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11

July '49

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<u>Paper</u>	<u>City</u>	<u>From</u>	<u>Name Used</u>
1. FILM KURIER	Berlin	Sept. 1931.	Own
2. CINEMATOGRAPHIE FRANCAISE, Paris		June, 1932.	"
3. MELODY MAKER	London	July, 1933.	" , also Geoffrey Marne, "Plume", "Phoe be the Fan", "Detector", etc.
4. FILM PICTORIAL	London	April 1934.	Geoffrey Marne.
5. THE GRAMOPHONE	London	Sept. 1934.	Own.
6. GRAMOPHONE RECORD	"	Sept. 1934.	Own.
7. TUNE TIMES	"	Nov. 1934.	Geoffrey Marne, "Elegy".
8. BALLROOM AND BAND	"	Jan. 1935.	Maurice Grahame.
9. THE ERA	"	Jan. 1935.	Own.
10. SWING MUSIC	"	March 1935.	Own, Benny Hoff, Edgar Jackson
11. KINEMATOGRAPH WEEKLY	"	May 1935.	"Screencomber"
12. RHYTHM	"	June 1935.	Geoffrey Marne
13. POPULAR MUSIC	"	July 1935.	Own.
14. SUNDAY GRAPHIC	"	Aug. 1935.	-----.
15. NEW YORK AMSTERDAM NEWS, New York.		Aug. 1935.	Own.
16. RADIO PICTORIAL	London	Sept. 1935.	Own.
17. DAILY SKETCH	"	Sept. 1935.	-----.
18. PICTUREGOER	"	Oct. 1935.	Own.
19. DOWN BEAT	Chicago.	Oct. 1935.	Own.

Despite Bad Acoustics, Gillespie Concert Offers Some Excellent Music

By MICHAEL LEVIN

New York—A sell-out crowd in huge Carnegie Hall three weeks ago heard the Dizzy Gillespie band aided by Charlie Parker plus vocal star Ella Fitzgerald run through 120 minutes of largely excellent music. Stand outs of the concert were George Russell's *Cubano Bop*, directed by the writer, John Lewis' *Toccata For Trumpet*, and Parker's altoing with the Quintet on numbers he and Gillespie recorded several years ago for Guild.

Miss Fitzgerald, on for the last part of the concert, showed to advantage in a white tailored dinner gown, running through a su-



Dizzy Gillespie (below) and Charlie Parker (Got Photos)

perb *Stairway To The Stars* and giving Dizzy considerable competition on some chase choruses of *How High The Moon*.

Principal fault of the concert was the acoustic balance. Promotor and commentator Leonard Feather who split the profits with Gillespie could have profited from the Granz concert in the same hall 48 hours earlier.

Granz placed the band mid-stage, and did not use the Carnegie Hall public address system with its speakers placed at the top of the arch. Instead, the band's vocalist and reedmen were heard through two speakers placed on each side of the stage.

Result of using the Hall speakers, placed at the acoustical peak point, was to give the same old barrel effect which has troubled other jazz concerts in the past.

Many Effects Lost

During many parts of the concert the reed section could not be heard while reed soloists, piano and vibraharp were usually among the missing.

Despite deficiencies of technique and intonation, which were marked in the Gillespie band, there is no getting around the fact that this is a unit which plays with profound conviction and enthusiasm.

Its ensemble playing has the same drive and communicative spirit that the old Basie and Goodman bands had in their hey-days. Evidently jazz bands like everything else have one period in their lives when they are thoroughly convinced that what they are playing is musically worthwhile and important and are able to convince their audiences of the same thing.

Stimulating Concert

technique to handle with ease and flow.

In the quintet numbers with Parker, Gillespie was appreciably bested. Parker's constant flow of ideas, his dramatic entrances and his perky use of musical punctuation was a revelation to an audience too often satiated by tenors.

Powerful, But Rough

The Gillespie band itself played with power, albeit roughly. Soloists sounded only good, largely because of the acoustic difficulties. John Lewis' piano, Milt Jackson's vibes and Cecil Payne's baritone were pretty well buried. Howard Johnson's tasty altoing of Tadd Dameron's *Nearness* came over as did Joe Harris' bootful drumming on *Salt Peanuts*.

The crowd unquestionably liked the *Cubano Bop* number with its added bongo and congo drum soloists the best, illustrating a point the *Beat* has often made: that there is much jazz can pick up on from the South American and Afro-Cuban rhythm styles.

Formalistically, the *Toccata* appealed to me: Lewis displayed an economy of means and an interesting series of ideas that make him a man to be watched in the writing field. Only fault with the score was its slightly pretentious ending a la Del Staigers of Goldman band fame.

New Bass Player

Al McKibbin, ex-Heard bass player, replaced Ray Brown who has left the band. McKibbin as

(Modulate to Page 3)

NEWS

Dizzy, Ella & Bird Sell-Out At Carnegie

(Jumped from Page 1)

always played with a good beat and a big tone, but his lack of technical speed vice Brown made *One Bass Hit* less the showcase that it usually is.

There was a notable lack of shifting dynamics. Too often the Gillespie band plays loud or does not play. Period. The style espoused by this band is passing its birth pangs. It's time they stopped reaching and settled down to a little consistently good musicianship as well as unusual ideas.

One thing throughout the concert was completely inexcusable. Dizzy demands consideration from musicians and writers as a serious leader of a good musical band. No one, not even in Carnegie Hall, would want him to work without the showmanship so necessary to appeal to large crowds.

But this doesn't mean that he has the license to stand on a platform doing bumps, grinds and in general often acting like a darn fool.

Nor does it mean that while Ella Fitzgerald was singing that he should stand with a bouquet of flowers meant for her, doing mincing dance steps and in general stealing as much of the play from her singing as possible. This applies equally to the "nance-bow" taken by fine performer Babs Gonzales when called onstage for applause on his *Oopapada* score.

Gillespie is too fine a musician to have to indulge in shoddy tricks like this to garner attention. Showmanship is one thing. Acting

SUNDAY HERALD, SUNDAY, SEPT. 21, 1947

SPINS & NEEDLES

Blues Set New Hit from Duke

Armstrong Hot Five for Collectors, Prima Makes with Bongo from Congo

DUKE ELLINGTON—There is really only one band whose records are always musts, and that is the Duke's. Yes, we mean both all-star yesterday and not-so-stellar today. The latest Ellington-made pleasure is a set of blues, superbly wrought. The standards—St. Louis, Memphis, Beale St. and Royal Garden—are there, a superb color piece called *Trans-blucency* with Kay Davis' high voicing without words, *Drawing Room Blues* keyboarded with Billy Strayhorn, Frankie and Johnnie, and Al Hibbler singing *Pretty Woman*. Notes by long-time Ellington friend Leonard Feather. (Victor)

Dukes sista Carnegie Hall-konsert

New Yorkbrev nr 3 från Leonard Feather

New York den 27 december.

DUKE ELLINGTONS sjätte årliga Carnegie Hall concert (de började i januari 1943 med den minnesvärda premiären på "Black, Brown and Beige") gick av stapeln under de värsta möjliga omständigheter, och resultatet blev knappast överraskande.

En sak var, att orkestern hade varit på en nervslitande turné med one night stands. För det andra så hade Duke under pressande omständigheter gjort sitt nya disc-jockey program, som startades den 29 december på WMCA, New York. Följaktligen hade Duke inte tillräckligt med tid för att koppla av och skriva god musik, inte heller hade bandet tid att ordentligt repetera det han hann skriva.

För att hela ännu värre, så ägde konserten rum en dag med den värsta snöstormen i staden New Yorks historia, så att fastän hela salongen var utsåld lyckades inte mer än hälften av publiken bana sig väg fram till Carnegie genom snödrivor, fastkörda bussar och allmänt kaos. Annonserad att börja 8.15 kom konserten inte i gång förrän kl. 9, vid vilken tid publiken var rastlös. Då kom Duke in på estraden, ståtlig och debonair som alltid, i en grå flanellkostym, och bad ödmjukt om ursäkt för att snöstormen hade hindrat orkesterns uniformer att komma fram i tid — därav bandets "informella" utseende.

Först på programmet var ett Strayhornnummer med namn "The New Look". Denna titel var mitt förslag och om jag hade hört musiken först, så hade jag hållit munnen på mig. Det är ingenting nytt i den. Strayhorn har blivit en bitter besvikelse för oss alla, som berömde honom så reservationslöst för några år sedan, när han skrev så briljanta saker som "Take the A Train", "Raincheck", "Midriff" och "Johnny Come Lately". Han tycks ha kört fast och har skänkt alldeles för litet, både i kvantitet och kvalitet, till bandets repertoar på sistone.

Så följde "Blue Serge" med Al Sears försökande skapa en sinnesstämning som Ben Webster absolut lyckades med på grammofonskivan. "Triple Play" var ännu en virrig Strayhornsak som lanserade Carney, Hodges och Lawrence Brown; "Harlem Airshaft" gav den briljante trumpetaren Harold Baker en chans att lysa; och Dolores Parker, Dukes nya, vackra och inte så talangfulla sängerska, gjorde ett nummer från show'n Beggar's Holiday, som dock gick förlorad för publiken eftersom mikrofonen, i överensstämmelse med gammal god sedvänja på Carnegie Hall, inte fungerade.

Två nya Ellingtonopus följde: "Mella Brava" med Carney och "Kikapoo Joys" med Jimmy Hamilton, men ingendera sade något nytt harmoniskt sett eller gav solisten någonting ätbart att sätta tänderna i. Så följde en av de bästa sakerna under kvällen, "On a Turquoise Cloud", som — i likhet med "Transbluency", lanserar Lawrence Brown och Kay Davis ordlösa sång, och som också — lik "Transbluency" — skrivits av Brown och Ellington. Kay fann på någontande intervaller med förvånansvärt och Tyree Glenn spelade



Duke Ellington ser ju belåten ut vid sin frugala frukost — men fotot togs kanske innan han spelade sin senaste Carnegie Hall-konsert.

igen, blev ganska rolig i "Basso Mo Thundo" — en duett mellan Junior och Oscar Pettiford. De passager, som spelades tvåstämmigt, voro särskilt effektiva.

Johnny Hodges gav oss en ganska kortfattad historia med delar av hans "Wanderlust", "Junior Hop", "Jeep's Blues" och två eller tre till som ett potpourri. Så spelade Duke två piano-solon, "New York City Blues" och "The Clothed Woman", den senare en kuriös kombination av Debussy och Willie the Lion Smith, den gamle jazzpianisten.

Som en avslutning av den första hälften av programmet gav Duke "Entrance of Youth" och "Liberian Suite". Den första lanserade de tre första pristagarna i den årliga elevuttagning som Duke gör, vilka han bekostar studier i Juilliard Music School.

Sviten, godkänd av Liberias regering för att celebrera 10-årsminnet av republikens grundande, är ett långt stycke som består av fem danser. "Den beskriver", sade Duke till mig, "de fyra friheterna och den femte som vi hoppas på". Det finns många verkligt attraktiva passager, exempelvis en i vilken Tyree Glenn byter mellan trombone och vibrafon. Ray Nances violin, Harry Carney och Al Sears lanseras också. Den del, som gjort det minsta intrycket på mig, var den första som är ett vokalt försök att tolka den anda, i vilken republiken grundades — "I like the sunrise". Texten var svag och Hibblers sång ändå värre.

Vid pausen var klockan redan 11, vid vilken tid de flesta av hans tidigare konserter ha varit slut. Den här blev emellertid ytterligare fördröjt, ty efter ett potpourri av Ellingtons signaturmelodier kom två tråkiga och taktlösa tal av medlemmar av Liberias regering. En av dem sade att "efter att ha hört er "Liberian Suite är jag övertygad om, att fastän er kropp är i Amerika så är er själ i Afrika". Duke, som är så mycket amerikan och så litet afrikan som det är möjligt för någon att vara, fick stå där med tungan i munnen och acceptera en pergamentrulle som ett tack för att ha arbetat."

and Glisten", med en duell mellan Nance och Baker på trumpet; "Bakiff" med Claude Jones i en gammal Tizol-roll, och "Rocking in Rhythm", som har låtit fin i omkring sjutton år och alltså låter fin. Nu började den verkliga Ellington komma. "Sunny Side of the Street", en gammal favorit med Hodges och Brown, var också bra. Men sedan kom Al Hibbler med inte en, inte två eller tre, utan fyra sånger, den ena värre än den andra. Det är tragiskt att på grund av hans kommersiella möjligheter (isynnerhet färgade teatrar älskar honom) och på grund av den sympati han får tack vare sin blindhet har Hibbler kommit att av Duke betraktas som en nöd-

vändighet för bandet. För mina öron är han den mest smaklöse, oprofessionella sångare som någonsin skämt ut Ellingtons estrad. Hans diktion är dålig, hans intonation hemsk och hans fraseering outhärdlig.

Konserten avslutades med det vanliga potpourriet på gamla Ellington-favoriter med Duke vid pianot.

Den allmänna uppfattningen bland kritiker, musiker och fans efter show'n var att Dukes band måste få många fler och bättre repetitioner, och mycket mer inspirerat och omsorgsfullt planerat material, om det skall kunna bibehålla sitt anseende världen över. Duke är en framstående och en underbar man med så mycket kvar att ge världen och det är oändligt sorgligt, att han kan låta en serie tråkiga omständigheter tvinga honom att bli vårdslös och nonchalant när det gäller en så viktig sak som en konsert på Carnegie Hall.

Men förstå mig rätt — Ellington är långt, långt ifrån färdig och vem vet, nästa år kommer han kanske att ge sin allra bästa konsert!



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Trumpet	GOSTA TÖRNER	Harmonilära	K.-O. WESTIN
Violin	EMIL IWRING	Arrangering	CHARLES NORMAN

Snabbt och säkert går undervisningen under ledning av dessa välkända lärare.

Skriv efter vårt prospekt, som ger Eder fullständiga upplysningar.

Till Korrespondensinstitutet WESTIN & Co.
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Sänd mig omgående Ert prospekt. Jag är speciellt intresserad av piano, gitarr, saxofon, klarinett, trumpet, violin, trummor, dragspel, trombone, bas, harmonilära, arrangering. (Stryk under det som avses.)

Namn:

Adress:

Skriv tydlig

E-D 2. 48.

notes by **LEONARD FEATHER**

The term "folk music" is a broad one that has been defined in many conflicting ways, for there is a very thin line between the folk music created by one generation and the more cultivated, harmonically sophisticated music that develops in the next generation on the same melodic foundations.

American folk music, in particular, has been taken out of its natural backgrounds to be elevated to concert halls in highly elaborate symphonic settings. In this album you will not find folk songs or folk singers with any such trimmings; instead, you will recapture the magic simplicity of the original music, through performances that achieved unprecedented popularity in the 1920's when the phonograph brought immortality to the three artists featured here.

Gene Austin has a history that is never likely to be equaled by any recording artist. At the peak of his fame his sales ran into tens of millions, including several million for the two sides revived here, *Ramona* and *Carolina Moon*. The latter is a Tin Pan Alley

product of 1928, recorded by Gene in February of the following year. In recent years it has become the most popular waltz item with many of the orchestras that stress sweet music, notably Wayne King, Guy Lombardo and Vaughn Monroe, but it was this original Austin treatment that made the number a standard. Joe Burke, the veteran Philadelphia tunesmith, wrote the music, collaborating with lyricist Benny Davis of *Margie* renown. Gene's *Ramona*, recorded in 1928, has a tango interlude and string passages that are a little removed from North American folk music, but the inimitable Austin vocal quality made this his second biggest hit.

Vernon Dalhart, though he never achieved the international renown accorded to Gene Austin, had a few memorable years of phonographic fame. When Guy Massey sent him *The Prisoner's Song* he was advised by everybody not to record it, as nobody believed that such a depressing subject could ever be commercially successful. Dalhart, who had wandered from a career as a small-company



Vernon Dalhart



Gene Austin

Jimmie Rodgers



operatic baritone through a vocal partnership with Carson Robison, threw the number in as an extra at the end of a session, on the thirteenth day of August, 1924. Eventually the song's depressing message found its mark with better than a million customers. The *Wreck of the 97*, another sad story told to the tune of harmonica and guitar, was the subject of many legal battles about its origin and ownership. Whether or not the question of who really wrote it ever becomes finally resolved, the fact that it helped to make Dalhart one of America's most-heard folk singers is indisputable. Dalhart recorded this in March, 1926, and together with *The Prisoner's Song* it remained his chief claim to fame until his death a couple of years ago.

The story of Jimmie Rodgers began in Meridian, Miss. Son of a railroadman, he had a rambling and adventuresome childhood, became assistant foreman to his father at fourteen and spent fourteen years with the railroads as callboy, flagman, baggage master and brakeman. His singing for the entertainment of fellow-workers, and the ill health that forced him to give up his railroad work, led to a career as a wandering minstrel, constantly in search of health and success. He went through Florida, Arizona, Texas, sustained only by the love of his wife and

child and the joy he found in music.

In the spring of 1927 his fortunes improved; he founded a "Jimmie Rodgers Entertainers" unit and made his radio debut. A Victor talent scout spotted him and in August of that year he made his first record. *Blue Yodel* and *Away Out on the Mountain* were recorded on November 20, 1927. At first the sales were depressingly slow, but suddenly, almost overnight, these two numbers took the country by storm and Jimmie found himself in demand everywhere. There followed several years of amazing success, of theatre dates from England to Mexico, a movie short in Hollywood, and millions of record sales.

Not until 1933 did the whirl of success slow down, when Jimmie found himself under doctors' orders to take a long rest. In May he went to New York to negotiate a new contract, and he never returned home; the dreaded tuberculosis that he had sung about so starkly on his record of *T. B. Blues* had taken its toll. On May 26, 1933, the voice of Jimmie Rodgers was stilled forever. America's Blue Yodeler lives on only through the magic of records, still remembered as one of the greatest and most fabulously successful contributors to one of the art forms that has earned its deathless place in American music—the art of the folk singer.

A T R E A S U R Y O F
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BEBOP — för första gången i Stockholms Konser

När detta skrives sjunger Chubby Jacksons orkesters gästspel i Sverige på sista versen. Orkestern har turnerat i icke mindre än fem veckor och besökt praktiskt taget varje avkrok av vårt land. Det enda utlandsgästspel, som blev, var ett besök den 24 januari i Köpenhamn. Tre dagar till hade bokats i Danmark men arbetstillstånd nekades. Det var beklagligt, att inte Kontinenten fick tillfälle bekanta sig med denna utomordentligt välspelande lilla grupp och deras nya musikform, men det ser tyvärr ut, som om de kontinentala länderna skulle vara allt svårare att få besöka. I Holland har man således lagt en 70 % skatt på utländska musiker, i Frankrike och Schweiz beviljas ej längre arbetstillstånd etc.

Hur som helst, Chubby Jacksons musiker lämnar Sverige med de varmaste känslor för vårt lilla land och dess gästfria befolkning. Alla uttryckte vid avresan sin önskan att snarast möjligt få återvända på nya gästspel här, vilket var glädjande, då man betänker att en serie one-nighters i Sverige mitt i den

bistra vintern inte torde ha bjudit på särskild stor komfort.

På Cupol inspelade orkestern inte mindre än sex av sina originalnummer, av vilka ett par redan finns ute i marknaden. De recenserar för övrigt i detta nummer av Estrad.

När man — som Estrad med stor möda gjort ett antal gånger — lägger upp en så omfattande turné kan man inte undgå att konfronteras med en hel mängd unga journalister på de mest oväntade ställen, som visar sig både kunna förstå och omfatta ett jazzprogram med stort intresse. Vi har haft mycken hjälp av dem och vi är mycket tacksamma. I särklass står givetvis våra goda vänner i Göteborg, Mr. Blues, som verksamt bidrog till orkestern i den staden kanske gjorde sin största succé under hela Sverige-turnén.

Chubby Jacksons musiker medföljde "Drottningholm" från Göteborg den 30 januari under det att kapellmästaren själv tog sig hem flygledes.

N. H.

Before your daughter should you
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The time to speak frankly to your daughter is *before* she marries. She should be fully informed on how important vaginal douching two or three times a week often is to feminine cleanliness, her health, marriage happiness, to combat odor, and always after menstrual periods.

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Eckstine Greatest

—Feather

NEW YORK — After hearing Billy Eckstine on several different occasions last week at the Royal Roost on Broadway, where he is headlining with Charlie Ventura's band, Leonard Feather, internationally known critic and music editor of Esquire magazine, declared, "You can keep Como, Crosby and the rest, but make mine Eckstine." Such was his emphatic pronouncement of the former band leader and MGM recording star, who will be a guest on Feather's radio program, "Varsity Varieties," Saturday, Aug. 7, from 12 to 1 P. M. over station WHN.

Billy is a graduate of the Earl Hines orchestra and has often been described as the Sepia Sinatra. An album of records he made with Hines annotated by Feather recently appeared on RCA Victor and Frank Sinatra once named him as his favorite singer.

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and an unprecedented six-month run at the Three Deuces on Swing Alley. The other night George gave an audience of hardened 52nd Street jazzmen the shock of their lives when he lugged in an accordion and began to play some knocked-out bebop. It was, as far as anyone could recall, the first time in jazz history that the despised squeeze-box had been used in this fashion.

sweet and hot

by leonard feather

**Highly Recommended
*Recommended
No stars: Average

FROM THE MOVIES

MY DREAM IS YOURS—"My Dream Is Yours" and "Someone Like You" by Doris Day* (Columbia).

A dreamy ballad and a bright rhythm number from Doris' new picture. She's one of the few ex-band vocalists who didn't "commercialize" or otherwise ruin her vocal style for the screen. Too many good singers have been "developed" by Hollywood into mediocre ones.

GIVE MY REGARDS TO BROADWAY—"Let a Smile Be Your Umbrella" by the Andrews Sisters (Decca).

Strictly for the older folks with a taste for nostalgia, and I can't guarantee they'll like it either.

SO DEAR TO MY HEART—album* (Capitol).

Strictly for the younger folks with a taste for Disney, and I can guarantee that they'll find it delightful, with members of the original cast plus music by Billy May. It's an effective adaptation of the movie, featuring Bobby Driscoll, Beulah Bondi, Ken Carson, John Beal and Luana Patten.

WORDS AND MUSIC—"Slaughter on Tenth Avenue" by Lennie Hayton** (MGM). "Where or When" by Lena Horne (Victor).

In addition to the original cast MGM album listed last month, you can get the above single release featuring two sides of "Slaughter" from the sound track, with Lennie's great MGM studio orchestra, proving that the music sounds just as fine when it isn't sharing your attention with Gene Kelly's and Vera-Ellen's dancing. Lena's Victor record is an earlier version of the song she also sings in the MGM album.

JAZZ

LIONEL HAMPTON—"How High The Moon"* (Decca).

During my "How High The Moon" week on MGM I aired 36 versions of this No. 1 jazz tune. In case you're one of the many who collect records of it, don't miss other recent "Moon" releases by Ziggy Elman (MGM) and Howard McGhee (Black & White), the latter thinly disguised and retitled "Oodie Coo Bop".

COLEMAN HAWKINS—"Riffide"* (Capitol).

WOODY HERMAN—"Sequence In Jazz" album** (Columbia).

Here's some beautiful modern music, an album you'll treasure for years; Ralph Burns' two great compositions "Summer Sequence" (on four sides) and "Lady McGowan's Dream" (two sides). No matter what your taste in jazz may be, I'm sure you'll agree this is thrilling stuff.

JUST JAZZ—"Groovin' High,"* "Blue Lou,"* "One O'Clock Jump,"* "Just You Just Me"* (Modern).

All recorded at jazz concerts in Hollywood. First two tunes take up two sides each; the other two run into four sides apiece, each in an album. Best moments are provided by such stars as Benny Carter (alto sax on "One O'Clock"); Wardell Gray, the new Benny Goodman tenor sax discovery; and the superb Errol Garner piano on "Blue Lou." Recording is better than usual for these affairs, and the audience noises don't interfere too much.

STAN KENTON—"How Am I To Know" (Capitol).

JAMES MOODY—"Tin Tin Deo"* (Blue Note).

...ch Zulu King In Jim Crowland



"King" Louis (Satchmo) Armstrong waves a gala salute to seething crowds as he heads the celebrated Mardi Gras parade in his "King of the Zulus" attire. The fantastic role of "Zulu King" had been coveted since he was a kid on Perdido Street in his native New Orleans by the 49-year-old monarch of jazz trumpeters. Traditional parade is an annual affair, attracts millions to New Orleans and is marked by two versions, the regular white observance and the Jim Crow Negro version.—Leonard Feather photo exclusive to The New Age.

'Everything Fine--But I'm Lucky'

By LEONARD FEATHER

(Noted music critic, whose "Jazz at Its Best" record show is heard Monday through Friday over WMGM at 4:00 P.M.)

Special to The New Age

NEW ORLEANS—Sixteen years ago in London, Louis Armstrong, the first jazzman I'd ever met, told me about his ambition to be King of the Zulus at the Mardi Gras parade in his native town. And I told him that I hoped someday to visit New Orleans, that it would be Mardi Gras time and that Louis would be there.

Last week both of us saw our hopes fulfilled. The Zulu Social Aid and Pleasure Club, a welfare organization that has staged its all-Negro parade every year in the Shrove Tuesday (Mardi Gras) celebrations, named Louis as the head man. When I arrived in town on Sunday, the Zulus were preparing to present Louis in a concert that night at the Booker T. Washington Auditorium. This was the beginning, for me, of a three-day wonder, a living dream spent in a carnival-crazed city; a visit packed with excitement and with strange racial paradoxes.

Keys to the City

At the concert, I saw Negro spectators seated in the left and center aisles while the whites were over in the right aisle; but on the stage I saw Louis and Jack Teagarden with their arms around each other, singing the happiest duet you ever saw; and I saw local white dignitaries shaking hands with Louis onstage, congratulating him and paying tribute to his talent—all this being broadcast over one of the biggest local stations.

I saw Louis bursting with pride at being given an honorary citizenship, and the keys to the city, by

(Continued on Page 9)

FOR FURNISHED ROOMS READ OUR CLASSIFIED FURNISHED ROOM COLUMN — Page 9.

EAST SIDE, WEST SIDE

By FRANK CONNIFF

AS we return to the bandstand after the holiday hiatus, it is pleasant to report that things seem to be looking up in the music mart on this second Saturday of the New Year, at least for practitioners of the new craze called Be-bop.

The picture remains just as gloomy, unfortunately, on the overall scene, with scant prospect of any immediate return to prosperity. The one night stand circuit has practically evaporated. The theatre wheel has diminished to but a splinter of its former size. The return from records after the long Petrillo verboten cannot yet be properly assayed.

As an example of the darker side of the picture, Cork O'Keefe was telling me that Glen Gray recently came to town from Massachusetts with a view to re-organizing his band. After a thorough canvass of the situation, Glen decided that costs were too high in comparison with the potential take-out. He returned to Massachusetts without affecting the re-organization.

In many other respects, however, the prospect for the New Year is much more favorable than in either 1948 or in 1947 at the comparable time. I detect a surge of enthusiasm, an outbreak of optimism, in circles which once viewed only with alarm. Perhaps the buoyancy is not justified by the actuality, but I can only say it is definitely there.

The Bop boys, of course, by churning up controversy, by creating almost as many detractors as they have supporters, can take credit for providing the stimulus. They have supplied the element of freshness which the musical scene so sorely lacked. Whatever their defects, and no matter how scant their appeal to musical old-timers, the Boppers have once again called

attention to modern music in a positive, forceful way.

The return of Benny Goodman to an active role on the jazz beat can also be chalked up as a definite asset. I visited Benny backstage at the Paramount some weeks ago and came away with several distinct impressions. One is that Benny has mellowed and warmed as a human personality. He takes himself less seriously than many other musicians whose credentials for greatness scarcely approach his own.

Benny always had a sense of humor, but it was often distinguished by its biting edge. Now the humor still remains, but it is an easy-going, indulgent type. I wonder how many big personalities of show business would submit themselves to the public heckling Benny receives from members of his own band in the course of the stage show.

If a band can be judged by its appearance on the stage, I would say that Benny intends to stick closely to a familiar format while still adding touches from the new "school." The orchestra is very young in personnel, and Benny tells me they are all partial to Bop. I have a hunch that Goodman will consent to insertions of the bop style in his repertoire as long as they approximate his sound and discriminating standards of taste.

Benny's current tenor virtuoso, a lad named Wardell, was highly impressive during his Paramount solos. In a sense, he is the key toward Benny's attitude regarding the young school of jazz stars. Wardell likes to think of himself as a bopper, and that is perfectly okay with Mr. BG—as long as Wardell's performances reach the technical and tasteful yardsticks that are of crucial importance to Goodman.

Saturday's Swing Session

The big danger in the return of Benny Goodman to active status is that the barnstorming life may soon pall on him and influence him to again retire. When I asked him what were his future plans, Benny answered with a wry grin:

"Not too many, I hope."

Another optimistic note on the jazz horizon is the thumping success of the Royal Roost in its self-proclaimed role as the "Metropolitan Bopera House." The Roost continues to rack up grosses that are distinctly impressive at a time when other clubs are reporting only deficits.

Charlie Ventura's small bop group was a whopping hit during its engagement at the Roost. This pleased me mightily, as Charlie is not only a fine musician attempting to achieve fine things but a likeable and decent human being as well. He won the Metronome poll as the outstanding small group of the year, an eminently sound decision, it seems to me.

The success of the Royal Roost has inspired disc-ist Freddie Robbins to associate himself with the Clicque Club, a place patterned very definitely on the Roost groove. I haven't had a chance to visit this spot as yet, but early reports indicate it also is cashing in on the current enthusiasm for bop.

One more optimistic indication on the music map is the success Leonard Feather has scored with his afternoon jazz program. He has proved to the doubters that there is a place for modern jazz on the agenda of any major radio station which isn't afraid to experiment with new things.

Three big magazines — The American Weekly, Pictorial Review, Comic Weekly — entertain you in Sunday's Journal-American.

ESTRAA

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till Benny Goodman i höst!

NUMMER **5** MAJ
TIONDE ÅRGÅNGEN
1948 - PRIS 75 ÖRE

George Shearing slår i USA

New Yorkbrev nr 2 från Leonard Feather

New York den 27 december.

GEORGE SHEARING, den blinde engelske pianisten, har vunnit en absolut framgång på sitt första amerikanska engagemang på Onyx Club i en ny show som lanse-

"Curly" Russell, tidigare med Dizzys lilla band, och Cozy Cole på trummor. Många andra enastående inspelningar ha gjorts under de sista hetsiga dagarna före förbudet. Metronome har gjort sin årliga allstarskiva på Capitol i år, med hela Stan Kentons band på ena si-

Veta, baryton; den framstående Hank Jones på piano; Chuck Wayne, gitarr; Jack Lesberg på bas och trumslagaren nr 1 just nu, Max Roach.

Denna grupp gjorde "How Strange" och "April in Paris", båda arrangerade av Tadd Dameron, som också skrivit ett original, "Half Step Down Please". Hank Jones skrev en mycket vacker melodi som han kallade "Angel Face", alla solisterna spelade på "Jumping for Jane" och slutligen spelade Hank enbart med rytmssektionen den sjätte sidan "I Love You". Hawkins spelar alltså jämt underbart — inte kanske den mest moderna tenoren i världen men alltid en av de mest smakfulla och med enastående ton.

På tal om framstående tenorister så öppnade Lucky Thompson på Three Deuces efter att ha varit två år i Kalifornien. Lucky lanserades på en fin allstar-session för Victor i Hollywood. Med honom arbetar ovannämnde Hank Jones, trumslagaren Hal West och basisten John Levy. Och dörren bredvid, på Downbeat, har Ben Webster efter att ha blivit frisk igen haft premiär med en dålig kvintett. Ben låter fin men är inte ens en skugga av den stora Webster i Ellingtons band 1940—42.

Illinois Jaquet, som hade spelat före Lucky på Three Deuces, och förlorat en massa pengar för stället, har gjort 8 sidor för Victor med sitt jump-band, som har så fina musiker som Leo Parker, baryton, J. J. Johnson, trombone, Sir Charles Tompson, piano och Shadow Wilson, trummor, men intrycket dras ned av kapellmästarens exhibitionistiska skrik och andra tricks. När han håller sig på jorden kan Illinois spela god tenor. Han är den musiker som först spelade det nu berömda solot på Lionel Hamptons första inspelning av "Flying Home" med stor orkester.

Buddy Rich, alltså slutligen att slå igenom med stor orkester, har haft premiär på Roseland Ballroom, ett ställe där det är viktigare att behaga de dansande än att spela god musik, fastän Buddy lyckas ändå klara den sista uppgiften rätt ofta.

Mel Torme, ung sångare med öknamnet "The Velvet Fog" och mycket populär bland småflickorna, har haft premiär på Commodore Hotel tillsammans med Sonny Dunhams orkester. Andra premiärer i veckan: Edmond Hall, tillbaka på hemmaplan, Cafe Society Downtown efter lång arbetslöshet, Tommy Dorsey på Capitol Theatre minus Charlie Shavers, som har ledigt en tid för tandbesvär, Stan Kenton på Paramount Theatre i New York och samtidigt på Meadowbrook, utvärdshuset i New Jersey — en nästan omöjlig uppgift, som tvingar orkesteren ut till Jersey mitt i natten efter fyra eller fem shows dagligen på teatern.

Ella Fitzgerald gifte sig i december med Ray Brown, 22 år gammal basist, tidigare med Dizzy Gillespie, och segrade i förra årets Esquire för nya stjärnor. Det var andra giftermålet för den 29-åriga sångerskan, som snart skall göra sin andra debut på Carnegie Hall.

Dizzys Band har nu inspelat åtta sidor för Victor. Bl. a. den sensationella "Cubano-Be" och "Cubano-Bop" av George Russell, som var en av höjdpunkterna på Dizzys konsert på Carnegie.

Duke Ellington har inspelat hela sin "Liberian Suite" å Columbia på 6 sidor. Han har gjort ett 30-tal sidor för detta märke för att klara sig under förbudet — och han har alltså ungefär lika många utgivna på Victor. Al Killian, god trumpetare som inte bara är en trumpetare med höga toner utan en god artist, har slutat med sin lilla orkester och är nu hos Duke. Han har varit med Barnet, Basie och Hampton.



Veteranen bland alla New Orleans-trombonister, George Brunis, och basisten Stuhlmaker.

rar Sarah Vaughan. Lyssnare som hade lockats av Sarahs växande popularitet stannade för att förundra sig över det fina pianospelet av Englands gåva till Manhattans jazzscen. George har nu kvarhållits en tredje vecka på 52nd Street. Han har också gjort fyra sidor för Savoy strax innan förbudet kom — "Sophisticated Lady" och "Sweet and Lovely" i en mer eller mindre Erroll Garnerpåverkad stil, och två original, "Bob's Your Uncle" och "Cozy's Bop". Han ackompanjeras av basisten Dillon

dan förstärkt med några av favoritröstningens segrare sådana som Nat Cole, Flip Phillips, Dizzy Gillespie och Bill Harris. En original av Pete Rugolo spelades som bakgrund för solona. På andra sidan är ett nummer för liten orkester för Coleman Hawkins på Victor. Coleman, som bara tycker om att spela med bebopmusik, fick en idealisk sättnings med Fats Navarro, trumpet; J. J. Johnson, trombone; Budd Johnson, alto (spelar vanligen tenor); Marion Di-

DOWN BEAT

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Avalon. Foxtrot
- CHARLES NORMANS ORKESTER
DS 1687 Jitterboogie
A. F. N. Boogie

CHARLES NORMAN. Pianosolo
DS 1665 Afternoon in Memphis. Blues
Iteration. Boogie-Woogie



HONOR ROLL OF HITS

The title "HONOR ROLL OF HITS" and the listing of the hits have been recognized by The Billboard. Use of either may not be made without The Billboard's consent.

Last Week

This Week

1. **NEAR YOU** 1
By Kermit Goell and Francis Craig. Published by Supreme (ASCAP). Records available: Prestige (Ork. 5811), Victor (Victrola 50-101), Decca (Decca 2611), The Apollo, Nashville (501), Capitol (Capitol 351), Columbia (Columbia 351), Polygram (Polygram 5811), J. & R. (J. & R. 5811), Mercury (Mercury 5811), Brunswick (Brunswick 5811), and others.
2. **HOW SOON** 3
By Jack Coates and Carroll Lewis. Published by Supreme (ASCAP). Records available: Victor (Victrola 50-101), Decca (Decca 2611), The Apollo, Nashville (501), Capitol (Capitol 351), Columbia (Columbia 351), Polygram (Polygram 5811), J. & R. (J. & R. 5811), Mercury (Mercury 5811), Brunswick (Brunswick 5811), and others.
3. **YOU FAT POLKA** 5
By Russ Mullean and Arthur Richardson. Published by Shapiro Bernstein (ASCAP). Records available: Victor (Victrola 50-101), Decca (Decca 2611), The Apollo, Nashville (501), Capitol (Capitol 351), Columbia (Columbia 351), Polygram (Polygram 5811), J. & R. (J. & R. 5811), Mercury (Mercury 5811), Brunswick (Brunswick 5811), and others.
4. **BALI!** 8
By Carl Heman. Published by Supreme (ASCAP). Records available: Victor (Victrola 50-101), Decca (Decca 2611), The Apollo, Nashville (501), Capitol (Capitol 351), Columbia (Columbia 351), Polygram (Polygram 5811), J. & R. (J. & R. 5811), Mercury (Mercury 5811), Brunswick (Brunswick 5811), and others.

NEAR YOU

Be succéveckan i Amerika - NEAR YOU -

Francis Craigs senaste komposition med text av Kermit Goell har blivit dagens örhänge i Amerika. Den har stått på första plats på Billboards "Honor roll of Hits" de senaste 13 veckorna. — För piano med sv. text av Roland, för ork. i orig. av Johnny Warrington.

Så här låter den

REFRAIN (rhythmically)

Nils-Georgs Musikförlags AB, Stockholm

Dizzy Gillespie Is Welcomed Home

Dizzy Gillespie, the high priest of be-bop headed into one of the most extensive series of welcomes ever accorded a returning star when he came down the gangplank of the huge French liner De Grasse Thursday morning. The trumpet star was returning with the applause and accolades of much of Europe ringing in his ears for one of the greatest artistic successes ever registered by a group of American musicians.

The triumphal return of the ace exponent of the intriguing new be-bop idiom was underscored by the appearance of an article in Collier's magazine on be-bop and the frantic Dizzy.

A turnout at the North River pier equalled only by those greeting returning soldiers testified to the wild enthusiasm that characterize his followers. More than 600 fans milled about the pier.

A gala party hosted by the owner of the Ebony Club on Broadway drew virtually every important figure in the amusement and writing field. Among those present were Count Basie, Leonard Feather, top jazz critic; Fred Robbins, ace disc jockey; Dick Boyer, famous profiler of the New Yorker magazine and many others of equal importance.



Welcom

4

EST

Dizzys band magnifikt

Men bebop kan diskuteras



En bild från Dizzy Gillespies avresa från New York. Fr. v. orkesterns personal manager Milt Shaw (son till impresarion Billy Shaw), Dizzy själv och Estrads välkände mearbetare Leonard Feather, som är orkesterns reklamchef.

CORNELL RHYTHM CLUB

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AND

AND HIS 18-PIECE ORCHESTRA

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ITHACA'S ONLY MORNING NEWSPAPER

VOL. LXV—NO. 15

ITHACA, N. Y., THURSDAY, OCTOBER 9, 1947

PR

Dizzy Gillespie Gives Rhythm Club Concert

Be-bop Artist Esquire Choice

Dizzy Gillespie, the Picaso of modern American jazz, will enliven Bailey Hall on October 18 at 8:15 with his own 18 piece band and distinctive arrangements.

The Rhythm Club, the Gillespie concert will be the first in their 1947-48 series of four. A noted authority on modern jazz, Leonard Feather of "Metronome" magazine, will be master of ceremonies.

Gillespie is particularly noted among musicians for his progressive be-bop style and for his command of trumpet technique. He has reached a new high in improvisation, based on augmented chords and an ability to play cascades of notes at a break-neck pace while still retaining their form and meaning.

As a composer and arranger, Gillespie is noted for such jump tunes as "Salt Peanuts," "Down Under," "Woodyn You," and "Night in Tunisia."

Progress in jazz has been measured recently by the new revolution in music fostered by Dizzy, and his band. Duke Ellington, Count Basie, and countless others have come out in public support of the Gillespie generation.

Originally named John Birks Gillespie in his hometown, Cheraw, South Carolina, Dizzy has been Dizzy ever since his silly-grin, cracking voice, and unconcern for the audience manifested themselves.

Previous to forming this band, Gillespie played with Cab Calloway, Benny Carter, Charlie Barnett, Ella Fitzgerald, Earl Hines, and Duke Ellington. Following this, he co-led a small band with Oscar Pettiford and helped run a larger one for Bill Eckstine, the "Sepia Sinatra."

After receiving "Esquire's" New Star award as the best trumpeter of the year, Dizzy went on tour with a whole unit including a big band, the Nicholas Brothers, and other acts centered around his playing.

The New Jazz Foundation staged a concert at Town Hall for Dizzy, and in Philadelphia's Academy of Music crowds were turned as he headed into a jam session.

Charlie Parker, who plays the



DIZZY GILLESPIE

Billboard

October 11, 1947

CLYDE BERNHARDT (Musicraft 506)

Blues Behind Bars—FT; V.
Blues Without Booze—FT; V.

There are two good race blues in the traditional pattern for this platter. And the background beats of Leonard Feather's Blue Six, sparked by the fine blues blowing of alto saxist Pete Brown, makes it a perfect set-up. Only trombonist Clyde Bernhardt is more right and rugged in his horn sliding than in his blues chanting. Is entirely without the earthy blues feeling as he sings it with entire restraint for the slow-spinning jailhouse wail, *Blues Behind Bars*. Fares better when the band sets a brighter beat and cuts in more of Brown's saxology in *Blues Without Booze*, saga of a thirsty guy in a dry town. But more blues convincing than his chant is the trombone chorus Bernhardt slides out.

