineras även favoritorkestern, som var vänlig nog spela in "Jazz me Blues", en av mina få svenska skivor — tack för den!

Men i novembernumret kommer skrällen Mister L. Feather dödförklarar Dixieland jazz. I en virrig artikel försöker — och misslyckas — han med att förklara sin åsikt om jazz. Att en sådan imbecill, gräddsliskig individ skall kallas jazzexpert. Han säger, att jazzen gått och går framåt. Kar ske det, men i så fall i vinkel mot horisontalplanet, nedåt, åt h-te. En sådan vekli pjattyp med gelé i stället för rygga borde sopa golv, eller också spela hamil ute i Lapplands obygder. Nog talat om denne irrande, beklagansvärde stackare. Julnumret får Feather en välbehövlig u skällning, bl. a. av några svenska musiker. Vad Lundén-Velden skriver är inget a bry sig om. Han har redan i sin dåliga swing-tidning visat vad han går för, men så har han också varit medlem i Lulle Elbojs "skräll-orkester".

Ja, nu kommer frågan! Tänker Estrad vara ett språkrör för swingen, eller tänke den hålla på den äkta Dixieland-jazzen? Anhåller underdånigt om svar. Då man ä verklig jazzfantast får man icke någö större behållning av att läsa de motsägelser, som Estrad ofta innehållit. Det behövs strängt taget bara en sak för att få en ändring i förhållandet. Aldrig någon Leonard Feather-artikel mer! Stan Kenton, som n börjat en artikelserie om "den nya jazzen" är en individ, liknande Feather. Låt har artiklar fara åt samma ställe som Feathers. Välj Eder väg nu, vänta icke till det bli för sent! Det kommer en reaktion mot de maskinmässiga, själlösa musik, som swinge utgör. Dixieland-musiken kommer att uppleva en renässans. Ännu är det bara för renässansen. I min skolklass finns det i grabbar i åldern mellan 17 och 19 år. A dessa äro 7 dixieland-fantaster och swing-fantaster. Betänk noga siffrorna!

Jag nästan glömde att tala om en sa om Estrad. Skivrecensionerna och Sve Janthes radiokronikor äro mycket populära, och de äro bra i förhållande därtill.

Tecknar  
Med utmärkt högaktning  
Gymnasist.

## Amerikanska elitdamer



Överst Mary Lou Williams' Girl Stars på en grammofoninspelning, arrangerad av vår medarbetare Leonard Feather. Fr. v. Mary Lou, Bridget O'Flynn, Mary Osborne, Bea Taylor och Marge Hyams. De inspelade Leonards opus "D.D.T." och "Blues at Mary Lou's". Och de undre bilderna visa ofantliga populära sångerskorna Jo Stafford och Savannah Churchill.

ESSENCE - - - -

In full swing, as the Television Cameras focus on them, drummer Lew Stevenson and bassist Bob Roberts put over their own "Slim and Slam" version of one of Bob's own compositions.



THREE weeks ago, when I mentioned that Bob Roberts was willing to let young bass players have copies of his special compositions if they wrote and asked for them, I wondered what response there would be from a quarter that has hitherto been somewhat neglected in respect of solos.

Now I'm feeling rather guilty; for I seem to have let Bob in for more than either he or I ever dreamed of. The response was colossal!

"The BBC must have shaken to the thud of letters pouring on to their door-mat," says Bob. "They are still coming in from that quarter alone, apart from all those via the Melody Maker, and many long-distance calls."

One in particular amused him, and will be compiled with right away. It was for "Under the Chin"—the solo Bob has written to kill the time-honoured crack once and for all: "Bet you can't play it under your chin!" And it came from a lonely shepherd up in the North of Scotland

who plays bass to amuse his sheep! "Nobody will stand for my practicing except the sheep," the shepherd complains, "and even they are not very interested. But 'Under the Chin' may alter the situation."

Nevertheless, overwhelmed though he has been, Bob is all for encouraging the up-and-coming bassist, and is determined that they should get a solo each, and also have their queries answered as soon as he can possibly manage it.

Also, in his travels with the Blue Rockets, he asks me to say, he will be glad to meet any of his correspondents and "talk bass" with them and demonstrate his solos if they want him to.

On behalf of all these young lads I would like to thank Bob for such unselfish service to this branch of the profession, and express the hope that players of other instruments may emulate his public spiritedness.

INEVITABLY, last week's record review of Hampton's "Hey-Ba-Ba-Re-Bop" and "Slide,

- by Pat Brand

Hamp, Slide" brought its crop of queries as to what really is re-bop.

It's not, it seems, enough for me to say, "Go and listen to the pertaining records and find out for yourselves!" No; I have to go to considerable expense and inconvenience to get a statement from our A. correspondent, Leonard Feather, here, once and for all, is what is:—

Leonard writes: Originally, or be-bop, was just a sound made by a musician trying to hum how a phrase would be played on his instrument. Because so many of its phrases best be translated into hum through the use of such syllables, re, be and bop, the music itself came to be known by this name.

Dizzy Gillespie began developing along with a circle of fellow-musicians, the characteristics that since become identified with new harmonic twists and rhythmic nuances; a formidable technique enabling him to improvise more quickly and imaginatively than musicians less richly equipped. Yet, basically, it's all the music: it's all jazz or swing, only important difference between re-bop school of jazzmen and the guard is that the youngsters can in the old style any time they like sometimes do, in fact, just for la and to sound corny—but the musicians, if they were called upon to play re-bop, would be hopelessly floundering in a swamp of unfamiliar harmonic, rhythmic and technical demands, which would tax them beyond endurance.

There's room for every kind of set in jazz—and there's plenty of room for the kind of fresh, stimulating thinking that has made Dizzy the idol of the young American swing set.

FROM Saturday, October 12, an audience will again be admitted to Gerald's "Tip Top Tunes" programmes, which will now be broadcast every Saturday from 1.30 till 2 p.m. in the General Overseas Service from the Rudolph Steiner Hall.

MELODY MAKER readers who would like to see one of these super swing shows should write to Gerald Orchestras, 73, New Bond Street, London, W.1, enclosing a stamped addressed envelope and stating which date they would prefer.

Show—Jack Carson drops in to complicate Gracie Allen's campaign to boost George to cinema stardom in "The Hucksters."

8:30 WJZ: America's Town Meeting—"Should the U. S. Open Its Doors to Displaced Persons Now?" Speakers: James G. McDonald, Col. Paul H. Griffith, Frank Kingdon and Rudolph Reimer.

8:30 WNYC: Medicine in the Post-war World—Major-General Norman T. Kirk, Surgeon General of the U. S. Army.

9:00 WFAF: Kraft Music Hall

9:30 WFAF: The Jack Haley Show

9:30 WQXR: Author Meets the Critics—Mezz Mezzrow's autobiography, "Really the Blues," taken up

by Dr. Richard H. Hoffman and Leonard Feather.  
10:00 WABC: Radio Reader's Digest—Claire Trevor in an episode from "The Grapes of Wrath."

A.M. Friday

8:45 WABC: The Margaret Arlen Show—David Ross, veteran radio performer, relates the history of WABC on the eve of the station's change in call letters to WCBS.

11:15 WLIB: Fan Fare—Nora Kaye, leading dancer of Ballet Theatre, is interviewed by Jim Young.

Commentators Not Listed in Table Today—5:15 WLIB: Estelle Sternberger; 7:00 WHN: George Hamilton Combs; 7:40 WHN: Johannes Steel; 8:30 WEVD: Alexander Gabriel; 10:00 WEVD: Albert Brandt; 10:30 WINS: Henry Milo.

Today's Radio Programs

TUNE IN TONIGHT

- 8:00—WFAF—The Aldrich Family, domestic comedy; Ezra Stone, Jack Kalk.
- 8:00—WABC—Suspense, drama; Lazarus Walks, Brian Donlevy.
- 8:30—WFAF—George Burns, Gracie Allen Show, variety; Meredith Willson orchestra, Bill Goodwin; Jack Carson, guest.
- 8:30—WJZ—America's Town Meeting: Should the United States Open Its Doors to Displaced Persons Now? Col. Paul H. Griffith, Dr. James G. McDonald, Dr. Frank Kingdon, Rudolph Reimer.
- 9:00—WFAF—The Music Hall, Edward Everett Horton, Eddy Duchin, Russ Case orchestra, Milena Miller, King Cole Trio; Mickey Rooney, guest.
- 9:00—WABC—Dick Haynes Show, variety; Helen Forrest, Gordon Jenkins orchestra.
- 9:30—WFAF—Jack Haley Show, comedy; Eve Arden; Mike Romanoff, James Dunn, guests.
- 9:30—WQXR—Author Meets the Critics: Really the Blues; Mezz Mezzrow, Bernard Wolfe; Dr. Richard H. Hoffman, Leonard Feather.
- 10:00—WFAF—Abbott and Costello, variety; Murray Ellis orchestra, Marilyn Maxwell, guest.
- 10:00—WABC—

COLLECTORS' CORNER

by REX HARRIS and MAX JONES



Kid Ory

AMONG the captures made by the ever-expanding Muscraft concern this year is one name that has received little of the publicity accorded to Ellington, Shaw, Dizzy and the rest of the company's big artists. But it is a name that will be of considerable interest to "Corner" readers.

Clyde Bernhardt (sometimes listed as Barnhart)—King Oliver alumnus, as the Americans say—is Muscraft's new blues star. He is a musician about whom very little has been written, and our interest in him was roused some eighteen months ago when it was rumoured he was in this country.

Here is Clyde's brief official history, giving 1931 as the date of his joining the Oliver band:—

Born in 1912 in High Point, North Carolina, Bernhardt joined King Oliver as a trombonist in 1931. One day the King heard Clyde singing the blues to himself in the bus as the band was making a cross-country tour. He persuaded Clyde to repeat the performance with the band that night, and it broke up the show!

After that Clyde sang the blues (as well as playing his horn)—with Marlon Hardy's Alabamians, with the bands of Billy Fowler and Vernon Andrade.

In 1937 he joined Edgar Hayes' Band and toured Europe, where his singing was much admired by jazz lovers in Belgium, Holland, Sweden, etc.

About this time he recorded for Decca with the Hayes Band, and was featured on "Sophisticated Swing," "Stomping at the Henry," "Laughing at Life," "Without You," and "Mississippi is Calling Me."

After returning from Europe, Clyde joined Jay McShann for a year. Jay's band included three other singers who have since hit the top—Walter Brown, Al Hibbler, and Bob Merrill.

In 1944 Clyde went on a long USO tour with the Hascomb Brothers, and it was at this time that his visit to England took place. Since his return he has joined forces with the Leonard Feather Blue Six to record a series of blues discs for Muscraft.

Bernhardt's first waxing was apparently pretty successful, and he followed it up by another session early this year. Two Leonard Feather originals were recorded—"Blues Behind Bars" and "Blues Without Boogie," and a song of Clyde's, "Living in a World of Gloom."

We haven't heard the records and so cannot comment on them. But it would be instructive to clear up the dates that concern the Oliver bands of the post-1929 period. Bernhardt is almost certainly on the session that produced "Mule Face Blues," and on the "Struggle Buggy" date (though this is usually listed as 1930). And he may be present on the "What's the Use?" and "Stingaree Blues" sessions which were made after 1930.

We understand he claims to have played on the mystery "Stop Cryin'"/"Papa De Dada" date. Do readers know his style, or whether it is he or the Archer man who plays solo on the Oliver Victors concerned?

ORY STAYS WEST.

It has been widely reported during the last few weeks that Kid Ory's Jazz Band was New York bound, to play for a season at the Stuyvesant Casino, which, by the way, is closed for the time being.

An alarm from Cy Shain in New York informs us that the deal fell through, owners and band being unable to get together on finances.

"Ory won't be in N.Y. this year, that seems definite," writes Cy, "but I think he will get here yet. And on the end of a welcoming parade, because Gene Williams now wants to sponsor the band and has already left for the coast to see what he can

do. He thinks they should be a commercial success, and so do I." Gene, of course, is the man who helped bring

Bunk Johnson to New York. With Ralph Gleason and Bill Russell, he put over the Stuyvesant job, publicised the New Orleans music to the limit, raked in recording sessions for the band. He'll do the Ory band a lot of good if his plans materialise.

It's instructive to see the narrow-minded purists doing really important work while more progressive critics bemoan the passing of jazz proper and give their support to the swing bands which, in their own way, besides being just a wee bit more musical. They call it broadmindedness, but it could be lack of discrimination.

SWAP AND BUY.

Four hundred jazz discs, for sale, including many U.S. labels, cut-outs, etc. To callers only on Sunday morning, October 6, from 10-12.30. Ted Watson, 40, Connaught Avenue, East Barnet (125 bus from Southgate Tube).

AFTER a series of successful meetings at the Victoria Hall, the Hot Club of London has changed its venue and will in future be meeting at the King George Hall, Adeline Place, Great Russell Street, W.C.1.

At the Hot Club this Saturday, October 5, jazz critic Peter Tanner (whose writings are well known to readers of the MELODY MAKER) presents the record recital, while band sessions are provided by George Webb's Dixielanders and the Russell-Wickham Hot Six. Doors open at 7 p.m.

Signature 28118

SNAFU

THE WILLIES

Shorty Sherock and His Orchestra

The piano and rhythm section starts "Snafu" and keeps it up better than half the side, until Shorty begins to blow. It's a slow moderate piece giving the maestro plenty of room to showcase his trumpet. Strong solid rhythm sections holds the side together. The whole band never gets started until the following side, another Leonard Feather original, taken at a faster tempo, and gives the band a chance to show along with Shorty. Also featured on this side is a very hot Willie Smith alto solo that steals the side. Git man and piano also get in some good licks. The rhythm section shines on this side also. A fine swing piece . . . that's really on the ball.

PROGRAM TITLE: THE AUTHOR MEETS  
THE CRITICS

9:30 PM

DATE: OCTOBER 31, 1946

ANNOUNCER:

OPENING

SIGNAL IS STRUCK

ANN: Mezz Mezzrow and Bernard Wolfe meet Leonard Feather, Dr. Richard Hoffman and John K. M. McCaffery in THE AUTHOR MEETS THE CRITICS!

( APPLAUSE )

The BOOK OF THE MONTH CLUB presents a literary free-for-all, a battle of books - THE AUTHOR MEETS THE CRITICS - and here is our regular chairman - John K. M. McCaffery.

McCAFFERY: THE AUTHOR MEETS THE CRITICS bring you an unrehearsed, informal - and mostly civilized roundtable at which the author of a brand-new book sits down with two representative critics to talk about his brain-child. Tonight's book, REALLY THE BLUES has two parents - Mezz Mezzrow, one of the foremost jazz musicians of our day, and Bernard Wolfe, author, editor and authority on jive and jazz. Apparently two minds are better than one - and two authors ought to provide their off-spring with a kind of double indemnity against our critical challenge.

(more)

McCAFFERY:  
(Cont.)

Our critics tonight are Mr. Leonard Feather, jazz expert and editor for Esquire Magazine, and Dr. Richard Hoffman, well-known psychiatrist and an old friend of THE AUTHOR MEETS THE CRITICS.

Mr. Feather, will you tell us how you feel about REALLY THE BLUES by Mezz Mezzrow and Bernard Wolfe?

- - - - -

McCAFFERY:

Dr. Hoffman - in as civilized a manner as possible - what is your opinion of REALLY THE BLUES by Mezz Mezzrow and Bernard Wolfe?

At least we're in no doubt as to how our critics have lined themselves up on your book - Mr. Mezzrow and Mr. Wolfe!

Mr. Mezzrow, I notice you have brought your horn with you tonight. Usually during the first part of this program, our author is required to sit patiently by, while the critics proceed to dissect his offering. The only leeway he is permitted is to ring the bell we have placed alongside him - thus providing him with some small outlet for his outraged feelings. We are going to let Mr. Wolfe handle the bell tonight, but we would like you to play Gabriel - whenever a critic says something which you find upsetting.

(more)

U.S. News cabled  
by  
Leonard Feather

## DJANGO IS FETED IN NEW YORK

**D**JANGO REINHARDT arrived in New York by plane on October 29 and left three days later for the first of a series of concert dates with Duke Ellington's Orchestra, which will include two nights at Carnegie Hall on November 23 and 24. It is his first visit to this country.

The William Morris Agency, which brought Django over here, and which handles Duke, staged a big cocktail party for him the afternoon following his arrival; it was attended by Duke, Ambrose, Gerald, and many critics, music publishers, agents and bookers. Django speaks very little English.

He used me as an interpreter to tell Duke that it was "the greatest thrill of his life" to work with the Ellington Band.

Django's first question immediately after his arrival was, "Where is Dizzy Gillespie?" The agent to whom he put this question told him that Dizzy was in Baltimore, and Django could hardly be restrained from rushing out immediately to buy a ticket to Baltimore, regardless of the cocktail party and concert tour!

Next evening he spent several hours at the home of critic Les Lieber, whom he knew when Lieber was stationed in Paris as an interpreter.

After listening to jazz records of all kinds, Django reserved his main raves for Dizzy Gillespie and Charlie Parker, describing Dizzy's orchestra as "the band and the music of 1960."

Django told me he was setting an electric guitar for the concert tour. The night before his departure he visited the 400 Restaurant for Benny Goodman's opening, and shared the general opinion that Benny is still great, but the band is unworthy of him.

Django is supposed to return to France after the concert tour, but there is already talk that the William Morris people may arrange further bookings here for him.

### DEATH OF MAMIE SMITH

**MAMIE SMITH**, considered one of the greatest of all blues singers, took her final curtain call Wednesday at a hospital in Harlem. It was the end of a full, exciting career in which she reigned as queen of the blues singers.

Mamie was the first to make a recording in the popular field for Okeh Records back in 1920. She

rescued the Okeh Company from near bankruptcy with her recordings of "Crazy Blues" and "It's Right Here For You." She had a brilliant career, not only in recordings, but also in vaudeville stage, paving the way for other blues singers such as Bessie Smith, Ethel Waters, Ma Rainey, and others. She helped to popularize the blues, and worked closely with W. C. Handy, Clarence Williams, James P. Johnson. She gave Coleman Hawkins his first job with her band.

Dizzy Gillespie, Helen Humes and others have recently made a picture for Associated Producers of Negro Pictures.

Rumours are flying that Tommy Dorsey is going to quit the band business to take over a staff conductor's job at MBS on the order of Paul Whiteman's at ABO.

Duke Ellington, having finished the score for "Bezzar's Opera," is busy writing another musical.

Claude Thornhill's band has been picked as the coming band of the year by "Downbeat." The band is stuffed with talent, and the arrangements are full-toned, using French horns, etc.

Count Basie is on the first leg of his annual California tour that will keep him on the coast until early 1947. Star soloists with the band are Emmett Berry, Harry Edison and Snookie Young, trumpets; Rudy Rutherford, clarinet; and the Basie rhythm section of Jo Jones, Walter Page and Freddie Greene.

"M.M." American Correspondents report—

# The panic is on!

NEW YORK: from Leonard Feather

**T**HE panic is on! Storm clouds that had been gathering for weeks over the American musical scene burst in full fury this week with the news that many of the country's top bands are breaking up, mainly as a result of the slump in business.

Latest and most significant report is that Harry James will break up his band in December. The James band hit surprisingly low grosses when it last made one of its rare visits East for a short series of engagements. James has evidently decided that the rigours of trying to keep such an expensive combination together are not worth while when he can always assemble a bunch of studio men for a radio show or movie and call them Harry James' Orchestra.

What will happen to some of Harry's high-priced sidemen, such as Willie Smith, Arnold Ross and Juan Tizol, is not yet known. Most of them will probably remain on the West Coast free-lancing.

### DORSEY TOO . . .

Another band that is definitely breaking up is Tommy Dorsey's, immediately after his final concert tour this month. However, he will probably reorganise, at least temporarily, for a previous commitment bringing him into the Capitol Theatre in New York at Christmas.

After that Tommy will probably take a vacation in Rio de Janeiro, and later will concentrate on his many business interests, such as his music publishing company, his ballroom in Hollywood, and the band to be formed by Ziggy Elman. Tommy's long-standing feud with his bookers, MCA, is reported to be a major reason for his decision.

Even more surprising is the announcement by Les Brown that his fine band will break up in December. Les just closed the Capitol Theatre after two disastrous weeks there (most Broadway film-and-stage shows run at least four weeks, sometimes even ten), the poor attendances being due mainly to bad reviews of the picture.

Les's band had been doing well, and

his decision was unexpected, though he has a popular reason—he recently bought a home in Los Angeles and, like so many other bandleaders who have done the same thing, he wants to take it easy and live out there, perhaps working locally with a band which he can assemble from local talent.

Benny Carter, too, broke up his band after a long and vain struggle to hit the big money; he, also, wants to live in comfort on the West Coast and do free-lance arranging and playing.

Many of the smaller groups previously believed to be stable have travelled a rocky road lately. Phil Moore's little group is no more, and Phil is right back where he was three years ago, working as accompanist to Lena Horne on theatre dates. Eddie Heywood broke up his band owing to

illness, and has reassembled briefly for a couple of weeks at the Downbeat Club in New York before going into hospital.

Benny Goodman, though not planning to break up, has been suffering from the generally bad tenor of business during his stay at the 400 restaurant in New York, sometimes working for an audience of barely 100 in a place that seats closer to 1,600.

The slump is attributed to a combination of fears—fears of inflation, the reactionary trend shown by the recent election results, and general post-war neurosis. Practically every major spot employing entertainment is complaining, though a few are holding up, notably Dixon's on 52nd Street, where the much-discussed Joe Mooney Quartet is keeping the place crowded. An important exception to the rule, too, is the current show at the Paramount Theatre, where Stan Kenton's band and the King Cole Trio, plus "Blue Skies" on the screen, broke the all-time record for the theatre in their first week with a \$140,000 gross.

### HOLLYWOOD: from Dave Hyltne

**T**HE dance band picture hasn't been too exciting the past several weeks in Hollywood and vicinity. Count Basie appeared at the Lincoln Theatre for a week and then took off for San Francisco and surrounding towns before returning to Hollywood and the Avodon Ballroom sometime in December.

The Count has his old rhythm section back intact, i.e., Jo James (drums), Walter Page (bass) and Freddie Green (guitar). Basie has a sensational new trombone man, James Matthews, heard on the Count's recording of "Lazy Lady Blues" and a new tenor man, Paul Gonzales, whom he picked up while playing a one-nighter in Baltimore en route to the coast. Gonzales hasn't been heard on any records yet, but the Count is showing him off in many featured solos. Buddy Tate still remains on the other featured tenor chair. The Avodon Ballroom, less than a

year old, has decided to remove the race ban while Basie plays his engagement there, which is a definite move in the right direction. It will be quite a departure for any ballroom in Los Angeles and Hollywood, as there is a strong "jim-crow" movement on around here.

### MUSSO LEADING

Vido Musso, tenor star of the old Goodman Band and more recently of the Stan Kenton Band, has become a leader once again and will open a six weeks' engagement at the Meadowbrook Gardens in Culver City, near Los Angeles. Freddie Goodman is holding down the manager's position, but, judging from the past, no one knows how long Musso will stay a leader.

Frank Sinatra has chosen the Page Cavanaugh Trio to play his accompaniment when he opens at the Wedgewood Room in the Waldorf-Astoria Hotel in New York on November 23. This little trio has been struggling around Hollywood for some time now, and they certainly deserve a break like this.

# Pin-up Girl



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hot

Jan. 1947



BY LEONARD FEATHER

■ If you will kindly yank a little more energetically at this long white beard I'm wearing, you will uncover the astonishing fact that I am not Santa Claus at all. (You will, of course, also uncover my chin.) Be that as it may, I do have lots of good valuable record information to pass along, so here it is, all covered with red and green good wishes for a Merry Christmas. For the best popular record of the month try the delightful "Christmas Carol" sung by King Cole with a string choir background on Capitol, and the best hot item is Count Basie's "Mutton Leg," Columbia.

### BEST POPULAR

AIN'T THAT JUST LIKE A WOMAN?—Louis Jordan (Decca), Pat Flowers (Victor), Frankie Laine (Mercury)—The three records of this tune are wonderful contrasts in singing styles. Louis Jordan and his fine, breathless delivery, you all know. Then there's Pat Flowers, the boy of whom Fats Waller said before he died, "This kid will carry on for me after I go." Pat doesn't sing like Fats, but his piano playing's similar, and this record features two of the men who were on all the old Fats records—Herman Autry, trumpet, and Gene Sedic, clarinet. The third version of "Ain't That Just Like a Woman?" marks the record debut of Frankie Laine, who's very popular on the west coast. Laine looks like a business man—you'd never dream he was a singer—but he's actually a white carbon copy of King Cole.

JUST SQUEEZE ME—Duke Ellington (Victor)—This is a number Duke wrote years ago under the title of "Subtle Slough," and it was recorded then by Rex Stewart and some of the boys in the band. Now it's gone through the usual Ellington procedure of having lyrics added, and a new name, and Duke's recorded it with Ray Nance singing.

MERRY HA-HA—Ella Mae Morse—Ray Linn (Capitol)—This has an Ellington angle, too. It was composed by Billy Strayhorn, Duke's assistant arranger, with lyrics by Bob Russell, who's done the words for most of Duke's songs in recent years. ("Don't Get Around Much Any More" and "Do Nothing Till You Hear From Me" for instance.) "Merry Ha-Ha" is the best record Ella Mae Morse has ever made—better than her "Cow-Cow Boogie"—and not only does Ella Mae sing well, but she has wonderful accompaniment. The band is led by Ray Linn, who used to be trumpeter for Jimmy Dorsey and Boyd Raeburn. (Continued on page 101)



Peggy Lee and guitarist husband Dave Barbour (right) visit New York with Jane and Leonard Feather at Joe Louis' new restaurant. Joe swapped fight talk for jazz talk.

## SWEET AND HOT

(Continued from page 76)

**YEARS AND YEARS AGO**—Dick Haymes (Decca)—The adaptations of classics go on and on, and here we have a number based on Toselli's "Serenade."

### BEST HOT JAZZ

**SANTA MONICA JUMP**—Slim Gaillard (Majestic)—A whole bunch of Slim Gaillard records were bought up from very small labels and re-released by Majestic, after "Ce-ment Mixer" got Slim his big name. The "Santa Monica Jump" label says scat vocals by Gaillard and Brown, but the best thing about the record is that there's really no vocal at all. It's just a series of good jazz solos.

**AFTER HOURS**—Erskine Hawkins (Victor)—"After Hours" was made five or six years ago, and it features Avery Parrish playing some fine blues—it's his piano solo all the way through. It got very popular when it came out, was in all the juke boxes and so forth. Then, about three years ago, in California, Parrish was in an accident, and was badly cut up, paralyzed. He couldn't do any work at all for a long time, but was recovered enough recently to record the tune again—on the Alert label. Now Victor's reissued this very good original.

**THE GENTLE GRIFTER**—Artie Shaw (Victor)—Artie Shaw, who has an office in Hollywood, and who's been talking about radio shows and movie scripts, and who's one of the busiest guys alive, has done just about everything lately but lead a band. Nevertheless, he's under contract to Musicraft now, and they're promoting his Cole Porter album. So right in the middle of comparatively little musical news about Artie, and with one Artie album being pushed, out comes Victor with eighteen sides that he made back when he was under contract to them. They're flooding the market with Shaw records that were never released before. Artie's probably forgotten he made them.

### BEST FROM THE MOVIES

**DUEL IN THE SUN**—Gotta Get Me Somebody to Love: Claude Thornhill (Columbia), Tommy Dorsey (Victor), Martha Tilton (Capitol), Bing Crosby-Les Paul (Decca)—So you go up to your local juke box, and one of the little tabs reads "Duel in the Sun" by Bobby Sherwood, and you put a nickel in, and what do you hear? "Sherwood's Forest" is what, and it has nothing to do with the movie, "Duel in the Sun." The title was changed at the last minute at the request of the movie company, and some of the juke boxes didn't catch it in time. However if you want "Gotta Get Me Somebody to Love," which is the big record from "Duel in the Sun," I recommend Bing's version, accompanied by the Les Paul Trio.

**SHOCKING MISS PILGRIM**—For You, For Me, For Evermore: Artie Shaw (Musicraft); Dick Haymes-Judy Garland (Decca); Changing My Tune: Judy Garland-Gordon Jenkins (Decca); Aren't You Kind of Glad We Did: Peggy Lee (Capitol); Dick Haymes-Judy Garland (Decca)—Peggy Lee made one of her rare trips away from her Hollywood home a while ago, to play six gruelling weeks at New York's Paramount Theater. She thought when she got through that she and her husband, Dave Barbour, would have a week's rest. So what happened? So the very day Peggy closed at the Paramount,

the news came through that there might be another recording strike, so Peggy and Dave had to rush to the nearest recording studio and get all the sides possible made before the deadline.

**SONG OF THE SOUTH**—Sooner Or Later: Will Bradley (Signature), Billy Butterfield (Capitol), Merry Macs (Majestic). Song of the South Album: Tony Pastor (Cosmo)—Will Bradley was a big name when he originated "Beat Me Daddy, Eight To the Bar," and other numbers. But, after a while, he got tired of the responsibilities of leading a band, and went back to the security of being a slide man in radio orchestras. Now, with this record, he emerges again as a big-time recording band-leader, still playing trombone, and we're very glad to see him back.

### RECORDS OF THE MONTH

Selected

by Leonard Feather

#### BEST POPULAR

**AIN'T THAT JUST LIKE A WOMAN**—Louis Jordan (Decca), Pat Flowers (Victor), Frankie Laine (Mercury)  
**AMONG MY SOUVENIRS**—Herbie Fields (Victor), Etta Jones (Victor)  
**BEST MAN (THE)**—King Cole (Capitol), Les Brown (Columbia), Sonny Skylar (Mercury)  
**THE CHRISTMAS SONG**—King Cole Trio with string choir (Capitol)  
**COMO, PERRY**—Merry Christmas Album, with Russ Case (Victor)  
**I LOVE YOU FOR SENTIMENTAL REASONS**—Ella Fitzgerald (Decca), Deek Watson (Manor), Dinah Shore (Columbia)  
**IF IT'S LOVE YOU WANT**—Louis Jordan (Decca), Red Allen (Victor)  
**JUST SQUEEZE ME**—Duke Ellington (Victor)  
**MERRY HA-HA**—Ella Mae Morse-Ray Linn (Capitol)  
**SWEET LORRAINE**—Bing Crosby-Jimmy Dorsey (Decca)

#### BEST HOT JAZZ

**COUNT BASIE**—Muttton Leg (Columbia)  
**SLIM GAILLARD**—Santa Monica Jump (Majestic)  
**AL HALL**—Blues In My Heart (Wax)  
**ERSKINE HAWKINS**—After Hours (Victor)  
**BILL HARRIS**—Everything Happens To Me (Keynote)  
**EDDIE HEYWOOD**—On The 88 (Album) (Signature)  
**J. J. JOHNSON**—Coppin' The Bop (Savoy)  
**STAN KENTON**—Intermission Riff (Capitol)  
**ARTIE SHAW**—The Gentle Grifter (Victor)

#### BEST FROM THE MOVIES

**DEAD RECKONING**—Either It's Love or It Isn't: Pied Pipers (Capitol), Anita Ellis (Mercury), Tony Pastor (Cosmo), Phil Brito (Musicraft)  
**DUEL IN THE SUN**—Gotta Get Me Somebody to Love: Claude Thornhill (Columbia), Tommy Dorsey (Victor), Martha Tilton (Capitol), Bing Crosby-Les Paul (Decca)  
**HOLIDAY IN MEXICO**—You, So It's You: Dinah Shore (Columbia), Miguelito Valdes (Musicraft)  
**JOLSON STORY**—The Whole World is Singing My Song: April Showers: Dennis Day (Victor)  
**SEARCHING WIND**—Title song: Dick Haymes (Decca)  
**SHOCKING MISS PILGRIM**—For You, For Me, For Evermore: Artie Shaw (Musicraft), Dick Haymes-Judy Garland (Decca); Changing My Tune: Judy Garland-Gordon Jenkins (Decca); Aren't You Kind of Glad We Did: Peggy Lee (Capitol), Dick Haymes-Judy Garland (Decca)  
**SONG OF THE SOUTH**—Sooner Or Later: Will Bradley (Signature), Billy Butterfield (Capitol), Merry Macs (Majestic), Song of the South Album: Tony Pastor (Cosmo)  
**THE TIME, THE PLACE AND THE GIRL**—A Gal In Calico: Tex Beneke (Victor), Hal McIntyre (Cosmo); Oh But I Do: Tex Beneke (Victor)



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## JAZZ PANORAMA

A MONTHLY, DEVOTED TO CANADIAN JAZZ

637 Greenwood Avenue — GE. 6512

EDITOR: Patrick Scott.

EDITORIAL ASSOCIATES:

Helen McNamara, Marion Madgett, Bill Mead.

CIRCULATION: Arlene Mead.

STAFF PHOTOGRAPHER: E. H. Hausmann.

### EDITORIAL

A music magazine devoted exclusively to the Canadian jazz scene has long been needed. With the first edition of JAZZ PANORAMA off the press, its editors and organizers hope that a step in the right direction has finally been made.

Regardless of the belief that all kinds of Canadian artists should be boosted, the editorial board will stick to the policy of promoting only Canadian musicians. We quite realize that Canadian artists, writers, and actors are faced with similar problems, but putting in a word here and there for the musicians is a good sized job in itself. A complete picture of jazz activities in Toronto and vicinity will be presented as well. Eventually, it is hoped that the local picture will be extended into a national panorama.

We have so often heard jazz fans lamenting that "there's no jazz in Canada," and "why do our musicians leave for the States?" It does not take much guess-work to figure that out. For one thing, there is a bit more jazz being played in the U.S.A. And musicians happen to get better payment for their efforts. But we would like to see our musicians getting a slice of credit from their compatriots before they achieve success down south.

We think the time is ripe for recognition. More and more jazz fans are demanding good music in this city, and we assume that it is the same from Vancouver to Halifax. But if Canadian musicians have cause to complain, then their listeners have a right to grouse a little, too.

If the musicians want to see better music being played in Canada (and that's what they keep telling us), then a great many of them will have to start playing better music. It's O.K. to hear a musician gripe . . . "The people up here won't go for good dance music." But when you see the crowds packed solid at a one-night stand of an American band, it's time to wonder.

For that reason we rather hope Toronto musicians will help JAZZ PANORAMA spread the word. Every issue will bear stories on local bands and soloists. And we'd like to concentrate on the musicians who play music. That may sound rather high-handed, but we think it's time to say whether a thing is good or bad. Even though we are proud of our Canadian cats, all of them are not the best. And we intend to say so. Praising a man because he is a Canadian may be good for patriotism, but it's awfully bad for musical morale.

The editorial policies have been mapped out by six people long interested in jazz. The editor is Pat Scott, master of

### "STRANGER FRUIT"

By Bill Mead

Whenever I listen to Billie Holiday singing "Strange Fruit," it seems to me to sum up the thoughts and ideas that took a whole book to sav. The story of the Negro race is a story of suffering, bewilderment, and humiliation. They are a talented and proud race, and, when given the opportunity, have proven themselves worthy of standing shoulder to shoulder with their fellow men. Their music, which they brought with them from the veldts and jungles of Africa, has been a constant means of courage through their rise from slavery until now they form the very backbone of American music. They have been lynched, burned, and brutally shot for saying things that they felt in their hearts, the thoughts of every free person; a home, a chance to stand free and unquestioned in the simple privileges that make life worth living.

On the surface they seemed happy and contented with their lot, but their work songs and haunting blues told only too well the true tale in their souls. They have come a long way since then through their own will and perseverance, but still they are hampered by racial prejudice and racial distinction which seem to breed like some ravenous disease.

Stephen Foster recognized the warmth and feeling of the Negro's music. Other men of his day wrote songs that were simple, easy to sing and easy to remember, but Stephen Foster's songs remain immortal because they formed the basis for our own folk music.

George Gershwin also recognized and understood the depth of aspiration in their music. He lived with the Negroes, studying their habits their joys and sorrows. So much was he impressed that he was inspired to write his greatest work, "Porgy and Bess."

The greatest exponent of Negro music is, of course, a Negro. Duke

Ellington captures every phase of the Negro struggle for freedom and a place in the sun. His tone poems and concert works are beyond comparison. "Black, Brown and Beige" tells the story of the Negro, completely and thoroughly, in music, from the work song era to Emancipation Day and beyond.

Therefore, the understanding of jazz music is the understanding of the Negro. No true lover of jazz can be prejudiced by racial discrimination. One of the reasons there is so much race hatred is that so few people understand this music. The Negro is far superior to the white imitators because he plays his instrument from his heart. His ideas are copied and recopied by other jazz musicians. In the middle 30's all the best white bands were kept on top by Negro arrangers. It wasn't until band leaders like Charlie Barnet and Benny Goodman saw the true quality and value of having Negro side-men that they formed bands containing Negro personnel.

In the dark ages of jazz, Billie Holiday brought Artie Shaw's newly formed band to the limelight with her brilliant vocals, and, when the band was starting to establish a name for itself, Artie had to let her go, because large New York hotels would not allow Negroes in their hallowed halls. But as time passed the public's interest in music forced these "bank-book-for-brain" characters to see the light, and now Negro bands and artists play in the best hotels and on the best radio networks in the country.

But as long as "No Admittance to Negroes" signs and Jim Crow laws remain, constant discord and misunderstanding will hamper us from a true brotherhood relation. When a Negro can walk into a room, street car, or store without feeling looked down upon or shunned, we will have reached the real meaning of democracy and of the statement, almost laughable now, that all men are created equal.

ceremonies at the Fantasy Farm record sessions, past master of the quiz on CHUM'S "Jazz Matinee," and a former High News record columnist. Associate editors are Marion Madgett and Helen McNamara, writers of "The New Jazz" and "This Thing Called Jazz," respectively, on CJBC's Ten Ten Swing Club. Ed Hausmann, Photography; Arlene Mead, Circulation; and Bill Mead, Advertising, all enthusiastic jazz fans, comprise the remainder of the board.

Record columns, interviews, feature stories and news items, a record exchange, and exclusive pictures will all be contained in this four-page paper. Eventually, as we mentioned before, we hope that JAZZ PANORAMA will live up to its name and become a nation-wide periodical . . . with several more pages. But we're leaving that up to you. If you like JAZZ PANORAMA and its ideas, then we'll have an excuse to go ahead and make it into a really worthwhile music magazine.

H. McN.

## DUKE GREATER THAN EVER

Ellington Band and Featured Soloists

Provide Jazz Treat at Local Date

By Arlene Mead

For more than a decade now, Ellington has been considered by his contemporaries to have a unique and unrivalled place in the jazz world. Dozens of other bands have achieved fame through brilliant swing interpretations of popular songs, or by trivial but well-played original material, but Duke has remained in a class by himself, simply because the band, its music, and the individual exponents are so closely interwoven.

In a competitive field it is hard for any man to be commercially successful and at the same time retain his musical integrity. The genius in Ellington lies in the fact that although he retains the basic characteristics of jazz, he adds new departures in voicing, in form and development in theme, in tone colours and moods such as no other swing orchestra has yet achieved.

The Duke's dance date at Mutual Street Arena here in Toronto on November 6th, despite a very crowded bandshell, a scattered audience, and the lack of a good P.A. system, proved that he well deserves the acclaim and admiration of music lovers everywhere.

In this changeable and fast-moving world of jazz, it is extraordinary for a group of men to stay together for more than a year or two, and it is quite possible that many bands have suffered accordingly. But look at the length of service in Duke's organization—and in this fact, I believe, lies his strength. The pillars of the Ellington edifice over the greater portion of his career are as well known and famous as the leaderman himself in the jazz world—Johnny Hodges, Harry Carney, Fred Guy, Sonny Greer, and Lawrence Brown were all very much in evidence that night at Mutual.

The present Ellington personnel was completed by: Francis Williams, Scad Hemphill, William "Cat" Anderson, Harold Baker, Ray Nance, Taft Jordan, on trumpets; Wilbur de Paris, Claude Jones, on trombones; Al Sears, Jimmy Hamilton, Russell Procope (formerly with John Kirby), on reeds; Oscar Pettiford on bass. Al Hibbler provided some neatly phrased vocals which included, "Summertime," "Lucky So-and-So," and "Fat and Forty." Ray Nance came forth with his version of "Squeeze Me"—which many recognized as "Subtle Slough" wrapped up in a set of

lyrics. Nance was also featured in an unusual arrangement called "Overture to a Jam Session," which revealed his added talent as a jazz violinist. Carney played a brilliant baritone solo on "Sono," an excerpt from one of the Ellington concert pieces. "Pitter Panther Patter" featured Pettiford on bass; "Golden Crest" spotlighted Lawrence Brown; "Rugged Romeo" showed Taft Jordan at his best. An arrangement called "Trumpet No End" featured the entire trumpet section. "Orson Welles" was the title of one of the Duke's newer compositions. "On the Alamo," "Dancing in the Dark," "Blue Skies," and a very well played version of "Time on My Hands" by Jimmy Hamilton on clarinet gave the fans an idea of the range of material that now makes up the Ellington repertoire.



Taft Jordan

Although Ellington's music is always acceptable at any time or place, we believe that the Duke should be brought to us in concert form as he was last December at Massey Hall. It is almost impossible to determine whether or not the average audience understands and truly appreciates Duke's longer, more ambitious works, but we believe Toronto audiences are intelligently jazz conscious to grasp the great feeling and inspired message that Duke brings forth in his musical compositions.

Toronto always bows to the Duke upon his many visits here—let's welcome him next time in the environment of the concert hall—where the music of this great modern master can be heard in the attentive atmosphere it justly deserves.

## "JAZZ '46"

By Marion Madgett



A Review of the New Jazz Recordings Available in Canada

DUKE ELLINGTON: Victor 20-1992.

"Just Squeeze Me" and "Swamp Fire" are two welcome sides after all the pops Ellington has been doing for Victor. "Just Squeeze Me" is a big-band version of "Subtle Slough," which was originally recorded for Bluebird by Rex Stewart—an Ellington unit. Ray Nance does the vocal, and there's an alto solo by Johnny Hodges. "Swamp Fire" is the old chestnut that commercial bands have been kicking around for years. The Ellington treatment is great, though, no need to let the title fool you. Side opens with a bass and piano duet between the Duke and Oscar Pettiford—what a pair! As a matter of fact, Pettiford's base comes through strong all through the record. There is a short solo by Jimmy Hamilton and some nice work by Al Sears, but Pettiford is our boy here.

SARA VAUGHAN: Musicraft 380.

"If You Could See Me Now" and "You're Not the Kind." The first side was written for Sara by Tad Dameron, who directs the accompanying orchestra. It shows what a terrific range this girl has. "You're Not the Kind" has one of those out-of-the-way cadenzas that orchestrate Sara's singing. This is the best coupling she has made yet.

JAZZ AT THE PHILHARMONIC NO. 3: Disc 2003 and 2004.

This is an album made up of two 12-inch platters. The tunes are "Crazy Rhythm" and "Sweet Georgia Brown," and the routine is pretty much the same as in the other JAPH albums. Personnel here includes Dizzy, Lester, Ventura, Willie Smith, Parker, Al Killian, Mel Powell, Billy Hadnott, and Lee Young. Dizzy is the only one who comes through with anything worthwhile. Mel Powell comes out

of his Wilson haze long enough to play some fine piano. If you like Dizzy, don't miss it!

JUAN TIZOL: Keynote 635.

This, of course, is a pick-up band, since Tizol was a featured member of the Harry James band at the time these sides were recorded—in Hollywood on April 7 of this year, under the supervision of Harry Lim, the Javanese jazz expert. "Zanzibar" is much like the "Caravan" sort of thing Tizol used to do for the Duke. It's in a minor key, with weird backgrounds for the solos. Tenor-man Babe Russin cops solo honours—he's really playing fine these days. Arnold Ross is on piano, and Irving Ashby on guitar is responsible for the solid rhythm backing. The second side, "You Can't Have Your Cake and Eat It," has a Willie Smith vocal which isn't much. "Zanzibar," however, makes up for any deficiencies here—just like the Tizol of Ellington days. Nick Cathcart is on trumpet, Ed Mihelich on bass, and Nick Fatool on drums.

ILLINOIS JACQUET: Apollo 760.

Here again is our boy in his very best form—no screaming, just playing for the kicks. "Merle's Mood" is a medium tempo riff tune, and, besides Illinois, there are Bill Doggett on piano, brother Russell Jacquet on trumpet, and one "John Brown" who plays alto exactly like Illinois plays tenor. "Memories of You" is all Illinois on a slow ballad, tastefully played.

WE ALSO RECOMMEND: Luis Russell and his orchestra on Apollo 1022, playing "1280 Jive" and "I've Got a Gal," solely for the tenor work, which sounds like Eddie Davis in spots; Wynonie Harris on Apollo 372, a good heat here by Johnnie Alston's All Stars and traditional blues shouting by Wynonie. "Playful Baby" and "Papa Tree Top" are the tunes; Coleman Hawkins and Teddy Wilson on Keynote 1320 doing "Don't Blame Me" and "Hallelujah."



# DOGGIN' AROUND TOWN

By Patrick Scott

Toronto jazz fans have come to realize over the past few months that they can boast of more than a mere handful of capable jazz musicians. At two of 1010 Swing Club Jazz Concerts, at an all-star bash at Eaton Auditorium, and at various sessions at Fantasy Farm and other rendezvous of the stuff that rocks, local devotees of music with a beat have been made happily aware that there are Canadian musicians who can perform just as brilliantly as—and often outplay—the more vaunted jazzmen from below the border.

And of these stellar luminaries on the Toronto jazz scene, there is, in our opinion, one man who stands out as the daddy of 'em all—a man who has proved himself not only with Canadian fans but with the keenest competition the United States had to offer, and who is to Toronto musicians as the Hawk is to all tenor-men. He has a background as colourful as it is impressive, and his name is Benny Winestone.

Benny was born in Glasgow, Scotland, on December 20, 1906, son of the town's foremost choirmaster. His inherited musical talents revealed themselves quickly, and he soon found himself engaged in intensive study of the violin, later switching to soprano sax. While still in school, Benny heard his first American jazz recordings, some featuring Fud Livingstone, and immediately turned his attention to clarinet and alto.

After a few years spent with small combos on trans-Atlantic liners, Benny settled in London in 1930, where he became closely acquainted with Leonard Feather, who at that time was writing for Melody Maker. Feather and Winestone organized many jam sessions together, and both were tremendously impressed with a visit to London in 1936 by Benny Carter.

Carter was also favourably inclined to Winestone's work and requested that the Scots tenor-man sit in with him on several recording dates. Among the sides Winestone waxed with Carter were the original version of "I'm In The Mood For Swing" and "Big Ben Blues," the latter containing an excellent tenor chorus by Winestone.

In 1937, Benny joined the famed English dance-band fronted by Ambrose, with whom he remained until '39, when Ambrose departed and the sidemen split up in search of greener pastures. Greener pastures in Benny's case meant a dream he had long hoped to realize, a jump across the big pond to these golden shores of jazz.

Immigration difficulties prevented

Winestone from entering the United States, however, so, with typically Scots logic, he made an immediate bee-line for Canada and wound up in a town called Toronto in August of '39. He jobbed around the Queen City for several months, making many fans and many friends, until his entrance into the Canadian Navy early in 1940.



Mon! It's the Vurra Great Benny Winestone

Following his discharge from the Navy, Benny stayed on in Toronto for three years, as featured soloist with the bands of Frank Bogart and Ferdie Mowry, with not a little radio work squeezed in on the side. But in April of 1945, he decided to mark time no longer, promptly ironed out the slight disorder at the border, and headed for the bright lights of New York City, and, to be more explicit, the jumping cellars of 52nd Street. Benny spent considerable time jamming up and down The Street in company with its most celebrated residents, and climaxed this kick-laden spree with a five-night stay with the Benny Goodman band, just prior to B.G.'s break-up in 1945.

With Goodman's temporary abdication, band-boy Popsie Randolph and drummer Morey Feld recommended Winestone to pianist Jess Stacy, who at that particular time was completing long-cherished plans for a band of his own. Jess listened to Winestone, nodded sagely, and our hero was in.

Benny remained with the Stacy outfit for five months, and waxed "Paper Moon" and "Daybreak Serenade" with the band, cutting out on his own shortly before Stacy decided to leave the stick-waving to somebody else. Winestone considers Stacy the finest leader he's ever worked for, although perhaps too easy-going with his musicians and regarding business details to be

commercially successful.

After cutting out from the Stacy roster, Winestone jammed extensively in and around New York City, sitting in with the Stuff Smith and Sid Catlett units and substituting briefly for Ben Webster at the Spotlight Club. Then the immigration authorities stepped into the picture once more, and Benny returned dolefully to Toronto, where his many followers, anything but doleful at his arrival, spent many happy hours listening to him play again. Ill health struck at Benny recently, and it has only been several weeks since he emerged from hospital to blow that tooting tenor of his as wonderfully as ever.

We had a long and very interesting conversation with Benny one night recently, amid the congenially hip surroundings of the Campus Record Bar, where we were surprised at our success in getting the tenor-man to speak his mind regarding the current jazz situation, both in the United States and here in Toronto. Benny likes to talk about jazz, and he certainly knows whereof he speaks, not only from a personal viewpoint, but from a musical and soundly intelligent viewpoint.

He had no hesitation in expressing his wholehearted admiration for the Re-Bop school of jazz and for its two foremost exponents, Dizzy Gillespie and Charlie Parker, who Benny thinks are the most vital musicians in jazz to-day. He does not consider their startling brand of music a fly-by-night venture; he fully believes that Re-Bop is just as exciting, as important, and as

musically solid an addition to jazz as were the contributions Louis Armstrong made back in the pioneering twenties. There was room for pioneering in jazz then, Benny points out, and there is certainly room for it now.

Benny definitely favours big-band jazz to that produced by the smaller combos. Herman, Auld, Kentor, and Raeburn are his preferences, and he has a logical enough answer for those who claim that such bands will never last, can never be a simultaneous commercial and musical success.

Winestone hopes to have a band of his own soon, a band that will jump and progress as Benny's own playing does, but at present he's adding depth and power to the reeds of Jack Madden's smart little combo, which also boasts of such advanced jazz lights as Reef McGarvey and pianist Bernie Black.

We don't claim by a long shot to agree one hundred per cent. with Benny's views on jazz, or even by three-quarters of that, but we do feel that anything he says and thinks must be taken into account and certainly cannot be classified as idle chatter, for Benny Winestone is a man who's played jazz, all kinds of jazz, for a long time, has heard and played with such greats as Goodman, Carter, and Hawkins, and who knows how the stuff should go. Give a listen to him sometime, and you'll hear what we mean. For Benny Winestone's horn tells a story, one of the most colourful stories of all—the story of jazz.

6th YEAR

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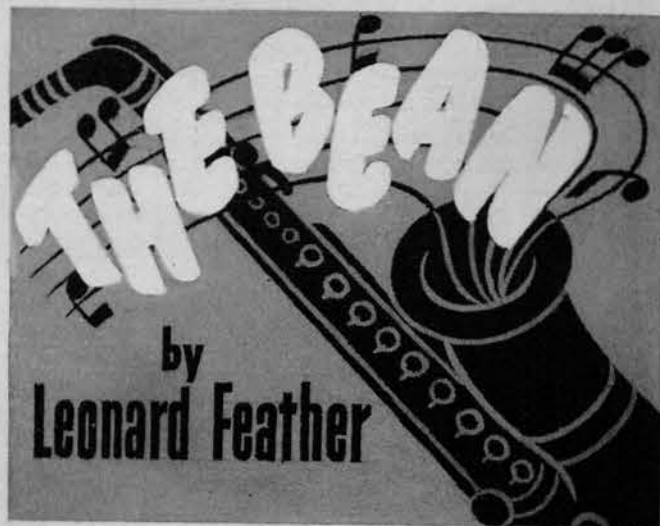
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RCA VICTOR'S

# IN THE GROOVE

DECEMBER, 1946



Coleman Hawkins is still the king among tenor sax men! For 25 years, this genius of his instrument, the man who actually made the tenor saxophone a beautiful and important part of the jazz band, has been thrilling his fans in the United States and in Europe.

And today, his musical ideas sound just as up-to-date as they did then. This is because Hawkins is one musician who refuses to let himself become dated. He still plays with the rich, full sound, the huge tone that only he can seem to get from this horn, but his ideas are as modern as Dizzy Gillespie's re-bop. This he accomplishes by keeping ahead of the times. He's been changing his style from the day that he established the all-time tenor style, for all to copy, in the early Fletcher Henderson band. Hawk's style began to develop around the 30's, a slow, rhapsodic style of playing for which he became famous. It can be heard on early Henderson records like "Talk of the Town" and "I've Got to Sing a Torch Song."

Hawkins left Henderson soon after perfecting his style and went to Europe to play in the elaborate band of Jack Hylton, England's top bandleader at that time. For five years, Hawk toured Europe, recording in many countries, finally establishing himself in Holland where he made his famous recording of "Meditation," a tune dedicated to him by a Dutch trumpet player. He returned to this coun-

try in 1939 and opened at Kelly's Stable, following which he formed a big band and recorded (for RCA Victor) his most famous number, "Body and Soul," ideally suited to his soulful conception.

Hawkins develops his choruses

(Continued on page 8)



LEONARD FEATHER AND MEMBERS OF COLEMAN HAWKINS' BAND

A slow, rhapsodic style.

## THE BEAN

(Continued from page 5)

as a logical sequence of beautiful phrases. The second chorus follows the first one naturally. In this he differs from the average horn blower. He is one of the most sought-after musicians for records and has made hundreds of great recordings in the last few years with all of the top jazz musicians, who consider it an honor to play with him.

Coleman, or "Bean" as he is called by his intimates, has a warm, friendly personality. He takes life easy, rarely gets excited over anything. He loves classical music and listens to every new, young musician so that he won't be behind any of them when it comes to new methods and ideas.

You can hear this titan of the tenor nightly playing on 52nd St. with his quartet. During the past year he has spent much of his time at the Spotlite Club, as might be guessed from the title of one of his numbers in RCA Victor's forthcoming "New Fifty-Second Street Jazz" album, a riff tune called *Spotlite*.

Hawk made his return to RCA Victor for this album with that number, coupling it with a superb tenor sax solo version of Irving Berlin's *Say It Isn't So*, which, like every other record he has

made since *Body and Soul*, you may be tempted to describe as his Greatest Since.

Whether one record or the other is greater matters less than the essential fact that Hawkins, along with Louis Armstrong, has remained a vital and predominant figure in the jazz world for a quarter century, and is still winning new recognition. He has been Esquire's Gold Award winner every year since that magazine's poll was started. And for this writer, as for many others, he'll remain second to none as long as he has a horn to play.

## MARY LOU WAXES WALTZ BOOGIE

Mary Lou Williams' recent RCA Victor record of "Waltz Boogie" was the first boogie number ever performed or written in waltz time. With the aid of June Rothengers on bass and Bridget O'Flynn on drums, Mary Lou has recorded a side that is as satisfying as it is unique. Her tasteful playing gets admirable backing from bass and drums. The result of the combined efforts is a disc that must be played many times to be appreciated.

Backed by "Humoresque" this is the first RCA Victor record by the Mary Lou Williams Trio.

IN THE GROOVE

## Jazz Concert-Dance Tonight at the Savoy

A jazz concert and dance tonight at the Savoy Ballroom will feature Leonard Feather's "Cavalcade of Jazz," a cycle of swing and boogie-woogie with such outstanding musicians as Charlie Ventura, Don Byas, Hotlips Page, Sid Catlett, Ben Webster, Chubby Jackson, Tony Aless, Dinah Washington, Billy Bauer, George Jenkins and Mary Lou Williams.

The concert portion of the program will last an hour after which there will be dancing.

# SATCHMO TO-DAY

## Leonard Feather Records with Louis' "New Orleans" Group

NOT long ago I spent a couple of weeks out in Los Angeles. One of the main purposes of the trip was to make some special records for the Hot Club de France to put out on its Swing label. Charles Delaunay was busy lining up three sessions in New York, and the others, by Duke Ellington and Louis Armstrong respectively, were to be waxed on the West Coast.

Louis was on the road with his band, hopping from town to town every night, and it was impossible to get in touch with him. At the eleventh hour, or at least only three days before I was due to leave town, I heard that Louis had checked into town and was at the Dunbar Hotel, the Central Avenue hostelry where so many coloured musicians make their headquarters while visiting Los Angeles. It's 30 miles from Hollywood, but there's nothing you can do about that because Hollywood is strictly a Jim Crow town, worse than New York.

I called Louis and the familiar voice of Lucille, his wife, answered the phone. Then Louis got on the wire. "Watcha say, pops?" and the typical exchange of greetings and gossip. Louis was starting work next day out at the studio where they were going to shoot "New Orleans," his latest and most important movie, and he wanted me to drop in on him there.

Next day I got a lift out to the Hal Roach studios in Culver City, which had been rented by the independent producer who was making "New Orleans." In a big, high-roofed room that looked like an artist's studio, I found Louis and the small all-star band that had been assembled to play and act in the earlier (c. 1938) sequences of the film. Kid Ory was swapping laughs with Louis about the records they made 20 years ago. Barney Bigard was running over some lead sheets of old New Orleans tunes. Red Callender, the burly red-mopped

bass man, and Bud Scott, an old-time banjo player who now strummed a guitar, sat on either side of the ever-grinning Zutty Singleton.

LOUIS had been given instructions to spend the first few days learning some of the music before the actual shooting began. A special research crew had been sent down to New Orleans to record primitive New Orleans music and musicians on portable equipment. Louis and the boys looked at the parts that had been taken off some of these records—"When The Saints Go Marching In," "Hot Time in the Old Town," "Maryland, My Maryland." The pianist hadn't shown up, so I sat in for a while.

All the pieces were very simple and straightforward, so there was really nothing to rehearse. Louis and the men had orders to stay there until 6 p.m. (it was not yet noon), so we just started jamming and gabbing. I started the band on "Muskrat Ramble," and asked Ory, whose best-known composition this is, why it wasn't included in the list of agenda. It seems there had been some trouble about clearing foreign copyrights, and much to Ory's disappointment the tune had to be omitted.

I had set Louis's record date for the following day, so we started running down the tunes. When we got to the blues, Zutty completely knocked me out by insisting that I play on the date myself. I wondered what some of the Moldy Fig jazz fans would have said if they had heard Zutty talking that way, and Louis seconding him. Finally we agreed that I'd split the date with Charlie Beal, who was working in the movie group. Kid Ory was under contract to Columbia, so we got Vic Dickenson for the trombone chair; we also strengthened the rhythm section by adding Allan Reuss.

After a while, which means after about two more hours of anecdotes by Louis, Zutty and the others, Charlie Beal played some of the records that the boys were supposed to "learn" from. They were either Bunk Johnson discs or the special recordings mentioned above. As Louis, Barney and the others gathered around the machine, they broke into roars of laughter at the welter of wrong notes, the horrible out-of-tune horns and the generally unbelievable wrongness of the music. Even Kid Ory, most old-timey of all the men present, almost doubled up with laughter. Louis said, "Man, I could put down my horn for six months and pick it up and blow better than that!" Barney added, "How in hell do they expect us to play that bad?" and it was agreed that everyone would have to practise hard to get that much out of tune!

LOUIS and the rest of them would have found it hard to believe that a bunch of fanatics both here and abroad actually consider records like these to be not only music, but perhaps the only real jazz being played to-day. Louis and Barney and the others simply heard it in terms of what it was—sheer bad music by any standards—instead of listening in terms of nostalgia and cultism.

Finally, it was agreed that, for the movie, what they needed was to play the same tunes, but play them correctly and in tune, and with embellishments. In

later sequences of the picture Louis's own big band was to be shown, playing modern arrangements, and to complete the musico-historical cycle Woody Herman was to cut some new stuff. Louis showed me the script, and I looked at the part allotted to Billie Holiday. There was some good meat in it, musically and dramatically, but in the typical race-conscious Hollywood manner, the script-writers had cast her as a maid.

Next day we went to the Victor studio in Hollywood and cut "Sugar," "I Want a Little Girl," "Blues for Yesterday" and "Blues in the South," with Louis singing all four, and playing some of the most consistent horn we'd heard him blow in years. Not one master was spoiled by a wrong note from Louis. Vic Dickenson, who recently left Eddie Heywood's band and is not in good health, emerged from a sick bed to make his first date with Louis. It was the first time any of these men had cut wax with Satchmo, except Zutty and Beal. But certainly the biggest thrill was my own, since I could hardly have dreamed, back in 1929, when a couple of friends in St. Paul's School, London, talked me into buying Louis's "West End Blues" and got me started in



This picture of Louis was taken in the "M.M." offices during his visit to England in 1933.

Jazz, that an occasion like this would ever arise.

THE records will be released in the U.S. on Victor and are available for H.M.V. in England. They should prove two points; first, that Louis still sounds best with a small band, and second, that the Armstrong of 1946 is greater than the Armstrong of a couple of years ago, and one of the very greatest figures in all jazz, just as he has been for a quarter of a century.

## BENNY GOODMAN BAND BREAKS UP: Leonard Feather's New York News

ON THE HELLS OF LAST WEEK'S NEWS ABOUT THE BREAK-UP OF SUCH FAMOUS BANDS AS TOMMY DORSEY'S, HARRY JAMES'S AND LES BROWN'S COMES THE REPORT THAT BENNY GOODMAN WILL DISBAND AFTER HIS PRESENT ENGAGEMENT AT THE 400 RESTAURANT IN NEW YORK.

Apparently, Benny's bookers were not able to get him enough definite bookings in California to justify his carrying the expense of taking all the musicians along on the 3,000-mile trip. When he gets out there he will continue to do his weekly broadcast, using some of the usual studio men and also probably a number of former Goodman sidemen who are now living permanently on the west coast.

Benny will probably take his sextet along with him. Jess Stacy, who had been unsuccessful in trying to make the grade with his own combination, has now joined Benny replacing Joe Bushkin. Johnny White remains on vibraphone, Louis Bellson on drums, and Harry Babson, formerly with Boyd Raeburn, on bass.

Musicians are talking up a storm about the new Stan Kenton album that was just released by Capitol Records. The eight sides, arranged by Kenton and his star arranger Pete Rugolo, feature the band's ultra-modern style, called Artistry in Rhythm.

The band features Vido Musso on tenor, Ray Wetzel on trumpet, Kai Winding on trombone, Shelly Manne on drums, Boots Mussulli alto, Ed Sufanski bass, Kenton piano, and Jan Christy on vocals.

All of Kenton's men are high on the list of top young jazzmen, and the band is well on its way to becoming another Woody Herman in 1947. Stan built up a library of original arrangements while playing odd jobs in California. In 1941 he felt he had enough orchestration to start a band of his own. A long run on Bob Hope's air show helped him build a name, while his records and likeable personality made people remember him. His piano style stems from Earl Hines, but his ideas are as modern as tomorrow's fashion shows.

## DJANGO'S NEW YORK DEBUT

BIGGEST event of the jazz concert season was Duke Ellington's appearance at Carnegie Hall for his first annual concert. This year, for the first time, Duke took over the hall for two consecutive nights instead of one, and both nights were sold out well in advance (writes Leonard Feather from New York).

Opinions after the concert were very mixed, most of the daily and trade papers declaring that it had been a disappointment. However, there were many new Ellington works.

The most talked about item in the concert was, of course, the appearance of Django Reinhardt. To me, Django was a pleasant surprise because I had expected little, but to others he was a big disappointment because they had expected too much.

Django seemed to play with much more of a beat than in the old quintet days; needless to say, the presence of the Ellington rhythm section, instead of the French Hot Club's, emphasized this difference. Django also benefited from the use of an electric guitar.

However, as the disappointed over-expectants pointed out, he cannot hold his own as an all-round musician, or as a jazzman, with such great American artists as Oscar Moore, Barney Kessel, Church Wayne, Mary Osborne, Johnny Collins and the other top people in jazz on this instrument. He played only one solo item, "Improvisation No. 1," the other three numbers being "Tiger Rag," "Honeysuckle Rose" and some blues. The Ellington band evidently hadn't had any special arrangements made to back him, and for the most part he had only Duke, Pettiford and Greer until the last chorus of each number.

On the second night at Carnegie Hall, Django had still not arrived when the time came for Duke to announce him. While Duke was apologising to the audience, Django rushed in, dishevelled, and explained that he had overslept. (This was at 10.30 p.m.) Django is having a good time over here.

## Town Hall Gets Holiday Jazz

Mark down Saturday night, Dec. 28! It's the time of the big all-star Holiday Jazz Festival, at Town Hall, beginning at 11:30 p.m.!

The greatest stars of jazzocracy will be on hand, almost a dozen of them, a gala evening of blues, jam, swing, jazz and boogie-woogie.

Among the big names, blue ribbon winners of jazz music are Mary Lou Williams, the reigning queen of jazz pianists, "Hot Lips" Paige, the trumpet king, Charlie Ventura, Don Byas, Chubby Jackson, George Jenkins, Dinah Washington, the All-American Rhythm Section, Tony Aless, Billy Bauer, Stan Levey and others.

Acting as commentator and master-of-ceremonies will be Leonard Feather, the noted jazz expert for Esquire magazine and recording adviser for record companies. Feather helped organize the all-star Holiday Jazz Festival, featuring the greatest of Negro and white jazz musicians, in an anti-Jim Crow troupe selected solely on basis of talent and skill, without regard to color of skin.

All seats reserved at popular prices, \$3, \$2.40, \$1.80 and \$1.20, including tax. Tickets will go on sale at Town Hall box-office, 113 West 43rd Street, next Monday, December 16. Money-saving coupons for readers of the Amsterdam News will appear in the next issue of this paper, on the news-stands Friday.

DEC. 14, 1946

DEC. 7-1946

Feb. 1947

"How to Relieve  
PERIODIC  
PAIN?"

*I'll answer that...*



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**CRAMPS - HEADACHE - "BLUES"**

**sweet  
and  
hot**



BY LEONARD FEATHER

■ You may all stand up now and take off your hats, because this is Salute to Louis Armstrong Month. Louis is celebrating his 30th anniversary as a musician, and he's just made "New Orleans," the picture in which he has his biggest part to date (it'll have its world premiere in New Orleans, Mardi Gras week) and he's giving his first Carnegie Hall concert in February, and later this year he's going to Europe.

After all these years, he's still one of the greatest musicians and one of the greatest people I've ever known. His records got me started as a jazz fan in high school and I still get a thrill out of every new disc he makes.

As for the best records of the month, how about King Cole's sentimental "That's the Beginning of the End" for your popular choice and Stan Kenton's sensational album for your hot jazz. Both, coincidentally, on Capitol records.

**BEST POPULAR**

**CARNIVAL IN RIO**—Desi Arnaz (Victor)—Lucille Ball sings on this, but that information is in very small type on the label. Which just goes to show (as my lawyer always told me) that it pays to read small type. The way it all happened was that Lucille was in the studio when her husband, Desi Arnaz, was making the record. He was singing in Spanish, but there was a little interlude, an extra vocal passage, that called for some fast double talk, and in stepped Lucille. If you listen very carefully, you'll hear her singing eight bars in a voice that sounds like Donald Duck. If you listen even more carefully, you'll hear that she's singing "Peter Piper Picked a Peck of Pickled Peppers." So it isn't edifying: it's fun. **GUILTY**—Margaret Whiting (Capitol), Tony Martin (Mercury), Artie Shaw (Muscraft)—The Margaret Whiting version of "Guilty" is probably done with a lot of special feeling. "Guilty" was composed by her late father, Dick Whiting, who wrote "My Ideal" and "Poor Butterfly."

The Artie Shaw rendition has Mel Torme and the Meltones singing the vocal. And speaking of Artie, did you know he was being referred to as Young Manville With a Horn? Incidentally, it's a dirty lie that Kathleen Winsor is Artie's fifth wife. She's not; she's his sixth. Lana Turner was his third. Betty Kern (Jerome Kern's daughter) was his fourth. And Ava Gardner was his fifth. All I know about the first two is that one of them was a nurse. I've only met Artie with his fourth and fifth wives, and he seemed very happy both (Continued on next page)



A rose between two horns is singer Billie Holiday, making music with "Satchmo" Armstrong and Barney Bigard on the set of "New Orleans." Picture's a jazz saga

times. I hope this one lasts.

**WILDER, ALEC**—Frank Sinatra Conducts (Columbia Album)—This is all music written and arranged by Alec Wilder, who has done tunes and arrangements for Benny Goodman, Red Norvo and Mildred Bailey. (His best-known popular song was "I'll Be Around.") Frankie got interested in Wilder when he heard some transcriptions of a couple of the pieces that are in this album. He was playing the Paramount at the time, and he met Wilder after that, and the album was the result. Frank really conducted—it's no publicity gag—and even though he'd never led an orchestra before, he proved himself a good enough musician to turn in some constructive work. Except for swing passages in the last two of the six 12-inch sides, it's all classical, with the Columbia String Orchestra and woodwinds. The Frankie angles are played up, with a big picture  
(Continued on page 114)

## RECORDS OF THE MONTH

Selected by Leonard Feather

### BEST POPULAR

**CARNIVAL IN RIO**—Desi Arnaz (Victor)  
**GUILTY**—Margaret Whiting (Capitol), Tony Martin (Mercury), Artie Shaw (Musicraft)  
**HE'S JUST MY KIND**—Peggy Lee (Capitol)  
**SEPTEMBER SONG**—Frank Sinatra (Columbia), Dardanelle Trio (Victor), Hal McIntyre (Cosmo)  
**SONATA**—Perry Como (Victor), Larry Green (Victor)  
**THAT'S THE BEGINNING OF THE END**—King Cole (Capitol), Perry Como (Victor)  
**THERE IS NO BREEZE**—Gene Krupa (Columbia), Alvino Rey (Capitol)  
**WHEN YOU MAKE LOVE TO ME**—Bing Crosby (Decca), Bob Chester (Sonora)  
**WILDER, ALEC**—Frank Sinatra Conducts (Columbia Album)  
**YEARS AND YEARS AGO**—Les Brown (Columbia), Phil Brito (Musicraft)

### BEST HOT JAZZ

**ALBERT AMMONS**—Swanee River Boogie (Mercury)  
**DIZZY GILLESPIE-COLEMAN HAWKINS**—52nd St. Jazz Album (Victor)  
**EDMOND HALL**—Ellis Island (Continental)  
**LIONEL HAMPTON**—Tempo's Birthday (Decca)  
**J. C. HEARD**—Bouncing for Barney (Continental)  
**WOODY HERMAN**—Ebony Concerto (Columbia Masterwork)  
**EDDIE HEYWOOD**—You Made Me Love You (Decca)  
**BILLIE HOLIDAY**—Good Morning, Heartache (Decca)  
**STAN KENTON**—Artistry in Rhythm Album (Capitol)  
**OSCAR PETTIFORD**—Somethin' For You (Manor)

### BEST FROM THE MOVIES

**CARNIVAL IN COSTA RICA**—Mi Vida; Another Night Like This: Dick Haymes (Decca)  
**DEAD RECKONING**—Either It's Love Or It Isn't: Frankie Carle (Columbia), Larry Green (Victor), Lily Ann Carol (National)  
**IF I'M LUCKY**—One More Kiss: Harry James (Columbia)  
**KERN, JEROME**—Album of Songs: Bing Crosby (Decca)  
**LYNN, DIANA**—Piano Album (Capitol)  
**MARGIE**—Title Song: Eddie Cantor (Decca)  
Ray Anthony (Sonora), Tony Pastor (Cosmo)  
**SHOCKING MISS PILGRIM**—For You, For Me, For Evermore; Benny Goodman (Columbia); Aren't You Kind Of Glad We Did?: Gene Krupa (Columbia)  
**SMASH-UP**—Life Can Be Beautiful: Harry James (Columbia)  
**THE TIME, THE PLACE AND THE GIRL**—A Gal In Calico: Bing Crosby (Decca), Johnny Mercer (Capitol), Tony Martin (Mercury), Louis Prima (Majestic); Oh But I Do: Margaret Whiting (Capitol), Harry James (Columbia), Skinnay Ennis (Signature), Frances Langford (Mercury), Gordon Mac Rae (Musicraft); Through a Thousand Dreams: Dinah Shore (Columbia)

IT'S THE NEW  
RCA VICTOR  
"Dream"  
ALBUM!

# 66 VAUGHN MONROE'S "Dreamland Special"

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Swing and Sway with Sammy Kaye: Zip-A-Dee Doo-Dah; Sooner or Later. Both from "Song of the South." With vocals. RCA Victor 20-1976, 60¢.

Perry Como: That's the Beginning of the End; Sonata. 20-2033, 60¢.

Tex Beneke with the Miller Orchestra: Uncle Remus Said (from Walt Disney's "Song of the South"); Anybody's Love Song. Both with vocals. RCA Victor 20-2017, 60¢.

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THE STARS WHO MAKE THE HITS ARE ON  
RCA VICTOR RECORDS



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application of  
an old medical  
principle



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Perfected by a doctor, Tampax is made of pure absorbent cotton throughout. It is so daintily inserted with patented one-use applicator, that your fingers need not touch the Tampax. . . . When it's properly in place you cannot *feel* its presence and other people cannot *detect* its presence, because Tampax causes no bulges, no wrinkles, no ridges to "show through."

Tampax is quick to change and easily disposable. It *cannot* cause odor or chafing. . . . Buy Tampax at your drug or notion counter and enjoy peace of mind while using it. Three absorbencies—Regular, Super, Junior. An average month's supply will slip easily into your purse. Tampax Incorporated, Palmer, Massachusetts.



Accepted for Advertising  
by the Journal of the American Medical Association

(Continued from page 111)  
of him on the album's front cover.

#### BEST HOT JAZZ

**DIZZY GILLESPIE-COLEMAN HAWKINS**—52nd St. Jazz Album (Victor)—Here are four sides with an octette led by Coleman Hawkins. Charlie Shavers is on trumpet, Mary Osborne on guitar, and Pete Brown on alto sax. The other four sides have an all-star group led by Dizzy Gillespie, with Don Byas on tenor sax.

**EDMOND HALL**—Ellis Island (Continental); **LIONEL HAMPTON**—Tempo's Birthday (Decca); **J. C. HEARD**—Bouncing For Barney (Continental)—These three numbers are grouped together for sentimental reasons. "Ellis Island" was named for Ellis Larkins, who wrote it, and who played on it. "Tempo's Birthday"

was named for Lionel Hampton's dog. And "Bouncing For Barney" was named for Barney Josephson of Cafe Society Downtown.

**WOODY HERMAN**—Ebony Concerto (Columbia Masterwork)—There's been a lot of talk about this three-movement concerto. It's on two sides of a twelve-inch record, and it was written especially for Woody's band. It's very unusual music.

**STAN KENTON**—Artistry in Rhythm Album (Capitol)—Here's the Artistry man, and in this album you get "Artistry in Bolero," "Artistry in Percussion," and "Artistry in Bass." One of the highlights is June Christy on "Willow, Weep For Me," but the whole album is sensational. Stan shares the credit for this album with Pete Rugolo, who wrote five out of the eight arrangements. Rugolo came out of the army last year, and he's an extremely talented, but shy young man.

### UNSENTIMENTAL GENTLEMAN

(Continued from page 43)

by a single soul. Even at home in Hollywood, where he has ambled the eight miles from his home in Holmby Hills to Paramount Studios, natives do not place him until their cars have passed him five hundred yards. Someone says, "Wasn't that Bing Crosby we just passed?"

"Couldn't have been," comes the flat reply.

This is a common occurrence, even though Bing carries with him a distinctive trademark, a golf club, which he swings rhythmically as he walks. He is, of course, mobbed by fans at any planned occasions, such as broadcasts or recordings. But unlike Sinatra, who is a man of habitual routine and therefore easily located by fans, Bing consistently refuses to observe any set schedule for his daily life.

#### he's just bing . . .

A restless man, his friends find him difficult to describe.

"He's—well, he's just Bing. That's all," said one man. "There isn't any one else like him."

"He changes roles every day," says Johnny Burke, the lyricist. "On Monday he might be all wrapped up in a golf game, and talks of nothing else. On Tuesday, he'll be making a recording for his broadcast and as far as he's concerned, that's the only thing going on in the world. The next day he devotes to plans for his ranch, and after that, his horses."

He is endowed with a phenomenal memory which never fails to amaze his co-workers. Having read a script once or twice for approval, he ignores it from that time on until the picture starts shooting. Each morning he reads his lines for the day, and without further reference to the script, proceeds to emote for nine hours.

Considering that he is snowed under by activities and has a multitude of irons in the fire, plus the fact that he is seldom alone, people wonder where he finds time to think. It is obvious that he *does* think, as he is an astute conversationalist on a variety of subjects. His mind works rapidly and Bing refuses to clog it with details. Where the average Hollywood business man spends hours in conference, Crosby makes his decisions simply. He may be teeing off at Lakeside Country Club and will look up at his companion.

"Would you like to do a picture?"

If the answer is yes or no, Bing merely nods and proceeds to swing. As far as he's concerned, that's the answer and all there is to it.

His conversation on a golf course, or anywhere else, is the same; a bland chatter filled with beautiful rhetoric and thoroughly seasoned with his own unique slang. When he has displaced a divot, he picks up the clump of turf, throws it to the caddy and says, "Here—file that!"

His singular command of the language has always been one of his fortes. Men who played in the old Paul Whiteman band can remember being stumped by his vocabulary, and Kate Crosby still has letters from her son written twenty years ago with the same easy flow of words.

His conversation is humorous and always marked by its casualness. A naturally amusing man, born with an Irish sense of humor, his ability to ad lib is in a class by itself. Such as the quip used on this season's air show when his voice lost the meter and slid past the orchestra. Without batting an eye, Bing said into the microphone, "Was anybody hurt?" and picked up nonchalantly where he had left off. He handles any situation with complete poise, such as the air show which occurred on his birthday last year. Bob Hope, who was not scheduled to appear on the program, walked on stage in the middle of the show, bearing a huge birthday cake flaming with 900 candles. "You shouldn't have put my correct age on that thing, Robert," quipped Bing. "You'll burn the place down."

#### easy does it . . .

Seeing Crosby show signs of uneasiness is as unlikely as roses blooming at Christmas. Studio audiences at his radio programs remark time and again that everyone on the show seems nervous except Crosby. Some mistake his habit of tapping his foot in time to music as a sign of nervousness, probably because of the singular manner in which he does it. While most people tap their heel or toe up and down, Crosby does it from side to side, crab-wise, but this is merely an idiosyncrasy and not a matter of nerves. Al Rinker, one of the old Rhythm Boys has seen Crosby nervous only once. That was just after Bing had left the trio and was contracted to star in an air show for the first time. He was so upset that he caught a cold and after giving proper notice to his sponsor, disappeared for three days. Johnny Mercer remembers that on one of the opening Kraft shows of a new season, he saw Bing's hands shake and has never forgotten it.

At the time the Crosby home in Toluca

# FEATHER'S 'JAZZ CAVALCADE' AT SAVOY, FRIDAY

TWO DEUCES present  
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## SAVOY

### FRIDAY, DECEMBER 27

## DANCE and CONCERT

Harry Hendel Presents  
**LEONARD FEATHERS'**  
**CAVALCADE of JAZZ**

A Cycle of Swing and Boogie Woogie  
 FEATURING — IN PERSON  
 ★ Charlie Ventura  
 ★ Don Byas  
 ★ Ben Webster  
 ★ Hot Lips Page  
 ★ Dinah Washington  
 ★ Chubby Jackson  
 ★ Sid Catlett  
 ★ Mary Lou Williams  
 ★ Tony Aless  
 ★ Billy Bauer  
 ★ George Jenkins  
 Outstanding Artists of World-Famous Orchestras  
**TOGETHER — in CAVALCADE OF JAZZ!**

### DIGGING THE TURF

That two-day deal for the King Cole Trio in a local spot is the bag . . . Leonard Feather, who brings his jazz cavalcade to the Savoy on Dec. 27, is an Englishman. Since he has been in this country, he has learned how to write blues. That makes him a real American now . . . It takes Bill Nunn, this sheet's managing editor, to tell

Page 22 DINE and DAN

## Tavern Topics

BY GEORGE PALMER

Leading Negro and white jazz musicians of world-wide fame are joining together for the gala Holiday Jazz Festival, which will be presented one night only, Saturday night, December 28th, at Town Hall, beginning at 11:30 p. m. The mid-night jazz jamboree, featuring the top performers of jivedom, boasts a brilliant galaxy of stars, all chosen because of their outstanding talent, without regard to Jim Crow color lines.

Feast your eyes on this all-star list of performers, all of whom will appear in person at the Holiday Jazz

Festival on Saturday night, Dec. 28. "Hot Lips" Page, trumpet king and wonderful blues singer, Charlie Ventura, famous leader of his own band, and star with Gene Krupa, Sid Catlett, the drum wizard who has captured Esquire awards, George Jenkins, another star drummer; Chubby Jackson, the magician of the bass, an Esquire Gold Award winner; Ben Webster, sax star with Duke Ellington; Dinah Washington, queen of the blues; Tony Aless, Billy Bauer, and Neal Heftie, pianist, guitarist and trumpet, all from Woody Herman's great band in addition to other stars.

Leonard Feather, noted jazz critic, author, composer and himself a pianist and band leader, will act as commentator and master of ceremonies. Tickets now are on sale at Town Hall box-office, 113 W. 43rd St., all seats reserved. The Holiday Jazz Festival is limited to one night only, as these same stars are booked for appearances in Washington, Pittsburgh, Boston, Newark, Hartford and other cities.

### CLIP THIS MONEY-SAVING COUPON

## HOLIDAY JAZZ FESTIVAL

Saturday, Dec. 28th; TOWN HALL, 11:30 p. m.

Famous JAZZ STARS IN PERSON! I

Mary Lou Williams "Hot Lips" Paige Don Byas  
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All-America Rhythm Section

Tony Aless Billy Bauer Stan Levey

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Exchange This Money-Saving Coupon Early for Best Seats

Take This Coupon to Town Hall Box Office, 113 W. 43rd St.

## Big Names Inked For Jazz Session At Local Dancery

Leonard Feather's Cavalcade of Jazz will pause at the Savoy Ballroom, the Centre Avenue "home of happy feet," this Friday, featuring an array of big name stars that reads like the roster at a musicians' dance.

THE PITTSBURGH COURIER

stars: Hot Lips Page, trumpet ace; Dinah Washington, blues singer; Chubby Jackson, bass whacker; Big Sid Catlett, drummer par excellence; George Jenkins, sideman who rides like the wind, and Tony Aless and Billy Bauer.

This looms as one of the best sessions to hit Pittsburgh. All these musicians play like they mean it and a big crowd is what really makes them work.

There is little point in citing the virtues of the various artists. Suffice it to say that all of them are strictly big time. Harry Hendel is the promoter of this deal.

BILBO MUST GO



COMING HERE—Chubby Jackson, base ace, and Dinah Washington, blues stylist, will appear at the Savoy Ballroom this Friday evening with Leonard Feathers' "Cavalcade of Jazz." A number of other big stars will be featured.

## Big Names to Hit Savoy In Jazz Cavalcade, Friday

Big name package shows appear to be the rule rather than the exception, and Leonard Feather, jazz critic, is the latest to head up such a unit. He brings his "Cavalcade of Jazz" to the Savoy Ballroom this Friday night in a combined concert and dance.

Artists include Charley Ventura, Don Byas and Ben Webster, sax stars; Oran (Hot Lips) Page, trumpet ace; Big Sid Catlett, drums virtuoso; Chubby Jackson, bassist; Mary Lou Williams, pianist, and Dinah Washington, vocalist. Plenty of good jazz should be squeezed out of this package.

Ventura, Byas and Webster might easily take the show with their antics on the saxophone. Mary Lou, a local girl who made good, is outstanding at the keyboard. Dinah, former thrush with Lionel Hampton, sings soul-shattering blues and ballads.

Feather is known by his writings in various magazines and arranging platter dates for several big recording firms. It looks like Hendel has a hit at the Savoy this Friday night.

## HOLIDAY JAZZ FESTIVAL

Saturday, Dec. 28th; TOWN HALL, 11:30 p. m.

Famous JAZZ STARS IN PERSON! I

Sid Catlett "Hot Lips" Paige Ben Webster  
 Charlie Ventura "Chubby" Jackson Tony Aless

Dinah Washington Billy Bauer

George Jenkins Neal Heftie  
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Engelsch correspondent Teddy Butler  
Belgisch correspondent Tom Rays

10 DEC. 1946

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Beroemde Bands o.a. v. Tommy Dorsey, Benny Goodman, Harry James

## AMERIKAANSCH E BANDS



Amerika staat voor „Band-krach“!

• **REEDS** in een tweetal artikelen in vorige nummers (Muziek nos. 22 en 23), onder de titels „Rommelt het in Dollarland?“ en „Het Einde der Swing“ wezen wij op de onverbidelijke kentering in de Amerikaanse amusementsmuziek, op den veranderden smaak van het publiek en op de moeilijkheden, waarmee de groote Amerikaanse bands te kampen hebben. Onze Amerikaanse correspondent Leonard Feather bericht uit New York de, desondanks een plotselinge als sensationeele, ontbinding der meest vooraanstaande bands in de States, zooals die van Harry James, Tommy Dorsey, Les Brown, Benny Carter en tenslotte die van Benny Goodman.

**HARRY JAMES**, de beroemde bandleader-trumpetist, heeft in de eers'e week van December zijn band „The Music-Makers“ ontbonden. Bij één van zijn zeldzame tournee's aan de Oostkust slaagde de band er niet in voldoende publiek te trekken in de weinige avonden, dat zij acte de présence gaf en ongelooflijk slechte recettes waren er het nadeelig gevolg van. Harry James heeft duidelijk te kennen gegeven, dat de moeite en zorg, een dure combinatie als de zijne tot elken prijs bij elkander te houden, verspild zijn, omdat hij te allen tijde een s'af van studio-musici bijeen kan trommelen voor een radio-show of een filmcast en deze het

„Harry James Orchestra“ kan noemen. Wat zijn hoog gesalarieerde adjudanten als Billie Smith, Arnold Ross en Juan Tizol zullen doen, is nog niet bekend. Waarschijnlijk zullen zij als freelancers aan de Westkust blijven optreden.

**TOMMY DORSEY** heeft eveneens na zijn laatste reeks November-uitvoeringen zijn band definitief ontbonden. Misschien zal hij met een geheel gereorganiseerde combinatie nog even gedurende de Kerstweek in Capitoltheater te New York opreden, waaraan een voorbarig afgesloten contract hem bindt, maar daarna zal hij waarschijnlijk direct naar Rio de Janeiro gaan om vakantie te nemen. Later zal hij orde gaan stellen op zijn vele zakelijke belangen in de States, zijn muziekkuitgeverij, de Dorsey-Ballroom in Hollywood en de band, welke gevormd zal worden door Ziggy Elman.

**BENNY GOODMAN**, die in November het „400“-Restaurant te New York, plaats biedende aan bijna 1000 personen, kwam bespelen, moest maar al te vaak genoegen nemen met een opkomst van 100 man. Benny's zaakwaarnemers waren niet bij machte genoeg contracten voor hem af te sluiten in de Californische amusementscentra, om de enorme financieele lasten te rechtvaardigen, welke een tournee in volledige bezetting met zich zal brengen.

Na zijn engagement in het „400“-Restaurant zal hij zijn wekelijkse radio-uitzending

(Vervolg zie pag. 2)

### De Ramblers jubileeren

**DE „RAMBLERS“** jubileeren! Heel muziekminnend Nederland weet het en hun jubileum-tournee is van meet af aan één grootsche triomftocht geweest.

Rotterdam huldigt de Ramblers op Zondag 15 Dec. in de Riviera-hal; voor nadere bijzonderheden zie pag. 6.

Bij foto: Nieuwste Ramblers-opname in de VARA-Studio.





**“SAVOY”** Friday Eve. **“SAVOY”**  
 Dec. 27th  
**DANCE AND DANCE**  
**CONCERT**

HARRY HENDEL Presents  
 LEONARD FEATHERS'

**CAVALCADE of JAZZ**

A Cycle of Swing and Boogie Woogie  
 FEATURING— IN PERSON —

- ★ Charlie Ventura
- ★ Don Byas
- ★ Ben Webster
- ★ Hot Lips Page
- ★ Dinah Washington
- ★ Chubby Jackson
- ★ Sid Catlett
- ★ Mary Lou Williams
- ★ Tony Aless
- ★ Billy Bauer
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## IN THE GROOVE

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## ON THE COVER

This month's cover of *IN THE GROOVE* shows Tex Beneke and that tenor sax from which he gets all those wonderful sounds.

It has been a little over a year since Tex took over the Miller orchestra. By now the facts are history. He has led this group to almost phenomenal success. Even during the slump of a short while ago when more experienced leaders were having trouble landing good dates, Tex was walking away from his engagements with record takes.

For someone who has been in front of a group for as short a time as Beneke, he has really done amazingly well. Even when he first took over the leadership of the Miller organization, when the pressure must have been terrific, he did an admirable job of taking the reins and, in his typically relaxed and self-assured manner, giving the customers all that they had expected from a group bearing the Miller name. And that is saying a lot.

As for his musical ability, his individual, tasteful and powerful style of blowing his horn, little can be said that hasn't been uttered by just about everybody in the music business. And his singing is as natural and as typical of his friendly personality as his sax playing.

### MISS AMERICA '45 TO FORM BAND

Bess Myerson, Miss America of nineteen forty-five, is planning to debut an all-girl ork sometime in the near future. The ork will sport a string section. At press time the twenty-two girls had already been assembled and had gone through five rehearsals.

2

JAN. 1947

THE  
RCA VICTOR

PREDICTOR POINTS TO

BERYL  
BOOKER

a series of articles  
on new stars in jazz by LEONARD FEATHER

New stars in jazz are so numerous nowadays that it's hard to single out any one person for the spotlight. Once in a while, though, you run across an artist who produces an instinctive reaction, a feeling that here is something destined to become recognized as a major talent.

A perfect example is the case of Beryl Booker. One night about six months ago I walked into the Three Deuces on West 52nd Street and noticed that the regular pianist with Slam Stewart's Quartet was not on the stand. In his place was a young girl, with a soft, serene smile and a style to match. The lights were very low and the tune was something slow and pensive. Beryl took just one chorus, and my curiosity was insatiably aroused.

Nobody seemed to know any-

thing about her except that she had just breezed in from Philadelphia. Later it turned out that she was no newcomer to music. Although she looks about 19, Beryl is 26 years old and had been playing local jobs in Philly for several years. Slam Stewart had heard her there one night and suggested that she come to New York. Not long afterwards, she became a regular member of his group.

Girl musicians have to endure the stigma of being rated as "not bad for a girl" and "very good for a girl." There is no need for any such reservation in the case of Beryl Booker. The only justifiable comparison you can make is with Erroll Garner, for she has some of his harmonically and rhythmically subtle approach to jazz piano, and,

(Continued on page 3)



LEONARD FEATHER AND BERYL BOOKER

No reservations were necessary

IN THE GROOVE

## BERYL BOOKER

(Continued from page 2)

like him, has never learned to read music, acquiring her amazing combination of gentle touch, inspired improvising style and superb technique entirely by ear.

Beryl assembled a trio for an RCA Victor record date not long ago, using two other great feminine jazz stars, guitarist Mary Osborne and bassist June Rotenberg (the latter is now with the St. Louis Symphony). The three girls, who had never met before, took only an hour to whip this recording unit into King-Cole-like shape.

Watch out for the release of these records, and meanwhile, try to find out when Beryl (with Slam) will be in your neighborhood. You'll be amply rewarded.

IN THE GROOVE

## NEW FIFTY-SECOND STREET JAZZ

(Continued from page 3)

seldom has he done such fine playing as on *Say It Isn't So*. On this side, the Hawk produces a work which may easily rank with his classic *Body and Soul*. The whole thing is in a relaxed setting with a suitable piano backing by Jimmy Jones and the band.

Charlie Shavers takes the lead-off honors on *Low Flame*, a number which Leonard Feather wrote with Charlie in mind. It is slow, moving and tender with Shavers playing touching muted horn. There's some wonderful Pete Brown alto sax here. Mary Osborne shows her wonderful jazz ability on this side by playing that is reminiscent of the late Charlie Christian.

*Spillite* is a fast moving tune with a good Shavers solo immediately following the opening theme statement. Mary Osborne once again shows her good taste and excellent ability with a well executed spot. The Hawk has his turn, there's a Jimmy Jones' solo and then Shavers returns with staccato, and the record ends.

*Allen's Alley* is mostly a sax side

MAGENTA MOODS—Herbie Jeffries Album (Exclusive)—When I first heard of Herbie Jeffries, he was known as the Bronze Buckaroo. He was playing hero parts in colored westerns. Then he got a job singing with Duke Ellington, and recently Stan Kenton has been trying to sign him. Frankly, Herbie used to be one of my pet aversions. I never saw magenta when Herbie gave out in his rather stuffy manner; I saw just plain red. But the fact is, he's improved terrifically. You can note the change in this album. It has a new version of his biggest hit with Duke—"Flamingo"—and also the lovely old Victor Schertzinger melody, "I Don't Want To Cry Any More." Plus "All of Me," "Basin Street Blues," "Solitude" and "These Foolish Things." Swell numbers in their own right.

Band Routes



**JAZZ CAVALCADE**—That's what the men said. Leonard Feather's "Cavalcade of Jazz" played to a capacity crowd at the Savoy Ballroom in Pittsburgh last Friday night. Left to right: Leonard Feather, Charlie Ventura, George Jenkins, Dinah Washington,

Chubby Jackson, Happy Caldwell and Sid Catlett. The unit is touring the country and is rated with the best of all-star caravans now on the road.—Paul Jones Photo.

**Paragons Hear Jazz Experts**

NEW YORK—Leonard Feather, music critic for Esquire Magazine, and Edgar Sampson, arranger, were the guests of New York University's Paragon Club Dec. 5 when they entertained club members with their opinions on the evolution of jazz in this country, and answered all questions from the floor.

The response from the audience to their speeches was tremendous. The discussion of music was concentrated on the relative merits of the BE Bop of Dizzy Gillespie, and the relatively conservative improvisations of men like Tommy Dorsey. Many records were played to illustrate points. Among them was the instrumental arrangement "Snafu."

**Jazz Concert-Dance Tonight at the Savoy**

A jazz concert and dance tonight at the Savoy Ballroom will feature Leonard Feather's "Cavalcade of Jazz," a cycle of swing and boogie-woogie with such outstanding musicians as Charlie Ventura, Don Byas, Hotlips Page, Sid Catlett, Ben Webster, Chubby Jackson, Tony Aless, Dinah Washington, Billy Bauer, George Jenkins and Mary Lou Williams.

The concert portion of the program will last an hour after which there will be dancing.

PM  
DEC.  
29  
1946

**1st American Concert Performance**

**LOUIS ARMSTRONG**

in a cycle of 30 years of Armstrong Hits

CARNEGIE HALL SATURDAY AFT. FEB. 8 at 5:30

Tickets now: 90c to 4.50 tax incl.—Mail Orders Now

The Billboard

January 18, 1947

**RICKEY JORDAN (Exclusive 235)**  
ABC 'Blues—FT; V.  
Blues in the Storm—FT; V.

It's been a long time since the waxies turned up with something as refreshing and delightfully different. Judging by 19-year-old Rickey Jordan's initial platter bow here, label has a real catch in this

on page 25)

race warbler. There's personality in his high-pitched pipes as he gives an infectious lift to the commercially bound "ABC." Vivien Garry Trio's accompaniment here is enhanced by instrumental noodling of Les Robinson on alto, Teddy Buckner's muted trumpet, and Lucky Thompson's saxing. To show his versatility, Jordan sells himself right from scratch as a mood-builder on the slow-paced Leonard Feather "Blues in the Storm." Soulful backing by the Garry threesome rounds out the enjoyment.

"ABC" should prove easy money for race phono ops, with the flip bringing in extra coinage.