Attraction of the title and the music may make some phono meaning for *Blues Without Booze*.

October 11, 1947

THE MELODY MAKER AND RHYTHM

U.S. RECORD PRICE INCREASE IS SIGN OF THE TIMES

The latest New York news air-mailed by LEONARD FEATHER

THE American recording industry is beginning to feel the effects of high prices and general trade recession. In the past two weeks Columbia has announced an increase in the price of all its popular records from 63 to 79 cents. Practically all the other major labels now sell for one of these two prices, though only a few years ago most records were either 37 or 53 cents.

Some record shops report a drop of 25 to 50 per cent. in sales. In spite of all this, some of the figures are still fabulously high. "Peg o' My Heart," released on a new, unknown Chicago label called Vitacoustic Records, played by an unknown group called the Harmonicats, somehow caught the public fancy and has sold a million copies; now "Peggy O'Neil," by the same group on the same label, seems destined for similar heights.

Other companies have tried to copy the style with almost identical harmonic groups. We hate to editorialize in a news story, but we must confess our relief that these records are not available to the British public.

A new personality about whom there has been much talk, one Nellie Lutcher, came to New York this week and opened to a big crowd at Cafe Society Downtown.

Nellie, after working in obscure California band jobs, attracted attention through her singing (and secondarily her piano work) on two Capitol records, and is now the talk of the town. Not a great jazz artist, she is nevertheless a personality who will undoubtedly become a big name. Her style is at times reminiscent of Cleo Brown, at others of Rose Murphy.

BERYL AIRING

Buddy De Franco, probably the greatest jazz clarinetist of them all today (though Benny's still great, too), played at one of Timme Rosenkrantz's Friday-night jam sessions at the Cafe Bohemia in Greenwich Village last week, and then departed for California to rejoin Tommy Dorsey's Band. De Franco was with Boyd Raeburn until a few weeks ago, but left when it became apparent that the Raeburn Band was again on the rocks.

Ben Pollack, who had some difficulty distributing Raeburn's records on his Jewel label, has amalgamated Jewel with Black and White, one of the larger Hollywood record firms, and was recently reported back to his original profession of playing drums.

Beryl Davis was the object of a colossal publicity stunt last week when "Life" magazine, in which space is the most coveted of all publications (its circulation is about four million), rented a huge armory for two days in order to assemble a composite picture of all the elements that help to make an artist famous.

Columnists, musicians, record-company officials, disc jockeys, Press agents, arrangers were all on hand, and Vaughn Monroe's entire orchestra (which is managed by Beryl's manager, Willard Alexander) was flown in from

LENA FOR PARIS

Lena Horne will have Luther Henderson with her on her forthcoming Paris tour. Luther, a brilliant pianist and arranger who has done some work with Duke Ellington's son Mercer, will also write some of Lena's music. With Lena also on the trip will be her husband, M-G-M musical director Lennie Hayton, a brilliant musician who directed the music for such pictures as "Till the Clouds Roll By."

Chuck Wayne is the professional name of the former Woody Herman and Joe Marsala pianist, which, I notice, has caused some confusion among fans in England since one of his records inadvertently carried his legal name, Charles Jazelka. Chuck says he's quite sure he is both people.

Doris Day, former Les Brown singer, who expects to start a movie career soon, has started on the new Hit Parade series along with Frank Sinatra. . . . Billy Eckstine has returned to the Onyx Club with only pianist John Malachi (of the now defunct Eckstine Band) accompanying. . . . Next door, at Jimmy Ryan's, Sidney Bechet is returning after a long illness. Bunk Johnson played a couple of the Monday-evening jam sessions there recently for Jack Crystal. . . . Sixty-two-year-old Earl Fuller, veteran pianist, bandleader, and writer of "Livery Stable Blues," died last month.

4.

the cornell rhythm club

presents:

dizzy gillespie and orchestra

leonard feather, commentator

BAILEY HALL
OCTOBER 18, 1947

1st CONCERT OF
THE 1947-48
SERIES

Lucky THOMPSON



by leonard feather

ELI (LUCKY) THOMPSON is known in the Hollywood musical scene as one of the greatest of all tenor sax men, and also as one of the most pleasant and best-liked people in the business.

It's good news that Lucky recently became a contributor to RCA Victor's rapidly expanding library of modern jazz; he has recorded four sides leading seven of the top West Coast jazzmen.

Born in Detroit in 1924, Lucky studied music with Francis Hellstein of the Detroit Symphony, and with the father of trombonist Bobby Byrne. With a third teacher he took up harmony and orchestration.

Leaving Detroit with the 'Bama State Collegians, led by the Trenier Twins, Lucky joined Lionel Hampton in 1943, later settling in New York, where he played with Ray Parker in Greenwich Village and replaced Ben Webster in the Sid Catlett Quartet at the Three Deuces. He had a lot of other good jobs—with Don Redman, Billy Eckstine, Lucky Millinder, the Slam Stewart Quartet, and a year with Count Basie—before deciding to settle in California.

In and around Hollywood, Lucky played with the bands of Boyd Raeburn, Benny Carter and Dizzy Gillespie, as well as leading small and large units of his own at the Morocco, Berg's and other spots.

He's been on virtually every disc by small jazz groups made in Hollywood in the past two years, but never got into the spotlight

until RCA Victor helped him assemble his "Lucky Seven," with Benny Carter, alto sax; Dodo Marmarosa, piano; Neal Hefti, trumpet; Bob Lawson, baritone sax; Barney Kessel, guitar; Jackie Mills, drums, and Red Callender, bass.

Lucky, Dodo, Carter, and Kessel were all winners in this year's *Esquire* All-American poll. Titles recorded included *Just One More Chance*, played as a slow, beautiful tenor solo by Lucky; *Boulevard Bounce*, written by and featuring Benny Carter; *Boppin' the Blues*, and a novelty item called *From Dixieland to Be-Bop* in which the two styles are combined for the first time on record.

It's hoped that these sides will prove to be Lucky's luckiest break to date. Watch for them—they'll be out soon.



8

IN THE GROOVE - NOV. 1947

November, 1947

The GRAMOPHONE

Jack Parnell and His Quartet

**** *Old Man Re-bop* (Wilson) (Eng. Decca DR11170)

**** *Sweet Lorraine* (Burwell, Parish) (by Jack Parnell) (Eng. Decca DR11169) (Decca F8798—3s. 1d.)

Parnell (dms) with Tommy Whittle (pno); Norman Stenfalt (gtr); Dave Goldberg (gtr); Charlie Short (bass). April 21st, 1947.

Anyone who thinks we have no musicians over here to compare with the best in America should hear these records.

The lovely *Sweet Lorraine* is mostly vocal by Jackie Parnell, who, improved greatly of late, brings new twists to the phrases that are not only all his own, but also as good as swing as they are musically tasteful. Even more outstanding are the instrumental parts, with Tommy Whittle's tenor sounding exquisite a short solo and Dave Goldberg's guitar immaculate throughout.

From this slow, ingratiating music, the group takes us in *Old Man Re-bop* to a far played with a poise and subtlety that were sufficient ends in themselves but which are enhanced by the fine technique with which the players give voice to an imaginativeness all too rare in British bands, large and

PETRILLO PUTS BACK THE CLOCK

THE clock has turned back five years, and once again the American billion-dollar recording industry faces the situation that confronted it on midnight of July 31, 1942, when the making of records and transcriptions ceased throughout the United States, starting a period of more than two years of silence in the Victor and Columbia studios and a gap of fifteen months or more in other companies' activities.

This time the deadline is New Year's Eve, 1947-48, and the situation is more serious for two reasons. Last time the union stopped all recording, the war was on, and record companies had very limited production facilities, so they were able to bridge the gap with a small number of releases. And last time the A.F.M. left at least some hope of negotiation, whereas this time Petrillo has been quoted as saying "No more records ever again—we won't help the instrument that will eventually destroy us."

This statement may remind you of the days in the early history of the industrial revolution, when manual workers would destroy and sabotage machines in the hope of stopping the machine age. You may say that no matter what happens, if the people want records, then they're going to get them, and you can't put a billion-dollar industry out of business with a stroke of the pen.

WELL, let's look at the situation more closely and see what hope the future holds out. The reason for the ban is that, after the end of this year, the union's contract with the various record companies, whereby the union receives a royalty on every record sold, expires and cannot be renewed, as the recently passed Taft-Hartley anti-labour law forbids the paying of such fees to any unions. The musicians' union will thus lose a possible income of half a million dollars a year, which it stated was being used to provide work or relief for unemployed or aged musicians.

Last time the ban was on, from August 1, 1942, until the first company (Decca) agreed to sign late in 1943 on the union's royalty terms, there were numerous attempts to circumvent the situation. Mysterious recordings cropped up which allegedly had been made in Mexico, outside the U.S. union's jurisdiction. Frank Sinatra, Perry Como, Dick Haymes and Bing Crosby, forbidden the use of union musicians to accompany them, made "a capella" records of the current hit songs, using a choral group as background.

Bing had to get special permission to do even this, since he happens to be a member of the musicians' union, but in view of the fact that he doesn't and didn't perform as a musician on the records (he's in the union as a drummer!) he was given permission to sing.

Bing will be hard hit by the new ban, since transcriptions as well as records are affected, and Bing's big weekly radio show is transcribed. Bing doesn't want to do the show live, because when you record a programme you can go on making retakes until you get a perfect show. So Bing and other top radio stars who use this method of putting their shows on the air will be stymied.

WHEN Petrillo made his "never again" pronouncement a couple of weeks ago it was predicted that there would be a rush to do all the recording possible between now and December 31, in order to stock up with a sufficient quantity of releases to dribble out over an indefinite period. The trouble about this, of course, is that nobody, no matter how closely they work with the song publishers, can tell what all the hit songs will be three, six, nine or twelve months ahead.

Anyway, the rush to record hasn't yet been quite as striking as was expected. Some of the major companies are planning to get a lot of extra sides in by all their top artists, but most of

From Our New York Correspondent
Leonard Feather

them claim they have enough material already to last a long time. For example, when Duke Ellington left Victor a year ago to join Musicraft, he had about forty sides unreleased on the former label. To-day, a year later, there are still more than thirty unissued Ellingtons available to Victor.

The smaller record companies are in a tough spot. Some of them have the advantage that they specialise in jazz or race and hill-billy material, in which the topicality of the tunes is far less important. But most of these independent disc producers haven't the money to go in for a lot of recording. Nowadays, with the increased cost of studios, processing, musicians, etc., it costs the best part of \$1,000 to cut four sides with an average-size band.

Wild rumours have been spreading that Columbia and other companies will combat the situation by dropping all but their top artists and concentrate on building up a good library of releases by their sure-fire names. Actually this may happen in some cases. Then, again, there has been speculation regarding the possibility of recording in various territories outside the U.S. where Petrillo cannot control the situation.

WHATEVER happens, there can be no doubt that the record companies will put up a big, long fight; there is too much at stake for them to take the situation lying down. The general feeling here is one of quiet anticipation rather than panic. Everybody feels that either a compromise of some kind will be reached with the union, or the Government will be forced to step in and take steps to relieve the deadlock.

The union's most cogent talking point is the fact that so many people are making money out of records in a way that doesn't benefit the musicians. Out of 1,000 radio stations in the United States it's safe to say that 900 rely, largely on the playing of records over the air for a major part of their broadcasting time. The disc jockey business has become fantastically important.

Neutral observers have pointed out that the fair solution to this would be to have the radio stations or disc jockeys pay a fee every time they play a record on the air. But Petrillo is more concerned with the fact that every record programme on the air means that much less time is devoted to live music by local musicians who get paid directly, and in this he has a good point.

TO-DAY it has reached the point where countless celebrities are in the disc jockey field. Paul Whiteman is heard over an entire network every afternoon from 3.30 to 4.30, playing records and reminiscing breezily about old friends, interviewing numerous celebrities (the interviews are transcribed on a portable recorder and played back on the air). Kate Smith broadcasts a daily quarter-hour show featuring only her own records. Bea Wain, former Hit Parade singer, and her husband, André Baruch, have two disc-jockey shows a day together on a big station in New York, W.M.C.A.

This same station plans to put on a show with Duke Ellington as the platter chatterer every night for an hour from midnight, starting January 1. They are also negotiating with Harry James to become a jockey.

Also on W.M.C.A. and about 200 other stations all over the country, is the Tommy Dorsey show, which is the most complicated operation of its kind on the air. Tommy, while on the road with his band, somehow finds time once a week between one-night stands to get to a recording studio and record his announcements for more than sixty records. These transcribed announcements are then sent out on 16-inch, 33-speed discs to the various stations who have signed a year's contract to broadcast the show daily (some for one hour a day, others for two hours daily). The records, about which Tommy talks, also have to be sent to those stations that haven't got them in stock.

The stations, having both the records and Tommy's announcements for them, can put the show on at any time of day they like and insert their own commercial announcements between records by any local sponsors who care to buy time on the air.

TOMMY'S programme, for which yours truly has been the much-harassed musical director (i.e., selector of programmes) since last June, is the most all-encompassing thing you can imagine; it is heard on a lot of Southern stations where hill-billy music is in great demand, as well as on stations on numerous areas where the tastes are about as similar as chalk and cheese.

Neither Tommy nor the other disc-jockeys, despite the vast quantity of air-time they consume, will be badly hit by the recording ban in the selection of their programmes, since the record companies will not only have plenty of material to keep putting out new releases but will also undoubtedly make available a lot of older stuff which had been lying dormant for years on their shelves, including quite a lot of good music that should never have been forgotten.

The amount grossed by people like Whiteman and Dorsey from these shows has been estimated at anywhere from \$100,000 to a million a year.

IF you think this is incredible, you might be equally amazed by the kind of money some musicians have been getting lately for record sessions. Illinois Jacquet, former Hampton tenor player, who is the hottest attraction of his kind in the country to-day (simply because he plays freak high notes and conveys a tremendous sense of excitement), has been getting two thousand dollars a session for himself and is now re-signing at a thousand dollars a side!

Many musicians who a couple of years ago were practically obscure side-men in name bands are now getting anything from one to two thousand dollars a date.

On the other hand, many of the smaller companies, and even some of the larger ones, are still doing a lot of recording for flat scale, giving the leader \$82.50 per session and the side-men \$41.25. Only the artists who are in definite demand get these exorbitant salaries; those who are not yet in demand, and are anxious to get on records, usually are happy to record for scale.

They'd better do all they can in the next two months—because nobody, not even Petrillo, can forecast what's going to happen to the American recording industry in 1948!

proof sheet for MELODY MAKER issue December 13th, 1947.

MELODY MAKER—FEATURES—29

11 BRACK—MM SIX
INTRODUCING SARAH VAUGHAN
A PROMISING NEW SINGER,
SAYS PETER TANNER

THIS story starts in 1943, and the scene is the Apollo Theatre, up in Harlem, home of Negro talent. Earl Hines is the star attraction, but his young vocalist, Sarah Vaughan, steals the show, just as she had done six months previously when she walked away with the first prize in the Apollo Amateur Contest.

"The young girl stepped to the mike and sang 'Body and Soul.' Towards the end she twisted the melody into a startling descending sequence of ninths. Every musician in the audience at that moment probably thought to himself, 'My, this girl isn't just a singer. She's a musician. She knows changes. And what a quality!'"

Thus wrote Leonard Feather in "Metronome," and when we met in New York last summer he reiterated his enthusiasm for this twenty-three-year-old, coloured girl—an enthusiasm which I was soon to share after listening to some of her recordings, such as "Mean to Me" and "Lover Man."

SARAH claims Newark, New Jersey, as her birthplace, and the date as 1924. Her parents were both musical, and Sarah started to study music from the age of seven, majoring in the subject at high school. Like Ella Fitzgerald, who, incidentally, has done much to help her, Sarah first gained recognition by winning first prize and a week's engagement at one of the Apollo Theatre's famous amateur-night contests.

Billy Eckstine heard her there and recommended her to Earl Hines. The "Fatha" promptly hired her to sing with his band, which at that time included Dizzy Gillespie and Charlie "Yardbird" Parker amongst its personnel.

Though association with the more revolutionary jazz musicians undeniably influenced her style, Sarah has retained more of the authentic jazz spirit in her singing than one might imagine. Sarah's idols are Billie Holiday and Ella Fitzgerald; but it would be a mistake to infer that her singing is in any way a mixture of these two fine artists' styles, though both Billie and Ella have, of course, influenced her.

Sarah sings instrumentally, like all the best jazz singers. Her phrasing possesses a remarkable sense of rhythmic timing, and her flowing style has been compared with the piano playing of Art Tatum; not such an odd simile as it may seem.

AFTER about a year with Earl Hines, Sarah left to appear as a single and to concentrate on recording, starting with one side with Billy Eckstine's Orchestra on De Luxe entitled "I'll Wait and Pray."

Sarah didn't have to wait long either, as soon afterwards she was

AMSTERDAM NEWS - Nov. 1947



What's on the Rail for the Lizard:—

With less than a month to go, the Amsterdam News Welfare Fund Midnight Benefit Show committee is taking shape in a manner to warm the cockles of the heart. Thus far, those who have consented to serve on the committee that rounds up the big names for his annual entertainment masterpiece at the Apollo Theatre (this year, Friday, Dec. 12) include Dan Parker and Nick Kenny of the Daily Mirror; Joe Louis, Ed Hurley of Herald Pictures, Arthur Pine, Dick Moses, Jim McCarthy, Moe Gale, Billy Shaw, Leonard Feather, Buddy Basch, Dushka Howarth, Alberta Pryme, Evelyn Vaughan Ellis, Fred (WOV) Robbins, Ed Smalls, Lloyd (Wm Morris) Alleyne, Murean Barbera Roberts, Major (About Town) Robinson, Noble Sissie, Billy Banks, Mable Sanford Lewis, Charley Buchanan, John Levy, and Viola Itta. Others are coming in. The talent array this year will surpass any previous show in the matter of getting so many big name performers, acts, bands, singers, musicians and celebs into one show. Tickets will go like hot Aunt Jemima's!



These are the people it takes
to transform a talented English
girl named Beryl Davis into a
NEW HIT SINGER

To become a sudden singing sensation in the U.S., far more is needed than the mere ability to sing. To show just what is needed LIFE asked a rising young singer to pose in the picture above with all the people who have contributed in one way or another to her success.

The singer is 23-year-old Beryl Davis who, until her arrival in this country eight months ago, was the most popular vocalist in England. Her helpers (*index at right*) include disk jockeys who play her records on the air, press agents who plant stories about her in the newspapers, members of the press

who run the stories, arrangers who drape her songs in sensuous harmonies, a dressmaker who drapes her torso in sexy but sensible costumes, managers who pick her songs, managers who pick her radio, nightclub and theater dates, and a manager to manage the managers. Although some of this help, like newspaper stories, comes free, the rest of it costs all concerned some \$40,000 a week. Beryl herself is making \$1,000 a week for three network programs on the radio and \$500 a week more from record sales. But this is nothing to what she will probably get from one of the two movie companies now bidding for her.



Beryl Davis (1) and human factors in her success: Personal Manager Willard Alexander (2); Press Agents Wayne Varnum (3), Marvin Drager (4); Accompanist Helen Materson (5); Dress Designer Isadore Charney (6); Photographers Conrad Eiger (7) and Al Hauser (9); Hair Stylist Victor Vito (8); Arrangers Nick Perito (10), Buddy Weede (11); Booking Agent Martha Coppins (12); Disk Jockeys Ted Lawrence (13) of WHN, Jack Eigen (14) WINS, Barry Gray (15) WOR, Fred Robbins (16) WOV, Art Ford (17) WNEW, Hal Tunis (18) WAAT,

Leonard Feather (19) WMCA, Ralph Brent (20) WGYN, Jack Lazare (21) and Paul Tomaine (22) WNYC, George Monaghan (23) WOR, Joe O'Brien (24) WMCA, Red Benson (25) and Bob Bach (26) WINS; Columnists Danton Walker (27) of *New York Daily News*, Dorothy Kilgallen (28) of *Hearst papers* and Paul Denis (29) of *New York Post*; promoters and managers of CBS's *Vaughn Monroe Show*: Assistant Director of Programs William Fineshriber (30), Assistant Director of CBS Publicity Arthur Perles (31), Agency Promoter Kendall Foster (32);

Agency Supervisor Helen Phillips (33), Vaughn Monroe's Manager Jack Marshard (34), Agency Director Thomas D. Luckenbill (35); promoters of ABC's show, *Beryl by Candlelight*: Eastern Program Director Charles Cox (36), Press Agents Bert Schwartz (37) and Richard Oak (38) Publicity Director Earl Mullin (39); RCA Victor promoters: Advertising Manager Richard Fielding (40), Popular Recording Director Russ Case (41), Account Executive William McKamy (42), Sales Supervisor Henry Onorati (43), Publicity Manager

Alan Kayes (44), Repertoire Director Eli Oberstein (45); movie and television men: 20th Century-Fox Test Director Frank Gregory (46), Casting Director for NBC Television Owen Davis Jr. (47); trade press: Joseph P. Orleck (48) of *The Cash Box*, Sid Weiss (49) and Val Adams (50) of *Radio Daily*, George Simon (51) of *Metronome*, Malcolm J. McGlassen (52) of *Music Business*; Orchestral Leader Vaughn Monroe (53), *Monroe's Maids* (57); Interviewers Bill Leonard (54) of *Time*, Al Morgan (55) of CBS's *This M. York*, and John Wilson (56) of *...*

sweet and hot



By LEONARD FEATHER

**Highly Recommended
*Recommended
No Stars: Average

POPULAR

A FELLOW NEEDS A GIRL—**Frank Sinatra (Columbia), *Perry Como (Victor); *Gordon McRae (Capitol)

Dick Rodgers and Oscar Hammerstein (the second, of course) turned out some can't-missers for the Broadway musical *Allegro*. Companion tune is SO FAR, disc'd by Sinatra, Como and Margaret Whiting.

BOULEVARD OF MEMORIES—*Billy Eckstine (M-G-M); Woody Herman (Columbia); Ray Dorey (Majestic)

By the time you read this, Woody Herman will be a bandleader again, (after a year's absence), instead of a rather lonesome-sounding singer, as on his recent records. Woody's new Columbia album, *Eight Shades of Blue*, is full of good songs with the azure word in the title—*Am I, Under a Blanket of, Between the Devil and the Deep*, and *I Gotta Right To Sing The*. How blue can you get?

DON'T YOU LOVE ME ANY MORE?—*Buddy Clark (Columbia); Jack Smith (Capitol); Freddy Martin (Victor)

Buddy Clark is Columbia's white-haired boy at the moment, getting the top songs and doing justice to them. His *Freedom Train* is actually superior to Bing's.

HOW LUCKY YOU ARE—*Elliot Lawrence (Columbia); *Anita Ellis (Mercury); Phil Brito (Musicraft); Andrews Sisters (Decca)

A good waltz, if waltz you will. Anita Ellis, charming brunette from the Red Skelton radio show, is coming along nicely on wax.

PEGGY O'NEIL—Harmonicats (Vitamoustic); Polka Dots (Musicraft)

Harmonicats happen to be anathema to me, and if that sounds like a sneeze, so much the better. Whether it's *Peg O' My Heart*, *Peggy O'Neil*, Harmonicats or Polka Dots, you're welcome, stranger.

STARS WILL REMEMBER—*Frank Sinatra (Columbia); Vaughn Monroe (Victor); Guy Lombardo (Decca); Skitch Henderson (Capitol)

HOT JAZZ

GENE AMMONS—*Red Top (Mercury)

ALLEN EAGER—*Donald Jay (Savoy)

DIZZY GILLESPIE—**Oopapada (Victor)

Above three are all bebop items. Caution: do not touch unless willing to be converted, open-minded and open-eared. Ammons, son of boogie-woogie piano pioneer, Albert Ammons, and Eager, 21-year-old jazz veteran, both play great tenor sax in the modern idiom. Dizzy's new big band makes a remarkable debut here, with satirical vocals and a weird, wonderful arrangement. There's also a good new Bebop Album on Keynote.

MEL HENKE—*In A Mist (Vitamoustic)

Unique. Chicago pianist Henke plays the late Bix Beiderbecke's immortal piece with an eerie vocal background hummed by the Honeydreamers.

MARY ANN McCALL—*Money is Honey (Columbia)

Former Woody Herman and Charlie Barnet singer makes her solo record bow with two blues sides (reverse is slower, *On Time*), with Woody's arranger, Ralph Burns, leading a nice accompanying unit. The gal really sings the blues.

FROM THE MOVIES

BODY AND SOUL—Title Song: *Lee Wiley-Eric Siday (Victor); *Sarah Vaughan (Musicraft); *Tex Beneke (Victor) and about 99 other versions.

DEEP VALLEY—Title Song: *Tommy Dorsey (Victor)

EMPEROR WALTZ—I Kiss Your Hand Madame: Bing Crosby (Decca); *Buddy Clark (Columbia). Emperor Waltz: *Bing Crosby (Decca); Skitch Henderson (Capitol)

FUN AND FANCY FREE—Title Song: *Phil Harris (Victor); Gene Krupa (Columbia); Phil Brito (Musicraft). Say It With a Slap: Modernaires (Columbia); Louis Prima (Victor). Lazy Country Side: Dinah Shore (Columbia).

IF YOU KNEW SUSIE—My How The Time Goes By: *Hal McIntyre (M-G-M); Vaughn Monroe (Victor)

SUMMER HOLIDAY—Stanley Steamer: *Jo Stafford (Capitol); *Georgia Gibbs (Majestic); Dinah Shore (Columbia); Tony Martin (Victor)

"A Meeting With One of N.Y.C.'s Hip Taxi Drivers"

After downing a sumptuous meal at the Cafe Rouge of the Hotel Pennsylvania, while listening to Claude Thornhill, Leonard Feather, his beautiful blonde wife, Herb Ellis and I decided to take in "the street."

We grabbed the nearest cab and while giving the driver our destination, Leonard remarked: "Let's go where the Pres is blowing." A guttural voice answered without the slightest delay for thought—"Oh, you mean Lester Young? He's at the Downbeat ain't he?" I almost dropped my "Glass in Hand."

DUSTY.

JAZZ PANORAMA,

DEC., 1947

Not to be overlooked in this Sunday of heavy drama is the *Lady Macbeth of Minerva Pious*, better known to radio audiences as "Mrs. Nussbaum" of Fred Allen's *Alley*. The *Macbeth* program is WNEW's *Play It Straight* (4 p.m.), which last week introduced Milton Berle as Romeo and intends to continue, week after week, giving leading comedians a chance to exercise their secret passion for high theatrics. . . . On WHN this Saturday (1:30 p.m.) London-born jazz connoisseur Leonard Feather starts a jazz-conning program called *Varsity Varieties*, presented in cooperation with, of all people, *Parents Magazine!* . . . *Twenty Questions* (WOR-Mutual 8:30 p.m.) celebrates its second birthday Saturday night (204 performances) with the Van Deventer family still holding the radio championship against all guest-star comers. The Van Deventers include Fred, the noted newscaster; Mrs., who uses her maiden name, Florence Rinard, for clarity's sake on the program; and the family quiz kid, Bobby, 16, a high-school boy who uses his grandmother's name, McGuire, for the same charity's sake. . . . And, speaking of *Quiz Kids* (WNBC Sun. 4 p.m.), Joel Kupperman had his Kumuppance in Cincinnati a week or so back when he ignominiously missed spelling "hydroxymercurifluorescein" and then tried "Cincinnati," starting out with "S-i-n . . ."

—JOHN T. McMANUS

NELLIE LUTCHER: "The Animated Amazon of A.F.N."

NELLIE LUTCHER is big news in more senses than one!

The animated amazon of the A.F.N. (by the way, she's popular in America, too) was completely unknown to the music world at large not more than six months ago. The story of her rise is typical of American show business.

From an obscure performer in small-time gig units around Los Angeles, the Lutch Lady has become the latest darling of Café Society Downtown, New York's most sophisticated cellar (it's a great temptation to say best-cellar); she is also preparing for a series of theatre bookings at fabulous figures, and her Capitol records are the hottest things in Harlem and in many white districts, too.

Nellie was the first child of Isaac and Susie Lutch, the former being a bass player who was well known in his day around the Lutchers' native Louisiana, where Nellie first awakened on October 15, 1915. The little Lutch soon showed a keen interest in the piano and started taking lessons at the age of seven with one Eugenia Reynaud, wife of the local headmaster. Only a year later she was playing the organ at the Baptist church and took a special solo on Sundays while the collection was being taken up.

"MY father really helped me a lot, too," recalls Nellie. "I used to go to rehearsals of the band he played in. Clarence Hart, the leader, played piano, too. Eventually I left school and joined the band. My mother didn't like that so well, but dad convinced her that if that was what I wanted it was okay."

After six years with the Hart band, Nellie joined a group known as the Southern Rhythm Boys, and while with them began to do a little singing, until not long afterwards she was a double-feature in the organization, playing an important solo rôle as vocalist and pianist.

A temporary gap in her career was caused by the serious illness of Nellie's mother. After a sojourn at home, she was persuaded by friends out West to pack up and try her luck in California, and in 1935 she headed out that way.

After a few months there Nellie got married. The product of that now disbanded union is a youngster named Talmadge, who is already showing a talent that may some day eclipse his mother's fame. Talmadge, incidentally, is one more musical member of a large and illustrious family, since Nellie has nine brothers and sisters, all younger than she, including a milliner, a dress designer, and a musician named Joe Lutch, who is also out on the Coast now making Capitol records with a small jump band. There are still quite a lot of Lutchers at home in Lake Charles, Louisiana.

YOUNG Talmadge was indirectly responsible for his mother's present success, since it was he who, about a year ago, suggested that she ought to take part in a certain big charity show. At one of these appearances Nellie made a great impression on a baritone named Joe Alexander, who was a Capitol recording artist.

Dave "Dyspepsia" Dexter, the sour-pussed but shrewd Capitol employee, was not his usual astute self, putting the date off for several weeks before he finally saw Nellie at Joe Alexander's insistence. Then she waxed half a dozen test sides, everybody at Capitol became enthusiastic, and when the first pair reached the public ("Hurry On Down" and "The Lady's In Love With You") the reaction was immediate. Disc

A pen portrait of the latest singing star, by our New York Correspondent, Leonard Feather



as a result, had a poor show and even poorer business. But before Nellie Lutch had even opened there, the Café's diligent Press agent, Marvin Kohn, was arranging interviews with Time, Life, and countless other national magazines.

Nellie's fame had gone ahead of her, on records. On opening night I was one of the relatively few who were lucky enough to get in the place. Hundreds had to be turned away.

WHEN I first saw Nellie perform I realized at once what the excitement was about. Though her vocal personality has made her a big hit on records, she shows even greater possibilities as an impersonator. Not pretty or even handsome, she is a tall, somewhat striking person whose visual appeal lies in her ability to change moods and express a wide range of ideas, both musical and humorous, with her demeanour as she sits casually before the keyboard. Nellie, as they say, "sells"—she sells every word of every song.

Salesmanship, both visual and aural, means much more than musicianship in the field of commercial success nowadays (hasn't it always?), so it's hardly surprising that Nellie is a success while great pianists such as Mary Lou Williams and Beryl Booker, or even a great singer like Sarah Vaughan, cannot achieve the same fame and fortune.

OF Nellie's biggest recorded hits to date, "Hurry On Down" and "He's A Real Gone Guy" are both rehashes of elderly traditional blues themes, both lyrically and musically. "The Lady's In Love With You" and "Let Me Love You To-night" are ingenious and slightly sarcastic treatments of standard tunes. "My Mother's Eyes," her latest, is sung dead straight and she means it to be taken seriously. Much to her disappointment, some listeners have treated this number disrespectfully, assuming that she was kidding as usual.

Nellie has been keeping Café Society so packed that Josephson is showing his gratitude by paying her a weekly bonus reputed to be far in excess of her stipulated salary. And within the next couple of months she'll be going into the Paramount Theatre on Broadway at 1,750 dollars a week.

Not bad for a gal who, earlier this year, was doing well if she made twenty dollars a night!

jockeys all over the country played the sides incessantly.

During this period of her first recognition, Barney Josephson, owner of Café Society, happened to be visiting California and offered to put Nellie in the Downtown (Greenwich Village) branch of his two cafés at 250 dollars a week. He is now getting credit for having pulled off a terrific bargain, comparable with his discoveries of Hazel Scott and Lena Horne (although Lena was well known before she went into the Café).

Before Nellie Lutch came to New York and the Café, that noted night spot was in the doldrums. Business had been so bad that Barney had reduced his talent payroll to a bare minimum, and,

JAN. 14, 1948 - DOWNBEAT

with vocal added. (Victor 20-2530)
CLYDE BERNHARDT
 ♪ Blues Without Booze
 ♪ Blues Behind Bars
 A straight blues session enhanced by Pete Brown's alto sax, and notable because of piano manned by Leonard Feather under his write-name. He favors four to a bar, stomp rhythm, and outside of a few boogie woogie and right hand triplet fill-ins refrains from soloing. He did, however, write both the tunes used. (Musicraft 506)

AMSTERDAM NEWS - DEC. 13, 1947



Something About A Midnight Show

From what you folks tell me, Friday night's was the best Midnight Show of the series since your scribe took it over for the Amsterdam News Welfare Fund's annual program six years ago. It makes you feel good to know that you're on safe ground with so many people behind you and for you all the way. I mean the little ones as well as those who are getting the \$500 and one grand a week for walk ons. I'm talking about those in the corner of the bar, those in the Big Scramble to pick up a few pennies, whether hoofing or hollering in some leaky, smoky cellar joint, or getting it in other ways, so long as such ways are legitimate and don't do anybody harm. They were all backstage at the Apollo Friday midnight and until 5:30 a. m. Saturday. The big and the little ones, white and Negro, rubbing elbows, talking, reminiscing, getting acquainted and forming another link in the chain of interracial harmony that must be forged before this county can become really united in face of the things to come, the Thomas Un-American Committee and sundry newspaper writers notwithstanding. It means a lot to human relationships when a kid dancer who has yet to earn more than \$25 a week at his profession can walk up to Milton Berle or George Jessel and talk with confidence and ease with folks who are supposed to stir a sense of awe in all lesser lights. It is something to think about when it is discovered that the Berles, the Jessels, the Zachary Scotts, the Stan Kentons, the Harry Hirschfelds, the Phil Reagans, the Mickey Alperets and the Menasha Skulniks are human after all, despite all the bigtime writeups they get and the gold they earn. It's something to be glad about when you don't have to stand across the street and point at them going by and instead, go up, shake their hands and tell them what's on your mind. It's healthy for everybody. And that's why backstage at the benefit was a laboratory in human relationships that won't do anybody harm.

There's something fascinating about it all, I mean the bustle, the knock-down and dragout scrambling, the hoarse shouts of the stagehands, the electricians, the radio men, the wardrobe people and others, the pushing and shoving of those who are anxious to make that one showing—"to get on." And the urge is in them all, they're showfolk, big or little. All want to "get on" while the time is ripe and while you in the audience still have your eyes open and haven't got uncomfortable, restless and looking at your watch and figuring on how you're going to make time in the morning on that job. They crowd into the wings, do the performers, and there's no distinction. Just like tangling to be the first on the commuter's train so you can pick your seat ahead of the others. Nothing is so disappointing than not to get on. And that's all the more reason why those who don't get on the stage are so great. They get mad, blow up and squabble, but in a few minutes or a day they're all right again and ready for next year. I remember Big Time Crip, the fabulous one-legged dancer, who stood in the wings from midnight until 6 a. m. one year patiently waiting his chance to go on. It finally came and he was ready for it. The same goes for many others. They come from near and far, bringing instruments, hopeful that they'll get out in front of the lights where they can do their bit for a charitable cause which aids us all. And strange to relate, those who do get on, aren't vicious about it. They are just as solicitous of those who don't as the disappointed ones. They all, at one time or another, haven't been able to make a showing and they know, without being told, what it means and how it feels to be left out.

All know, however, the problems involved; how you have to cut corners and pull up short when you have 300 acts to put on in four or five hours, each act being good for at least 10 minutes. How are you going to do it? Einstein couldn't figure that out and I'm no mathematician like that. Neither is Hugh Walk, the "cue man," Joe Bostie, Bill Chase, Dave Huntley, Leonard Feather, Fred Robbins, Willie Bryant, Noble Sissle, Allen Prescott of NBC, Mel Allen and Satchel Robinson who are on the encee committee. Sometimes you have to figure just what will go good at a certain time with the audience. When you have two or three comedians following one another, you put on music. When you have two or three singers one after the other, you put on comedians or dancers. When you have all combined, you put on celebrities for a brief walk on bow and introduction. Then you have to figure out what your radio man wants, in this case, WMCA, broadcasting direct from the Apollo stage until 4:30 a. m. Some things have to be cut out, some have to be balanced. Out in the audience, you don't see or know what's really going on. All you know is that you saw a good show.

A good show, and a superior one, as most of the folk who have called, written or telegraphed me, is like the one Friday. It went like this—Charley Barnett, his band, Bunny Briggs and his dancing and Zachary Scott, movie star of "Cass Timberlane," "Mildred Pierce" and others. Then you come on with Fred (WOV) Robbins who brings on the sweet singing thrush, Sarah Vaughan. Then comes Harry Hirschfeld of the "Can You Top This?" radio program and after his explosive gags, comes the great comedy star, Menasha Skulnik. Before you can get your breath, there's Milton Berle with his hat on ready to go home. You

He's a great guy— with a great band!

★—STAN KENTON



—that was how the boys from the "Queen Mary" orchestras summed up their impressions of Stan Kenton's debut with his new orchestra at New York's Century Room the other day. Here is a vivid description of the proceedings by star multi-reed player

MOSS KAYE

WHAT do you do in New York when time—and money—are short? But then, we're not worried about the money; we just want a headache to cover the rest of the world's musical entertainers in one evening.

The problem solved itself. At the opposite of Flamingo skyscraper, STAN KENTON—HIS NEW ORCHESTRA OPENING TONIGHT at the CENTURY ROOM in the HOTEL COMMODORE. That was enough. We formed a party from the "Queen Mary's" orchestra and converged on Commodore at 8 p.m.

The long, lavishly decorated Century Room was already packed with a smartly dressed crowd of types and ages. Sure enough, to the huge stand at the right end of the room came the famous Stan Kenton Artistry in Rhythm orchestra. The musicians all wore uniform of long, black jackets, light grey satins, trousers, stiff white collars, and had a white cross between a black and the Governor of the Bank of England. The effect was certainly smart, but one would have expected to hear a Mozart minuet instead of the "Concerto to End All Concertos."

Then the band opened with the most thrilling sound I've heard. It was a tremendous, fast arrangement of "Artistry Jumps." The ensemble sounded like a huge, rich organ, and played with the precision of a well-oiled machine. The band's attention to dynamics was amazing. One moment the boys were blowing frantically; the next, they were down to the merest whisper. Stan Kenton set the style with a piano introduction and bass drum accompaniment to most numbers, then the whole band would rock in with terrific punch.

What shattered us all at the outset was that a hotel of the Commodore's calibre should allow the band with its ten brass to play full out. Obviously the management had given Stan Ken-

ton every encouragement to play the way he thought best. This courageous and progressive policy was endorsed by the huge crowds and wild enthusiasm of all present.

THE instrumentation was similar to Stan's previous band, but the arrangements were the last word in modernity, with bebop-sounding figures and passages prominently featured. The rhythm section was wonderfully inspiring, and was augmented with a phenomenal bongoes player—Jack Costanza. His efforts, plus the amazing runs and fill-ins by bassist Eddie Safranski, the spectacular but metronomic drumming of Shelley Manne, and the simple but musicianly piano of Stan Kenton have to be heard to be believed.

Kenton himself worked like mad. He would jump up from the piano to front the band, and is obviously a tremendous showman as well as a wonderful musician. He, Pete Rugulo, and trumpet man Ken Hanna are responsible for most of the band's arrangements, while such specialties as "Artistry in Boogie," "Artistry in Bolero," "Artistry in Percussion," etc., are written by Pete Rugulo and Stan himself.

I can only describe the brass section as having the most fiery, "sizzling" sound imaginable; the musicians' control of their instruments was unbelievable considering the range, volume, glissando effects, etc., that the arrangements demanded. High-note trumpet man Buddy Childers seemed to rest most of the time, and would then come in with a fantastic and exciting blast, way up top at the climax of the arrangement. The effect was terrific.

Trombonist Milton Burnhart played fine, forceful jazz and also switched to the sweet, rhapsodic style. The trumpet solos were shared by fat man Ray Wetzel

(who also does the comic vocals), Buddy Childers and Chick Alvarez. In fact, every man in the band had a solo spot at various times during the evening.

The five saxes were led by George Wiedler—who has replaced Boots Musselli—and had a wonderfully full and rich tone. The section, however, has discarded the very fast vibrato and clipped note effect featured a great deal by the original band in numbers like "Etude for Saxen"; it now employs a good deal of non-vibrato effects and has a thick-sounding attack that blends superbly with the ensemble. Jazz alto solos were taken by Art Pepper, who will be well-remembered as the G.I. stationed in London who took part in many swing sessions and concerts.

Art, incidentally, is very anxious to get hold of back issues of the "M.M." Any generous reader would earn his sincere thanks if he addressed copies to Art, c/o Leonard Feather, 1, Sheridan Square, New York City.

Art is playing really inspired alto in the Charlie Parker bebop style. He confided that, for 18 months prior to the formation of the Kenton crew, he had worked in a meat-packing plant rather than play in an inferior band. How's that for musical principles!

The new tenorist in place of Vido Musso was Bob Cooper, who

is married to the band's vocalist, June Christy. Bob has very modern ideas and should be heard a lot of in the future. June, rated among the top U.S. stylists, is singing better than ever before—and in the bebop style. A vivacious blonde, she was a great favourite with the crowds.

THEN came one of our biggest moments. We were introduced to Stan Kenton and the musicians, who proved the friendliest bunch imaginable. Kenton is charming and unaffected, and, despite milling crowds of pressmen, photographers, and enthusiasts who were welcoming his return to bandleading after his recent breakdown, still managed to find time to speak to us. He also presented each one of us with a signed photograph.