30 PM

JAN. 6 - 1947

# Name Bands On the Wane, Says Feather

By ROBERT RICHARDS  
United Press Correspondent

Lean times have come for the music merchants, and many of America's finest name-bands are swiftly dying.

Listen to Leonard Feather, London-born writer and critic of jazz, tell the sad story.

"If the bands aren't dying, they're already dead," Feather said. "Just look down the list and read it for yourself."

"Take Woody Herman, who always had one of the finest bands in the Nation. He's already broken up his old bunch. He'll reform with lower-priced boys."

Feather conducted *Esquire's* band popularity poll for 1946, and writes regularly for *Metronome*, so he should know what he's talking about.

"Benny Goodman still has his clarinet," Feather said, "but he hasn't got his band. Tommy Dorsey got a group together for his current appearance at the Capitol Theater, but he'll disband after the engagement is ended."

"Harry James has broken up his gang. So have Les Brown and Ina Ray Hutton. Even that fine little Negro leader, Benny Carter, has called things off."

The one-night stand, on cross-

country junkets, is deader than Fatso Goering, Feather said. Even tank town audiences think twice now before paying out their hard cash to see Broadway boys make with the music.

"It's the uncertainty of the times, I think," Feather said, "and not a question of whether the bands play sweet or swing music. People are nervous now, and they're holding on to their dollars."

Tommy Dorsey, after a recent string of one-nighters, publicly stated that his band had laid eggs all over the country.

The record business is still good, but "name" leaders don't need to maintain bands if they're only recording.

"They can always pick up a group long enough for that," Feather explained. "They don't have to meet a steady weekly payroll."

Top favorites like Duke Ellington, Lionel Hampton, Stan Kenton, and Guy Lombardo are still clicking, but most of them depend upon steady jobs at Manhattan night

spots and avoid the open road as much as possible.

"I think the others may come back too," Feather said, "when things settle down again. But right now they're definitely either dead, or dying."

PM Sun. Jan. 12

# LOUIS



Dear Friends:

Thousands of jazz devotees were turned away last Feb. when we presented Billie Holiday in her concert debut.

Don't let this happen to you when we present Louis Armstrong in his American solo concert debut, singing and playing favorites from 30 years of his jazz art, New Orleans to Hollywood. He will be assisted by a small group of Jazzmen under the direction of EDMOND HALL, Guest Pianist EARL HINES. Mail orders now.

Robert Synder & Greer Johnson  
in assoc. with Leonard Feather

# ARMSTRONG

CARNEGIE HALL SATURDAY AFT., FEB. 8, at 5:30 TICKETS AT BOX OFFICE  
90c to \$4.80 — Tax Incl.

## WOODY HERMAN SENSATION

American News—by Leonard Feather

**N**OW IT'S WOODY HERMAN'S BAND THAT'S BREAKING UP! LATEST AND MOST REGRETTABLE IN THE SERIES OF NAME BAND CRACK-UPS IN RECENT WEEKS, THE DISBANDMENT OF THE HERMAN HERD WAS ADMITTED THIS WEEK BY WOODY'S MANAGERS, WHO INFORMED YOUR CORRESPONDENT THAT THE BAND WILL PLAY ITS FINAL DATE IN CINCINNATI ON DECEMBER 21.

Like so many of the leaders who have given up their bands either temporarily or permanently, Woody includes among his reasons the fact that he wants to spend more time in his California home, instead of touring the country in zero weather, playing one-night stands, profits from which (if any) would go mainly to the Government, anyway.

Also, Woody wants to get to work seriously with Sid Kuller, who is writing the script and lyrics for a movie to be produced independently by Woody in the spring. Woody hopes that this will be the first movie to give fair and honest treatment to jazz and jazzmen.

When he is ready to go into production he will have a new band, which may be organized next April for a date at the Paramount Theatre in New York, probably with less expensive sidemen.

### BAND STARS' PLANS

Woody's present band members, having just received their two weeks' notice, are readying various plans. Red Norvo will come back to New York and possibly start a small band again. Chubby Jackson, who left the Herman Band several months ago, has announced his intention of gathering together an all-star group which will consist mainly of past and present Herman sidemen, who will work as a unit for concert dates, jam sessions and recordings.

Among these men will be Charlie Ventura, whose own big band seems to be on the verge of dissolution; trumpeters Conti Candoli (Pete's talented young brother) and Sonny Berman; trombonist Bill Harris; pianist Tony Aless; guitarist Billy Bauer; drummer Don Lamond; and possibly vocalist Frances Wayne, whose husband, Neal Hefti, is one of three noted arrangers who have promised to write for this little unit, the others being Ralph Burns and George Handy.

Woody's band stopped in Chicago for two recording sessions two weeks before its break-up, thus assuring Columbia of a big backlog of releases to tide him over his bandless months.

The break-up of the Benny Goodman Band, forecast here recently, took place last week with the conclusion of Benny's not very happy engagement at the 400 Restaurant in New York. Benny is now engaged in a tangle with his ex-vocalist Art Lund, who fled to the coast and refused to work with the band despite a contract which, Benny says, entitles BG to prevent Lund from working for anyone else.

Charlie Parker, regarded by musicians as one of the greatest alto sax men in jazz to-day, is reported almost cured from the complete mental collapse he suffered several months ago, and a large crowd of great jazzmen put on a benefit for him in Los Angeles to give him a new start in his career.

Among the participants and well-wishers were Erroll Garner's new trio, featuring Red Callender and Harold West, Howard McGhee and Al Killian with their bands, Russell Jaquet, Ray Linn, Wini Beatty (who has left the Vivien Garry Trio to go to work as a single), Benny Carter, Barney Kessel, Herbie Steward, and Lucky Thompson. All receipts went to a fund to be administered by Parker's friends at Dial Records.

### MEL POWELL ILL

Mel Powell, whose marriage to actress Martha Scott was followed by her departure for London to do a play, will be separated from her again by a more serious obstacle—it has just been announced that he is in a local hospital with tuberculosis. Mel's many British friends will join in wishing him a rapid recovery.

Big Sid Catlett, recently leading various small groups, opens in a Detroit club shortly with a quintet featuring the bebop tenor man Eddie Davis, formerly with Cootie Williams' Band. Sid's former partner at the Three Deuces, Ben Webster, with the Brown Derby in Washington with a little unit of his own.

Illinois Jaquet, who was the biggest sensation of a recent jazz concert tour (his freak high notes on tenor were formerly featured with the Hampton and Basie bands) has just grabbed a fabulous recording contract with the Aladdin label guaranteeing him \$2,000 per session! Jaquet is starting his own band and will probably be a very big name in 1947.

Meanwhile, Coleman Hawkins, still the greatest tenor man musically, is back at the Spotlite Club on 52nd Street, sharing the bill with the Red Allen-Higginbotham Band, to which alto man Don Stovall has returned. Hawkins just recorded some sides for RCA Victor's second annual "Esquire" All-American Award Winners' album, others on the date being Charlie Shavers, Buck Clayton, Teddy Wilson, Harry Carney, and Chubby Jackson.

Joe Louis, the champ, has taken over the control of the Rumbogie in Chicago, and has put in Valaida Snow as his first headliner, co-starring with Tiny Bradshaw's Band.

Billy Maxted, former Will Bradley pianist and arranger, made his debut at the 400 leading an unusual band comprising five strings, trumpet, three trombones, two saxes, four rhythm, and Julie Hewett (vocalist). Maxted, who was overseas for some time serving as a Navy pilot, will be followed at the 400 by Tex Beneke's Band.

Eddie Heywood, now at the Apollo in Harlem, has a Decca album coming out, following the recent Heywood albums on Signature and Commodore. Charlie Shavers, back in NY following the Tommy Dorsey break-up, may go into the Three Deuces with a small group.

January 11, 1947

The Bill

## ALBUM REVIEWS

### NEW 52D STREET JAZZ (Victor HJ-9)

These four records, bringing on wax the music that characterizes the jazzmatics developed along New York's 52d Street, is split between star-packed combos led by trumpeter Dizzy Gillespie and tenor saxer Coleman Hawkins. Gillespie gives fine example of his re-bop music, with unison riffing at speed tempo, for *52d Street Theme*, *Of Man Rebob*, a wild and uninhibited *Anthropology*, and an exciting display of his torrid trumpeting for *Night in Tunisia*. Milt Jackson's vibraharp and Bill De Arango's guitar share the enthusiasm with the trumpeter. Hawkins reserves a slow and moody *Say It Isn't So* for display of his tenor phrasings, sharing the spinning for the other three sides with the swing stars on the session. *Low Flame*, a slow blues, shows Pete Brown's alto and Mary Osborne's guitar to advantage; and at a faster clip, Allen Eager's tenoring highlights *Allen's Alley* with Charlie Shavers' trumpet taking the spot for *Spotlite*. Plenty of musical meat jam-packed in the entire set. Frank Decker's painting of the swing street makes for an attractive album cover, even if the artist takes license in bringing Leon and Eddie's close to the Sixth Avenue jazz corner. Inside cover carries a studio shot of Hawkins and his aggregation, with notes on the street and the stars by Leonard Feather.

MY KIND OF JAZZ, No. 3 COLEMAN HAWKINS

I like it modern!

"M.M." New York Correspondent LEONARD FEATHER has been making a series of "blindfold" tests on well-known figures of jazz, so as to obtain unprejudiced reactions.

Here is the last of a series of three as witnessed and recorded by MARGERY LEWIS

understand it! To me, it's like a man thinking back to when he couldn't walk, he had to crawl. It's hard to look back and think that you ever sounded like that. I thought I was playing all right at that time, too, but it sounds awful to me now. I hate to listen to it—I'm ashamed of it!"

Hawk's comments on a Gillespie record entitled "That's Earl Brother" was: "... That's Dizzy. It's modern; they're playing the right chords, they know the changes. It has a good beat, too; modern jazz has to swing, too."



"OLD TIME STUFF"

Next, on a record featuring trombonist Kai Winding and tenor man Stan Getz: "You notice how heavy and full the tenor and trombone sound together. What a rich, thick sound they get compared with the two horns on the last record, the trumpet and alto."

On a Dixieland record by Pee-Wee Russell, etc.: "That old-time stuff is nothing but plain straight chords. If you put music up in front of those men they could read it, but they're lost trying to play choruses."

Hawkins, a musician who has kept up with the times on his instrument, had this to say about music:

"I like modern music—very modern—and the bands that are playing modern stuff don't have enough cleanliness and finesse. The bands that do play clean generally play old-style arrangements, the same as years ago. So I find it hard to listen to either kind! Dizzy sounded great with just six men; now he has a big band that

plays the right kind of music, but sloppily.

"It's amazing to me that so many people in music won't accept progress, it's the only field where advancement meets so much opposition. You take doctors—look what medicine and science have accomplished in the last twenty or thirty years. That's the way it should be in music—that's the way it has to be!"

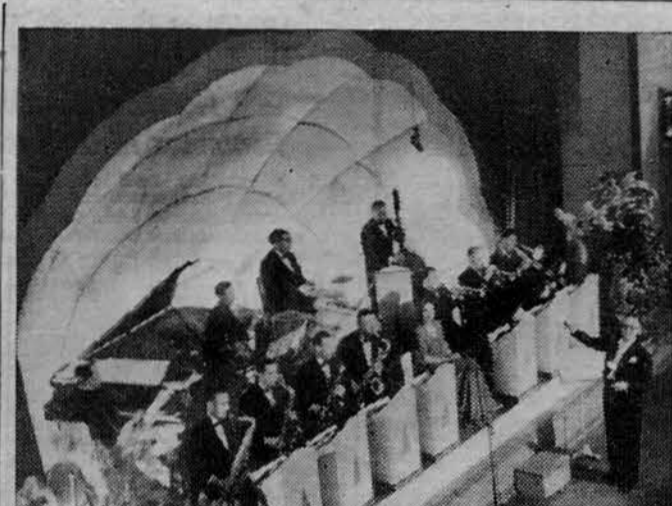
THE same test, only using a different set of records, was given to Coleman Hawkins. Some of Hawk's interesting comments on the records give an insight into how he feels about jazz:

"You know something about Benny Goodman? Every band he gets sounds alike in spite of all the different musicians and arrangers he uses. That must be the way he wants it. . . . Say, that's me! ('Money Blues,' by Fletcher Henderson.) It's an amazing thing, there are kids 22-23 years old who get hold of these records, and they don't think anything has ever been made that's better than that sort of thing and never will be. I don't

"ESQUIRE'S" STAR GROUP  
Edgar Jackson's Record Review

LEONARD FEATHER'S "ESQUIRE" ALL-AMERICANS  
\*\*\*\*Long, Long Journey (Leonard Feather) (V by Louis Armstrong) (Am. Victor PD6-VC-5020).  
\*\*\*\*Snafu (Leonard Feather) (Am. Victor PD6-VC-5021).  
(12-in. H.M.V. C3546—68, 74d.)  
5021.—Feather directing guest stars Louis Armstrong (solo tpt., voc.) and Duke Ellington (pno.), with Jimmy Hamilton (clt.); Johnny Hodges (alto); Don Byas (ten.); Charlie Shavers (tpt.); Billy Strayhorn (pno.); Remo Palmieri (gtr.); "Chubby" Jackson (bass); Sonny Greer (dms.). Recorded January 10, 1946.

PICK OF THE WEEK  
(for Everybody)  
TED HEATH AND HIS MUSIC  
—"Getting Nowhere" and "You Keep Coming Back Like a Song"  
(Decca P8697)  
SPIKE JONES AND HIS CITY SLICKERS—"That Old Black Magic" and "Jones Polka"  
(H.M.V. BD1147)



Visiting the Kursaal, Southend, the "Melody Maker" photographer took this snap from the balcony, showing Howard Baker with the ten-piece band which he features there—twice weekly just now, but every day in the summer season.

CONTRARY to what happens—or rather, doesn't happen—over here, many of the biggest "popular" magazines of America not only cover swing, but also take steps to see that they get capable authorities to deal with the subject for them.

"Esquire," for instance, has, among others, Leonard Feather, part of whose duty it is to take part in the conduct of the publication's annual best bands and soloists poll.

All of which is to explain to any who may not already have tumbled to the fact that this combination entitled "Leonard Feather's Esquire All-Americans" is a group of some of the winners of "Esquire's" 1945 poll. This is, of course, by no means the first time records have been made by a band consisting of some of the winners of some poll or another. There were, for instance, "Bugle Call Rag" and "One O'Clock Jump" (H.M.V. B9195), "King Porter Stomp" (Parlophone R2746), "Royal Flush" (Parlophone R2937) by the Metronome All-Star Band; "All Star Strut" (Parlophone R2746), by the Metronome All-Star Nine; and "I Got Rhythm" (Parlophone R2967), by the Metronome All-Star Leaders, all of which were groups made up of winners of various "Metronome" polls.

Some of these records showed that, outstanding as the individual players as such may have been, their combined efforts were not so brilliant. The reason was, of course, that, no matter how good its musicians may

be individually, the strength of a band lies to a great extent in its ensemble, and it can take weeks or even months to produce an anything like perfect ensemble. It is so much a matter of sympathy and understanding between the players, and they may have to work together for quite a time before that can be achieved, at any rate in the case of large modern-style swing bands.

So it seems that Leonard Feather acted wisely when he decided not only to give this combination comparatively simple arrangements of simple tunes, but also to rely less on ensemble work and more on solos. "Snafu," a catchy, easy jump-tempered little melody, is in every way simple.

After a formal introduction by the rhythm section in which Remo Palmieri's guitar is the main feature we get a chorus by the ensemble. This gets home mainly because it calls for no more than a straightforward unassertive statement of the theme.

Then follow choruses by (a) Louis's trumpet, (b) Hodges' alto and (c) the piano of Billy Strayhorn (Duke Ellington's arranger), after which the side closes with sixteen bars ensemble chorus on the same lines as the opening chorus.

Louis hasn't quite the exuberance he had in his younger days, but the tone, style and even to some extent

the old inventiveness are there, and all round he puts up a fine show. Billy Strayhorn plays a great deal more piano than most others who are better known as arrangers and is well supported by "Chubby" Jackson and Sonny Greer, who also do their fair share towards making Hodges' impeccably tasteful alto bounce along nicely.

"Long, Long Journey" is a slowish-tempered blues.

It opens with a complimentary announcement by Duke Ellington, who says how pleased he is to have the opportunity of sitting-in with

"this wonderful all-star band," and then, after the usual introduction, goes into a sequence of choruses. Louis takes the first on trumpet, Don Byas on tenor the second, Louis sings the third, fourth, sixth and seventh, between which is Duke Ellington's solo (fifth chorus), and the record ends with Louis singing the passage used for the introduction over the whole ensemble, the first time it is featured in the side apart from the introduction.

As in "Snafu," the accent is all the while on economy. The last thing one finds is any attempt to force home what wonderful technicians these "Esquire" poll winners are. Nobody is called upon or makes any endeavour to be "brilliant," but all the same proves that he is.

For this record, like "Snafu," has what brilliance is made of—taste, understanding and feeling. And not only in the solos. What goes on behind them is often as fascinating as the solos themselves. And that goes for "Chubby" Jackson's bass in the rhythm as well as for the instruments, including Palmieri's guitar, which take "front-line" parts.

Also, if "Long, Long Journey" as a composition hasn't quite the "primitive" depth of feeling that one found in the early original Negro blues, at least it is blues with, in both its words and music, a good deal more of the true character of the music than one finds in many contemporary blues songs.

# My Kind of Jazz, No. 2: "MEZZ" MEZZROW

## Bunk Johnson? Ouch! Bechet? Genius! Re-bop? If that's music . . .

"M.M." New York Correspondent LEONARD FEATHER has been making a series of "blindfold" tests on well-known figures in jazz so as to obtain unprejudiced reactions.

Here is the second of a series of three as witnessed and recorded by MARGERY LEWIS

MILTON "MEZZ" MEZZROW, whose new book, "Really the Blues," promises to be a best-seller all over the United States, is an authority on the blues. Blindfolded, he listened to ten blues records, and his comments point up his amazing knowledge of all forms of jazz. "Well, in the field of music it's agreed that you can't play any music until you've heard it. That guitar player never heard the blues, or else he misconstrued it." (Mezz was referring to Oscar Moore's work on a King Cole record.)

### "TAKE IT OFF!"

When a Bunk Johnson record was played to Mezz, he reacted as follows: "Ouch! . . . clarinet's all out of tune . . . banjo player doesn't know the right changes . . . he's still 25 years behind. Is that one of Bunk Johnson's abortions?" When a Dizzy Gillespie record was played, Mezz said, "If that's music, I'll eat it." (He did not eat it.)

When Leonard Feather's Blue Six record of "Scandalmonger Mama" was played, Mezz cried: "Wait! Hold it! That's not the blues. Take it off!" Next he listened to the Spirits of Rhythm doing Feather's "Last Call Blues," and said: "That's the most intelligent blues lyric I've heard in a long time. I like the four bars of breaks there on the blues—Joe

Oliver used to do that. Wonderful piano, behind the blues singer; reminds me of Tony Jackson. Singer is fine, too."

Following record was Linda Keene's "Blues in the Storm," of which he said: "Piano not bad in first chorus, and really plays the blues in the second. Singer is a young girl with a very good voice; too bad she didn't know Beatie Smith. She has soul, good tone and diction, but sings a hackneyed version of the blues."

When he was told that the pianist and lyricist on "Last Call" and "Blues in the Storm" were both Leonard Feather, he expressed amazement that Leonard could play the blues like that and yet have such (to Mezz) wrong opinions about Dizzy Gillespie, etc.

### "REALLY THE BLUES"

Finally, Mezz listened to a Sidney Bechet record. Recognizing Bechet immediately, he said, "Now, there's a beautiful thing. This shows Bechet to wonderful advantage, although the background interferes some. Trumpet with modern riffs, and Art Hodes with that rolling piano; they don't hurt him much, though. There is real genius for you—Sidney Bechet. That's a great record. That's really the blues!"

When the blindfold test was over, Mezzrow said: "A lot of people will think I liked Bechet just because he records for my own King Jazz label. A lot of people won't believe that I didn't have the slightest idea that it was Leonard's piano playing or blues lyrics. Well, if there's any doubt, I just want them to write me at King Jazz Records, 140 West 42nd



"Mezz" dictates while his collaborator, Bernard Wolfe, checks details for their recent book, "Really the Blues."

Street, New York City, and I'll straighten them out!" He invited MELODY MAKER readers who want information about his opinions, or his record company, or his book, to correspond with him at the above address. His King Jazz label features groups headed by himself and Bechet, with such added attractions as Hot Lips Page and Pleasant Joe singing the blues.

## TACTLESS TOPICS by Claude Bampton GOING TO THE DOGS

NO doubt you have heard of the Boston Symphony Orchestra. But not, perhaps, of "November Woods," a symphonic poem written by Sir Arnold Bax, Master of the King's Musik?

Now one day, many years ago, it was decided that the piece was to be performed by the Boston Symphony, and, being a new piece, they couldn't very well tusk it, so they arranged to have one or two rehearsals.

It seems that Serge Koussevitzky, the conductor, was a bit of a nark, because after one or two sessions he decided they ought to make it three or four.

Now, one cannot imagine that the players found the parts inordinately hard, because as is very well known, they always have very good boys; in fact, before the war, they used to get likely lads from all over the world.

Of course, judged by our standards, they might have been a little bit corny, with fiddles and oboes and things, but you would think they were good readers; and it is a bit surprising to find that even a half-dozen rehearsals were not enough, so Serge K. had to keep them at it.

Then one day Sir Arnold decided to go over and hear the performance—a bit inconsiderate, considering that Beethoven and the other maestros always keep discreetly away, and here was Sir Arnold going over to see what was going on.

Anyway, just in time for the show, the boys finished their fortieth rehearsal, and not only did they manage to scrape through but they also gave Sir Arnold quite a wonderful memory to bring back home with him.

Now, this has very little to do with swing music, and it's well known that symphony orchestras have a lot more players than any swing band, so it's only natural they should need a lot more practice.

Then, of course, they always play those long numbers that go on and on for ever, and, with all those paces to look at, it is only natural that they should have a get-together to sort out who is going to turn over.

Of course, with our three-minute little ditties, they're no sooner started than they've finished, and the pub-

lishers are jolly decent, really, printing all the pages side by side so that we don't have to turn over, anyway.

And yet a funny thing is that when the American boys were in London during the war—you know, the Miller boys and the Donohue Band—they seemed to be rehearsing all the time they could manage to get together.

Perhaps they were hoping to get in a good band when they got back to the States.

Perhaps they were lonely, being over here, like that, with nothing much else to do.

Still, you never know, perhaps they needed it.

Shouldn't think so; they sounded all right.

Anyway, see you at the White City. Thank heaven we don't have rehearsals.

Too busy?

Too tired?

Too good?

Too bad!

## WATCH OUT FOR THE NEXT WRIGHT HIT

# "ACCORDION"

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# My Kind of Jazz, No. 1: MARY LOU WILLIAMS

King Cole? Perfect!

Bunk Johnson? No thanks!

**We must progress!**

"M.M." New York Correspondent LEONARD FEATHER has been making a series of "blindfold" tests on well-known figures in jazz so as to obtain unprejudiced reactions.

Here is the first of a series of three as witnessed and recorded by MARGERY LEWIS.

**T**HE fairest way to judge a jazz record is to listen to it without knowing whose name is on the label, without knowing who wrote the tune, who arranged it, or anything at all about the record.

Mary Lou Williams, Mezz Mezzrow and Coleman Hawkins were recently given a blindfold test on a number of records. They were told nothing about the records, and therefore judged them entirely on the evidence of their ears.

**GOOD TASTE**

The first record played for Mary Lou was Benny Goodman's "Blue Skies." "That clarinet's nice," said Mary Lou. "That's the right way to play melody on a tune and still make it interesting. . . . band's smooth. . . . that singer would be better on ballads (Art Lund). He doesn't have the right kind of voice for improvising."

She had this to say about "Body and Soul" by the King Cole Trio: "King Cole. That's great. Now here's something that's a good example for everyone to listen to; good taste, good balance, and the music tells a story. It's the most perfect little outfit I've heard in years, and

even if it weren't King Cole I'd say the same thing!"

Mary had something nice to say about Harry James' arrangement of "When Your Lover Has Gone," featuring Corky Corcoran on tenor. "This is the best record I've heard of Harry James in a long time. Very good taste in Harry's solo; good band and arrangement, gets a nice mood; especially that modulation by muted trombones. I think it was. Tenor was great, too."

Bunk Johnson's band playing "When the Saints Go Marching In" was next: "I don't know what to say. I'm prejudiced against people who are trying to take music back forty years. I think that just to make money some people forget about music. Solos not even good for that type." Musicianhip? I didn't hear any!

**"DON'T DO THAT"!**

On "Sugarfoot Stomp," by the Art Hodes jazzmen: "Oh, don't do that to me! . . . That's Vic Dickenson on trombone. What's he doing in there? He can't play like they do. It's a shame to mix good musicians in that kind of outfit. I hardly know what to say. I just don't like that kind of music. That's Ed Hall. Trumpet (Maxie Kaminsky) sounds like Louis twenty years ago. Drums and bass good. (Danny Alvin and Sid Weiss.) I've heard better Dixieland piano. Don't like the tune or the ensemble."

After listening to a few more records, Mary Lou summed up with: "Here's the way I feel about music. I like almost all types of music, if they're well played, except Dixieland. I don't think the Dixieland fans even know why they like it; they're just following the crowd. I think it's a bad idea for kids or youngsters who are interested in music to pick up Dixieland; everyone should try to



The "blindfold" test in progress—Leonard Feather puts on the records for Mary Lou Williams to judge.

progress. Do you know, even in Spike Jones's band there are a lot of very good musicians, and they can play Dixieland and sound just like all those well-known Dixieland musicians? I was in New Orleans five years ago, and even there I didn't hear them playing that style.

"Most of all I like originality in jazz. The kids should follow Don Byas, Ben Webster, Dizzy Trummy Tatum, Erroll Garner, Monk, and Earl Hines whose style is still being played with modern trimmings.

"As for bands and arrangers, there's Stan Kenton and Hampton and Ralph Burns—and, of course, Duke is still ahead. And I admire Sy Oliver because he set a new style.

"New ideas, good taste, and execution—put them together and you have good music, whether it's jazz or anything else. That's the way I feel about music."

## Hollywood News from Dave Hyltone UP-TEMPO JAMES NOT QUITTING?

**R**EPORTS that Harry James is breaking up his band instead of just taking a vacation are still floating all over the Hollywood area. The James office is giving out the information that Harry is waiting until his next picture starts, some time shortly after the first of the year.

Meanwhile, the James Ork has cut eight new sides for Columbia Records. For a change, the "Horn" recorded some up-tempo things. Last month saw Harry and the band at the Lux Theatre in Hollywood for the first four sides.

"Moten Swing," as arranged by Ray Conliff, took two sides and featured solos by Harry, Willie Smith on alto, Eddie Rosa on clarinet, Corky Corcoran on tenor, and Arnold Ross on piano. The use of Eddie Rosa more or less sets a precedent for Harry, as he has very seldom featured a clarinet solo since the formation of his band in 1939.

On the same date Harry cut a new version of his famous "Feet Draggin' Blues," also on two sides. This features the trumpet of James and the piano of Ross. No strings were used on either tune.

Two nights later the band returned to Lux Theatre, this time with twenty strings, and recorded the concert arrangement by Jack Matthias of "Jalousie."

Side No. 2 for the session was "Man with the Horn," featuring a beautiful solo by Willie Smith on alto. This tune has also been recorded by Boyd Raeburn, and is a wonderful showcase for the alto sax. Next, the band did a jump version of "Lover Come Back to Me," with solos by Eddie Rosa, Willie Smith, and Harry.

Finishing up the session, the band recorded a jump arrangement of "Moon Glow," featuring a few solos scattered throughout.

According to information from Dick

Gabbe, Jerry Wald's manager, Jerry is breaking up his band at the end of his Hollywood Palladium engagement, and plans to re-form with a different instrumentation not quite set yet, but containing strings, woodwinds, etc.

**I**N addition to the impeccable music of the Heath Band, the Ted Heath Club dance at the Seymour Hall (London) on January 2 will also feature the five piano-leader Art Thompson with a small outfit which will include Dave Wilkins (trumpet); Coleridge Goode (bass); Frank Deniz (guitar); Joe Watson (drums); and the great girl tenor stylist Kathleen. In addition, Hamish Menzies, Benny Lee and many other famous artists have promised to appear.

Walt Disney's  
**"Song of the South"**

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**ZIP-A-DEE-DOO-DAH**

★  
**UNCLE REMUS SAID**

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## Board of Strategy Goes Into Action



Illinois Jacquet, dynamic sax-tootin' alumnus of the Basie and Hampton bands (left), goes over a score with arranger Tad Dameron (center) and Leonard Feather as Jacquet waxed his first sides with a 17-piece crew for Aladdin Records at the WOR-Mutual studios in New York. Feather was in charge of the date, which saw Illinois cut four platters, including a pair of originals by Dameron, "For Europeans Only" and "You Left Me All Alone."

# Musicians Squawk Over Omissions In Esquire Jazz Book Of Results

The popular music world was rocked this week in a wave of controversy over the current issue of the Esquire Jazz Book which musicians said was nothing but a "personal vehicle" for Eddie Condon and musicians associated with him. Originally designed to promote the Esquire All American Jazz Band contest, the 1947 book has a bare listing of the winners with none of the details about the musicians and the scientific tabulation of the voting of the critics as in former issues. Instead the book, edited by Ernie Anderson, manager of Condon, carries 37 photos of white musicians with only 19 of Negro musicians and singers.

At least 20 of the pictures are of musicians who have or are still playing with the Eddie Condon outfit. It carries an article by Eddie Condon's booking agent, Johnny O'Connor. Other "articles" are printed by such close Condon pals as Art Hodes and others. There is a series of about 20 pictures of the Condon group in an eight-page spread and not a single Negro face appears among them. It reeks of "Dixieland" and "white supremacy" music.

### Plenty of Phony By-Lines

From a preliminary study of the book, it appears to contain a lot of phony by-lines over scholarly articles about music by Nat (King) Cole, Louis Armstrong and others. It is as far from the original purpose of the Esquire Jazz Book as first edited by Leonard Feather without interference when 28 out of the 40 musicians dealt with were Negro as night and day.

Musicians from coast to coast who yearly look forward to expert analysis of their ability by known critics of swing and jazz music, even though highly controversial, were sorely disappointed with the issue of what amount to a publicity book on Condon and some other fair-haired boys being pushed by their associates and managers.

Frederick Birmingham, executive editor of Esquire, it was reported, turned the whole editing job over to Anderson who proceeded them to "go to town." While Sara Vaughan is listed as the Award winner for female vocalist, there's nothing in the book about her save her name. On the other hand, however, there is a full page spread on Lee Wiley, a white singer, who has appeared with Condon.

While Art Tatum was listed as the winner in the piano section of the annual poll which is omitted insofar as tabulation of results is concerned, there are plenty of pictures of Jess Stacey, Joe Bushkin, Eddie Condon satellites, smoothed over with some of Count Basie, Duke Ellington, Fats Waller, Cliff Jackson, James P. Johnson and

Mary Lou Williams.

### Critical Analysis Tossed Out

The findings of the critics is deliberately tossed out the window in the 1947 Esquire Jazz Book. There is no list of the official vote; there are no articles by critics assigned to judge and comment on the poll, and there are no results of the votes by musicians, themselves, on the rising stars of the day.

Minus the biographies of up and coming musicians such as Lucky Thompson, and others, the book is as flat as a pancake, despite all the long, rambling pieces purportedly written by "name" musicians who are known to be averse to writing anything save arrangements and thank you notes for bonuses.

# DIGGIN' the DISCS WITH MIX

## New 52d Street Jazz

- ♪♪ *Allen's Alley*
- ♪♪ *Night In Tunisia*
- ♪♪♪ *52d Street Theme*
- ♪♪ *Anthropology*
- ♪♪ *Ol' Man Re-Bop*
- ♪♪♪ *Spotlite*
- ♪♪♪ *Say It Isn't So*
- ♪♪♪ *Low Flame*

First four sides are by a group including Dizzy Gillespie, Don Byas, Milt Jackson, Al Haig, Bill DeArango, Ray Brown, and J. C. Heard; while the others are under Coleman Hawkins, with Allan Eager, Pete Brown, Charlie Shaver, Jimmy Jones, Mary Osborne, Al McKibbin and Shelly Manne.

Avowed purpose of the album is to present 52nd street jazz as it has developed in the past five years, or our old friend be-bop. *Tunisia* has been better recorded at least twice before, while on both *Theme* and *Tunisia*, Milt Jackson's awful tone of vibes obviates any good ideas he might play. Don Byas has a creamy chorus before DeArango's guitar starts flying on *Theme*. Other two sides have some "A" sections, but once again, bad tones and uncertain phrasing hinder otherwise striking ideas.

*Spotlite (Just You, Just Me)*

## Symbol Key

- ♪♪♪♪ **Tops**
- ♪♪♪ **Tasty**
- ♪♪ **Pleasing**
- ♪ **Boring**

shows De Arango as being a faster guitar player than Mary Osborne, and Jimmy Jones' truly astonishing harmonic sense on piano. His arrangement of *So* gives Hawk a chance to show once again that *Body And Soul* was not only no freak, but that he still is a masterful musician in any style.

Leonard Feather's notes state that Hawk's choruses show little if any be-bop influence. Record a complete disagreement here. Listen to the old *Body And Soul* and then this, and you will note that there is a complete shift in harmonic and accent usages.

Hawk has been influenced by be-bop, most obviously in his use of constant implied double time, but is so artful and polished a musician as to use and absorb rather than just merely copy. That's the difference between a man who knows *his* horn and a guy who merely knows somebody

## BEST BETS

### Hot Jazz

*Say It Isn't So*  
by Coleman Hawkins (Victor)

### Swing

*Borderline*  
by Ray McKinley (Majestic)

### Vocal

*The Lass With A Delicate Air*  
by Josh White (Decca)

else's horn.

*Flame* is conventional blues except for the intro and closing, while Brown, Miss Osborne and Shavers play very well on it. *Alley* gives Peter and Les Youngist Alan Eager a chance, though bad balance shades Mary Osborne's solo.

Two things of interest about this album: how seldom pure bebopists play at medium or slow tempos, and the notes which say amongst other things: "(Dizzy) was raised mostly in Philadelphia" . . . "Leonard Feather is one of the most prominent of present-day jazz critics, commentators and record reviewers. He is also a well-known musician and composer and has written numerous jazz compositions, one of which is *Low Flame*, a high spot of this album." (Victor HJ 9)

JAZZ PANORAMA

January, 1947

## AIRMAIL SPECIALS

New York City,  
Dec. 17, 1946.

Dear Sirs:

I received the issue of JAZZ PANORAMA which you so kindly sent me and want to say that I think it is exceptionally good.

I am very glad to hear about Benny (Winestone) and please give him my regards.

Thanks again, and please keep me posted.

Sincerely,  
Leonard Feather.

1 Sheridan Square,  
New York 14, N.Y.

### 18 Others Join Granz In Exiting Esquire Mag Jazz Supplement Board

Norman Granz, director of the "Jazz at the Philharmonic" troupe, started something two weeks ago when he resigned from the judges board of the Esquire mag annual jazz supplement. His move was followed by 18 others, with two of the remaining four refusing to join the move and the remaining pair in Europe and unapproachable.

Cause of the move, first by Granz and later by the others is their assertion that this year's jazz edition, out about a month ago, was an "Eddie Condon issue" brought about by the complete editorial control held over it by Ernest Anderson, Condon's manager. It was charged that Condon and Anderson's friends received the majority of space and mentions, etc., while the winners of the annual jazz poll were badly fluffed.

Mal Braveman, Dan Burley, Brick Fliegel, Leonard Feather, John Hammond, Don Haynes, George Hoefler, Mike Levin, Paul Edward Smith, J. Mize, Frank Stacy, George Simon, Barry Ulanov, Bob Thiele, Harold Jovian, "Foots" Thomas, Bob Loughlin and Harry Lim were those who resigned. Dave Dexter flatly refused to put himself out on a limb by taking the same stand, along with Charles Edward Smith. Timmie Rosenkrantz and his wife, Inez Cavanaugh, are in Europe.

Variety  
P. 47  
Feb 5  
1947

Place, Cincinnati

Billboard Feb 1

### Jazz Critic Bolt Esquy Affiliation

NEW YORK, Feb. 1.—Eighteen of the 20 jazz critics who made up Esquire mag's 1947 Jazz Year Book's board of experts have served notice on Esquy Publisher David Smart that they are severing all connections with the annual. Critics, including John Hammond, Harold Jovien, Mike Levin, Barry Ulanov, Bob Thiele, Harry Lim, Leonard Feather, Paul Edward Miller, Norman Granz and George Hoefler, claim that the book was turned "into a press manual for Eddie Condon by its current editor, Eddie Anderson, who is also Mr. Condon's publicist and concert manager." They also felt that the Esquy jazz poll results, which in the past have had considerable influence in building new jazz talent, was badly neglected and relegated to mere mention of contest winners' names.

Anderson's reply to the critics involved claim that the annual's authors, who include Johnny Mercer, Gene Krupa, Leonard Bernstein, Louis Armstrong, Count Basie, Tommy Dorsey and King Cole, wrote "reports of their adventures in the land of jazz, and as such, must be acceptable." Two critics who refused to sign letter directed to Smart were Dave Dexter Jr., and Charles Edward Smith. Dexter agreed that the annual wasn't up to snuff, but didn't feel that it was his privilege to "point a finger at Ernie Anderson or David Smart and arbitrarily declare 'you are wrong.'"

One of the critics pointed out that this mass resignation is truly a historic event, since it was the first time in his recall that so many of his brood had concurred on a point involving mass opinion.

## SPINS & NEEDLES

### For Hot Fans

NEW 52ND ST. JAZZ—What 1947 will add to jazz nobody knows or can confidently forecast. The year recently ended saw the advance of the new jazz which had its headquarters on N. Y.'s

famed 52nd, or Swing, st. Leonard Feather, who knows that street as well as Winchell knows Broadway, has produced an attractive set containing four sides of the veteran tenor sax king, Coleman Hawkins, and a fine group including Charlie Shavers on trumpet, Mary Osborne on guitar, Pete Brown alto sax and Jimmy Jones piano, these representing "modern jazz," and an equal number of sides by the extraordinary trumpeter Dizzy Gillespie and his re-bop combination, including Don Byas on tenor sax, Milt Jackson vibraharp, Al Haig piano, Ray Brown bass and J. C. Heard drums. The music is noteworthy almost without exception: By the Hawkins outfit—the typical Say It Isn't So, the riff tune Spotlight, Allen's Alley and Feather's own Low Flame. By the Gillespie re-boppers—Ol' Man Re-bop, 52nd St. Theme, Night in Tunisia and Anthropology. (Victor)

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8

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LESLIE SCOTT: Goes over a number with recording director Leonard Feather at RCA Victor studios.

## IN THE GROOVE

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RICHARD WEDDELL—Director of  
RCA Victor Record Publications

### ON THE COVER

This edition of IN THE GROOVE has for its cover subject Freddy Martin. The position Freddy Martin has in the music scene is indeed a unique one. He's built his popularity on modernized classics, novelties and sweet tunes alike. But whatever he's attempted, he's maintained a sense of flawless good taste. And this, certainly, is something worthy of mention.

This month brings another album of Freddy Martin selections to record stores all over the country. Further news of the release of this album can be found on another page of this publication. This issue likewise has a Freddy Martin article, penned by Martin and explaining his position in presenting the classics in dance band style.

For the past five years Freddy has been playing for his fans at the Coconut Grove of the Ambassador Hotel in Los Angeles. Five years at a spot like this is something to be proud of. But it only goes to show that the public has adopted Martin and is eager for as much of the kind of music he presents as he is willing to play.

### WOODY IS DISC JOCKEY

Woody Herman recently gave Hollywood quite a bang when he emerged as a disc jockey for station KLAC. The move started many a band leader wondering about this method of gathering extra loot during a lull.

On his first platter show Herman brought in so many guest stars that the program went thirty minutes over time.

2

THE  
RCA VICTOR

PREDICTOR POINTS TO

J. C.  
HEARD

a series of articles  
on new stars in jazz by LEONARD FEATHER

### III

Few small bands have a chance to rise to national prominence, but J. C. Heard's first year as a bandleader seems to have proved him an exception to the rule. Like such units as John Kirby's, Louis Jordan's and Eddie Heywood's, the J. C. Heard sextet has combined musical precision, distinctive arrangements and entertainment value, along with real jazz talent, to make an organization that is both commercially and artistically successful.

J.C. was born thirty years ago in Detroit, where he became interested in music during his school-days, but did not study seriously until he had spent some time as a non-reading drummer. He played in local bands until 1933. After coming to New York he got his first big break when Teddy Wilson, who had just left Benny Goodman and wanted to form a big band of his own, gave J.C. the drum spot in the new group.

J.C. worked for a while with Ben Webster and Coleman Hawkins after the Wilson band broke up, then rejoined Teddy in a small group at Cafe Society in 1941. After fifteen months with this unit



J. C. HEARD  
A variety of talents.

he signed with Cab Calloway, replacing Cozy Cole, and remained with Cab more than three years. You may have noticed J.C. at the drums in two of the movies made by Cab during that time, *Stormy Weather* and *Sensations of 1945*.

After leaving Cab, J.C. joined Benny Morton, his former colleague in the Wilson band, who went into Cafe Society Downtown with a sextet. When Morton left this job, J.C. was assigned the task of forming a band of his own for the club. He opened February 12, 1945, shortly after it had been announced that *Esquire* had given him its Bronze Award as the best drummer of the year.

In the course of a full year spent at the Cafe, J.C. did a great deal of recording work, with his own band as well as with many other groups. He led a combination accompanying Ethel Waters in an album, also recorded with Slam Stewart. On RCA Victor he took part in the Dizzy Gillespie session for the *New 52nd Street Jazz* album, and used his band intact to accompany Etta Jones on her first RCA Victor releases. Personnel on the latter sides comprised George Treadwell, trumpet; Budd Johnson, tenor sax; Jimmy Jones,

(Continued on page 10)

IN THE GROOVE

### J. C. HEARD

(Continued from page 2)

piano; Dickie Harris, trombone; and Al McKibbin, who happens to be J.C.'s brother-in-law, on bass. Since then Joe Newman and George Nicholas have replaced Treadwell and Johnson.

J.C., who has proved himself a capable emcee as well as a great percussionist, and even made a living briefly as a dancer, has extended his versatility still further lately by branching out as a singer.

It takes a man of exceptional taste and discretion to lead a band from the drums without making a one-man show out of it. J.C. has shown that he's got what it takes. He's headed for the top.

10

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# 19 Esquire Jazz Critics Resign Board

New York—In a letter addressed to David Smart, publisher of *Esquire*, 19 of the best known critics in American jazz indicated their complete disgust with the 1947 *Esquire Jazz Book*, edited by Eddie Condon manager Ernest Anderson, and announced their complete disassociation as members of the book's board of experts from this year's edition, or any future books without policy change.

The letter pointed out in considerable detail the tremendous disparity in treatment accorded Condonites and the *Esquire* poll winners, the former being given pages of features and a conservative 180 mentions, while the poll winners, on which the book has been sold in previous years, were merely listed on two pages.

The 19 writers, including every type of opinion in the country, went on to label Anderson's procedure as "unethical" and "to make it clear to the public our complete disavowal of any connection with *Esquire's* 1947 *Jazz Book* and its treatment of the poll and its winners."

### Only Four Left

Only four members of *Esquire's* board were not included in the mass disassociation. Two of these, the Timmie Rosenkrantzes, were overseas and could not be reached in time.

Charles Edward Smith told *Down Beat* that he felt he could not sign the letter since he did not wish to imperil his relationships with *Esquire* publisher David Smart; and that Condon and his musicians included some of his closest personal friends.

Dave Dexter, on Capitol Record's promotional staff, said that he felt that this was purely a case of critical disagreement and that "it is not my privilege or right to point a finger at Ernie Anderson or David Smart and arbitrarily declare 'you are wrong.'"

### Anderson's Statement

Anderson said that with one exception all signers of the complaint were authors of short manuscripts submitted to him as editor. He said only one piece was editorially acceptable; that written by John Hammond. Shown Anderson's statement, Hammond said his article was "printed in part only and contained at least one remark I am not sure I remember including."

Anderson's statement still evades the fact that the book was devoted to and written for Eddie Condon. Also the fact that the poll was completely disregarded.

He told *Down Beat* that while many of his photographs did appear first in other publications, he considered newness no essential part of good photographs and that he frankly considers his editorial judgment and writing ability greater than any or all the writers involved.

He added that he had received a \$500 bonus for his work and considered that proof in full that the book had accomplished its purpose. He denied knowledge that all of the bandleader articles were written by press agents.

The critics felt that should Anderson  
(Modulate to Page 5)

# 19 Esquire Critics Resign Board

(Jumped from Page 4)

erson have been disassociated from Condon, they still would have felt the book a critical absurdity and completely unfair in its supposedly catholic representation of American jazz, but perhaps not as "unethical" and inadequate as in its present form.

Writers signing the letter included:

- Mal Braveman . . . Dan Burley
- . . . Brick Fleagel . . . Leonard Feather . . . Norman Granz . . .
- John Hammond . . . Don C. Haynes . . . George Hoefler . . .
- Harold Jovien . . . Bob Laughlin . . . Michael Levin . . . Harry Lim . . .
- Paul Eduard Miller . . . J. H. T. Mize . . . Frank Stacy . . .
- George Simon . . . Bob Thiele . . .
- Walter (Foots) Thomas . . . Barry Ulanov.

SATURDAY EVENING, APRIL 5th, 8:30 P. M.  
**CONCERT IN JAZZ**  
**at CARNEGIE HALL**  
 MILDRED BAILEY • MARY LOU WILLIAMS  
 CHARLIE VENTURA  
 and America's All Star Award Winning ARTISTS  
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 HANK JONES          RALPH BURNS      BILL DE ARANGO  
 Leonard Feather, Commentator  
**OTHER GREAT ARTISTS**  
**CARNEGIE HALL, 7th Ave. & 57th St., N. Y. C.**  
 Choice Seats still available at box office, \$3.60, \$3., \$2.40, \$1.80, \$1.20, tax included.

LIONEL HAMPTON (Decca 23792)  
*Blow-Top Blues*—FT; VC.  
*Robins in Your Hair*—FT.  
 Bringing on Dinah Washington to sing the slow and salty race blues, Lionel Hampton adds musical drive to the blues ditty of the gal for Leonard Feather's "Blow-Top Blues." The maestro's vibrate hammerings sparking the instrumental interludes, and there's no mistaking that Miss Dinah aims to blow her top as she bemoans the bad news overwhelming her. For the mated "Robins in Your Hair" instrumental, an octet surrounds Hampton's instrument. While the unit is a lightweight for the jump riff opus, Hamp's stellar hammerings salvage the spinning. "Blow-Top Blues" for the race spots.

Feb. 22  
Billboard

## IN THE GROOVE

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### ON THE COVER

This month's cover of *IN THE GROOVE* shows Tommy Dorsey. Elsewhere in this issue can be found the story of the release of Tommy and Jimmy Dorsey's film, "The Fabulous Dorseys," and the news of Tommy Dorsey Week which will be celebrated February 24 to March 3.

By now TD is recognized as the top star maker in the business. From his organization have come some truly great names. This alone has assured him of continued popularity, at the top of the stack, for many years to come. But even were it not true, Tommy Dorsey would remain at the apex of the mountain of great music talent in America, if only by virtue of his own wonderful ability on his instrument. Probably the most easily recognizable instrumentalist in the country, his style has remained far above would-be imitators. And interesting to say, the years have tended to sweeten the tone and improve the flawless technique of the one and only TD.

### RAEBURN COMING EAST

In an effort to establish himself in the East, Boyd Raeburn was reported to be heading for New York at press time. So far, Boyd has only made a name in the West and it's his hope that his date at the Zanzibar Club in New York will do the same for him in Gotham.

The Zanzibar will shortly shutter for a complete face lifting and emerge with a new name. Following this a new club will open in New York under the Zanzibar name, continuing that night spot's all sepia policy.

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THE  
RCA VICTOR

PREDICTOR POINTS TO

MARY  
OSBORNE

a series of articles  
on new stars in jazz by LEONARD FEATHER

II

It is no mere coincidence that the second young jazz star in this series is, like the first, a girl. It is, rather, another indication of the increasingly important role being taken by girl musicians in the jazz scene.

The first time I saw Mary Osborne she was very unhappy. Working with a Mickey Mouse band in Chicago, she was almost completely unknown among the modern jazz musicians in whose style she played. Every once in a while, between choruses of corn, there would come a sensational sample of Osborne guitar.

A few days later Mary Osborne and the Stuff Smith Trio got together for some records. We cut four sides and they sounded great, but they were never released.

Mary, who came from Minot, N. D., where she was born in 1921, had been inspired by a meeting with the late Charlie Christian in



MARY OSBORNE  
Inspired exponent

1938 to start playing jazz guitar. She worked with some name bands, such as Russ Morgan's, Bob Chester's, Joe Venuti's, and Terry Shand's, and in 1944 she went to New Orleans to take part in the Esquire radio celebrations there for a network broadcast. For a long time, however, her career was spasmodic, for her husband, trumpeter Ralph Fay, was in the navy, and her main concern was to be near where he was stationed, whether there was a suitable job there for her or not.

A year ago Mary at last came to New York to live, and since then she has been accepted by hundreds of top jazzmen who have heard her as one of the most inspired and rhythmic exponents of the electric guitar, as well as the possessor of a lovely singing voice. She made several record dates for small labels—one with Mercer Ellington, one accompanying Ethel Waters for an album of eight sides, and one with an all-girl group headed by Mary Lou Williams. The last-named led to a similar session on RCA Victor, with Mary taking the vocal on one side. She has done two other RCA Victor dates, one with Coleman Hawkins' All Stars in the New 52nd Street Jazz album, and one with the Beryl Booker Trio mentioned here last month.

Mary has had a trio of her own on 52nd Street for the past six months. (Continued on page 11)

IN THE GROOVE

### MARY OSBORNE

(Continued from page 2)

months, working at Kelly's Stable. She has been discovered by the jazz fans, but it still remains for her to receive the international recognition she deserves as one of the foremost girl jazz musicians of all time.

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March 1947

# sweet and hot



BY LEONARD FEATHER



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So there's a flood of articles about how swing is on the way out, and every time you pick up a paper you read a statement by some band leader which goes: "When we played a fast number, they all walked off the floor." And I, for one, claim it doesn't mean a thing. I don't think there's ever been any very strong trend one way or another, and there's certainly room for all kinds of music. As a matter of fact, right now, some of the loudest bands in the country are making the most money. Not that loud necessarily means good. And not that you have to play loud to swing, either. Anyhow, I'd like to get your ideas about the whole business. How about writing? Just choose one of the following:

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- b) I like swing music only
- c) I like both sweet and hot music if they're played right

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As for the best records of the month, I think Frank Sinatra's "Among My Souvenirs" is tops in the pops department, and Hal McIntyre's "Scarlet and Amber" takes first place as hot jazz. Frankie's on Columbia, Hal on Cosmo.

#### BEST POPULAR

**I'LL NEVER LOVE AGAIN**—Desi Arnaz (Victor)—Remember last month when we were talking about "Carnival in Rio" and I said it paid to read the small type on record labels? Because Lucille Ball (Mrs. Desi Arnaz) had filled in on the number with a Peter-Piper-pepper routine? Well, Lucy herself is the one who's being peppery right now. She's suing Victor for one hundred thousand dollars because they released that record with her name on it! She claims she only did it for a gag. (The record, not the suit.) To me, it doesn't sound like a record that was made for a gag. To me, it sounds as if the band had waited for the little red light to go on at the beginning, and then proceeded in an orderly and business-like fashion to polish the thing off. At any rate, Lucille's probably miserable about the publicity. Movie stars hate that sort of thing. It gets their names in so many dirty old papers. On his latest recording, Desi seems to have found satisfactory vocalists outside the family. "I'll Never Love Again" (also known as La Borrachita) has a vocal by Elsa Miranda, the Chiquita Banana lady. And on the two (Continued on page 118)



At N. Y.'s Cafe Society Uptown, L. Feather (left) and Django Reinhardt chat with Hazel Scott and Buddy Rich. Hazel's now a mama as well as a singer-pianist.



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**SWEET AND HOT**

(Continued from page 100)

tunes from "Carnival in Costa Rica" (see Best From the Movies) Jane Harvey sings.

**MAD ABOUT YOU**—Warren Evans—Sam Price (Decca)—This is the song Lana Turner fell in love with. It was two or three years ago, and she was in some spot on 52nd Street, where Billy Daniels was singing, and it sounded wonderful to her. It sounded so good that she was talking about buying an interest in it, but I don't think anything ever came of that. Nevertheless, here it is, in a new version.

**BEST HOT JAZZ**

**BENNY GOODMAN**—Benjie's Bubble (Columbia)—In the old days, a lot of swing numbers ("Tiger Rag," for instance) were derived from marches. Benny Goodman seems to be going back in that direction, because "Benjie's Bubble" is simply a jazzy version of "Under The Double Eagle." It was dreamed up by Benny's former pianist, Joey Bushkin.

**JAZZ AT THE PHILHARMONIC**, Vol. IV (Disc)—Here's another of those rowdy, informal albums recorded at a jam session. The series originated at the Philharmonic Auditorium in Los Angeles, and since then, the musicians have done two cross-country tours under the title, "Jazz at the Philharmonic." Ironically enough, the L. A. Philharmonic won't let them play there any more. Claim they kick up too much pandemonium.

**HAL McINTYRE**—Scarlet and Amber (Cosmo)—This is instrumental, in two parts, one slow, one fast. I don't know whether the title's supposed to suggest "Gone With The Wind" and "Forever You Know What" but it's clever sounding.

**LEO WATSON**—The Snake Pit (Signature)—"Snake Pit" really sounds like its title; it's a wild thing. And the trombone, Vic Dickenson, plays the way Leo sings, if you can imagine such a happening. The other side is the most knocked-out version of "Jingle Bells" yet.

**MARY LOU WILLIAMS**—Waltz Boogie (Victor)—I strongly recommend this very unusual, very pretty record. It's the only boogie-woogie piano solo ever recorded in three-quarter time, and it shows what a great musician Mary Lou Williams is.

**BEST FROM THE MOVIES**

**SMASH-UP**—Hush-A-Bye Island: Frank Sinatra (Columbia)—The other side of "Hush-A-Bye Island" is "This Is The Night" (listed under Best Popular). Both sides are typical Sinatra performances. By the time you read this, though, you'll probably be able to buy something very untypical. It's the record Frank made with the Metronome All-Star band. Every year, Metronome makes a record for the Musicians' Charity Fund, and features winners of its annual poll. This time, Frankie, singing "Sweet Lorraine," joined King Cole, Coleman Hawkins and several members of the Duke Ellington and Stan Kenton bands.

I caught Frankie in his act at the Wedgwood Room of the Waldorf Astoria and I swear he gets more sensational all the time. He's not only a great singer, and a great person, but he's a hell of a personality. He told me he was under doctor's orders, and he wasn't even supposed to be working, but when he came on later with a cup of coffee in his hand, singing "They've Got An Awful Lot of Coffee In Brazil," you wouldn't have known there was anything bothering him. They kept him there for an hour and a half,

and nobody got tired, except possibly Frank. He only appeared once a night (at the midnight show) but what an appearance! He's got some satirical material—there's one number about Old Man Crosby, who just keeps rolling along—and there's a cute fan-letter-to-Ingrid-Bergman number, and the dramatic soliloquy from "Carousel" and a lot of off-the-beaten-track stuff I wish he'd record.

**THE FABULOUS DORSEYS**—At Sundown: Tommy Dorsey (Victor): Paul Weston—Matt Dennis (Capitol)—Here's the first record featuring music from the picture based on the lives of Tommy and Jimmy D, but there'll undoubtedly be lots more where this came from. I've seen the script of "The Fabulous Dorseys," and it actually has the name of the town where the boys were born, and the story of their famous feud, and a few other little things that lead me to believe it may possibly bear some resemblance to the facts.

**RECORDS OF THE MONTH**

Selected by Leonard Feather

**BEST POPULAR**

- AND SO TO BED**—Dinah Shore (Columbia), Artie Shaw (Musicraft)  
**BLESS YOU (FOR BEING AN ANGEL)**—Betty Rhodes (Victor), Phil Brito (Musicraft), Harry Cool (Signature)  
**HUGGIN' AND A-CHALKIN'**—Johnny Mercer (Capitol), Herbie Fields (Victor)  
**I'LL CLOSE MY EYES**—Mildred Bailey Majestic, Teddy Walters (Musicraft), Dinah Shore (Columbia)  
**I'LL NEVER LOVE AGAIN**—Desi Arnaz (Victor)  
**MAD ABOUT YOU**—Warren Evans—Sam Price (Decca)  
**MAGENTA MOODS**—Herbie Jeffries Album (Exclusive)  
**SONATA**—Jo Stafford (Capitol), Tony Martin (Mercury)  
**THIS IS THE NIGHT**—Frank Sinatra (Columbia)  
**YOU'LL ALWAYS BE THE ONE I LOVE**—Dinah Shore (Columbia), Betty Rhodes (Victor)

**BEST HOT JAZZ**

- DON BYAS**—Tenor Sax Album (Savoy)  
**HERBIE FIELDS**—Blue Fields (Victor)  
**BENNY GOODMAN**—Benjie's Bubble (Columbia)  
**BILLIE HOLIDAY**—album (Commodore)  
**JAZZ AT THE PHILHARMONIC** Vol. IV—(Disc)  
**LOUIS JORDAN**—Let The Good Times Roll (Decca)  
**HAL McINTYRE**—Scarlet & Amber (Cosmo)  
**CHARLIE SHAVERS**—Serenade to a Pair of Nylons (Vogue)  
**LEO WATSON**—The Snake Pit (Signature)  
**MARY LOU WILLIAMS**—Waltz Boogie (Victor)

**BEST FROM THE MOVIES**

- CARNIVAL IN COSTA RICA**—Another Night Like This; Mi Vida: Desi Arnaz (Victor)  
**DUEL IN THE SUN**—Theme Music: Al Goodman (Victor); Album: Boston Pops Orchestra (Victor)  
**MY HEART GOES CRAZY**—So Would I Georgia Gibbs (Majestic), Claude Thornhill (Columbia), Paul Weston—Matt Dennis (Capitol)  
**SMASH-UP**—Hush-A-Bye Island: Frank Sinatra (Columbia)  
**SONG OF THE SOUTH**—Uncle Remus Said: Woody Herman (Columbia), Monica Lewis (Signature); Song of the South Album: Tony Pastor (Cosmo)  
**THE BEST YEARS OF OUR LIVES**—Among My Souvenirs: Frank Sinatra (Columbia), Bing Crosby (Decca), Etta Jones (Victor), Alvino Rey (Capitol)  
**THE FABULOUS DORSEYS**—At Sundown: Tommy Dorsey (Victor), Paul Weston—Matt Dennis (Capitol)  
**THIS TIME FOR KEEPS**—Easy To Love: Dick Haynes (Decca)  
**TILL THE CLOUDS ROLL BY**—Ol' Man River: Frank Sinatra (Columbia)



Willy de Vries en zijn orkest, die momenteel met groot succes optreden in de Beursfoyer te Rotterdam. V.l.n.r.: Wim Bakker, sax; Bert Kroese, drums; Willy de Vries, piano; Henk Lodema, bas tevens zang; John Bading, viool en Gerard Stol, trompet.

## Blindemanspelletje in Jazz

\* **Luisteren naar gramfoonplaten, waarvan men niets afweet.**

(Van onzen Amerikaanschen corresp. Leonard Feather)

DE Amerikaansche correspondent van Muziek, Leonard Feather, heeft een aardige proef genomen. Hij vond, dat de eerlijkste manier om een gramfoonplaat te beoordeelen deze was: geblinddoekt luisteren, zonder dat men iets van de plaat weet. Dus de luisteraar weet niet den naam van de band op het etiket, niet den componist, niet den arrangeur, of iets dergelijks. Met drie prominenten uit de jazzwereld nam hij zijn proef, en het eerste „proefkonijn”, om het oneerbiedig te zeggen, was Mary Lou Williams. Zij kreeg den blinddoek voor, Leonard koos de platen uit, zijn assistente, Margery Lewis zat er als een soort griffier bij en maakte notities, die, tot een verslag aaneengeregen, wij thans in Muziek publiceren.

### Niet slecht geluisterd

DE eerste plaat voor de proef was „Blue Skies”, gespeeld door Benny Goodman.

— Die klarinet is goed, zei Mary Lou. Dat is de manier om de melodie van een song te spelen en toch interessant te blijven.... de band is rustig.... die zanger zou beter zijn in een lied (Art Lund). Hij heeft niet de stem om te improviseeren.

Over „Body and Soul” door het King Cole Trio zei ze:

— King Cole! Geweldig. Dit is nou eens iets, een goed voorbeeld voor ieder om er eens naar te luisteren: goede smaak, goed evenwicht, en de muziek zegt wat! Dit is het beste stel, dat ik in jaren heb gehoord, en als het King

Cole niet was, zou ik het nog zeggen.

Mary had wat aardigs te vertellen van Harry James' arrangement van „When Your Lover Has Gone”, met Gorky Corcoran op zijn tennorsax: — Dit is de beste plaat, die ik sinds lang van Harry James heb gehoord. Harry's solo is prima, goede band, goed arrangement, 'n goede modulatie door die gestopte trombones.... Die tenor was ook geweldig.

De volgende plaat was „When the Saints Go Marching In” door Bunk Johnson's band.

— Ik weet niet, wat ik er van moet zeggen. Ik heb wat tegen lui, die de muziek veertig jaar terug willen brengen. Ik geloof dat sommige lui alleen om wat te verdienen de mu-

ziek vergeten. De solo's zijn niet eens goed, zelfs voor dat slag. Vakmanschap? Ik hoor er niets van.

### Mary critiqueert verder

„Sugar Food Stomp” van Art Hodes draaide.

— O, doe mij dat niet aan! Dat is Vick Dickenson op trombone. Wat doet die daarbij. Hij kan niet zo spelen als zij. Het is 'n schandaal om goede lui bij zoo'n stelletje te plakken. Ik weet haast niet wat ik moet zeggen. Ik houd niet van die soort muziek. O, dat is Ed Hall. De trompet (Maxie Kaminsky) klinkt als Louis (Armstrong) twintig jaar geleden. Drums en bas goed (Danny Alvin en Sid Weiss). Ik heb beter Dixieland piano gehoord. Ik mag dat ding niet en het ensemble ook niet.

### Zij filosofeert over jazz

NA nog enkele platen gehoord te hebben besloot Mary Lou:

— Ik houd van bijna alle soorten muziek, als het goed gespeeld wordt, behalve Dixieland. Ik geloof niet dat de Dixieland-fans wel weten, waarom zij er dol op zijn. Zij loopen de massa na. Ik vind het verkeerd voor de jongelui om Dixieland te spelen; iedereen moet probeeren verder te komen.

Het meest van al houd ik van oorspronkelijkheid in jazz. Don Byns, Ben Webster, Dizzy, Trummy, Tatum, Earl Hines, dat zijn de lui, die jongeren moeten hooren. En wat bands en arrangementen betreft Kenton, Burns en natuurlijk den Duke. Ik bewonder Sy Oliver om zijn nieuwe stijl. Nieuwe ideeën, goeden smaak en goed spel, doe ze bij elkaar, en je krijgt goede muziek, of het jazz is of iets anders.



### Eerste prijs voor

## \* Rumba trio \*

(Van onzen Haagschen correspondent.)

OP een dezer dagen gehouden concours voor oorlogsartistennummers heeft het „Pietjepatjepo-trio” den eersten prijs gewonnen.

Een puik trio. In 1945 gevormd door Piet Jansen, Pat van Dalen en Pola Knoflook, die voorgoed van hun kantoorkruk klommen om het glibberige pad der kleinkunst te betreden. Een trio, dat in origineele rumbakleding optreedt — zelfs de kokosnotenslingers en de jagarneering van gebleekte apenbeenderen ontbreken niet — en rumba's brengt, zooals ze gebracht behooren te worden.

DE ster van het Pietjepatjepo-trio is ongetwijfeld Pola Knoflook. Pola bespeelt de blokfluit en is een charmante verschijning, die uitstekend de kunst van verkoopen verstaat. Haar techniek op de blokfluit mag dan niet zoo groot zijn, met onvergelijkelijke élégance flirten haar vingertoppen met de blokfluitgaten. En wat haar toon betreft: deze is prachtig, vol en warm en treft onfeilbaar de gevoelige snaar in het menschelijk hart.

Piet Jansen beïnvloedt haar spel op onovertreffbare wijze met zijn welhaast magische rumbaballen; hij hanteert deze instrumenten met een gemak en pneumatische zekerheid die hem zeer zeker tot een onzer allerbeste rumbaballisten stempelen. Zijn accenten op het eentje en het drietje zijn van een ongekennde felheid, en zijn schudden is van een cachetvolle souplesse. Pat van Dalen stimuleert met haar origineele claves het opwindende rhythme van haar collega; zij weet uit deze claves een mooien vetten toon te slaan en interpreteert feilloos het zoo bekende clavesfiguur.

DE rumba's van het Pietjepatjepo-trio staan echter niet alleen muzikaal op zeer hoog peil; ook op vocaal gebied worden door Pietje, Patje en Pootje bijzondere prestaties geleverd. De uitspraak van hun Rumbaasch is correct en werkt suggestief.

Inderdaad een voortreffelijk en kunstzinnig oorlogsnummer....

Een unieke foto van Patje en Pootje, tijdens de succesvolle Pietjepatjepo-tournee door de Sahara.

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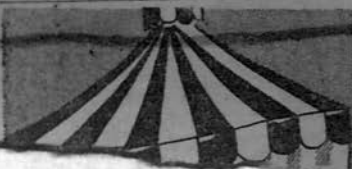
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March 1947

# Recordata

By AL ANDERSEN



Benny Goodman

**COLUMBIA:** What there is about Benny Goodman's *Oh Baby!* that merits the 24 inches of wax which Columbia so generously bestows on it, we don't know. First of all, Benny he should have learned long ago not to do. Then, there are some incredibly corny duets between the sextet and the band's brass section, with the latter coyly echoing the riffs played by the former. The disc's lone saving grace is a nice trombone solo by Lou McGarity. Generally, *Oh Baby!* is a compilation of lots of ideas, all of which have been done to death already. Much, much better is Benny's record of *Hora Staccato*, which spots the beat and drive associated with Benny's best bands, in addition to some neatly phrased BG clarinet. The reverse, *Man Here Plays Fine Piano*, is an unimportant "novelty" sung by Eve Young. The Man is Joe Bushkin. Woody Herman and the Blue Moods do a very sensitive interpretation of *Stars Fell On Alabama*, a fine old jazz classic, with intelligent instrumental support. The flip is *Sidewalks of Cuba*, on which the band jumps properly, but the Herd has had better material with which to work.

**EXCLUSIVE:** One of the best albums recently released is this label's "Magenta Moods" featuring Herb Jeffries together with the excellent accompaniment of Buddy Baker. *Flamingo* and *I Don't Want to Cry Anymore* are lovely tunes, and are ideal for Jeffries' voice conception. On *Solitude*, watch particularly for the construction of Lucky Thompson's tenor solo. The introduction to *Basin Street Blues*, using Vivien Garry and Leon Rene, is one of the most ingenious things we've ever heard on records! There's also some tasteful Les Robinson alto on this side. Also included are *All of Me* and *These Foolish Things*. Throughout, Herb sings with a natural ease which very few singers can match. A delightful set! Johnny Moore's *Three Blazers* are out with *Bobby Sox Blues*, a jump blues, backed by *Falling In Love With You*, nicely phrased by Charlie Brown. Rickey Jordan gets some fine accompaniment from Lucky Thompson, Les Robinson, Teddy Buckner, Eddie Hall and Vivien Garry's trio on *ABC Blues*, an otherwise ordinary riff tune. Buckner plays good muted trumpet. The backing has Rickey singing Leonard Feather's plaintive lyrics to *Blues in the Rain*, with the Garry trio. There's some interesting piano work on this one. Judging from these two sides, Rickey is much better on the slow type of blues.



Leonard Feather

**RCA VICTOR:** Leonard Feather has gotten together another of his crack jazz albums for Victor, this time a "New 52d Street Jazz" set, featuring two units led by Dizzy Gillespie and Coleman Hawkins respectively. *52d Street Theme* spots good solos by Dizzy, Don Byas (tenor) and Bill DeArango (guitar), all on a re-bop kick. *Night in Tunisia* is our favorite side of the album, as it sets a very fine mood and generally comes off as good, arranged, small band jazz. *Say It Isn't So* is the Hawk's, as he goes through one of his familiar tenor improvisations with his accustomed ease and taste. *Spotlite* shows how a riff tune can be original and have melody. Done by the Hawkins group, this one has some especially good piano by Jimmy Jones and trumpet by Charlie Shavers. Nothing much happens on *Ol' Man Reboop* except some standard Dizzyisms. Charlie Parker's *Anthropology* has some exciting ensemble work and very fine Milt Jackson vibes. Back to the Hawkins unit for *Low Flame*, a pretty Feather mood piece, which is given a sensitive reading by Charlie Shavers on trumpet, with a nice alto contribution by Pete Brown. Watch pianist Jimmy Jones' chords behind Mary Osborne's guitar solo, too. The final side, *Allen's Alley*, was written by Denzil Best for Allen Eager's tenor, and spots a clever riff. Eager plays a Lester Youngish tenor, and will appeal to you only if you go for that type of sound. We don't. All in all, a satisfying set.

Single Victor releases to be recommended are Louis Armstrong's *Endie*, perfectly suited for Louis's vocal style, and played with a fine attack by the band. *Do You Know What It Means to Miss New Orleans*, the reverse, has a nice middle verse, but that's all. There's good Tommy Dorsey trombone, excellent dynamics, and lots of color in *At Sundown*. *To Me*, the flip, is a pretty ballad ably done by Stuart Foster. The Aristokats do some very clever improvisations on *Oh Lady Be Good*. The backing is a non-committal *It Makes Me Blue*, sung by Orlando Randolph. As for Phil Harris' nausea-provoking trash such as *Dark Town Poker Club* and *That's What I Like About the South*, that is the kind of offensive, tasteless chauvinism that we could very well do without.

**DISC CLASSICAL:** Here we find a set of two 12" records featuring selections for piano played by Josef Lhevinne. The best side, without question, is *La Campanella*, an etude by Liszt and Busoni on a rondo by Paganini. The tonal quality here is far superior to the other three sides, and Lhevinne's touch and technique comes off to its best advantage. Liszt's *Liebestraum*, pretty hackneyed by now, suffers from a bad surface. Chopin's *Nocturne* (Opus 9, No. 3, B Major) and two of his *Etudes*, Opus 10, No. 11, E Flat and Opus 25, No. 9, G Flat, are given subdued readings by Lhevinne, and those who enjoy Chopin's calmer moments should be pleased with this interpretation.



Erno Balogh

This label also offers eighteen of Bach's "Little Preludes" in two volumes of two 12" records each. Erno Balogh does the very able interpretation. The first album contains twelve of the preludes plus three of Bach's little minuets. The best prelude here is No. 3, in which Balogh successfully captures the inherent sense of the dramatic which the piece contains. Also listen closely to Balogh's excellent left hand in No. 1. The minuets are singularly unexciting. The second volume contains the other six preludes in addition to Bach's *Gavotte in D Minor*. These works are more prosaic atmospherically, but if you like the compositions, you'll enjoy the albums, for Balogh's sense of control, phrasing and dynamics are excellent.

Finally, there is an album of three 10" records featuring Adia Kuznetzoff, gypsy basso, who made such a hit in the Philadelphia Opera Company's *Prince Igor*. The set is called "Gypsy Songs of Russia." Kuznetzoff, despite his forceful attack and beat, sings with the proper restraint. Our particular favorite is *Why Worry*. Accompaniment is by the Gleb Yellin Orch.

**MAJESTIC:** This label has issued two more of Eddie Sauter's brilliant scores for the Ray McKinley band, both in the *Hangover Square* tradition. They are *Borderline* and *Tumblebug*, released back to back on a single disc. *Borderline* spots Vern Friley's tram, gorgeously conceived and very much on a Harris kick. The work is in rumba tempo and there are some very effective contrasting section voicings spotting staccato brass and the melodic divisi reeds. *Tumblebug* has some of Mundell Lowe's excellent amplified guitar and more of Sauter's delicate shading. The McKinley band is really reading Sauter's difficult scores, too! Don't miss this, by all means.

# Esquire's Bronze Award New Feature in Jazz Concert

Louis Armstrong, who makes his concert debut at Carnegie Hall, Saturday afternoon, February 8, at 5:30, with Edmund Hall and his Downtown Cafe Society orchestra and Earl (Fatha) Hines sharing the bill, is the second time double winner of first place for trumpet and vocalist in Esquire's All-American Jazz contest. Others in the fourth time winning group are Benny Goodman on the clarinet, Red Norvo on the vibraharp, and Coleman Haw-



DIZZY GILLESPIE

kins on the tenor sax. The Bronze New Star Awards were given for the first time in the '46 poll and the judges for this feature were musicians who were former winners, Sarah Vaughn, who won the award for the best female vocalist in this group, received more votes than did any other winner in the various categories.

The Esquire winners, selected by America's top jazz critics, among whom are George Simmon and Barry Ulanov, both of Metrome magazine; Mike Levine and Don Hayes from Downbeat; Harold Jobin, Billboard; Dan Burleigh, Amsterdam; Mal Braveman, New Jazz Foundation; Leonard Feather and Timmie Rosenkrantz are main-



LOUIS ARMSTRONG

Ed Safranski, bass  
Harry Carney, baritone sax  
George Handy, arranger  
Woody Herman, band  
King Cole, male vocalist  
Ella Fitzgerald, female vocalist  
**BRONZE NEW STAR AWARDS:**  
Miles Davis, trumpet  
Trummy Young, trombone  
Sonny Stitt, alto sax  
Lucky Thompson, tenor sax



J. C. HEARD

Rudy Rutherford, clarinet  
Dodo Marmarosa, piano  
John Collins, guitar  
Shadow Wilson, drums  
Ray Brown, bass  
Milton Brown, bass  
Milton Jackson, vibraharp  
Ted Danieron, arranger  
Boyd Raeburn, band  
Al Hibbler, male vocalist  
Sarah Vaughan, female vocalist

## New Star of 1947



SARAH VAUGHAN, BRILLIANT NEW JAZZ VOCALIST, whose revolutionary style of singing has set the music world agog, receives the 1947 Esquire Jazz Book award as the outstanding female vocalist of the new year. Foto above shows Willie Bryant, emcee of the Mutual network's audience participation show, "Harlem Hospitality Club," making the presentation. Miss Vaughan made a guest appearance on a recent broadcast. "Harlem Hospitality Club" is heard over MBS Mondays through Fridays (3:30 to 4 pm, EST) and locally over WNYC. The broadcasts originate from the Savoy Ballroom. (Foto by Harold Stein).

ROBERT SNYDER and GREER JOHNSON  
in association with LEONARD FEATHER

PRESENTS

# LOUIS ARMSTRONG

## IN HIS CONCERT DEBUT

Saturday, January 25, 1947

NEW YORK AMSTERDAM NEWS

## Louis Armstrong Slated For Carnegie Hall Feb. 8



LOUIS ARMSTRONG, king of trumpeters, due at last in Carnegie Hall concert debut next month.

"Satchmo" is coming to Carnegie Hall!

News that Louis Armstrong, internationally renowned as the world's foremost trumpet player and jazz singer, will at last be heard in a Carnegie solo recital, was officially confirmed this week.

The same team who promoted Billie Holiday's sensational successul Town Hall concert last year, Robert Snyder and Greer Johnson, will present the Armstrong performance at Carnegie Hall.

Musical supervisor for the program will be jazz composer and critic, Leonard Feather.

The concert will mark the celebration of Louis' fourth straight year as a Gold Award winner in the Esquire All-America Jazz Poll. He has won four years in the male vocal division, and also in first place in 1944 and again this year in the trumpet voting.

The concert will be held Satur-

day, Feb. 8, at 5:30 p. m.

It will trace the history of Louis' career, recalling some of the first tunes he played in his native New Orleans and going on to revive some of his biggest hits when he first came to Chicago and New York. For the last part of the show some of the biggest Hollywood hits by Armstrong will be heard.

Last year at the Billie Holiday concert, Snyder and Johnson point out, hundreds of people had to be turned away because they applied for tickets too late.

PEOPLE'S VOICE  
1/18/47

### Armstrong Debut At Carnegie Hall

Louis Armstrong at last has gotten the concert bug and will make his first Carnegie Hall solo appearance there Saturday afternoon. According to Leonard Feather who will serve as musical supervisor for the program, will mark the celebration of Armstrong's fourth straight years as a Gold Award winner in the Esquire All American Jazz poll.

The King of all trumpeters has for four years won in the male

The King of all trumpeters has first place in the trumpet division both in '44 and '46. The program will trace the musical life of Armstrong beginning with his first performances in his native home, New Orleans.

ORCHESTRA WORLD  
Feb. 1947



COLUMBIA has 14 unreleased Count Basie discs which they may or may not put on the market now that the Count has switched to Victor . . . Buddy Johnson's contract was renewed with Decca and is slated to wax an album of standards and originals . . . Peggy Lee has another surefire hit in "He's Just My Kind" recorded with Capitol . . . National is planning to reissue eight of the Bronze Balladier Billy Eckstine's biggest record hits in a new album . . . Lilyann Carol readying a repertoire of lullabies and nursery rhymes; she will be singing them sometime in June when the stork is scheduled to drop in . . . Charlie Ventura touring with Leonard Feather's All-Star Jazz Cavalcade . . . Benny Goodman's recent Columbia Record of "Man Here Plays Fine Piano" is from the 1947 Esquire Jazz Book.

# EDMUND HALL PLAYS ON LOUIE ARMSTRONG CARNEGIE HALL SHOW

Edmund Hall, pioneer jazzman and All-American clarinetist, will be heard at the Louis Armstrong recital at Carnegie Hall Saturday Feb. 8 at 5:30 p. m.

Hall, who like Louis himself, is a native of New Orleans, will head the all-star group of musicians with which he has been starred for several years at Cafe Society Uptown. Two of the members were formerly with Louis Armstrong's own big band—Henderson Chambers, the outstanding trombonist, and Johnny Williams, bassist. Others in the group are Irving "Mouse" Randolph, trumpet; Chas. Bateman, piano; and the ace drummer, James Crawford, who first found fame as a member of the Jimmie Lunceford band.

Louis' own orchestra, under the direction of Joe Garland, will, of course, take part in the concert, playing some of the numbers featured in Armstrong's latest and biggest movie, "New Orleans" which is due for release around Easter.

As an extra surprise, it is expected that Earl "Fatha" Hines, who made history with Louis in the series of great records they waxed years ago, will fly to New York to take part in the Carnegie debut of his old friend and colleague.

## LOUIS ARMSTRONG IN CARNEGIE CONCERT

NEW YORK CITY—Some of the biggest jazz news of the season concerns Louis Armstrong, the biggest jazz name of all time, in his American solo concert debut at Carnegie Hall, Feb. 8. Presented by Leonard Feather and Robert Snyder, the concert is planned to present a cycle of Armstrong hits, thirty years of American jazz, divided into sections devoted to New Orleans, Chicago, New York, and Hollywood, the last category including numbers from Louis' new movie, "New Orleans." Earl Hines, associated on many of the great Armstrong records, will be flown in to add to the gala concert, supported by Edmond

Hall and his orchestra and also by the complete Armstrong band.

The year 1947 looms as the most important year of the Louis Armstrong saga. In addition to this concert, framed to present him at his greatest, he has won many musicians' polls, including both First Gold Awards, for trumpet and vocal, in the Esquire Award Poll; he is planning an extensive European concert tour; his picture, "New Orleans," is due for release during Mardi Gras at a later date in February. One of the many special features for the concert will be the presentation of his Esquire Awards.

ORCHESTRA WORLD  
(NITE LIFE)

## Louis Armstrong In Solo Concert At Carnegie Hall

LOUIS ARMSTRONG will debut at Carnegie Hall, Feb. 8, in a solo concert presented by Leonard Feather and Robert Snyder. A cycle of Armstrong hits, 30 years of American jazz will be presented. It is divided into sections devoted to New Orleans, Chicago, New York and Hollywood, the last category including numbers from Louis' new movie, "New Orleans." Earl Hines will be flown in from the road to aid the gala concert, supported by Edmond Hall and his orchestra, and also by the large Armstrong band.

All-American  
But back to his roots

## Louis Set Carnegie Debut

NEW YORK — "Satchmo" is coming to Carnegie Hall! The news that Louis Armstrong, internationally renowned as the world's foremost trumpet player and jazz singer, will at last be heard in a Carnegie solo recital on Feb. 8, at 5:30 p.m., was officially confirmed this week.

The same team who promoted Billie Holiday's successful Town Hall concert last year, Robert Snyder and Greer Johnson, will present Armstrong at Carnegie Hall. Musical supervisor will be jazz composer and critic, Leonard Feather.

The concert will mark the celebration of Louis's fourth straight year as a Gold Award winner in the Esquire All-American Jazz Poll. He has won four years in the male vocal division, and was also in first place in 1944 and again this year in the trumpet voting.

The concert will trace the history of Louis's career, from the first tunes he played in his native New Orleans to some of his biggest hits when he first came to Chicago and New York, and some of his biggest Hollywood hits.

## Louis at Carnegie

Presented by Greer Johnson, Robert Snyder and Leonard Feather, and celebrating his thirtieth anniversary in jazz, Louis Armstrong will appear in a solo concert on Saturday, February 8 at Carnegie Hall. The concert will present a cycle of Louis's famous recordings from the first right up to his latest. In the first part of the concert he'll play with a small all-star group, including Edmond Hall and probably Sidney Catlett. The second half will be his current big band doing some of the numbers from Louis's new movie, *New Orleans*. Louis will also receive his two gold awards from *Esquire*.

Amsterdam  
News

Saturday, February 1, 1947



**LOUIS ARMSTRONG:** Rehearses his forthcoming solo debut concert at Carnegie Hall, Feb. 8, with Edmond Hall, colleague and, like Louis, a native of New Orleans. This afternoon rehearsal at Cafe Society Uptown offered sponsors Leonard Feather and Robert Snyder an afternoon of jazz not heard by the evening patrons of the spot.



**In Concert—** Louis Armstrong appears in his American solo concert debut at Carnegie Hall Feb. 8, at 5:30 P. M. Featuring a cycle of thirty years of Armstrong hits, from New Orleans to Chicago to New York to Hollywood, he will be assisted by Edmond Hall and his orchestra; Earl Hines, pianist, and by his own band.

## Satchmo' Slated For Concert

New York—Louis Armstrong will appear at Carnegie Hall, Saturday, Feb. 8, in what promoters Leonard Feather and Bob Snyder call Satchmo's "first American concert."

Event will be tied in with *New Orleans*, the movie starring Armstrong that will be preemed in the Crescent City during Mardi Gras week. Louis will probably be backed by Ed Hall's band. Format of concert will be the presentation of the various music phases through which Louis passed, from his early recording periods to the present.

When young livehounds phone in requests to WHOM's all-night disc jockeys, Symphony Sid, Torin and Ray Carroll, they make up frantic stories to persuade Torin and Carroll to hurry up and play the record. One girl phoned frantically, "My aunt is on her deathbed and she begs that you spin just one favorite record before she dies." "And what does she want to hear?" asked Torin sympathetically. "Blow Top Blues," said the girl.



TORIN

**JANUARY RECORDS**

**EVELYN ROTHWELL**  
and the HALLÉ ORCHESTRA  
Conducted by BARBIROLLI  
Oboe Concerto, Corelli - C 3540

**THE MELACHRINO STRINGS**  
Conducted by George Melachrino  
El Relicario; Estrellita - B 9525

**VAUGHN MUNROE**  
and his Orchestra  
Just the other day  
Who told you that Lie? - BD 5959

**TEX BENEKE**  
with the Glenn Miller Orchestra  
Texas Tex; I'm Headin' for California - BD 5956

**PERRY COMO**  
More than you Know - BD 1156  
A Garden in the Rain - BD 1156

**LEONARD FEATHER'S ESQUIRE ALL-AMERICANS**  
Long Long Journey; Sinfu C 3546

**"HIS MASTER'S VOICE"**  
THE GRAMOPHONE COMPANY LTD., HAYES, MIDD.

**THE RCA VICTOR**

**PREDICTOR POINTS TO**

**LESLIE SCOTT**

a series of articles  
on new stars in jazz by **LEONARD FEATHER**

IV

Paradoxical though it may seem, some of the greatest figures in the field of strictly hot jazz have been responsible, through their orchestras, for the rise to fame of some of the country's outstanding ballad singers. Peggy Lee and Helen Forrest owe much of their success to Benny Goodman; Duke Ellington put Herb Jeffries on records; Billy Eckstine rose to national prominence through his sojourn in the Earl Hines band.

In the band of another great jazzman, Louis Armstrong, a young star has been found who shows signs of providing plenty of competition for the top male ballad singers. His name is Leslie Scott, and he has been featured with the Armstrong orchestra since shortly after his release from the Army in 1945.

Leslie is what's known as a "romantic baritone," but he sings with more conviction, more real vocal quality, and less phony sentimentality than most of the artists in this category. A native New Yorker, he was born in 1921, sang

in a church choir at ten, and later with school glee clubs at PS 10 and PS 184 in Manhattan.

His pre-war career was anything but startling. Much of it was spent in and around Boston, where he got on the air with a group called the She Loh Kahl Choir, then worked with a local band led by one Tasker Cross, as a member of a vocal quartet. Back in New York in 1940, Leslie says he "starved for two years." This took care of most of the time until his uncle called him in 1943. Assigned to special

(Continued on page 10)

**LESLIE SCOTT**  
(Continued from page 2)

services in Maryland, he had his first taste of voluminous applause while entertaining GI's around Aberdeen.

Leslie's big break came a few months ago when he was offered a recording contract in his own right by RCA Victor. For his first session he was lucky to have the accompaniment of a fine all-star band, with Billy Moore, Jr., former Charlie Barnet arranger, writing and directing the backgrounds. In the band on the first record released (*Stars Fell on Alabama* and *Baby, Get Lost*, #20-2141) the musicians included Joe Newman,

George Nicholas and Jimmy Jones, all from the J. C. Heard band; Toots Mondello, Hymie Schertzer and Serge Chaloff in the sax section, and Billy Bauer, Denzil Best and Chubby Jackson in the rhythm team.

Louis Armstrong, always boastful of the talents of his young discovery, is even happier since the success of Scott's first record bore out his optimistic predictions. Only a week after the disc was released, Scott was set for another date, with Billy Moore, Jr., again in charge.

Watch out for Scott—he looks like Eckstine's most important challenger to date!

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LESLIE SCOTT AND THE AUTHOR  
*Louis' find.*

IN THE GROOVE



# Notes on an album of modern jazz by girl musicians

by LEONARD FEATHER



There's nothing up our sleeve!

Not a single male musician crept into the studio while these records were made. Moreover, with the exception of the Sweethearts of Rhythm, none of the groups heard in this album had ever worked together before. Specially assembled for the records, they whipped together in short order a series of performances designed to be recognized as not merely "good for girl musicians," but just plain "good."

VIVIEN GARRY, from Howell, Mich., never played an instrument in her life until 1943, when her husband, guitarist Arv Garrison, needed a bass player in order to form a trio—the Vivien Garry Trio. WINI (real name Winsome) BEATTY, a California girl, has been

**INDEX TO PICTURES:**—*Outside Cover*—Large pictures: Mary Lou Williams (left) and Mary Osborne (right). Small pictures (top to bottom): Beryl Booker (piano), Vivien Garry (bass), Rose Gottesman (drums), Wini Beatty (piano), Dody Jeshke (drums), Edna Williams (trumpet). *This Page:* Vivien Garry Quintet, Mary Lou Williams Girl Stars. *Inside Back Cover:* Sweethearts of Rhythm, Beryl Booker Trio.

playing professionally for five years, working as a single, also doing record dates with Slim Gaillard, theatre dates and records with Barney Bigard's all-stars, and several months playing and singing with the Garry Trio in 1946. Her favorite pianists are Art Tatum, King Cole and Jimmy Jones. GINGER SMOCK, from Chicago, played at the Hollywood Bowl at the age of ten, won a Music and Art Foundation scholarship at thirteen. She was with the Los Angeles All-City Symphony for eight years and had her own 45-piece symphonette for a while. On these sides she uses a bodiless electric violin to demonstrate her unique jazz style. EDNA WILLIAMS has long been considered one of the greatest girl trumpeters, and was once featured with the Sweethearts of Rhythm. Married to William France, former Louis Armstrong tenor sax man, she played with the Prairie View Co-Eds, another all-girl band, in 1946. DODY JESHKE, whose great beat on drums does so much for this Garry Quintet, is a Los Angeles product, a Krupa and Catlett fan. She was on CBS for a year with the Victory Belles, had her own five-piece Swingtet for two years, and played with a male pit band for Eddie Garr and Billy House.



star in her own right and the most famous of all girl jazz musicians. Her twelve years with Andy Kirk's band were followed by engagements with her own small unit on 52nd Street, as a soloist at Cafe Society, and as an arranger with Duke Ellington, Benny Goodman and many others. Famed as a boogie-woogie expert, she is heard with two all-girl units playing in the 8-to-the-bar idiom in this album. Vibraharpist MARGIE HYAMS had her own trio before working with Woody Herman's band in 1945. Later she played with Charlie Ventura's orchestra and worked as a free-lance arranger and soloist. MARY OSBORNE, whose biography appeared in the New 52nd St. Jazz album on RCA Victor, has been heard both as a singer and guitarist on other RCA Victor records, such as Mary Lou's *It Must Be True*. JUNE ROTENBERG, born in Philadelphia, began studying bass at fourteen with a member of the New York Philharmonic, was forced to play jazz to make a living. She toured with a *Porgy and Bess* road show, recorded with the Busch Chamber Players, and has been with the St. Louis Symphony for several seasons. She has had some of her biggest kicks sitting in with Duke Ellington, and would like to form an all-girl unit with Mary Lou. Drummer BRIDGET O'FLYNN, from Berkeley, Cal., studied with Lee Young, Lester's brother; had her own ten-man band, then lost every man to the draft and came to New York, where she worked on the Bob Hope show and in night clubs. She's a good friend of Buddy Rich, her favorite drummer. ROSE GOTTESMAN, a New York girl, worked with Estelle Slavin's all-girl group, married bassist Irv Lang, and came out of semi-retirement for her appearance in this album.

The SWEETHEARTS OF RHYTHM, originally a high school brass band in Mississippi, went on tour professionally when Mrs. Rae Lee Jones, a teacher at the school, decided to manage them. Since

leaving school in 1941, the band has played theatres and one-nighters all over the country, and entertained GI's in France and Germany. The band has its own home in Arlington, Va., and travels in its own Pullman bus with upper and lower berths and running water. This unique organization, which is interracial and has included colored, white, Chinese and Puerto Rican girls, is under the baton of lovely ANNA MAE WINBURN from Omaha, Neb. Featured on the two sides cut for this album are VI BURNSIDE, tenor sax from Lancaster, Pa.; Cleveland's JACKIE KING, who played piano with Andy Kirk and Lucky Millinder before she joined the Sweethearts; and trumpeter JOHNNIE MAE STANSBERY from Dallas, a Texas College graduate. Five of the original members are still with the band, including drummer PAULINE BRADY and baritone saxophonist WILLIE MAE WONG.

BERYL BOOKER, regarded as one of the major discoveries of the past year, played in Philadelphia night spots for years before Slam Stewart discovered her and brought her to New York as a member of his trio. Her work shows amazing originality, combining harmonic subtlety with a wonderful beat. Mary Osborne and June Rotenberg, heard in the previously-mentioned Mary Lou Williams group, joined forces with Beryl for this trio session, and after a half-hour's rehearsal sounded as though they had been working together for months.

These, then, are some of the girls who make jazz today. We hope it will convince you that there is no more place in music for sex prejudice than for any other kind. Given the chance to get together and play as they please, the girls offer a challenge which should prove surprising to musicians and jazz fans alike!



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# Med små, små ord av kärlek



Dizzy Gillespie tycker att Mezzrows musik är så enkel, att man kan lära en 8 års pojke att utföra den.



Men Mezz blir honom inte svaret skyldig.

I den amerikanska facktidningen Metronome har vår värderade medarbetare Leonard Feather sedan någon tid tillbaka en mycket intressant artikelserie. Han låter välkända musiker lysna på en rad jazzplattor utan att de på förhand få veta, vilka som spela, och sedan måste de kommentera vad de hör. Det har roat oss att mot varandra spela ut Dizzy Gillespie och Mezz Mezzrow, som om varandras plattor uttala sig på följande sätt:

Dizzy Gillespie om Mezz Mezzrows *Gone Away Blues* med Sidney Bechet och Mezzrow:

Vad är detta? Det är ju inte ens blues, inte sant? Oh! Det där vibratot. Vem är det? Det måste ha spelats år 1900. Jag hör en sopransax och klarinett; en måste vara Bechet, och jag gissar att den andre är Mezz. Ingen harmonisk struktur här; två beats; dålig rytm, ingenting händer; bara ytterlig enkelhet, men hur enkel får man egentligen vara? Man kan få en liten pojke på 8 år att spela så ekelt. Jag kan inte förstå hur en man kan spela tid på att lära sig spela ett instrument, kanske ofra 30-40 år på det, och sedan förstöra tiden genom att spela absolut ingenting. Det är inte vettigt. Inga stjärnor.

Mezz Mezzrow om Red Norvos *Congo Blues* med Norvo, Gillespie, Charlie Parker, Flip Phillips, Teddy Wilson, Slam Stewart, J. C. Heard:

Var är vi? I Västindien? På Cuba? Trumpetaren är Dizzy. Altsaxen är avskyvärd. Vibrafonisten förskräcklig. Slam visar verkligen basens möjligheter som solo-instrument, om man har geni nog att utföra det. Tenoristen visar mer sammanhang än de andra. Pianisten är sänd i sitt andra chorus men tempot var för mycket för honom. Den här skivan visar vad Dizzy har gjort med 52nd Street. Om det där är musik, så skall jag äta den. Det påminner mig om hur de gamla, vita musikerna, när de lärde sig att spela hot, trodde att allt man behövde kunna var att spela mycket fort och med en massa toner. Och det finns ingenting nytt i de här harmoniska idéerna. Det är att spela tid att tala om sådant här. Inga stjärnor.