Stan told me that he had great hopes of visiting England some time next year. He also asked me to tell Geraldo and his boys that he was most impressed with their recording of "Artistry in Rhythm" and "Southern Scandal." Eddie Safranski, too, asked me particularly to congratulate Geraldo's bassist, Jack Collier, on his fine playing on these two sides.

Stan added that his future policy will be to present what he calls "progressive jazz" in concert form, as he thinks that the public is now prepared to sit in a concert auditorium and listen to and appreciate his orchestra and his new music as does the audience at a symphony concert performance.

Eddie Safranski, who is acknowledged by musicians and fans alike as America's top bassist, is a very pleasant and likeable fellow. It may interest his many British followers to know that he uses a 17th-century English bass. He bought this instrument from a gypsy and is rightly very proud of it. It is a four-string model amplified by a pick-up on top of the spike inside the instrument.

THE Century Room was crammed with celebrities who had arrived specially to welcome Kenton's New York appearance. Among those present were Boyd Raeburn (now organising his new band), Johnny Long, Johnny Bothwell, Nat "King" Cole, tenorman Flip Phillips (who is shortly arriving in Europe with the Norman Granz "Jazz at the Philharmonic" group), ex-Woody Herman trumpet-arranger, Neal Heftl, and his wife, Frances Wayne, the former Woody Herman vocalist, glamorous ex-Les Brown singer Doris Day, and Leonard Feather, who sends his best wishes to all in Britain.

Other musicians present were Bobby Byrne and Skitch Henderson (whose orchestra was accompanying Frank Sinatra at the Capitol Cinema).

Well to the fore at the "all-British" table was the "Limey" contingent comprising Beryl Davis, Len Camber, Ronnie Selby, Cyril Shane—who had just arrived in the States—and most of the members of the "Queen Mary's" orchestras. Drummers Bobby Kevin and Joe Watson, incidentally, almost fainted with excitement as they watched Kenton's Shelly Manne do his stuff!

I had a very interesting conversation with leading impresario Willard Alexander. He has Beryl Davis, Ray McKinley's band, Boyd Raeburn, and many other famous artists under his banner. Just like everyone else, Willard was the friendliest of persons and his intimate knowledge of music and musicians—especially the current bebop trend—amazed me.

I could go on for pages about my experiences, but I'll conclude with a revealing note typical of the warmth and courtesy extended us during our short stay. As we all got up to leave and asked for the bill, the waiter said: "That's okay, folks; your check has been paid." Although we vigorously protested, he wouldn't reveal who was responsible for this generous gesture. Only later did we find out that it was that fine guy with a fine orchestra—Stan Kenton.

Bon Voyage For Bop Stars



New York—Peering through the life preserver, Dixie Gillespie poses for a send off shipboard photo before leaving for the Scandinavian countries. Manager Milt Shaw is on the left, critic Leonard Feather on the right. Trip was made on the S. S. Drottningholm.

CHICAGO DEFENDER - JAN. 31

PEOPLE'S VOICE - DEC. 27, 1947.

Music Guide Soon Debuts

The Collectors' Guide to All Recorded Music, a new music publication and complete record review, will make its appearance as a monthly on February 1.

This preview edition will feature an explosive article by jazz critic Leonard Feather, exposing the discriminatory practices engaged in by the radio networks and agencies when it comes to Negro talent on the air.

The exclusive article is being awaited with great interest among Negro and progressive white circles. Al Andersen, jazz critic who edits The Collectors' Guide, has announced that it will be the stated

policy of the publication to fight all forms of racial and religious discrimination and segregation aimed at minorities.

AMSTERDAM
NEWS -
DAN BURLEY'S
COLUMN
12/27/42

MIDNIGHT SHOW MEMO: In the mighty scramble to get on at the Welfare Fund show at the Apollo Friday night, some really greats were inevitably left out and I would like to salute them here. It's a deep and humble bow to the great Eddie Vinson band, to Buck and Bubbles, the great song and dance team; Son and Sonny, the interpretive dancers; the famous harmonica wizard, Larry Adler; the glorious-voiced Annabelle Hill, the righteous Stuff Smith Quartet, the Charley (Yardbird) Parker combination, the soul-tingling chirper, Billy Daniels; the show-stopping Manhattan Paul, the beauteous little Ida James, the queen of the blues, Albinny Jones, the slick juveniles, Slap and Happy, the smooth Leonard Ware Trio, the drum wizard, J. C. Heard and his band, the song stylist, Thelma Carpenter with Garland Wilson, the perfectly wonderful Noble Sissie, who helped route the show from 11 p. m. until closing; the popular Josephine Woods, Johnny Vigal, the comedian, the Ovie Alston band, Derby Wilson, one of the great dancers of our time, and many, many more. I wish I could put all the names in here but can't remember 'em all since I was onstage most of the time and saw only a few who were there to do their bit. . . . And in taking bows, how about many bows for the bars, grills and liquor stores that cooperated 100% in contributing liquid refreshments for the performers backstage? The committee in charge of this phase, consisted of the popular Luther (Red) Randolph and my man, Lawson Bowman. Contributors were Joe Wells, Bowman, himself; Max Hulick of the Baby Grand, Carl Maxwell of the Pink Angel, Eulace Peacock of the Peacock Liquor Store, 200 W. 140th St., Chick Levy of Chick's Bar, 2501 7th Ave., Max and the boys from the Wellworth Taverns, Fannie Pierre of the Dawn Cafe on 146th St. and Amsterdam; Jerry's Hideout at 114th and 8th; Minton's Playhouse, the Parkway Tavern, the L Bar at 119th and 8th, John Levy of Poor John's, 122nd and 8th; the Ideal Restaurant, the Apollo Bar on 125th St., Frank Lezama of the Broadway Palace, Neil Cooper of the Trinity Liquor Store in the Bronx, and Jack Greco of the Lenox Lounge. . . . Those who refused for some reason or another to cooperate with an outstanding Harlem charity included the owners of the Silver Rail Bars and Grills, the Palm Cafe on 125th St., the Harlem Moon Bar and the Monarch Bar. . . . That's bad, fellows; you know we folks in Harlem stick together and when people don't act right by us, we don't get too enthusiastic about them. How about sending in your checks to the Amsterdam News Welfare Fund since you missed the first boat. . . . My boy, Johnny Long of "Born Yesterday" brought up the great Paul Douglas.

Johnny (Tralala) Walker, my man from Detroit, Chicago, and points west, was real gone in rounding up transportation for the acts to and from the theatre, and proved to be the main factor in the success of the show. . . . Johnny got a bus contributed by Charley Lorf of the Charter Coach Corp. of Newark; a bus and driver from the 20th Century Bus Corp., a limousine and driver from Eddie Holford of Eddie's Palm Gardens, Jamaica, and many other private cars. The great Milton Berle chartered a Greyhound bus at 50th St. and came up to the theatre alone with the driver! My gal, Evelyn Vaughan Ellis drove her own Lincoln in picking up Sarah Vaughan, Allan Prescott and many others; Murean Barbera Roberts drove her own '48 in picking up acts, as did Mabel Sanford Lewis who brought George Jessel and others, Police Commissioner Arthur Wallender assigned Patrolmen George Hancock, Anthony Stoeckert, Alfred Conley and John Blessinger as motorcycle escorts in getting our cars through the traffic, and Palm Tom Brown was backstage on the door as usual. There were plenty of cops in 126th St. and everything was real crazy, which means real gone, or okay, whichever way you want it. . . . And lay a happy hand on the pretty ladies who acted as hostesses backstage. They included Grace Clifford, Jean Wade, Josefred Portee, Alice Charlton Walker, Mrs. Dave Mrs. Leonard Feather, Marie Louise Smith, Bertha Moorehead, Elaine Bona Spencer, Gerlie West Brown, Madeline Lawrence, Bessie Smith, Holden, Adele Glasgow, Enid Hunt, all under the capable direction of



Press Conference unofficial, of course, Friday evening at Tom Delaney's new place. From left to right are Hilda McDonald of PV, Jack Brooks, business manager of PV, Earl Wilson of the evening Post who was guest of honor, Fritzi McGill of PV, and Leonard Feather of Metronome. See Leighla's column on page 28—(Foto by Saunders).

JAN. 17, 1948.

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 PEOPLE'S
 VOICE -
 JAN. 1948



Time Out For Bouquets

By Leighla Whipper

HAVING ALLOTTED unto myself more space this week in order to mete out some bouquets and otherwise to those composing Gotham, plus getting in some of the things which have been left out week after week, I will now get started, as usual, just two minutes before deadline time. But even so, this week, we will not be rushed; we intend to proceed at a more leisurely pace. When one writes for a tabloid, one cultivates those quick clipped sentences, that elliptical style which ultimately creeps into one's speech and one's telephone talks, and one's whole life. So let us pause for station identification as it were.



WHIPPER

May I now dig in deep and thank those many people who, during the year have sent hundreds of invitations, many events I attended, and many of which I found it impossible to make, being only the two people that I am. My congratulations to all those clubs who are combining a charitable program with a social one, and who go to much trouble, and expense to give attractive affairs for their friends, I know the expense and strain it takes to put over a successful affair, and the clubs deserve credit for their constantly successful efforts.

the time-honored proverb adorning the post office of Washington, or is it New York, "Neither rain nor snow nor dum de dum can stop these messengers on their appointed rounds" (sounds like Whittier or somebody). Although I can't remember too clearly, that sums up the spirit of many bon vivants this season.

THE DUKE: Of Ellington, that is, didn't do badly at all Monday evening at midnight when most of the Broadway world came to wish him happy landings on his disc jockey show at the WMCA studios. At this point, Duke clearly doesn't love the mike too well—feels more at home hitting out the sharps and flats. Freddie Robbins, Tommy Dorsey, looking quite gray, Migelito Valdes, Bea Wain, Andre Baruch, Mel Torme, were among those offering congrats; Jane and Leonard Feather were in the audience along with a number of newsmen and fans of Duke's. Interesting indeed is the allegiance, the positive awe that most celebrities hold for Duke, who himself is the most casual, and when not at the piano, the most nonchalant of celebrities, never seeming to take himself too seriously. Also present were Stan Kenton and June Christie and Vic Damone, who, as you've probably heard by now, did their stint for the ether. Duke shoots out of town this week, shoots back in soon. Meantime his program will be transcribed.

ABOUT PEOPLE

By Jean and Robert Boardman

Health Commissioner Harry S. Mustard, former Health Commissioner John L. Rice, and Dr. E. R. Coffey, head of the New York District of the U. S. Public Health Service, were talking one day after a medical meeting at the Barbizon - Plaza, when a fourth doctor dropped by with a British friend. Introductions were begun and the Britisher took the first two in his stride.



Jean and Robert Boardman

"How do you do, Dr. Coffey," he said. "Glad to meet you, Dr. Rice." But when he was told Dr. Mustard's name, it was too much. "Oh come now," he said. "Surely you chaps are pulling my leg."

Mrs. Wendell Wilkie, now well recovered from the operation that hospitalized her for two months, sat in on the Security Council's Kashmir debate on Wednesday. She was with Mrs. Simeon S. Willis, wife of the former Republican Governor of Kentucky.

From Town Hall we hear of two couples who shared a taxi in San Francisco to the Mark Hopkins Hotel. One husband, being friendly, said to the other: "Is that a music case? I'm a violinist, myself." "I'm a pianist," the second husband replied, "and this is my wife. She's a violinist." "For heaven's sake!" said husband No. 1. "This is my wife—she's a pianist." Reading from left to right they were Louis Kaufman, violinist, and his accompanist wife, Annette, who most recently recorded the Khatchaturian Concerto, and Eugene List, pianist, and his wife Carrol Glenn, violinist. All four are well known to New York concert-goers.

Fairfield Osborn, president of the New York Zoological Society, has completed a highly-documented book on the need for more rigid conservation of our natural resources, "Our Plundered Planet," for publication next month. . . . Leonard Feather, the magazine jazz critic, and bandleader Dizzy Gillespie, are writing a book explaining bebop. It's tentatively titled "Jazz Today."

Louis Fischer, the writer, on jury duty recently, was called as a prospective juror in a case involving a Negro suing a white woman for an automobile

injury. While he waited two Negro jurors were dismissed without examination. When Mr. Fischer's turn came and he was asked if he had any prejudice that would prevent his serving in the case, he countered with a question to the judge. "Does it make any difference," he asked, "that I would hesitate to sit with a jury from which two Americans citizens were barred solely because they were apparently considered unfit to judge fairly in a case involving a member of their own race?" The entire panel had to be dismissed.

Jean Pierre Aumont, French stage and screen actor, is in town this week. He just left the Paris cast of "The Emperor of China," a play he wrote himself (his first). He hopes to have it produced on Broadway but so far hasn't a proper translation even for the title, which comes from a French expression of belittlement: "Who do you think you are, the Emperor of China?" All we could think of was "Who do you think you are, anyhow," but we had to admit "Anyhow" wouldn't be much of a name for a show.

We had always thought that royalty had a pretty easy time of it, but from what we can make out from the Princess Gabrielle de Liechtenstein being a princess is the only job in the world tougher than being a newspaper columnist. (She's in town arranging the sale of the first post-war shipment of Moselle wine from her family's famous cellars.)

At her farm in Liechtenstein, she told us, she's usually up at seven. There's the farm itself to look after. Then there's welfare work among the villagers, including the workers on four vineyard estates, a slate mine, and the family's large forest holdings. There are 122 foresters alone.

We said we thought that sounded like a full day's work.

"Oh, but that's just what I do in the morning," she continued. "Afternoons I go out to supervise the work at the vineyards for a while and then go to the office in town—I'm on some committees for the military government. And, of course, the town house was blown up in the war and there are things to do getting that fixed up."

To top it off, she hasn't been able to find a secretary who writes both French and English so she's often up until 11 p. m. typing her business letters.

In this country, besides her wine arrangements, she plans to study the latest methods in agriculture and to visit California vineyards.

"I've been wanting to get some dress made," she added, "but somehow I just haven't had time."



If you aren't already a Dizzy Gillespie fan, you must have read somewhere about the new, foolishly-named but musically fascinating movement with which he is identified. Generally speaking, the press has treated bebop (or rebop—same thing) with the same confusing and patronizing treatment it accorded to boogie-woogie in 1938, to swing in 1935, and to jazz ever since jazz began.

Bebop isn't a new kind of music; it's just a new approach to improvising or writing jazz, with a broader harmonic basis and so many melodic and rhythmic subtleties, all wrapped up in so much technical fluency, that at first it dazzles and bewilders you. For instance, the first time you listen to the initial RCA Victor release by Gillespie's 17-piece orchestra, titled *Oopapada*, you will merely hear a silly, endlessly-repeated title, some crazy wordless singing, a flood of wild trumpet and saxophone solo work, and some very loud ensembles.

Gradually, if you are open-minded and ready to scratch beneath the surface a little, you'll find that there is method in Dizzy's apparent madness. You will hear a clever combination of humor and musical ingenuity in the theme, and even in some of the singing.

Bebop's apparent dissonance, and its real complexity, have divided the jazz world into two camps; those who understand and like it, and those who don't understand and therefore hate it. (Of course, there are a few who under-

stand it and still don't like it, and even some who don't get it but like it anyway!)

Despite the vicious attacks of old-guard critics who refuse to recognize progress, Dizzy has become the most widely-imitated musician since Louis Armstrong. Despite the attempts to dismiss bebop as a passing fad, Dizzy's public has been increasing constantly. A few months ago, visiting Europe, I heard French musicians trying to copy Gillespie choruses, English swing stars penning Gillespie-like arrangements, and was besieged by fans who wanted bebop records sent them from America. Dizzy's influence has become world-wide.

On September 29 Dizzy and this writer staged a concert at Carnegie Hall and the house was sold out; more recently, Dizzy's manager set the band for a tour of Sweden and Denmark at \$5500 a week. Commercial success is following artistic recognition for the 30-year-old brickmason's son from Cheraw, S. C., who visited Europe in 1937 as an obscure third trumpet man named John Gillespie, playing with Teddy Hill's band in a Cotton Club show.

Next time you get into an argument about bebop (and if you ever talk jazz at all, it's bound to happen) dig out Dizzy's new releases, or the earlier small-band sides he made in RCA Victor's "New 52nd Street Jazz" album. Try to pierce that veneer of cacophony and comedy and find out why musicians ten and twenty years his senior are paying homage to this man and to

the progressive spirit for which he stands. And remember the words of Duke Ellington when a reporter asked him his stand on the old jazz vs. the new:—

"This is 1947 and you have all these wonderful musical minds like Dizzy Gillespie . . . young minds, progressive minds, active minds that have to be respected . . . Why should music stand still? Nothing else stands still. Who can say that the whole United States and the musical minds should stand still? . . . Music now is in skilled hands. It's going to move along!"

DECEMBER, 1947

IN THE GROOVE

sweet and hot

by leonard feather

***Highly Recommended
*Recommended
No Stars: Average

FROM THE MOVIES

APRIL SHOWERS—title song: *Ray Noble (Columbia). *Carolina In The Morning*: *Tony Martin (Victor).

ARCH OF TRIUMPH—Long After Tonight: *Yvette (Vitacoustic); Kate Smith (M-G-M); Betty Rhodes (Victor). Remember Yvette, the "French" trail from Alabama who was about as Gallic as Hildegard from Milwaukee? Well, she's dropped the foreign accent and emerges as a swell singer sans the French frills. It's a good tune, too.

DAISY KENYON—You Can't Run Away From Love: Harry James (Columbia).

GOLDEN EARRINGS—album of theme music: **Victor Young (Decca).

IF YOU KNEW SUSIE—My Brooklyn Love Song: *Marion Hutton (M-G-M). Marion, who sang with the old Glenn Miller band, had a brief film fling, then retired to motherhood, sounds much more phonogenic than sister Betty, and the song's as Brooklyn as the Dodgers.

Teichowsky album:

Russia's gift eight-sided *Our Love, My Love*, from Peter

On the Upbeat

New York

Capitol Songs and Criterion Music have cancelled their European publication rights agreement with Chappell of London as of Feb. 1. In the future all foreign deals will be made independently . . . Stan Kenton orchestra piled up hefty \$6,173 net take at Palace Pier, Toronto, Thursday (22), with all tickets sold in advance three days before dance at \$1.50; Kenton earned \$4,072 as his

sional manager post of Duchess, Leeds subsid, in N. Y. . . . American Society of Authors, Composers and Publishers deferred regular monthly board meet of tomorrow (Thursday) until next week (4) due to probable lack of quorum caused by vacationing members . . . Dizzy Gillespie and Leonard Feather to collab on book on be-bop music . . . Tiny Hill orchestra now with Joe Glaser's Associated Booking Corp.

the Night
-Bebop Jazz
at Favorites

outlets for their opinions on how the city's wailings should be pursued . . . Dizzy Gillespie and Leonard Feather teamed up before the orkster took off for Europe to scribe a book on be-bop. . . . Billy Eckstine set for a date at the Red Feather in Hollywood beginning February 9 for four weeks.

Dizzy to Write Bebop Book With Feather

NEW YORK—Just before sailing for Europe, Dizzy Gillespie completed arrangements for a complete book on rebop.

Leonard Feather, noted jazz critic and composer, will write the text, with collaboration by Dizzy in the form of many musical illustrations.

The outline of the book, drawn up a few weeks ago by Gillespie and Feather, includes a history of the entire modern jazz movement, with full biographical details of the great young stars it has produced. A comprehensive survey of new trends in jazz, it will also feature a technical analysis of bebop which will interest musicians and fans alike.

Leonard Feather, in addition to

writing in recent years for Esquire, Modern Screen, Metronome, and numerous other magazines, has composed many bebop tunes himself, some of them having been featured by Gillespie, Coleman Hawkins, Charlie Parker and other top jazzmen.

PITTSBURGH
← COURIER →
JAN. 31, 1948



BIG JUMP—Dizzy Gillespie, center, shoved off to Europe last week, but his followers stuck close by him and established him in fifth position in the big band group. This was great for Bebop Dizzy who never got such a call last year. Wishing him bon voyage is critic Leonard Feather, right. Manager Milt Shaw shoved off, too.

Collectors'

GUIDE

... to all recorded music

CLASSICAL and SYMPHONIC • JAZZ and SWING • POPULAR • WESTERN

VOL. 1, No. 1

MARCH, 1948

TWENTY-FIVE CENTS

A Bad Smell In The Air

By Leonard Feather

Ladies and gentlemen of the radio audience—
This is *your* problem.



Leonard Feather

It isn't directly connected with records, but it's important to anyone who's interested in the kind of music that can be bought on records. It's not a new problem, but it's one about which nothing effective has yet been done. The problem

can be expressed in a number of ways; for instance, you could sum it all up like this:—

Why doesn't Duke Ellington have a commercial radio show?

Or you could express it this way:—

Why isn't Ella Fitzgerald sponsored? Or Billy Eckstine? Or Lena Horne? Or Herb Jeffries? Or Sarah Vaughan?

Why do a bunch of bandleaders who can barely blow their noses manage to get on the air, coast-to-coast, week after week, for a fabulous figure, while the Duke, recognized as the greatest in American music for the past twenty years, still has to go on the air as a guest on someone else's show, or as a disc jockey, or on government-sponsored treasury shows which don't pay a cent?

(Continued on Page 3)

RECORD REVIEWS

POPULAR

VOCALS

hot and if you're There is plenty of excellent tonsil work on all kinds of the

There, Ain't She Pretty—What Did He Say (Columbia).

And finally what we consider the vocal *piece de resistance* of this month—the eight side album *Singing the Blues* (Victor) in which such seasoned jazz veterans as Louis Armstrong, Mildred Bailey and Ethel Waters give their vocal best. So if you're a jazz fan—don't miss it.

—MARK GILBERT

RECA BLUES
ALBUM



The Collectors' Guide . . . March, 1948

Jazz - Swing - Pop

By Al Andersen

BLACK & WHITE

EARLE SPENCER: *Progressions in Boogie.* We've written elsewhere about the Earle Spencer band, to us one of the most exciting and interesting musical aggregations around today. His most ambitious release is this album.

The set has three main parts and the first and third parts have two sections each. Part 1, *E. S. Boogie*, offers a first section which is constructed in conventional boogie form, emphasizing piano, with the band shouting in the background. The swaying unison saxes then introduce a figure against biting brass, and the full ensemble builds up to an emotional ride-out. The second section is in the form of a boogie blues. This starts off with muted trumpet playing some beautiful ideas with delicately shaded trombones as background. Catch also the colorful writing for divisi reeds by Bill Gillet, and the unique chord progression negotiated by the trombones in back of the repeated unison sax figure. The trumpet solo returns again, this time playing in an echo chamber, and a sudden change of pace which spots some up-tempo piano bridges into the final passage by muted trumpet as the record ends in the same mood as it started.

The second part, *Rhapsody in Boogie*, has the regular concerto construction with a breathtakingly lovely theme impeccably played by pianist Paul Polena. On the second side of the

voicings being used to vary the color. The lone solo in the first section is by somebody's gutty, Musso-like tenor. Notice too how Harry Wham, who arranged *Theory*, weaves a wandering high register trumpet in and out of the formal writing. This is the first section, which is supposed to show how boogie is being played today.

Theory's second section, and the final side of the album, attempts to show how *Boogie* will be played in the future, ala Earle Spencer. This side has the trombones carrying the theme, with more tenor, an emphasis on Kenton-like staccato phrases and a re-introduction of the original piano theme. The Kenton influence is also evident in most of the chord progressions throughout the album. This is certainly one of the most refreshing sets to come along in quite a while. Get hold of it, by all means. It's representative of the very best in modern jazz.

CAPITOL

MARGARET WHITING: *Now Is the Hour; But Beautiful.* *Hour* is a trite waltz of no



THE KING COLE TRIO—tops in small combos for years. The bassist is Johnny Miller; the guitarist, Irving Ashby; the pianist, Nat Cole.

LEADERS

most thorough record review available, review all the new discs by the "Big panies. The discs analyzed will be current

been made to write up only the newest he main purpose of this issue is to give ent of The Collectors' Guide. Starting with rial on records.



Girls

in



Jazz

BY
LEONARD FEATHER



THE new RCA Victor album "Girls in Jazz" marks the first formal recognition of the role played by feminine musicians in jazz history. Strangely enough, sex prejudice has done almost as much in its way to thwart the girl musician as race bias has done to suppress the Negro. The common prejudice about girls in jazz is that they look undignified playing a trombone or saxophone, that they lack the male jazz instinct and feeling for rhythm, and that they are incompatible with male musicians.

A few pioneers such as Andy Kirk, Woody Herman, Charlie Barnet and Earl Hines have helped to quash this last notion by employing girl musicians, but generally speaking you rarely find any female artist accepted in a jazz group as a jazz performer. The ranks are largely confined to pianists, who usually double as singers and therefore qualify mainly as entertainers, or harpists, who are accepted because the harp is a suitably decorous instrument.

The records in this album are the product of five sessions. Only one features an organized band—the Sweethearts of Rhythm. Two of the others, the Mary Lou Williams Quintet and the Vivien Garry Quintet, were assembled after RCA Victor had virtually combed New York and Los Angeles respectively to bring together a small, select group of girls who thought alike musically and could produce some homogeneous jazz ideas. Edna Williams, the brilliant trumpeter, was buried in some small local band; Ginger Smock

FEBRUARY, 1948

had been confining her electric violin to cocktail-lounge music; Dody Jeshke, who has a better beat than half the male drummers I've recorded, has seldom been allowed to mix with male musicians. Several of the girls have been forced to work with all-female groups of the corny type expected by nightclub proprietors.

Talking to the girls during these sessions, I found that their ideas and ambitions were just like those of male musicians, except that they were also fighting for acceptance in the broadest sense and not just for their curiosity value. One of their commonest complaints is the back-handed compliment, "Not bad for a girl," which so often greets

their work. They want to be judged by all-around musical standards; and, after listening to what Mary Lou Williams, Mary Osborne, Vivien Garry, and such brilliant new discoveries as Beryl Booker and June Rotenberg have to offer in this collection, I'm sure you'll agree that their attitude is fully justified!

Note

The new RCA Victor album "Girls in Jazz" (HJ-11) is now available at record stores throughout the country. It contains one record each by the Vivien Garry Quintet, Mary Lou Williams' Girl Stars, The Sweethearts of Rhythm and the Beryl Booker Trio.

IN THE GROOVE - FEB. 1948

Pittsburgh Courier

FEATHER TAKES HIS CHOICES

The following is the way Leonard Feather, noted critic and writer, voted in The Courier's fifth annual Band Poll:
Band, Dizzy Gillespie; small combo, Illinois Jacquet; trio, King Cole; quartet, Three Bips and A Bop; female vocalist, Sarah Vaughan; male vocalist, Billy Eckstine; alto sax, Charlie Parker; tenor sax, Coleman Hawkins; baritone, Serge Chaloff; clarinet, Buddy De Franco; drums, Max Roach; bass fiddle, Al McKibbin; piano, Art Tatum; guitar, Irving Ashby; trombone, J. J. Johnson; trumpet, Dizzy Gillespie; leader, Duke Ellington, and arranger, Duke Ellington.—Leonard Feather, 1 Sheridan Square, New York 14, N. Y.

Another Jazz Tome!

New York—Before sailing for Europe, Dizzy Gillespie made a writing deal with Leonard Feather, swing critic, magazine and radio writer, for a book on modern jazz. The two will collaborate, Feather doing research and outline work during Gillespie's overseas junket. Publication rights, while not yet sold, probably will go to J. J. Robbins.

TUESDAY: Office: A call comes in from Leonard Feather who is working on the prospectus of a new WHN radio program where college students set their favorite music. It's called Varsity Varieties. And Leonard, anxious to h colleges represented, wanted the names of outstanding Negro centers of learning . . .

LONDON

Jack Parnell's Quartet does "Sweet Lorraine" — "Old Man Re Bop" in *le jazz hot tradition* which is exciting and something quite new in jazz playing.

RETAILING

Rotenberg, bass and Rose Gottesman, drums) she presents *Boogie Misterioso*, one of Mary Lou's own numbers. On the reverse side, The Trio, consisting of Mary Lou and June Rotenberg with Bridget O'Flynn at the drums, takes over with *Hesitation Boogie*. The Sweethearts of Rhythm have been known by jazz lovers for the past decade. They appear on the third record of this set with *Vi Vigor*, featuring Vi Burnside on the tenor sax, and *Don't Get It Twisted*, featuring Tex Stansbery,

trumpet, Jackie King, piano and Vi Burnside again.

The Beryl Booker Trio (Beryl is a recently-discovered pianist from Philadelphia) is responsible for the final record in the album. Joined by Mary Osborne and June Rotenberg, heard in the previously-mentioned Mary Lou Williams group, Beryl presents her own composition, *Low Ceiling* and the popular *Don't Blame Me*. This colorful album (HJ-11) is listed at \$4.00.▲

R.C.A. RECORD REVIEW - FEB. 1948.

PITTSBURGH COURIER

Article Raps Radio Bias

NEW YORK—The Collectors' Guide to All Recorded Music, a new music publication and complete record review, made its appearance as a monthly Feb. 1.

This preview edition features an explosive article by jazz critic Leonard Feather, exposing the discriminatory practices engaged in by the radio networks and agencies when it comes to putting top Negro talent on the air.

Al Andersen, jazz critic who edits The Collectors' Guide, has announced that it will be the stated policy of the publication to fight all forms of racial and religious discrimination and segregation timed against minorities.

"Leonard Feather's article," said Andersen, "is only the beginning in our fight to effect complete democracy in the music business and its allied fields."

The Collectors' Guide will be the first really thorough record review in the field. In addition to covering all the new discs completely, the magazines will contain a good deal of feature material and pictures on classical, symphonic, jazz, swing, popular, western, hillbilly and folk music personalities.

DOWN BEAT 2/11/48

"Just Because"

Radio contest to end all contests has been inaugurated over WHN by Leonard Feather, emcee of the Varsity Varieties stanza, Saturdays, 1:30-2 p.m. Feather is asking listeners to send in the statement "I like Varsity magazine because . . ." WITHOUT finishing the sentence. Record albums will be awarded entries Feather likes best, and decision of judges will be final.

McManus

HEARD AND OVERHEARD

Brotherhood Week

That anti-lynching script of Arnold Perl's, which Mutual Broadcasting System shelved last week in favor of straight readings of the Civil Rights Report of the President's committee, will probably be aired by WNEW, the N. Y. station which makes a year-round policy of sandwiching brotherhood in between platter chatter.

PCA Radio Division called Mutual's action in dropping Perl's script "censorship born of fear," contending that the network "fears that small minority in this country which is intent on destroying all civil rights, all freedom."

WMCA reminds us, incidentally, that this column was in error in crediting *Exodus 1947* to Arnold Perl. This fine script was written by Michael Sklar, author of WMCA's Housing series. WMCA aired a script of Perl's which had originally been written for (and banned by) the Army, dramatizing the difficulty encountered by Negro vets in finding jobs.

In the March *Collectors' Guide* to recorded music, jazz connoisseur Leonard Feather has a few comments about Negroes and jobs which should give radio ad agencies something to powwow about during Brotherhood Week.

Why, asks Feather, doesn't Duke Ellington have a commercial radio sponsor—or Ella Fitzgerald, or Billy Eckstine, or Lena Horne, or several other Negro artists he mentions who are all best-sellers on records?

"Why," he asks, "do a bunch of bandleaders who can barely blow their noses manage to get on the air, coast-to-coast, week after week, for fabulous figures while the Duke, recognized as the greatest in American music for the past 20 years, still has to go on the air as a guest . . . or as a disc jockey . . . or on government-sponsored Treasury shows which don't pay a cent?" "Radio is the most reactionary medium in the whole show business," Feather declares. "Records and the theater are the most liberal and color-blind."

He lauds Wildroot Cream Oil for its successful sponsorship of King Cole Trio Time and points out that other merchants with products to sell would undoubtedly follow suit if ad agency prejudice could be by-passed.

"The southern stations of which those agencies are so scared have millions of Negro listeners," he points out. "If a network show were to present, say, Ella Fitzgerald in a weekly program sponsored by Beautee Soap, and if Beautee Soap saw its southern sales soaring as a consequence, they wouldn't care whether the money they raked in were a Negro's or a white man's money."

Buy Wildroot, Feather proposes, give bottles to your friends if you can't use it yourself; and write and tell Wildroot what you are doing and why. Conversely, he suggests

you boycott products of other sponsors you think should and could be giving a break to Negro entertainers and personalities; also write them and tell them what for.

P.M.
FEB. 26, 1948

sweet and hot



By LEONARD FEATHER

**Highly Recommended
*Recommended
No Stars: Average

POPULAR

I'LL DANCE AT YOUR WEDDING—**Tony Martin (Victor); *Buddy Clark-Ray Noble (Columbia); *Peggy Lee (Capitol); Jeanie Leitt (Decca); Helen Forrest (M-G-M); Vic Damone (Mercury)

Herb Magidson and Ben Oakland, the tunesmiths who teamed with comic Milton Berle to write the un-comic recent hit *I'll Never Make The Same Mistake Again*, have another big one here, and the Tony Martin interpretation is a pleasantly swinging surprise.

NOW IS THE HOUR—*Bing Crosby (Decca); Gracie Fields (London); Margaret Whiting (Capitol)

This venerable Maori folk song from New Zealand stopped off in England last year to climb the Hit Parade there; now, imported to the States, it looks like a boffo for Bing. Gracie's disc is on a new label which imports all its records from London. This is one they could have left there.

THOSE THINGS MONEY CAN'T BUY—*King Cole (Capitol); *Ray Noble-Buddy Clark (Columbia); Betty Rhodes (Victor); Ray McKinley (Majestic)

YOU ARE NEVER AWAY—*Buddy Clark (Columbia); Charlie Spivak (Victor); Guy Lombardo (Decca); Clark Dennis (Capitol)

After the excitement about *So Far* and *A Fellow Needs a Girl* has died down watch this one jump! It's another of the *Allegro* arias. All three opuses are included, plus eight others, in an album by the original Broadway cast on Victor.

WHAT'LL I DO—*Frank Sinatra (Columbia); King Cole (Capitol); *Perry Como (Victor); Dick Haymes (Decca); Eddy Howard (Majestic)

Irving Berlin hit of 1924 sounds good on Frankie today!

HOT JAZZ

DIZZY GILLESPIE—*Two Bass Hit (Victor)

NEW SOUNDS IN MODERN MUSIC—*Album (Savoy)

JACK PARNELL—**Old Man Rebop (London)

GEORGE SHEARING—*Have you met Miss Jones? (Savoy)

So you thought the British couldn't swing? Listen again as J. Parnell Esq. demonstrates his fine modern jazz drumming and leads a little group of Limeys in one of the tastiest bits of bebop to date. And George Shearing, the "English Art Tatum" who just arrived over here, makes his American wax debut in his fast and fanciful presentation of the Jones chick.

LUIS RUSSELL—*Luke The Spook (Apollo)

Veteran jazz pianist from Panama, who was waxing hits with Louis Armstrong twenty years ago, shows he can keep up with the times.

FROM THE MOVIES

GOOD NEWS—*Album by original cast (M-G-M)

That French lesson scene, directly off the movie sound track, is a reminder that "pupil" Peter Lawford speaks much better French than teacher June Allyson. Mel Torme couldn't be included in this album, but his *Best Things In Life* is still on Musicraft.

I'LL WALK ALONE—*Don't Call it Love*: *Claude Thornhill (Columbia); Freddy Martin (Victor)

LET'S PUT OUT THE LIGHTS—*Jane Russell (Columbia)

Lights is the title of an album, not a movie; and the gal really sounds as enticing as she looks on that very exotic album cover. Most potent sides: *Body And Soul*, *Do It Again*.

ROAD TO RIO—*But Beautiful*: *Bing Crosby (Decca); *Frank Sinatra (Columbia); Tex Beneke (Victor); Frankie Laine (Mercury); Mel Torme (Musicraft); Margaret Whiting (Capitol); Eddy Howard (Majestic); Alan Dale (Signature). *You Don't Have To Know The Language*: *Buddy Clark-Xavier Cugat (Columbia); *Johnny Mercer-Pied Pipers (Capitol); Bing Crosby-Andrews Sisters (Mercury); Ray McKinley (Majestic). *Experience*: Bing Crosby (Columbia); Beryl Davis (Victor)

TISA: At The Candlelight Cafe—*Gordon MacRae (Columbia); Three Suns (Victor)

RADIO DAILY 2/26/48

MODERN SCREEN - MARCH, 1948.

LEICHLA WHIPPER
PEOPLE'S VOICE
FEB. 28, 1948

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f some

RECORD RETAILING -
FEB. 1948

PM, SUNDAY, FEBRUARY 22, 1948

n Discs

Comes the Feminist Movement in Jazz

By JOHN S. WILSON

For some reason, which Dr. Kinsey may possibly be able to explain, the human female has not been prone to distinguish herself as a jazz instrumentalist. Off-hand, I can count on one finger the number of women who have earned an established place in jazz through playing an instrument. That finger would represent pianist Mary Lou Williams.



Wilson

Despite this, the feminist movement in jazz has found a champion in Leonard Feather, a fast lad with a gimmick, who has assembled for Victor an album called *Girls in Jazz* (Victor Album HJ 11, four 10-inch discs, \$4.20), announced as featuring "America's Greatest Feminine Jazz Musicians." Miss Williams is among those present, so this declaration could not be said to be misleading. Her offerings, *Hesitation Boogie* and *Boogie Misterioso*, are not top-drawer Williams but are the best in the album. The other artists involved are the Vivian Garry Quintet, the Sweethearts of Rhythm and the Beryl Booker Trio.

The first two groups do their sex little credit, but Beryl Booker, a pianist who is new to me, does very nicely by *Don't Blame Me* and an original, *Low Ceiling*. Mary Osborne, a guitarist who in the past couple of years has come as close as anyone to challenging Mary Lou's solitary reign, appears on the Booker sides and on one of Mary Lou's sides. Mr. Feather's project might have been more successful if he had concentrated on these three girls.

DOWN BEAT - 2/11/48

A BAD SMELL IN THE AIR

Something Can Be Done About It—Here's How!

THEATRICAL ED'S NOTE: This timely article by Leonard Feather, British jazz critic, appeared in the initial edition of Record Collector's Guide. It is reproduced through the courtesy of Al Andersen, editor.)

This is your problem. It isn't directly connected with records, but it's important to anyone who's interested in the kind of music that can be bought on records. It's not a new problem, but it's one about which nothing effective has yet been done. The problem can be expressed in a number of ways; for instance, you could sum it all up like this:-

Leonard Feather

The Why's of It

Why doesn't Duke Ellington have a commercial radio show? Or you could express it this way:-

Why isn't Ella Fitzgerald sponsored? Or Billy Eckstine? Or Lena Horne? Or Herb Jeffries? Or Sarah Vaughan?

Why do a bunch of bandleaders who can barely blow their noses manage to get on the air, coast-to-coast, week after week, for a fabulous figure, while the Duke, recognized as the greatest in American music for the past 20 years, still has to go on the air as a guest on someone else's show, or as a disc jockey, or on government-sponsored Treasury shows which don't pay a cent?

Wonderful Voices Submerged

Why does some un-musical exhibitionist make hundreds of thousands of dollars selling household products over the airways while the richest, most wonderful voices in the popular music field have to fight to get even an unsponsored spot on the networks? The answer isn't as obvious as



Vaughn

Eckstine

Fitzgerald

Jeffries

Ellington

Horne

you might think. Sure, radio is the most reactionary medium in the whole show business, while records and the theatre are the most liberal and color-blind.

True, many of the advertising agencies who act as middle-men between the sponsors and the networks are the most hidebound conservatives you'll find anywhere, scared to take the lead with any mature thinking, reluctant to stick out their necks, forever fearful of the Southern stations which supposedly would boycott any program that gives colored artists a decent break.

Oratory No Good

For years I've known about this situation and felt that the solution lay in breaking down the prejudices of these men at the advertising agencies, in appealing to their sense of fair play. Impassioned oratory, however, is wasted on a deaf man, on the radio bigwigs who have cash-registers where their ears should be.

But there is a solution! The solution is the most obvious one in the world: hit these people where it hurts them most, in their pocketbooks!

Money is the only thing that talks in commercial radio. You, as an individual listener, can talk to the sponsor by telling him what effect his policies are having on your use of his product.

There's a Solution

If he has a program that ob-

viously could and should use colored talent, but doesn't, don't merely mumble in your beard about it. Do something. Look in the phone book and get the sponsor's address; write and tell him why you're boycotting his product, no matter how badly you need it.

Conversely, since the Wildroot Creamoil Company is the only organization sponsoring a colored group in a nation-wide commercial show of its own, buy Wildroot Creamoil. Give bottles of it to your friends.

Write to Wildroot and tell them what you're doing. If you don't think this will help, you just don't know big business!

Millions in South

The Southern stations of which those agencies are so scared have millions of colored listeners.

It a net work show were to present, say, Miss Fitzgerald in a weekly program sponsored by Beatee Soap, and if Beatee Soap saw its Southern sales soaring as a consequence, they wouldn't care whether the money they raked in were a colored or a white man's money.

And if you found Beatee Soap was maybe not quite as good as your favorite soap, and maybe cost a couple of cents more, your sacrifice would be small in comparison with the good you would be doing.

Would Rock Radio

This sounds like an over-simple plan, yet if everyone interested in

liberal objectives were to follow it seriously, it might have historic results.

It might rock the radio industry off its seat of conservative complacency. It might bring Ellington to the goal he's been unable to reach through all these years—a goal he came close to once when he and Orson Welles did an audition show for Gulf Oil.

But you'll have to exercise discretion. Remember that when Eddie Cantor had Thelma Carpenter as a regular singer on his show, she was forced to speak self-insulting, chauvinistic dialogue about her complexion. This was worse than if Cantor's sponsor had never signed her.

Democratic Presentation

Colored artists must be presented exactly as any other artist. The King Cole show is a perfect example of democracy in radio; the guest stars are often white, the dialogue is always in good taste—and the sponsors find that King Cole is helping to sell their product!