ESTRAD - MARCH 1947

# sweet and hot

Modern Screen  
April 1947



BY LEONARD FEATHER

\*Recommended  
\*\*Highly recommended  
No stars: average

## POPULAR

- CONNECTICUT**—\*Bing Crosby-Judy Garland (Decca); \*Martha Tilton (Capitol); \*Artie Shaw (Musicraft); Modernaires (Columbia); Herbie Fields (Victor)  
The Artie Shaw version of *Connecticut* has *Don't You Believe It, Dear* on the other side. Artie plays a duet with himself on this disc.
- IT'S A GOOD DAY**—\*Peggy Lee (Capitol); \*Gene Krupa (Columbia)
- HOW ARE THINGS IN GLOCCA MORRA?**—\*Russ Case (Victor, in album); Johnny Long (Signature); Buddy Clark (Columbia)  
The hit song from New York's big musical, *Finian's Rainbow*.
- LINDA**—\*Ray Noble (Columbia), Charlie Spivak (Victor)
- MAN WITH THE HORN**—\*Boyd Raeburn (Jewel); \*Harry James (Columbia)
- OPEN THE DOOR, RICHARD!**—Jack McVea (Black & White); Dusty Fletcher (Nation)  
Dusty Fletcher has been using "Open the door, Richard!" as the keyline of his vaudeville comedy act for about twenty years. Suddenly it's made into a song.
- SEPTEMBER SONG**—\*Sarah Vaughan-Teddy Wilson (Musicraft); \*Joe Mooney (Decca)
- STARS FELL ON ALABAMA**—\*Leslie Scott-Billy Moore (Victor); \*Woody Herman (Columbia); Johnny Guarnieri (Majestic)  
Leslie Scott is a talented ex-GI baritone who joined Louis Armstrong's band.
- SUNDAY KIND OF LOVE**—\*Claude Thornhill (Columbia)  
The fine Thornhill record of a fine tune is an all-vocal performance by the remarkably improved Fran Warren, who used to sing with Art Mooney and Charlie Barnett.
- WE COULD MAKE SUCH BEAUTIFUL MUSIC**—\*Monica Lewis (Signature); Frankie Carle (Columbia); Vaughn Monroe (Victor)

## HOT JAZZ

- DAVE BARBOUR**—\*Forever Nicki (Capitol)
- DUKE ELLINGTON**—\*Happy-Go-Lucky Local (Musicraft)  
Musicraft's first Ellington release is a double-sided treatment of Duke's experiment in train music, which forms one of the four movements of his *Deep South Suite*.
- ERROLL GARNER**—\*Where or When (Mercury)
- BENNY GOODMAN**—\*Oh Baby! (Columbia)
- DIZZY GILLESPIE**—\*Things To Come (Musicraft)
- COLEMAN HAWKINS**—\*Bean and The Boys (Sonora)  
Both the Gillespie and the Hawkins records above are strictly on the jazz bebop, but sound quite different.
- WOODY HERMAN**—\*Woodchoppers Album (Columbia)  
Here at last are the discs made last summer in Chicago by Woody, Red Norvo and seven other men: *Someday Sweetheart* and *I Surrender Dear* and others.
- JIMMIE LUNCEFORD**—\*Margie (Majestic)  
If this sounds identical with the record the Lunceford band made of this tune on Decca almost ten years ago, don't be surprised. It's the same arrangement.
- RAY MCKINLEY**—\*Tumblebug (Majestic)
- JOE THOMAS**—\*Black Butterfly (Keynote)

## FROM THE MOVIES

- CARNEGIE HALL**—Beware My Heart: \*Margaret Whiting (Capitol); Vaughn Monroe (Victor)
- LADIES' MAN**—What Am I Gonna Do About You?: \*Perry Como (Victor); Margaret Whiting (Capitol); Skip Farrell (Mercury)
- MY HEART GOES CRAZY**—Title Song: \*Modernaires (Columbia); Bing Crosby (Decca)  
So Would I: \*Bing Crosby (Decca)
- NEW ORLEANS**—Endie; Do You Know What It Means To Miss New Orleans: \*Louis Armstrong (Victor)  
The Blues Were Born In New Orleans: \*Louis Armstrong (Victor)  
The first side features Louis' big band; the other two, a small group.
- STORMY WEATHER**—Moppin' and Boppin': \*Fats Waller (Victor)  
Here's a real collector's item. This side and *Ain't Misbehavin'*, too!
- THE TIME, THE PLACE & THE GIRL**—A Rainy Night In Rio; Through a Thousand Dreams: \*Desi Arnaz (Victor)
- TILL THE CLOUDS ROLL BY**—\*All Star Jerome Kern Album (Capitol). All The Things You Are: \*Tony Martin (Decca); Guy Lombardo (Decca); Carmen Cavallaro (Decca)  
The Capitol album features all the top names—from Johnny Mercer through the Pied Pipers, Martha Tilton, Margaret Whiting and the King Cole Trio.
- SONG OF THE SOUTH**—Uncle Remus Said: Guy Lombardo (Decca)

# JAZZ

Reviewed by EDGAR JACKSON

## BRUNSWICK

- Charlie Barnet and His Orchestra** (Am.)  
 \*\*\* *Madame Butterball* (Raye, De Paul) (V by  
**Peanuts Holland**) (Am. Decca  
 W4021) (December 6th, 1945)  
 \*\*\* *Andy's Boogie* (Gibson) (V by **Art Robey**)  
 (Am. Decca WL4115) (March 3rd,  
 1946)  
 (Brunswick 03751—3s. 11½d.)

*Madame Butterball* is a lady who seems to have been so named for being "just as big around as she is tall."

This is a frivolous sort of song, more calculated to do well as a party piece than as a vehicle for any serious attempt to provide connoisseur swing. But taking it at a nice easy tempo the band, which shows an improvement over most of the other records of it issued over here under the Brunswick label, rides rhythmically with a nice steady beat and all round puts up a rather better performance than the nature of the song might have been expected to inspire.

Also the vocal is good, at any rate of its kind. The diction is not too perfect and it is difficult to understand some of the words. But Peanuts Holland has the right ideas about style and is by no means devoid of personality.

*Andy's Boogie*, too, has its points. Written in the 12-bar blues form, it may not be boogie woogie in the true sense of the word, and in an attempt to provide the blues character the trumpet, who seems to be doing most of the work, succeeds in doing little more than squealing his top off. But again the band as a whole has its better points—note the nice saxes—and Art Robey shows up as a much better blues singer than most of his contemporaries.

- Jimmy Dorsey and His Orchestra** (Am.)  
 \*\*\* *Perdido* (Lost) (Juan Tizol) (Am. Decca  
 W73349) (February 6th, 1946)  
 \*\*\* *J. D.'s Jump* (Jimmy Dorsey) (Am. Decca  
 W73350) (February 7th, 1946)  
 (Brunswick 03745—3s. 11½d.)

Although in the meanwhile Jimmy Dorsey has become one of America's biggest "commercial" attractions, it can hardly be said that he has also remained the idol of the jazz fans that he was in the late 1920's and early 1930's.

But these records are likely to receive a greater fan approval than almost any we have had from him for the past ten years and more, for not only is the band better than it has been for some time, but also the titles and arrangements are better.

The Juan Tizol piece, *Perdido*, taken at a lively jump tempo, may be conspicuous mainly

(Continued from previous page)

But, believe me, it will be well worth any trouble and expense to which it may put you. For no matter whether you want to read it merely as a tale, or to get a knowledge of jazz and its story, this book—lucid, racy, at times almost incomprehensibly dialectic, and even in places vulgar to the point of obscenity—is the jazz book of all time. E.J.

Note.—The review, promised in last month's GRAMOPHONE, of Robert Goffin's *Jazz* is held over until next month.

for the guitar choruses, probably by Herb Ellis. But thanks in no small measure also to Louis Carter's piano, Karl Kiffe's drums and the bite of the well drilled brass the side rides convincingly all through.

*J. D.'s Jump*, which, although credited on the label to Jimmy Dorsey, is the 12-bar blues in a form I have heard more than once previously, at any rate as regards the scalic idea which is the basis of the first and last choruses, appears to be by only a small contingent from the full band. Only Jimmy Dorsey's clarinet and alto and the rhythm section are heard.

Jimmy has developed a sort of pseudo-croaky noise on both instruments. I can't say I think it any great improvement on his usual more straightforward tone. But it fits in well enough with the rather flashy blues style he features, and all round he does well enough.

But the stars of the side are again Herb Ellis and Louis Carter, and not only because in this small band sequence of solos presentation one has more chances of hearing them.

- Woody Herman and His Orchestra** (Am.)  
 \*\*\* *I Get A Kick Out Of You* (Cole Porter)  
 (Am. Decca 71628) (January 8th, 1944)  
 \*\*\* *I've Got You Under My Skin* (Cole Porter)  
 (Am. Decca 71627) (January 8th, 1944)  
 (Brunswick 03754—3s. 11½d.)

Woody Herman presents these two delightful Cole Porter favourites more in the form of modern style concert arrangements "in tempo" than as out and out swing, and I find the treatments rather unnecessarily "dressy."

However, those who can appreciate the sort of thing will readily pay the band the tribute it deserves for its excellent performances, and even those who prefer something less sophisticated will not fail to appreciate the tenor solos, especially that in *I've Got You Under My Skin*, which is a gem of artistry.

## H.M.V.

- Leonard Feather's "Esquire" All-Americans** (Am. Mixed)  
 \*\*\*\* *Long, Long Journey* (Leonard Feather)  
 (V by **Louis Armstrong**) (Am. Victor  
 PD6-VC-5020)  
 \*\*\*\* *Snafu* (Leonard Feather) (Am. Victor  
 PD6-VC-5021)  
 (12-in. H.M.V. C3546—6s. 7½d.)

5020—Feather directing guest stars **Louis Armstrong** (solo *tpt*, *voc*) and **Duke Ellington** (*p*) with **Jimmy Hamilton** (*cl*); **Johnny Hodges** (*alto*); **Don Byas** (*ten*); **Charlie Shavers** (*tpt*); **Billy Strayhorn** (*p*); **Remo Palmieri** (*g*); "Chubby" **Jackson** (*b*); **Sonny Greer** (*ds*). January 10, 1946.

5021—Feather directing guest star **Louis Armstrong** (solo *tpt*) with **Hamilton** (*cl*); **Hodges** (*alto*); **Byas** (*ten*); **Neal Hefti** (*tpt*); **Strayhorn** (*p*); **Palmieri** (*g*); **Jackson** (*b*); **Greer** (*ds*). January 10, 1946.

Contrary to what happens (or rather doesn't happen) over here, the leading "popular" magazines in America not only concern themselves with swing, but also take steps to see that they get the best authorities to deal with the subject for them.

"Esquire," for instance, has, among others, Leonard Feather, part of whose duty it is to take part in the conduct of the publication's annual poll to discover who its readers think are the best swing bands and instrumentalists.

Which I trust will explain to you how this group comes to be entitled Leonard Feather's

"Esquire" All-Americans. It is made up, of course, of some of the winners of "Esquire's" 1945 poll.

This is by no means the first time records have been made by a band consisting of some of the winners of some poll or another, and previous efforts have often shown that, outstanding as the individual players may have been, they have not shone so brilliantly as a band.

The reason is that, no matter how good its musicians may be individually, the strength of a band lies mainly in its ensemble, and it can take weeks, or even months, to produce a good ensemble.

So we can say that Leonard Feather acted wisely when he decided to give this combination not only comparatively simple arrangements of simple tunes, but also rely less on ensemble work and more on solos.

*Snafu* is in every way simple. After a formal introduction by the rhythm section in which Remo Palmieri's guitar is the main feature, we get a chorus by the ensemble which gets home mainly because it calls for no more than a straightforward unassertive statement of the theme. Then follow choruses by Louis Armstrong's trumpet, Johnny Hodge's alto and the piano of Duke Ellington's arranger, Billy Strayhorn, all at their best because none of them makes any attempts to show off. The side then closes with sixteen bars ensemble on the same lines as the opening chorus.

*Long, Long Journey* is a medium-tempo'd blues. It opens with a complimentary announcement by Duke Ellington, saying how pleased he is to have the opportunity to sit in with this fine band and then, after an introduction, goes into a sequence of solo choruses. Louis takes the first trumpet, Don Byas on the second tenor, Louis sings the third, fourth, seventh and eighth, between which (fifth) is Duke Ellington's solo, and the record ends with Louis singing the eight bars used as the introduction over the whole ensemble, the first time it is used in the side.

As in *Snafu*, the accent is all the while on economy. The last thing one finds is any endeavour to force home what a wonderful bunch these "Esquire" poll winners are. Nobody is called upon, or makes any attempt, to be brilliant, but all the same proves that he is. For the record has what brilliance is made of—taste, understanding and artistry. And not only in the solos. What goes on behind them is often quite as intriguing as the solos, and that goes for "Chubby" Jackson's bass in the rhythm as well as the instruments, including Palmieri's guitar, which take front-line parts.

Owing to shortage of space, the remaining January swing releases, including **The Benny Goodman Sextet's** great recordings of *Tiger Rag* and *Just One Of Those Things* (Parlophone R3022), are held over till next month.

## ABBREVIATIONS

alto ..	alto saxophone	N ..	Negro artiste(s)
b ..	string bass	p ..	piano
bar ..	baritone sax	ten ..	tenor sax
bjo ..	banjo	tpt ..	trumpet
cl ..	clarinet	tmb ..	troubone
ds ..	drums	v ..	vocal refrain
fl ..	flute	vib ..	vibraphone
g ..	guitar	vlm ..	violin
m ..	mellophone	xy ..	xylophone
Am ..	American Artiste(s) recorded in America.		
† ..	Not received at time of going to press.		

Note: Where known, the date of recording is given either after the matrix number or at the end of the personnel.

Asterisks (maximum five) are awarded to each performance to enable readers to ascertain at a glance the reviewer's opinion on the respective merits, as jazz, of the various recordings.

Introducing:

**CLYDE***His  
Trom-  
bone**and  
the  
Blues*

By MAVIS PETERS

**T**HERE have been and still are many diversified interpretations of the blues, but Clyde Bernhardt who has combined his vocal inclinations along with his trombone playing created something for all music lovers and patrons to look into. For those who are a little prejudiced to anything but the blues you will probably find worthy compensation in Clyde's music. Having laid a precedent for other Negro recording artists, he is the first to have his seven-piece combination, consisting of alto and tenor sax, trumpet, trombone, bass and piano, record exclusively for Sonora.

Clyde Bernhardt's Blue Blazers which incidentally, is the name of the

combination, have made juke box history, in that each of their recordings have reached the fifty thousand mark. "Trifling Woman Blues" is backed by "Sweet Jamm Jam,"—"Lay Your Habits Down" backed by "Would You Do Me a Favor"—"If It's Any News To You" backed by quite a complicated incident "My Little Dog's Got Kittens," and "Blackberry Pie"—a strictly jump number backed by an integration of jump and blues: "I'm Henpecked."

Clyde hails from High Point, North Carolina, but when he was about two years old, his family migrated to Harrisburg, Pennsylvania, where they made their home before coming to New York in 1927. His

mother reconciled that all her children should and must study music, which is probably responsible for the fact that Clyde studied the piano for about two years. His determination to play a trombone, however, is stressed by the fact that he worked after school until he accumulated enough money to buy a trombone. He took his first trombone lessons when he was twelve and at fourteen started playing club dates or "gigging," as it is commonly termed on the Apple.

Clyde says he is very grateful to Leonard Feather who used his influence to see that he got his first break. Clyde made a few recordings with

(Continued on page 28)

**RHYTHM** • March, 1947

Leonard Feather's Blues Six for Musi-craft, for whom Clyde's combination recorded before Sonora, but he was given top billing on all his recordings with Leonard Feather's Blues Six. It is from this debut to recording fame that Clyde was inspired to form his own band in May 1946. This new combination was the first Negro band to play the Graymore Hotel in

# Louis Armstrong Runs Gamut Of Musical Kicks, Says Rev

By BEN RICHARDSON

I'm going to talk about Heaven. Not just because I'm a preacher. . . . But because I've been there! Fredi Washington sits near the site where I torture a perfectly defenseless Underwood Typewriter, Model "Z" 1908. The other day she reached over, touched me on the shoulder and said, "Hey Rev.! Wanta treat?" I thought she meant let's eat . . . on me. So I said (truthfully), "I'm broke." She said, "It's a freebie." With this assurance I urged, Lay on McDuff . . .

(easy not ruff!) She then proceeded to level two ducais on me. Row "S". . . Seats 1 and 2 (on the aisle), Carnegie Hall, Saturday, Feb. 8 at 5:30 pm. She gave me a program announcement too. It said that Robert Snyder and Greer Johnson in association with Leonard Feather were presenting Louis Armstrong in Concert I was there at 5:00 o'clock and s' help me if in the race to glory I don't win, place or show . . . in fact if I die an' go below. . . . It's all right now. I've been to Heaven, Thanks to Fredi and oh yes, the Lord.

This concert was a natural for Louis. And why not? His assisting band for the first half of the program was under the leadership of a distinguished artist . . . a man who brought to his instrument a husky, coated, guttural warmth, an authentic tonality for the true expression of the blues that wracks a troubled soul . . . the man without whom Cafe Society Uptown would be a strange and lonely place . . . Edmund Hall.

## LOUIS REPLACE KING

The first part of the program entitled New Orleans had a unique opening. The great saclerama curtain was drawn closed. Several long, clear well rounded notes with just a slight and sensitive vibrato on their terminals pierced the muffled hub-bub of an anxious audience. It was Louie's tone . . . playing a plaintive, traditional Negro funeral dirge, *Fleet As A Bird*. The audience became silent. Louie had scored; they were his. When the curtain parted and he led his guest band and his own orchestra across the stage, a thunderous applause went up in welcome, love and appreciation of the man who, as a boy at the beginning of this century, sat on the front steps of his James Alley home in New Orleans and drank to the tortured wall of Buddy Bolden's trumpet. Buddy Bolden, the ingenious, the founder of jazz as it were, Buddy the barber of Lincoln Park who later passed quietly from the scene, a casualty to strong drink and strong women. Louie was just a child then but perhaps he thought of taking the King's place some day. . . . He did. That's why his friends were cheering so wildly Saturday.

After the first selection Louie lost no time getting down to his work, his art. He played in quick succession "Didn't He Ramble" and "Dippermouth Blues" (better known as Sugarfoot Stomp). The casual listener could not easily realize the difficulty entailed in playing authentically in 1947 what was originally performed in the early 20's. Musicians find that it requires great effort to keep out the more recent ideas which strive to force their way into the present day execution of old songs as they were. But Louie in his mastery was able to divest himself of his current riffs and, with a startling faithfulness, reproduce himself as he was years ago. With Ed Hall's combination Dippermouth Blues sounded exactly as it did when first recorded with Sidney Bechet and Johnny Dodds.

## MEMORIES OF LUSH DAYS

Louis played *The Mahogany Stomp* with a nostalgic verity that seemed to hark back to the days of a fantastic little red-light district in New Orleans known as Storyville . . . a colorful part of America legally partitioned off for gambling and vice. He seemed to conjure up memories of Lulu White, the Maitre of Mahogany Hall who saw to it that you got what you wanted and could pay for in drinks, in gaming and in bed! At Mahogany Hall the "earlies" played jazz, pulsating, tricky, weird, lancing jazz. Louie played it that way Saturday. His playing of *Basin Street Blues* was a sensitive tribute to that Bar cluttered thoroughfare, the spawning ground of the new music. Here Louie sported his perennial quali-



EARL HINES

ties of sweet variation. This piece has always given him many opportunities to execute lush passages of open-chord beauty in the lower reaches of the instrument. With this number the first portion of the program came to a close.

The second part was entitled, Chicago. It was made up of selections drawn from the days after Louis went to that city to join the famous King Oliver whose band was then at the Lincoln Gardens at 31st and Gordon Ave. Lil' Hardin was the pianist. He and Louie became fast friends. She taught him a lot about music. Later they married (1923).

## REUNION

*West End Blues*, a typical selection of this period, was the opening number of this group. It was originally recorded in 1928 with Louie's second great *Hot Five* which included such names as Earl "Father" Hines at the piano and Zutty Singleton on drums. Louie played it with original color and authority.

While standing in the lobby I exchanged hello's with one of the finest lyricists in popular music, Andy Razaff. I thought of him later when Louie played *Black and Blue*, a searching number written by the late "Fats" Waller and worded by Andy. Louie played it as they meant it to be played. The program was pyramidal. Each number was more exciting than the last. Each was more and more "Louie." The vocals were, as always, the happy paradox of an emery-papered voice singing in absolute musical pitch the subtle shades and gradations of tone that are identical with his trumpet artistry. The effect on the audience was twofold: arresting while he sang and explosive when he finished. His facial antics added zest and positive charm. In addition to the songs mentioned, the Chicago group included, "Lazy River" by Hoagy Carmichael, *You Rascal You*, Don Redmon's "Save It Pretty Mamma" and Fat's and Andy's immortal, *Ain't Misbehavin'*.

New York was the heading given to the third group which included "St. Louis Blues," *Rockin' Chair*, (with a vocal duet by Louie and John Williams, Hall's bass man), *Confession* and *Strutting With*

*Some Barbecue*. This series also was top flight. The final sequence was called *Hollywood*. It opened with Louie's theme, *Sleepy Time Down South*, and closed with Mary Lou Williams' *Roll 'Em*.

In between, an engaging baritone vocalist sang the favorite, *If I Loved You*. The audience agreed that Leslie Scott has a tomorrow in music because he has a fine voice today. Velma Robinson lent a cheery bit with her duet with Louie on *You Won't Be Satisfied*.

The last section of the program found Louie framed by a large, well disciplined orchestra. It formed a perfect back drop for his offerings. Now here's where I reach for my hat. As if it wasn't enough to start the day with Louie, the Master himself, playing in the company of his peer on the clarinet, Edmund Hall and his excellent combo, they had to go and feature a trombone man of rare talent, Henderson Chambers. I watched Louie smiling as Chambers played. He must have been reliving those days at Sebastian's new Cotton Club out on the Coast when he was using Les Hite's Band with the incomparable Lawrence Brown now Dukes mainstay, on trombone, Johnny Williams, bass, Irving Randolph piano and James Crawford drums, all ace men completed Hall's crew. But like I said, as if it wasn't wonderful enough to have this outfit behind Louie in the beginning, they had to go and put the great "Big" Sid Catlett in there to drive the full band. But still they weren't satisfied, dear reader, and it happened on the second chorus of Louie's rendition of the title tune from his new movie, *New Orleans*. She walked out on the stage of that august hall of music. Yes she did! The Queen! The Goddess! Lady Day . . . Billy Holliday! That did it. That made Saturday, Feb. 8, a mile-

## Union Settlement To Hold Program

Participation in Brotherhood Week will be marked at Union Settlement, 237 East 104 st, by a special program on Community Night, to be held Tuesday at 8 pm.

Clyde E. Murray, headworker at Union Settlement, will preside, and the speaker will be Rabbi Louis Gerstein of the Spanish-Portuguese Church, 99 st at Central Park West. The Jefferson Chorus will give a half-hour program and a film, "The World We Live In," will be shown. This event is intended as a get-together for family groups in the East Harlem area.

THE RCA VICTOR

PREDICTOR POINTS TO

CHUBBY JACKSON

a series of articles on new stars in jazz by LEONARD FEATHER

CHUBBY JACKSON is a character, and he's glad of it. Ever since the "Happy Monster," as he likes to call himself, discovered that a good personality could help to sell good music, he has been combining the two with monstrous success.

Grieg Stewart Jackson was born into show business. His mother, who is almost as well known among musicians as her inimitable son, is an old vaudevillian. Born in 1918 in New York City, Chubby went to high school in Freeport, L. I., and has lived most of his life in Freeport with his mother and aunt, in a house that has become a home away from home for musicians and showfolk.

After playing clarinet in the high school band, Chubby took up the bass at sixteen and was working with Mike Riley's band at eighteen. Later he played for a variety of bands, from Johnny Messner and Raymond Scott to Jan Savitt and Henry Busse. His first important break came with



CHUBBY

Charlie Barnet's band, where he and Oscar Pettiford (later to join the Duke) were featured as a two-bass team.

Chubby's potentialities as a personality and comedian were still further revealed when he joined Woody Herman in 1943. More important, from then until the summer of 1946, when he left Woody, Chubby was a vital factor in the spirit and team feeling that helped to make the band memorable in jazz history. Some of the greatest improvised ideas were inspired by him, and he was a driving force in many of the small band numbers.

After winning the Esquire New Star award in 1945, Chubby rose fast and became the Gold Award bassist in the 1946 and 1947 voting. He took part in Vol. I as well as the soon to be released Vol. II of Esquire All American Jazz on RCA Victor records.

After leaving Woody last year, Chubby retired to his Freeport home, confining his activities to record dates, jam sessions and jazz coffeets, plus entertaining members of his Freeport fraternity, including former Herman musicians Conti, Candoli, Ralph Burns, Tony Aless and Billy Bauer, comedian Buddy Lester, and dancer Steve Condos.

Last March he realized another ambition when he took over the Esquire Club in Valley Stream, L. I., where, together with some of the above-mentioned musicians, he provided the entertainment in "Chubby Jackson's Happy Monster Room."

Two other Jackson achievements: first jazz bass player to perfect a five-string bass, replacing

MERRILL 'WHIFFENPOOF' DISC CAUSES FUROR

Robert Merrill's discing, for RCA Victor, of *The Whiffenpoof Song* has caused a frenzy the country over.

It all started some weeks ago when Merrill sang the popular Yale song on the RCA Victor Show. Request for repeats trickled in at first. Then suddenly they reached deluge proportions. Realizing that a waxing of the tune by Merrill would be met with enthusiasm the recording company had it cut as quickly as possible.

The disc is on the market at this writing and is receiving heavy play from disc jockeys and juke boxes.

The Record

Sung by Merrill with the expert backing of Russ Case and his orchestra and a male chorus, the face has warmth, sincerity and nostalgia. The arrangement is simple and straightforward, which is one reason for its widespread acceptance. It is sung as collegiates the country over like it.

Paired with *The Whiffenpoof Song* is the ever popular *Sweetheart of Sigma Chi*. The coupling of these two numbers indicates that this platter will surely become a standard item.

A Concert

At press time plans were in the making for Merrill to do a concert at Yale University, the central point of the appearance being his rendition of *Whiffenpoof*. It's known that he'll sing the number on the RCA Victor Show (heard Sunday afternoon NBC) on May 18.

RECORD OF THE MONTH

One more bow to the excellence of this record was the one made by *Song Hits* magazine which recently selected it as their "Record of the Month."

It is felt that this disc will follow other *Song Hits* choices to the top.

the old four-string model; and first jazz bass man to wear a beard. Let nobody ever accuse Chubby of not being unique!

IN THE GROOVE

Hot Jazz

Esquire's Hot Jazz Album Volume II

- ♪♪♪ Rockabye River
- ♪♪♪ Blow Me Down
- ♪♪♪ Jivin With Jarvis
- ♪♪♪ Buckin The Blues
- ♪♪♪ Sugar
- ♪♪♪ Indian Summer
- ♪♪♪ I Cried For You
- ♪♪♪ Indiana Winter

*River* is the full Ellington band at a slow rock, with the Hodges alto moving throughout. Backed by one of those Ellington triplet rhythm figures on piano, this is looser and freer jazz than you have heard this year from Duke. *Down*, a Billy Moore score, is built around a riff with a delayed catch beat you've heard before. Personnel is all-star with Teddy Wilson (piano), Harry Carney (baritone) and Charlie Shavers getting the solos.

*Jarvis* is a re-pressing of a Lionel Hampton side, with Hamp joined by the King Cole Trio and Al Spiedock drums, latter slightly over-balanced. The side swings, and Hamp doesn't sound pressed. *Buckin'* is the all-star band again, with some of that pretty Clayton muted trumpet and John Collins guitar.

*Sugar* is Louis Armstrong. Album notes neglect to mention that the side's personnel shift from the men used for the film *New Orleans* to include trombonist Vic Dickenson and guitarist Allan Reuss. Listen to the difference in punch and musical effect it makes. And the years come and go, but Armstrong still plays economical, well-phrased jazz.

*Summer* is another slow vehicle for Coleman Hawkins. "He doesn't play at all anymore"—but does it so well he fools me completely. Here is a great jazz name flexible enough to retain his own style and yet note everything worthwhile that goes on around him musically. *Cried* is a re-issue of a Benny Goodman Quintet record turned out in 1939, John Kirby and Buddy Schutz joining the original BG Quartet members for the side. Light, tasty stuff at a perfect tempo for the floating Wilson piano style.

*Winter* (actually *How High The Moon*) shows off the Gillespie-influenced trombone of JJ Johnson, and a sample of what happens to Charlie Shavers when he starts playing too many notes. Album's notes were tersely and informatively done by L. Feather, and none of the tunes in the book was written or arranged by him, nor does he join things on piano at any point.

All in all, one of the best package buys in jazz on the market recently and infinitely superior to last year's volume I. (Victor HJ 10)

Benny Carters fete N. Y. jazz critic

Honoring New York jazz critic Leonard Feather and his wife, Jane, Mr. and Mrs. Benny Carter will entertain at cocktails this afternoon at their Hollywood home.

Feather is jazz critic for Esquire magazine.

Will you join us for cocktail at our home Saturday, April 19th, from four to seven o' clock. Leonard and Jane Feather will be our guests of honor.

Cordially  
Jane and Benny Carter

3752 Hollywood Drive  
HO 2836

The Reporter Digs:  
 • Concert in Jazz  
 • Jack Edwards  
 • Paramount Stage Show  
 • People's Songs  
 Hootenanny

Leonard Feather's "Concert in Jazz" at Carnegie Hall; Saturday night, April 5th.

This Carnegie bash put on by crack jazz critic Leonard Feather was packed with good music. The first set featured a new touring unit: Charlie Ventura, tenor sax; Bill Harris, trombone; Ralph Burns, piano; Bill de Arango, guitar; Dave Tough, drums; Curley Russell, bass.

The set began with Deuces, a riff played in unison by Ventura and Harris. The sound produced by these two horns is one of the most exciting sounds in modern jazz. Harris, to us, the outstanding man on his instrument, carried characteristically B.H. In Blue Champaign, Ralph Burns' solo took the honors, and The Great Lie offered some lovely de Arango chords behind the tenor and-tram solos. The young guitarist shone also on Charlie's Blues, which was mainly a vehicle for Ventura's sax. The old Herman classic, Your Father's Mustache ended the set, with Harris, Tough and Russell driving the group. This was indeed an auspicious debut for this new combination. Right now it stacks up as well as any other small jazz group around.

The next set had Charlie Shavers, trumpet; Hank Jones, piano; Sid Catlett, drums and Russell. Charlie played great horn on the opening Blues, which also featured Jones on an effective Ken Kersey kick. The second number started with a Catlett break, and Shavers continuing to play with an unmistakable Ziggy Elman conception. Here's where the con-

cert's low point came in. Shavers had been clowning from the very beginning, but now his foolishness reached such an exaggerated point that his playing was affected (His take-off on the William Tell Overture was full of wrong notes, fluffs and flats.) His carrying on was also in extremely bad taste as it tended to take attention away from the other soloists in the group. Charlie is a great enough musician to make such behavior unnecessary. There was absolutely no excuse for such an outrageous exhibition.

Mildred Bailey, accompanied by the Ellis Larkins trio, came next. Miss Bailey did I've Got the World On a String, I'll Close My Eyes and That Ain't Right, encoring with Lover Come Back to Me. She was in her accustomed form, and how well you liked her depended on how well you like la Bailey generally. She was never one of our personal favorites, but in this case it's strictly a matter of taste.

The concert then reached great heights once more with Mary Lou Williams playing Blue Skies, Waltz Boogie and Hesitation Boogie. Vibraharpist Margie Hyams and bassist June Rottenberg then joined Mary Lou for an original and a couple of Ellington numbers: Caravan and Take the A Train. All three were stupendous, but we were particularly impressed with Miss Rottenberg. What a sure, steady and lovely tone, and what genuine jazz feeling! All in all, this trio jelled beautifully.

There followed solos by Harris (Everything Happens to Me), Burns (Lover Come Back to Me), Ventura (Chest Of A Chance and Dark Eyes.) The Ventura-Harris group did How High the Moon and then everybody on the program came together for Just You Just Me, a great ride-out.

Generally, then, this was a successful concert, and if it wouldn't have been for Charlie Shavers'

May 17, 1947

ALBUM REV

(Continued from page 104)

GEORGE SZELL—MOZART PIANO QUARTET (Columbia MM 669)

George Szell, pianist and conductor of the Cleveland Orchestra, joined by the violin (Josef Roissmann), viola (Boris Kroyt) and cello (Mischa Schneider), of the famous Budapest String Quartet, provides an admirable interpretation of Mozart's *Quartet No. 2 in E-flat Major* for piano and strings, taking three 12-inchers for its exposition. It's chamber music in its purist form, the dialogue between piano and strings flowing smoothly with the participating artists meeting the demands of the composition. Something for the chamber music enthusiasts to get enthusiastic about. A piano and fiddle design makes for the album cover, with picture of Szell and notes on the music for the inside flap.

ESQUIRE'S ALL-AMERICAN HOT JAZZ. Vol. II (Victor HJ 10)

Eight superb sides of le jazz hot featuring the stars selected by *Esquire* meg as this year's All-American. Instead of grouping them all together, it's largely small units of award winners, giving each an opportunity for full expression. Two of the sides are added listings, and by far the best in the batch, including the Duke Ellington band for the *Rockabye River* blues to feature the alto sax sorcery of Johnny Hodges, and the Benny Goodman Quartet with Lionel Hampton and Teddy Wilson for *I Cried For You*. Other six sides are the small groupings, giving Coleman Hawkins' slow and moody tenor sax phrasings for *Indian Summer* and then again for a speed riffing *Indiana Winter* for which he is joined by Charlie Shavers on trumpet and J. J. Johnson on trombone. Louis Armstrong and his Hot Six, featuring Barney Bigard's clarinet, has Satchmo singing it better than he trumpets it for *Sugar*. The mellow blues blowing of trumpeter Buck Clayton and John Collins' stellar guit' pickings are heard to best advantage for the slow-spinning *Buckin' the Blues*. Trumpeter Charles Shaver, baritone saxist Harry Carney and pianist Teddy Wilson have their inning for *Blow Me Down*, with the best of all the unit sides in the spinning of *Jivin' With Jarvis* that combines the jazz talents of Lionel Hampton and the King Cole Trio. A must collection for the cats. Records shipped without album cover for review.

BROADWAY REPORTER  
 APRIL 28,

lousing things up, it could have been almost perfect. Leonard Feather's program remarks were short, informative, and to the point.  
 —Al Andersen.

SATURDAY, APRIL 5th, 8:30 P. M.  
**CONCERT IN JAZZ**  
**at CARNEGIE HALL**  
 MILDRED BAILEY "The Rocking Chair Lady"  
 MARY LOU WILLIAMS "Cafe Society Star" & her trio  
 CHARLIE VENTURA and America's All Star Award Winning Artists  
 CHARLIE SHAVERS SID CATLETT HANK JONES  
 BILL HARRIS DAVE TOUGH CURLEY RUSSELL  
 RALPH BURNS BILL DE ARANGO MARJORIE HYAM  
 LEONARD FEATHER, Commentator, AND OTHER GREAT ARTISTS  
**CARNEGIE HALL, 7th Ave. & 57th St., N. Y. C.**  
 Seats at Box Office \$1.20, \$1.80, \$2.40, \$3.00, \$3.60, Incl. Tax



# Among Today's Career Conference Speakers



Hugh Smith



Miss Vilona P. Cutler

Leonard Feather, Esquire magazine music editor, is the only jazz critic who has simultaneously enjoyed a successful career as composer-arranger, pianist and recording band leader. The blues piano playing of this London-born music maker has been heard in Carnegie hall and on the air in guest appearances with popular bands. He has had 60 of his tunes recorded in the past year.



Russell Birdwell



Miss Louise Newman



Leonard Feather

★ ★ ★

# THE OKLAHOMA DAILY

★ ★ ★

A Student Newspaper Serving the University of Oklahoma

33rd Year, No. 137

NORMAN, OKLAHOMA, FRIDAY, APRIL 25, 1947

Member Associated Press

# Esquire's volume 2 ALL AMERICAN HOT JAZZ

REPORTED BY Leonard Feather

Four of the sides in this album were recorded at one session featuring some of the great musicians who won awards through the votes of fellow-musicians and leading jazz experts.

Chubby Jackson, former Woody Herman bass star who has again won the Gold Award in 1947, and Charlie Shavers, 1946 Silver Award winner on trumpet, are the only two members of this group who were heard in last year's album. Shavers shares the trumpet work with Buck Clayton, who won *Esquire* honors while in the Army, when experts noted him the best jazz musician in the armed forces.

Three other horns are heard on these sides: Coleman Hawkins, king of the tenor saxophone, who has won the Gold Award for the fourth straight year; Harry Carney, Ellington's baritone sax man, who is a Silver Award winner for the second time; and last year's "New Star" Bronze Award winner on trombone, J. J. Johnson. "Jay Jay" came to New York by way of the Snookum Russell, Benny Carter and Count Basie bands.

The rhythm section also includes two of this year's "New Star" winners: (1) Rossiere "Shadow" Wilson, who worked for Teddy Wilson, Tiny Bradshaw, Jimmy Mundy, Benny Carter, Lionel Hampton, Georgie Auld and Count Basie (also for Uncle Sam); (2) John Collins, the talented guitarist, played with Roy Eldridge, Art Tatum, Lester Young, Benny Carter, and spent four years in the Army.

Teddy Wilson, winner of three awards on piano—Gold in 1945 and 1947, Silver in '46—has been a musicians' musician and an idol of jazz fans for the past decade. He took part in this session through the courtesy of Musicraft Records. (Shavers appears through the courtesy of Vogue Records.)

One of these four sides, *Indian Summer*, is the vehicle for Hawkins' brilliantly original improvisations. *Blow Me Down* has typical solos by Wilson, Shavers and Carney. On *Buckin' The Blues* the solos are by Collins, Clayton, Collins again, and Shavers, in that order. *Indiana Winter* gives J. J. Johnson a chance to show his remarkable ability to play in a Dizzy Gillespie style on a slide trombone, a feat which most trombonists characterize as doing things the hard way.

The other four sides in the album were recorded at different sessions. Louis Armstrong's was made in Hollywood while he was at work on the film *New Orleans*. He is heard with Barney Bigard, Charlie Beal, Red Callender and Zutty Singleton, all of whom are with him in the motion picture. Louis won Gold Awards this year, as trumpeter and male vocalist.

Ellington's *Rockabye River* presents America's greatest jazz orchestra—winner of the Gold Award every year—in a number reminiscent of Duke's "jungle style," with emphasis on the alto sax work of Johnny Hodges, himself a three-time poll winner.

The Hampton side was made when there was a possibility that the King Cole Trio might join Lionel's band. Nat Cole's piano work has won him a Gold and a Silver Award in the past two polls; Oscar Moore has one Silver and three Gold to his credit, while Lionel's yibes work also earned him a Gold Esqy. Hamp and the Trio got together some time back for a series of sides of which *Jivin' With Jarvis* will probably remain the most popular.

The Benny Goodman Quintet side is a reissue of a record now considered a collector's item. The man who has won the Gold Award in every one of the *Esquire* polls has never sounded more relaxed, never achieved a more gentle beat, than in the company of Teddy Wilson, Lionel Hampton, John Kirby and Buddy Schutz on *I Cried For You*.

Coleman Hawkins and Leonard Feather at the Esquire All American Hot Jazz Session.



Left to right: Zutty Singleton, Vic Dickenson, Red Callender, Barney Bigard and Allan Reuss, with Louis Armstrong's all-star group.



Left to right: Harry Carney, J. J. Johnson, Shadow Wilson, John Collins (guitar), Coleman Hawkins (tenor sax) and Chubby Jackson recording with the Esquire All Americans.

RCA VICTOR ALBUM LINER

OFFICE OF  
THE PRESIDENT



THE UNIVERSITY OF OKLAHOMA  
NORMAN · OKLAHOMA

May 8, 1947

Mr. Leonard G. Feather  
One Sheridan Square  
New York 14, New York

Dear Mr. Feather:

It was a pleasure to have you on the campus for the recent Career Conference. I have heard many fine comments regarding your contribution, and I am sure the participants profited much from your leadership and inspiration.

More than ever before our students are looking to the future and planning their careers. We believe they can learn much from the experience of men and women who are successful in their fields. I am sure that our students now have a much clearer picture of the preparation required and the opportunities available in many vocations.

The members of the conference committee join with me in expressing our sincere appreciation for your participation in the conference, and we shall welcome your suggestions as to ways in which we may increase the effectiveness of this program.

Cordially yours,

G. L. Cross  
President

GLC:m

RCA VICTOR'S

# IN THE GROOVE

JUNE, 1947



*Beryl Davis*



SPOTLIGHTS YOUR HIT RECORDS AND FAVORITE BANDS



# Progressives Called Musical Reactionaries by Noted Critic

(The People's Voice invites its readers to comments on this provocative discussion of modern musicians. The writer of the article is an outstanding critic now with Metronome Magazine, formerly head of the jazz department of Esquire.)

By Leonard Feather

It sounds odd, but it's true. When it comes to music, many of the self-styled political "progressives" are the most reactionary people! Progressive music, which in the jazz field means the music of such men as Dizzy Gillespie, Boyd Raeburn, Stan Kenton, Tad Dameron and the great, young people who are trying to advance, has had little or no support from the left-wing press. On the other hand, reactionary music, which to the young jazz men means the crude, primitive

work of old musicians of the New Orleans and Dixieland schools, has had constant support from the supposedly progressive press.

The New Masses recently sponsored a session called "Duels In Jazz", yet both teams of musicians represented styles that are twenty years out of date. PV itself, attracted by such slick slogans as "people's music", "hootenanny", "folksay" and "worker's songs", has often footed the horn for reactionary music.

One musician I know, who joined the Communist party is becoming disgusted with what she now calls "a bunch of phony cultists" who, failing to understand her progressive musical attitude, are constantly roping her in on benefits alongside

of some of the world's worst musicians.

Even PM has a shocking record. For example, it once devoted a big Sunday spread to a sixty-seven-year-old trumpet player who is admired by the cultists but not by other musicians; on the other hand, PM has never run a story on Dizzy Gillespie or any of the young progressives of jazz.

Duke Ellington made this point clear when PM extended itself by running an interview with him two weeks ago. The interviewer asked a leading question: Don't most jazz "purists" today consider the abandoned or "improvised" playing of the 20's the only authentic jazz?

Said Duke: "If that's the thing they like, they're entitled to it . . ."

Dixieland is period music. And they're very important . . . But I don't think you can set it up as the standard for today. Hell, you've got to keep moving.

"This is 1947 and you have all these wonderful musical minds like bandleaders Dizzy Gillespie and Boyd Raeburn to represent this period; young minds, progressive minds, active minds that have to be respected . . . why should music stand still? . . . you look at a 1913 car and then look at a 1947 car. It's the same thing with music."

That's the way Duke and every progressive musician feels; yet most of the critics, and both the liberal and Communist press, are lined up against his attitude. As Mike Levin recently wrote in Down Beat, by championing reactionary music they "also implicitly foster a canard . . . Jazz is a primitive music. Only Negroes can make it. Therefore insofar as Negroes continue to play good jazz, they prove that they can never be anything but a primitive people."

Yet this canard has, unwittingly, been fostered by people who think they are helping interracial understanding! The extreme-left-wingers are confused in their musical thinking. It's about time for them to wake up!

PEOPLE'S VOICE May 31



Leighla Whipper

Quoted by various citizens in a campaign . . . if Leonard Feather asks you to hear his records, don't hesitate, he means it. The record critic has thousands which he has selected from thousands of others he had to discard

N.Y. AMSTERDAM NEWS 5/3/47

## Benjamin-Weiss Score at Baby Grand; Feather Next

A jam-packed house Monday night turned out for Dan Burley's Baby Grand Celebrity Party honoring the interracial songwriting team of Benny Benjamin and George Weiss. Broadway came out in full force to join Harlem in paying homage to the smooth Tin Pan Alley songsmiths who first came together two years ago.

This Monday night, June 2, Dan Burley will honor Leonard Feather, famous swing critic and composer, who since he came here from London has played an important part in the encouragement of Negro musicians and the development of interracial amity in swing music circles.

Coming Monday night, June 2, my weekly Celebrity Party at the BABY GRAND CAFE on 125th St. will pay honor to Leonard FEATHER, the British-born composer, swing critic and writer, who has done a lot for Negro swing musicians and singers. LEONARD, who arranged CLOTHES LINE'S first recording date with CONTINENTAL and was co-composer and one half of our piano team on "LIVING IN FOUR COMFORTABLE QUARTERS," an album of blues and boogie, will be accompanied by a host of Broadway and CAFE SOCIETY personages who will be on hand to make him feel good. They're still talking about the one we had for Lionel HAMPTON and this one will ring the bell as did the one for HAMP and the one for Benny BENJAMIN and George WEISS. Manager Bill POTTER, one of Harlem's most alert young tavern

It's your turn:

We really skiffed at the Baby Grand last Monday night where Leonard Feather, the B'way swing music critic and composer, was honor guest. There's only one skiffle, incidentally, the Dan Burley Skiffle as sung by the master Skiffers, Cousin Joe and Jimmy (Babyface) Lewis, he with his guitar, and Cousin Joe Blowin' 'em like they should be blowed. We have another Skiffler—a bebop Skiffler, which as Dizzy Gillespie, who was present, noted, is as it should be since bebop must get its taste and cut in on the Skiffle. This new Skiffler is the sensational Joe Carroll of the Musical Madcaps, who hearing it for the first time, got the idea, and came back and chirped Skiffle in the new bebop language, making it all very, very hip. This Monday night it'll be WHN's famed radio pianist and singer, Bob (pass the cigars) Howard plus the terrific 3 Blazers, who according to press agent Allen McMillan, are about due some praise in close quarter. Spotted in the SRO crowd Monday night were the James Douglasses, Sylvia Bartley, the lyricist; Jane Feather, Michael Comay, editor of a newspaper in Jerusalem, who just arrived in NY from Palestine. With Michael was Ruth Gruber, former foreign correspondent of the NY Post; the Shep (arranger) Shepards, Cliff Burdette, Ernie (Courier) Durham, Dottie Reid, one-time Benny Goodman vocalist; Freddy (My Duke) Jenkins, Dorothy (the model) Crawford, Cora Pittman, Mae Austin, Natalie Booker, Evelyn Rauk, Tedesco Moraito, Katherine Miller, Fannie (Palm Cafe) Pennington, Carl Dunbar (from Ga.) Lawrence, Elmira Brown, Bobbie Duane, George Paxton, vocalist; the sensational clarinetist, Tony Scott; Louis Brown, the show-stopping blues singer, Laurel Watson, Stepin Fetchit, the out-of-this-world tenor Marshall Haley, and the sweet-singing Toney Jenkins. See you Monday night and very soon, we'll move the Skiffle also to Broadway at least once a week.



**Honoreed.** Feather, Leonard critic, composer and pianist was honored Monday evening at the Celebrity party at the Baby Grand Cafe.

PEOPLE'S VOICE JUNE 7



### Leighla Whipper

**TOP BILLING:** To all the Beauticians competing in PV's contest, to Mac Davies, Roslyn Ramirez, Marjorie Rochester, and Sol Harper for working like mad to put the mechanics of it over the top, to Willie Bryant, Milton Berle, Leonard Feather for braving the crowds that attended the dance, and giving their time and talent all for free, to those big hearted business men who donated many of the exquisite prizes, to Norman Ford for the Longines which PV handed to Willie along with a citation for his indefatigable work in this community, to Lee Norman for giving out with such dulcet and danceable music for the occasion. As for the affair itself, which took place Wednesday evening, I can't remember anything about it, due to certain chores, the fulfilling of which, I could write the proverbial book on. Don't lead me on and ask me to tell you.

N.Y. POST 6/2/47

AMSTERDAM NEWS 5/31/47

**BILL POTTER** Beginning  
PRESENTS Friday, June 6th

# BABY GRAND Cafe

**HELEN HUMES**  
BLUE STYLIST  
formerly of Cafe Society



**CALYPSO BOYS**  
formerly of 845 Club

**TRITONES**  
— Plus —  
**LYNN RICHARDS**  
Piano Sensation

**DAN (Back Door) BURLEY** — COLUMNIST, PRESENTS  
THIS MONDAY NITE, JUNE 2  
Gala Celebrity Party Honoring  
**LEONARD FEATHER**  
Famous COMPOSER, SWING CRITIC & WRITER

**Television — Special Luncheon 75c**  
319 West 125th St. (Near St. Nicholas Ave.) UN. 4-6481  
No Increase in Price or Cabaret Tax — No Minimum or Cover  
**FRANK KRULIK, Prop.** MAUDE RUSSELL, Hostess

**Today's Radio Highlights**

5:15—WLIB (1190), "You and the News." Estelle M. Sternberger.

6:15—WCBS, In My Opinion: "Do Book Clubs Improve American Literary Taste?" Harrison Smith, Albert Leventhal.

6:45—WHN, Memorial Services for Adrienne Ames.

7:00—WNBC, "Supper Club." Perry Como. Arthur Godfrey.

7:30—WMCA, "The Negro Vet-"

"Guest Conductor," Arturo Toscanini.

8:00—WNBC, Cavalcade of America: Lee Bowman, Una Merkel in "The Stirring Blood."

WHN, Books on Trial: Author, Anne Marie Ewing; Book, "Little Gate"; Defense, Eddie Condon; Prosecutor, Leonard Feather; Sterling North, Literary Editor of the N. Y. Post, Presiding.

WQXR, Symphony Hall. Brahms' Symphony No. 3 in F.

DAILY NEWS 6/2/47

# Radio

## MONDAY'S RADIO FEATURES

11:00 A. M.—WNYC, UN Proceedings. (Also at 3 P. M.). All UN Schedules Tentative.	8:30 P. M.—WOR, Basil Rath
11:00 A. M.—WNBC, Fred Waring Show.	8:30 P. M.—WJZ, Adventures
11:00 A. M.—WJZ, Breakfast in Hollywood.	8:30 P. M.—WCBS, Joan Da
1:00 P. M.—WOR, Luncheon at Sardi's.	9:00 P. M.—WNBC, Elio Pi
1:55 P. M.—WHN, Dodgers-St. Louis Baseball; Red Barber.	9:00 P. M.—WCBS, Radio
2:25 P. M.—WINS, Yankees-Cleveland Baseball; Mel Allen.	9:00 P. M.—WNEW, "One C
2:25 P. M.—WMCA, Giants-Cincinnati Baseball; Frankie Frisch.	9:30 P. M.—WNBC, Victor
6:45 P. M.—WHN, Adrienne Ames Memorial.	Peter Lorre.
8:00 P. M.—WNBC, Cavalcade of America; Una Merkel, Lee Bowman in "The Stirring Blood."	10:00 P. M.—WNBC, Ethel
8:00 P. M.—WOR, Did Justice Triumph?	Orch, Buddy C
8:00 P. M.—WHN, Books On Trial; "Little Gate," by Anne Marie Ewing; Eddie Condon, Leonard Feather.	10:00 P. M.—WCBS, Screen C
8:30 P. M.—WNBC, Eleanor Steber, Barlow's Orch.	and John Garb
	10:00 P. M.—WHN, Kennedy
	11:30 P. M.—WCBS, Eileen F
	Orch.
	<b>TELEVISION FEATURES—</b>
	Is Hypnotism?"
	ing from Jama

## LEONARD FEATHER'S ESQUIRE ALL-AMERICANS

*Long, Long Journey/Snafu* (H.M., VC3546)

These are two of the results of a session organised for Victor by the "progressive" English critic Leonard Feather, and viewed in the light of his previous attempts to wax musical, they are not at all unpleasant—I should say that the first side is passable and the

second nearly so. As a bone fide jazz band, however, the All-Americans miss the boat completely. Louis Armstrong is the only man on the date whose playing (and vocalising) means anything, though there are moments when I expected things to happen, and concerning

8

MODERN  
SCREEN  
JULY 1947

# sweet and hot



By LEONARD FEATHER

\*\*Highly recommended  
\*Recommended  
No stars: average

## POPULAR

**AS LONG AS I LIVE**—\*Kay Kyser-Jane Russell (Columbia)

Critics to the contrary, *The Outlaw* gal is a promising singer, with nice tone, good phrasing and a beat. Give her a chance, puleeze!

**GUILTY**—\*\*Ella Fitzgerald (Decca), Tony Mottola (Majestic)

Listen to Ella's disc for some of the greatest singing ever heard on records.

**LULLABY LANE ALBUM**—\*Joe Dosh (Continental)

Only a couple of years ago, the good-looking young fellow who's heard on these records was an FBI agent! The transformation is amazing—he couldn't have been better at sleuthing than he is at singing. Dosh was on the Hit Parade for a while, but they never announced his name—just said, "Sing it, Joe!" This is a promising disc debut.

**NO GREATER LOVE**—\*\*Billie Holiday (Decca); \*Woody Herman (Columbia); Charlie Spivak (Victor)

This is Woody's first record as a solo singer, using only an instrumental quartet.

**SUNDAY KIND OF LOVE**—\*Jo Stafford (Capitol)

For the first time on records, Jo's deadpan voice has life and warmth as she sings this great tune.

**THAT'S MY DESIRE**—\*Frankie Laine (Mercury); \*Martha Tilton (Capitol); \*Woody Herman (Columbia); Ray Anthony (Sonora)

After singing for years in Cleveland and Hollywood night clubs, Frankie Laine made his own name with this record as well as starting a big revival of this old song.

## HOT JAZZ

**BABS' THREE BIPS AND A BOP**—\*Lop-Pow (Blue Note)

Bebop music adapted to scat-vocal style. Cute idea.

**IKE CARPENTER**—\*Jeep's Blues; Things Ain't What They Used To Be (Modern Music)

This young pianist, who looks like Artie Shaw and talks like Senator Claghorn, does well with his 12-piece Hollywood group in two Ellington tunes, with Lucky Thompson on tenor sax.

**DUKE ELLINGTON**—\*\*Carnegie Hall Album (Musicraft)**METRONOME ALL STARS**—\*\*Sweet Lorraine (featuring Sinatra); \*Nat Meets June (Nat Cole & June Christy) (Columbia)**MARY LOU WILLIAMS**—\*Lonely Moments (Disc); also recorded by \*Benny Goodman (Capitol); \*Milt Orent-Frank Roth (Disc); \*Gene Sedric (Harmonia); \*Edmond Hall (Continental)

Versatile Mary Lou Williams wrote a different arrangement of her own tune for each of these records, except the first, on which she plays it herself, as a piano solo.

## FROM THE MOVIES

**CARNEGIE HALL**—Beware My Heart: Larry Douglas (Signature)**EGG AND I, THE**—Title Song: Sammy Kaye (Victor); Helen Forrest (M-G-M)

This department's nomination for the most synthetic song title and the most feeble, ungrammatical lyrics of the year.

**IT HAPPENED IN BROOKLYN**—I Believe: \*Louis Armstrong (Victor); \*Frank Sinatra (Columbia); \*Artie Shaw-Mel Torme (Musicraft)**LADIES' MAN**—What Am I Gonna Do About You: Harry James-Art Lund (Columbia)**RAZOR'S EDGE, THE**—Mam'selle: Frankie Laine (Mercury); \*Pied Pipers (Capitol); George Towne (Sonora); Ray Bloch (Signature)

The Laine version is zooming, but Art Lund's on M-G-M, listed here last month, is still way ahead.

**UNDERCURRENT**—Theme music: \*Al Goodman (Victor)

Two sides of good movie background music. This one, based on parts of Brahms' Third Symphony, features pianist Vladimir Sokoloff. Overleaf is some Schumann music from *Song of Love* with the spotlight on Oscar Shumsky, violinist. It's a 12-incher.

which I will only say I ought to have known better. The lyrics are almost genuine on *Long, Long Journey*, except right at the end when Armstrong chants a variation on the by now, surely, dated theme of *Hey! Ba-Ba-Re-Bop*. Louis at least makes a welcome vocal change from the smug spoken introduction by

Duke Ellington. I understand that *Snafu* is an impolite word in Service circles. Were I not a gentleman I might be tempted to use it to describe the performance, except that part that Armstrong plays three for the blues, two for the rude interlude.

# En verklig stjärnsamling

Rolt Dahlgren recenserar skivor

**M**ANADENS MEST sensationella platta tycks vara Leonard Feathers Esquire-inspelning, men det finns också en hel del annat värde för de mest skilda smakriktningar. Decca kommer t. ex. med en hel serie Chicago-skivor, på Parlophone har vi bl. a. en återutgivning med Bessie Smith och Black and White ger ut originalinspelningen av sommarens storschlager — "Läs upp dörr'n Kalle!" — Eller vad den nu kommer att heta ute i parkerna.

#### Leonard Feather's Esquire All-Americans

**Snafu** (HMV C 3546)  
**Long Long Journey**

Estrads medarbetare Feather skriver också i Esquire, och de här sidorna gjordes under hans ledning med musiker som valts av dess läsekrets under hösten 1945. Resultatet har blivit avsevärt mycket bättre än

vad man brukar kunna vänta sig av dylika all-star-inspelningar, vilket är så mycket mer förvånande, som det sällan varit stjärnor med så olika stilar representerade. Båda kompositionerna tillskrivs Feather, men "Long Long Journey", som är den bästa sidan, är egentligen bara en traditionell blues, med en del enkla fraser utskrivna för ensemble och bakgrund till solisterna. På denna sida består orkestern av Louis Armstrong och Charlie Shavers (trumpeter), Jimmy Hamilton (klarinet), Johnny Hodges (altsax), Don Byas (tenorsax), Duke Ellington (piano), Remo Palmieri (gitar), Chubby Jackson (bas) och Sonny Greer (batteri). Enligt en uppgift skall också Billy Strayhorn vara med på piano, men man hör aldrig klart mer än ett piano, så jag är inte säker på riktigheten. Bortsett från introductionen och ett yttrande av Duke innan man börjar spela, där han säger sig vara glad över att han fått tillfälle att spela i orkestern, hinner man med åtta chorus. Det första tar Armstrong på trumpet, i det andra spelar Don Byas på ett sätt som vi nästan aldrig fick höra under hans

besök i Sverige i höstas, därefter sjunger Armstrong fem chorus, avbruten av Duke med ett pianosolo i femte chorus. Men man bör inte bara lägga märke till solisterna utan också bakgrunden — t. ex. gitarren under sången i fjärde chorus och Shavers sordinerade trumpet i det sjunde.

"Snafu" är en epkel mediumfoxtrot, som börjar och slutar med ensemble och där-

emellan har solon på trumpet av Armstrong, piano av Billy Strayhorn ochaltsax av Hodges. Duke Ellington är inte med på denna sida, och i stället för Shavers medverkar Neal Hefti (trumpet), annars är orkestern densamma.

Ni bör nog köpa den här plattan. Tycker ni om jazz, måste ni ha den, tycker ni om dansmusik, kan den rekommenderas, och tycker ni inte om någondera delen, så köp den ändå. Den kommer att lära er att göra det. Inspekningsarna gjordes den 10 januari 1946.

## Plad ur jazzens historia

FÖR KONNÄSSÖREN OCH SAMLAREN

Förra månaden presenterade vi två skivor av Helen Humes med Bill Doggetts band och här ha vi ytterligare en sida av samma kombination. Helen har sjungit in "Unlucky woman" tidigare och det var på Decca med ett litet gäng under ledning av Pete Brown. Hon sjunger lika strålande i bägge versionerna och det är endast ackompanjemanget, som skiljer dem åt något. I denna inspelning får man även höra ett par utmärkta solon på tenor ochaltsax. Dessutom får man på andra sidan höra ett fint prov på vad den utmärkte negerpianisten Jay McShann kan åstadkomma assisterad av bas och trummor. Trots namnet på kompositionen förekommer knappast någon boogie-woogie-rytm alls men i stället desto mer sällsynt genuint bluespiano i rätt långsamt tempo.

#### JAY McSHANN'S TRIO

McShann's Boogie-Blues

#### HELEN HUMES WITH BILL DOGGETT OCTET

Unlucky Woman Philo 107

Pris: kr. 6:75

⚡ Begär vår förteckning "Genuin Jazz" upptagande nyheter på Asch, Apollo, Philo, Keynote, Hot Record Society, Commodore och Blue Note.



Selanders

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STOCKHOLM





Modern Screen  
June 1947

# sweet and hot



By LEONARD FEATHER

\*\*Highly recommended  
\*Recommended  
No stars: Average

## Critic praises Red Callender, solo bassist

NEW YORK—Jazz critic Leonard Feather pays a tribute to husky Red Callender, bass player much in demand on the West Coast, in this month's issue of the RCA Victor record trade publication, "In the Groove".

Feather calls Callender, whose given name is George, "one of the great men of the bass who have developed the ideas started by Blanton," referring to the late Jimmy Blanton, of the Duke Ellington band, who was revered as the outstanding string bass player in jazz circles.

The bass has developed from a monotonous instrument chiefly used to keep the beat, to its present prominence in the rhythm section and as a solo instrument, Feather says. The critic gave young Blanton, whom tuberculosis overtook at an early age, credit for being the first to show the solo resources of the instrument, and also paid tribute to what he called Slam Stewart's "bowed-bass-cum-voice style."

Callender, who first attracted attention as a member of the Lee and Lester Young band when it played at Cafe Society in New York, is the Coast's most outstanding bass man. Last year he even headed his own trio, with Lucky Enois on guitar, and Willard McDaniel on piano. He was one of the group of jazzmen selected to play with Louis Armstrong in the film, "New Orleans", and was on the records of the same name made by RCA with the group. Later Callender teamed with pianist Erroll Garner and Harold West in a trio under Garner's aegis.

Callender has the qualification for solo bass, Feather concludes: "technique, ideas and a set of strong fingers".

### POPULAR

- I CAN'T BELIEVE IT WAS ALL MAKE BELIEVE**—\*Hal McIntyre (MGM); Eddy Howard (Majestic)  
Hal McIntyre's band (featuring Frankie Lester's vocal here) is one of a big bunch of stars' names that have switched to the new M-G-M label.
- I TIPPED MY HAT (AND SLOWLY RODE AWAY)**—\*The Smoothies (Apollo); \*Harry James (Columbia); Blue Barron (M-G-M)
- I WANT TO THANK YOUR FOLKS**—\*\*Frank Sinatra (Columbia); \*\*King Cole Trio (Capitol); \*Perry Como (Victor); \*Larry Douglas (Signature); Saxie Dowell (Sonora); Ink Spots (Decca)  
Another hit by Benny Benjamin and George Weiss, the *Rumors Are Flying* team. Larry Douglas is a new name worth watching; I used to hear him on the *Gloom Dodgers* show.
- MOON FACED, STARRY EYED**—\*Sarah Vaughan-Teddy Wilson (Musicraft); Freddy Martin (Victor); \*Benny Goodman-Johnny Mercer (Capitol).  
Remember way back when Johnny Mercer was guest vocalist on some old BG Victor records? Johnny has now returned the compliment by signing Benny up with his record company and singing on the first Capitol BG release. Poet Langston Hughes wrote lyrics for this and the other Kurt Weill songs in the new Broadway musical version of *Street Scene*.
- TEA FOR TWO**—\*Joe Mooney Quartet (Decca)  
However tired you are of the tune, here's a version to brighten up sagging parties, with special Mooney lyrics such as "Do you long for Oolong like I long for Oolong?" and "Up to their eyeballs in teaballs." Other sides listed under Movies. (CORPSE CAME C.O.D.)

### HOT JAZZ

- CHARLIE BARNET**—\*Cherokee; \*The New Redskin Rumba (Cardinal)  
New versions of the Indian twin hits on Charlie's own label. Dig the trumpet work by the great Al Killian!
- EDMOND HALL—TEDDY WILSON**—\*Quartet Album (Commodore)  
Six pleasant sides, including *Where or When*, *Night and Day*, *Sleepy Time Gal*, by the Cafe Society partners, reunited for records. Which reminds me: if you get that Jerry Jerome Trio album on Stinson, the pianist labeled as "Fingers MacDigits" is friend Teddy again.
- LIONEL HAMPTON**—Hamp's Boogie Woogie Album (Decca)
- STAN KENTON**—\*\*Concerto To End All Concertos (Capitol)
- LENNIE TRISTANO**—\*\*I Can't Get Started (Keynote)  
A sensational blind pianist from Chicago, with a strictly 1965 style. Warning: most people will feel about this record the way most people felt about Stravinsky in 1913. Which means someday you'll be glad you bought it!

### FROM THE MOVIES

- CORPSE CAME C.O.D.**—Warm Kiss and Cold Heart: \*Joe Mooney (Decca)
- IT HAPPENED IN BROOKLYN**—Time After Time: \*Tommy Dorsey (Victor); \*Jimmy Dorsey (M-G-M); \*\*Sarah Vaughan (Musicraft); \*Frank Sinatra (Columbia); Margaret Whiting (Capitol)  
Sinatra Songs, Inc., have a flock of good discs of several hits from this film, including *Same Old Dream*; *Time After Time*; *I Believe* and *Whose Baby Are You?* Looks like another good deal for Frankie.
- MY FAVORITE BRUNETTE**—Beside You; My Favorite Brunette: \*\*Bob Hope & Dorothy Lamour (Capitol)  
Did you see the picture? Remember a song called *My Favorite Brunette*? That's right, I'm wrong—there wasn't one. But it makes a cute idea for a cute record tying in with the picture. *Beside You* was in the picture, very briefly, but Bob and Dotty make a lot more out of it here.
- PERILS OF PAULINE**—Poppa, Don't Preach To Me: \*Phil Harris (Victor); Marion Hutton (Capitol)
- RAZOR'S EDGE**—Mam'selle: Art Lund (M-G-M); Dennis Day (Victor); Ray Dorey (Majestic)  
Another song from a non-musical picture (more or less); from the French cafe scene. Nice arrangement on the Lund version.
- RHAPSODY IN BLUE**—Rhapsody In Blue: \*Paul Whiteman (Signature). Somebody Loves Me: \*Bill Harris (Dial)

P.S.: Thanks for the big bunch of mail on my "Sweet Vs. Hot" controversy. Was pleased to note that with only three exceptions, every single letter received said, "I like both sweet and hot music if played right." (Excerpts from winning letter are on page 108.)

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August 1947

# sweet and hot



By LEONARD FEATHER

\*\*Highly Recommended  
\*Recommended  
No Stars: Average

## POPULAR

### HOW HIGH THE MOON—\*\*David Rose (M-G-M)

After hearing about 6,789 hot jazz versions of this tune, it's a refreshing contrast to listen to Dave's strictly melodic and lushly stringy treatment. On the back is a very holiday-for-stringsish Rose original, *Gay Spirits*.

### I WANT TO BE LOVED—\*Benny Goodman (Capitol), \*Beryl Davis (Victor), \*Savannah Churchill (Manor), Lionel Hampton (Decca), Sy Oliver (M-G-M), Cootie Williams (Majestic)

This tune and the two below are all examples of how an unknown artist on an unknown label can catapult an unknown song into a hit. The above opus was started by Savannah on Manor; despite its odd lyrics and grammar ("Can't you love me just a wee bit little . . ."), it has become a national menace. The Beryl Davis disc introduces this talented lass from London, whom I first heard over there singing with a band when she was about twelve. She's improved.

### I WONDER, I WONDER, I WONDER—\*Louis Armstrong (Victor), Jack Carroll (National), Eddy Howard (Majestic), The Four Aces (Trilon), The Vagabonds (Trilon), Van Johnson (M-G-M), Ted Straeter (Sonora), \*Martha Tilton (Capitol), \*Tony Pastor (Columbia), Guy Lombardo (Decca)

This started on the West Coast with the two Trilon versions. Remember another sleeper hit two years ago called *I Wonder?* Well, this one isn't three times as good.

### MAHZEL—\*Artie Wayne (The Hucksters); Art Mooney (M-G-M); Marshall Young (Rainbow); \*Benny Goodman (Capitol); The Ravens (National); Louis Prima (Majestic); Murphy Sisters (Apollo)

Another surprise hit from Hollywood, started by a promising young singer on the shoestring Hucksters label. The Benny Goodman version is recommended mainly because it has no vocal and I can't see the lyrics. . .

### YOU DON'T LEARN THAT IN SCHOOL—\*\*King Cole Trio (Capitol); \*Louis Armstrong (Victor); \*Roberta Lee (Sonora); Rosemary Calvin (Majestic)

Roberta Lee is the comely chick who sang with Les Brown and Raymond Scott and more recently was a hit at Cafe Society.

## HOT JAZZ

### JIMMY JONES—\*New World A-Coming (Wax)

### CHUCK MACKEY—\*Happy Blues (Jump)

### MEL POWELL—\*\*Lover Man (Commodore)

### HAZEL SCOTT—\*I've Got The World On A String (Signature)

Believe it or not, Hazel plays some fine, Earl Hines-like jazz piano on this, her best record yet.

### CHARLIE VENTURA—\*Moon Nocturne (National); \*Ventura Album (Black & White)

Other albums worth investigating are the Herman Chittison Trio, jazzing classics on MHR; a Bebop album on Savoy, in which Dizzy Gillespie masquerades as Izzy Goldberg; Phil Moore's drawing-room piano album on Black & White.

## FROM THE MOVIES

### GREAT JOHN L., THE—When You Were Sweet Sixteen: \*Perry Como (Victor)

### IVY—Title Song: \*Dick Haymes (Decca), \*Woody Herman (Columbia); Jo Stafford (Capitol); Vaughn Monroe (Victor)

### MY FAVORITE BRUNETTE—Beside You: Freddy Martin (Victor)

### WELCOME STRANGER—\*Album of Song: Bing Crosby (Decca). As Long As I'm Dreaming: \*Joe Dosh (Continental); Tex Beneke (Victor)

### LOVE AND LEARN—Would You Believe Me: Sammy Kaye (Victor); \*Skitch Henderson (Capitol); Eddy Howard (Majestic)

The  
Gramophone,  
June, 1947

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\*\*\*\**Panacea* (Ralph Burns, Leonard Feather)  
(V by **Woody Herman**) (Am. Columbia CO35824) (February 7th, 1946)  
(Columbia DB2311-35. 114d.)

35104—Herman (*clari*) with John La Porta, Pete Mondello, Sam Marowitz, Joe "Flip" Phillips, Stanford Desair (*reeds*); Neal P. Hefti, Saul "Sonny" Berman, Walter J. "Pete" Condoll, Secondo Condoll, Ray S. Linn (*trps*); Willard Palmer "Bill" Harris, Ralph D. Piffner, Edmund P. Kiefer (*trbs*); Anthony Alessandrini (*pno*); William Henry Bauer (*gtr*); Greig Stewart "Chubby" Jackson (*bass*); Dave J. Tough (*drms*). August 20th, 1946.

So much happens so quickly these days that few of us find time to take it all in. Changes occur, but we do not recognise them until they have been with us so long that we no longer see anything unusual in them.

So it might be as well to remind ourselves that, unlike in the old days, when all bands played not only the same tunes, but also the same single, standard arrangements of them, jazz and swing have brought about a new procedure whereby each band that prides itself on having any individuality not only has its own special orchestrations of the recognised tunes of the moment, but also its own special tunes. In consequence more and more instrumentalists have taken to doubling the rôle of arranger and special material writer, and it is on the skill of its musicians as arrangers and writers, as much as on anything else, that many bands rely for their success.

Particularly fortunately placed in this respect is (or rather was, for the combination is now disbanded) this Woody Herman band; for it had in Neil Hefti, one of its five trumpet players, one of the best of the swing-style arrangers and writers of the moment.

*Good Earth* is a Hefti special as regards both composition and arrangement, and as something into which a band can get its teeth and tear off excitingly it would be hard to find anything better.

And the band does full justice to the piece. There is less in way of solo work than one finds in most Herman records. But this is more than made up for by the spirit with which the band plays, especially the trumpet section. In fact if you want to know what a terrific "atmosphere" the modern American swing band can create when phenomenal instrumental technique is used as a means of revealing imagination and fervour, hear this record.

Even more forcefully does that last sentence apply to *Panacea*.

Written and arranged by Ralph Burns, who before he went over exclusively to paper work was pianist with the band, and with lyrics by the English born Leonard Feather, it is a blues.

To some extent it is again the old story of the seething approach of the modern swing band being rather out of keeping with the more repressed and nostalgic sentiment of the blues. But at least it can be said that behind the ebullience is revealed a genuine understanding not merely of the blues idiom, but also of the blues character.

Following a swing tempo introduction by vibraphone (possibly Marjorie Hyams) and Chubby Jackson's bass, the performance changes to slow blues measure for an intense but sincere sounding vocal refrain by Woody Herman, behind which Flip Phillips' tenor and later Bill Harris's trombone "sing" with real blues feeling.

To finish we have, of course, the whole band, and what it doesn't provide in the way of atmosphere in interpreting Ralph Burns's imaginative scoring, with various doublings and re-doublings of the tempo, is hardly worth worrying about.

All round a record that is notable both for the virtuosity of the players and the feeling they infuse into the performance.

**Woody Herman and His Orchestra** (Am.)  
\*\*\*\**The Good Earth* (Neal Hefti) (Am. Columbia CO35104)

A Reply to Leonard Feather:

# Jazz Called "Revolution in Music"

By Frank Marshall Davis

THERE ARE MANY THINGS that Leonard Feather needs to know about progress; there are also many things that we know about Leonard Feather. Mr. Feather calls politically progressive people "reactionary" because the so-called music of Dizzy Gillespie, Boyd Raeburn etc., has had little left wing support. To the Metronome critic, the "crude New Orleans and Dixieland musicians which has been supported by political progressives is "reactionary."

He bases his conclusions on the false premise that change is automatically progress. But change can be reactionary when Hitler took over or Spain when Franco liquidated the Loyalists.

Similarly, a change from the collective improvisation of a seven-piece New Orleans band to the written arrangements of the large Stan Kenton aggregation does not automatically mean that jazz has progressed. This could be retrogression, for musicians have now returned to the slavery of annotation from which Buddy Bolden set them free in the 1890's.

Mr. Feather has apparently never understood the real nature of jazz. Jazz is primarily protest music. It grew from the need for an emotional outlet on the part of the Negro people.

Deriving from African cultural traditions, its standards differ radically from those of European music. Precisely because of these differences, diehard European-trained musicians sneered at this strange music which took form in New Orleans. Others, realizing it was here to stay, have sought to purge jazz of its African roots on the assumption that anything non-European is inferior.

Listen to a Feather composition and you see what I mean. His tunes are pale and weak, lacking the shining strength of a "Muskrat Ramble" or a "King Porter Stomp."

As for performance, Feather is interested only in technical execution, precision reading of scores, etc., all of which are characteristics of European music. He thumbs his intellectual nose at the vitality, variations in tone and pitch, improvisations, and emotional intensity of those who never lost sight of New Orleans.

Those who refuse to bow to Feather are "crude and primitive."

**EDITOR'S NOTE**—In the issue of June 7 *The People's Voice* published an article entitled "Progressives Called Musical Reactionaries by Noted Critic", in which Leonard Feather, critic of *Metronome* magazine, advanced the thesis that: "When it comes to music, many of the self-styled political 'progressives' are the most reactionary people!"

Sidney Bechet, most consistently exciting musician in all jazz today, is "crude" to Feather because Bechet has refused to turn in his artistic integrity as a jazz musician for the synthetic twaddle of the *Metronome* critic.

Much of what Mr. Feather palms off on the open-mouthed suckers as "progressive jazz" is a throwback to the formal regimentation of European music. His counter-revolution does away with the democratic equality of artists inherent in the New Orleans jazz band by making musicians subservient to the written arrangement.

To be logical, Mr. Feather should also throw out the paintings of Michael Angelo and Goya because they are "old" and do not represent the "progressiveness" of Salvador Dali. As a matter of fact, much of Gillespie's trumpeting is the musical equivalent of the surrealism of Dali.

Of course the jazz of 1947 differs from that of 1895. The exact conditions that fathered jazz in New Orleans no longer exist. In its infancy, it was an Afro-American music. It has since become an American music mirroring the times.

I recognize be-bop as a legitimate development and expression of today. Its nerve-wracking confusion, its lack of direction and preoccupation with the superficial mirrors America under President Truman with high prices, the coming bust, our playing with an atomic bomb

and determination to preserve the fascism we so recently fought to exterminate while making nonsensical ideological and economic war on our recent ally, the Soviet Union.

And I find little that pleases me in the music of Gillespie and Charlie Parker, just as I find little that pleases me in the Truman administration.

Those who refuse to face the fact that jazz changes and evolves as does society which created it, are foolish sentimentalists. But those who, like Feather, want to eliminate those elements that are the bedrock of jazz are plain reactionary. The first, like Rudl Biesh, say that nothing in European music is of any value in jazz; the Feather-brains

insist that the fundamental Africanisms are not worth preserving.

To me, the true progressive approach is to insist that the fundamental characteristics of New Orleans jazz be retained and blended with the best traditions of European music.

However, this means that the dominant factors in jazz of any

day w

worthy

erous

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## MOST-PLAYED JUKE BOX RACE RECORDS

Records listed are race-type disks most played in the nation's juke boxes, according to The Billboard's weekly survey among juke box operators.

Weeks to date	POSITION		Record	Artist	Label
	Last Week	This Week			
8	1	1	I WANT TO BE LOVED	Savannah Churchill	Manor 1046
10	2	1	OLD MAID BOOGIE	Eddie Vinson Ork (Eddie Vinson)	Mercury 8026
23	4	2	AIN'T NOBODY HERE BUT US CHICKENS	Louis Jordan	Decca 23741
12	3	3	TEXAS AND PACIFIC	Louis Jordan (Louis Jordan)	Decca 23810
2	4	4	THAT'S MY DESIRE	Frankie Laine	Mercury 5907
1	—	4	THAT'S MY DESIRE	Hadda Brooks	Modern Music 147
4	3	5	HAWK'S BOOGIE	Erskine Hawkins	Victor 20-2169
22	5	5	LET THE GOOD TIMES ROLL	Louis Jordan	Decca 23741
1	—	5	BLOW TOP BLUES	Lionel Hampton (Dinah Washington)	Decca 23792
1	—	5	I'LL GET ALONG SOMEHOW	Julia Lee and Her Boy Friends	Capitol 379

*Billboard*

### VICTOR

A remarkable release of five singles brings back "Fats" Waller, his voice and piano against the well-known rhythm background. All of them are real finds and should meet with much enthusiasm among aficionados and otherwise. Numbers are: "Meanest Thing You Ever Did"—"I Used to Love You." "S'posin'" —"Darktown Strutters Ball" (a honey). "You're Not the Only Oyster in the Stew"—"Oooh! Look-a There, Ain't She Pretty?" "There'll Be Some Changes Made"—"You Stayed Away Too Long." "Everybody Loves My Baby"—"Squeeze Me."

Four discs of "Esquire's All American Hot Jazz" (with all the annual award winners) should, in this second volume, prove again that the jazz enthusiasts are many. The album is nicely put together by Leonard Feather, and it's a joy any way you look at it.

*Record Retailing, June 1947*

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RHYTHM



# -CUSSION

by Alfred M

**F**OLLOWING the success of the 1946 Esquire All-American Hot Jazz album, Victor has released another collection of sides, featuring top instrumentalists selected in the magazine's annual poll.

Picked by fellow musicians and leading jazz experts, this aggregation represents an accurate cross-section of the current American jazz scene. Duke Ellington and his orch offer "Rockabye River," with the spotlight on talented Johnny Hodges and his alto sax. Lionel Hampton and the King Cole Trio combine forces for "Jivin' With Jarvis." The "Hamp" does well with the vibes, and the Trio is in good taste throughout.

Louis Armstrong and his Hot Six, which include Barney Bigard and Zutty Singleton, come up with "Sugar" — which is mighty sweet. Benny Goodman and his quintet, on still another side, offer "I Cried For You." We bow deeply to a fine piano offering by the inimitable Teddy Wilson. King Benny does well, too, on his faultless horn. But wait—that's not all!

Four other sides are allotted to the "All-American Award Winners." Get hold of this terrific line-up. Coleman Hawkins, the Master of the Tenor Sax; Buck Clayton, well-known muted trumpeter; Harry Carney, Ellington's baritone sax expert; Teddy Wilson, Handling the Keys; Shadow Wilson, at the Drums; and Chubby Jackson, the Woody Herman alumnus, beating the Bass. Together they riff, rock, and ride through numbers like "Indian Summer," "Buckin' the Blues," and "Blow Me Down." This album is destined to make jazz history.

\* \* \*

RADIO DAILY - TUESDAY, JUNE 17, 1947

spinner. It's tagged "Mr. Midnite" and stars Fred Robbins, himself a disc jockey of no mean repute. . . . Harry S. Goodman's new transcribed series with Kay Lorraine (previewed last week in N. Y.) is a sweetheart of a show. . . . Leonard Feather, music critic, and Hal Halpern, formerly of WNEW, have joined Louis G. Cowan's staff. They'll help assemble and coordinate the transcribed Tommy Dorsey show skedded for Sept. 8th. . . . Lyle Stuart's huckster-type of novel (due off the presses soon) will lift the lid off every phase of show biz except radio—so the execs can breathe easier now. . . . Herb Sheldon claims one of the outstanding distinctions in radio. Says he's the only personality not rumored to be replacing Phil Baker on "Take It or Leave It."

# Dizzy Gillespie Replies To Critics of His Music

By DIZZY GILLESPIE

(Dizzy Gillespie is a leading bandleader, composer, and arranger who started re-bop or modern music.)

I have a few comments to add concerning the recent article in PV by Frank Marshall Davis who wrote it presumably as a reply to Leonard Feather. They concern primarily his statements on jazz which are obviously outmoded, and which do not reveal very clear thinking on his part.

To begin with, he says, "Jazz is primarily protest music. It grew from the need for an emotional outlet on the part of the Negro people". If this is true, then why are there so many good white jazz musicians. They don't have anything to protest. It must be clearly understood that jazz is not necessarily protest music. Furthermore it is a mistake to confuse jazz music and one's emotions. Jazz is a very important and often difficult art.

## DIXIELAND MUSIC

Much emphasis of late has been placed on Dixieland music, and I am glad to know it is recognized. You'll never find a musician playing my kind of modern music saying anything against Dixieland (the two-beat kick), because we all know that we had to start somewhere.

If those guys hadn't started that, we might not have been as far as we are today, but we are not supposed to stay there. Many, in fact, most of the Dixielanders could not read notes.

We don't have anything against them for that. They started together and they end together with loads of ad-libbing in between. But what would happen if we'd keep that idea? These younger musicians are going to school, studying, and working hard on ideas and arrangements and instruments. What they get they turn to jazz and jazz in the modern manner.

Why should anyone lambast that or down either the Dixielanders or down my kind of music, which the public has chosen to call Re-bop and which I call "modern." The only people who don't like modern are those who can't play it or who won't give it a chance.

Mr. Davis further confuses the issue when he compares Dixieland rhythm with African rhythms. There are some African rhythms that are so complicated that Dixieland is child's play beside them. It is interesting to note that Louis Arm-

strong, who comes from New Orleans and knows all phases of music, does not play Dixieland. He's up in there in a different groove.

When our concert comes up, the listeners will understand that modern music can be as enjoyable, and as inspiring as symphony. It requires just as much energy and

training to write it. For instead of going the direct way to a given point, we take the more roundabout and interesting way to the same point. Our results are better.

There are those who say this modern music won't last. They are right, and I am glad. It can't last. It's got to go much farther.

## Musicians Speak Their Minds

# To Be or Not To Bop, That's the Question

In the controversy aroused by PV's recent publication of an article by jazz composer and critic Leonard Feather pleading for more support of progressive music among progressive people, the musicians themselves decided to get into the act. Following are quotes from statements made by a variety of world-renowned musicians showing how they stand on the question of reactionary (or Dixieland and New Orleans) music vs. progressive or modern jazz.

### Duke Ellington:

"Music" can't stand still. People like Boyd Raeburn and Dizzy Gillespie and Stan Kenton are making a very important contribution to music; they have progressive minds and ideas. Anybody that refuses to recognize that



DUKE ELLINGTON

just doesn't understand. Dixieland is period music, and like all period music it's all right if you view it in its perspective, but it can't be set up as the standard for today."

### Count Basie:



COUNT BASIE

"I definitely approve of the way jazz is going. Be-bop is real great if it's played right, and I think it's taking effect. I have records that I play all the time, trying to understand. Diz and Parker and Jay Jay and Red Rodney—kids like that are really doing it. The old New Orleans musicians can't compare with the kids playing today—time has just walked right by those guys. It's like comparing a 1904 automobile with a new model."

### Mary Lou Williams, No. 1 girl jazz pianist and arranger:

Leonard Feather is right. People who are progressive politically should support progressive music and forget about all that old-time Dixieland. Anybody can play Dixieland; even the guys in Spike Jones' band can do it as well as these old-timers you read about. We should support musicians like Dizzy and Art Tatum and Eroll Garner and bands like Duke and Kenton and Raeburn—they're doing something to take music ahead. And I believe every musician, no matter what or how he plays, should always try to advance.

### Billy Eckstine:

Dizzy is one of the greatest things that has happened in music; he has been a great inspiration to me. Naturally, music has to advance. Any kid can play that old Dixieland corn.



BILLY ECKSTINE

### Barney Bigard, famed New Orleans jazz clarinetist:

Leonard Feather is one of the few critics who are on our side—the musicians' side. My taste in music is pretty much the same as his. I can't understand people who don't appreciate musicianship and try to take music back thirty years instead of forward.

### Teddy Wilson:



It's a funny thing, but that's always been a sore point with me too, how progressives support reactionary music. They want music to stand still, yet they should be

can't stay in that primitive groove, and political progressives ought to wake up and learn more about modern jazz.

### Red Norvo, vibraharpist:

Everything in jazz has improved through the years—the form of arranging, harmonic developments, fluency of improvising, rhythm sections and general calibre of playing . . . Dizzy Gillespie is contributing something to music . . . The important thing to remember is, be original.

### Georgie Auld, saxophonist-bandleader:

A lot of new things are happening in music. Dizzy, Billy Eckstine's band, Charlie Parker—they've created a new trend . . . It's definitely the thing, and you have to realize you can't stay put—people understand much more than they used to. I'm all for it.

Marx's philosophy is that nothing stands still. Surely these same musical reactionaries wouldn't deny validity of progress in the classic field and tear down Ravel and Prokofiev? As Leonard said,

JUNE 28  
PEOPLE'S VOICE

JULY 12  
PEOPLE'S VOICE

# Feather "Bops" Davis In Re-Bop Tiff Final

By Leonard Feather

(In answer to Mr. Davis' answer to Mr. Gillespie's answer to Mr. Davis' answer to Mr. Feather)

Five weeks ago, when I wrote a piece in these pages, berating left-wingers for not supporting progressive jazz, I had no idea it was going to stretch into such a long controversy. Fortunately there is little I need say to Frank Marshall Davis. America's greatest musicians spoke eloquently in last week's paper. When people like Duke Ellington, Count Basie, Teddy Wilson, Mary Lou Williams, Coleman Hawkins, Barney Bigard, and

virtually every other great jazz artist in the country all speak out in favor of literacy in music and of the younger, more schooled and infinitely more inspired musician of today, there is little for me to add. Moreover, Mr. Davis will never induce these or any of the other jazz greats to express any opinions coinciding with his own on the question of musical progress.

As one famous jazz pianist (who, by the way, Mr. Davis admires) said to me the other day, "If Davis thinks musical annotation is slavery and not reading music is freedom, why doesn't he carry the idea further and suggest all Negroes stop reading books because education makes you the slave of the written word? Why doesn't he ask for the emancipation to be called off, and for all Negroes to be simple, unlettered folk who express themselves in simple, unlettered art?"

Mr. Davis' assertion that "Feather is only interested in technical execution, precise reading of scores" is a palpable falsehood. As he can see in any of my published lists of favorite records, the vast majority



LEONARD FEATHER

of records feature more ad-lib solo improvising than ensemble work. When I listen to any of the great jazzmen I admire, whether it be Louis Armstrong or Dizzy Gillespie, Edmond Hall or Coleman Hawkins, it is their improvising genius I admire, not their reading of scores.

Mr. Davis' attempt to make political capital out of music by comparing a disorganized jazz ensemble with democratic equality, and Dizzy Gillespie with the Truman administration, is bunk too obvious to need any refutation. If he wants to make political comparisons, he might be interested to know that some of his favorite Dixieland musicians are among the profession's foremost Uncle Toms and Negro-baiters, while Dizzy and many other modern jazzmen are at the extreme political left.

Before Mr. Davis starts trying to attack progressive musicians, I suggest that he have a long talk with Duke Ellington or any of the other people quoted in these pages last week. I suggest also that he learn about jazz from the inside, since his attempts to use technical terms make it clear that he wouldn't know an F Seventh chord if you stuck it in his pipe, and he probably thinks A Flat Augmented means an extra wing built on an apartment.

No ill feelings, Frank. Come to New York some time and we'll listen to some music together and argue some more. Maybe we'll even find quite a few musicians we both like—and who knows, perish the thought, maybe you'll wind up liking Dizzy Gillespie!

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JUN 18 1947

to the vice-president in charge of the local theater department.

Radio Notes

De Soto will sponsor a "Reporter-at-Large" program over C. B. S. on Saturdays at 10 p. m., effective Sept. 28. Ed Bryson is producer and Batten, Barton, Durstine & Osborn, Inc., the agency. . . . Leonard Feather, music critic, and Hal Halpern, formerly of WNEW, have joined Louis G. Cowan, Inc., to work on the Tommy Dorsey disk jockey show scheduled for Sept. 8 on stations throughout the country.

Chicago, August 27, 1947

L. mixing in some Bach and Debussy with his other guitar selections. Tommy Morganelli, ex-B.G. guitarist, now with the Bobby Gilbert trio at Beiz' restaurant, Allentown; Gilbert plays organ; Joe Siccone, accordion; Tommy Morganelli, guitar.

Recent Skitch Henderson changes, made at the Pennsylvania, bring Steve Madrick (Les Brown) on lead alto replacing Sid Cooper, who joined T. D.; and George Furman (Paxton) on clarinet, replacing Bob Walters, also to T. D.

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Variety

New York City

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is 5533 Locust street, Philadelphia . . . Carol Rorvig, who sang with Jan Savitt as Carol Ash, was Leonard Feather's first wife and since has been a model known as Jan Christy, is the bride of Ralph Ebel, a rubber company engineer, and will reside in Mexico City.

Recent additions to the Spike



Finding his way round the London jazz spots, Leonard Feather visited the Feldman Swing Club last Sunday (27th), and in this exclusive picture he is seen (right) congratulating drum-wizard Victor Feldman on some terrific drummistics.

## LEONARD FEATHER LOOKS IN ON LONDON

JAZZ notability Leonard Feather, whose prowess as critic, song-writer and radio commentator over the past eight years has made him famous in American jazz circles, and whose contributions to the MELODY MAKER since 1933 have attracted world-wide attention, arrived in England on the "Queen Elizabeth" last week.

Leonard and his wife Jane (former singer Jane Leslie) are here on a nine-day visit to his family, and they leave England for France to-morrow (Friday, August 1).

After a stay in Paris to meet Charles Delaunay, of "Hot Discography" fame, the Feathers will travel to St. Saphorin, Switzerland, to see Arnold Gingrich, of "Esquire" magazine, and will then spend a brief holiday in Monte Carlo before returning to the U.S.A. on August 17.

### U.S. CONDITIONS

While in this country Leonard is taking the chance of catching up on developments in English jazz and renewing old friendships with numerous musicians, many of whom he was responsible for discovering in pre-war days. His impressions of some of the music he has heard after an eight-years' absence will appear in a forthcoming issue of this paper.

"Conditions in the American popular music business are fluctuating," Leonard Feather told the MELODY MAKER, "but I don't think there's any major depression in sight. Some big bands are having trouble, but many small units, like the King Cole Trio and Louis Jordan's Tympany Five, are doing better than ever."

Asked about the proposed visits of certain American musicians, Leonard intimated that most of them have expressed a wish to come here, but are unable to do so because of the difficulty of obtaining working permits.

"Hot jazz is definitely not dying," he assured us. "The recent large-scale revival on Fifty-Second Street is a hopeful sign, and there are others. The concert field is the most rapidly expanding medium for jazz, with Duke Ellington, Louis Armstrong, King Cole and various all-star units arranging concert-hall tours all over the United States."

When he returns to the States, Leonard will resume the supervising of record sessions, and his journalistic activities with such magazines as "Metronome" and "Modern Screen." He will also take over duties as record adviser on the new Tommy Dorsey disc-jockey show, now in preparation.

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PEOPLE'S VOICE

### Leonard Feathers Sail for Europe

Mr. and Mrs. Leonard Feather (Jane Larrabee), New York, sailed from New York Thursday on the Queen Elizabeth for a six weeks trip to England, Switzerland and southern France. Mrs. Feather is a daughter of Mrs. J. E. Larrabee, 323 Excelsior avenue, Hopkins.



By Leighla Whipper

AT THE ONYX CLUB opening Friday evening, Leonard Feather reveals casually that he is off on the Queen Elizabeth Thursday for England. It will be wife Jane's first trip there. They plan a motor trip through France, and will include Monte Carlo. After a few weeks of this he'll be back for the new Dorsey program chores . . . Thought sure

# Melody Maker

INCORPORATING

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No. 728

JULY 19, 1947

[Registered at the G.P.O.  
as a Newspaper.]

THREEPENCE



## JIMMIE LUNCEFORD DIES SUDDENLY

SWING FANS THE WORLD OVER WILL BE SHOCKED TO LEARN OF THE SUDDEN DEATH OF FAMED AMERICAN NEGRO BAND-LEADER JIMMIE LUNCEFORD AT THE EARLY AGE OF 45.

Cabling the "Melody Maker," our U.S. correspondent Leonard Feather reports that Lunceford died last Monday (14th) following a heart attack on Saturday night (12th) while he was on the bandstand at Seaside, Oregon.

This dramatic end to the career of one of swing music's great names will be acknowledged as a grave loss by musicians and fans alike. For Lunceford's was a name to be bracketed with those of Duke Ellington and Count Basie in the realms of orchestral jazz.

Born in Fulton, Missouri, in 1902, James Melvin Lunceford graduated from Fisk University with a B.A. degree. He learnt to play the saxophone, flute, and other instruments, and, in 1929, formed a band which later opened at the Claridge Hotel, Memphis, Tennessee. From there the band went on to Buffalo, N.Y., where it spent three years, after which it was installed in the renowned Cotton Club, New York City, in 1934.

In 1937 the band visited Europe, but had to cancel most of



off the  
record

Ten members of Desi Arnaz's ork hurt in a bus accident in La Porte, Indiana. It's reported that one of the men is in a serious condition. Arnaz and his wife, Lucille Ball, were driving ahead of the bus in their car and were not involved in the accident • Perry Como returning to the Chesterfield Supper Club on the eighth of September, Jo Stafford the following night. Tex Beneke and the Miller ork head out on the one-night road to the West Coast after winding up their portion of the ciggie show on the twenty-ninth of August. Frankie Carle has a picture commitment to fulfill when Stafford takes back her spot on the show • "Blue Moods," vocal group with Woody before his breakup, have joined the Jimmy Dorsey ork. This gives Dorsey the biggest line-up he's ever had. Twenty-six performers, of which seven are singers, are on his payroll • Billy Maxstead is taking over as arranger for the Ray Eberle ork and has extensive plans for re-organizing • Club 18, formerly Dixon's, has changed its marquee once more. This time it's the Troubadour. The fifty-second street club's first attraction under the new ownership is Louis Jordan. He'll be followed by Mel Tormé, Frankie Laine and other new stars • Johnny Desmond has another short feature lined-up with Columbia Pictures. If it's as successful as his first he may get a wack at a full length film • Leonard Feather returning to the U.S. shortly, after having visited his family in England • Guy Lombardo's show on MBS transcribed while he vacations in Canada • Deep River Boys, after scoring a socko success at the Club Norman in Canada, will take to the road in September with Bill Robinson in the cast. Jean Sablon opens at the Copley Plaza in Boston on the 17th of Sep-

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JUN 18 1947

Duke Ellington is reported to be negotiating again with Columbia Records. But officials of the diskery are understood to be talking terms directly with the bandleader instead of the William Morris agency, a procedure said to have been caused by the departures from that label of Danny Kaye and Count Basie to Decca and Victor, respectively. . . Leonard Feather has been named musical director of Tommy Dorsey's transcribed disk-jockey show, indicating a settlement of any differences of professional opinion between the two in the past . . . Dave Rose will play the Capitol

### Cowan Adds Staffers

Louis G. Cowan has added Leonard Feather, jazz music critic, and Hal Halpern, radio publicist, to his staff, to help on the new transcribed Tommy Dorsey disk jockey show preeming in September.