It may be a long way off, but I still hope to see the day when the artists whose records I have treasured through the years, the Ellingtons and Gillespies, the Fitzgeralds and the Vaughans, will find the gates of radio open to them just as wide as the doors of the recording studios.

The decision lies just as much in your hands as in anyone else's. Do something about it!

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Little Old NEW YORK

By ED SULLIVAN

My Secretary, Africa, Speaks

Dear Boss—Shuddering White House insiders wish you'd stop talking about those four Capone mobsters who were pardoned after an extraordinary transfer from Atlanta. Well, now we've got the name of the St. Louisan who persuaded a former Cabinet member to arrange the release of the dangerous thugs! Dillon, who fled to Mexico to escape a federal grand jury subpoena, is only small fry in this smelly scandal. . . . Dept. of Justice is maintaining a curious silence, huh? . . . Tony Martin into the Miami Beachcomber on the 19th. . . . Ray Milland gets here tomorrow. . . . Fred Waring vacationing in Mexico, first rest in 12 years. . . . Cornel Wilde and Pat back to the Coast. . . . On top of everything else, Danny Arnstein has given Halloran's wounded and staffers a station wagon. . . . FBI, investigating disappearance of Coast Guard plane from which Attorney General Tom Clark cancelled his passage 30 minutes before the takeoff, suspect that a bomb had been planted in the plane.

Loew's and Universal cleaning up a mint, as the result of the \$1,000,000 fireworks exploded by showbusiness for the Mark Hellinger night at the Capitol Theatre. Veteran movie execs marvelling at it, in the Astor Hunting Room a few hours ago. . . . Broadway still gabbing about the pyrotechnics of Berle, Jane Kean, Bill Robinson, Morton Downey, Golden Gate Quartet, Louis Prima, Horace Heidt and Harry Richman. It completed Berle's grand slam starting in a night club, Copa; outdoors, at the Tarleton, in Florida; radio, the 24-hour pitch over WHN, and on a theatre stage, Capitol. The newsreels hit the theatres Monday. . . . Total for the night will go over \$150,000, says Judge Shalleck, deluged with unexpected checks. . . . So now it appears that we'll come closer to \$300,000, exactly double the Entertainment Division goal!

"Dear Ed.: Thanks deeply for your wonderful telegram and more than anything else thanks for allowing me to be part of that tremendous evening at the Capitol. Love to all. Harry Richman." . . . All he did was fly 2,000 miles with his accompanist and tear the roof off! . . . Read that letter from Lowell Thomas. . . . Father Flannagan off to Europe. . . . Understand Eddie Cantor will fly to Palestine for a four-day appearance. . . . Adolphe Menjou gets here on the 19th, and his publishers will chuck a Hollywood party for him. . . . In Miami Beach, the Latin Quarter and Brook Club shuttering today, earliest closing in Winter history. . . . Bronchial trouble plaguing Lauritz (Slim) Melchior. . . . The Leonard Feathers expecting a little jazz critic.

Big fellow with Serge Obolensky, Harper's Connie Woodworth and Marion Cooley at the Plaza Rendezvous. Lieut. Col. Jerry Sage, OSS ace, known as Jerry the Dagger in underground code. . . . For the March 10 basketball game between the paraplegic teams of Halloran and Cushing at the Garden, Fred Levinthal has sold \$30,000 worth of ducats. He's the closest friend of the Paralyzed Veterans' Association, has done a great job. . . . Embassy Club sale hasn't gone through. . . . Walkiest Man would be Gromyko. . . . Birthday congrats to Lou Costello, Rochelle Hudson, Guy Kibbee, Ella Logan, and Gene Fowler, come Monday. . . . Virus X flattened Arline Judge. . . . Chevalier jamming them in at the Golden. . . . William Saroyan's home town, San Francisco, nixed his new play, "Sam Ego." The old prophet-without-honor, etc.

To raise \$6,600,000 for American Overseas Aid-UN Appeal for Children, no finer person could have been named than Spyros Skouras; national quota is \$60,000,000. . . . Esquire's former publisher, Bill Weintraub, weds Suzanne Van Alen, Easter Sunday. He was associated with Dave Smart up until 1940. . . . Incidentally, the mag's "Bold Look" campaign is revitalizing men's styles. . . . Stage "sleeper" of the season jamming them in at Boston in the third week. It's the Shubert musical "My Romance," with gorgeous Ann Jeffreys and Charles Fredericks, such a hit that it may be rushed in to N. Y., instead of holding it for the Fall. . . . Carl Brisson into the Versailles. . . . Don Richards into the Sert Room on the 18th. . . . Bob Feller's "Popsicle Pete," in Bob's juvenile delinquency campaign is 14-year-old Ben Cooper, from the airwaves. . . . Ann Jackson and Eli Wallack, of the Kit Cornell hit, honeymooning.

DAILY NEWS - MARCH 6, 1948

PM, 2/6/48

RADIO DAILY 2/26/48

BOB FELDMAN'S JAZZ CLUB

HOTEL DIPLOMAT — 110 West 43rd Street

LISTEN AND DANCE TO THE LEADING EXPONENTS OF JAZZ
EVERY FRIDAY AT 8:30 P. M. NEXT FRIDAY, APRIL 9TH.

— IN PERSON —

- LEONARD FEATHER** EMCEE
 - TEDDY WILSON** PIANO
 - COZY COLE** DRUMS
 - LINDA KEENE** OUTSTANDING BLUES SINGER
 - ALLEN EAGER** TENOR SAX
 - GEORGE SHEARING** BRITAIN'S TOP PIANIST
 - CURLY RUSSELL** DIZZIE GILLESPIE'S ORIGINAL BASS PLAYER
- AND OTHER GREAT STARS

ADMITTANCE . . \$1.50 Tax incl.

BOB FELDMAN'S JAZZ CLUB

HOTEL DIPLOMAT — 110 West 43rd Street

LISTEN AND DANCE TO THE LEADING EXPONENTS OF JAZZ
EVERY FRIDAY AT 8:30 P. M. OPENING NEXT FRI. APRIL 2ND

— IN PERSON —

- LEONARD FEATHER** EMCEE
 - COLEMAN HAWKINS** TENOR SAX
 - CHARLIE PARKER** ALTO SAX
 - CHUBBIE JACKSON** BASS
 - BILL HARRIS** TROMBONE
 - LENNIE TRISTANO** PIANO
- AND OTHER GREAT STARS

PROCEEDS ON OPENING NIGHT TO SYDENHAM HOSPITAL

ADMITTANCE . . . \$1.50

"Varsity Varieties"

Washington, D. C.—New series of programs featuring the songs voted most popular on the campuses of American universities, will be featured on WWDC and WWDC-FM beginning February 28. Titled "Varsity Varieties," the shows will be heard every Saturday and will be aired with the co-operation of Varsity Magazine which conducts the popular-music polls through its representatives stationed at leading universities throughout the country.



RED MAC KENZIE EST MORT

Red Mac Kenzie est mort le samedi 7 février 1948 à New-York City. C'était l'un des pionniers du jazz. Il était âgé de 46 ans. On suppose qu'il mourut d'une cirrhose du foie, mais une enquête a été ouverte. Son corps sera ramené en bateau à Saint-Louis pour l'inhumation.

Le nom de Mac Kenzie était connu de tous les amateurs de jazz il y a vingt ans. L'amour qu'il portait à cette musique lui avait fait abandonner son premier métier de jockey. Et c'est comme chanteur de l'orchestre de Paul Whiteman qu'il devint célèbre dans tous les U.S.A.

Il se fit connaître en dirigeant les Mound City Blue Blowers. Son style au kazoo et au blue blowing (peigne recouvert de papier de soie) eut une certaine influence sur la musique de jazz. Eddie Condon et Jack Bland, guitare et banjo, étaient les compagnons de Mac Kenzie au début de 1920 quand il enregistra pour Brunswick. Mais c'est surtout en 1927 que Red devint connu de tous les amateurs de jazz en dirigeant les « Mac Kenzie et Condon Chicagoans », qui jouèrent *Liza*, *Sugar* et *Nobody's sweetheart*. Ces faces, qui ne contiennent aucun vocal, comprennent Joë Sullivan, Bud Freeman, Gene Krupa et le regretté Frank Teschenacher, clarinettiste. C'est en mémoire de ce dernier qu'elles furent rééditées en album par la firme Columbia en 1941.

Puis Mac Kenzie travailla de nombreuses années, sans succès, afin de se faire une carrière de chanteur dans les romances commerciales. Finalement, il revint chez lui à Saint-Louis et travailla dans les brasseries plusieurs années. Mais il regrettait New-York et la musique, aussi y revint-il durant quelques années, mais ne travailla qu'occasionnellement. On repara de lui parfois : il chantait dans un style commercial et enregistra ses romances pour National. Il fit également partie d'un groupement de vedettes comprenant Red Norvo pour Commodore.

Red aida beaucoup d'artistes sur la route de la gloire. Il fut le promoteur des premiers enregistrements des Spirit of Rhythm, l'un des

10

LE JAZZ HOT - MARCH, 1948

Tickets Now on Sale For Gillespie Concert

Tickets for the Dizzy Gillespie Be-Bop concert at Carnegie Hall, Saturday midnight, May 8th, are now on sale at the Carnegie Hall box office. Prices range from \$1.20 to \$3.60.

Leonard Feather, jazz critic and disc jockey, is presenting Dizzy Gillespie and his orchestra at Carnegie Hall for Dizzy's first New York concert appearance since his return from Sweden.

N.Y. POST, MARCH 12

premiers ensembles vocal et instrumental qui obtint du succès à l'Onyx Club de la 52nd rue.

Les proches amis de Mac Kenzie affirment qu'il était assez désespéré ces derniers mois, mais il est difficile de croire qu'il eut des raisons de suicide. Pourtant il ne s'était jamais complètement remis de l'émotion causée par la mort de sa femme, et il n'eut guère de chance dans une union ultérieure, d'après les déclarations de ses intimes.

Les meilleurs disques de Mac Kenzie sont *One Hour* et *Hello Lola*, où il joue de son peigne vocal (Disque Victor HMV 1929), les sessions pour Okeh (Parlophone) en 1931, avec Muggsy Spanier, Coleman Hawkins, Jimmy Dorsey, Eddie Condon... et ceux de la formation des New Orleans Rhythm Kings avec Muggsy en Brunswick (1934).

Leonard FEATHER.

Lou Cowan Exec Staff in Revamp

Lou Cowan Productions staff in N. Y. is in the midst of a major reshuffle, with five of the key personnel including a veepee checking out, another transferred to a new assignment, and one new staffer added.

Ed Rosenwald, veepee on live network sales, and Bill Ensign, salesman under him, are exiting as result of a decision that it is "economically unsound" for the agency to maintain a network sales department, according to exec veepee Al Hollander.

Hal Halpern, who did promotion and publicity on the Tommy Dorsey Show; Bud Paganucci, who scripted it, and Leonard Feather, who worked on the programming end, all are off the payroll—although Hollander says Feather merely is on a leave to write a book on Dizzy Gillespie. Maggie O'Flaherty, formerly on production of the "Quiz Kids" show for Cowan, has been brought in from Chicago to produce and do some of the writing on the Dorsey Stanza. Eleanor Block has been hired to take over Halpern's public relations duties.

VARIETY - MARCH 10

THE MELODY MAKER AND RHYTHM - MARCH

RED MCKENZIE DIES IN NEW YORK

FROM "M.M." NEW YORK CORRESPONDENT, LEONARD FEATHER.

RED MCKENZIE, pioneer jazz promoter and singer, died on Saturday, February 7, 1948, in New York City. He was forty-six. An autopsy is being performed, though it is believed that the cause of death was cirrhosis of the liver. He is to be buried in his home town of St. Louis.

McKenzie, a one-time jockey who got into the music business because of his sincere love for jazz, was a familiar name to all jazz fans twenty years ago. At that time he also enjoyed his only era of national prominence, when he sang for a while on the air with Paul Whiteman's Orchestra.

McKenzie first came into prominence leading the Mound City Blue Blowers. His kazoo or comb-and-paper style of scat singing was an important early influence in jazz. Eddie Condon and Jack Bland, playing guitar and banjo, were colleagues of McKenzie in the early 1920's, when he recorded on Brunswick.

Red's chief claim to fame among jazzmen, however, was the date he organized in 1927 under the name "McKenzie and Condon's Chicagoans," playing "Liza" and "Sugar" (Parlo. R2379), "China Boy" (Parlo. R1033), and "Nobody's Sweetheart" (Parlo. R643). These sides, which had no vocals, featured Joe Sullivan, Bud Freeman, Gene Krupa, and the late Frank Teschenacher, clarinettist, in whose memory they were reissued in



Red McKenzie

an album on American Columbia in 1941. McKenzie later tried for many years, without success, to make a career for himself as a commercial ballad singer. He finally went home to St. Louis, where he was in the brewery business for several years. Homesick for New York and music, he returned there a couple of years ago, but only worked occasionally. He enjoyed a brief return to the limelight with some beer-hall-style ballad recordings on the National label last year. He also recorded with an all-star group, including Red Norvo, on Commodore. Red was responsible for helping many artists on the road to fame. He landed the first recording date for the Spirit of Rhythm, one of the first vocal-and-instrumental units to make a hit on 52nd Street, at the old original Onyx Club. Red was a good friend of Woody Herman, and one of the latter's first musical idols. Those who were close to McKenzie say that he had been despondent in recent months, though there is no reason to assume that he did not want to live. He had never completely recovered from the shock of his first wife's death. McKenzie's best records were "One Hour" and "Hello, Lola," featuring his "blue-blowing" scat style, Victor (H.M.V. B8852) in 1929; an all-star session on Okeh (Parlophone) in 1931, with Muggsy Spanier, Coleman Hawkins, Jimmy Dorsey, Eddie Condon and others; and the New Orleans Rhythm Kings date with Muggsy on Brunswick in 1934.

INFLATION THREAT PANICS U.S. BANDLEADERS: Drastic retrenchment

FROM "M.M." NEW YORK CORRESPONDENT
LEONARD FEATHER

THE American music business is still in a state of panic. This week Charlie Barnet made a decision he had been considering for some months—to cut down to a six-piece band. This is typical of conditions since the threat of inflation seized the American public. The entertainment profession as a whole is always the first to suffer, and musicians are retrenching in the fear that a full-scale depression may hit them before long.

Cootie Williams is another leader who gave up his big band recently and formed a sextet. Billy Butterfield, after two years of struggling with a big commercial group, is bidding his time, leading a Dixieland group at Nick's until things get better. Louis Armstrong seems to have given up any idea of reorganizing his big group. He hired Earl Hines at \$500 a week for his current Roxy Theatre engagement, though it is uncertain whether Earl will make the trip to France with Louis shortly.

Raymond Scott, too, has finally given up the big band, and is looking for men to form a modernized version of the original quintet that made him famous a decade ago. Jimmy Dorsey discharged his entire band a couple of months ago, and there is no indication whether or when he will reorganize.

SMALL BANDS SCORE

Meanwhile a lot of the small bands are making the biggest money. Illinois Jacquet, former tenor man with Hampton, Calloway and Basie, who became famous first for his "Flying Home" choruses and later for his freak squeaks, has been co-

starred with Ella Fitzgerald in a series of concert and theatre dates (including one at Carnegie Hall) which have been bringing in fabulous grosses.

Jacquet's band has some musical excitement in the persons of J. J. Johnson, still the No. 1 reboop trombonist, trumpeter Joe Newman (also ex-Basie and Hampton), and pianist Charlie Thompson, plus the excellent baritone sax of Leo Parker. Jacquet cut eight sides for Victor just before the recording ban went into effect.

DUKE FOR MASSES

Duke Ellington's disc jockey show is now being heard on several stations around the country. It is strange to hear Duke announcing a record of a tune such as "Too Fat Polka" or a new song by crooner Perry Como, and even stranger to hear him extolling the virtues of "that good, good Paradise wine, made by people who understand the secret of good wine making."

Yes, Duke reads the commercial announcements himself. He does not concentrate on jazz records; the agency selling his show is trying to give him the widest possible appeal by making him play all kinds of recorded music.

Leonard Feather, the swing critic, pianist and writer of Tommy Dorsey's disc show, has taken on his own stanza, having inaugurated his Varsity Varieties, half-hour turntable trick, Saturday afternoons on WHN. Feather's show is aimed to tickle high school and college student audiences.

Likewise old-time leader Clyde Lucas, who recently abandoned the stick for the disc, to take the air for a Florida station.

DOWN BEAT - MARCH 10



HAZEL SCOTT RECEIVES VARSITY AWARD

Left to right: LEONARD FEATHER, noted jazz critic and WHN disc jockey, presents the Varsity Magazine Award of Merit to HAZEL SCOTT in behalf of several hundred thousand college students from college campuses throughout the country. Hazel recently appeared at several dozen colleges during a successful nation-wide concert tour. BOB RUSSELL, who wrote the lyrics for "Ballerina" and "Brazil," looks on as the award is made.

GOTHAM LIFE

Low Cowan Shake-Up Sends Three Ankling

NEW YORK, March 6.—A shake-up in the Low Cowan Production Company this week saw the departure of three staffers. They were Ed Rosenwald, a Cowan veepee who had been handling network package sales; Leonard Feather, who had been scripting the Tommy Dorsey transcription show, and Hal Halpern, who had been handling production aspects of the Dorsey show. Feather's departure is said to be a temporary leave during which he is to write a book on Dizzy Gillespie.

Rosenwald, formerly with Biow & Plough, Inc., left when it was agreed that keeping a high-price salesman to peddle web shows exclusively was no longer practical. Halpern, who had concentrated on publicity and record deliveries to stations, is being succeeded by Eleanor Block, who will concentrate on station relations. Feather's work will be assumed by veepee Al Hollander, who has been the Dorsey show's producer.

Cowan, who returns from Arizona March 16, has *Stop the Music* starting in a fortnight on the American Broadcasting Company (ABC). Pending further arrangements, Cowan's other package, *RFD America*, is being bankrolled without commercials by Ford on Mutual, thereby enabling Ford to keep the program but not pay for commercial time on the network. The show was to have been picked up by the Ford dealers, but commitments on the Fred Allen show precluded such an arrangement. Another sponsorship deal for *RFD* is now in the works.

BILLBOARD

Wednesday, March 10, 1942

Carnegie Hall Key To Shorthair Prestige; Basie Band Latest

Carnegie Hall, N. Y., apparently has become the prestige booking for jazz-type bands as well as for classical artists. During recent months, when so many bands have seriously begun doing one-night concerts, working Carnegie has become a "must" to strengthen out-of-town billing. To them and the field they're getting into it seems to be equally as important as dates for dance-style bands at the Pennsylvania hotel, Astor hotel, N. Y.; the Meadowbrook in Cedar Grove, N. J., and Hollywood Palladium ballroom.

Count Basie is the latest to hit the concert field. He'll kick off a string of 24 dates next month with a midnight concert April 24 at Carnegie. Basie has played the longhair emporium before, a couple years ago. Ernie Anderson is promoting him. In recent months, Lionel Hampton, Dizzy Gillespie, Duke Ellington, Stan Kenton and others have played the spot.

Gillespie Dater May 8

Dizzy Gillespie will take advantage of whatever b.o. prestige is added to his name via the European tour he's now completing with his band, by doing a second Carnegie Hall, New York, concert May 8. Band played its first date at Carnegie Jan. 7 last to a full house.

Leonard Feather, who promoted the first Carnegie booking, is also in back of the repeat.

VARIETY

Eddie Safranski's Poll Cats

♪♪♪ Sa-Frantic
♪♪♪ Bass Mood

A small group of Kenton stars gathered to prove that they can play good jazz. Both sides include bop influence, Pete Rugolo piano and scoring, Art Pepper's thoroughly interesting alto, Ray Wetzel's trumpet, June Christy's old man, Bob Cooper, playing tenor, plus Eddie Bert's trombone. *Mood* is an extravaganza for bass against a quietly scored moving background. Despite a couple of flatted notes at the opening, Safranski demonstrates his sterling technique in his quest of the laurels held by the late Jimmy Blanton. In many respects this score is one of the most interesting Rugolo has done in his stay with the Kenton organization. (Atlantic 851)

DOWN BEAT - MARCH

Dizzy Blows Way Back From Bebopper Jaunt Overseas

FANTASTIC GIZZY GILLESPIE, the high priest of be-bop headed into one of the most extensive series of welcomes ever accorded a returning star when he came apple jacking down the gangplank of the huge French liner De Grasse last Thursday morning. The sensational trumpet star was returning with the applause and accolades of the entire continent ringing in his ears for one of the greatest artistic triumphs ever registered by a group of American musicians. The triumphal return of the ace exponent of the intriguing new be-bop idiom was underscored by the appearance of a brilliantly laudatory piece in Collier's magazine on be-bop and the frantic Dizzy.

A turnout at the North River pier equalled only by those greeting returning soldiers testified to the wild enthusiasm that characterizes his followers. More than 600 fans milled about the pier.

A gala party hosted by the owner of the Ebony Club on Broadway drew virtually every important figure in the amusement and writing field. Among those present were Count Basie, Leonard Feather, top jazz critic; Fred Robbins, ace disc jockey; Dick Boyar, famous profiler of the New Yorker magazine and many others of equal importance.

Climaxing the hectic, whirlwind five days, was his second concert of the season Saturday at Town Hall, where seats were at a premium as early as five days before the concert. A cheering, happy throng extended him an almost continuous ovation through the evening.



A "BEAT" BE-BOPPER—His eminence, the high priest of be-bop, Dizzy Gillespie, sits dejectedly among his belongings on the pier in New York awaiting his turn to get the double o from the Customs men following his arrival aboard the liner De Grasse last Thursday afternoon. His loyal followers staged one of the most tumultuous—and colorful—receptions ever seen on Pier 88, when he put in his appearance after debarking from the big ship.

AMSTERDAM NEWS - MARCH 27, 1948

AMSTERDAM NEWS,
MARCH 27

PEOPLE'S VOICE - MARCH 20

PEOPLE'S VOICE - MARCH 27

All over the world it is recognised as a symbol of jazz... it is the place which visiting British musicians immediately turn their steps... it has provided musicians with more good jobs than any other block of buildings in the world... but now our New York Correspondent feels compelled to write.

52nd Street Obituar

by LEONARD FEATHER

THIS is an article I started writing, reluctantly, a year ago. By the time it was ready to go to press there was an unexpected revival of jazz along Fifty Second Street, and I gleefully tore up the manuscript.

This time, though, it looks as though it's for keeps.

Fifty Second Street, which all over the world is recognised as a symbol of jazz—Fifty Second Street, which has provided musicians with more great kicks and more good jobs than any other block of buildings in the world in the past fifteen years, now seems to be headed for oblivion.

In the two blocks of this street, between Fifth and Seventh Avenues (mostly between Fifth and Sixth) we heard swing music struggling out of obscurity, headed for international recognition, when the Teddy Wilsons and Art Tatum, the Bunny Berigans and Wingy Manones, the Maxine Sullivans and Billie Hollidays, worked there in the mid-1930s. Ever since the original Onyx Club of the Prohibition era, "the Street" has been to some extent a hangout for musicians.

Even today, when you leave a musician and say: "See you on the Street tonight," he doesn't have to ask you which street you mean. But soon maybe he will.

All the clubs on the street have had their ups and downs. There have never been times when one club wasn't suffering from bad business, causing the manager to threaten an abandonment of his jazz policy, and often to carry out that threat. But somehow, there would always be three or four, or maybe more, that had something of interest to the young modern jazz musician or fan.

Only four years ago, there were as many as seven spots using jazz either frequently or regularly—Kelly's Stable, the Hickory House, the Three Deuces, the Downbeat, the Onyx, the Spotlite and Tondelayo's.

COMPARE that with the picture today. Where Kelly's Stable once offered Art Tatum, Benny Carter and countless other jazz greats, you now find a Chinese restaurant. On the site of Dixon's Club 18 (or Troubadour) where George Auld, Mary Lou Williams and Tad Dameron worked only a few months back, you also find a Chinese eatery. The Hickory House still dilly-dallies between good music and corny trios, but discourages Negroes both as entertainers and as customers. The Downbeat folded a couple of months ago and reopened under a new name with a girlie show. The Spotlite (Famous Door) suffered the same fate several months earlier. Tondelayo's was in a building long since torn down—and it seems that the other old-fashioned buildings along this block may soon be razed to make way for a new tangle of Rockefeller Centre.

The Onyx, at last convinced that it can't make money with live music, has decided to instal disc jockey Symphony Sid, who will play records for his WHOM audience and interview the visiting celebrities.

What's left, then? One place—the Three Deuces—and there's no telling how long even that will last. Irving Alexander, the boss, a one-time tenor sax man whose love of good jazz is probably more sincere than that of any other New York night club owner, says: "I'm through with bop. I can't make money with it, unless Dizzy wants to come in here with a small band. I'm putting in a blues singer and an intermission pianist who sings, and we'll see what happens."

YES, "the street" is meribund. To the older generation, who can still sip their beer and listen to the elderly musicians and entertainers at Ryan's, it doesn't mean very much. But to the young musicians, especially the Negro musicians who have depended on this street for so much of their happiest and steadiest gainful employment, it is a serious thing.

For where do we go from here? Harlem is no substitute. The clubs uptown found out long ago that corn pays off better than good music, and aside from the occasional presence of a good band at the Savoy Ballroom or the Apollo Theatre, you no longer find any musical trails being blazed in this district.

Greenwich Village and the smart East Side spots provide a job here and there for a good group, but there is still nothing like the old Fifty Second Street, where you could spend eight solid hours in one night if you were J. P. Morgan or Rockefeller, that is wandering from club to club, meeting musicians you knew, and

hearing a complete cross-section of the best in modern jazz.

HAVING surveyed the sad scene, let's try to analyse the causes and perhaps suggest a solution. As far as can be judged by personal observation and by talking to the owners of the spots, the Fifty Second Street slump is due to a combination of the following factors:

(1) High cost of living, the first effect of which is always a reduction in the public's expenditure on luxuries such as night clubs; (2) lack of talent with sufficient drawing power; (3) the managers and agents who put such a high price on the talent that does have drawing power.

To these factors, I would add (4) rotten liquor served by some of the clubs, plus discourteous service and general how-much-can-we-get-out-of-you-for-how-little? attitude towards the customers; (5) the lowlife reputation the street has acquired through its fringe of dope-addicts, dope-peddlers and other unsavoury characters.

Let's take these factors one at a time. As far as the high cost of living is concerned, I'm not sure about the validity of this argument. It's significant that while the jazz spots are crying the blues, a place like the Club Ebony over on Broadway, which offers a real corny old-time Negro show, is doing overflow business, as are other big Broadway spots that offer a whole show with a line of girls, several name acts, etc., for not much more money than you have to pay as your liquor minimum on Fifty Second Street.

So, whatever the cost of living, if people think they're getting value for their money, they'll still spend it on amusements. However, when they come to a hole-in-the-wall club that crowds them around a table one foot square and charges them two and a half dollars even if they only have one drink (three and a half on Saturdays), you can hardly be amazed at their staying away.

AS to the lack of talent, I agree with the night club managers that much of this is due to the exorbitant prices put on the real names. An Art Tatum or a Billie Holiday, a Billy Eckstine or a Sarah Vaughan, who can certainly draw business to any Fifty Second Street club, is now almost beyond the reach of these spots, because their managers are asking anything from one to two thousand dollars a week. Occasionally, they may get this kind of money, but they don't realise that by making it virtually impossible for the clubs to clear a profit, the agents are killing the geese that lay their golden eggs. They are forcing their own best customers out of business.

Thus, where a year or two ago an agent might have been able to place five acts in five clubs along the street at an average of \$500 per week each, but instead held out for more money, he now finds only one club left—and, unrepentant, is still trying to get \$1,000 for an act that can't possibly be worth more than \$500 to the club.

How short are these agents' memories! They forget what a steady source of employment these spots were. It wasn't so long ago that Billie Holiday went into the Onyx Club and stayed there a solid year. Art Tatum, Dizzy Gillespie, Coleman Hawkins and others had jobs at the Spotlite, Downbeat and Deuces that ran into months, instead of two or four weeks, which is the average run of a band nowadays. (The clubs change talent often because they're looking desperately for a surprise new star.)

As for factors (4) and (5), which, of course, would not be admitted by the clubs, there can be no doubt that the average non-musician who might be interested in an act or band at one of these places is repelled by the poor value, poor service and watered liquor, and is even more depressed by the unsavoury atmosphere created by the characters that hang around.

IT'S sad to reflect how the Street has degenerated in this respect. What was once a healthy meeting place for musicians and fans, a street on which racial barriers were broken down, has turned into something that parallels the notorious Barbary Coast of San Francisco. One club which closed a few years ago was nothing more than a front for all kinds of vice activities, including the sale of narcotics.

The Street's reputation has blackened by reports of dope and arrests, by items in the paper columns, and by the actions of many of the musicians.

It's easy to dismiss this "smear campaign" and to claim that only a small fraction of street musicians are involved. Years ago I wrote a piece about prevalence of marijuana in the business. I was attacked by a number of musicians—not because I didn't tell the truth, but because I did. The truth hurts, and some people feel there's an advantage in hiding it.

Well, the truth today is that marijuana is kid stuff compared with what's been going on along the Street. Marijuana, though illegal, is not a habit-forming or dangerous drug, in the opinion of most doctors. But heroin and cocaine are another and far more grave matter. Their use has spread like a vile disease among an ever-increasing clique of musicians, involving, alas, a large number of the beboppers. It only takes a few doses of these drugs to make a helpless addict, one whose physical need becomes so intense that he will commit larceny or a variety of other crimes to get money for dope.

This is what happened with at least six famous musicians—who were arrested and gaoled, or sent to a mental institution, in the past two years.

A FEW years ago it would have been hard to believe that by hanging around with 52nd Streeters you would get to know a whole new vocabulary used by the "junkies" (heroin addicts). You hear that such-and-such a musician has been "busted" (arrested) or that he is trying to "kick" (break the habit), or that he is down to "five caps" (five capsules of heroin per day). It's a sordid business, and it involves some of the worst scum who ever attached themselves as parasites to the great artists who have fallen prey to the stuff.

It's not a pretty sight when your favourite swing man, after taking a terrific chorus, sneaks off to the back of the club, hypodermic needle in pocket, and returns twenty minutes later glassy-eyed, completely out of the world.

Fortunately there are still large numbers of clean-living musicians who haven't been contaminated, but there's nothing a junky likes more than to create another junky, who may thus be a source of drugs to him some day when he runs short.

Moreover, the depressing professional conditions in which many musicians are forced to live nowadays, and the failure of the public to accept the kind of music they believe in, drives them more and more often to artificial escapes from their neuroses.

ALL this, whether you want to face it or not, is an essential part of the 52nd Street story. It's one of the reasons why a lot of young fellows who used to like the Street would now be hesitant about taking their sisters there.

For a while last year it looked as though the Street might at last have one wholesome-looking place where good music might be heard without any of the typical disadvantages. The Club Troubadour, a larger and airier spot than any other on 52nd Street, with a small stage at one end, a dance floor, good service and even good food, tried to build up a clientele. Unfortunately, they were badly advised on talent, lost a fortune when Louis Jordan (a big theatre name but not suited to 52nd Street) laid one of the biggest eggs in the history of the Street, and folded soon after.

Is there any solution for the woes of the Street? Perhaps if there is an effort on the part of the agents to co-operate by supplying top talent at a reasonable cost, and an equal effort on the part of the clubs to give value to the customers and keep out riff-raff and dope fiends among both musicians and hangers-on, we may see a revival.

But right now the outlook is very, very dark. Fifty-Second Street, unless we are happily mistaken, is on its last legs, and it looks like the end of an era.

N.Y. Post - April 2

P.M. - Apr. 2

A.M.S. News - Apr. 3

N.Y. Post, Apr. 4

Critical and Amusements (Continued)

P.M.

Radio Details - Mar. 13-14

P.M. Saturday

12:30 WNBC: Youth Forum—school and college editors discuss "Do We Understand the Meaning of Freedom?" With Ed Herlihy and Dorothy Gordon.

1:30 WMCA: War Mongering and a Free Press—a talk by Warren Austin.

1:30 WHN: Varsity Varieties—Leonard Feather interviews sports writer Caswell Adams.

P.M. - MARCH 14

Rebop is rocking the Crescent City!

Victor Records M.D., **RUSS CASE**, reveals a revolutionary state of affairs existing in the birthplace of Dixieland jazz

in an interview with **LEONARD FEATHER**

THE other day I ran into Russ Case at the RCA Victor offices. Russ, a former trumpeter who's now musical director for Victor records, had just returned from a trip South with the RCA Victor radio show, and he had brought back a strange story about musical happenings in New Orleans, traditional home of jazz.

"Yes," said Russ, "it's happened. The last stronghold is falling. New Orleans, the home of Dixieland jazz, is trying to fight off rebop—and it's getting to be a big battle!"

When Russ gave me this headline statement I pressed him for details.

"To start with," he said, "when I got to New Orleans, the cab-drivers and musicians told me right away that the only real night life left in the city was on Bourbon Street. I wandered through the clubs along this narrow one-way street with its old, quaint buildings and strange colours and wrought-iron balconies, just like the stories I'd always read about old New Orleans. Some of the places even had barkers outside shouting the merits of the clubs. Coney Island style.

"Most of the clubs feature girl shows, but there's good music here and there. One of the better-known spots is the 500 Club, where I found Louis Prima's brother Leon with a fairly good five-piece group, more a show band than a jazz unit.

"Then, a block away, at the Club Stormy, boom! A rebop band! Right in the heart of old New Orleans! The trumpet-

player was trying his darndest to sound like Dizzy; it was a not-so-hot imitation, but the idea was definitely there."

Later, said Russ, a local writer told him about the feud that had started between the Dixieland and rebop factions. Russ decided to seek out one of the

The Duke and the Count comment

The best answer to the whole question of to-be-or-not-to bop can be found in these two statements.

Duke Ellington says: "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 recognise that 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 to-day."

Count Basie says: "I definitely approve of the way jazz is going. Rebop 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. Dizzy 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 kinds playing to-day—time has just walked right by those guys!"

Dixieland perennials, the inimitable clarinetist Irving Fazola, whose album of locally recorded New Orleans music came out on RCA Victor last year.

"Faz is a legendary character. I had some trouble locating him; they told me he'd been in the hospital and inactive for some time. Then someone said he was working week-ends at a place out on Canal Boulevard. On my last night in town I got to see him—the place was a little juke joint called 'Tony's,' a bobby-soxers' hangout, with a lot of lindy hopping going on. Some of the kids told me that the city government had cleaned up all the gambling joints and there weren't enough jobs left to sustain the authentic Dixieland bands.

"Fazola had a good band, though; the only real Dixieland I heard in New Orleans. A trumpet man who sounded like Bunny Berigan, a trombonist who was between Miff Mole and Brubis. The band played a couple of corny things like 'Twelfth Street Rag' to please the boss, but as soon as they hit the first bars of 'At The Jazz Band Ball' I said to myself, 'This is it!'

"Later, Fazola told me how he'd given the trumpet-player from that bop band a lift home in his car one night. They got into a musical discussion; the trumpet-player criticised Eddie Miller and other Dixieland musicians. Fazola soon reached the breaking-point. He stopped the car, said 'Get out!' and left the guy there to walk home.

"Yes, it's a real fight—and New Orleans is the last frontier!"

which, however, will continue. She has organized a Community Committee of Women, strictly non-political. The Leonard Feathers will be augmented in September by one. And they're talking out loud about the

BOSTON EVENING AMERICAN - APR. 1, 1948

AMSTERDAM NEWS - MARCH 27

My Boston

By Alan Frazer

GOING THROUGH A HEAP O' NOTES: Live & Learn Dept.: As far's Petrillo is concerned, harmonica players can make all the music disks they want. Which is

what they're doing... Reason is they're not members of the musicians' union. Petrillo won't admit them. He claims harmonicas aren't musical instruments... Odd that our Arthur Fiedler likes Johnny Sebastian's harmonica so. Arthur should know a musical instrument when he hears one... Johnny isn't worrying. He's just turned out a Happy Harmonica album for children. His wife, Jane, wrote the songs and patter. It's happy harmonica days for them. Thanks be to Petrillo... Heard at the Downbeat last night that N. Y.'s gone "chumba-mad"... Woody Herman and his orchestra will make headquarters in Boston for 100 days, starting next week, to play N. E. dance dates... Heard at Locke-Ober's that Jazz Critic Leonard Feather and Press Agent Marvin Kohn will present jazz concerts at Symphony Hall next fall. They'll bring in Dizzy Gillespie, Sarah Vaughn and Cafe Society shows. That story about Jim Curley

Louis Prima is auditioning vocalists to replace Cathy Allen, wife of singer Dick Merrick, who is going to become a mama (Cathy, not Dick, natch)... And the Leonard Feathers expect the white bird in September... Lionel Hampton is going to send a small set of vibes to Red Norvo's new daughter... Violet.

April 7 - DOWN BEAT

DIZZY WRITING SWEDISH SUITE

NEW YORK — Dizzy Gillespie, the be-bop king, who will appear in concert at Carnegie Hall in May, is writing a Swedish suite, to be heard for the first time at the concert.

Dizzy and his orchestra just returned from a concert tour of Sweden and other European countries. He was so impressed by the welcome and enthusiasm shown him by the Scandinavian fans that he has decided to write this composition based on his impressions there.

Leonard Feather, the jazz authority and disc jockey on Radio Station WHN, is presenting the Dizzy Gillespie concert.

P. COURIER - Apr. 3



LEONARD FEATHER

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DISC JOCKEY

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OPEN EVENINGS

N.Y. Post - April 2



In Fashion Show. Hazel Scott modelled the gowns she wore during her latest appearance at the Roxy Theatre at the fashion show sponsored by the Utility Club and the ACP overseas club, April 8, at 8:40 pm. Also featured was Willie Bryant, emcee and radio commentator, and Joe Bostic, newspaper columnist and radio commentator. The main auditorium of the Church was the scene of the event.

PEOPLE'S VOICE

All Star Jam Session For Sydenham Hospital

Charlie "Yardbird" Parker, alto sax king of bebop, will be one of the musical headliners in a bebop jam session to be held this evening, at a benefit for Sydenham Hospital.

Leonard Feather, jazz critic and disc jockey, will emcee the affair, which is being presented by Robert Feldman, at the Hotel Diplomat, 108 West 43rd Street, half a block from Times Square.

Bill Harris and Chubby Jackson, trombonist and bass player, both formerly with Woody Herman's Orchestra, and Lenny Tristano, blind pianist from Chicago, will also take part in the session, proceeds of which will go toward wiping out the financial deficit of the interracial hospital.

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— IN PERSON —

LEONARD FEATHER, Emcee

COLEMAN HAWKINS, Tenor Sax

CHARLIE PARKER, Alto Sax

CHUBBY JACKSON, Bass

BILL HARRIS, Trombone

LENNIE TRISTANO, Piano

AND OTHER GREAT STARS

PROCEEDS OPENING NIGHT TO SYDENHAM HOSPITAL

\$1.50 Tax incl.

Feather Leaves TD

New York—Leonard Feather, now a disc jockey on his own over WHN, left the programming spot for the Tommy Dorsey transcribed platter series,

said duties being taken over by Al Hollender. Hal Halprin, who has been doing the publicity, has been succeeded by Eleanor Block. Maggie O'Flaherty continues to write continuity for the Sentimental Gent.

DOWN BEAT

**FELDMAN CLUB
(NEW YORK BRANCH)
OPENS THIS WEEK!**

As we close for press, news reaches us of what must surely be one of the first ideas in the jazz world ever to start in Britain and then be copied by America—the launching of the New York branch of the London Feldman Swing Club this Friday (April 2).

Clarinetist Robert Feldman, who is over in New York, devised and fixed this American prototype of the Swing Club which he and his brother Monty have run in London every Sunday night for the past six years.

The New York Feldman Club is being staged every Friday night at the Hotel Diplomat, with famous jazz authority Leonard Feather as compere and the inaugural meeting tomorrow (Friday) features a string of stars that will make the British fans' mouths water.

They include Coleman Hawkins (tenor); Charlie Parker (alto); Chubby Jackson (bass); Bill Harris (trombone); and Lennie Tristano (piano), while Dizzy Gillespie and other visiting celebrities are expected along to sit in.

Scolding in this news, enterprising Robert Feldman writes: "I am looking forward to the time when the Unions of both countries lift the barriers and make it possible to feature a British line-up at the New York Branch and an American line-up at the London Branch of the Feldman Club."

We congratulate Bob on making a good start towards the fulfilment of such a worthy ambition.

MELODY MAKER - APR. 3

It's Happening Here

*Phila. Water Nauseates Visiting Army, Navy Officers
Police Chief Gets Ticket for Overtime Parking*

By Frank Brookhouser

to persuade Benny Gerson to do likewise. . . . Harry Raach (Kernels of Korn) is shoving off from the Chick Saturday, after 12 weeks. He leaves for the 86 Club, Geneva, N. Y. . . . Dizzy Gillespie and his Boswell, Jazz Critic Leonard Feather, will be in town Friday for a series of radio interviews. . . . Five of the girls behind the counter at Horn & Hardart's (8th and Chestnut) are called Mary—Jersey Mary, Russian Mary, Old Mary, etc.

April 10, 1948

**Edgar Jack
reviews
SWING
discs**

LIONEL HAMPTON AND HIS SEPTET

***Blow Top Blues (Leonard Feather) (V. by Dinah Washington) (Am. Decca W72873).

*Two-Finger Boogie (Lionel Hampton) (Am. Decca W72874). (Brunswick 03847-5s. 3d.)

72873.—Hampton (saxes), with Herbie Fields (alto); Arnette Cobbs (tenor); Wendell Cufley (trp.); John Mehagan (pno.); William Mackel (gitar); Charles Harris (basa); George Jones (drums). Recorded May 21, 1945.

72874.—As above, except Hampton plays piano, Fields clarinet. Recorded May 21, 1945.

"TWO-FINGER Boogie" is one of the worst records even Lionel Hampton has ever turned out.

There may be something to be said for Arnette Cobbs's tenor solo, and the clarinet and muted trumpet passages could be worse if it were not for the accompaniment. But all through the rhythm section is about as rhythmless and boring as it could be, and the all-too-appropriately described "two-finger" piano fiddle and the corny hand-clapping are complete breakdowns in a record which no one with any knowledge of jazz would ever have bothered to issue.

Fortunately, "Blow Top" is a good deal better.

Leonard Feather, who can usually be relied upon to write a good blues song, is not far off his best in this one, and Dinah Washington sings these typical blues lyrics as the blues should be sung.

Also, although the rhythm section, with its dreary-toned bass, is pretty dull, there's a very nice tenor at the opening of the side, Cufley's trumpet comments in Dinah's first vocal chorus are what such things should be, and Hampton plays gloriously which is a great improvement on his piano.

MELODY MAKER

APRIL 10

BILLBOARD - APRIL 10



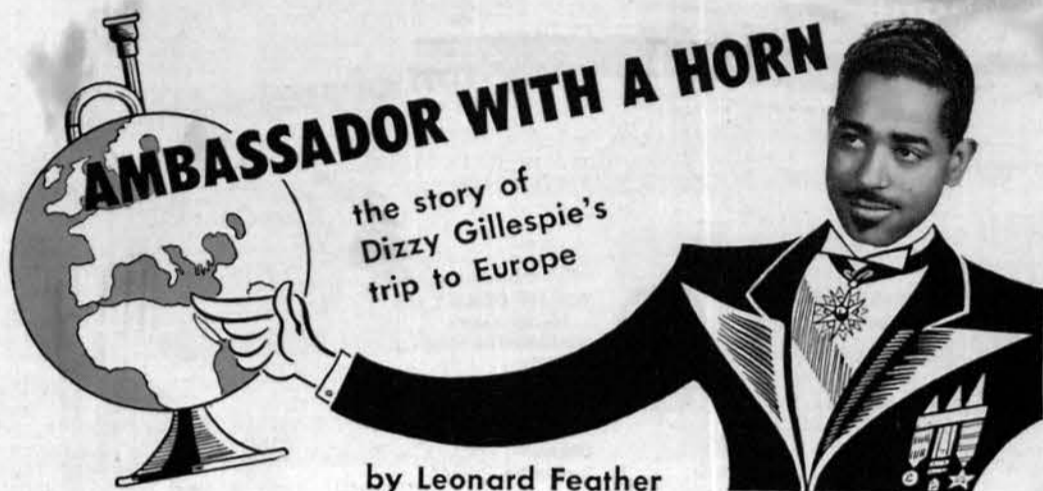
Dizzy Gillespie, the Catharine st. boy who played trumpet for peanuts in this town and went to New York to become the high priest of 'bebop' music, has been scheduled for a concert at the Academy May 11. It's being sponsored by Leonard Feather, jazz critic of Varsity magazine, who will act as commentator.

cast "Come On and Dance" after eight years. Bob says he balked when the ad agency wanted to select his music. . . . Bandsman Dizzy Gillespie, who will introduce his famous Swedish Suite at the concert in the Academy of Music, May 11, will show the work to the Swedish consul, Maurice Hoagland this afternoon. With Dizzy will be Leonard Feather, noted jazz authority and critic.

PHILA. DAILY NEWS - APRIL 15



PHILA. DAILY NEWS - APRIL 16, 1948



by Leonard Feather

THE tour is over, but the memory lingers on. For Dizzy Gillespie, who recently returned from a triumphant series of European bookings with his big Be-Bop band, it's a memory that will last him a lifetime.

Ten years ago Dizzy Gillespie visited Europe as an obscure third trumpet player with Teddy Hill's band. The two other trumpet players with Hill were lionized, called on to make records in France, and generally treated as celebrities, while young John Gillespie, who had yet to acquire his nickname, his goatee, his glasses, his beret and his new ideas in music, was completely ignored.

This year things were very different. Dizzy went as a man who had become symbolic of the progress that was made in American jazz during the war years, when Europeans were out of touch with it.

"It was amazing," Diz told me during a lull at rehearsal the other day. "Everywhere we went, we found local musicians who'd smuggled in our records, copied our tunes and played them note for note with their own bands. Some of them understand it and play it really well, too!"

Sweden was the scene of most of the band's bookings, though one of the biggest concerts was played before 9,000 people in Copenhagen, Denmark. At the Winter Palace in Stockholm and other big halls, hundreds of people had to be turned away. Not only the young Swedish musicians and fans, but older people,

stirred by curiosity and the extensive front-page publicity in national daily papers, came to hear Be-Bop played by the now fabulous originator himself.

"Not only have the European musicians grasped the new harmonic and rhythmic nuances that I have introduced—they have even let it supplant the old-time, Dixieland jazz which so long held a place in their musical affections," declares Gillespie.

The visiting boppers were surprised by the excellent halls and technical facilities wherever they played and especially throughout Sweden, where the customers were well-dressed and showed clearly that this country at least had avoided the economic and social effects of war. Admission prices ranged from 2½ Kronor (about 75 cents) on up, and were generally slightly less than American jazz concert prices.

"One of our few disappointments," says Gillespie, "was not being able to do the concerts we had planned for England. A group of musicians went to the British musicians' union and asked for special permission to let down the barrier against American musicians, just long enough for us to play a couple of concerts. The union okayed it—first time in about fifteen years, they tell me—but then the Ministry of Labor stopped us."

"Britain, France and other countries have a small clique of Be-Bop addicts," adds Diz, "whose enthusiasm is so contagious that there is a substantial market for modern jazz."

It's a repetition of the events of 1928-31, when the jazz musicians and fans in England built up Louis Armstrong and Duke Ellington to the point where they came over and were a tremendous hit with the general public.

It's parallel in another way—too. Dizzy, who had only made a slight dent in the unbending commercial music market over here, went abroad to find his greatest success. Let's hope his success will grow on his own home ground!

MORENO DEBUTS WITH RCA VICTOR

Another new star in the RCA Victor firmament (see stories of Ray McKinley, Johnny Bradford) is the ingratiating Buddy Moreno.

Buddy and his new orchestra, which have been making such a hit around the nation, have made two records for RCA Victor, one of which is now available.

Utilizing a straightforward, hard-hitting style, underlined with charming simplicity of orchestration, Buddy and his band present *Carolyn* and *I Love* on Record 20-2676.

Buddy Moreno plays what he calls Mid-Western music, which means it's down to earth and really American. Record 20-2676 will be a fresh and welcome addition to your collection.

APRIL, 1948

MODERN SCREEN MAY

33

sweet and hot

by Leonard Feather

**Highly Recommended

*Recommended

No Stars: Average

FROM THE MOVIES

THE BIG CITY—Ok! Baby Dok!; *Page Cavanaugh Trio (Victor); Pied Pipers (Capitol); Xavier Cugat (Columbia); Connie Haines (Signature).

CASBAH—What's Good About Goodbye; *Margaret Whiting (Capitol); Dinah Shore (Columbia). Hooray for Love; *Dinah Shore (Columbia); *Johnny Mercer-Pied Pipers (Capitol). See also last month's listings.

DAISY KENYON—You Can't Run Away From Love; Bob Eberly-Russ Morgan (Decca).

DREAM GIRL—title song; *Les Brown (Columbia); *George Paxton (MGM); Carmen Cavallaro (Decca); Freddy Stewart (Capitol); Tex Beneke (Victor).

Most of the sound track of this song wound up on the cutting room floor. It's a good song, but the picture is about a dreamy girl and the song is typical girl-of-my-dreams stuff; doesn't seem to fit. I think you'll like George Paxton's "new-sound" band with the oboes, flutes, English and French horns and stuff.

IF YOU KNEW SUSIE—title song; Eddie Cantor (Columbia); Frankie Masters (MGM).

This was a hit when Cantor sang it in *Kid Boots* around 1925; that's when he made the above record. Song came back in *Ziegfeld Follies* pic and *Anchors Aweigh*; now here's its fourth lease on life in the new Cantor flicker.

NIGHT SONG—Who Killed 'Er: Hoagy Carmichael (Decca).

SIGN OF THE RAM—I'll Never Say I Love You; *Clark Dennis (Capitol); Horace Heidt (Columbia); Art Kassel (Mercury); Kate Smith (MGM); Monica Lewis (Decca).

TO THE VICTOR—You're Too Dangerous Cherie; *Buddy Clark (Columbia); Hal Derwin (Capitol); Freddy Martin (Victor).

YOUR RED WAGON—*Count Basie (Victor); Jackie Paris Trio (MGM); Andrews Sisters (Decca); Starlighters (Capitol).

IN THE GROOVE - Apr., 1948.

Rebop and blues

Edgar Jackson's Record Reviews

COLEMAN HAWKINS' 52nd STREET ALL STARS

****Allen's Alley (Denzil Best) (Am. Victor PD6-VB-1311).

*****Low Flame (Leonard Feather) (Am. Victor PD6-VB-1310).

(H.M.V. B9639-4s. sd.)

1311.—Hawkins (tenor) with Pete Brown (alto); Allen Eager (tenor); Jimmy Jones (sopr.); Mary Osborne (sopr.); Al McKibbin (bass); Shelly Manne (drums). Recorded February 22, 1946.

1310.—As above, plus Charlie Shavers (drums). Recorded February 22, 1946.

THESE two sides complete the release over here of the records from the American Victor "New Fifty-Second Street Jazz."

album, the intention of which I explained when reviewing Dizzy Gillespie's "Anthropology" and "Of Man Rebob" (14 2/48).

Although the band is presented under Hawkins' name, one hears comparatively little of him in either title. But don't let that put you off. There are compensations. One of them is Allen Eager, the featured tenor in "Allen's Alley," and after whom the piece is named.

Although he has played with such bands as Bobber Sherwood's, Sonny Dunham's, Woody Herman's, Hal McIntire's, Shorty Rogers's, Tommy Dorsey's and Johnny Hodges's, he is only twenty-five, having been born in New York in 1921, and is still regarded as one of the up-and-coming rebop men.

Also showing up well is young Canadian-born alto/guitarist Mary Osborne. But the star of the side is Pete Brown, who not only has a whole chorus to himself, but also plays in the later alto/tenor chorus.

Framing these soloists are the two unison-sax rebop choruses which open and close the side and present the amusing on-the-beat theme which is the actual melody of the piece.

These choruses seem to be the only portions of the side in which Hawkins takes any part. But even without further aid from the maestro this is a bright—and at times even exciting—sample of rebop, made none the less inspiring by the hard-kicking drums of another 25-year-old New Yorker, Sheldon "Shelly" Manne. He started his career by sitting-in with such groups as the old Spirits of Rhythm, and then, after having spent three years during the war in the Coast Guard, joined Stan Kenton. To-day he is heralded as one of America's greatest swing percussionists.

"Low Flame" is a slow piece by Leonard Feather written in 12-bar form, but instead of conforming to the usual harmonies of the 12-bar blues, it has an original and unusual chord sequence.

It is a most enthralling record. Not only is the piece Leonard Feather at his best, but also the performance is superb.

If the number had been especially written for him it could not have shown Charlie Shavers to better advantage. Far from being the high-note exhibitionistic Shavers, this is Charlie playing soft, subtle muted trumpet with a feeling that is as poignant as the technique is flawless.

Exquisite, too, are 42-year-old Baltimore-born Pete Brown's wistful alto and Mary Osborne's guitar. Mary has a sense of jazz that is astonishing for a girl.

Altogether a most imaginative and charming record.

Listening In

With Sid Shalit

Flames Put Out Water . . . A lot of singers with social consciousness have got themselves into hot water with opposing political parties. But nobody will ever criticize the Three Flames—guitarist Tiger Haynes, bassist Bill Pollard and pianist Roy Testamark—instrumental and vocal combination featured on the Peter Donald show. Their vocal messages can't save any party. But they do save lives! The Three Flames are old hands at using five to save lives. The latest song concocted by the public-spirited trio is a safety number for the benefit of those who'll want to cool off this Summer at the beach or swimming pool. A warning against certain hazards, it's called, "Get in the Swim but Don't Be a Drip!" It'll be loudspeakered wherever bathers congregate.



Tiger Haynes

Currently making the rounds of cities where the National Safety Council is conducting its Green Cross For Safety campaigns is a number of the Three Flames' select

"Get Hep—Watch Your Step!"

The song was officially adopted by the council. For New York City's Fire Prevention Week campaign recently, the Flames contributed a ditty, "Obadiah, Put Out That Fire!" which was accepted and put on the air by the Fire Dept. The vaccination drive by the Health Dept. (remember?) was hyped by the Flames' song "Don't Wait, Gate—Vaccinate!"

Thanks to the Three Flames' vocal warnings in jazz, a lot of guys are "gone" who would have been goners.

Loudspeaking . . . Raymond Paige's Orch. plus short-story adaptations is the Ozzie and Harriet warm-weather replacement . . . Judy Canova and Kay Kyser have been renewed but have taken sharp cuts in salaries . . . An estimated \$8,000,000 will be spent for radio and television by the Democrats and Republicans during the coming Presidential campaign, according to radio know-it-alls . . . Robert Magidoff, NBC reporter in Moscow expelled from the USSR for alleged espionage, arrived in Berlin yesterday and is due in N. Y. Thursday . . . An Alan Young-Dorothy Lamour combination is arousing sponsor interest . . . Cowboy star Gene Autry has taken over operation of station KOOL, Phoenix . . . Bing Crosby is en route to New York to transcribe his last four programs of the season. His guests will be Fred Allen, Ethel

News Around The Clock

WNEW 1300 ON THE DIAL

900 1000 1100 1200 1300

Daily News broadcast schedule:
REGULAR editions 24 times a day on the half hour. EXTRA editions on the hour, whenever news is urgent. BULLETINS at once.

Merman, Henry Fonda and Alec Templeton.

Coming Attractions . . . Fred Allen bats the breeze with Leo (Lippy) Durocher (Sunday 8:30 P. M., NBC) . . . The George Gershwin Memorial Concert, sponsored by Victory Lodge, B'nai B'rith, featuring Robert Merrill, Monica Lewis, Alan Dale and Ray Bloch's Orch., is aired via WNYC, Thursday 8:30 P. M. . . Clifton (Sitting Pretty) Webb's reputation as a baby-sitter will be put to its severest test when he's called upon to perform his nursery chores for Bing Crosby's four vigorous sons (Wednesday 10 P. M. WJZ) . . . A half hour later via NBC, the famed vaudeville trio of Clayton, Jackson and Durante will be reunited when Lou Clayton and Eddie Jackson guest with Durante . . . Jazz authority Leonard Feather is drawing from his personal collection of more than 16,000 jazz records for his daily 10 P. M. WHN disc-jockey show.

The GRAMOPHONE

JAZZ AND SWING

Reviewed by EDGAR JACKSON

Coleman Hawkins's 52nd Street All Stars

(Amp. Mixed)
**** *Allen's Alley* (Denzil Best) (Am. Victor
PD6-VB-1311)
**** *Low Flame* (Leonard Feather) (Am.
Victor PD6-VB-1310)
(H.M.V. B9639—4s. 4d.)

1311—Hawkins (ten) with Pete Brown (alto);
Allen Aeger (ten); Jimmy Jones (pno); Mary
Osborne (gtr); Al McKibbin (bass); Shelly Manne
(dms). February 22, 1946.
1310—As above, plus Charlie Shavers (tpt).
February 22, 1946.

These two sides are the only ones which remained to be released over here from the American Victor "New 52nd Street Jazz" Album, the purport of which I explained in the review last month of Dizzy Gillespie's *52nd Street Theme* and *Night In Tunisia*.

Although both are by the group led for the Album by Coleman Hawkins, neither side features him to any great extent.

The soloists in *Allen's Alley* are Pete Brown (alto), Allen Aeger (tenor) and that too little heard, but brilliant, young Canadian-born guitarist Mary Osborne, and even if Aeger is not yet a second Hawkins, they all play grandly in helping with the swell rhythm section to make up this fast, exciting re-bop performance.

From frantic re-bop we come in Leonard Feather's delightful *Low Flame* to slow, entrancing music.

Without any unnecessary formal introduction the side goes straight into a muted trumpet solo by Charlie Shavers who, forsaking his usual exhibitions of high notes and pyrotechnical technique just plays feelingly with impeccable taste and charm. Pete Brown plays with all the character and feeling of Johnny Hodges, but happily without any of that tendency to over-slur which has been known to spoil even the great Johnny. Then we get Mary Osborne rhapsodising delicately over delightful piano by Jimmy Jones, and the performance ends appropriately with Shavers taking over again. All round and most prepossessing and immaculate performance.

Feather Merchant

By LEONARD FEATHER

BRING JAZZ BACK TO HARLEM!

As these words are written, the Three Deuces is the only jazz spot left on Fifty-Second Street, and the only one where Negroes are treated on terms of complete equality, both as musicians and customers. Even the Deuces wouldn't have survived the jazz slump if it weren't that manager Irv Alexander likes music, and even sits in with a band on tenor sax once in a while.



LEONARD FEATHER

So Fifty-Second Street is on its last legs. Meanwhile, what's happened to Harlem?

Aside from the Apollo Theatre and the Savoy Ballroom, there is rarely anything of jazz interest uptown nowadays. Such great names of today as Dizzy Gillespie, Art Tatum, King Cole, Charlie Parker, Sarah Vaughan, have seldom, if ever, been employed by the Harlem night clubs in the course of their rise to fame. The brunt has been borne by 52nd Street.

A decade or two ago we identified the uptown Cotton Club with Duke Ellington and other great name bands; we could hear the great old Willie Bryant band at the Ubangi or Charlie Johnson's nursery of stars at Smalls, or the jam sessions at Dickie Wells. Even in the early 1940's there were such kicks as Pete Brown playing at the Brittwood, or the original Louis Jordan band at the Elks'.

Today, though, there's nothing in the Harlem clubs to draw a jazz fan. Run-of-the-mill bands and the same old-style shows are the rule. Yet there are innumerable fine musicians, thrown out of work by conditions downtown, who'd jump at a chance of helping to make jazz history uptown. Why are such great young artists as Lucky Thompson, Dexter Gordon, Allen Eager, Tadd Dameron, Denzil Best and Curly Russell not working steadily, when musicians far less gifted are regularly employed?

Jock's Place and Wells' have experimented with good class musical attractions and have tried a couple of white acts. There's plenty of room for expansion of this idea. Today many white musicians could work in a great mixed band uptown, playing the kind of progressive jazz that's been closely identified with 52nd Street. It would be neither difficult nor expensive for any Harlem night club owner to get together a real bunch of stars and use music as an attraction instead of just a background for the acts.

Harlem night clubs played a vital part in the development of jazz during its early days. Why doesn't someone try to bring that old spirit back?

PEOPLE'S VOICE - APRIL 24



Feather Joins PV Column Staff

Joining PV's staff this week as columnist is Leonard Feather, jazz critic, composer and WHN disc jockey whose program titled, "Jazz at Its Best" is heard Mondays through Sundays from 10 to 10:30 pm.

Feather is a regular contributor to such magazines as "Modern Screen," "Metronome," "Varsity," and several European publications. He takes his title from Count Basie's Columbia record of "Feather Merchant."

N.Y. POST 4/23/48

RADIO and TELEVISION



Kids' Serials Too Grim; How About a Few Laughs? Death in Child's World

By Paul Denis

Maybe I'm wrong, but I always thought kids had a great sense of humor. Yet broadcasters do not offer comedy programs tailored for kids of 6 to 12. Instead, radio's adventure serials—like Capt. Midnight, Tom Mix, Dick Tracy, Terry and the Pirates, Superman—are these loud grim.

afraid to die?" Penny: "Yes... If I died, that would make me feel sorry." . . . Tommy: "I'd feel sorry for myself if I died."

Kids and the Radio: Children must learn how to select radio programs, Dr. G. D. Wiebe of CBS told Cleveland's Radio Council yesterday. "Radio is a part of an over-stimulating, complex, metropolitan environment, and youngsters need to acquire skill in choosing wisely from available radio offerings."

A Revolutionary Idea: Leonard Feather, who has a new nightly (WHN, 10 p. m.) disc show, Jazz at Its Best, announced last night: "We've heard records called etchings, diskings, platters, pancakes, biscuits, waffles and cookies. We have news for you—they're records. And we're going to call them records." (This guy's a radical.)



Leonard Feather Starts New Disc Jockey Show Over WHN

Leonard Feather, noted jazz critic and composer, started his own disc jockey program over WHN last Monday, from 10 to 10:30 P. M. The show, entitled "Jazz At Its Best," will be heard Sunday evenings as well as weekdays.

Feather is currently a regular contributor to such magazines as Modern Screen, Metronome, Varsity, In the Groove, and American correspondent for several European jazz magazines including the London Melody Maker, Paris Hot Jazz and Stockholm Estrad.

Feather will be the only jazz critic-musician currently active as a disc jockey. In this capacity he will try to explain jazz from the musician's point of view, and will draw his material from the kind of recordings likely to be of equal interest to the musician and layman.

Having been building his own record collection for 15 years, Feather will have a private library of more than 16,000 sides from which to choose his material. A large proportion of the music heard on "Jazz At Its Best" will consist of records that cannot be heard on any other program, including old and rare items as well as new numbers not yet released.

numbers racketeers. His duties consisted of gambling with marked money, which, after the gambling house was raided, would be used as prosecution evidence.

IT PAYS TO ADVERTISE IN THE AMSTERDAM NEWS,

APRIL 24

39 • DAILY NEWS, TUESDAY, APRIL 20, 1948



Harris, Parker Get Beat Plaques

New York — Bill Harris and Charlie Parker were presented their Down Beat poll awards as a highlight of the initial Bob Feldman jazz club dance session at the Hotel Diplomat. Presentations were made to the trombonist and alto saxist by jazz critic and master of ceremonies of the evening, Leonard Feather.

Musically, the evening was regarded a success though it fell a little short on finances. Particularly heavy competition in the local jazz concert field that weekend may explain this situation. Feldman, the sponsor, is an English clarinetist who ran a similar series, familiar to many former GIs, in London.

Feldman, with Feather again in as emcee, was slated to give a second whirl at the Diplomat last Friday night with Teddy Wilson, Cozy Cole, Allan Eager and Linda Keene as headliners.

DOWN BEAT
#21/48

Leonard Feather reports on page five that Be-Bop seems to have gone south with the birds. What troubles the experts now is whether the birds are for Be-Bop or Jazz.



Nick Kenny

Speaking:

PLATTER CHATTER!!! Biggest news in the record industry this week was Leonard Feather, the authority on jazz, making his bow as a disc jockey on WHN. He's heard at 10 o'clock, seven nights a week, spinning collector's items from his own private library of 16,000 sides. He is currently campaigning to revive some of the great old Billie Holiday-Teddy Wilson platter hits.

DAILY MIRROR - APRIL 24

P.M. - APRIL 24 1948
WIZ 770

Listening In

With Sid Shalit

and Durante will be reunited when Lou Clayton and Eddie Jackson guest with Durante. Jazz authority Leonard Feather is drawing from his personal collection of more than 16,000 jazz records for his daily 10 P. M. WHN disc-jockey show.

the BATTLE of BOURBON STREET

dixieland and be-bop clash in new orleans

by Leonard Feather

"It's happened. New Orleans, the last stronghold of traditional, Dixieland Jazz is falling. Jazz is trying to fight off Be-Bop and what a battle is developing."

Those are the words of Russ Case, musical mentor of the RCA Victor radio show, "The Music America Loves Best," and recording star in his own right.

Russ has just returned from a trip to the deep south and the story he has to tell is really headline material.

"To start with," says Russ, "the cab drivers and musicians told me right away that the only real night life left in the city was on Bourbon Street. I wandered through the clubs along this narrow, one-way street with its quaint old buildings, strange colors and wrought-iron balconies; it was the New Orleans I'd always read about. Some of the places had barkers outside shouting the merits of the clubs, Coney Island style."

"Most of the clubs feature girl shows, but there's good music here and there. One of the better known spots is the 500 Club, where I found Louis Prima's brother Leon with a good five-piece group, more a show band than a jazz unit."

"Then, a block away, at the Club Stormy, boom! A Be-Bop band! Right in the heart of old New Orleans! The trumpet player was trying his darndest to sound like Dizzy; it was a not-so-hot imitation, but the idea was definitely there."

"Later," said Russ, "a local writer told me about the feud that had started between the Dixieland and Be-Bop factions. I decided to seek out one of the Dixieland perennials, the inimitable clarinetist, Irving Fazola, whose album of locally recorded New Orleans music came

out on RCA Victor last year. (Album HJ-12-ED.)"

"Faz is a legendary character. I had some trouble locating him; they told me he'd been in the hospital and inactive for some time. Then someone said he was working weekends at a place out on Canal Boulevard."

"On my last night in town I got to see him—the place was a little juke joint called Tony's, a bobby-soxers' hangout, with a lot of lindy hopping going on."

"Some of the kids told me that the city government had cleaned up all the gambling joints and there weren't enough jobs left to sustain the authentic Dixieland bands."

"Fazola had a great band; the only real Dixieland I heard in New Orleans, including a trumpet man

who sounded like Bunny Berigan and a trombonist who was between Miff Mole and Brunis."

"The band played a couple of corny things like *Twelfth Street Rag* to please the boss, but as soon as they hit the first bars of *At The Jazz Band Ball* I said to myself, 'This is it!'"

"Later, Fazola told me how he'd given the trumpet player from that bop band a lift home in his car one night. They got into a musical discussion; the trumpet player criticized Eddie Miller and other Dixieland musicians."

"Fazola soon reached the breaking point. He was furious. He stopped the car, said 'Get out!' and left the guy there to walk home."

"Yes, it's a real fight—and New Orleans is the last frontier!"



Here is perhaps the greatest exponent of Be-Bop today, Dizzy Gillespie, as he returned from his European concert tour. (See IN THE GROOVE, April, 1948)



The author (center) oversees L. Armstrong and J. Teagarden record a gem



The Story BEHIND THE RECORD

The business of turning out a smash in the record game has peculiar twists

By LEONARD FEATHER,
Famous Jazz Authority

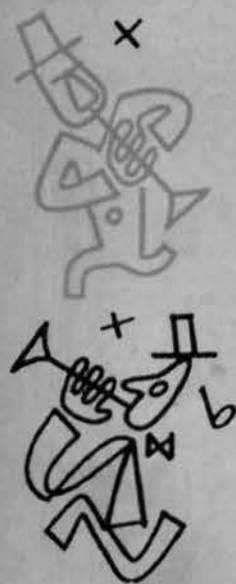
THE recording industry is one of the most fascinating, complex and lucrative facets of show business. Having seen it at one time or another from almost every angle—reviewing records, producing 'em, selling, publicizing, writing music for them, and playing on them—I can speak as one who knows and loves it. Last January 1st was a sad day for me, as for thousands of others. No more exciting hours in the control room or the studio, no more dabbling in the tantalizing game of trying to produce a hit, seemed a drab prospect.

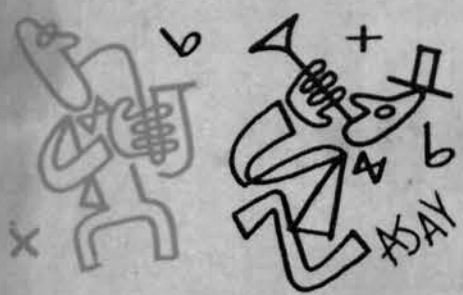
However, before all recording was stopped—for a while, at least—there were enough masters already waxed to provide a million items for a "story-behind-the-record" survey. In fact, it's hard to know where to start, since almost every record ever made has some interesting background anecdote involving how it was conceived or what happened in the studio.

I have been trying to analyze the principal factors involved in making a hit record. At first

it seemed as though there were three main factors: (a) chance (b) luck and (c) good fortune. A further investigation revealed that occasionally a somewhat more concrete element may assert itself, such as (a) a "new sound" (we'll go into the meaning of this phrase in a moment), (b) popularity in some other field such as radio, (c) spontaneity.

It's amazing how some of the biggest disk sellers in recent years were recorded either reluctantly or as an afterthought. For instance, a few months ago there was a bandleader who had spent many years leading a local hotel group in and around Nashville, Tennessee. Having saved up enough to retire on, he gave his band notice; soon after, he ran into Jim Bullet, who owned a small local record company, and told him he'd like to make a record before disbanding, so that he could prove to his offspring some day that he really used to be a maestro. Bullet said he only recorded hillbilly and race



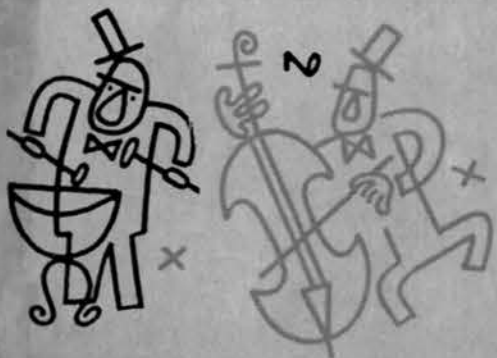


material. "Just this one," pleaded the bandleader. Bullet was an old pal of his and had to give in. The one side was recorded; then Bullet said, "You'll have to record another number to put on the back of it." "Okay," said the bandleader, "here's something I wrote myself." By now you are probably three paragraphs ahead of me—yes, the bandleader-composer was Francis Craig; the record *Near You* on Bullet; and it became the country's No. 1 best-seller, not only on this disk, but in sheet music sales, radio plugs, and in many other recorded versions. Needless to say, Craig's plans to retire had to be drastically revised.

Another episode down south involved a dealer who had a surplus stock of one record and asked a local disk jockey—Kurt Webster of WBT in Charlotte, N. C.—to plug it for him to help him get rid of the copies. The stir created by the local plugging spread to nation-wide proportions. The record was Ted Weems' *Heartaches*. Soon both his recordings of the old tune, waxed in 1930 and 1939 respectively, were officially reissued, and the song was an All-American bane.

Another terrific freak hit of the past year was Arthur Godfrey's *Too Fat Polka* on Columbia. It might surprise you to know that not so many months back, Godfrey was so nearly set with an RCA-Victor recording deal that he announced it on the air. Then his network, CBS, put pressure on its recording subsidiary, Columbia records, to sign up the Talent Scout king. Reluctantly, Columbia did so, and *Too Fat Polka* was the first record released.

Frankie Laine got his recording break in an odd manner, too. A Mercury Records executive had the not-so-bright notion of recording Mr. Kitzel, of the Jack Benny show, doing his *Pickle In The Middle* jingle. For something to (Continued on page 44)



THE STORY BEHIND THE RECORD

(Continued from page 25)

back it up, he got a Hollywood \$75-a-week night club singer named Laine to sing *Texas and Pacific* as the other side of *Pickle*. Well, *Pickle* died and so did the record, but dealers said that Frankie's voice got a good reaction. So they took a chance and made a whole session of the guy, with a cheap accompanying band. One of the sides stencilled was *That's My Desire*. That, it seems, was the public's desire, and the start of a big new star.

A rare species of hit is the "delayed-action" opus, such as *It Happened in Hawaii*. Somebody tactlessly wrote this song in 1941, just long enough before Pearl Harbor to give Glenn Miller, Kay Kyser, and Jimmy Dorsey a chance to record it. The records had to be held up because happenings in Hawaii were at this point not romantic at all; finally all three disks, and the song, became the object of the song-pluggers' attention six months ago.

The element of spontaneity has produced some of the greatest jazz records through the years. The fabulous Woody Herman band of 1945-6 produced some of its biggest numbers almost entirely without resorting to manuscript paper. *Caldonia* was just something the boys dreamed up in the bus the night before they entered the recording studio; *Apple Honey*, *Northwest Passage*, and *Blowing Up a Storm* were scarcely more formal, resulting from the impulsive putting together of a few Herman heads. Duke Ellington's original versions of *Mood Indigo* and *Solitude* were written before and during the session, with a minimum of manuscript and a maximum of inspiration.

Back in 1938, I was leading an all-star band in a jam session. Fooling around during a five-minute intermission, saxophonist Pete Brown picked up Bobby Hackett's trumpet and began to blow. Trumpeter Hackett

took over Ray Biondi's guitar. Biondi took out a violin. Clarinetist Joe Marsala switched to tenor sax; pianist Joe Bushkin moved to celeste while I sat in at the piano. This sounded so good that we kept it that way for the first chorus of the next record we made. You can hear the results in *Let's Get Happy* by the All Star Jam Band on Commodore.

A similar incident occurred ten years later in Capitol's Hollywood studios, producing a record on which Dave Barbour shifted from guitar to trumpet, alto man Benny Carter and tenor man Eddie Miller switched saxes, conductors Paul Weston and Frank DeVol ad libbed on clarinet and bass, trumpeter Bobby Sherwood played trombone, vibraharpist Red Norvo took over the piano, and the drums were very capably handled by, of all people, singer Peggy Lee! The group was called "Ten Cats and a Mouse."

Radio has helped to promote some record hits, such as the previously mentioned *Too Fat Polka* and *Heartaches*. A lesser known medium through which hits were started is the V-Disc. Recorded without fee by virtually every top band during the war, V-Discs entertained the armed forces all over the world. The staff at V-Discs happened to include some very jazz-conscious guys, as a result of which such platters were cut as *Jack-Armstrong Blues*, featuring Jack Teagarden and Louis Armstrong. The GI's liked this one so well that some years later RCA Victor managed to reassemble most of the stars who'd been on that session, to cut a new version for civilian consumption.

Some records are the product of many musical minds. You may be baffled when you see four or five composers' names on a tune which could be penned in ten minutes by a fairly

dull ten-year-old. The explanation is that bandleaders and other people in an influential position insist on cutting themselves in as co-authors and won't record the tune if they don't have a piece of it. Also, some tunes just develop naturally (like those head arrangements) and nobody knows exactly who started what. Thus the infamous *Hold Tight (I Want Some Seafood, Mama)* of a few years back had five composers' names on it; so did *Two Loves Have I*—three for the French music and lyrics, two more for the English adaptation. Count Basie's recent *Free Eats*, in which there are only eight bars that could honestly be called composition, was credited to five men in the band: Basie, trumpeters Snooky Young and Harry Edison, trombonist Ted Donnelly and guitarist Freddy Greene. Presumably they wrote one-and-three-fifths measures each. Other recent Basie hits, all sounding like a rehash of *One O'Clock Jump*, have Basie's arranger, Basie himself and Basie's manager all listed as composers!

The "new sound" is a potent force in selling records, as is illustrated by the story behind *Peg O' My Heart*. This tune was recorded last year in Chicago by a harmonica-accordion-guitar group, not as a regular phonograph record, but for private demonstration purposes to help sell the act for theatres and radio work. There was a strange, hollow sound to the record, achieved by a recording device known as the "echo-chamber." Well, somebody decided to release the record for public sale; it came out on the brand-new Vitacoustic label and sold between one and two million copies. That's the story of *Peg O' My Heart* by Jerry Murad's Harmonicats, and if I may inject a note of personal comment, it sold between one and two million copies too many.

But the oddest story-behind-the-record, and the most appropriate on which to end these reminiscences, is the story of how Buddy Clark beat the record ban.

Around the ninth of January last—that is, nine days after Petrillo had stopped all recording by union musicians—I walked into the Columbia studios on Seventh Avenue and saw Buddy Clark singing his head off, accompanied by Mitchell Ayres' Orchestra, for a Columbia record.

How did he do it?

Simple! The Mitchell Ayres accompaniment was being piped to Buddy through headphones; it had been recorded two weeks earlier, when Buddy had been supposed to make some records but couldn't get to the studio because of the snowstorm. Since the musicians were already there, they decided to cut the musical accompaniment without Buddy so that his voice could be dubbed in on the disks later.

Yep—trying to make successful phonograph records is a strange and wonderful business!



'King' Takes Bride While Throng Yells

New York—"The king is 'gone'—long live the Queen."

And with these words a throng of fully a thousand persons cheered Nat (King) Cole and his brand new bride, the former Marie Ellington, as they left the Abyssinian Baptist church in Harlem on a beautiful Easter Sunday afternoon.

The Reverend Adam Clayton Powell, who formerly gained prominent newspaper recognition by taking as his own bride, Hazel Scott, had just finished pronouncing the sacred vows that made the twosome Mr. and Mrs. Cole, and from the cheers that went up among the crowds lining the Harlem street outside the church, you'd think he'd just acclaimed Joe Louis perpetual world's champion. It was, indeed, the noisiest Easter Sunday West 138th street has seen since Cornwallis went hightailing for Yorktown Heights.

Gala Reception

The reception that followed at the Belmont Plaza wasn't exactly noisy, but it was everything else. Some 350 people gathered to partake of champagne, munch buffet supper, wish the King and Queen all the best and pose all over the place for a battery of photographers who represented everything from Life to Zit's Weekly.

More prominent among the guests present were Bill Robinson, Noble Sissle, Hazel Scott, Bob Weitman, Maxine Sullivan, Sarah Vaughan, Canada Lee, Leonard Feather, Tom Rockwell, Carlos Castel, Jackson Lowe (Washington, D. C., disc jockey), Billy Strayhorn, Eddie Wilcox, Buddy Rich, Fred Robbins, Ted Lenz, west coast publicist Gene Howard and Jack Egan (mentioned here in lieu of a by-line).

Wedding Party

Following the reception, the couple was tendered a party at the Ebony club on Broadway and left on a honeymoon the following day.

Musical highlights of the wedding, in addition to the prominent personalities present, were a choir of 70 persons, which sang at the church, and a pretty sharp little combination which pianist Jack Kelly assembled from Charlie's Tavern.

DOWN BEAT - APR. 21, 1948

DOWN BEAT - MAY 19

Two More Disc Shots In NYC

New York—A new jazz record radio series was inaugurated last week over WHN with critic and writer Leonard Feather at the wheel. Labeled **Jazz At Its Best**, disc jockey stint is aired nightly from 10 to 10:30, getting a clear crack at hot music fans from its vantage point between Fred Robbins and Symphony Sid. Program director Ray Katz has given Feather free reign on selection of discs, his only stipulation being that all platters be real jazz. Leonard's Saturday afternoon disc Varsity Show continues on the same outlet. Jazz on discs was given an

The Dizzy Gillespie concert which Leonard Feather is sponsoring at Carnegie Hall on midnight of May 8th will feature Dizzy's own composition, "Swedish Suite" and the debut of Tadd Dameron's "Soulphony", both titles of which sound like anything but Bebop to me. Still, you never can tell 'cause Bebop is still a mystery to most of us whether we admit it or not. . . . Glamorous L. Tanya, the West Coast designer, is in New York and will open her own shop. She's the wife of Earl Griffin, now in office, and the mother of two sons, though you'd neve

BILL CHASE'S COLUMN



Illinois, Jacquel, one of the greatest tenor men alive today, goes over a tricky Be-Bop passage with arranger Tadd Dameron and writer Leonard Feather.

In the Groove

WITH THE STARS

"IN THE GROOVE"

AMSTERDAM NEWS New Stars Join Diz For Concert

Sweeping changes are being made in the Dizzy Gillespie orchestra to insure that the band will be in perfect shape for its Carnegie Hall concert on Saturday night, May 8, at 11:30 P. M.

After putting the entire band on notice, Gillespie started rehearsals last week, re-hiring some of the former members of the organization and replacing others with outstanding newcomers to the unit.

One of the most surprising innovations to be heard at Carnegie will be the addition of a French horn player, doubling on valve trombone. French horns are very rare in jazz orchestras and Dizzy's will be the only major Negro jazz group featuring the instrument. Hampton Reese, the instrumentalist hired for this spot, was recommended to Diz by trumpeter Miles Davis.

Another rare instrument, almost forgotten in jazz since the early 1930's, will be brought into the band by Graehan Mon-

cur, who will double on tuba as well as playing the conventional string bass. Moncur, better known as "Brother" is remembered by jazz fans for his work in the original Savoy Sultan's band for several years.

Two new faces have also appeared at rehearsal in the saxophone section. Ernie Henry, alto sax man who was heard with Tadd Dameron at the Onyx Club on 52nd Street not long ago, has replaced Howard Johnson, and Ray Abrams is taking the tenor parts formerly allotted to George Nicholas.

Two other changes are the replacement of Lamar Wright, Jr. by Willie Cooper in the trumpet section, and the addition of a third Trombonist, Candy Ross, well known to jazz fans for his great solo work on records such as Mercer Ellington's "You Name It."

The rhythm section is being completely overhauled. In addition to Moncur on bass, there is a new drummer, Teddy Stewart, who was with the band once before, and the noted arranger, Tadd Dameron has temporarily taken over the piano chair.

Vocalist Kenny "Pancho" Hagood is being replaced by a girl singer. Dizzy and his chief arranger, Walter Fuller, who has taken charge of the band, are interested in hearing from

any talented, new girl singer who might fill this role. Walter Fuller is also working with Dizzy on the eagerly awaited "Swedish Suite," which will have its world premiere at the Carnegie Hall concert.

Tadd Dameron has completed his arrangement for the new band, "A Study in Soulphony," which he describes as being in three Philadelphia.

Leonard Feather, noted jazz critic with Varsity and Metronome magazines, and disc jockey on WHN, has announced that the Gillespie Carnegie Hall program, which he is presenting, will be repeated three days later, on Tuesday evening May 11, at the Academy of Music in

Hearts—"Heart 1, Heart 2, and Heart 3."

DAILY NEWS MAY 3

VARSAITY MAGAZINE

presents

DIZZY GILLESPIE

AND HIS ORCHESTRA

IN A

BEBOP CONCERT

EXTRA! Symphony Sid and His Bop Concert Stars
Arranged and Produced by **LEONARD FEATHER**
SATURDAY EVE., MAY 8th, 11:30 P.M.
CARNEGIE HALL

TICKETS \$1.20-\$3.60 TAX INCLUDED. CARNEGIE HALL BOX OFFICE

AMSTERDAM NEWS May 1

VARSAITY MAGAZINE

Presents

DIZZY GILLESPIE

And His Orchestra

IN A BE BOP CONCERT

EXTRA!

Symphony Sid and His Bop Concert Stars
Arranged and Produced

By **Leonard Feather**

CARNEGIE HALL, SAT., MAY 8 — 11:30 P. M.