### Halpin, Feather Join Dorsey Show

NEW YORK, June 14.—Leonard Feather, jazz critic, and Hal Halpern, publicist, have been added to the Tommy Dorsey staff by Louis G. Cowan Agency, and will have charge of selection of tunes, station relations and publicity for the maestro's disk show, set to debut over about 150 stations of the Mutual Broadcasting System in September.

According to present plans, each show will be produced three to four weeks in advance. Package will include such disks as are lacking in the station's library, plus the Dorsey transcription chatter.

### Cowan Adds Staffers

Louis G. Cowan has added Leonard Feather, jazz music critic, and Hal Halpern, radio publicist, to his staff, to help on the new transcribed Tommy Dorsey disk jockey show preeming in September.

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DOWN BEAT  
JULY - 1947

early Armstrong Hot Five and King Oliver recordings, these transcriptions are by far the best New Orleans music I've ever heard, despite the fact that Ory's musical limitations are as apparent as ever.

One of the best reasons for their success is the fact that a distant microphone hung from the ceiling far away from the bandstand picked up the orchestra with the fidelity of the human ear. The Columbia recordings were miserably balanced, with the orchestra split into sections covered by separate microphones, badly monitored. The musicians' wonderful ensemble sense was preserved by the dance-hall pick-up and destroyed by Columbia.

—John Hammond

As far as there's any difference worth bothering about, the Columbia records sound better. At least you can hear a whole rhythm section, plus Barney Bigard. I feel about all this kind of music exactly the way Barney feels: that if anyone wants to make a living at it, that's great (even Barney does now and then), but that to try to palm it off as art is going too far.

—Leonard Feather

(Rudi Blesh refused comment. George Simon and Barry Ulanov did likewise, stating signed opinions of theirs were limited to the monthly rag with which they are associated.)

Yes, I think the Kid Ory records made in San Francisco have a distinctive sound. The band is obviously relaxed and has a cohesion which comes only from months of playing together. It's a wonderful outfit to begin with—and I think the Columbia records show that clearly. Minor Hall's drumming on the on-the-job records is superb, and the recording (made with a single mike, up near the ceiling) catches it beautifully.

—George Avakian  
(Avakian produced the Columbia Orys—Ed.)

Gene Williams' on-the-spot recordings of Ory's band have a completely different sound from any recent New Orleans commercial recordings. There is a relaxation possible only in a band's casual performance for dancing. With exception of some of the

The GRAMOPHONE

September, 1947

# JAZZ

Reviewed by EDGAR JACKSON

## "Esquire" All-American Award Winners (Am. Mixed)

- \*\*\*\* *Blow Me Down* (Billy Moore, Jnr.) (Am. Victor D6-VE-3371)
- \*\*\*\* *Indian Summer* (Al Dubin, Victor Herbert) (Am. Victor D6-VE-3370) (H.M.V. B9584—3s. 114d.)

Coleman Hawkins (ten); Harry Carney (bar); Charlie Shavers, "Buck" Clayton (pts); J. J. Johnson (trb); Teddy Wilson (pno); John Collins (str); "Chubby" Jackson (bass); "Shadow" Wilson (dms). December 4th, 1946.

These two sides come from Victor's "Esquire" Hot Jazz Album, Vol. II, the records for which, some new and some re-issues, were selected by Leonard Feather, who also supervised most of them.

The other records in the Album are *Rock-a-bye River*, which is neither more nor less than Ellington's 1945 recording of *Hop, Skip and Jump*, not previously issued in America; *Jivin' with Jarvis*, an old Lionel Hampton record made with the King Cole Trio and Al Spiedock on drums—very old-fashioned and not worth issuing over here; *Buckin' the Blues*, featuring guitarist John Collins and trumpet men Buck Clayton and Charlie Shavers (not so hot); a very old and out-dated Benny Goodman Quintet version of *I Cried For You*, in which the only thing worth mentioning is Benny's clean, unembellished performance of the tune; Louis Armstrong's record of *Sugar*, reviewed earlier on this page; and *Indian Winter*, a piece based on the harmonies of *How High is the Moon*, and the record of which I hope we shall be given soon because, in spite of some only

fair Hawkins' tenor and some very poor (for him) Charlie Shavers trumpet, it is, with J. J. Johnson's swell trombone, one of the best two sides in the Album.

The other is *Indian Summer*, released this month and now under review.

It is entirely a tenor saxophone solo by Coleman Hawkins.

Hawkins is one of the old-timers who, unlike Louis Armstrong and many others, not only has a terrific sense of harmony, but also, in accordance with the modern procedure, exploits it to the full. Moreover, in doing so, he has lost none of that tone, technique, style or creativeness which not only made him, but also keep him, the greatest swing and jazz tenorman of the age.

In fact, the worst that can be said of this lovely, slow, rhapsodic performance is that perhaps it has to take second place to Hawkins' famous 1939 solo recording of *Body and Soul*, issued here in 1943 and still obtainable on H.M.V. B9328.

The feeling with which he plays and the ingenuity with which he constructs his phrases have to be heard to be believed. That high note he pops in in the sixth bar of the last chorus (actually it is only the last sixteen bars of the chorus) is only one of the things he does which may fairly be described as the work of genius, even if it is the outstanding one.

The coupling, *Blow Me Down*, is a Billy Moore arrangement of one of his own lively riff tunes based on a trick beat. It is heard in the first and last choruses, in which the ensemble play the tune "as written," and, candidly, it sounds a bit corny to me, at any rate as played and accented here.

But the rest of the record, solos by the stars on this date, is good.

Teddy Wilson and Harry Carney, greatest of swing baritone saxists, each take swell choruses, especially Carney, who swings it as neatly and inspiringly as you could wish.

The trumpet also makes a highspot of a solo in which the sky-high ones, popped out with astonishing ease, are not the only good points.

the RCA VICTOR

PREDICTOR  
POINTS TO

PAGE  
CAVANAUGH

a series of articles on new stars in jazz by LEONARD FEATHER

## VII

IN an era when any and every pianist, guitarist and bass man will get together at the drop of a chord and call themselves a trio, it's hard for any three piece unit to stand out. The Page Cavanaugh Trio has done so through exceptional team-work and original material—plus the help of the United States Army!

The last factor was purely accidental. Pianist Page, bassist Lloyd Pratt and guitarist Al Viola met when they were all stationed at Camp Kohler; they all happened to stay together for three years in the service, and were all discharged within a week of each other. By that time they were set for a career together, with some V-Discs as evidence of their talent.

Page was a Cherokee, Kansas boy, born in 1923, of non-pro parents. Studying music from the age of four, he had his own jazz band at twelve, entered high school and enlarged his band from nine to seventeen men. He enrolled in Kansas State Teachers' College, but two years of it proved enough to send him back to music. He went out to the Coast and played with the bands of Ray Steelwell and Bobby Sherwood before receiving his greetings.

Lloyd Pratt hails from Redwood City, Cal., and has played in everything from jazz groups to the San Francisco Symphony. Al Viola, a Brooklyn lad, had no musical training, picking up his qualifications while in the Army.

For a while the boys had bad luck. They recorded some great numbers—for a company that soon went out of business. They made



PAGE

some other great discs, for a small West Coast company which is also now out of business. Two big breaks, however, compensated for these misfortunes. RCA Victor signed them, and Frank Sinatra brought them to New York to accompany him at the Waldorf.

Since then they've had their own show over the ABC network, worked at the Bodge, and made a big hit with their first RCA Victor release, *The Three Bears*.

Page looks even younger than his age, has a friendly manner and a pleasant personality. Yes, this is one trio that really ought to make it—that is, if you don't consider they've made it already!

## SPIVAK

(Continued from page 3)

Receiving the most relaxed treatment of all is *Liebesfreud* which has the band playing along in winning style.

"Kreisler Favorites" (P-179) is an album that will raise Spivak's high flying stock even higher.

## TOMMY DORSEY INVADES JOCKEY TERRITORY

Bandleader Tommy Dorsey will turn disc jockey in September when his show debuts over 150 stations of the Mutual Broadcasting System.

Jazz Critic, Leonard Feather, and publicist Hal Halpern will have charge of selection of tunes, station relations, and publicity for the maestro's show.

According to present plans, each show will be produced three to four weeks in advance.

Canadian Jazz Panorama  
August, 1947

IN THE GROOVE



## Hawkins' Big Hits in Album

**E**IGHT of Erskine Hawkins' most successful waxings have been coupled and will be out soon in album form.

The package takes its title from Erskine's biggest hit, *Tuxedo Junction*. As an indication of the versatility of the Hawkins band, this album is a good example. Two of the tunes feature an instrumentalist, two showcase full group improvisation, three have a male vocalist and one a girl singer spotlighted.

*Sweet Georgia Brown* is all Paul Bascom's. His tenor sax work on this number has made him famous.

The piano wizardry of Avery Parish was first acclaimed because of his driving, beatful playing on *After Hours*, which is in this album.

*Tippin' In* and *Tuxedo* show the group in its early days and in its more recent period. Perhaps the two most successful numbers Hawkins ever recorded, these two take their natural place here.



ERSKINE

Jimmy Mitchelle displays his great vocal ability on the plaintive *Song of the Wanderer*, the moving *Don't Cry, Baby* and Don Redman's famous *Cherry*.

Laura Washington, who has been a member of the unit for only a year, sings the Joe Higgins tune that has insured her a place in this all-star group, *I've Got a Right to Cry*.

### An album to have

Truly an album that has a place

From here on in everybody takes a solo and they're all great jazz thrills. The side ends with full ensemble enthusiastically playing to the rim.

in every jazz collection, this group of records is bound to be well received by those who have been anxiously awaiting the re-issue of these great Hawkins numbers.

## BLAINE IN LONDON

Vivian Blaine, popular young singer and motion picture star, is currently in London working at the Casino Theater. Vivian left the States at the beginning of last month for a four-week stay at the London vaude house. She'll return at the end of this month.



Two titans of the tenor sax meet after a concert recently. Illinois Jacquet is at left and Sam Donahue on the right.

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GRAMOPHONE

123

August, 1947

**Duke Ellington and his Orchestra** (Am. N.)  
**\*\*Trumpet No End** (*Blue Skies*) (Irving Berlin) (Am. Musicraft 5815)  
**\*\*\*Golden Feather** (Ellington) (Am. Musicraft 5823)  
 (Parlophone R3048—3s. 11½d.)  
**\*\*\*\*Sultry Sunset** (Ellington) (Am. Musicraft 5813)  
**\*\*\*\*Jam-a-Ditty** (*Concerto for Four Jazz Horns*) (Ellington) (Am. Musicraft 5847)  
 (Parlophone R3052—3s. 11½d.)

5812/5—Ellington (*pno*) with Johnny Hodges, Russell Procope (*altos*); Jimmy Hamilton (*ten.*); Albert Sears (*ten.*); Harry Carney (*bar.*); Harold Baker, Shelton H. Hill, Ray Nance, James Taft Jordan, Francis Williams (*pts.*); Lawrence Brown, Claude Jones, Wilbur de Paris (*trbs.*); Fred Guy (*dr.*); Oscar Pettiford (*bass*); William "Sonny" Greer (*dm.*), November 26th, 1947.

5823—As above, plus William "Cats" Anderson (*tr.*), December 5th, 1946.

5847—As for 5813, December 11th, 1946.

These are all pieces which Ellington featured at his concert at New York's famous Carnegie Hall last November, and in some of the titles the desire to provide something "impressive" for the occasion is as obvious as the end which it has achieved is at times somewhat questionable.

Suffering most from the we-must-do-something-spectacular complex is *Trumpet No End*.

This is a fast and furious arrangement of Irving Berlin's *Blue Skies* by ex-Andy Kirk, pianist, Mary Lou Williams, possibly still the most sincere and understanding of all American girl jazz piano players.

I don't know whether Miss Williams originally wrote it as a showcase for trumpet players, but it is certainly used as such here. Four of the Duke's trumpet men take choruses in turn. The technique displayed is terrific. But about all it ends up in achieving is a fight between the four soloists to decide which can be the more excitedly frantic and which can squeal the highest note. "Cat" Anderson wins in the last bar with quite a bit to spare. But that says nothing against the others, all of whom get out some fantastically high notes without turning a hair, although it has made most of mine stand on end.

The side is not helped by poor recording. Even when one resorts to the volume control to compensate for the lack of volume on the record, it is still impossible to make the band sound "close" and intimate. It always seems to be far away.

*Golden Feather*, so named after critic-journalist-composer Leonard Feather's wife, Jane, is a showcase for Harry Carney's baritone.

Again it is not helped by bad recording. Carney is too close to the microphone, the accompaniment by the rest of the band too far away.

This has not only made Carney sound too heavily superimposed on the accompaniment which sounds too distant; it has also exaggerated the volume contrasts between his soft and loud notes and had a detrimental effect on his tone. Some of his louder notes in the low register sound rough almost to the point of gaucheness.

However, even this has not managed to conceal the artistry of Carney who, except for one or two rather trite phrases, plays with all the feeling, imagination and technique one would expect from America's greatest baritone saxophonist.

Fortunately *Sultry Sunset* suffers from no recording defect. In fact the reproduction is in every way excellent.

The piece, which is another slow, exotic melody, is presented as a solo for that superb alto saxophonist Johnny Hodges.

A feature of Hodges' work has for long been the amount of *glissando* he uses to infuse feeling into his playing. With most others it would

AUGUST, 1947



By Leighla Whipper

**MIDSUMMER NIGHT'S DREAM:** From the letter box: Dear Leighla: I arrived about ten days ago here in Paris and am rounding out my first week at the Boef Sur Le Toit. In spite of torrid weather we have been having crowds. I leave for Cannes tomorrow to open the summer Boeuf. It's up in the mountains above the Mediterranean. How about writing me some home town news? I get thirsty for it. Yours, Russell Daville, Paris.

Dear Leighla: Had a wonderful trip across and am meeting lots of old friends who haven't changed as much as London has in eight years. Leaving Friday for Paris, Switzerland and Monte Carlo. Flying home, August 17-18. Give my best to 52 st. Leonard Feather, London.

Dear Leighla: Having most wonderful time and all NY is here. Re-

The GRAMOPHONE

# JAZZ

Reviewed by EDGAR JACKSON

# The passing of the years...

LOUIS ARMSTRONG AND HIS ALL STARS  
 \*\*\*\*Rockin' Chair (Horny Carmichael) V by Louis Armstrong and Jack Teagarden (Am. Victor D7-VE-532) (M.M.V. 23593-2s. 11d.)

LOUIS ARMSTRONG AND HIS HOT SIX  
 \*\*\*Sugar (Alexander Mitchell Pinkard) V by Louis Armstrong (Am. Victor D6-VE-2150)

All Stars—Armstrong (tpt., vocalist) with Ernie Caseres (clart.); "Peanuts" Hucks (clart.); Bobby Haskett (tpt.); Jack Teagarden (tmb., vocalist); John Guarneri (pno.); Al Casey (gtr.); Al Hall (bass); Cozy Cole (dms.). Recorded June 16, 1944.  
 Hot Six—Armstrong (tpt., vocalist) with Barney Bigard (clart.); Vic Dickenson (tmb.); Charlie Beal (pno.); Allan Reuss (gtr.); Red Callender (bass); Zutty Singleton (dms.). Recorded October 6, 1946.

WHATEVER you may have thought of Louis's first record of "Rockin' Chair," with composer Horny Carmichael helping out in the vocal department (recorded 1929, issued here in 1930 and still available on Parlophone R735), you can take my word for it that this new version (directed by Leonard Feather) is even better.

Except for the first chorus which Louis takes on trumpet, it is all vocal.

Big T. is not only the perfect foil for Louis, but also more than good enough in his own right.

But Louis! Someone has just described his voice to me as heavier than ever. As some people may take this the wrong way, I prefer to describe it as throaty. And, anyway, Louis always preferred gini!

But call it what you will, it only makes the redoubtable Satchmo all the more fascinating. The fact is that he has lost none of the vigour, sparkle, wit, imagination or style which made

## Edgar Jackson's Record Reviews

him the greatest of all jazz singers twenty years ago, and the passing of the years has done nothing to push him off his pedestal.

At least, that is what I felt until I heard "Sugar" recorded nine months earlier. Louis does not sing anything like so well in this. There are even moments when he sounds tired and forced.

Moreover, Louis sings only one chorus. We consequently hear much more of his trumpet, and...

Well, the fact is that except for an occasional suggestion of lightness, due to encroaching years, Louis plays in much the same way now as he did in the days when he was acknowledged to be the greatest jazz trumpet man of the period.

But while even the Bings and the Frankies, with their different outlooks, have not been able to give singing anything better than Louis gave it, there are plenty of musicians who have advanced

the instrumental side of jazz. Not only have they a much keener appreciation of harmony, but they also exploit it.

Like so many of the older jazz school, Louis has not moved with the times in this matter of making the most of the harmonic possibilities with which music of all types abounds. In consequence, he tends to sound somewhat dated.

But he has retained the tone, style and feeling which make him still perhaps the greatest artist of them all when it comes to real jazz or swing, in its more economical forms.

According to the Victor personnel sheet Bobby Hackett was also on this session, but he does not appear to do anything.

Nor I was disappointed to find, are Guarneri or Casey featured as soloists, and I think it must be said that, in spite of a good chorus by "Peanuts" Hucks (who, you may remember, was over here during the war with the Glenn Miller Band) and an even better one by Vic Dickenson, the last word on this delightful tune was said by Benny Carter with Teddy Wilson and Billie Holiday on Parlophone R2660, issued here in 1939 and still available.

## MELODY MAKER

THE MELODY MAKER AND RE

# Duke's Four Carnegie Pieces

DUKE ELLINGTON AND HIS ORCHESTRA

\*\*Trumpet No End (Blue Skies) (Irrving Berlin) (Am. Musicraft 5815)

\*\*\*Golden Feather (Ellington) (Am. Musicraft 5823) (Parlophone R3048-3s. 11d.)

\*\*\*\*Sultry Sunset (Ellington) (Am. Musicraft 5813)

\*\*\*\*\*Jam-a-Ditty (Concerto For Four Jazz Horns) (Ellington) (Am. Musicraft 5847) (Parlophone R3052-3s. 11d.)

5843-5—Ellington (pno.) with Johnny Hodges, Russell Procope (sax.); Jimmy Hamilton (ten., clart.); Albert Sears (ten.); Harry Carney (bar.); Harold Baker, Shelton Hemmihill, Ray Nance, James Taft Jordan, Francis Williams (tpts.); Lawrence Brown, Claude Jones, Wilbur de Paris (tubs.); Fred Guy (gtr.); Oscar Pettiford (bass); William "Sonny" Greer (dms.). Recorded November 25, 1946.

5823—As above, plus William "Cat" Anderson (tpt.). Recorded December 5, 1946.

5847—As for 5813. Recorded December 11, 1946.

THESE are all pieces which the Duke featured at his Carnegie Hall Concert last November, and in some of them the desire to provide something "impressive" for the occasion is obvious, though the end which has resulted from it is questionable.

Suffering most from this we must do something spectacular complex is "Trumpet No End."

This is a fast and furious orchestration of Irving Berlin's "Blue Skies" by ex-Andy Kirk pianist Mary Lou Williams, who achieved the distinction (and possibly still retains it) of being the most sincere and most understanding of all American girl pianists, white or coloured.

### HAIR-RAISING!

I don't know whether Miss Williams originally planned the arrangement as a springboard for trumpet-players, but it is certainly used as such here.

Four of the Duke's horn virtuosi take choruses in turn. The technique displayed is terrific. But about all it adds up to is a light between the four soloists to decide who can squeal the highest note.

"Cat" Anderson wins in the last bar with quite a bit to spare. But that says nothing against (or should I have said "for?") the others, all of whom get out some fantastically high notes without turning a hair, although it has made most of mine stand on end.

Nor is the side helped by the recording. Even when one resorts to the volume control in an endeavour to compensate lack of over-all volume, it is still impossible to make the band sound "close" and intimate. It always seems to be far away.

"Golden Feather," so named after Jane, the lovely young wife of the brightest example yet revealed of reverse lease-hold, critic-journalist-composer Leonard Feather, is a showcase for Harry Carney's baritone.

## Edgar Jackson's Record Reviews

### PICK OF THE WEEK

For Everybody  
 FRANKIE—"People Will Say We're In Love" and "They Say It's Wonderful" (Columbia DB2307)

KOSTELANETZ—"Music Of Jerome Kern" introducing "Why Do I Love You?" "You Are Love," "O' Man River," "Smoke Gets In Your Eyes," "Yesterdays" (Parts I and II—12-in. Columbia DX1384)

Again it is marred by poor recording. Musicraft have yet to learn the meaning of the word balance—at any rate as it should be applied to the Duke's band. They put the soloists too close to the mike, and the rest of the band too far away.

This has not only made Carney sound too heavily superimposed on the accompaniment; it has also exaggerated the volume contrasts between his soft and loud notes, with disastrous results to his actually glorious tone. Some of his louder notes in the lower register sound rough to the point of coarseness.

### SAX ARTISTRY

However, even this has not managed to conceal the artistry of Carney, who, except for one or two rather trite phrases, plays with all the technique, imagination and feeling one would expect from the man who for years has been acknowledged as America's greatest baritone-saxist.

Fortunately, "Sultry Sunset" is, for a change, really well recorded.

The piece, which is another slow, exotic melody, is presented as a solo for Johnny Hodges.

A feature of Hodges has for long been the amount of glissando he uses as one of his means of infusing feeling into his playing.

With most others it would sound cloying to the point of sentimentality. But Hodges, who, anyway, is a law unto himself, does it with such superb technique that, even if there are moments when one feels that a little less of it would not have come amiss, it does nothing to prevent this from being a gripping record which you must place on your "Must" list.

The lively, fastish "Jam-a-Ditty," which also gets home without any serious criticism against the recording, is subtitled "Concerto For Four Horns," for the simple reason that it limelights Jimmy Hamilton's clarinet, Taft Jordan's trumpet, Larry Brown's trombone and Harry Carney's baritone, both individually and collectively.

Except that Hamilton adheres to a rather "straight" style, all four show up as from good to quite sensational soloists.

But at least equally outstanding is the way they work together

as a featured quartet, heard to best advantage at the end of the side.

In this passage they give us an effective opportunity of appreciating the unanimity of their phrasing and the ingenious scoring, which goes a long way towards producing a surprisingly fine tonal blend between instruments which are mostly of somewhat contrasting colour.

The record has spots which do not quite hang together, and reveal that the Ellington band is not quite so consistently perfect as it often was in the past.

But with its brilliant corner men it is still, generally speaking, a stupendous proposition, and even the aforementioned recording shortcomings and concert audience consciousness in some of the records cannot conceal the fact.

# DIZZY GILLESPIE

and his 17-piece ORCH.

and

# ELLA FITZGERALD

ESQUIRE AWARD WINNER

in a CONCERT featuring THE NEW JAZZ

MON. Eve., Sept. 29 at 8:30 p.m.

at

# CARNEGIE HALL

TICKETS \$1.00 to \$3.60 tax incl. ON SALE CARNEGIE HALL BOX OFFICE

August 9, 1947



In his article on page 4 of this issue, jazz-expert Leonard Feather says he regards Harry Hayes and George Shearing as the outstanding instrumentalists of those he heard on his holiday of London. Here he is seen (left) with Harry Hayes, listening to some new records in Messrs. Bosworth's office.

rica. And he will also see that most jazz-based modern music has a greater affinity with Europe than with Africa, thus retreating from a thorough exploration of the new world opened up by the creation of jazz.

Proof of this is in Mr. Gillespie's statement that "when our concert comes up, the listeners will understand that modern music can be as enjoyable and as inspiring as symphony." This assertion reveals an inferiority complex, an admission by the Fied Piper that to him the European music form of the symphony is highest of all. That is the position of Leonard Feather and the basic bone of contention.

I say that jazz is a revolutionary new music, a vital art that is basically African and one which should not depend upon European musical traditions. It awaits development and does not need to be chained to European practices. But only those who really understand jazz can aid in its evolution. Obviously, that does not include Mr. Gillespie.

# Davis Replies to Gillespie In Three-Part Controversy

By FRANK MARSHALL DAVIS

Although I like but little of his music, I have tremendous respect for the technical ability of Dizzy Gillespie, the Pied Piper of Bop. Yet a technician need not necessarily know the historical basis for his ability, particularly when that technique is more European than African even though applied in a field that is basically African. I think, frankly, that if Mr. Gillespie knew much about the socio-economic factors which produced jazz, he would evolve a trumpet style different from the scalar meanderings which identify him today, for he would have a completely different approach.

He says my statement that "Jazz is primarily protest music" is outmoded, not realizing that historical facts are never outmoded. No literate jazz analyst denies that jazz stems directly from the blues which in their basic state (not the commercialized stuff flooding the market) are a militant, personalized protest against existing conditions.

Of all African art forms, only music and dancing were permitted to survive under slavery. Interde-



FRANK MARSHALL DAVIS

pendent, they became the main emotional outlet for the Negro people, most exploited section of the American population, in an era of Southern industrial expansion. Spirituals and blues served the purpose for rural Negroes, but when Negroes became urbanized and faced a kind of exploitation and jimcrow differing from that in the country, a new emotional outlet was needed in keeping with the stepped-up tempo of city living. And so jazz grew in metropolitan New Orleans of a half century ago.

If Mr. Gillespie will look into the backgrounds of the first white jazz-



DIZZY GILLESPIE

musicians, he will find they came primarily from economically insecure and exploited white families who, like the jimcrowed Negroes, sought an emotional outlet. Most of the early white Chicago musicians were of the same type. To say that they had "nothing to protest" is therefore absurd. Further, jazz developed in the New Orleans red light district, in Chicago under the gangsters, and in Kansas City with the notorious Pendergast machine in power—conditions of rugged revolt against the accepted social order.

When jazz hit New York around World War I, Tin Pan Alley and the commercial interests grabbed hold and have since squeezed out much of its folk and protest qualities. The major recording companies have consistently robbed the blues of their social content by insisting that they be almost exclusively sex blues or plain pornographic. To maintain their economic domination, they do not want the blues and jazz used as a social weapon of protest. And they have been phenomenally successful, otherwise Mr. Gillespie would not say "it is a mistake to confuse jazz music with one's emotions."

At no time did I mention "Dixie-

land music" in my previous article, much less compare its rhythms with those of African music. Dixieland is a commercial term generally applied to white musicians who seek to imitate, with varying success, the style of early New Orleans Negro bands. Louis Armstrong has never played Dixieland, for he cannot give a white imitation of himself. But his trumpet today still retains the New Orleans flavor he brought to Chicago a quarter of a century ago.

Anyone who dissects New Orleans jazz and African music, as Mr. Gillespie should, can see the affinity between the two. He will also see that the samba, bolero, rumba and the rest of the Latin-American rhythms come directly from Af-

SONA HITS, OCT. 1947

## SONG HITS MAGAZINE'S "ALBUM of the MONTH"

IN looking around for the regular "Record Of The Month" in Song Hits Magazine, we listen to dozens and dozens of records. It's usually a tough choice to make. There are always so many good platters from which to choose. This month, though, we heard an album that was so musically great, that we had to toss tradition to the wind and select an "Album Of The Month." Pictured below you'll see the cover of the Slam Stewart Swing Session Album No. 29, released by Continental Records. Here

are six sides of great jazz played by an outfit composed of Slam on bass, Red Norvo on vibes, Morey Feld on drums, Johnny Guarneri on piano and Bill de Arango on guitar. Here are such selections as "A Bell For Norvo," "On The Upside Looking Down," "Haw Haw," "Dozin'," "Talkin' Back," and "The One That Got Away." Here's a chance to build a fine jazz collection of some excellent Leonard Feather original tunes. Without reservations, here's our selection for the "Album Of The Month."

Don't forget to look for the red band across the album cover that says "Album Of The Month" selected by Song Hits Magazine.

SPECIAL LYRICS TO  
ORIGINAL INSTRUMENTAL

(You Should Have Seen)  
THE ONE THAT GOT AWAY

By Leonard Feather

The other day I met a girl  
She's in my life to stay  
But all the same you should have seen  
The One That Got Away.  
The one I lost was tall and slim  
The new one ain't like that  
She's only here today because  
The first one left me flat.  
Sigh a little, cry a little,  
Wish that I could die a little,  
Still it ain't no use.  
Can't believe a gay deceiver  
Had to leave an eager beaver  
Still she cooked my goose.  
The best laid plans of mice and men  
Can often go astray  
If I'd been hep  
I could have kep'  
The One That Got Away.  
Copyright 1946 by Global Music, Inc.

Run down to the record shop and listen to this album. It's well worth it.

PEOPLE'S VOICE  
JULY 5, 1947

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## Louis G. Cowan Incorporated

---

485 Madison Avenue, New York 22, N. Y.

Telephone: PLaza 9-3700

Cable Address: Loucowan

June 12, 1947

We are now in the process of preparing THE TOMMY DORSEY SHOW, which will consist of at least one hour of recorded music presented on the air every day, with Tommy himself as the disc jockey.

Leonard Feather, nationally known music authority, has been named consultant for this important feature, and both he and his assistant, Hal Halpern, will be in touch with you regarding the day to day operation of the series.

The programs, which will feature all types of music, will be presented over from 150 to 200 stations throughout the United States. We need hardly stress what a vital factor this will be in the promotion of record sales.

But we'll need your help!

You see, Tommy's announcements will be transcribed, with each station playing its own individual copy of each record scheduled. The programs are to be made up several weeks in advance of broadcast.

Therefore, we should like to ask your cooperation in the following matters.

- (1) Earliest possible advance information about releases, and, whenever possible, a chance to hear test pressings.
- (2) Shipment to us at the above address of two sets of all new records immediately upon release.
- (3) Advice on whom to contact in your distribution department regarding shipping, since in cases where some stations do not have certain records, we shall have to arrange with you for supplies so that we can ship them to each station. In a few cases, as many as our entire list of stations may need a certain record.
- (4) Your latest catalog, supplements, leaflets and all other press material that will enable us to have a complete file on your artists and all their records.

The program, for which outlets have already been arranged in every key city, will also feature guests who will be interviewed by Tommy with appropriate credits to the labels for which they record.

We should appreciate your help in starting service to us as promptly as possible.

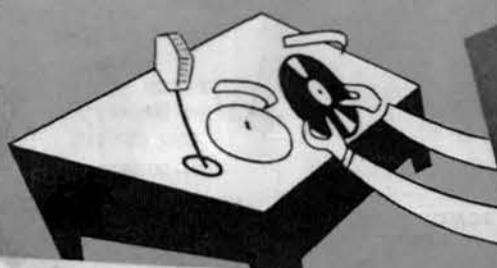
Very truly yours,

New York

Hollywood

Alfred L. Hollender  
Vice President

Chicago



# DISCING with DORSEY

by LEONARD FEATHER

(Leonard Feather, jazz composer and critic who has supervised many of RCA Victor's jazz recordings in the past year and has contributed the monthly "RCA Victor Predictor" series for IN THE GROOVE, was recently appointed musical director for the Tommy Dorsey syndicated disc-jockey show.)

AS these lines go to press, your "RCA Victor predictor" is about to blow his top. His office, in which file index cards, catalogs, leaflets, records, press releases, schedules and scripts completely envelop him, looks like Langley Collyer's lounge.

Seriously, I never had any idea what a job of this kind entailed until I started, a few weeks ago, working for Tommy Dorsey on his new radio show. From the outside, it seems so simple for anyone to pick up a few records out of a box, slap 'em on the air and call himself a disc jockey.

Tommy's show presents all kinds of new problems. It isn't just that Tommy and I happen to be three thousand miles apart: telegrams, telephone, teletype and teletype else take care of that. No, the problem is to get a program that will please everybody, when you know darn well there ain't no such animal.

Tommy's program goes on from 150 to 200 stations five days a week, a full hour every day (some stations make it two hours a day!). In some parts of the country it goes on at a time where women

will form the bulk of the audience; in other parts, there may be more men. In one area hillbilly music may be the rage, while another station carrying the show may want Latin-American music, or hot jazz. Some stations may have more or less time than others for the commercials; the records and Tommy's announcements have to fit in so that everyone will be happy and nothing will run overtime.

You begin to catch on? A few weeks ago, the only thing I cared about in a record was whether it sounded good or bad. Today I also have to worry whether it's a fast tempo number to con-

trast with the previous slow one; a vocal or an instrumental; a male vocalist or a female; and a record that runs two minutes and forty-four seconds may be just right where a two-minutes-forty-eight-seconds opus will mess up an entire 15-minute sequence.

Still, we're getting a lot of kicks out of watching the thing take shape. We hope you'll be interested in the "Record of the Week" selections, which are selected strictly on merit regardless of the importance or obscurity of the artist performing the number. We hope you'll have suggestions that will help to shape the Tommy Dorsey show the way you want it.

IN THE GROOVE



BILLBOARD SEPT. 20, 1947

## Tommy Dorsey Show Reviewed September 10, 1947

Participating Over WMCA, New York  
5,000 Watts

Monday Thru Friday, 10 to 11 a.m. and  
7 to 8 p.m.

Producer, Alfred Hollender; director-writer, Bud Paganucci; musical director, Leonard Feather; commercial announcer for WMCA, Joe O'Brien.

make it sound authentic. Joe O'Brien, WMCA's man, rehearsed with the platters for a week prior to the program's preem. He did an able job of familiarizing himself, and the effect is quite realistic.  
Sam Chase.

Latest addition to the swelling roster of name disk jockeys is maestro Tommy Dorsey, who does a smooth job in his transcribed platter-spinning job. The program, waxed by Louis G. Cowan, Inc., is currently being aired over about 150 stations other than WMCA, for one hour daily.

Initial offerings have tended to prove the redoubtable TD a good prospective mike personality, altho he found the slick scripting job a bit exacting and had his tongue twisting over Bud Paganucci's hep lines on occasion. This, however, should smooth out as the show rolls on.

Musically, the program is flavorsome and attractive. Leonard Feather, wandering a bit afield from the straight jazz pitch, has rounded up a flock of good standard and some semi-classics which lend a bit of tune to the show. Tho Dorsey tended to sound apologetic about the latter, they nevertheless will likely be put over by sheer dint of his personality, if nothing else.

### Easy Draw

As a national name, TD should have little difficulty in acquiring a flock of loyal listeners who will tune him in just to catch the voice of a musical great. The show, despite the fierce battles among the disk jocks, should land its fair share of sponsors.

Technically, the program is something of a headache. The Cowan office has to ship out to each station carrying the program a copy of the records introduced by Dorsey. The local announcer, too, must blend his copy and voice levels in with the transcribed Dorsey portion to

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BIRTHDAYS FOR DISK JOCKEYS

1947		SEPTEMBER			1947	
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Keith Crosby Brown "Night On The Lagoon" Meyer Gusman "Underneath The Russian Moon" Engelbert Humperdinck opera "Hansel And Gretel" Mort Kortlander "Too Many Kisses" Arturo Somohano "Waiting For You"	2 Dai-Keong Lee "Hawaiian Festival Overture" Owen Murphy "It Always Takes Two"	3 David Bennett "Bye Bye Blues" Jerome Brainin "Ain't Ya Got Romance" Eugene Field "Little Boy Blue" Marcel Grandjany Harold Lawrence "In The Same Old Way" Paul Mann "Angel In Disguise" Dorothy Maynor	4 Anton Bruckner symphonic works Henry Russell "I Still Care" Jan Savitt "It's A Wonderful World" Dick Thomas "Sioux City Sue" Frank Warshauer "Rainy Day Blues"	5 Gail T. Kubik "In Praise Of Johnny Applesseed" Meade Lux Lewis "Honky Tonk Train Blues" George D. Wiest "If It Never Hapepns Again"	6 Billy Mills "One Magic Hour" Billy Rose "Without A Song" Louis Silvers "April Showers" Emerson Whithorne "El Camino Real"
7 Rev. Wm. J. Finn "Rhythmic Trilogy For Easter" Don Reid "Remember Pearl Harbor" Al Sherman "Now The Time To Fall In Love" George Waggnar "If I Had My Way"	8 Howard Dietz "Give Me Something To Remember You By" Antonin Dvorak "New World" Symphony Elmer Schoebel "Nobody's Sweetheart" Frank Silver "Yes, We Have No Bananas"	9 Ulric Cole classical works Arthur Freed "Singin' In The Rain" Kay Kellogg "Give Me A Ship And A Song" Carley Mills "Time And Time Again" Harry Tobias "Sweet And Lovely" Pinky Tomlin	10 Emery Deutsch "Play Fiddle Play" Lou Handman "Don't Ever Change" Raymond Scott "Toy Trumpet" David L. Snell "Where Were You"	11 Gus Arnheim "I Cried For You" Lewis Bellin "I'll Miss You" Margaret Bristol "Silent Love" Benjamin A. Machan "America Speaks" Herbert Stohart "Donkey Serenade"	12 Eddy Howard "Carless" Richard Maxwell "All For A Song"	13 Leonard G. Feather "Evil Gal Blues" Arnold Schoenberg orchestral and vocal works Doris Tauber "I Don't Get It"
14	15	16	17	18	19	20

THE MELODY MAKER AND RHYTHM

3

American Round-Up

Leonard Feather in NEW YORK

"M.M."  
Correspondents bring intimate on-the-spot news of the stars in their courses

LOUIS-T. DISC TIE-UP AFTER 18 YEARS

I HAVE JUST HAD THE PLEASURE OF ORGANISING A RECORD SESSION THAT BROUGHT ABOUT A MEMORABLE REUNION. LOUIS ARMSTRONG AND JACK TEAGARDEN WERE THE TWO STARS INVOLVED, AND AS FAR AS ANYONE CAN RECALL, IT'S THE FIRST TIME THEY'VE MADE ANY RECORDS FOR PUBLIC RELEASE SINCE "KNOCKIN' A JUG" EIGHTEEN YEARS AGO.

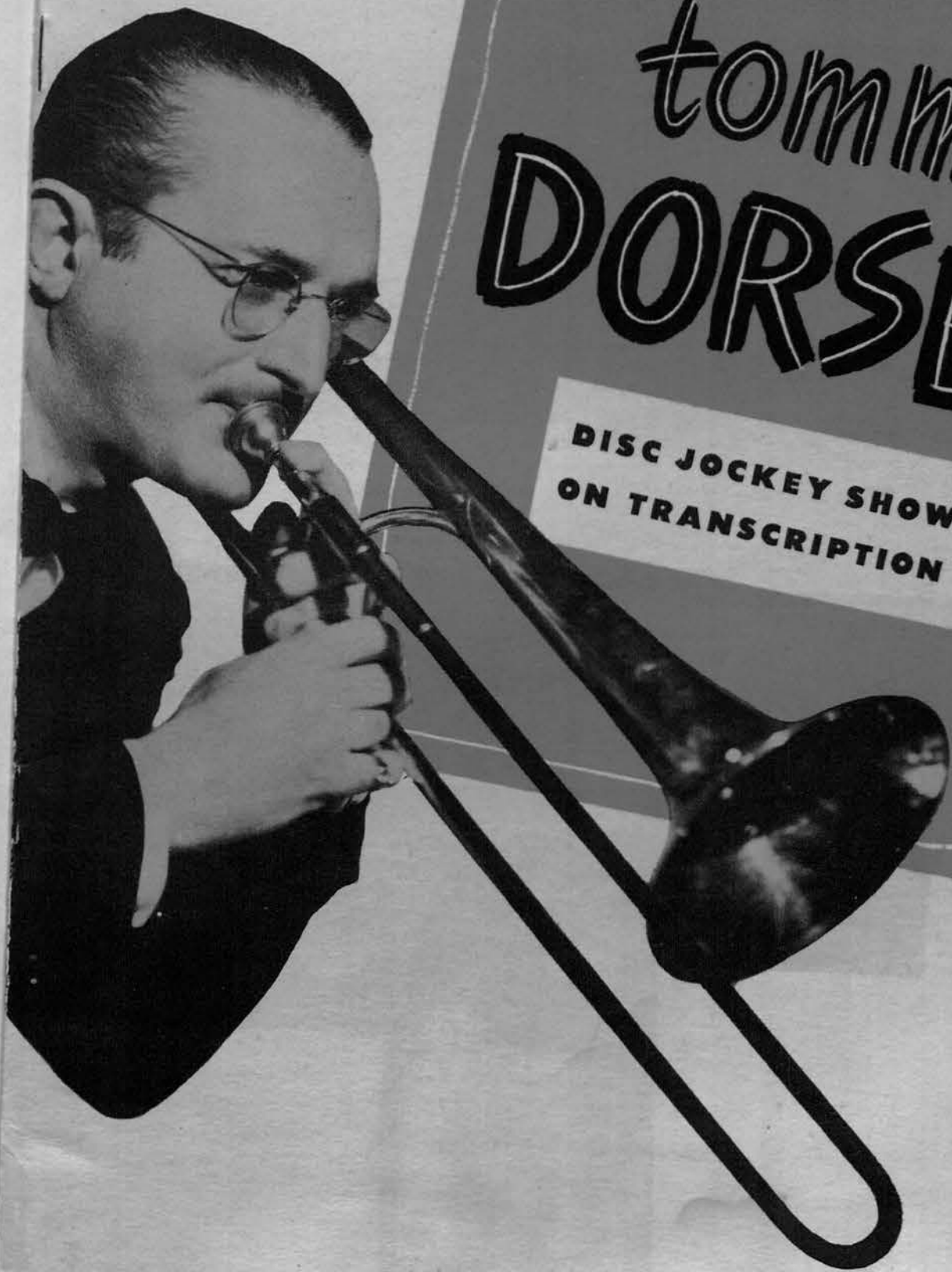
The session took place at RCA Victor's studios in New York, and the records will be available to HMV in England. Supporting Louis and Jack were Bobby Hackett, trumpet; Peanuts Hucko, tenor and clarinet; Ernie Caceres, baritone and clarinet; Johnny Guarneri, piano; Al Casey, guitar; Al Hall, bass; and Cozy Cole, drums.

Louis and Jack sang a terrific duet on "Rockin' Chair"; Louis sang alone on a pretty tune of his own, "Some Day." The other two sides were both blues; a slow one, "Fifty Fifty Blues," which ended with the stars singing in two-part harmony, and the fast "Jack-Armstrong Blues," which was based on a similar thing they did for the Army's V-Discs.

Armstrong and Teagarden also played together during Louis' Fourth-of-July-week engagement at the Apollo Theatre in Harlem. They have a number of concerts scheduled for the fall, and are already talking about a possible European trip together. It's a very happy combination, and "M.M." readers should like the way the records turned out.

AUGUST, 1947

The BIGGEST PROGRAM in TRANSCRIPTION HISTORY!



tommy  
**DORSEY**

**DISC JOCKEY SHOW  
ON TRANSCRIPTION**

What is the  
Tommy  
Dorsey  
Disc Jockey  
Show  
on  
transcription?

THE TOMMY DORSEY SHOW is a big-time musical show that is as timely as tomorrow's newspaper . . . in the very latest tunes by all the nation's top orchestras and vocalists, in stars, in smash-hit performances! Every number played is what your listeners will want to hear *today and tomorrow*; not yesterday. This inimitable program has that homey "me-to-you" atmosphere that builds listener loyalty day by day. Everybody likes to sit down and talk things over with a star, and that's the friendly feeling Tommy Dorsey puts across with his distinctive personality. It's personal salesmanship that get results.

THE TOMMY DORSEY SHOW is a disc jockey show following the same exciting pattern as any live disc jockey show now being broadcast by stations throughout the country—with this BIG DIFFERENCE:

Tommy Dorsey—on transcription—acts as your station's own disc jockey exclusive in your city. His colorful comments and inimitable introductions are recorded on bands on 33 $\frac{1}{2}$  rpm transcriptions. These bands introduce the phonograph records called for by the program cue sheet. (If your station's library doesn't have the records called for, we will make arrangements to secure them for you.)

Following his nationally-famous theme signature "Getting Sentimental Over You," Tommy Dorsey on transcription personally opens the show, presents and interviews famous guests, and introduces every phonograph record in his own entertaining, authoritative way. (Remember that T. D. is the greatest of them all—he knows virtually every star performer in the country—has played with them—has given many band leaders and singing stars their starts in the world of music.)

Tommy Dorsey personally selects the numbers to be played on each show—future, present, as well as past hit recordings featuring the outstanding talent in the nation.

**TOMMY  
DORSEY**

**DISC JOCKEY SHOW**

**on transcription**

**starring**

**That Sentimental Gentleman**

**TOMMY DORSEY**

**the Greatest and most Popular  
bandleader in the country.**

**plus**

**The TOP Stars of Radio, Stage,  
and Screen as his guests**

**in**

**5 full hours weekly of**

**top hit tunes**

**on Phonograph Records**



# **T**op talent at low cost

Tommy Dorsey, yes T. D. himself, top musical star, radio star, and movie star, becomes a *star salesman for you!*

He backs your sales messages with all the snap and sparkle of a typical Dorsey performance . . . interest is high, and so are sales! Big as the show is, the cost is low. Buy the whole 5-hour strip, or any part of it in as many cities as fit your selling plan. You'll be working with a winner!



# **D**rawing a great pre-sold audience!

**FROM TEEN-AGERS TO THE WHEEL-CHAIR CROWD!**

Time and again . . . in motion pictures, on the air, in thousands of personal appearances, on over 30,000,000 phonograph records sold . . . the listening public you want to reach has been sold on Tommy Dorsey, for over ten years top bandsman of the country, according to every poll.

Now he can sell for you . . . to this ready-made audience that will dial to Dorsey because they know they'll get top-notch, big-time entertainment.

And the audience is all-inclusive. From teen-agers to the cane-and-wheelchair crowd, Tommy enjoys solid support.

# Big names mean **BIG LISTENING!**

Tommy brings Guest Stars to his transcribed show, to boost that audience to highest selling levels.

Tommy co-stars with the brightest stars in Hollywood and the biggest names on Broadway—in more Hollywood musical pictures than any other bandleader. His face is as familiar as the sound of his trombone to millions of movie fans.

Dorsey's band has been the incubator for some of the most important names in show business—his alumni include Frank Sinatra, Jo Stafford, Jack Leonard, Dick Haymes, The Pied Pipers, and many others.

Dorsey has recorded or played in bands with practically every well-known personality in the music world, which gives special flavor to his introductions.

Tommy and his band made over 400 appearances in camps, hospitals, and canteens during the war.

Dorsey was coast-to-coast MC of the RCA show "Music America Loves Best."

The "Fabulous Dorseys"—a feature-picture produced by Charles Rogers, is being released currently thru United Artists, and will be seen by millions.

Tommy Dorsey is a great maker of hits with an infallible fingertip feel for tunes everyone wants to hear.

*that's why the  
Tommy Dorsey Show  
will be on everybody's  
must-listen list*



Introducing the talented people behind the scenes who will help make the Dorsey Show the most listened-to program in radio!

Leonard Feather, leading music critic, whose articles on popular music trends have appeared in Esquire, Metronome, and Modern Screen Magazine, with the aid of a large and capable staff, will assist Tommy Dorsey in personally selecting, assembling, and coordinating the entire program.



Bud Paganucci, prominent Hollywood script writer, who comes to us directly from the Dennis Day Show, will work with Dorsey to prepare the scripts for each show—to insure their being the most entertaining programs on the air.

Plus a large staff of talented publicity, promotion, and merchandising experts to develop and distribute a steady flow of ideas and stories, to make this program the most talked-about in radio.



# TOMMY DORSEY

## You get market

## blows your horn! domination everywhere!

**National—Regional—Local Advertisers:**

Make Tommy Dorsey your star salesman and watch him sell and sell and sell! Here's your chance to dominate any market at an extremely low talent cost. The same personality, musical knowledge, and showmanship that have captured the admiration of tens of million are now *yours* to promote your product, your services, your store.

Sponsor his transcribed show for a full-, half-, or quarter-hour strip, or take spot announcements on as many stations as fit

your selling plan. However and wherever you put this powerful selling force to work for you, you are sure of getting the jump on your competition because you are sure that your advertising message will reach the major share of the total available listening audience—anytime—any station—5 or more times per week. Contact us or the managers of the stations you are interested in today—you'll be amazed that such a big show can be harnessed for your business at such a very low talent cost.



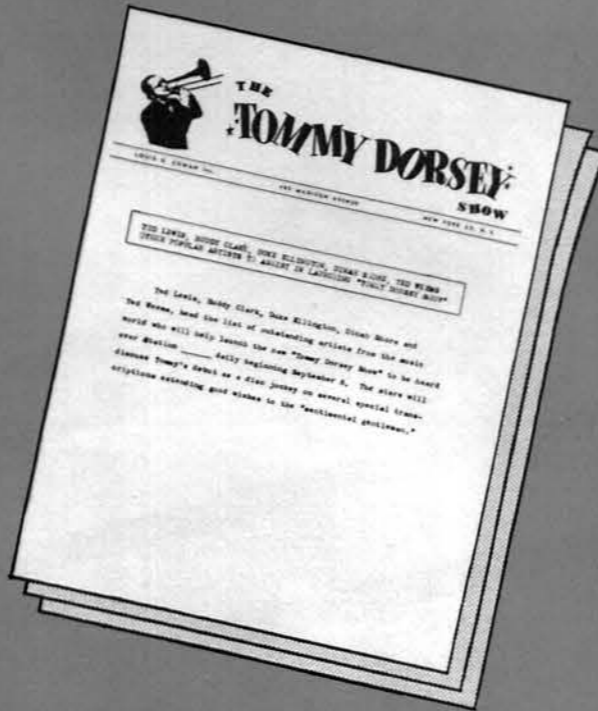
tell the town you're on the air with **DORSEY**

The Tommy Dorsey name is big. Make the most of it with this complete advertising, publicity and merchandising program—built around the show. All material is specially written and designed to give prominence to your product or firm name.



TRANSCRIBED AND LIVE SPOT ANNOUNCEMENTS  
advance  
current  
no charge

PUBLICITY CAMPAIGNS  
no charge



PROMOTIONAL KITS  
no charge  
Outlines of tie-in ideas with local stores will be sent to you in advance of the opening broadcasts and at regular intervals thereafter. Special promotions for all holidays: Hallowe'en, Valentine's Day, Mother's Day, Father's Day, Christmas, Thanksgiving, New Year's, etc., are planned.

tune in! **Tommy DORSEY** **DISC JOCKEY SHOW**  
(Sentimental Gentleman of Swing) SPONSOR · STATION · TIME

WINDOW STREAMERS no charge up to 25. Additional quantities at cost

TURN YOUR DIAL TO  
**Tommy DORSEY**  
(Sentimental Gentleman of Swing)  
spins the records on his  
**DISC JOCKEY SHOW**  
SPONSOR  
STATION  
TIME

2 Col. x 4"

TURN YOUR DIAL TO  
**Tommy DORSEY**  
the Sentimental Gentleman of Swing and his  
**DISC JOCKEY SHOW**  
SPONSOR · STATION · TIME

2 Col. x 2"

NEWSPAPER AD MATS  
IN VARIOUS SIZES  
advance  
current  
no charge

TURN YOUR DIAL TO  
**Tommy Dorsey**  
(Sentimental Gentleman of Swing)  
spins the records on his  
**DISC JOCKEY SHOW**  
SPONSOR · STATION · TIME

1 Col. x 2"

TURN YOUR DIAL TO  
**Tommy Dorsey**  
(Sentimental Gentleman of Swing)  
spins the records on his  
**DISC JOCKEY SHOW**  
SPONSOR · STATION · TIME

1 Col. x 4"



GLOSSY PUBLICITY PHOTOS AND MATS  
no charge

WINDOW BLOW-UPS  
of Tommy Dorsey  
at cost



# TOMMY DORSEY

Here's market domination five full hours every week!

# the SMITHS of Hollywood

All-time, all-star half-hour situation comedy hit! Big names, big production, big audience!

# RED RYDER

Most successful, most promotable half-hour series ever! Five years of delivering sales prove it!

**NOW**  
and from now on  
**THE BEST**  
in transcribed shows

# MURDER at MIDNIGHT

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# Joe McCarthy speaks

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# LIFT THE IRON CURTAIN ON JAZZ!

"M.M." New York Correspondent, LEONARD FEATHER, has just completed his first visit to Britain since before the war. Here he sums up his impressions of the state of present-day British jazz.

IT is difficult, and, indeed, it would be impertinent, to purport to write a survey of the present British musical scene on the basis of a nine-day visit, most of which was spent not listening to music. I have little patience with the type of foreign correspondent who returns home from a week's sojourn in Moscow and writes a 400-page book entitled "Stalin: Behind the Iron Moustache."

Nor am I concerned about whether people who have been far too busy with more vital things have had time to mend holes in their curtains. Therefore, I shall confine myself to more general subjects, and to more important curtains, such as the Iron Curtain that has, with few exceptions, kept British and American musicians from hearing each other's music in each other's home territory ever since 1934.

### Growing Up to Jazz

That, to me, is the curtain we all have to worry about. The way things are now, English people can't grow up playing jazz any more than they can grow up speaking Chinese.

The only thing to do is (a) send a commission to China to study the language and customs or (b) bring enough Chinese orators and teachers to England to stimulate and cultivate an interest in the Chinese language. And stop worrying about whether or not the Chinese are importing Englishmen into China. Do I make myself obscure?

Everyone I have spoken to in the last week—that is, everyone except waiters and a few relatives—has talked to me about how English jazz is stagnating and how hopeless the outlook is for it. I think these characters are being unduly pessimistic.

### Hayes Shows How

British jazz isn't stagnating. On the contrary, there are many healthy signs.

Harry Hayes is the healthiest sign of all. Here is somebody with a musical conscience as well as a good ear. He has heard that a lot of things have happened in these past few years in American jazz: a lot of new and somewhat revolutionary advances. Harry has tried to take some of these new ideas and translate them into terms of English performances on English records.

With nothing to go on but a few imported records, and using musicians some of whom have heard even less than he has, Harry Hayes has turned out a series of records in the modern idiom, records which would undoubtedly surprise many American musicians and fans, who have a foolish notion that British musicians are a bunch of squares.

Harry himself, though he admires Charlie Parker, plays alto in a style that bears a much closer resemblance to Benny Carter's. The other soloists on his records play their improvised jazz in a keen, perceptive manner.

### Shearing's Rebob

They do not play rebop, with the occasional exception of George Shearing, who spent a couple of months in America last year and absorbed a great deal of what was going on in New York jazz circles, including the rebop movement.

George Shearing, needless to

say, remains one of England's greatest soloists. Even in New York, which seethes with top talent, he caused quite a flurry when he sat in at Minton's and the Three Deuces.

I was frankly disappointed, on a visit to the Lansdowne, at hearing George working as an accordionist while somebody else played piano. Not even George can make the accordion sound like a jazz instrument.

The best live music I heard in London was a set played by George on piano when the rest of the band had gone off the stand and he only had the bass and drummer—a very promising drummer named Norman Burns, leader Frank Webb and the rest of the band provided some interesting moments in the other sets, and vocalist Alan Dean impressed me as much as most of his counterparts in the average American name band.

### Sensational Vic

On Sunday night there was a jam session, under depressing atmospheric conditions, run by the Feldmans, with young Vic sitting in. There's no doubt in my mind that this youngster could be a sensation in New York, Hollywood and points between.

The most impressive soloist at the Feldman session was a trumpeter named Humphrey Littleton.

Unfortunately most of the bands I wanted to hear were out of town or in some way inaccessible. I listened to records of Harry Parry and Ted Heath and Geraldo and the Squadronaires, and I agree with Harry Davis that there is nothing wrong in the performing of American arrangements by British bands, as long as they try to do something original as well.

### Increasing Disc Flow

Talking about records, it is gratifying to see a slow but sure increase in the output of American jazz sides here.

With Wally Moody enthused about Dizzy Gillespie and Harry Hayes, and with people like Edgar Jackson keeping the progressive spirit alive by helping to sell the jazz of to-day to the up-and-coming fans and musicians, the position is roughly the same as it was twenty years ago, when a small minority were fighting against great odds to foil Duke Ellington and Louis Armstrong on a disinterested populace, or ten years ago, when Benny Goodman and the swing era had an uphill fight.

It can and will be done, for there is a spirit among the youngsters coming into the jazz field, a spirit of wanting to find out and to go forward; a spirit that you sense when you read such items as the little pen-portrait of drummer Jack Parnell in last week's "M.M." and find that his favourite composers are Delius and Ravel, his favourite arrangers Sauter and Ralph Burns; his favourite record a Gillespie item that isn't even released yet in this country. Which reminds me of the little group I found

in Harry Hayes' music shop, listening to a Charlie Parker record on Savoy, which one of them had imported at a cost of 15s.)

### The New Spirit

A decade ago, young jazz musicians knew little or nothing of Delius and Ravel; they wouldn't have understood Sauter or Burns. To-day, here, as in America, they acquire a vast reservoir of musical knowledge at an early age, and they think in terms of Is it Good Music?, not just Is it Good Jazz?

This youthful, progressive spirit will prevail, no matter how bitter the frustrations. If you think that ballroom dance tempos are holding back British music, you ought to hear some of the demands that are made of American bands, in ballrooms, in theatres, on the air.

### Radio Barriers

There is relatively as much prostitution of good music in the U.S. as there is here. And if you think the BBC is stifling jazz, remember that in proportion to the number of opportunities for broadcasting good music, and allowing for the lack of competition here owing to the absence of rival radio networks, the BBC is scarcely more culpable than the big networks, sponsors and advertising agencies in the United States.

They, on the rare occasions when they do present real jazz, invariably dress it up in corny scripts, or put it on so late at night that the listening audience is reduced to 5 per cent. of its potential size; or worry so much about listeners in the bigoted Southern states that most Negro musicians (i.e., half the great jazz musicians) are stifled and frustrated and kept from sullyng the lily-white airwaves.

In other words, there are obstacles and barriers against free, honest, uncommercialised jazz no matter where you go, so the only thing to do is to be like the Jack Parnells, and all the other youngsters, who know what's good and what's right, and do their best to stick to their beliefs and express them both verbally and musically.

### The Solution

I seem to have digressed considerably from the report on the British jazz scene, but I can't conclude without a word of thanks to Max Jones, the Sonins, the Feldmans, the Iain Lings, the Jacksons, Stanley Dance and wife Helen Oakley, and all the other old and new friends who helped to make this brief visit so pleasant.

And another word to George Chisholm, Gerry Moore, Dave Wilkins, Bertie King, Elma Warren Brown and the others I didn't get to see, but expect to on a future visit.

And I hope that by that next time I'll find the Iron Curtain lifted, and the country full of Chinese!

## NOTES ON "SINGING THE BLUES"

One of the few constants in a rapidly changing jazz scene is the art of singing the blues. Critics who argue endlessly over Dixieland, riffs and rebop often forget their differences to join in praise of the great blues singers who have made jazz history.

The Broadway torch singers who are so frequently publicized as blues artists do not sing the blues as jazzmen understand the term. Such popular songs as *Limehouse Blues* are, despite their title, not blues at all in spirit or in format.

The traditional formula, and still the most popular, for the real blues, is the twelve-bar melody with three lines of lyrics, of which the first two lines are the same, and the third line concludes the sentence and provides the rhyme. Six of the eight sides in the album use this twelve-bar pattern for part or all of their structure. The other two are *Blues In My Heart* and *I Don't Want To Miss Mississippi*, which, as the singers pointed out, still reflect the blues idiom and spirit, but in a 32-bar frame.

We were fortunate in being able to select and record four singers whose styles show how a wide range of individual

[ By Leonard Feather, jazz composer and critic, who conceived the idea for this album and supervised the recordings. ]

interpretations can give the blues infinite variety. All four artists are veterans whose singing of popular songs has earned worldwide acclaim in the past two decades.

Louis Armstrong, who sang the blues on a few of his records in the '20's, returns to the manner of that era with two sides made by a small, improvising band. The records were made in September 1946 at the same session as his *Sugar*, released in the RCA Victor *Esquire* All American Hot Jazz album, Vol. II.

Mildred Bailey, who rose to fame with Paul Whiteman and later in her memorable partnership with Red Norvo, recorded her own special version of King Cole's *That Ain't Right*, and the delightful Seger Ellis *Mississippi* song, during an engagement at the Blue Angel in Manhattan. The talented trio led by the young modern jazz

pianist Ellis Larkins, heard with Mildred here, was working with her at the club.

Jack Teagarden, who, like Mildred Bailey, can look back on a long association with Whiteman, was one of the first white musicians ever to be credited with a great talent for singing and playing the blues. His two sides were recorded just after he had returned to New York in the spring of 1947. Most of the musicians heard with him here subsequently joined him in a long sojourn at 52nd Street's Famous Door.

Ethel Waters, long identified by Hollywood and the public as a great actress and a great singer of ballads and torch songs, was much more closely identified with the blues in her earlier recording days. She adapts Benny Carter's 17-year-old *Blues In My Heart*, and a specially assembled combination of W. C. Handy's *Careless Love* and *Loveless Love*, to her unique style, aided by the no less unique Herman Chittison Trio, whose pianist-leader was a favorite in France and Egypt before the war.

Here are four great artists, accompanied by musicians who give them an appropriate setting, as they demonstrate a fine old American art—the art of singing the blues.

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NEW YORK  
POST  
SEPT. 17

# Jazz Revolution Brews—Now It's Bebop

There is revolution brewing in the chromium plated cellars of 52nd St. The jazzmen are at the barricades and the blue night is split with notes.

A man with a wild, hot horn let loose one night with a trip-hammer string of piercing notes that vibrated the customers out of their seats and set musicians at one another's musical throats.

The young man who mixed the brew up with his own little trumpet is Dizzy Gillespie and what he did that night is a thing now called "Bebop." There are those who call it Rebob—you can take your pick.

It's different sounding than anything you ever heard and a lot of puzzled people interested in the curious phenomena of our

times have asked, "what is the stuff?"

To the rescue comes a handsome, young English chap named Leonard Feather, a highly respected authority in the unquiet field of jazz who writes on that subject for various magazines.

In his penthouse apartment in the heart of Greenwich Village, Feather today explained the music that is at the center of the dispute.

"Bebop," he explained, "is music that has introduced a much broader scope to jazz. It's made possible more subtle harmonic chords and expanded the long range of music."

Gillespie he said has revolutionized the "chord structure" of modern jazz and made possible

by his new technique the realization of a new music.

Feather is no extremist. He doesn't think, now that we have "bop music, we must discard entirely Dixieland and Chicago and New Orleans jazz. "It's not fair to say that any one style is the true jazz. Good music is good music, whether it comes from the Philharmonic or an expertly played kazoo," he expounded.

"Bebop has simply stirred up something new and expanded its present conception and Gillespie is the man who did it."

To give the public a chance to hear the new music in action, Feather has combined with Gillespie and his band and will stage a concert of the new jazz in Carnegie Hall Sept. 29.

WEDNESDAY, SEPTEMBER 17, 1947

Amsterdam News

## Dizzy and Ella In Big Carnegie Concert Sept. 29

What promises to be the most momentous jazz concert of recent years has been officially set this week to take place at Carnegie Hall on Monday evening, Sept. 29, at 8:30 p. m., featuring Dizzy Gillespie and his 17-piece orchestra co-headlining with Ella Fitzgerald. Charlie "Yardbird" Parker, genius on the alto sax, will be the extra added attraction.

The concert will be their only one in New York this season. The results of months of planning, it will present the king of modern, progressive jazz, more familiarly known as "bebop", in a series of startling new compositions, many of them fashioned in collaboration with arrangers Tad Dameron and John Lewis who have contributed so much to the success of the fabulous trumpet ace and his orchestra.

Dizzy's concert will climax a series of triumphs in which he has been hailed as the most influential and most imitated musician in jazz since Louis Armstrong first came into prominence two decades ago. Magazines throughout the world have been running big feature stories on Gillespie's musical influence; several fabulous offers to take the band overseas have been received and are now being considered; and Dizzy was recently signed to an RCA Victor recording contract, his first release being due out in time to coincide with the concert.

The co-starring of Ella Fitzgerald is a logical move, since her sensational Decca record of "Lady Be Good" which she riff-sings in a style clearly influenced by Gillespie, has made her the queen of bebop. Ella, who has toured for some time playing theater dates with the band, has become Dizzy's No. 1 fan and disciple. Her examples of vocal bebop as well as her inimitable interpretation of popular songs will highlight the concert.

People's Voice

ONLY NEW YORK  
CONCERT THIS SEASON

**DIZZY  
GILLESPIE**

and his 17-piece ORCH.  
and

**ELLA  
FITZGERALD**

ESQUIRE AWARD WINNER  
EXTRA!

CHARLIE "YARDBIRD"  
PARKER

in a CONCERT featuring  
THE NEW JAZZ

MON. Eve., Sept. 29  
at 8:30 p.m.  
at

**CARNEGIE HALL**

TICKETS \$1.00 to \$3.60 tax incl.  
ON SALE CARNEGIE HALL BOX OFFICE



# sweet and hot



By LEONARD FEATHER

**\*\*Highly Recommended**  
**\*Recommended**  
**No Stars: Average**

## POPULAR

**ALL MY LOVE**—\*Andy Russell (Capitol), Dinah Shore (Columbia), Guy Lombardo (Decca), Al Jolson (Decca)

**APPLE BLOSSOM WEDDING**—\*Buddy Clark (Columbia), \*Hal Derwin (Capitol), \*Joe Dosh (Continental), Eddy Howard (Majestic), Sammy Kaye (Victor)  
Compare the way different singers handle this tune [lyrics written by England's ace songwriter, Jimmy Kennedy]. Maybe you'll agree with me that some of the less famous singers put more feeling into a song than some of the big names who become stale through making too many records. Or is it my imagination?

**CLASSICS IN BLUE**—\*Lena Horne Album (Black & White)  
Two blues, two spirituals, a Phil Moore original, and Gershwin's *My Man's Gone* from *Porgy and Bess*, all well done by Lena (who just re-signed with M-G-M), but the highspot is the two-sided dramatized version of *Frankie and Johnny*, which sounds like a movie sound-track.

**BING CROSBY, DICK HAYMES & THE ANDREWS SISTERS**—\*\*Show Business, \*Anything You Can Do (Decca)  
Unfazed by the idea of giving a competitive crooner a break on the same disc with him, Bing teams with Haymes for a triple-threat that takes Decca's two star-combining policy a step further. All I want now is a record featuring Crosby, Jolson, Haymes, Astaire, the Mills Brothers, the Andrews Sisters and the Los Angeles Philharmonic.

**WHAT ARE YOU DOING NEW YEAR'S EVE?**—\*Kay Kyser (Columbia), Art Lund (M-G-M), Margaret Whiting (Capitol)

## HOT JAZZ

**CHARLIE BARNET**—\*\*Darktown Strutters' Ball (Apollo)  
A hilarious satire on corny Dixieland jazz. Great!

**KING COLE**—\*That's What (Capitol)  
After Ella Fitzgerald's conversion to bebop singing comes Nat Cole with something in the same Gillespie-inspired vein. Best Cole disc in a year.

**DUKE ELLINGTON**—\*Blues Album (Victor)

**BENNY GOODMAN**—\*Tattle Tale (Capitol)

**BILLIE HOLIDAY**—\*Album (Columbia)

## FROM THE MOVIES

**DEAR RUTH**—Fine Thing: \*Les Brown (Columbia)

**HUCKSTERS**—Don't Tell Me: \*Tony Martin (Victor); \*Les Brown (Columbia); Helen Forrest (M-G-M); Margaret Whiting (Capitol)

**LIFE WITH FATHER**—Sweet Marie: Jack Smith (Capitol)

**MOTHER WORE TIGHTS**—You Do: \*Vic Damone (Mercury); \*Georgia Gibbs (Majestic); Dinah Shore (Columbia); Margaret Whiting (Capitol); Vaughn Monroe (Victor); Larry Douglas (Signature); \*Bing Crosby-Carmen Cavallaro (Decca); Kokomo, Indiana: \*Bing Crosby & Skylarks (Decca); Vaughn Monroe (Victor); Dinah Shore (Columbia); Victor Lombardo (Majestic)  
Vic Damone is a very promising 18-year-old—catch his Saturday night air show and this good wax debut. Victor Lombardo's band sounds exactly like brother Guy's, which means millions will like it, present company excepted.

**ON THE OLD SPANISH TRAIL**—Title Song: \*Andy Russell (Capitol); \*Kay Kyser (Columbia); Eddy Howard (Majestic); Art Lund (M-G-M)

**ROSE OF THE RANCHO**—If I Should Lose You: June Christy (Capitol)  
Very disappointing solo record bow by the pretty blonde ex-Stan Kenton songstress. Shouldn't have been released.

**SOMETHING IN THE WIND**—The Turntable Song: Andrews Sisters (Decca); Jack Smith (Capitol)

## Leonard Feather's Spotlight U.S. Jazz is out of the Doldrums

ALL the past week's news, from New York, Hollywood and elsewhere, strengthens the belief that jazz is making a definite come-back after several months in the doldrums.

On 52nd Street the picture is most promising. The Famous Door, which had dropped its jazz policy and reverted to girl shows, is now under the management of the former Onyx Club owner, and has just brought in an all-star band under the direction of Ben Webster, who had been inactive owing to illness for two months.

Across the street, at the Onyx, is the remarkable Vivien Garry Trio, whose leader is not only a fine singer, but probably the best girl bass player in jazz. Her husband, Arvin Garrison, on guitar, and Teddy Kaye, on piano, combine with Vivien to make this a trio worth watching. The Onyx also has singers June Richmond (ex-Andy Kirk) and Jackie Paris, and a trio with Deryck Sampson on piano.

Peanuts Hucko, whom English fans will remember for his fine clarinet work in the Glenn Miller Band, will do a series of recordings under his own name for Columbia. Peanuts was with Jack Teagarden until Jack left for Hollywood to join Louis Armstrong. Louis's manager has now almost definitely decided not to reorganise the big Armstrong Band, in view of the demand for his all-star sextet, which will return in December to the scene of its first triumph, Billy Berg's in Hollywood.

### ELLA WITH DIZZY

Ella Fitzgerald has replaced Dizzy Gillespie as the attraction at the Famous Door. Her record of "Lady Be Good," in which she riffs in rebop style, has made her the most-talked-of singer in jazz at the moment.

Ella will join forces with Dizzy and his seventeen-piece band in a concert at Carnegie Hall on September 29. During the same week two other concert units will start a new series of jazz shows, one being the perennial Norman Grant "Jazz at the Philharmonic" unit, with Coleman Hawkins again heading the line-up and also featuring pianist Hank Jones and Ray Brown, who recently left Dizzy's band, on bass. The other series of concerts will be run by disc jockey Fred Robbins, and will feature different stars each week at Town Hall.

### LENA FOR PARIS

Lena Horne sails for Europe, October 18, on the "Mauretania," to sing at the Monseigneur in Paris. At present it appears that the London part of her trip is off.

### HAMMOND'S RACE DISCS

John Hammond, in addition to making classical records and an occasional modern jazz date (such as the Lennie Tristano piano album) for his own Keynote label, has made a deal to supervise all race records for the Chicago Mercury label. He recently recorded dates with Dinah Washington, Helen Humes (plus an all-star band in the old Basic hit "Blue and Sentimental"), Albert Ammons, and a rebop session led by tenor man Gene Ammons, who is Albert's son.

The latest commercial venture here is the idea of bringing name singers as well as name bands to popular dance halls and roadhouses. The Meadowbrook, an hour's drive from New York, which has always relied on bands alone to bring crowds of youngsters, recently brought in Perry Como, Marion Hutton, and two other acts along with Sam Donahue's Band, and the experiment was a big success.

MELODY MAKER

Pittsburgh Courier

# 63 Prizes in This Week's Disc Derby



Noro Morales



Ella Fitzgerald



Carmen Cavallaro

They'll judge entries in Disc Jockey Derby

There are 63 attractive prizes in this week's **DISC JOCKEY DERBY** ranging from a \$100 RCA-Victor radio phonograph to a pair of tickets to the new Bing Crosby-Barry Fitzgerald film success, *Welcome Stranger*, at the Paramount.

Decide which of the seven songs you like best. Then get PM tomorrow for your entry coupon in the Disc Jockey Derby. The coupon will list all the seven songs that were on the WNEW show.

Write your favorite song on the

TO SIX RUNNERS-UP will go an album of RCA-Victor records PLUS the new "Beauti-Fold" wallet for ladies, with a vanity mirror and lipstick case built right into the wallet.

TO 50 CONSOLATION WINNERS will go a pair of tickets to see Bing Crosby in *Welcome Stranger* at the Paramount.

Get your entry coupon in tomor-

row's PM. Fill it out and send it to us, making sure it is postmarked not later than midnight Wednesday.

Our judges will be Carmen Cavallaro, now headlining the Paramount stage show; bandleader Noro Morales; and Ella Fitzgerald, star of the Club Downbeat. Ella, by the way, will perform with Dizzy Gillespie at a Carnegie Hall jazz concert Sept. 29.

PM, MONDAY, SEPTEMBER 8, 1947



**PREPARE FOR JAZZ CONCERT:** Dizzy Gillespie, creator of "Be-Bop" music, and songstress Ella Fitzgerald go over a number they will do at their concert of American jazz next Monday evening at Carnegie Hall.

ONLY NEW YORK CONCERT THIS SEASON.

**DIZZY GILLESPIE** AND HIS 17 PIECE ORCH.

**ELLA FITZGERALD** ESQUIRE AWARD WINNER

EXTRA! Charlie "Yardbird" Parker  
IN A CONCERT FEATURING THE NEW JAZZ  
MONDAY EVENING SEPT. 29th 8:30 P. M.

**CARNEGIE HALL**

Tickets \$1.00—\$3.60. Tax Inc. On Sale at Carnegie Hall Box Office

JOURNAL AMERICAN

Voice Of **BROADWAY.**

By Dorothy Kilgallen

News News News

...cafe socialite is long-  
distancing Pat Dane. Tommy  
Dorsey's ex...Trend or no trend,  
isn't this the very end? When  
Dizzy Gillespie offers his Afro-  
Cuban suite at Carnegie Hall on  
the 29th he will label the two  
parts of his program "Cubana B"  
and "Cubana Bop" (oh, stop!)...  
Judy Canova will junk her hill-  
...trans for three songs—done

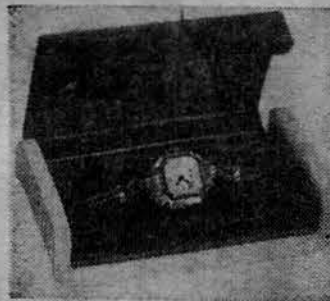
14 The World (Continued) \*\*

PM, SUNDAY, SEPTEMBER 14, 1947

Report on Czechoslovakia—by James P. Warburg

## Why Czechs Like

Win \$50 Watch



If you'd like to win this \$50 Bulova watch PLUS two tickets to the Ella Fitzgerald-Dizzy Gillespie jazz concert, turn to page 13 for details on the Disc Jockey Derby.

N. Y. POST

PM

135

NEW YORK POST, WEDNESDAY, SEPTEMBER 24, 1947 30



# It Happened Last Night

## The Pop of B-Bop Explains Swing Term

By Earl Wilson

I thought I knew most of Tin Pan Alley's wonderful characters—and then I met Dizzy Gillespie, the Pop of B-Bop, which is spreading through the land.

I know Harry the Hipster Gibson, author of "While Strolling Through the Park I Heard a Lark Bark."

I know The Neem, the Hollywood triple-talker; Maestro Lucky Millinder, who was backed by Al Capone in Chicago; Mike Riley, of "The Music Goes Round and Round," and that music publishing maryl, Mr. Jughead Gayles.

It seemed that Harry the Hipster was the greatest. He used to play piano on 52d St. while under the impression he was dead.

"I'm a spirit," he would frequently announce.

"I woke up in my room once," he'd explain, "and I knew I was dead. I saw my body lying there on the bed. I threw it out the window. Then I took it up to Westchester, where I was born, and buried it."

"How'd you get home?" somebody asked him.

"Took the train," he'd say.

He played "Two Sleepy People" so realistically he'd fall asleep at the piano during the show. Musicians' union agents had trouble with him; he wouldn't join.

"Don't have to join a union; I'm a spirit," he'd explain.

Harry's lost in Hollywood—so I went up to the Savoy to see Diz B-Boppin'.

"B-Bop is swing, only worse," a longhair told me.

Diz' disciples don't think so. He's a goateed Negro trumpet-blower, formerly of Cheraw, S. C., and Laurinburg, N. C. He enters musicians' Heaven—Carnegie Hall—Monday night. His band will probably play "Oopapada," "Oop Bob Sh' Barb," "Dob Bli Bla," "Ow!" and perhaps "Emanon," all B-Bop favorites.

"Emanon" is "No Name" spelled backwards.

"What's a B-Bopper?" I asked. "Who knows?" said Jughead Gayles, who'd gone along.

"If they play a song so you can't recognize it, that's B-Bop. Jack Robbins who owns most of the B-Bop songs, says to me when he hears one, 'Juggy, what the hell is this?'"

Diz claims it's subtler swing with more ad libbing.

Jughead pointed out that on Swing Street, at the Onyx Club, and elsewhere, you hear much B-hoppin'. Young guys wear Diz-type goatee and spectacles, and Diz, who's toured the U. S., plans a European tour.

Jughead's story shows you what music's like now. An ex-song plugger, he formed United Music with another character, Jackie Gale.

"Started with the bottom drawer of a desk," Juggy said.

"Edged into the middle drawer, then the top drawer, then the whole desk."

Now their company thrives; they're forming another. Juggy's off to Hollywood to open a branch drawer there.

All of this must make you wonder why, with such characters around, Dizzy calls himself Dizzy.

"I don't know why," he said. "I used to tear open cigarets and put the tobacco in guys' mouths while they were sleeping. The taste was awful! But I don't know why anybody ever called me dizzy."



GILLESPIE

# Will Rebop Stop or Reach the Top?

By LEONARD FEATHER

(Leonard Feather is the jazz critic and chief proponent of rebop who recently presented Dizzy Gillespie in a concert at Carnegie Hall)

Last week Dizzy Gillespie's Orchestra and Ella Fitzgerald made their concert debut at Carnegie Hall. The concert was a sellout, a triumphant evening for Dizzy, for Ella, and for the great Charlie Parker, who played in the small-band set. The success of the concert was significant, not because there is the slightest connection between artistic merit and financial success, but because:

Dizzy Gillespie and the progressive musical spirit for which he stands have had a very hard, uphill fight for recognition.

Dizzy has not only had to fight Jimero and all the commercial restrictions it imposes; he has also had to contend with the fact that at least 90 per cent of the press has been, and is, against him. (He should find solace in the fact that a similar percentage was against Roosevelt at the last two elections.)

The critics have all but crucified Gillespie. With a couple of notable exceptions they have lambasted his trumpet playing, his band and everything connected with him, not to mention everybody who dares to speak in his favor.

All these people have been fighting progress, trying to preserve the simple, semi-literate jazz which is all they can understand.

If they would look back to 1935, they would recall the hostility and inane criticism that Benny Goodman had to face when he dared to try to present good jazz to the public in the form of big-band "swing" music. They all predicted an early death for this new thing

called "swing". Today we are reading that bebop is a silly novelty and cannot last, that it has no musical value.



ELLINGTON

Go back a little further. Twenty years ago or more, Duke Ellington was trying to introduce a new note of intelligence, coordination and musicianship into the simple jazz of the 1920's. Louis Armstrong was creating a sensation among fellow-musicians with a style of jazz improvising that made him an unprecedented genius in their eyes. Yet Armstrong and Ellington were either completely disregarded by the press or else passed off as of no possible interest.

That's the way it will be with modern jazz. It has some extra hurdles to surmount. Be-bop is a silly, onomatopoeic word with which too much good music has been saddled. Dizzy being a light-hearted and humorous guy, and humor being

an element in this kind of music, it is hard to get people to take it seriously.

Next time you listen to Dizzy, try to pierce that veneer of comedy and noise; see if you can get under the surface and explore awhile.

If you can't get anything out of that, try a modified form: listen to Ella Fitzgerald singing *Lady Be Good* or *How High The Moon*. Ella, for twelve years one of the greatest of all ballad singers, has become such a Dizzy fan since her months of touring with the band that she now sings what is actually a vocal adaptation of instrumental bebop—and so brilliantly that Dizzy's favorite enemies have fallen for it hook, line and singer!

Which only goes to show that some jazz critics are like children. . . . If the doctor sugar-coats the pill, they'll swallow it. Here's hoping they grow up some day!



FITZGERALD

## Win Tickets to Jazz Concert



Ella Fitzgerald Dizzy Gillespie

Ella Fitzgerald, the *Ticket a Tasket* singer, and Dizzy Gillespie and his orchestra will perform in a Carnegie Hall jazz concert on Monday evening, Sept. 29.

If you'd like to win a pair of tickets to the concert, turn to Page 19 for details about the Disc Jockey Derby.

PEOPLE'S VOICE - OCT. 11, 1947

# Gillespie reser 16 januari?

Förhandlingarna med Dizzy Gillespie har nu framskridit så långt, att orkestern faktiskt räknar med att resa med "Drottningholm" den 16 januari från New York. Turnén skulle, enligt vad vi erfarit från Leonard Feather i New York, omfatta hela fyra veckor i Skandinavien. Det blir således huvudsakligen under februari vi får höra den. Det är sensationella nyheter och vi hoppas ingenting kommer emellan i sista stund, som förhindrar att vi får höra den just nu mest omskrivna orkestern i Amerika. Mera om detta i nästa nummer, då vi hoppas veta mycket mer!

ESTRAD - OCT. 3, 1947

COPY OF LETTER MAILED TO FOUR THOUSAND TRUMPET PLAYERS

*Esquire*  
THE MAGAZINE FOR MEN  
NEW YORK CHICAGO

ESQUIRE BUILDING  
MADISON AT 48TH STREET  
NEW YORK 17, N. Y.  
CABLE ADDRESS - ESQUIMAG

Dear Musician:

We are writing to advise you of the interesting ESQUIRE Magazine article "The Diz And The Bebop" which will appear in the current October issue.

Written by Gilbert S. McKean, this article hails an exciting new jazz form and its exponent, Dizzy Gillespie, who plays a trumpet like nobody ever played before.

You might be interested in knowing that Dizzy Gillespie and his brand new 17-piece orchestra will be presented in a concert of the new jazz at Carnegie Hall Monday evening, September 29th. Ella Fitzgerald, ESQUIRE Award Winner in the vocal department, will share the bill with Dizzy. Tickets range from \$1 to \$3.60, tax included, and are on sale at the Carnegie Hall box office.

May we suggest that you purchase a copy of the October issue of ESQUIRE Magazine now on sale everywhere, and then head for Carnegie Hall to get your tickets for this wonderful musical evening.

Sincerely,

"Esqy"

### Dizzy Gillespie's Carnegie Program

Leonard Feather presents Dizzy Gillespie and his orchestra, Ella Fitzgerald and Charlie Parker in the following program of the new jazz Monday evening, September 29th, at 8:30 o'clock in Carnegie Hall.

**I**  
**Dizzy Gillespie and His Orchestra**  
 Cool Breeze (featuring John Brown, alto sax)—Dizzy Gillespie-Tad Dameron.  
 Relaxing at Camarillo—Charlie Parker, arr. Geo. Russell.  
 Yesterdays (featuring Milton Jackson, vibraharp)—Kern, arr. John Lewis.  
 One Bass Hit (featuring Al McKibbin, bass)—Dizzy Gillespie.  
 Nearness (featuring Howard Johnson, alto sax)—Tad Dameron-Dizzy Gillespie.  
 Salt Peanuts (featuring Joe Harris, drums)—Gillespie-Kenny Clarke.

**II**  
**Dizzy Gillespie Quintet**  
 Guest Star: Charlie Parker, alto sax  
 Night in Tunisia (Interlude)—Dizzy

Gillespie-Frank Paparelli.  
 Dizzy Atmosphere—Dizzy Gillespie.  
 Groovin' High—Dizzy Gillespie.  
 Confirmation—Charlie Parker.  
 Ko-Ko—Charlie Parker.  
**Intermission**  
**III**  
**Dizzy Gillespie and His Orchestra**  
 Afro-Cuban Drums Suite: Cubano-Be—Dizzy Gillespie; Cubano-Bop—George Russell.  
 Hot House (featuring Cecil Payne,

baritone sax)—Tad Dameron.  
 Toccata for solo trumpet and orchestra—John Lewis.  
 I Wanted For You (Kenny Hagood, vocal)—Gillespie-Bob Russell.  
 Copacabana (featuring James Moody, tenor sax; vocal by Dizzy Gillespie and Kenny Hagood)—Dizzy Gillespie-Baba Gonçales.  
 Things to Come—Walter Fuller-Dizzy Gillespie.  
**IV**  
 Ella Fitzgerald  
 Songs to be Announced

**ROOSEVELT**

### AMSTERDAM NEWS



LEONARD FEATHER, noted jazz critic, will present Dizzy Gillespie, king of bebop music and Ella Fitzgerald, noted singing star, in a concert of the new jazz at CARNEGIE HALL next Monday night (29th).

\* GOTHAM LIFE

## Hawkins' Great Disc

### "ESQUIRE" ALL-AMERICAN AWARD WINNERS

\*\*\*Blow Me Down (Billy Moore, Jar.) (Am. Victor D6-VB-3371).

\*\*\*Indian Summer (Al Dubin, Victor Herbert) (Am. Victor D6-VB-3370).

(H.M.V. B9584—3s. 11+d.)

Coleman Hawkins (ten.); Harry Carney (bar.); Charlie Shavers, "Buck" Clayton (tpts.); J. J. Johnson (trb.); Teddy Wilson (pno.); John Collins (gtr.); "Chubby" Jackson (bass); "Shadow" Wilson (dms.). Recorded December 4, 1946.

THESE two efforts come from the American Victor "Esquire" Hot Jazz Album, No. 2, the records for which—some new and some reissues—were selected by Leonard Feather, who also supervised the making of many of them.

The two best sides in the Album are:

- (a) "Indian Winter"—a piece which once again uses the harmonies of "How High Is The Moon," and, in spite of some only fair Hawkins tenor and some pretty poor (for him) Shavers trumpet, ought to be issued if only for J. J. Johnson's great trombone, and
- (b) "Indian Summer," released this month and now under review.

It is entirely a tenor saxophone solo by Coleman Hawkins. Hawkins is one of those old-timers who, like Harry Carney each take swell choruses, es-

### Edgar Jackson's Record Reviews

pecially Carney, who rides along with a delicious easy swing. The trumpet man also makes a top feature of a solo in which the sky-high ones, popped out with astonishing ease, are not the only good points.

P.S.: Just to satisfy your curiosity and to save the long-suffering Wally Moody from being plagued to put out records which in some cases are not worth issuing the other records in the Album are: "Dock-a-bye River,"

which is neither more nor less than Ellington's 1943 recording of "Hop, Skip And Jump," not previously released in America; "Jivin' With Jarvis," an old Lionel Hampton side with the King Cole Trio and Al Spiedock on drums—very old-fashioned and not worth supplement space; "Buckin' The Blues," featuring guitarist John Collins and trumpeters Buck Clayton and Charlie Shavers (not so hot); a very old and old-dated Benny Goodman quintet version of "I Cried For You," in which the only thing worth mentioning is Benny's clean, straightforward statement of the melody; a Louis Armstrong's record of "Sugar," reviewed last week.

sweet  
and  
hot



By LEONARD FEATHER

\*\* Highly Recommended  
\* Recommended  
No Stars: Average

#### POPULAR

**IT TAKES A LONG LONG TRAIN WITH A RED CABOOSE (TO CARRY MY BLUES AWAY)**—\*\*Peggy Lee (Capitol); Dinah Shore (Columbia)

It takes a long, long time to take these songwriters' blues away: their first big hit was *Mad About Him, Sad About Him, How Can I Be Glad Without Him Blues*. This new train opus is just an old-timey blues at heart, and Peggy Lee takes it to heart with hubby Dave Barbour's usual fine band-aid.

**KATE**—\*Starlighters (Mercury); \*Tommy Dorsey (Victor); Four Chicks & Chuck (MGM); Eddy Howard (Majestic); Guy Lombardo (Decca)

**FROM DATE (Album)**—\*Tex Beneke (Victor)

Just a natural gift package, this one, with everything from *Alma Mater* and *The Eyes of Texas* to *Anchors Aweigh* and *On Wisconsin*, all in dance tempo.

**THEM DURN FOOL THINGS**—\*Reg Ingle & The Natural Seven (Capitol)

Ernest Ingle, from Toledo, once played with Hoagy Carmichael in a Kansas City band, later spent ten years with Ted Weems and three with Spike Jones. Now he's revivalling Spike; his *Tim-Tayshun* (featuring Cinderella Stump, alias Jo Stafford) was a sen-sayshun; now comes this foolish version of *These Foolish Things*, coupled with *Song of Indians*, on which he becomes Red Eagle. High class nonsense. [P.S. Could the mysterious "Mrs. James F. Paisley" be Marjorie Main?]

**WHEN I WRITE MY SONG**—\*\*Herbie Jeffries (Exclusive); John Laurenz (Mercury); Xavier Cugat (Columbia)

Ted Mossman, formerly Tchaikowsky's pen-pal, now teams with Saint-Saëns for some pleasant plagiarism from *Samson and Delilah*. The Jeffries version, with Buddy Baker's swell backgrounds, made this a hit.

#### HOT JAZZ

**ALBUMS:** \*BENNY (GOODMAN) RIDES AGAIN (Capitol); ERSKINE HAWKINS (Victor); \*\*BILLIE HOLIDAY VOL. I (Columbia); \*GENE KRUPA (Columbia); \*SATURDAY NIGHT SWING SESSION (Vox)

The Goodman album has a cute gimmick, starting with a duo (just clarinet and piano), then a trio side, a quartet and all the -tets up to sep., ending with two sides by the full band. Music from Bob Bach's WNEW impromptu jazz show is packaged in the Vox album, featuring Roy Eldridge and Flip Phillips. Confidentially, that drummer listed as "Mel. O. Fogg" on the label is the Velvet Fog himself, Mel Torme—and he plays good drums!

**VIVIEN GARRY QUINTET**—\*I'm In The Mood For Love (Victor)

This side, by five great girl musicians, proves once and for all that a woman's place is in the groove. Edna Williams' trumpet is great; Ginger Smock plays some solid electric violin, and the rhythm section with Vivien on bass, Wini Beatty at the box and Dody Jeshke on drums, gets a real "gone" beat.

**HOLLYWOOD HUCKSTERS**—\*Them There Eyes (Capitol)

Features Benny Goodman, Red Norvo, Benny Carter, Charlie Shavers, with Benny and Stan Kenton doing a tongue-in-cheek vocal on the reverse, *Happy Blues*.

**STAN KENTON**—\*Minor Riff (Capitol)

#### FROM THE MOVIES

**DARK PASSAGE**—Too Marvelous For Words: \*Harry James (Columbia); \*Dick Farney (Majestic); Bing Crosby-Jimmy Dorsey (Decca); Jo Stafford (Capitol)

Look out for Dick Farney, born Farnesio Dutra e Silva, the 25-year-old thrill from Brazil. After singing in Rio night clubs, he paid Hollywood a visit, and before you could say "ten per cent" he'd signed for records and a big radio show.

**FUN AND FANCY FREE**—Lazy Country Side; Too Good To Be True: \*Tony Martin (Victor)

Pleasing sounds deriving from Disney's latest. Choral backing helps Tony on the lazy country side.

**IF YOU KNEW SUSIE**—My How The Time Goes By: Vaughn Monroe (Victor)

**I WONDER WHO'S KISSING HER NOW**—Title Song: \*Perry Como (Victor); \*Ray Noble (Columbia); Danny Kaye (Decca); Dinning Sisters (Capitol)

My minority opinion: on the basis of Joe Howard's having written this, I don't think he was worth making a movie about.

**MOTHER WORE TIGHTS**—You Do: Helen Forrest (M-G-M); Kokomo, Indiana: \*Mel Torme (Musicraft). See also last month's listings.

Amsterdam 10/47

## Yardbird Parker Joins Gillespie Carnegie Behop

The fabulous Charlie "Yardbird" Parker, who is to the alto-sax what Dizzy Gillespie is to the trumpet, has been added as still another attraction for the sensational Carnegie Hall concert on Monday, Sept. 29, at 8:30 p. m. featuring Dizzy's entire 17-piece band and vocal bebop queen Ella Fitzgerald.

Leonard Feather, producer and musical director of the concert, reports that Dizzy and his arrangers are working on a special suite, featuring Afro-Cuban drums, an extension of an experiment made by Dizzy some months ago. The work will feature several percussion experts and will be composed of two parts: "Cubano Be-" and "Cubano Bop."

Personnel of the Gillespie band comprises Dizzy Gillespie, Dave Burns, Elmer Wright, Matthew McKay, Raymond Orr, trumpets; Taswell Baird, William Shepherd, trombones; Howard Johnson, John Brown, alto saxes; James Moody, Joe Gayles, tenor saxes; Cecil Payne, baritone sax; John Lewis, piano and arranger; Al McKibbon, bass; Joe Harris, drums; Milton Jackson, vibraharp, and Tad Dameron, arranger.

People's Voice

## Charlie Parker Added To Carnegie Jazz Cast

The fabulous Charlie "Yardbird" Parker, who is to the alto-sax what Dizzy Gillespie is to the trumpet, has been added as still another attraction for the sensational Carnegie Hall concert Monday, September 29, at 8:30 pm, featuring Dizzy's entire 17-piece band and vocal bebop queen Ella

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In addition to the big band numbers, there will be a set of tunes by a small group of the type with which Dizzy first found fame, featuring himself, Charlie Parker and the rhythm section.

Personnel of the Gillespie band comprises Dizzy Gillespie, Dave Burns, Elmer Wright, Matthew McKay, Raymond Orr, trumpets; Taswell Baird, William Shepherd, trombones; Howard Johnson, John Brown, alto saxes; James Moody, Joe Gayles, tenor saxes; Cecil



DIZZY GILLESPIE

Payne, baritone sax; John Lewis, piano and arranger; Al McKibbon, bass; Joe Harris; drums; Milton Jackson, vibraharp, and Tad Dameron, arranger.

# Jazz Artists Set <sup>1947</sup> For Carnegie Hall

Dizzy Gillespie, the jazz world's outstanding new personality and known as the King of Be-Bop, will be presented in a Carnegie Hall program, assisted by his 14 piece orchestra and Ella Fitzgerald, famous vocal star, Monday evening, September 29, at 8:30 pm. This unusual presentation will be the only New York City concert appearance for the two this season.

Leonard Feather, critic for Metronome and Modern Screen maga-

zines and noted jazz authority, is presenting the concert, and will emcee the program. Feather has just returned from Paris and the Riviera, where he scouted the European jazz combos and soloists.



ELLA FITZGERALD

Dizzy Gillespie's trumpet has been featured with every important band in the nation, including Duke Ellington, Charlie Barnet, and Cab Calloway. His musical arrange-



LEONARD FEATHER

ments are some of the most sought after in the band world, having been featured by Benny Goodman, Woody Herman, Artie Shaw and Jimmy Dorsey.

Ella Fitzgerald is known for her succession of triumphs, and is recognized as one of the nation's top

An increase in housing rent provided in a lease may not be more than 15 per cent but it may be in any lesser amount.

## Jam Session For Sydenham

Charlie "Yardbird" Parker world-renowned alto sax king of bebop, will be one of the many great musical headliners in a terrific bebop jam session to be held Friday night, April 2, at Hotel Diplomat on 43 st, as a benefit for Sydenham Hospital.

Leonard Feather, noted jazz critic and WHN disc jockey, will emcee the affair, which is being presented by the young British jazz impresario, Robert Feldman.

Bill Harris and Chubby Jackson, all-American award winning trombonist and bass player, both formerly with Woody Herman's Orchestra, and Lenny Tristano, sensational blind pianist from Chicago, will also take part in the session, proceeds from which will go towards wiping out the financial deficit of the interracial hospital.

All jazz fans are assured of a wonderful evening, listening or dancing to the music of America's greatest jazz stars.