Tickets \$1.20 to \$3.60, Tax Included
On Sale At Carnegie Hall Box Office

AMSTERDAM NEWS

Tells Hawk's Story

Goleman Hawkins, internationally renowned king of the tenor saxophone, will be the subject of a musical life story on Leonard Feather's "Jazz at Its Best" disc jockey show over WHN on Thursday evening, May 6, at 10 P. M.

Feathers will trace the history, in words and music, of the perennially popular sax king, starting with a record he made a quarter of a century ago as a member of Fletcher Henderson's orchestra, tracing his European travels and winding up with a brand new release featuring Hawk with some of his young bebop colleagues.

5/8/48

AMSTERDAM NEWS ↓

Sid Joins Diz

A sensational addition has been made to the cast of Leonard Feather's "Carnegie Boys" concert in the person of Symphony Sid, who will bring his all star bunch of bebop musicians to the affair for a battle of music with Dizzy Gillespie's orchestra, Saturday night, May 8, at 11:30 p. m., at Carnegie Hall.

DIZZY GILLESPIE: Carnegie Hall, Sat. Eve. at 11:30



DIZZY GILLESPIE (right) goes over the *Swedish Suite* with Leonard Feather and Elsie Carlson (Miss Sweden) to be played at Carnegie Hall tomorrow evening at 11:30.

P.M. 5/7/48

Nick Kenny

Speaking:

RECOMMENDED!!! Milt Shaw's melodies at the St. Regis Roof... Don Darcy singing "Just a Girl That Men Forget" at the Fox Hill on Route 6 in N. J.... Don McNeill of the Breakfast Club tearing a herring with Fred Allen on WNBC tomorrow night... (I dare Don to yell "Stop the Music" at Fred!!!) Leonard Feather's Dizzy Gillespie concert at Carnegie Hall at 11:30 tonight... Ted Weems' band from the Ansley in Atlanta, Ga., starting Wednesday, via CBS... Nettie de Nigris, the Fordham Nightingale, on WOV for five days, starting

DAILY MIRROR 5/8/48

PHILADELPHIA INQUIRER

5/10/48

Moore and staff organist Dave Stephens wrote a tune, "Do the String Bands Polka," which will be published shortly... Dizzy Gillespie, who comes back to his home town for an Academy concert tomorrow, has written a book on bebop with jazz critic Leonard Feather—publication in the fall... Martha Wright, the blonde who came here last fall as an understudy in "Music in My Heart"

VARIETY MAY 12

Gillespie's \$4,200 in N. Y.

The Dizzy Gillespie concert at Carnegie Hall, N. Y., Saturday (8) grossed \$4,200 with 1,300 paid admissions. With that return, promoter Leonard Feather, made either a small sum or broke even.

Cutting into the gross was the fact that Gillespie two days prior to the concert, wound up a week's engagement at the Apollo theatre, N. Y., which is conceded to have decimated his potential take.

Gillespie, on his previous recital at this hall, around four months ago, played to a sell-out house with several hundred being turned away.

King of Swing Calling, Girls!

Calling all girl singers in the Bridgeport area!

Here's the chance of a lifetime—to sing with the King of Swing, Benny Goodman—and get paid for it!

The famed orchestra leader and The Herald are joining to find a girl vocalist for an engagement with Goodman's orchestra at the Westchester County Center June 25-26.

The winning singer will receive \$75 for the engagement and an opportunity to attain such fame as vocalists Helen Forrest, Peggy

Continued on Page 40

BRIDGEPORT, CONN.
SUNDAY HERALD,
MAY 30, 1948

King of Swing Calling, Girls!

Continued from Page 1

Lee and Martha Tilton got singing with Benny Goodman.

CONTEST UNCOMPLICATED

Benny, who lives near New Canaan, has a neighborly feeling for Fairfield county and told his favorite newspaper:

"I'm quite aware that there's a lot of singing talent in your territory and I always promised myself that when the first chance presented itself, I'd try to give a Connecticut girl a break. Now, here's the chance."

The contest is comparatively simple: no auditions, no time wasted.

All you have to do is make a two or three minute recording of your voice on an unbreakable disc.

Then, along with a good photograph of yourself and personal data (your name, age, address and phone number) mail the record to Benny Goodman, 654 Madison av., N. Y. C., N. Y.

That's all there is.

Each and every record will be listened to and considered by Benny Goodman himself, together with nationally-famous disc-jockey Ted Husing and famous jazz authority Leonard G. Feather, who will act as judges.

All recordings and photos must be in the mail by midnight, Monday, June 14. They will be returned to the entrants in due time, provided that a self-addressed stamped wrapper is enclosed.

The name of the winning girl vocalist will be announced Sunday, June 20.

All entrants will get autographed photos of Benny Goodman. Get going, gals!—H. N.

P.M., New York Post, etc. - JUNE 6

STARS FROM THE Riviera—Copacabana—Club Ebony
 Inside U.S.A.—Cafe Society Downtown—Latin Quarter—China Doll
 Diamond Horseshoe & Blue Angel

SHOW FOR SYDENHAM
 TONIGHT AT 8:30

 Nat (King) Cole Trio • Mildred Bailey • Jan Murray
 Jackie Miles • Gracie Barrie • Jerry Lewis • Zero
 Mostel • Eric Victor • Susan & Jerry Reed • Nicholas
 Bros. • the 3 Flames • Garland Wilson • the
 Jimmy Lunceford Band • Jimmy Daniels
 Curley Russell • Milt Jackson • Leonard
 Gaskin • Denzil Best • Kenny
 (Oo - Pop - Ada) Hagood and
 Ann Lewis.
 M. C.'s
 Leonard Feather
 Fred Robbins
 and
 Joe Bostie
 presented by Alice Richman

 CENTRAL HIGH SCHOOL FOR NEEDLE TRADES, 225 West 24th St.

 BOX OFFICE OPENS AT 6 O'CLOCK

 PRICES \$1.20, \$1.75, \$2.20, \$2.75

Duke Ellington will guest star on Leonard Feather's nightly "Jazz At Its Best" disc jockey show May 15 (WHN 10 p. m.) . . .

GOTHAM LIFE

The Billboard

JUNE 5

VOX JOX

A National Accounting of Disk Jockey Activities

GOTHAM GLEANINGS . . . Leonard Feather has joined the writing staff of Duke Ellington's syndicated jock show. Feather will continue his own WHN jock chores. . . .

43
 ABRAHAM
 FULTON ST. 22 FLOYD
 STRAUS
 BROOKLYN, N. Y.

ANOTHER GALA EVENT
 FOR A&S MAGNIFICENT
 NEW MUSIC CENTER

Meet
 Woody
 Herman
 At A&S



THURSDAY AT 5:30 P. M. HE
 WILL BE PRESENT AT A PLAYING
 OF HIS COLUMBIA RECORDINGS

Woodrow Wilson Herman . . . "Woody" to you . . . will be interviewed during the program by the noted WHN Disc Jockey and Jazz Critic, Leonard Feather. You'll learn many interesting facts about Jazz from these two men who know! Following the recording, Woody Herman will autograph his Columbia records.

A&S SPECIAL EVENTS CENTER, EIGHTH FLOOR

OMSLAGSBILDEN

visar en repetition till en grammo-
foninspelning för Aladdin. Fr. v.
Wynonie "Mr. Blues" Harris,
Estrads egen Leonard Feather
och arrangören Bill Doggett.



45

DINE AND DANCE

For a well-presented, informative and highly diverting show this columnist wholeheartedly advises listening to Leonard Feather's "Jazz at Its Best" program over WHN. This show features biographies of contemporary jazz personalities traced via records and words . . . Look for a wide-spread revival of the old

**Billie Holiday
Feather's Guest**

Several musical treats are in store for the jazz fans who listen to Leonard Feather's "Jazz At Its Best" program over WHN evenings from 10:00 to 10:30 p. m.

On Saturday evening, June 5, Mary Lou Williams, swingdom's foremost girl pianist, will make an appearance on the Leonard Feather "Jazz At Its Best" program, taking time out from her new position as arranger with Benny Goodman's Septet.

On Monday, June 7, Billie Holiday, who has been drawing record crowds to the Ebony Club, will be Feather's guest as he spins some of her rarest recordings and tells the story of her career from the day she

cut her first record with Benny Goodman in 1934.

"Jazz At Its Best," though only on the air a month, has already attracted a large listening audience. Feather's guests in the past couple of weeks have included Duke Ellington, Dizzy Gillespie, Count Basie, Woody Herman, Stan Kenton, Lionel Hampton and Art Tatum.

AMSTERDAM NEWS - JUNE 5

10:00 WHN: *Jazz at Its Best*—Leonard Feather and guest Mary Lou Williams.
P.M. - JUNE 6

10:00 WHN: *Jazz At Its Best*—Leonard Feather and guest Billie Holiday.
P.M. - JUNE 7

DAILY NEWS - JUNE 7

Listening In
With Ben Gross

Billie Holiday, the famous jazz singer, appears on Leonard Feather's disk show over WHN tonight at 10 . . . Billy Rose continues on

DAILY MIRROR - JUNE 5

Herron is musical director at WHN. Billie Holiday sings as Leonard Feather's guest on WHN at 10 p. m., Monday

10:00—WHN, "Jazz at its Best," Leonard Feathers, m. c. Billie Holiday, guest. WOR,
NEW YORK POST - JUNE 7

LOS ANGELES TRIBUNE
Saturday, May 15, 1948

10:00 WHN: *Jazz At Its Best*—Leonard Feather's guests are Harry Carney of Duke Ellington's band and Serge Chaloff of Woody Herman's band.
- JUNE 11

**Leonard Feather
now a disc jockey**

NEW YORK — Jazz authority Leonard Feather, is the latest addition to the ranks of the nation's disc-jockeys with a new show heard 7 nights weekly over a local station.

Feather uses Count Basie's recording of "Feather Merchant" as his opening theme, and Sarah Vaughan's "Signing Off" to conclude.

Walter Winchell In New York

Lines for Ye Drama Editors

Now once again the curtain falls,
The house lights slowly dim:
And soon I'll welcome wildwood calls
To loaf and fish and swim.
But just before I seek surcease
From Broadway's strain and stresses,
I want to dedicate a piece
To Eds and Editresses.
To you, my chums, both far and near,
Who've suffered my "releases,"
I raise a grateful cup of cheer
And hope your tribe increases.

—Tom Weatherly

Stage Door: Amazing how one season is a replica of another. The past semester unveiled the same number of plays as last season and the ratio of clicks and clucks was also similar... Investing in plays is risky enough to make a slot machine envious. However, the best bet appears to be musicals. About 40 per cent of the 1947-48 season's song-and-dance shows turned out to be money-makers... Helen Hayes added another distinguished performance by acting like a decent American: Rather than go into Washington, D.C., play-houses (that segregate audiences) she performed in a theater several miles outside the Capital. What irony! You have to leave the Capital of this democracy in order to be able to enjoy it... Beatrice Lillie, the North star of "Inside USA," was awarded a citation (from the Nat'l Conference of Christians & Jews) for her war work. It's about time!... A. Jolson will sing "The Anny Song" to E. and I. Cantor on their program and 34th anny Wednesday... A musical christened "Sleepy Hollow" hopped into the caboose of the departing season. The critical reaction commuted between fair and foey.

The Broadway Wags: Agent Paul Small was being bored by the conversation of a famed ham seated at the next table in Lindy's... "Lissen to him brag," said Paul. "He works even less than Joe Frisco and for the same dough!"... Gene Fowler, introducing an actor: "Meet Roland Young, the fellow with the permanent novocaine in his gums"... Joe E. Lewis' intro of Basil Rathbone: "He looks like a well-scrubbed vulture"... Arthur Murray tells of the bloke who found the racetrack closed. He didn't want the entire day to be a total wreck—so he tore up his money.

The Cinemagicians: La Goddard leads the romantic chase in a merry-maker called "Hazard." Paulette runs away from MacDonal Carey—but not too fast... "Berlin Express" hitches a ride on the spine via a swift tingler... "The Noose Hangs High" is another slice of Abbott and Costello lunacy cut from the old custard pie... "The Bride Goes Wild" offers some whimsy-schmimsy that's more frantic than funny. You can almost hear Van Johnson's suspenders snap from the strain of carrying the frail tale... "King of the Gamblers" supplies its own cooling system by leaving audiences cold... "Up in Central Park" is smart enough to hide its weary yarn behind Deanna Durbin's larynx. Deanna helps the story more than it helps her... "Time of Your Life" preserves in celluloid Saroyan's amiable whacks. Some episodes are too talky, but Jimmy Cagney's taut performance takes up the slack... "Frontier Agents" doesn't merit a review—just an epitaph.

The Aristocrats: Gabriel Heatter, the veteran "nice man of radio," now goes in for such sinful items as vital statistics. He mentions people having babies, getting married (or divorced) and such goings on. Imagine. Why, Gabe! You old gossipmonger!... Leonard Feather's new platter show (WHN) is mello like a cello... Art Ford at WNEW is riding the top rungs in the survey for disc jockeys... Ronald Dawson will be 21 years in commercial radio on the 10th. Congrats!... The goshawfl repetition is rapidly forming "Nature Boy" into "Nature Bore"... The Voice of rica argument gives us the yawns. We'll betcha that what-it broadcast didn't harm our democracy's reputation as much as legislators who voted to give aid to Franco.

Times Sq. Ticker: The cast of "Ballet Ballads" signed a lettering us to mention their hit. Fine theeng. We've only had the sugary items about it than all the local papers put together. Everybody (we know) who saw "Sally" (starring Willie Howard) reports having a howl-of-a-time. The cast is clean and fresh and appears to have as much fun as the spectators, of which there should be lots more... Bandleader Tex Beneke gets threatening letters since his Victor release of his swing version of "Meadowland." It's the Red Army marching song. It swings like maaadd... Thanks to Frankie Laine (from the Runyon Committee) for the \$607 check via the sale of his autographed records at the Harlem here and Town Casino, Buffalo... Ed (Archie) Gardner makes his initial personal appearance here (his home burg) when he brings "Duffy's Tavern" into the Strand June 11th... Dan Duryea (in "Another Part of the Forest") plays his own father.

The Press Box: This is fame: The N. Y. Sun (after all those headlines) spelled Howard Hughes' name Edward Hughes... Headline: "Israeli Planes Attack Abdullah Capital." Wonder if they hit 10 Downing St?... From the China Mail: "Frank Owen, the London editor, just back from America says as fears mount in the U.S. the feeling for Britain grows more friendly"... Wanna bet?... From our May 31st colyum: "The foreign policy of some British leaders stinks to high Bevin"... From F. Kingdon's June 2nd colyum: "Our latest move in Palestine smells to low Bevin"... One of our midwest papers (titing an editorial "Abuse of Free Speech") says it deleted such Winchell words as "arabastard" from our column... Cowards! So they put it on their editorial page where nobody'll see it.

Quotation Marksmanship: Phyllis Bottome: A girl standing as upright as the flame of a candle... A. Bennett: Unconquerable as chewing gum... J. Rogers: It is difficult for women to be fashionable and comfortable... John Erskine: Naked as a needle... G. MacDonald: A critic should be like God. Easy to please but hard to satisfy... J. R. Phillips: A bus bullying its way through the street... M. Burger: The sky was warm blue, a lake for idling clouds... Anon: Love is the most fun you can have without laughing... D. Pallini: Britain will long be remembered for her Bevinfamy... Benjamin Franklin: Keep the eyes wide open before marriage and half shut afterwards... Retlaw Chellwyn (on raising children): How they bring you down trying to bring them up... Jack Barry: As plain as the nice on her face.

"VARSITY VARIETIES"

VARSITY MAGAZINE is now on the air—from coast to coast, and in Canada and Hawaii. Each week, a half-hour program—called "Varsity Varieties"—features artists and records chosen by college men all over the country, together with campus news and humor selected from college newspapers and magazines by VARSITY's staff. The program is written by Leonard Feather, noted jazz authority, who also writes regularly for the magazine. Check the time for "Varsity Varieties" in your local newspaper with the station listed below that is nearest to you.

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VARITY invites comment from readers. We want to know your views on us—and the wide world. Address the Letters Editor, VARITY, 52 Vanderbilt Avenue, New York 17, N. Y.

THE MELODY MAKER AND RHYTHM

BOYD RAE BURN RE-FORMS

Latest News from New York by LEONARD FEATHER

BOYD RAE BURN IS BACK IN THE BAND BUSINESS! THE DIMINUTIVE LEADER, WHOSE BAND WON AN *ESQUIRE* AWARD TWO YEARS AGO, AND WAS THE OBJECT OF MORE EXCITEMENT AMONG MUSICIANS THAN ANY OTHER GROUP EXCEPT WOODY HERMAN, HAS EMERGED AFTER SIX MONTHS' INACTIVITY, AND HAS REHEARSED A NEW GROUP WHICH FOLLOWED WOODY'S BAND INTO THE COMMODORE HOTEL ON MAY 18.

Boyd still has a library of arrangements by George Handy and other outstanding moderns, though he no longer has such men as Dizzy Gillespie, Trummy Young, Oscar Pettiford and the other big names who were heard on his Guild records in 1945.

Boyd's wife, Ginie Powell, who sang with his last band, is now working as a single, having recently made a successful debut at Cafe Society in New York. She has been followed at the Cafe by Kay Starr, a very promising singer who, though only 25, has been in music ten years, more than half that period with Joe Venuti's Orchestra.

Kay was heard on several records made in Hollywood for Capitol (with King Cole, Benny Carter, Hawkins and other stars), and on Lamplighter with Barney Bigard, Zutty, Ray Linn, Red Callender, et al. She was also a protegee of Ben Pollack's for a while on the latter's Jewel Records. Kay sings in a modernized version of the great traditional Bessie Smith style, and is the only white girl today with this kind of jazz feeling.

Cab Calloway will go to London in September without his band, probably taking a couple of other artists along with him to make an all-coloured show. Cab is currently at the Strand Theatre with his big band, but will shortly give up this

group, at least temporarily, and work with a seven-piece unit composed of key men from the larger band. Cab's decision to break up after almost twenty years of big-band-leading is an indication of general business conditions here.

Trumpeter Jonah Jones, clarinetist Al Gibson and bassist Milton Hinton will be among those retained in the small "Cab Jivers" group.

Duke Ellington will also be without his band when he goes to the London Palladium for four weeks. It is expected, however, that he will keep the men on salary during his absence. The band is now at the Paramount, doing a typical stage show with little of interest to the more discerning Ellington fan. Al Killian is leaving shortly to form his own band.

Other artists reportedly set for London and other possible European engagements are Ella Fitzgerald (Palladium, September 27) and Maxine Sullivan.

A NATURAL!

Rumours that the King Cole Trio will go across are for the present to be discounted, since Nat is doing so well here that no offer could possibly tempt him to leave the country. His record of an odd song called "Nature Boy," released only a month ago, has been a national sensation.

Written by an eccentric Californian who is reputed to be a yogi, it is a simple philosophical song, sounds like a poem set to music, and is as far removed from jazz as anything Cole has ever done. His record features a string background, vocal by Nat, and a short piano solo which, strangely, is not by Nat, but by Buddy Cole (no relation). "Nature Boy" has become such a hit that, in spite of the recording ban, other artists, including Sarah Vaughan and Frank Sinatra, have recorded it, using an all-vocal background.

The jazz concert business has taken an alarming turn for the worse in recent weeks. Lionel Hampton's concert at Carnegie Hall was very poorly attended, and Count Basie's Carnegie show a couple of weeks later, though better, was still far from full. Musically, both concerts were generally considered to be below the standards set by these bands.

Basie's audience was obviously in the mood to listen to nothing but loud, high trumpets and freak notes on the tenors, etc. As a result, even such fine musicians as Dickie Wells and Buddy Tate sounded as though they were playing for the public rather than for music's sake. Paul Gonzales, the tenor man who re-

The "M.M." has been trying to check for some weeks the rumour of Duke Ellington's impending visit as a solo artist to London. The Palladium authorities, however, inform us as we write, press that they are still unable to give any definite details regarding a date for this engagement.

placed Illinois Jacquet at his most enthusiastic.

On May 3, Louis Armstrong gave a concert in Carnegie Hall, which by it was too good to be true. The theatre engagement, but for the reason, the attendance was very poor and must have amounted like a strange contrast to Louis' after his European triumph. Earl Hines was late in arriving, and Billy Kyle did a good last-minute substitution job. Jack Teagarden sang and played well, and Louis was in good form in spite of the cold, forbidding atmosphere.

By the time this dispatch reaches you, there will have been two more jazz concerts at Carnegie, by Dizzy and Benny Goodman respectively, on which we'll report in the next cable. Dizzy's concert is being promoted by your correspondent.

The night-club situation is improving a little. A place called the Royal Roost has had considerable success in a jam-session experiment, using a group assembled by the popular disc jockey, Symphony Sid, as a result, the little band is working there regularly now.

SHEARING STEPS IN

It features Miles Davis (trumpet) and Max Roach (drums), both formerly with Charlie Parker; Allen Eager, whom many consider the greatest young tenor today; Kai Winding, ex-Kentonian and "Down Beat" award winner on trombone; Tadd Dameron on piano and Curly Russell on bass, on a pair of exciting music at the Three Deuces, where Erroll Garner has been working in a superb trio with Oscar Pettiford and J. C. Heard.

With Erroll's departure for Europe, his place in this group is being taken by England's pride and joy, George Shearing. George appeared last week on Arthur Godfrey's coast-to-coast "Talent Scout" programme, won the prize, and was awarded a week's appearance on the broadcast. An album of his English recordings has just been released here in the London label.

Another lift has been given to Fifty Second Street with the reversion of the Famous Door to a music policy. We don't know how long it will last, but at least it's starting out well, with Art Tatum, plus the Loumell Morgan Trio. Tatum is getting \$1,000 a week, and as we explained in a recent article about 52nd Street, this may make it almost impossible for the place to make money and continue its musical policy.

DISC-BAN SETTLEMENT?

Nothing new is reported on the recording ban, though there are still many rumours that everything will be settled within a few months, and arrangements will be made whereby royalties can still be paid to Petrillo's union; this is what the union wants, but under present laws it is illegal to pay royalties to a union, so some circumvention of this situation has to be worked out legally.

Meanwhile, recording has been continuing anyway on a reduced scale, aside from such a hit record as the above-mentioned "Nature Boy" several of the independent companies have been secretly recording with musicians for a couple of months.

Several jazz dates featuring prominent 52nd Street stars have been waxed. It's reported that musicians who record during the ban run the risk of being expelled from the union for life and never being able to work again as musicians.

(Well, if Mr. Roberts is able to make the superhuman decision as to who is the neatest dish among the ravishing San Francisco girls, we hope he'll run out and see how the suggested technique works.)

JAZZ MUSIC

Gentlemen:

I enjoyed Paul Whiteman's "The Immortal Bix Beiderbecke" (April) not only because it was a well-written job but because it was properly enthusiastic about the type of pure jazz of which Bix was one of the great exponents—that is, solid, thoughtful, and inspiring music as opposed to the horribly hollow, cheap, exhibitionistic, and painfully pointless noise currently being inflicted by the degenerate "be-bop" boys like Dizzy Gillespie and Stan Kenton. The be-bop crowd has cashed in on the publicity handed out by a few so-called "critics" who'll go for anything they can write mysterious "appreciations" about to indicate that they, being deep fellows, can understand matters too profound for the average person. And a segment of the public has gone along with them, just for the kick of feeling superior too. But it can be stated positively that nobody actually enjoys listening to the hideous dissonances and fractured rhythms of be-bop. Anybody who claims he does is a phony. Thank God be-bop is merely an unpleasant and artificially encouraged fad. One morning some of the first-rate jazz men who have degraded themselves and their profession by embracing be-bop are going to wake up and feel pretty ashamed of themselves.

Will Nichols
New York City

(Mr. Nichols will doubtless be interested in next month's issue, in which the pros and cons of be-bop will be heard briskly gone in to by Mezz Mezzrow and Leonard Feather.)

Gentlemen:

Personally, I'm a squaddie and glad if you can take your Louis Armstrongs and Benny Goodmans and Jack Teagardens and bury them in a pile of old vinyl. Give me somebody it's a pleasure to (Continued on next page)

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U.S. JAZZ AUTHORITY'S DEATH

EUGENE WILLIAMS, well-known U.S. discophile, magazine editor, and former manager of the Bunk Johnson and Kid Ory bands, died on Wednesday night, May 5, in a five-storey plunge from a Greenwich Village rooftop.

Still in his early thirties, Williams had done a great deal for the jazz cause since he started "Jazz Information" Magazine in September, 1939. He worked for several years at Decca Records, as Milt Gabler's assistant and specialist in the planning of jazz albums, and was directly responsible for the issue of such Brunswick albums as the Johnny Dodds, Frank Teschemacher, Riverboat Jazz, Barrelhouse Piano, and the Mezz Red Nichols set. And on his own "J.I." label Williams released a number of classics of jazz and released some early Bunk Johnson sides.

Our New York correspondent, Leonard Feather, writes that, according to Gabler, Gene Williams became increasingly despondent about the infrequency of releases, and quit the Decca job in 1947. He went through a series of difficulties in handling the Johnson band, and later experienced trouble with his West Coast Kid Ory venture. He was disgusted with the whole jazz business and had recently given up all his writing activities.

Last December he was sent to Bellevue Hospital for observation after a suicide attempt, and for two days before his death the police had been looking for him, since his sister had reported him missing.

M.M.
MAY 22

MAY 22, 1948

Ny mästare på barytonsax

Entusiastisk artikel om Serge Chaloff av Leonard Feather

New York den 5 maj.

UNDER MANGA ÅR — ja, faktiskt så länge som det har funnits favoritröstningar — har röstresultaten när det gäller barytonsaxofonen varit avgjorda på förhand. Harry Carney har alltid vunnit med så bred marginal att man faktiskt kunde höra röstdeltagarna muttra för sig själva: "Finns det någon mer som spelar baryton?"

Efter alla dessa år spelar Harry fortfarande underbart men någonting har hänt, som mycket väl kan underminera detta monopol. En 24 år gammal musiker från Boston, nästan okänd till för ett par år sedan, gav Carney en så hård kamp i sista årets röstning i Metronome, han fick 477 röster mot Carneys 822. Under de kommande ett eller två åren är det inte otroligt att tro att han kommer att passera Carney.

Denne ungdom, vid namn Serge Chaloff, har gett nytt liv och nya uttrycksmöjligheter till den stora saxofonen. Och han är en verklig barytonist, inte just en som fått till uppgift att dubblera instrumentet medaltsax. När jag talade med honom i pauserna under Woody Hermans framträdande på Commodore en kväll fick jag veta, att barytonen var Serges första instrument och han kan alltså inte förklara varför. "Kanske mamma fick den billigt och hon förstod inte att det var någon skillnad!"

Chaloffs moder är engelska, fadern ryss, men det är en Bostonfamilj. Chaloff Senior spelade piano i Boston Symphony när Serge föddes i november 1923, men under de tio sista åren har han



Harry Carney, sedan många år barytonsaxens suveräne mästare, har nu fått konkurrens. Här se vi Carney med Tricky Sam och Johnny Hodges.

undervisat. Fru Chaloff är också lärare vid New Englands Conservatory.

Båda två gav unge Serge en god grund i pianospelning mellan hans sjätte och tolvte år. Senare studerade han klarinett med Manuel Valerio i Boston Symphony, men hans barytonkunskaper är självförskaffade. "Vem skulle kunna lära mig?", säger han logiskt. "Jag kunde ju inte jaga Carney över hela landet."

Barytonsaxen och Serges växande intresse för jazz var inte populär hos pappa Chaloff och Serge erinrade sig dunkelt att många försök gjordes att reformera honom. Han lyssnade på skivor med Carney och Jack Washington, Bases barytonman. När han spelade i en orkester i Newton High School utanför Boston fann han sig sitta tillsammans med sådana blivande stjärnor som Hal

McKusick (senare lanserad altsoolist hos Raeburn), och Ralph Burns. Ännu en tidig vän och granne var Frances Wayne. Det dröjde inte länge förrän Serge beslöt sig för att ägna sig åt dansmusik som ett levebröd. (Han har en äldre broder som blev radiotekniker. — "Han är den förståndige av oss!")

Vid 16 års ålder ingick Serge i Tommy Reynolds orkester, spelade först tenor men övergick snart till baryton. Han medverkade i några plattor med Reynolds omkring 1940 men fick inga solon. Efter ett år hos Reynolds och några veckor med Dick "Stinky" Rogers, spelade han ett tag i Shep Fields all-reed orkester, den som inspelade "Please think of me". "Men jag hade ännu inte kommit underfund med vad jag ville göra med instrumentet", säger han. "Sedan spelade jag ett år i Ina Ray Huttons orkester omkring -43. Hon hade några goda musiker och en del av oss arbetade senare tillsammans hos Boyd och Woody — Stan Fichelson och Ollie Wilson. Ja, när jag lämnade Ina Ray och ingick i Raeburns band så hade fem av oss hos Boyd tidigare spelat hos Ina."

Raeburns orkester, den första betydande orkester som Boyd hade, blev nu scenen för Chaloffs nya och bättre förståelse av jazz. För att få fram det lika enstavigt som han själv sade: "Jag hörde Charlie Bird Parker!" Jämte Fichelson, Ollie, Don Lamond, Freddy Otis och andra jazzentusiaster i bandet blev han en av de första bebop-entusiasterna och lyckades slutligen nå fram till en egen stil, tillräckligt god för att han skulle få spela solon.

"Men", drar han sig till minnes, "det var i Georgie Aulds band, strax efteråt, som jag blev mest påverkad, isynnerhet av Al Cohn och Georgie själv — han spelar alla stilar fint. Vi gjorde några fina plattor på Musicraft. Nej, jag gjorde fortfarande inga solon."

Under ett följande år med Jimmy Dorsey (ingenting hände för Serge i denna kommersiella organisation) fick han äntligen börja spela på några skivor, som gjordes på västkusten. Ross Russell i Dial-bolaget gjorde några sidor med Sonny Berman, Ralph Burns, Serge och huvudsakligen Herman-musiker. Serge och rytmsektionen gjorde "Cherokee", som utgavs två gånger; först under namnet "Dial-ogue" med gruppen under Ralph Burns namn, och sedan med en pressning från ny master utgavs den som "Blue Serge" och gruppen kallades The Mad Monks.

Serge var inte nöjd med denna session. "Basisten spelade inte endast två i takten — han spelade dåligt också!" Men skivan gav en god idé om hur han hade absorberat Parkers moderna idéer och överflyttade dem till baryton. Inspelningen ägde rum 1946 och sessionen förberedde den sensation som Chaloff blev då han började spela på Three Deuces ett år senare i en sextett ledd av Georgie Auld, med trumpetaren Red Rodney som andra blåsare, plus en fin rytmsektion — George Wallington, Tiny Kahn och Curly Russel.

Nu hade Chaloffs stil fullständigt utvecklats. Han kunde spela instrumentet i vilket tempo som helst, gjorde figurer med otrolig idérikedom och fingerfärdighet och förvånade alla, som trott att barytonsaxen var ett alltför klumpigt instrument för att nå fram till en sådan teknik.



Serge Chaloff ser vi längst till höger som medlem i Woody Hermans nya saxofonsektion. De övriga är fr. v. Herman själv, Sam Marowitz, Stan Getz, Al Cohen och Zoot Sims.

Den kortlivade Auld-Sextetten efterträddes av en nio mans grupp med vilken Auld spelade både dansmusik och bop på den likaledes kortlivade Troubador-klubben, längre ned på 52nd Street. Under tiden hade Chaloff gjort en session på Savoy med sextett — samma band men med trombonisten Earl Swope istället för Auld. En sida, "A Bar a Second", utgavs som Serge and His Be Bop Buddies och var hans egen förtjusande 12-takters komposition. En annan sida, "Gabardine and Serge" under namn av Serge Chaloff's All Stars, var också baserad på blues.

"Men den bästa sessionen", säger Serge, "var en under Red Rodney's namn på Keynote — "Fine and Dandy" och "Elevation" — med Allan Eager, Chubby Jackson, Al Haig och Tiny Kahn. Ensemblerna var fina, Al och Tiny spelade storartat — det var en verkligt fin session."

På Troubador i september i fjol fick Serge telefon från västkusten. Det var Woody Herman. Han skulle bilda orkester igen och var Serge intresserad? Serge var och är intresserad i en orkester som innehåller så många musiker han beundrar. Han har varit lyckligare och skötsammare i detta engagemang än någonsin förut.

Serge är tillräckligt bra musiker för att kunna skriva fina saker men han har haft för mycket att göra med sitt instrument, förklarar han. Han arrangerade en smula när han var med Ina Ray Hutton. Hans favoritarrangörer omfatta Ralph Burns, Tadd Dameron och isynnerhet Al Cohn.

"Al är underbar! Han skrev ett fint arrangemang för oss på en gammal, sorgsen melodi — hej, Woody! vad heter den där nya saken, A-94?"

"Det är What'll I do", svarar Woody, som sitter i en konferens intill oss.

"Just den ja. Du kan aldrig tro det. Och han skrev "The Goofing Eye", vår nya platta, och "You turned the tables on me". Den killen skriver modernt, ändå kommersiellt och mycket musikaliskt. Woody anser honom vara "the end"... Tiny Kahn kommer att överraska alla, dig också! Han har skrivit för Buddy Rich och det låter som det gamla Basie-bandet, men med mer moderna harmonier."

Serge är mycket ledsen över bebop-musikernas slarv och nonchalans. "Bop måste presenteras och utföras med finess. Det är ruggigt att komma in på ett ställe med bop-musiker och få se en

kille med ena foten på pianot, en kille med en karamellpås i handen, och sedan när de skall ta en chorus spelar dom kanske två takter och pauserar i fem. Ju sämre allting går, desto mer tittar de sig omkring och skrattar åt varandra som om hela historien vore ett

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Amerikansk invasion till London

Amerikanytt från Leonard Feather

New York den 5 maj 1948.

BOYD RAE BURN HAR kommit tillbaka! Den diminutive ledaren, vars orkester vann ett Esquirepris för två år sedan och var



Duke Ellington reser till London som single act för att uppträda på Palladium...

föremål för mer beröm från musikers sida än någon annan orkester och med undantag av Woody Hermans, har återvänt efter sex månaders inaktivitet och repeterar med en ny grupp, som skall efterfölja Woodys band på Commodore Hotel den 18 maj. Boyd har alltjämt en repertoar med arrangemang av George Handy och andra framstående modernister, fastän han inte längre har sådana som Dizzy Gillespie, Trummy Young, Oscar Pettiford och de andra stora musiker som medverkade på hans Guild-plattor 1945.

Boyd's hustru, Ginnie Powell, som sjöng med hans sista orkester, arbetar nu ensam, och hade nyligen en framgångsrik debut på Café Society i New York. Hon har efterträtt där av Kay Starr, en mycket lovande sångerska, som, fastän bara 25 år, har sysslat med musik i tio år, och mer än halva den perioden med Joe Venutis orkester. Kay sjöng på flera skivor, som gjorts i Hollywood för Capitol (med King Cole, Benny Carter, Hawkins och andra stjärnor) och på Lamplighter med Barney Bigard, Zutty, Ray Linn, Red Callender m. fl. Hon omhändertogs också under en tid av Ben Pollack på dennes Jewel Records. Kay sjunger i en moderniserad version av den traditionella Bessie Smith-stilen och är den enda vita flicka i dag som har detta slags känsla för jazz.

Duke Ellington kommer att vara utan sin orkester, när han reser till London Palladium för fyra veckor med premiär den 7 juni. Det väntas dock, att han håller bandet kvar på sin avlöningslista under frånvaron. Orkestern är nu på Paramount och bjuder på en typisk stage show med föga av intresse för de mer krävande Ellingtonentusiasterna. Al Killian skall snart lämna honom för att bilda egen orkester.

Cab Calloway reser till London i september med sin orkester och tar troligen några andra artister med sig för att bilda en all-coloured show. Cab är nu på Strand Theatre med sin stora orkester, men skingrar inom kort denna ensemble, åtminstone för tillfället, och

skall arbeta med en 7 mans orkester sammansatt av de viktigaste medlemmarna från den stora orkestern. Cabs beslut att upplösa orkestern efter att nästan i 20 år ha lett stora orkestrar oavbrutet visar bara hur förhållandena är här nu.

Trumpetaren Jonah Jones, klarinettisten Al Gibson och basisten Milton Hinton är bland dem som stannar kvar i den lilla "Cab Jivers"-ensemblen.

Andra artister som rapporteras skola resa till London och kanske andra europeiska engagemang är Ella Fitzgerald (Palladium den 27 september), och Maxine Sullivan. Det ryktas att King Cole Trio också skall krossa Atlanten men det måste vara fel, eftersom Nat just nu tjänar så enastående med pengar i Amerika och inget erbjudande i världen kunde bli frestande nog för honom. Hans inspelning av en lustig liten sång, kallad "Nature Boy" som kom ut för några månader sedan, har blivit en nationell sensation. Skriven av en excentrisk herre i Kalifornien, som lär vara ansluten till yogi-rörelsen, är den en enkel filosofisk sång, låter som ett stycke tonsatt lyrik, och är så avlägsen från jazz som någonting som Cole gjort. Hans platta har en bakgrund



...men sina sångerskor Dolores Parker och Kay Davis tar han visst med sig.

med stråkar, sång av Nat och ett kort pianosolo, som egendomligt nog inte är av Nat utan av Buddy Cole (ingen släkt). "Nature Boy" har blivit en sådan schlager att trots inspelningsförbud har andra artister, bland dem Sarah Vaughan och Frank Sinatra, insjungit den.

Jazzkonserterna har tagit en alarmrörelse riktning till det sämre på sistone. Lionel Hamptons konsert på Carnegie Hall var mycket klen besökt, och Count Basies konsert ett par veckor tidigare, var — fastän bättre — långt ifrån full. Musikaliskt sett var båda konserterna i allmänhet ansedda som varande sämre än man kunde begära. Basies publik var påtagligen i stämning att lyssna på ingenting annat än starka, höga trumpeteter och tjutande tenorer etc. Med resultat att även så fina musiker som Dickie Wells och Buddy Tate lät som om de spelade för publiken snarare än för musikens egen skull. Paul Gonsalves, tenoristen som kom efter Illinois Jacquet, imiterar de värsta, exhibitionistiska sidorna hos Jacquet.

Den 3 maj gav Louis Armstrong en konsert i Carnegie Hall. Möjligen var det för tidigt efter hans engagemang på Roxy teatern, men vad nu än felet var, så var tillslutningen dålig och måste ha verkat som en egendomlig kontrast för Louis efter hans europeiska triumfer. Earl Hines kom för sent och Billy Kyle ryckte in i sista minuten och gjorde ett fint jobb. Jack Teagarden sjöng och spelade bra och Louis var i bra form trots den kalla, motsträviga atmosfären.

Nästa vecka blir det ytterligare två jazzkonserter på Carnegie Hall, av resp. Dizzy och Goodman, om vilka vi skall skriva i nästa artikel. Dizzys konsert handhas av Eder korrespondent.

Nattklubbssituationen förbättras en smula. En plats som kallas Royal Roost har haft stor framgång med ett jam session experiment. De använder en grupp som kallas samman av den populära disc jockeyn, Symphony Sid; med resultat att den lilla orkestern nu arbetar där reguljärt. Den innehåller Miles Davis trumpet och Max Roach trum, Kai Winding, den danske trombonisten och Esquire-vinnaren från Kentons förra band, Tadd Dameron på piano och Curly Russell på bas.

Det spelas också massor med fin musik på Three Deuces, där Erroll Garner har arbetat i en superb trio med Oscar Pettiford och J. C. Heard. I och med Garners resa till Europa övertas hans plats i gruppen av Englands stora stolthet, George Shearing. George uppträdde denna vecka på Arthur Godfreys stora radioprogram Talent Scout, vann priset och erbjöds en veckas engagemang i serien. Ett album med hans

engelska inspelningar har just utkommit här på London-etiketten.

Ännu en god sak har hänt på Fifty Second Street i och med att Famous Door åter börjat med musik. Vi vet inte, hur länge det varar, men det har åtminstone börjat bra, med Art Tatum



I september är det Ella Fitzgeralds tur att hälsa på i London.

och Loumell Morgan Trio. Tatum får \$ 1000 i veckan och som vi förklarade i en tidigare artikel om 52nd Street, kommer detta troligen att göra det omöjligt för etablissemanget att tjäna pengar och fortsätta sin musikpolitik.

Ingenting nytt rapporteras om inspelningsförbudet, fastän det tros att allting snart skall upplåsas, kanske inom några få månader, och att arrangemang skall kunna göras som att royalties kan utbetalas till Petrillos förbund; är det förbundet vill, men med nuvarande lagar är det illegalt att betala royalties till ett förbund, så någon lagförändring måste komma till stånd.

Under tiden har dock inspelningar ägt rum i reducerad skala; bortsett från sådana a capella-skivor som den ovan nämnda "Nature Boy", har åtskilliga av de oberoende bolagen i hemlighet gjort inspelningar med musiker under de senaste månaderna. Åtskilliga jazz-sessioner med framstående 52nd Street-stjärnor ha gjorts, sägs det, fastän de musiker som göra inspelningar under förbudet riskera att uteslutas från förbundet under livstid och aldrig bli i stånd att arbeta som musiker.



MUSIKERNAS ANNONSMARKNAD

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JAZZPLATTOR, bl. a. av Shavers, Berrigan, Mezzrow, Carter, Bix, Kenton, Hawkins. Göran Walldén, Vaksalagatan 28, Uppsala.

BAS, begagnad, bättre, välvd botten, ej plywood. Stråke, reservsträngar, tygfodral, trätui för biltransporter. Pris 800:—.

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STUDIO

B-R-A STUDIO, Lilla Nygatan 14, I, tel. 21 43 42, Stockholm.

**Lunceford Guest-Stars
On Platterbrain Show**

Jimmie Lunceford, back in Manhattan after a vacation in St. Louis, will be Leonard Feather's guest expert on the popular "Platterbrains" musical quiz over WMCA Saturday, Oct. 3, 7:05-7:30 pm.

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Adler

**New 'Gems of Jazz'
And Other Albums**

By far the best album of the month for musicians' tastes is Decca's (201) "Gems of Jazz—No. 2" which Leonard Feather dreamed up. Four fine sides by Gene Krupa, *Blues of Israel*, *Three Little Words*, *The Last Roundup* and *Jazz Me Blues*; four by Berigan, *Blues*, *I'm Coming Virginia*, *You Took Advantage of Me* and *Chicken & Waffles*; two by Pete Brown, *Ocean Motion* and *Tempo di Jump*, and two solo sides by Jess Stacy, make up this attractive package of jazz in its best form. The stuff was made for British consumption a few years back and is offered for the first time in America. Feather's booklet is intelligently done; it's a gem of a collection and a steal at \$3.50.

**L. FEATHER IS
RALPH COOPER'S
FEATURE AGAIN**

NEW YORK CITY, July 30—Leonard Feather, the English swing critic and American "praise agent," was again the guest feature of Ralph Cooper's highly entertaining Pabst Blue Ribbon feature via WINS. On Thursday, Feather broadcast his own compositions and featured the recordings of Benny Goodman, Louis Jordan, Hot Lips Paige and Charlie Barnet.

agrees that this information sounds pretty confusing, and he prefers the following instructions, recently written on his behalf by Leonard Feather, the English swing critic:

"All you have to do is move the left framiscle on the portisduble from hard-istack with the muscles, using a fram-misanic embrouchure. Then you bogru-late the ambiscridge in the key of B flat, controlling the reeds by discroveniz-ing your cyrillis every time you breathe through the meadispule. Just practice this three times daily, but remember the fundamental rule: two stanistrings in the pedigrate of the bordistrich, but *al-ways* with the left hand."

"That's it," says Adler.

—MARGARET CASE HARRIMAN

which have taken place in such things as automobile design, apprehension of criminals, and motion picture production.

Teen-agers are today living, growing up, and learning in an age of advanced technology. Their elders are too; their elders, how-

**Readers' Forum
Next Week**

The question:

Should New York State Modified to Include C Adultery?

A page will be turned over for a discussion of this issue.

Letters are limited to 200, not later than Thursday, Feb. 12.

The question for the week
How Much Faith Can a sia's Development Towc ciety?

New Age March 12, 1949

CHARLIE VENTURA

FEATURES

LONELY

By Hi Pollock, Duke Donaldson and Joan Sinclair
Victor Record No. 20-2874



day night, April 2, 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, at the Hotel Diplomat, 108 West 43rd Street, half a block from Times Square.

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 welcomed to the Diplomat Hotel and they are assured of a wonderful evening, listening or dancing to the music of America's greatest jazz stars.

Från Jazzklubbarna

Klubbarna äro välkomna med kortfattade rapporter

Oskarshamns Jazzklubb

Oskarshamn den 30/3 1949

Rapport från "Oskarshamns Jazzklubb".

Vi skall be att få inkomma med rapport från "Oskarshamns Jazzklubb" årsmöte, som hölls fredagen den 25 mars i Folkets Hus B-sal.

Då undertecknad, som är sekr. och korr. i klubben, samt programchefen Torsten Boström den 3 april rycker in i militärtjänst, fick vi på årsmötet avsäga oss våra poster i klubben, varför styrelsen fick följande utseende.

Ordf. Lennart Nilsson, vice ordf. Per Petersson, sekr. o. korr. Ake Nilsson, vice sekr. Rolf Källström, kassör Erik Grundén, revisorer N. E. Jansson och fröken Lilian Fransson, samt programchef Kurt "Arven" Ohlsson. Klubbens kassa balanserar f. n. på 13 kr 73 öre. Under mötesförhandlingarna bestämdes bl. a. att klubbens sammankomster i fortsättningen, om ej annat bestämmes, skall hållas två måndagar i månaden med början kl. 19.00. Programmet för mötet inleddes med en Jazzfrågesport, med två 4-mannalag, som ställde upp mot varandra. Det blev en jämn kamp, där de knepiga frågorna klarades relativt bra.

Efter denna frågesport blev det plattspisning med skivor ur undertecknads och Kurt Ohlssons album, med Dizzy Gillespies, Gene Krupas, Glenn Millers och Charlie Shavers orkestrar. Dizzy Gillespies inspelning av "Things to come" drog mesta uppmärksamheten till sig.

Tisdagen den 29 mars hade vi ett mycket givande möte hemma hos Lennart Nilsson. Först spsade vi Thore Ehrlings radioutsändning, som med sin orkester bjöd på Swing.

på film, så han söker reda på dom som är fina på blopp, och vi läste i Expressen att dom han hittat är minst lika fina som Läppen och Dämpan och Simon och Brem å alla andra, så vi tyckte att Kläff är bra. Nu undra vi om vi kunde få ett kort av scouten Kläff, och om han ville skriva "från Kläff", för vi är också Vargungar. Eller kanske man får skriva till Expressen utan att han blir arg, för han får väl många brev varje dag. Kan man skriva på svenska i så fall?

Vi skulle bli väldigt glada om chefen i Estrad ville skriva svar och trycka det i Estrad.

Blip och Blop.

Ja, på det här viset kan man naturligtvis också skriva insändare och ta utrymme i anspråk. I mars hade vi en liknande (Tös med klippta mandlar), som vi tyckte var så rolig, att vi inte kunde neka oss nöjet ta in den, även om vi själva var ute för lite blåsväder. Dagens är strax mindre rolig. Varför alla dessa krytade roligheter om Kleff och Expressen. Landsortsresan var väl ändå en storartad insats för landsortens jazz enligt vad vi tycker, och säkert delas den uppfattningen av de duktiga musikerna i landsorten. Denna insändare har vi alltså tagit in som ett varnande exempel.

Red.

Roland - skriv kortfattat!

Till Herr Roland Magnusson

(vice ordf. i Göteborgs Jazzklubb Hot Circle och distriktsrepresentant för minst halva Sverige).

Undertecknad är inte så förfärligt angelägen att lysa i tryck och kommer därför att bli kortfattad. Men — skulle vi inte kunna komma överens om att bli det båda två. Era utgjtelser om mellan vilka klockslag ni höll käseri, mellan vilka kvartar ni sammankallade riksförbundet och i vems bostad man var och diskuterade berör väl i HELA FRIDENS NAMN inte orkestertidningarnas läsekrets. Håll er till saken, försök att tala om det viktiga av vad som har avhandlats och tag exempel av de tiotal föredömligt kortfattade jazzklubbsskribenter från landet som förekommer på samma sida som ni själv i sista nr av OJ och Estrad. Vi vet nu att ni är en förfärligt bra individ. Behärskar er innan tidskriftsredaktörerna bara stryker ner er helt och hållet, det är underligt att de hittills varit så föredragsamma. Ni är en ytterst dillig reklam för det där riksförbundet. Tyvärr måste någon påpeka det innan ni får vingar också.

Sven Lindwall,
Örebro

sammatt käseri hölls av Roland Sigfrid, som talade om sina intryck från Harlem. Bl. a. hade han hälsningar från många kända USA-musiker, till alla svenska fans. Senare talade en gitarrist, vid namn Leif Möller, om volymstyrkan på el-aggregat, när man spelar solo. Vår klubb kan vidare meddela, att 87 nya medlemmar antagits. Mötet avslutades med jamsession, där många musiker var i elden.

Redan tisdagen 5 april var det dags för en ny sammankomst. Detta möte hölls i en av stadens finaste lokaler HSB-salen där piano finnes, vilket är mycket tacksamt för en jazzklubb. Mötet blev mycket livligt besökt.

Kvällen inleddes med en förevisning av olika rytminstrument. Leif Asp (Sven Sjöholms pianist) visade sedan hur man stämmer ett piano. Det hela tog cirka två timmar och jag försäkrar att klubbmedlemmarna var intresserade och hade roligt. Från "Lerums Swingklubb" hade 2 medlemmar hittat hit, dom utmanade undertecknad och Joe Johansson på en frågesporttävling om "plattor". Vi vann knappt, resultatet blev 21-19, alltså en mycket jämn kamp. Plattorna var blandade Bunny Berigan, Jack Teagarden, Louis Arm-

BE-BOP

and

JAZZ-FANS

Nu inkomna från Amerika högklassiga originalfoto på de mest lysande stjärnor från Grammofon- och Jazz-estraden.

INSTRUMENTALISTER

Louis Armstrong, Charlie Barnet, Count Basie, Tex Benneke, Sidney Bechet, Harold Baker, Sidney Catlett, Benny Carter, Serge Chaloff, Cozy Cole, Nat Cole, Tommy Dorsey, Duke Ellington, Bud Freeman, Howard Mc Ghee, Dizzy Gillespie, Benny Goodman, Lionel Hampton, Coleman Hawkins, Dick Haymes, Woody Herman, Earl Hines, Hal Mc Intyre, Chubby Jackson, Illinois Jacquet, Harry James, Spike Jones, Louis Jordan, Stan Kenton, Gene Krupa, Guy Lombardo, Jimmy Lun-



Another Honor. Hazel Scott insists upon reaping all available awards this season. Here Leonard Feather, critic, and WHN disc jockey, presents her with the Varsity Magazine Award of Merit on behalf of several hundred thousand college students from college campuses throughout the country. Bob Russell takes a gander at the award too. (Bob is the lyricist for "Ballerina" and "Brazil.") The proceedings take place backstage of the Roxy Theatre where Hazel recently broke all attendance records.

• PEOPLE'S VOICE — MARCH 1948

ESTRAD, JUNE, 1948.

VOX JOX

A National Accounting of Disk Jockey Activities

CHICAGO CHATTER . . . Linn Burton has added another half-hour seg to his sked, a five-time-per-week shot over WCFL for a food store chain. Burton does telephone quizzes with housewives about products featured at the stores between his platters. . . . Jimmy Osborne, the WLEX, Lexington, Ky., disk jockey and h.b. singer, got his first release on King platters recently. . . . Rosalie Allen, the WOV, New York h.b. platter rider, and owner of a record shop in Manhattan, became a mother June 8—a girl. . . . Robin Weaver, WMMJ, Peoria, Ill., is doing a half-hour show every Saturday, called the *Juke Box Cavalcade*, sponsored by the Chillicothe Amusement Company, juke box concern owned by Myrle Davis, Chillicothe, Ill. . . . Ross Smitherman, of WALA, Mobile, Ala., recently conducted a mystery singer contest, using an out-of-date Romo Vincent platter. The winner told Smitherman that she got the idea it was Vincent from a story in *The Billboard*.

GOTHAM GOUACHES . . . WMCA's Ted Steele operated on last Wednesday (9) at Park West Hospital for bursitis of the left arm and shoulder. . . . Al Trilling, the man behind the men behind the mike at WNEW, has devised an indexing system for the station's library whereby he claims he can find any given title inside of a minute. . . . WMCA has lined up a co-operative deal with the Automobile Club of New York for a traffic information service for motorists in the metropolitan area. Tips will be broadcast during disk sessions in the morning and evening. . . . Pianist Errol Garner a guest on Leonard Feather's WHN show Saturday (12). . . . WGYN-FM to do a Sunday platter show from Palisades Park.

JAZZ JOX . . . Mike Rich, WTRY, Troy, N. Y., devoted two shows to Bunny Berigan disks in commemoration of the sixth anniversary of the trumpet genius' death. Rich writes: "I own a complete collection of Bunny's records, am an ex-professional horn man." . . . Bettelou Purvis, WPGH, Pittsburgh, has a new Saturday a.m. jazz show. Quoth she: "I'm strictly a jazz fiend, and really wig myself on these sessions. Here's to more jazz music all over the place! It's the greatest!"

CONTEST CAPERS . . . Ray Starr, KAYX, Waterloo, Ia., dreamed up this cutie: In conjunction with a Tex Williams appearance at a local theater, Ray ran a contest asking listeners to send in their guesses as to how many grooves there are on Tex's disk, *The Banjo Polka*. Question drew a heavy mail, with grand prize a radio. The answer is—one. One continuous groove on that and all other disks. . . . WVET, Rochester, N. Y., announced the winner of their junior disk jockey contest—18-year-old Carolyn (Corky) Hicks, daughter of ex-Basie sideman James Hicks. Corky gets her own show, *Livin' With Corky*, for 13 weeks at \$100 per. . . . Jack Wilson, formerly with WHAS, Louisville, will do a Jack Eigen from the Youngs Gap Hotel this summer. Highlight will be a contest to find a substitute for the expression, "borsht circuit."

CHICAGO CHIN . . . In a city-wide survey of teen-agers, made in 38 representative high schools and colleges, the leading disk jockeys were Eddie Hubbard, WIND; Dave Garroway, WMAQ; Ernie Simon, WJJD, and Linn Burton, free-lancer, in that order. The survey was undertaken by Teen Markets Survey, Inc., a junior achievement project. . . . Don Davis, formerly leader of the house band at the Chez Paree, is now writing material for Eddie Hubbard. . . . Bob Earle and Pat Herson of WKOW, Madison, Wis., have added a two-hour joint show Saturday afternoons to their crowded schedule, called the *Madison Matinee*.

TALENT CORNER . . . Fred, the fiddler, WTTM, Trenton, N. J., adds a flesh touch to his a.m. platter show by fiddlin', yodelin' and mouth-organin' between spins. . . . Beatrice Kay and Johnny Rose of WHK, Cleveland, harmonized a flock of Gay '90's ditties over Johnny's show last week. . . . Fred Allan, KECK, Odessa, Tex., ran a poll recently to determine whether he should continue to warble with records. Final tabulation was 403 for and 42 against. Poll was conducted because complaints had been coming in about Fred's crooning. He's singing every day now. . . . Larry Homer, WAAB, Worcester, Mass., does a segment called *Homer's Harmony House*, in which he sings over vocal group and instrumental waxings.

MIDWEST MAKEHAY . . . Freddy Krell, deejay for WSAM and WSAL, Saginaw, Mich., has his picture on the jacket of Vic Damone's Mercury platter of *A Boy From Texas*. . . . Ernie Waites, greater Cincinnati's first Negro platter pilot, at WZIP (located across the Ohio River in Covington, Ky.), remotes a two and a half-hour race show from Cincinnati. . . . Harry Howe does a remote from Giavonni's restaurant in Detroit for WJLB, interviewing patrons and celebs, mixed with disks piped in from the station.

NEW ENGLAND NUGGETS . . . Jay McMaster, WMEX, Boston, has been giving Freddy Martin's Victor platter of *Blue Hawaiian Rose* a couple of spins daily for the past two weeks, with disk finding growing favor in the Hub. . . . Station manager Walter Haase, WDRC, Hartford, Conn., is adding a three-hour platter show Saturdays. . . . Walter Nielsen, program manager of WCCC, same city, ran several deejay sessions from his hospital bed recently.

OLD ENGLAND NUGGETS . . . British jock Jack Jackson resumes his Record Round-Up show for BBC on a choice time spot—11 p.m. to midnight on Saturday.

PITTSBURGH COORIAN



DIZZY GILLESPIE
. . . at Royal Roost

Dizzy Scores At Royal Roost

NEW YORK — Be-bop came to Broadway with a bang Wednesday night when an enthusiastic opening night audience that filled every nook and cranny of the Royal Roost Club welcomed Dizzy Gillespie and his band to the podium of the big town's shrine of bop.

The Royal Roost has come to be recognized as the shrine of be-bop here in Gotham, so it's most appropriate that the high priest of the idiom should hold forth there. And holding forth is what the Dix is doing with a vengeance.

Among those present opening night were famous jazz critics Barry Ulanov, John Hammond and Leonard Feather; motion picture star John Garfield, former boxing champion Barney Ross and welterweight ace Tommy Bell; Oscar Pettiford, Charlie Parker, Sonny Greer and Slam Stewart of the jazz set, and disc jockeys Symphony Sid and Fred Robbins.

Music—As Written

New York:

Gossip hath it that Peggy Lee moves onto the Chesterfield show in the fall. Format reportedly will switch to five half-hours weekly with the Lee gal splitting chores with Perry Como and Jo Stafford. . . . Betty Bradley, chirp who's married to West Coast music man Phil Carle, goes into Palumbo's in Philly June 21 with the Milton Berle show. Meanwhile Frank Palumbo's Click nitery has figured out its sked as follows: June 21 for the Republican convention, Paul Whiteman *On Stage America* show and the Tony Pastor ork; June 28, interim week, Woody Herman ork; July 5 thru 17, Democratic convention, Ted Lewis ork and show; July 19, Gene Williams ork and July 26, Ray McKinley ork for two weeks.

Composer-arranger-conductor David Rose mulling a concert tour during July. . . . Dean Hudson's ork no longer affiliated with the William Morris Agency. . . . Duke Ellington's Palladium Theater, London, engagement set for June 9. He is skedded to follow the four theater weeks with two weeks of concerts in the British provinces along with chirp Kay Davis and Ray Nance.

Kramer-Whitney pubbery has taken on Elle Köfer to handle disk jockey exploitation of the firm's ditty, *Love Somebody*, waxed by Buddy Clark and Doris Day for Columbia. . . . Melodee kiddiskery now marketing 10-inch unbreakable plastic platters at 98 cents, with albums also slashed from \$2.89 to \$2.37, including tax. . . . Al Trace's ork moves into the Blackhawk, Chicago, June 30. . . . Sonny Kippe's ork took over the Tavern-on-the-Green bandstand Wednesday (9).

Arthur Fiedler and Boston Pops ork premieres the *Concerto in Jazz*, penned by Donald Phillips, over the ABC network Tuesday (15). . . . Ted Weems into the Surf Club, Virginia Beach, Va., July 2. . . . The Count Basie crew opens a three-week stand at the Strand Theater July 16. . . . New entry on the diskery scene is Life Records, which markets its first platter, *Casey at the Bat*, July 1. Firm intends to concentrate on folk, novelty, spiritual and race items, and is currently lining up distributors. Retail disk price will be 79 cents.

Warbler Andy Russell last week inked a three-year pact with United Artists flickery, calling for eight pix a year. Russell will star in the title role of the Firm's Cisco Kid series. . . . Frank De Vol skedded to conduct the ork during a Hawaiian benefit at Honolulu Stadium, July 14-18.

Music pubber George Simon due back from England, Sunday (20). . . . Esy Morales on the West Coast to do a pic for Universal. Morales will feature his *Jungle Fantasy* arrangement. . . . Ina Ray Hutton's Latin Quarter date set to tee off Tuesday (22).

Howdy, Mr. Ice, the Sonja Henie-Arthur Wirtz production set for the Center Theater later this month will feature seven new tunes by Al Stillman and Alan Moran. . . . Agnes Tolle, who has been making concert tours with Victor Borge and Morton Gould's ork, now featured as teatime harpist at Old Colony Restaurant in East Hartford, Conn. . . . Modernaires, who return to Columbia Broadcasting System on Club 15 August 2, will entertain at a Campbell Soup employees' party in Camden, N. J., June 22. . . . Teddy Brannon Trio playing the Club Astoria in Baltimore till June 24.

Sid Mills leaving for California Sunday (13), stopping off at the Chi Namm convention with Jack Mills and Mack Stark. . . . Erskine Hawkins moves into the Apollo Theater the first week in July. . . . Warbler Alan Gerard skedded for a two-week run at the Circle Bar, Flushing. . . . Sammy Kaye is adding gimmick of giving away prizes via telephone on his Wednesday night Supper Club airer, consisting of his standard *So You Want To Lead a Band* format. Duplicate prizes will be awarded both to listeners and batoneer contestants on the early and repeat shows. . . . Vox diskery exec George Mendelsohn on three-week distributor tour across country, stopping over in Chicago for Namm convention.

Boston Pops performed Toots Camarata's *Rumbalero* six times in its first three weeks of the season. . . . Bourne Music, which has taken over the hillbilly ditty, *The Color Song*, from Republic, has Nat Tannen touring the South and Southwest on a promotional junket for the tune and another called *Indian Waltz*. . . . Peter Kreuder, German pianist and arranger now concerting in South America is arranging a tour here. His Continental-Elite album of Gershwin and Lehar is being released this week.

Howard Barlow to play *Fiddle-Fiddle* with the Buffalo Symphony Ork the latter part of July. . . . Edwards Music has taken over *Stompin' Those Blues Away*, previously unpublished race ditty waxed by Billy Samuels for Mercury.

Benny Goodman, in conjunction with *The Bridgeport* (Conn.) *Sunday Herald*, running a Connecticut-wide contest to find a gal vocalist for an engagement with the clary king's group at Westchester County Center June 25-26. Benny, Ted Husing and Leonard Feather will act as judges. . . . Associated Music Publishers, Inc., EMI subsidiary, have secured performing and pubbing rights of Wallingford Riegger's *Third Symphony*, winner of the annual New York Music Critics' Circle award for the outstanding symphonic work by an American. . . . Enoch Light ork now at the Palisades Amusement Park.

Chicago:

IE 26, 1948

Radio Details: June 26-27

P.M. Saturday

- 3:30 WCBS: *Cross Section, USA*—discusses "What Are the Chief Economic Worries Right Now?"
- 6:15 WEVD: *Behind the Scenes with the Jewish Court*—a new series of weekly talks by Dr. Israel Goldstein, president of the Jewish Conciliation Board.
- 6:30 WNBC: *The NBC Symphony Orchestra*—Hans Schweiger conducts works of Schubert and Strauss.
- 7:00 WCBS: *St. Louis Municipal Opera*—songs by soprano Evelyn Wyckoff and baritone Edwin Steffe.
- 7:30 WCBS: *The Abe Burrows Show*—Abe goes retrospective in his final broadcast of this season.
- 8:30 WOR: *Stop Me If You've Heard This One*—guest Joey Adams with regulars Lew Lehr and Cal Tinney.
- 9:00 WOR: *Three For the Money*—a musical show combined with a quiz angle that offers prizes up to \$50,000.
- 10:00 WOR: *Chicago Theater of the Air*—Miriam Stewart and Bruce Foote in a summer concert.
- 10:00 WHN: *Jazz At Its Best*—Leonard Feather with guest George Shearing, blind English pianist.
- Sunday**
- 12:30 WNBC: *The Eternal Light*—"The House in the Desert," the story of the successful reclamation of a salt desert in Palestine, a feat termed "impossible" by scientists.
- 12:30 WJZ: *On Trial*—"Should the Union Affidavit Provisions of the Taft-Hartley Act Be Repealed?" Rep. Emanuel Celler (D., N. Y.)

NEW YORK
STAR

JUNE 19, 1948.

LE JAZZ A TRAVERS LE MONDE ★ LE JAZZ A TRAVERS LE MONDE

Et voici Boyd Raeburn de retour dans le métier ! Le minuscule chef dont l'orchestre prit, il y a deux ans, la première place au référendum d'Esquire et créa parmi les musiciens plus d'excitation qu'aucune autre formation, celle de Woody Herman exceptée, est revenu à la surface après six mois d'inactivité et son nouveau groupement remplace celui de Woody au Commodore Hotel depuis le 18 mai. Boyd a toujours un plein répertoire d'arrangements par George Handy et d'autres excellents compositeurs modernes, bien qu'il n'ait plus d'hommes comme Dizzy Gillespie, Trummy Young, Oscar Pettiford et autres grands solistes que l'on pouvait entendre sur les disques, qu'il enregistrait en 45 chez Guild.

La femme de Boyd, Ginnie Powell, qui chantait avec son dernier orchestre, travaille maintenant seule, ayant récemment fait de brillants débuts au Café Society à New-York. Elle a été suivie, au Café, par Kay Starr, une chanteuse pleine de promesses qui, bien qu'agée seulement de 25 ans, a déjà dix ans de métier (plus de la moitié de cette période passée dans l'orchestre de Joe Venuti). Kay a fait pas mal de disques à Hollywood pour Capitol (avec King Cole, Bennie Carter, Hawkins et autres vedettes) et pour Lamplighter avec Barney Bigard, Zutty, Ray Linn, Red Callender). Elle fut aussi lancée par Ben Pollack pendant un temps, sur les derniers disques Jewel. Kay chante, tout en le modernisant, dans le grand style traditionnel de Bessie Smith. Elle est la seule chanteuse blanche à l'heure actuelle à posséder ce sens du jazz.

Cab Calloway partira pour Londres en septembre sans son orchestre, emmenant probablement avec lui deux autres artistes pour donner un spectacle noir. Cab est pour le moment au Strand Théâtre avec son grand orchestre, mais quittera bientôt cette formation, du moins temporairement, pour jouer dans un ensemble composé des huit éléments les plus importants du grand orchestre. La décision prise par Cab de s'arrêter après

Eugène WILLIAMS s'est suicidé

par Leonard Feather

Eugène Williams, ancien manager du vétérinaire de la Nouvelle-Orléans Bunk Johnson, éditeur du défunt magazine « Jazz Information », s'est tué durant la nuit du 5 mai en se jetant du haut d'un toit de Greenwich Village.

Williams travailla plusieurs années pour la compagnie Decca, comme assistant de Milton Gabler et spécialiste de la préparation des albums de jazz de rééditions sous l'étiquette Brunswick. Selon Milt Gabler, il fut découragé par le peu de rééditions et le manque de travail, et quitta son emploi en 1947. Il traversa une série de difficultés en essayant de prendre en mains l'orchestre de Bunk Johnson, et bien qu'il restât fidèle à sa conviction que Bunk était un grand artiste, il connut d'amères déceptions du fait des autres membres de l'orchestre.

Sa dernière tentative fut le « management » de l'orchestre de Kid Ory à San Francisco. Il était persuadé que l'orchestre pourrait connaître un succès commercial s'il jouait des airs populaires, des rumbas, etc... et la dernière fois que je le vis, il m'apporta des enregistrements qu'il avait faits à San Francisco. Il était complètement dégoûté de tout ce qui touchait au jazz et me dit qu'il avait décidé de ne plus écrire. Au mois de décembre dernier, il avait été envoyé à l'hôpital Bellevue en observation après une première tentative de suicide. La disparition d'Eugène Williams a profondément affecté tous ceux qui connaissaient et appréciaient l'homme et son œuvre.

10

NOUVELLES D'AMÉRIQUE

par LEONARD FEATHER

vingt ans ou presque de direction de grand orchestre, montre assez bien comment vont les affaires ici.

Le trompettiste Jonah Jones, le clarinetiste Al Gibson et le bassiste Milton Hinton figureront parmi ceux qui ont été retenus pour la petite formation des « Cab Jivers ».

Duke Ellington laissera lui aussi son orchestre quand il partira pour le London Palladium pour quatre semaines. On pense cependant qu'il continuera à payer ses musiciens pendant son absence. L'orchestre est actuellement au Paramount où il donne un simple « stage show » n'ayant que peu d'intérêt pour le véritable « fan » d'Ellington. Al Killian s'en séparera bientôt pour former son propre groupement.

D'autres artistes dont on a annoncé le départ pour Londres ou d'autres engagements possibles en Europe sont Ella Fitzgerald (9 septembre au Palladium) et Maxine Sullivan. On doit pour le moment démentir le bruit selon lequel le King Cole Trio traverserait l'Atlantique, car Nat travaille si bien ici, qu'aucune offre possible ne pourrait lui faire quitter le pays. Son enregistrement de cette bizarre chanson Nature Boy a été un succès national. Ecrite par un Californien excentrique, que l'on dit Yogi, c'est une simple chanson philosophique, qui ressemble à un poème mis en musique et est plus loin du jazz que tout ce qu'a fait Cole jusqu'ici. Son enregistrement présente un fond sonore de cordes, un vocal de Nat et un court solo de piano, qui, chose curieuse, n'est pas de Nat, mais Buddy Cole (aucun rapport familial). Nature Boy a connu un tel succès que, malgré les exclusivités d'enregistrement, d'autres chanteurs, parmi lesquels Sarah Vaughan et Frank Sinatra, l'ont enregistré, avec un fond sonore vocal.

L'organisation des concerts de jazz a pris une allure alarmante ces dernières semaines. Peu de spectateurs au dernier concert de

Lionel Hampton à Carnegie Hall ; et à celui de Count Basie deux semaines plus tard. Carnegie était loin d'être plein. Musicalement parlant, ces deux concerts furent considérés en général comme au-dessous de la moyenne de ces orchestres. Le public de Basie n'était visiblement en état d'écouter que des trompettes puissantes et aiguës, des soli de ténor inattendus, etc... Le résultat de cela est que même de bons musiciens comme Dickie Wells et Buddy Tate donnaient l'impression de jouer plus pour plaire au public que pour faire de la musique. Paul Gonsalves, le ténor qui remplace Illinois Jacquet, imite ce dernier dans ses pires crises d'exhibitionnisme.

Le 3 mai, Louis Armstrong a donné un concert à Carnegie Hall ; peut-être était-ce trop tôt après son engagement au Roxy Théâtre, mais quelle qu'en fût la raison, le public fut extrêmement clairsemé, ce qui dut sembler curieux à Louis après ses triomphes européens. Earl Hines arriva en retard et Billy Kyle le remplaça excellemment à la dernière minute. Jack Teagarden chanta et joua fort bien et Louis était en forme, malgré l'atmosphère froide et tendue.

La semaine prochaine, deux nouveaux concerts de jazz à Carnegie, respectivement donnés par Dizzy et Benny Goodman, dont nous rendrons compte dans une prochaine chronique.

La situation des boîtes de nuit s'améliore un peu. Un endroit nommé le Royal Roost a remporté un succès considérable avec une formule de Jam-sessions, par une formation groupée sous l'initiative du disc-jockey bien connu Symphony Sid ; le résultat est que ce petit groupement y travaille maintenant régulièrement. Il comprend : Miles Davis (trompette), et Max Roach (drums) — tous deux précédemment avec Charlie Parker — Allen Eager, considéré par beaucoup comme le plus grand des jeunes ténors actuels, Kai Winding, de l'orchestre Kenton, gagnant du référendum Down Beat, au trombone, et Tadd (sic) Dameron au piano, avec Curly Russell à la basse.

Beaucoup de bonne musique aux Three Deuces où Erroll Garner a joué dans un extraordinaire trio avec Oscar Pettiford et J.-C. Heard. En raison du départ d'Erroll pour l'Europe, sa place a été prise par l'orgueilleux et la gloire de l'Angleterre, George Shearing. George est passé cette semaine au programme d'Arthur Godfrey, « Chercheur de talents », relayé de l'Atlantique au Pacifique, a gagné le prix et a été récompensé par une semaine d'engagement à la radio. Un album de ses enregistrements anglais vient d'être édité ici sous l'étiquette London.

Une autre impulsion a été donnée à la 52^e Rue par la reconversion du « Famous Door » en établissement musical. On ne sait pas combien de temps cela va durer, mais la chose a bien démarré, avec Art Tatum et le trio Loumell Morgan.

Rien de nouveau sur l'interdiction d'enregistrer, quoique selon de nombreuses rumeurs, tout doit être réglé d'ici quelques mois, et des accords signés selon lesquels l'union pourra toucher des pourcentages ; c'est là le désir de l'Union, mais, selon les lois actuelles, il est interdit de verser des royalties à une union ; aussi, il faut arriver à tourner légalement cette impossibilité.

Pendant ce temps, l'enregistrement a continué sur une échelle réduite ; à côté de disques « a capella » comme le Nature Boy déjà mentionné, plusieurs compagnies indépendantes ont enregistré clandestinement pendant les derniers mois. Plusieurs séances avec les étoiles de la 52^e rue ont été gravées, dit-on, bien que les musiciens qui enregistrent pendant l'interdiction courent le risque d'être expulsés à vie de l'Union et de ne jamais plus pouvoir gagner leur vie en tant que musiciens professionnels.

INSTANTANÉ



CHARLES "COOTIE" WILLIAMS

Né le 24 juillet 1908, à Mobile, Alabama, Charles Melvin Williams apprit à jouer de la trompette à l'âge de quinze ans. Ses débuts professionnels remontent à 1925, en Floride. Arrivé à New-York, nous le trouvons en 1928 chez Chick Webb, puis chez Fletcher Henderson. Mais c'est avec l'orchestre de Duke Ellington, où il resta dix ans, qu'il s'imposa comme l'un des meilleurs trompettistes contemporains. Engagé en 1941 par Benny Goodman, il fonda l'année suivante l'orchestre qu'il dirige depuis.

U.S. RECORDING BAN IS NOT ENDING!

Latest American News Rushed from New York
by LEONARD FEATHER

THE RECORDING BAN WILL CONTINUE! CONTRARY TO THE MANY RUMOURS IN RECENT MONTHS, THE AMERICAN FEDERATION OF MUSICIANS, AT A CONVENTION LAST WEEK, ISSUED A STATEMENT EMPHASISING AGAIN THAT IT HAS NO INTENTION OF SIGNING ANY AGREEMENT WITH THE RECORD COMPANIES. THUS, THEORETICALLY AT LEAST, THE SITUATION IS THE SAME AS IT WAS AT THE END OF 1947, WHEN PRESIDENT JAMES C. PETRILLO SAID FLATLY: "NO RECORDS EVER AGAIN!"

However, a political move will certainly be under way soon to arrange for musicians to continue to receive a royalty through the union for every record sold. Once a way has been found of paying this royalty without violating the Taft-Hartley labour laws, recording will not be far off.

Record companies are certainly acting as though they are expecting recording to start eventually. When Eli Oberstein, artists-and-repertoire chief of RCA Victor, resigned recently, a big fuss was made about who would replace him, and his work has been split among several men, though actually it consists of selecting tunes for recordings, signing artists and supervising the sessions, etc., none of which can be done at present.

Meanwhile, a mystery surrounds the release of several new songs on Mercury records with instrumental backgrounds which, Mercury states, were recorded in England, the voices of the American singers being dubbed in here after the masters were flown across the Atlantic.

The records, which include John Laurens' "Nature Boy" (only instrumentally accompanied version besides King Cole's original), do not name the English band, and we now hear on this side that the British Musicians' Union does not want to be in the position of "scabbing" or helping to break Petrillo's strike.

ANTI-BRITISH

The ironic part of the situation is that Mercury Records' vice-president is former jazz critic John Hammond, who is currently the chief organizer of an anti-British goods campaign! Hammond, through a magazine in which he is interested ("The Protestant"), has been lending his name to a large non-Jewish group, which has taken full-page ads in New York papers protesting against the British handling of the Palestine situation and urging all Americans to boycott British products.

The widespread anti-British feeling over here, and the extent to which the boycott is taking effect all over the country, may well have a serious effect on London records, whose products had been doing so well until now.

On the jazz front, Red Norvo has returned to bandleading after a year of idleness and free-lancing in California. His new band includes Barrett Deems, one-time Joe Venuti drummer; Teddy Freeman (clarinet); Russ Black (piano); Jack Smith (guitar); and Hal Wetherwax (drums). And, by the way, Red has shaved off that big red beard! Red was married last year to the sister of Shorly Rogers, Woody Herman's young trumpet star, and recently became the father of a baby girl.

Mildred Bailey, Red's ex-wife, opened last week at Cafe Society, accompanied by Dave Martin, former Eddie South pianist, with a mixed quartet, including the excellent guitarist, Mundell Lowe, formerly with Ray McKinley. Business has improved since Mildred opened.

Things are tough all along Broadway and Fifty Second Street, just as they are in show business all over the country. Woody Herman's current engagement at the Capitol Theatre has been fairly good musically and below par financially.

The band boasts such excellent soloists as Stanley Getz, Zoot Sims

and Al Cohen, all first-class tenor men, the unique Serge Chaloff on baritone, Ernie Royal on trumpet, but, of course, they don't get as much to do as one would like to hear.

Dizzy Gillespie's big band opened June 18 at the Royal Roost, the fried-chicken restaurant and night club which has become quite a popular bop spot. Milton Jackson, former Gillespie vibist, is playing in the relief band at the same spot.

Ella Fitzgerald opened successfully at the Three Deuces, with her husband, Ray Brown, leading the accompanying trio, featuring the fine pianist, Hank Jones, who used to be with Coleman Hawkins. Ella sang a medley of the old Chick Webb recordings, which was good for nostalgia and great singing, too. Alternating with Ella and the Ray Brown Trio is George Shearing, now working as a single instead of with the quartet.

Rebop is becoming such a commercialized catchword now that everyone is trying to share the credit. Last week a new record label called "Bop Records" appeared; its products are without doubt the worst things of their kind ever heard, obviously recorded with poor equipment at some jam session, and featuring some inferior blowing by such tenor men as Bill Moore, Dexter Gordon and Wardell Gray, who can do much better.

This week, too, Decca put out an album of alleged "Rebop" by Lionel Hampton; some of the sides sound like "Flying Home" or "Boogie Woogie" played backwards, with the same old shuffle rhythm, and they are no more genuine bop music than was "Hey Baba Re Bop."

The best jazz records released in the past few weeks are on some of the obscurest labels, such as the new company called "Sitting In." Their first release was "Euphoria," by

Charlie Ventura's new group. Rosa Russell's Dial Records continues to put out some of the best modern jazz sides, and Manor Records has a surprise in two sides by young Aaron Sachs, who won the "Esquire" New Star award on clarinet a couple of years ago.

Charlie Shavers, at present back with Tommy Dorsey, will leave probably in September, when Buddy De Franco may get together with him and a few other youngsters who are tired of Dorsey's commercial music and want to organize a small band in which they can play jazz. The band is now in St. Louis.

DENNY DENNIS NEWS

Denny Dennis is expected to stay a while, though reports are that the arrangement with Tommy has not worked out perfectly, and it would not surprise this writer to see Denny go out on his own ultimately.

Remo Palmieri, guitarist, who played on 52nd Street for a long time in Coleman Hawkins' band and was on the Gillespie "Groovin' High" session, is returning to jazz briefly to present an intimate concert at the Carnegie Recital Hall on June 22, featuring himself with a mixed quintet. Remo has been buried in commercial radio shows for the past three years.

Buck Clayton's new eight-piece band plays the Apollo this week in the supporting bill with the King Cole trio... Sammy Price, who was in France with Messiaen recently, has been working as a single at the Lenox Lounge in Harlem... the Duke Ellington-Perry Watkins play, "Patty Cake," begins rehearsals in August, and opens in New York in October... Mary Lou Williams will replace Teddy Wilson in the Benny Goodman Septet, which now has Clyde Lombardi on bass in place of Arnold Fishkin... Jimmy McPartland, featuring his British pianist wife, Marian, opened at the Blue Note in Chicago, teamed with Bud Freeman... Several of the Duke Ellington men still have no plans for the next seven weeks; Harry Carney and others are going to the country, taking their first real vacation in many years.

sweet and hot

by leonard feather

**Highly Recommended
*Recommended
No Stars: Average

FROM THE MOVIES

EASTER PARADE—A Fella With an Umbrella:

*Bing Crosby (Decca); *Denny Dennis (London); Skitch Henderson (Capitol); Frank Sinatra (Columbia); Guy Lombardo (Decca); Three Suns (Victor). Better Luck Next Time: *Perry Como (Victor); *Jo Stafford (Capitol); *Dinah Shore (Columbia); George Paxton (M-G-M); Guy Lombardo (Decca). It Only Happens When I Dance With You: *Art Lund (M-G-M); *Perry Como (Victor); Andy Russell (Capitol); Frank Sinatra (Columbia); Guy Lombardo (Decca). Steppin' Out With My Baby: *Denny Dennis (London); *Johnnie Johnston (M-G-M); Guy Lombardo (Decca); Gordon MacRae (Capitol); Dinah Shore (Columbia); Three Suns (Victor).

Yes, it's an impressive parade of pop songs—a little late for Easter, but I'm sure Judy Garland, Fred Astaire and M-G-M don't have to worry about title topicality. Listen especially to the sides by Denny Dennis, waxed in London before he flew over here to join Tommy Dorsey. He'll almost make you believe the fable that in England Bing Crosby is known as "the Yank Denny Dennis!"

MELODY TIME—Title song: *Buddy Clark (Columbia); Hal Derwin (Capitol); Vaughn Monroe (Victor); Lawrence Welk (Decca). Pecos Bill: Sammy Kaye (Victor); Dick Jurgens (Columbia); Captain Stubby (Majestic); Tex Ritter (Capitol); King's Men (M-G-M). Little Toot: *Sammy Kaye (Victor); Modernaires (Columbia); King's Men (M-G-M). Blue Shadows on the Trail: *Denny Dennis (London); *Bing Crosby (Decca); Vaughn Monroe (Victor); Buddy Clark (Columbia); Andy Russell (Capitol); Art Mooney (M-G-M).

What a battle of the baritone on *Blue Shadows!* It's a close race, but we'll just stay out of the arguments and just add that *Little Toot*, for little tots, is very cute.

THE PIRATE—*Original cast album (M-G-M).

Love of My Life: *Lena Horne (M-G-M); *Harry James (Columbia); *Perry Como (Victor); *Andy Russell (Capitol). You Can Do No Wrong: *Perry Como (Victor); *Harry James (Columbia). Somehow you miss Gene Kelly's swash-buckling, Barrymoreish performance when you listen to the soundtrack of his *Nina* in the album; it loses so much when it can't be seen. But the Harry James version is strictly a jump treatment with no vocal, so once again, I leave it to you!

ROMANCE ON THE HIGH SEAS—It's Magic:

*Sarah Vaughan (Musicraft); *Doris Day (Columbia); *Dick Haymes (Decca); *Tony Martin (Victor); *Gordon MacRae (Capitol); Vic Damone (Mercury); Buddy Kaye (M-G-M). It's You Or No One: *Sarah Vaughan (Musicraft); *Tony Martin (Victor); *Margaret Whiting (Capitol); Vic Damone (Mercury); Dick Haymes (Decca). Put 'Em In a Box: *Doris Day (Columbia); *King Cole (Capitol); *Frankie Laine (Mercury).

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MELODY MAKER - JULY 24

U.S. COLOURED BAND'S RADIO BREAK

NEGRO musicians are again getting one of their rare breaks in American radio with the inauguration of a new coast-to-coast show which was scheduled to start in mid-July, featuring Lucky Millinder's Orchestra.

In a typically timid approach to the use of coloured talent on the air, the NBC network started by calling the show "National Minstrels." Possibly this was too corny even for the radio executives, however, since this title has since been withdrawn and the opening of the show postponed.

JIM CROW

As usual, it will be a Jim Crow programme (no white artists allowed), and will take care not to violate the white-supremacy concepts of the Southern States. The only radio shows in many years that have made appreciable strides beyond this pattern were the King Cole programme, sponsored by a hair-oil company, which lasted 78 weeks, used white and Negro guests and no Uncle Tom dialects, and the Jack Smith show, also sponsored, on which the singer frequently uses such

great stars as Art Tatum, Lena Horne and Sarah Vaughan.

Millinder's Orchestra is being overhauled for the show. Probable members of the group include trumpeters Harold Baker (ex-Ellington), Jimmy Nottingham (ex-Hampton and Barnett), and Clark Terry (Barnet and Basie); trombonist Al Gray (Lunceford, Benny Carter); and alto saxophonist Musheer Karweem (formerly known as Rudy Powell—one of the many Negro musicians who have "converted" to Mohammedanism in an attempt to elude Jim Crow).

Millinder has also added arrangers Raymond Tunia (former Ella Fitzgerald piano accompanist) and Andy Gibson (ex-Calloway). Latest tentative title for the show is "Swinging at the Savoy."

Leonard Feather

MODERN SCREEN - JULY

FEATHER
MERCHANT
LEONARD
FEATHER

Jack of all music trades and master of all is Leonard. Has added disc jockey work to his composing, arranging, writing, reviewing. Has "Jazz At Its Best" nightly over NY's WHN and has Saturday show for Varsity.



BILLBOARD, JULY 24

July 3, 1948

THE MELODY MAKER AND

NEW BENNY GOODMAN OCTET DEBUTS IN NEW YORK

An On-the-Spot Review by Our U.S. Correspondent **LEONARD FEATHER**

THE new Benny Goodman Octet made its New York debut the other night. Actually, it was not in New York City, but at White Plains, N.Y., about an hour's drive from the city, where Benny is promoting a series of Friday and Saturday night dances throughout the summer.

On the first Friday evening I went up to hear the group, which I had previously heard only at a couple of rehearsals.

The hall, a vast place called Westchester County Centre, has a capacity of about 5,000, so although Benny had attracted more than 1,500 people, it did not seem crowded, and the acoustics were so bad that it was impossible to get a fair idea of how the music should have sounded.

For the first week-end the personnel comprised Benny and Stan Hasselgard (clarinetist); Red Rodney (trumpet); Wardell Gray (tenor); Teddy Wilson (piano); Billy Bauer (guitar); Clyde Lombardi (bass); and Mel Zeinick (drums). The arrangements have been contributed by Mary Lou Williams, Searly Rogers and several others.

NO BOP FOR BENNY

Red Rodney had only joined the group at the last minute, and there were no trumpet parts in the arrangements. Red was the most uncomplimentary rebopber in the group. Only twenty-one, he has been playing with name bands since he was fourteen—Jerry Wald, Gene Krupa, Claude Thornhill, George Auld—and was featured to advantage with a group of his own in the Keynote album of rebop.

However, with Benny he was given few chances to play for any length of time, and he has already decided to quit the group and rejoin the Esquire All Stars (Chubby Jackson, Bill Harris, George Auld, Lou Levy, Shelly Manne), who open next week at the Royal Roost.

Stan Hasselgard didn't get too much to do in the time I heard the group, but he has justified the faith Benny has shown in him, and it seems certain that within a year or two Benny will back him in a band of his own.

As for "B. G." himself, he's still playing a lot of clarinet—he doesn't play bop, but his execution and finesse still lend a certain excitement to everything he plays. Moreover, Benny seemed to be in very good spirits, and was obviously enjoying working with this much more modern group in spite of the many strong statements against rebop which he made only a few months ago. Benny now admits publicly, and in radio interviews, that there are a lot of important new things happening in jazz, and that he finds them interesting.

However, one thing Benny clearly cannot stand is the rebop conception of how a rhythm section should play. One day at rehearsal, when drummer Mel Zeinick put in a couple of in-between bass drum beats and other effects, Benny turned to Mary Lou pleadingly and said, "Does he have to do that?" However, Billy Bauer gets to play some good rhythm guitar in the modern style. Not a great soloist, he fills his role in the group adequately.

Teddy Wilson sounded fine on some of the slow tunes, but his rhythm work and his solos on the faster tempos seemed much too mechanical and uninspired. He is being replaced at the keyboard by Mary Lou Williams, who has had a considerable influence on Goodman's thinking lately, though he still breaks her heart every once in a while by removing from her arrangements what she thinks are the prettiest and most unusual chords.

The Octet is augmented by the presence of two competent singers, Patti Page and Jack Searle. The former is a Mercury Records star in her own right, and is only with the group for a couple of weeks.

To sum up, the new Goodman group is the best small unit Benny has had together since the great days of Charlie Christian, Cootie Williams, and George Auld; but it still can, and will, be better.

sweet and hot

by leonard feather

**Highly Recommended

*Recommended

No Stars: Average

FROM THE MOVIES

CAMPUS SLEUTH—Neither Could I: Freddy Stewart (Capitol)

A DATE WITH JUDY—Judaline: It's a Most Unusual Day: *Ray Noble (Columbia)
It's a most unusual record! The *Unusual* opus gets a workout that makes it sound like a whole Broadway musical show crammed into ten inches of wax. Anita Gordon's in the cast, of course.

LULU BELLE—Sweetie Pie: *Johnny Mercer-Pied Pipers (Capitol)

Sound vaguely familiar? It should—John Jacob Loeb wrote this ditty in 1934. (He also earned immortality, for me anyway, by creating that great song title, *Horses Don't Bet On People*.)

ON AN ISLAND WITH YOU title song: *Xavier Cugat (Columbia); Hal McIntyre (M-G-M); Squadronaires (London).
Takin' Miss Mary to the Ball: *Kay Kyser (Columbia); Jack Smith (Capitol); Squadronaires (London); Helen Carroll—Satisfiers (Victor).

If I Were You: *Andy Russell (Capitol); Jimmy Dorsey (M-G-M); Freddy Martin (Victor).

Charisse: *Xavier Cugat (Columbia).

Yes, there's plenty of recordings on all four songs from this newly-released M-G-M musical, *Reasons*? The movie companies set their words-and-music plans a long way ahead. As we write, seven of the ten songs on the Hit Parade are available on discs made before the ban. The other three have been recorded with vocal accompaniment.

tator, but also as composer, arranger and pianist. As one listener expressed it, "Here's a disk jockey who really knows what he's talking about."

Feather, who is heard on a program of more popular music, "Varsity Varieties," every Saturday afternoon at 12:30, also on WHN, is currently writing for "Metronome," "Modern Screen," and "Varsity" magazines, and is American correspondent for jazz magazines in England, France, Holland and Sweden.

In short, for jazz at its best, this column wholeheartedly recommends Leonard Feather and his "Jazz At Its Best" record program over WHN nightly at 10 p. m.!

DAN BACKDOOR BURLEY is now heard in the role of a disk jockey every day over WWRL (16000 on your dial) between 4:30 and 5:30 p. m.

"SYMPHONY SID" is now jockeying records over WMCA nightly between midnight and 6:00 a. m.

Other platter spinners heard daily include Willie Bryant (WHOM between 11 p. m. and 2 a. m.), and Woody (WLIB between 9:05 and 10 p. m.).

FOLLOW JACKIE REEMES' DODGERS ANTICS" APPEARING Exclusively In Both Issues of The AMSTERDAM NEWS Each Week.



TOP NOTCH JOCKEY— Leonard Feather presents one of the most unique record programs heard over the ether waves. See "Radio Row" column for comments on his 'Jazz At Its Best' program.

AMSTERDAM NEWS CLASSIFIED ADS BRING QUICK RESULTS!

Hot Jazz Dead Avers Feather

Hot jazz is dead; long live "Cool Jazz!"

That's the conclusion to be drawn from a statement by Leonard Feather, leading jazz critic, composer and WHN disc jockey.

Feather, whose program "Jazz At Its Best" is heard evenings at ten over WHN, says that the pessimists who are constantly predicting the death of hot jazz may indeed be right, but not for the reason they think!

"Hot jazz as such may be on the way out," says Feather, "but it's gradually being replaced by something that can just as well be described as "cool jazz." This phrase is simply a way of describing the younger musicians' new approach to jazz improvisation.

"The old-school jazz created a tension, where the new jazz tries to convey a feeling of rhythmic relaxation. Jazz today tends to be played a fraction behind the beat, rather than right on the beat or even ahead of it."

Feather points out that the frequent use of the term "cool" among musicians has a psychological and musical significance. "Cool" is used by many musicians as a synonym for everything good. It has been used in several recent jazz tunes such as Charlie "Yarbird" Parker's Cool Blues and Babs Gonzales' Everything is Cool.

"The idea in the back of an improvising jazzman's mind today," explains Feather, "is not 'How hot can I get?' but 'How cool can I get?' Maybe it's an attempt to escape, through music from the nervous tensions and neuroses of the times and social conditions in which they are living."

As outstanding examples of "cool" musicians, many of whom he has helped to promote through his recording sessions, broadcasts and concerts, Feather cites pianists Dodo Mar-marosa, Erroll Garner; tenor saxmen Lester Young, Lucky Thompson, Wardell Gray, Allen Eager and Dexter Gordon; alto sax Charlie Parker; trombonist J. J. Johnson and guitarist Barney Kessel.

Feather says he intends to campaign for recognition of "cool jazz" on his "Jazz At Its Best" broadcasts, in the belief that it will soon be accepted by the general public even more readily than hot jazz has been in the past twenty years.

NEW YORK AMSTERDAM

ject. One show may be a panorama of various tenor sax men, with the program's jockey, Leonard Feather, providing an informative commentary showing the contrasts in their styles. Another evening may be devoted to an interview, telling the life story in words of some famous jazz star.

Features "Guest Parade"

Guests on "Jazz At Its Best" to date have included Art Tatum, Count Basie, Woody Herman, Stan Kenton, Dizzy Gillespie, Coleman Hawkins, Charlie Ventura, Charlie Parker, King Cole, Billie Holiday, Mary Lou Williams, Harry Carney, Serge Chaloff, Erroll Garner, and Duke Ellington.

At frequent intervals Feather devotes an entire program to Duke Ellington, taking one year out of the band's history and playing records Duke made during that year. Like all the other records featured on "Jazz At Its Best," these RARE ITEMS are drawn from Leonard's private library of some 16,000 sides.

Meet the 'Feather Merchant'

Billed as the "Feather Merchant Of Music," Leonard opens the show every night with his theme, "Feather Merchant," as recorded by Count Basie. His closing theme is the Sarah Vaughn recording of his own composition, "Signing Off."

If you knew Leonard, you'd probably say that it is natural for him to put on a good program. Feather's knowledge of his subject stems from his 15 years' experience not only as a critic, writer and radio commen-

Radio Row—

"Jazz At Its Best" Sets High Standard In Platter Spinning

BY S. W. GARLINGTON

Disk jockeys are growing like wild fire. Until two years ago their scope of activity was more or less limited to the small, local outlets. But, since that time their popularity took a big jump. Now we find all of the large independent stations and the networks featuring disk jockeys. Whether you do or do not like these platter spinners, they are here to stay. . . And, don't be surprised if the present crop of jockeys continues to grow.

In general, I like disk jockeys—especially so, if they don't take themselves too seriously and bore you nearly to death with too much useless chatter between records. On the other hand, I find one basic fault in most disk jockey programs. It is a two-fold fault: Most of them play too many "best" (in an attempt to have a "Hit Parade"); and if S. W. Garlington



S. W. Garlington

AMSTERDAM NEWS, JULY 24



RADIO and TELEVISION

Only 28 Pct. for Truman—
Young Ideas for Oldsters—
Is Hot Jazz Cooling Off?

By Paul Denis

Elmo Roper, who tips off CBS audiences Sundays (2:45 p.m.) on *Where the People Stand*, revealed yesterday that the latest poll indicates 50% would vote for Dewey-Warren, 28% for Truman, if nominated, and 4% for Wallace. The rest, 18%, "didn't know."

Meanwhile, video cameras and mikes have been bringing home opinions about the Democratic convention. Leon Henderson, head of A.D.A., for instance, told NBC and *Life Magazine* interviewers, over WNBC Saturday, that "the Democratic platform will weasel-word" on the question of "arms for Israel." And reminded them that Justice W. O. Douglas has not said "he would not accept the vice-presidential nomination."

WABD television will forget the convention tonight, at 10:10 p. m., to telecast the Beau Jack-Ike Williams fight, announced by Bill Slater and sponsored by Ballantine.

80 Years Young: Jack Barry, whose success with kids on *Juvenile Jury* has been remarkable, has gone to the other extreme with a new program, *Life Begins at 80* (WOR, Sundays, 3:30 p. m.). Yesterday, all five oldsters of the panel agreed that spanking, as a disciplinary method, is old-fashioned. As for their pet reform: four want to see an end to gangster movies and one, aged 92, yearned for a return of Mack Sennett bathing beauty comedies.

The previous week, Capt. Ed Lane, 82, expressed this wish: "We should eliminate the *New Look*, so we can get a good look at beautiful women again."

Hot Jazz Grows Cold: Leonard Feather, who spins jazz records on WHN (nightly at 10),

Today's radio programs and highlights are on page 23.

insists "Hot jazz is dead. It is being replaced by cold jazz. The old jazz created a tension. The new jazz—played a fraction behind the beat—conveys a feeling of rhythmic relaxation."

Meanwhile, jazzman Illinois Jacquet, guesting with *Symphony Sid* (WMCA, all night), insists "be-bop music and the Benny Goodman type make the best mixture for jazz today."

(Is everything clear now?)

Free Pens: Toward the end of August, William Snyder will be in and around New York handing out free BB Ball Pens while collecting signatures for a petition to the Postmaster General urging him to make Hollywood an authorized Sub Station. It's a stunt of *Truth and Consequences*, which returns to NBC Aug. 28.

Those Quiz Shows: Hy Gardner, who makes some pretty sharp remarks on WOR (Sundays, 8:45 p. m.), insisted last night he heard a "quiz show is offering, as a prize, second place on the Truman ticket."

Garry Moore last night (WNBC, 10 p. m.) announced the big prizes on his program, adding "I don't know where the sponsor gets the money, but I think he won it on a quiz show last week."

July 17, 1948

CUFFO ACTS NIXED FOR ROBINSON PARTY

Bill Robinson, vet hooper, was honored Monday night (19) as the No. 1 N. Y. Yankee fan in a ceremony at the Yankee Stadium. The Robinson shindig, however, was preceded by a stiff tussle at the American Guild of Variety Artists which ordered Marty Forkins, Robinson's manager, to pay for any acts used in the celebration.

AGVA reported that Forkins asked bookers Beckman & Pransky to line up six free acts to put on

VARIETY, JULY 21

NEW YORK POST

ELLINGTON "REMNANTS" OPEN UP IN NEW YORK

Latest American Dance Band News by LEONARD FEATHER

JAZZ MADE A WELCOME AND LONG-DELAYED RETURN TO HARLEM LAST WEEK WITH THE OPENING OF JOHNNY HODGES AND A GROUP OF ELLINGTON STARS AT A SMALL CROWDED, NOISY BAR-AND-GRILL ON 125TH STREET CALLED THE APOLLO.

With Duke Ellington and Ray Nance in England, and Harry Carney, Lawrence Brown and others on vacation, some of the men decided they might as well work in a small unit to fill in some of the seven empty weeks. Billed under Hodges' name, the sextet also included Tyree Glenn on trombone and vibes, Jimmy Hamilton on clarinet, Billy Strayhorn on piano, Junior Raglin on bass, and Sonny Greer.

For Hodges, it was the first time in twenty years that he had played a steady job with a small band; for Sonny Greer, the first time in twenty-eight years!

The three horns get a nice blend, you don't miss the trumpet, and it all stacks up as good non-rebop but modern jazz, though Strayhorn, as usual, is much too bashful and takes no solos. The main handicaps are the poor acoustics of the club and the profusion of other entertainment.

The latter includes a relief band, a very dull and pseudo-commercial unit led by trumpeter Herman Avtry (he played on most of the Fats Waller records), plus a couple of singers and an intermission pianist who plays the Solovox. As a result of all this, in a two-hour visit we heard only one half-hour set by the Ellington unit.

WINESTONE RETURNING

Benny Winestone, a familiar jazz figure in England in the 1930's, may return home later this year—the first time in a decade. The British-born tenor and clarinetist has spent most of the past ten years in Canada, except for a brief visit to the United States last year.

Completing the sextet are trumpeter Red Rodney, who left Benny Goodman after working only four nights with him; and Shelly Manne, the great young drummer formerly with Stan Kenton.

Despite the strange mixture of styles, this band sounds good. Bill Harris is still closer to Dixieland than to bop, but his playing is at a higher level than at any time since he left Woody Herman. Rodney is one of the cleanest-sounding of the young rebop trumpet men, and Lucky still combines that big, Hawkins-like tone with a very modern style.

Pettiford's bass (he has a priceless 200-year-old instrument) produces the most amazingly big and rich sound ever heard from a jazz bassist. With the great Garner and the solid Manne drums, he contributes to an almost perfect rhythm section.

The other band, led at the piano by Tadd Dameron, features trumpeter Fats Navarro with two outstanding tenor men, Dexter Gordon and Allen Eager, plus Kenny Clark (recently returned from France) on drums, and Curly Russell on bass. Navarro is about the fastest and most consistent modern stylist on this instrument; his execution is impeccable, his ideas and continuity superb, and his tone definitely more legitimate and pure than that of any other bop trumpeter. Of the two tenors, Allen has more subtlety and better sense of time; but Dexter, despite his roughness and occasional lapses of taste, contributes plenty of guts and excitement.

Dizzy Gillespie is now on his way to California; it will be the first time he has taken a big band out there. In the two years that have passed since he visited Los Angeles with Charlie Parker and a quintet, his popularity has increased immeasurably.

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Orchestra

MELODY MAKER

Winestone, who will be remembered by former habitués of the Nest and fans of the ill-fated "Heralds of Swing," is currently doing very well, leading a little outfit of his own at the Club Morocco in Val d'Or, Quebec, 400 miles north of Montreal. This is a gold-mining town and is now doing a thriving business—which is more than any town in the U.S. can say at the moment. Benny is talking of going back to London in the fall and forming his own band.

Danny Polo, clarinetist, who was the star of Ambrose's band for so many years and also made records under his own name on English Decca, is one of four men from the temporarily disbanded Claude Thornhill orchestra who will join Dave Barbour in a quintet to accompany Mrs. Barbour (Peggy Lee) on her theatre tour, which winds up late in August at the New York Paramount Theatre.

Along with Danny will be Barry Galbraith, playing second guitar to Barbour; Joe Shulman, bass; and Billy Exner, drums.

BERYL RE-SIGNED

Beryl Davis has been re-signed for thirteen more weeks on the Hit Parade. Doris Day, who preceded Beryl on this radio show, has just made a highly successful movie debut in a big acting and singing part in "Romance on the High Seas."

The Royal Roost, which musicians have now nicknamed the "Metropolitan Opera House," lived up to its reputation by presenting two remarkable new bands this week, following the departure of Dizzy Gillespie.

One band is described as the "Esquire All Stars" and rightly, since four of its six members have been winners in that magazine's poll at one time or another: Lucky Thompson (tenor); Bill Harris (trombone); Oscar Pettiford (bass); and Erroll Garner (piano). Garner is only with the band temporarily, as he is leaving for California next week to work as a single.

CHUBBY JACKSON WANTS TO WORK IN ENGLAND

CHUBBY JACKSON, one of the greatest musicomic personalities in jazz, is considering a trip to England to work on his own as an act (writes Leonard Feather, from New York).

The bearded bebop bassist, who earned himself several awards from Esquire and other publications, was first prominent in jazz circles some five years ago, when Charlie Barnet featured him in a two-bass team with Oscar Pettiford. Later he earned international renown for his work with the historic Woody Herman band of 1944-6.

In the past few months Chubby has been part of a co-operative all-star combination with such men as George Auld, Bill Harris and Shelly Manne. At present he is set to rejoin Woody Herman for a few weeks, after which he wants to consider any offers that may be forthcoming from English agents.

Chubby would undoubtedly be a sensation in England. His comedy singing, dancing and dialect comedy have become so closely identified with him as the five-string bass which he did so much to popularise among jazz bassists. He would presumably work with a small English combination.

Anyone interested in setting a deal with Chubby is advised to contact him through the Bureau of Allied Arts Ltd., 1652, Broadway, New York City 19.

MELODY MAKER - JULY 31

August 7, 19

THE MELODY MAKER

DENNY DENNIS: BIG AMERICAN PLANS from LEONARD FEATHER

DENNY DENNIS, BRITAIN'S GIFT TO THE AMERICAN CROONER CONTINGENT, WAS SIGNED LAST WEEK TO A PERSONAL MANAGEMENT CONTRACT WITH ARTHUR MICHAUD, LEADING FIGURE IN TOMMY DORSEY'S MANAGERIAL ORGANISATION. THE CONTRACT WILL GO INTO EFFECT, IT IS REPORTED, IN MARCH, 1949, WHEN DENNY'S PRESENT DEAL WITH TOMMY EXPIRES.

The news of Michaud's signing Denny indicates that both he and Tommy are very pleased with the singer's reception in the United States, and that reports to the contrary were mere idle rumours.

TD FOR ENGLAND?

Michaud's office also guides the professional destinies of such stars as Charlie Barnet, Buddy Moreno, Monica Lewis and the Clark Sisters, in addition, of course, to the Dorsey orchestra, with which Michaud has been associated for a number of years.

There is still some talk of a possible trip to England by Tommy without his band. In this event, it is not improbable that Tommy might take Denny along to make a temporary return, under the Sentimental Gentleman's aegis, to the scene of his earlier successes.

However, Tommy's and Michaud's build-up plan for Denny will still no doubt involve sending him out sooner or later, as a star in his own right.

It is still hoped that should the recording ban be lifted later this year, Denny will make his wax debut with Dorsey; meanwhile, he has a number of releases doing very well on the London Label, pressed from his Decca masters.

RADIO and TELEVISION

Monday, Aug. 2, 1948, Eastern Daylight Time
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New York State Federation of Labor Convention: Mayor William O'Dwyer, Cardinal Spellman and Martin Lacey, speakers, WNYC, 10:15 a. m.; rebroadcast, WMCA, 9:30 p. m.

Luncheon at Sardi's: Woody Herman, Art Ford, Leonard Feather, Ted Steele, Johnny Clarke, guests, speaking in behalf of the Herald Tribune Fresh Air Fund, WOR, 1 p. m.

Fresh Air Fund Plea on 'Sardi's' Radio Program

Woody Herman, Orchestra Leader, Asks Disk Jockeys to Help Camps Stay Open

An appeal to radio listeners for financial support of the Herald Tribune Fresh Air Fund was made at 1 p. m. yesterday by Woody Herman, the orchestra leader, in the "Luncheon at Sardi's" broadcast over station WOR from the restaurant, 234 West Forty-fourth Street.

The appeal went direct to four radio disk jockeys who appeared on the program and who promised to take the case of the Fresh Air children to their listeners every day along with the popular recordings which feature their programs. They were Johnny Clarke, of WINS; Leonard Feather, of WHN; Ted Steele, of WMCA, and Jerry Marshall, of WNEW.

Mr. Herman, who came from Asbury Park, N. J., where his orchestra is appearing at Convention Hall, pointed out that "over a thousand children right this minute are eating their heads off and growing healthy at nine Fresh Air camps. We must continue to order milk and meat and vegetables to feed these hungry kids, a large number of whom show signs of malnourishment."

Radio Personalities Meet to Discuss Aid to the Fresh Air Fund



Appearing at the "Luncheon at Sardi's" Mutual network broadcast over WOR yesterday were (left to right) Bill Slater, master of ceremonies, who listened in on plans for helping the Herald Tribune Fresh Air Fund discussed by Leonard Feather, WHN; Jerry Marshall, WNEW; Woody Herman, orchestra leader; Ted Steele, WMCA, and Johnny Clarke, WINS

NEW YORK HERALD TRIBUNE - AUG. 3

Inspelningsförbudet häves ej

Amerikabrev från Leonard Feather

New York den 16 juni 1948.

GRAMMOFONINSPELNINGSFÖRBUDET kommer att fortsätta! I motsättning till många rykten på sistone underströk ånyo Amerikanska Musikerförbundet på ett möte i förra veckan att

komma igång. När Eli Oberstein, artist- och repertoarchefen på RCA Victor, nyligen drog sig tillbaka, var det mycket skrivelser om vilken som skulle efterträda honom, och hans arbete har uppdelats på så många, fastän det faktiskt innebär att välja melodier, kontraktera artister och ha överinseende över inspel-



Leonard Feather, Estrads mångårige medarbetare, tittar intresserat på, när Woody Herman presenterar Dizzy Gillespie priset som "årets musiker". Det var på Carnegie Hall den 8 maj, då Dizzy hade premiär på sin nya "Swedish Suite". Leonard arrangerade konserten.

det inte har någon som helst avsikt att under-teckna några uppgörelser med grammofonbolagen. Sålunda är situationen åtminstone teoretiskt densamma som i slutet av 1947, då president James C. Pertrillo lakoniskt sade: "Aldrig mera några skivor!"

Emellertid kommer en politisk rörelse säkert i gång snart, som kommer att sätta musikerna i stånd att även i fortsättningen få royalty genom förbundet för varje försäld grammofonskiva. Bara man funnit en väg att betala denna royalty utan att komma i konflikt med Taft Hartley-lagen, dröjer det inte länge förrän inspelningarna åter börja.

Grammofonbolagen uppträda förvisso som om de väntade att inspelningarna snart skall

ningarna etc. — av vilka jobb inget för närvarande är aktuellt.

Under tiden är det mystiskt värre med utgivandet av åtskilliga nya sånger på Mercury med instrumentalkvartetter, vilka — påstår Mercury — inspelades i England och med rösterna av de amerikanska vokalisterna infällda här efter det mastern flugits över Atlanten. Skivorna, bl. a. John Laurens "Nature Boy", namnger inte de engelska orkestrarna, och vi får nu veta att brittiska förbundet inte vill spela någon "svartfots"-roll och hjälpa till att bryta Petrillos strejk.

Det ironiska i situationen är att Mercury Records vice president är den förre jazzkritikern John Hammond, som för ögonblicket

är organisatör av en anti-brittisk-varor-kampanj. Hammond — genom en tidning i vilken han är intresserad (The Protestant) — har lånat sitt namn till en stor icke judisk grupp, som har infört helsidesannonser i New York-tidningarna med protester mot den engelska handläggningen av Palestinasituationen och med vädjan att alla amerikaner skall bojkotta brittiska produkter.

Den vitt spridda anti-brittiska inställningen här och den omfattningen som bojkotten tar över hela landet kan mycket väl allvarligt påverka bolaget London Records, vilkas produkter ha sålts bra hittills.

På jazzfronten har Red Norvo åter blivit kapellmästare efter ett år i lättja och free-lancing i Kalifornien. Hans nya orkester har Barrett Deems, förut trumslagare hos Joe Venuti, Teddy Freeman klarinett, Russ Black piano, Jack Smith gitarr, Hal Wetherwax trummor. Och i förbigående sagt så har Red rakat av sig det där stora, röda skägget. Red gifte sig i fjol med Shorty Rogers syster (Shorty är Woody Hermans unga trumpetstjärna) och blev pappa nyligen.

Mildred Bailey, Reds förra fru, hade förra veckan premiär på Cafe Society, ackompanjerad av Dave Martin, pianist och en blandad kvartett med den enastående gitarristen Mundell Lowe, förut med Ray McKinley. Affärerna har gått uppåt sedan Mildred kom.

Situationen är svår längs hela Broadway och 52nd Street, precis som den är inom show business över hela landet. Woody Hermans engagemang nyligen på Capitol-teatern har varit ganska gott musikaliskt och dåligt finansiellt. Bandet innehåller så framstående solister som Stanley Getz, Zoot Simms och Al

Shearing som solopianist istället för med kvartett.

Bebop börjar bli ett så kommersialiserat reklamord att alla försöker kassera in på framgången. I förra veckan kom en ny grammofonskiva som kallades "Bop Records": inspelningarna är de värsta man någonsin hört, tydligen inspelade med dålig apparatur på



Vackra Rozetta Davis, som en gång sjöng i Duke Ellingtons orkester, skall bli "leading lady" i Timme Rosenkrantz' negerrevy "Chocolate Stars".

någon jamsession och med dåligt tenorspel av sådana som Bill Moore, Dexter Gordon och Werdell Gray, som kan spela mycket bättre.

Den här veckan kom också Decca ut med s. k. bebop av Lionel Hampton, en del av sidorna låter som "Flying Home" eller "Boogie Woogie" spelade från slutet, med samma gamla shuffle rytm och de är inte mer genuina som bopmusik än "Hey Baba Re Bop".

De bästa jazzskivor som utkommit på sistone, exempelvis ett nytt bolag som heter "Sitting In". Deras första platta var "Euphoria" av Charlie Venturas nya grupp. Ross Russells Dial Records fortsätter att utge det bästa i den moderna jazzen, och Manor Records har en överraskning i form av två sidor av unge Aaron Sachs, som vann Esquires pris som ny klarinettstjärna för några år sedan.

Charlie Shavers, är för närvarande åter med Tommy Dorsey, slutar troligen i september, när Buddy de Franco kanske slår sig ihop med honom och några andra ungdomar, som är trötta på Dorseys kommersiella musik och vill organisera en liten orkester, i vilken de kan spela jazz. Orkestern är nu i St. Louis. Denny Dennis väntas stanna en tid, fastän det rapporteras att detta arrangemang med Tommy inte visat sig vara så bra och det skulle inte förvåna er korrespondent om Denny beslutar sig för att resa ut på egen hand.

Remo Palmiero, gitarristen som spelade på 52nd Street under en lång tid i Coleman Hawkins orkester och som medverkade på Gillespies "Groovin' High", återvänder till jazzen för en kort tid för att ge en intim konsert på Carnegie Recital Hall den 22 juni, då han lanserar sig själv med en blandad kvintett. Remo har varit begravnen i kommersiella radio shows under de tre sista åren.

Buck Claytons nya 8-mans band spelar på Apollo den här veckan i ett program med King Cole trio... Sammy Price, som var i Frankrike med Mezzrow nyligen, har arbetat som solist på Lenox Lounge i Harlem... Duke Ellingtons och Perry Watkins skådespel, Patty Cake, börjar sina repetitioner i augusti och har premiär i New York i oktober... Marry Lou Williams kommer att ersätta Teddy Wilson i Benny Goodmans septett, som nu har Clyde Lombardi på bas i stället för Arnold Fishkin... Svensken Åke Hassegård är alltså med... Jimmy McPartland, lanserande sin brittiskfödde pianist och hustru Marian, hade premiär på Blue Note i Chicago tillsammans med Bud Freeman... Åtskilliga av Duke Ellingtons musiker har alltså inga planer för de nästa sju veckorna; Harry Carney och andra reser ut på landet och tar sin första verkliga ledighet på många år.



Ella Fitzgerald har med framgång sjungit i New York — allt i väntan på resa till London i september.

Cohen, alla förstklassiga tenorister, den unike Serge Chaloff på baryton, Erbie Royal på trumpet, men de få naturligtvis inte spela så mycket som man skulle vilja höra.

Dizzy Gillespies stora orkester öppnade den 16 juni på Royal Roost, kycklingrestaurangen och nattklubben som har blivit en populär beboplokal. Milton Jackson, som förut spelade vibrafon hos Dizzy, spelar i pausbandet på samma ställe.

Ella Fitzgerald gjorde en framgångsrik premiär på Three Deuces och hennes män, Ray Brown, ledde den ackompanjerande trion, som lanserade den fine pianisten Hank Jones, som brukade spela med Coleman Hawkins. Ella sjöng ett potpurri på gamla Chick Webb-plattor som var mycket bra. Alternierande med Ella och Ray Browns trio spelade George

Bjud mej på Ditt bröllop!

I'LL DANCE AT YOUR WEDDING



av Ben Oakland & Herb Magidson

Originalarr av Johnny Warrington.

Kr. 3:25

Foxtrotten just nu

NILS-GEORGS MUSIKFÖRLAGS A-B

En revolutionär bland trumslagare

Max Roach har lärt trumslagarna spela på ett nytt sätt. Av Leonard Feather

HAN ÄR 24 ÅR. I FJÖL RÖSTADE sådana musiker som Dizzy Gillespie, Coleman Hawkins, J. J. Johnson och Earl "Fatha" Hines på honom i den sista Esquire-röstningen som den främste av de nya trumslagarna för året. Från Dave Tough får han fina lovord och blommar har också kommit från många andra veteraner som anser, att han har gjort lika mycket för trummorna inom jazzen som Dizzy har gjort för trumpeteten.

Han är en pojke från Brooklyn vid namn Max Roach och att tala med honom kan få en att tro, att han är alltför blyg att spela trummor. Han kunde ju störa någon. Så lugn och anspråkslös är han.

För att vara en som varit i yrket något över fem år har Max gjort förvånansvärda fram-



Enda gången Max Roach spelat i en stor orkester var med Benny Carter (här ovan), men han trivs bäst i de små.

steg både professionellt och tekniskt. Han studerade i Brooklyn med en äldre lokal lärare — "Jag kan inte komma ihåg hans namn men jag vet att jag kom fram till det verkliga militärljudet!" — och lämnade inte skolan förrän 1942.

Efter några ströjobb arbetade Max en tid på Clark Monroe's Uptown House, som också gömde Charlie Parker. Dizzy fick Yardbird (Parkers smeknamn) ut från denna grupp att arbeta tillsammans med honom i Earl Hines band. Vid den tiden spelade Max typiskt straightforward med en god beat men med ingenting som särskiljde honom från ett antal andra. Han lyssnade emellertid en hel del på Kenny Clark och förklarar, att Kenny var hans "basic influence". När Dizzy lämnade Earl Hines och senare bildade ett litet eget band för Onyx Club, engagerade han Max eftersom han lät så lika Kenny.

Under sitt första år som yrkesmusiker kunde Max inte göra några skivor eftersom det första förbudet då existerade. I slutet av 1943, när alla småbolagen gjorde upp med Petrillo, debuterade Max på en session som också innebar premiär för ett nytt skivmärke, Apollo. Det var Coleman Hawkins session med Dizzy, Budd Johnson, Clyde Hart och Pettiford. Skivorna är av intresse för jämförelser skull, eftersom Max då alltså i stort spelade i ortodox stil. Titlarna är *Rainbow Mist* och *Woodyn You, Yesterdays* och *Bu Dee Dab, Disorder at the Border* och *Feeling Zero*.

När han arbetade på Onyx med Dizzy, Pettiford, Budd och pianisten George Wallington blev Max en viktig faktor i den rörelse

som nu gradvis började framtränga på 52nd Street. Avvikelse från den stränga två eller fyra taktlags rytmen blev mer prononcerad. Experiment med bastrumman och cymbalerna gav ett nytt ljud åt hela rytmsektionen.

Efter sex månader med Dizzy ingick Max i Benny Carters band, det som innehöll Bumps Meyers tenor och J. J. Johnsons trombone. Ute på västkusten med Benny gjorde han några inspelningar för Capitol, bland andra med All Star International Jazzmen och Kay Starr. Detta var Max' enda långvariga vistelse i en stor orkester, fastän hans notkunskap och andra kvalifikationer är fullgoda i händelse någon är intresserad.

Tillbaka igen med Dizzy — och Parker — på Three Deuces blev Max en medlem i den klick som gjorde inspelningar i massor, huvudsakligen för Savoy. Vid en inspelning, med J. J. Johnson, inspelade han sin enda egna komposition på skiva, en bra liten on-the-beat riffmelodi med namn *Coppin' The Bop*.

När Diz reste till Kalifornien bestämde Max sig för att stanna i östern och gå in för free lancing. Under större delen av det följande året arbetade han på Spotlite och liknande ställen, antingen med Hawkins eller med en kvintett som lanserade Allen Eager och J. J. När Charlie Parker sedan återvände till New York sommaren 1947 reste Roach med denne under flera månader. Snart kom en ny chans i form av Symphony Sids bop grupp. Denna började som en vanlig spelning en gång i veckan men utvecklade sig snart till en stadig sak på Royal Roost på Broadway med en vecka på Apollo för att visa sex bop-musiker och en disc jockey också kunde bli en kommersiell teaterattraktion.

Max gjorde inspelningar några veckor före det nuvarande förbudet, en session med sex sidor för Victor med Coleman Hawkins, plus Fats Navarro, J. J., Budd Johnson, Hank Jones, Chuck Wayne och Jack Lesberg — en enastående rytmsektion.

"Det var den bästa rytmsektion jag någonsin spelat med", säger Max. "Alltså den i Dizzys andra lilla orkester med Curly Russell



Gene Krupa har alltid imponerat på Roach, men bara för tekniken, inte för uppfattningen!

och Al Haig. Och jag tyckte om sidorna vi gjorde med Bud Powell och Curly eller Oscar Pettiford."

Tillfrågad hur han kom fram till sin nuvarande stil funderade Max ett par ögonblick och sade sedan. "Man kan nog säga att Parker var ansvarig — inte bara därför att hans stil krävde det slaget av trumarbete utan där-

för att han satte tempon så hastiga att det var omöjligt att spela en straight fyra-i-takten stil à la Cole, så vi måste utarbeta variationer. Men det var logiska idéer i alla fall, och bastrumman låter mest illa av alla trummor.

En av de saker jag gillade i Basies gamla rytmsektion var när Jo Jones tog bort foten från bastrumspedalen bakom ensemblerna och bara använde high hat. Bastrumman har en tendens att begränsa rytmen till enkla två eller fyra och det gör också den konventio-

en jämförelsevis straight fyra-fyra får Max en så fenomenal beat att vilken som helst trumslagare som spelar före eller efter honom samma kväll nästan låter paralyserad i jämförelse.

En sak som Max skulle önska förbättrad är arrangörernas behandling av trumslagarna, av vilka de flesta, klagar han, tycks slarva över rytmsektionen med skelettartade trumstämmer om de skriver några alls. Även Benny Carter skriver bara tillfälliga accentueringar för trumslagare säger han — fastän han naturligtvis uppskattar Benny som "en framstående saxspecialist" och liksom alla som arbetat med Carter har den största respekt för honom både musikaliskt och personligt.

Det bästa exempel han har sett på skriven trumstämman, fastslår han, var John Lewis' *Toccata for Trumpet and Orchestra*, som spelades av Dizzys band på Carnegie. "Jag gick hem till John häromdan och tittade på trumstämman. Allting är fint för trummor, och har ingenting att göra med det vanliga fyra-fyra. Han är den första arrangör, jag känt, som skriver verkliga trumstämmer."

Jag frågade Max varför han inte, med det intresse som just nu kommer honom till del från alla unga trumslagare, skriver eller ens tänkt skriva en egen trumbok.

"Jag skall säga varför", svarade han. "Jag tror inte att det finns tillräckligt med material att redan nu skriva om de nyheter vi upptäckt. Vi lever i en tid då allting man hör på trummor är så lite utvecklat. Det finns plats för mer expansion. När jag skriver en bok då vill jag vara i stånd att berätta allting."

Med vilka ord den allvarlige, mustasch- och glasögonprydda Max gick tillbaka till estraden och berättade, med sina händer och fötter, den intressantaste historien man idag kan få höra från någon jazztrumslagare i världen.

Night in Tunisia (Interlude) med Dizzy, som fastställde de hastiga, upplösta rytm mönstren för bas, piano och trummor. "Det visade mig hur bra det var att kunna komma ifrån det stadiga tjing-tjing-kompet." Max tillägger att en gitarr också kan accepteras "om den kan få samklang med basen — Billy Bauer spelar på det sätt jag tycker om, och Freddy Green spelar en fin rytmgitarr med Basie".

Gene Krupa har alltid imponerat på Max mer för Genes behärskning av instrumentet än för uppfattningen. För närvarande tycks det inte finnas någon speciell trumslagare som inspirerar honom — tvärtom, Max inspirerar alla andra. Till och med när han bara spelar



Max Roach låter sig inte inspireras av någon trumslagare just nu — tvärtom, han tycks inspirera alla andra.

Jazz at Its Best

Reviewed Via Transcription

Sustaining Over WHN, New York

Monday thru Friday, 10-10:30 p.m.

Producer, Ray Katz; writer-director-narrator, Leonard Feather.

One of the more imaginative disk shows in the Gotham area is Leonard Feather's *Jazz at Its Best* stint over WHN. Feather is a lad who knows his jazz, having been in the field and written about it for a number of years, and having intimate contact with its top luminaries. Besides this background, he brings to the show a heady mixture of sharp scripting, name guests and good choice of wax. The result is eminently listenable.

Among the things Feather does is analyze artists of one particular instrument, using a full show to illustrate the styles and techniques of

tootlers of a single specie. He also has "installments" of something he calls Operation Ellington, in which, from time to time, he devotes a program to the works of and by the Duke done during one specific year, with comment and records detailing that year's output. Occasionally, Feather takes a whirl at the piano to illustrate some of the points he has made in his gab, which does not, however, become pedantic. If anything, Feather at times has a tendency to become a bit too flip with some of his talk of and with the jazz greats.

Biogs Stand Out

Perhaps the stand-out thing the show does is its biographies of these greats, usually done on a night when one of them shows up as a guest. These have included Ellington, Woody Herman, Stan Kenton, Lionel Hampton, Art Tatum, Count Basie, King Cole and Billie Holiday, among others. Here Feather not only examines the life and works of the guest, playing records in chronological order, but supplements this with some colorful and intimate exchanges with the star (See *Jazz at Its Best*, opposite page)

JAZZ AT ITS BEST

(Continued from opposite page)

tending to bring out the human and lesser known side of the personality. One show caught, for example, with Miss Holiday as guest, began with the playing of her first record, *Your Mother's Son-In-Law*, waxed in 1933 with Benny Goodman. This was followed by some other Holiday classics,

each preceded and followed with incidents from her career and gab about the personalities and events connected with the recording session. One yarn, concerning her recording of *Any Old Time*, with Artie Shaw, told of the scramble that occurred because they were under contract to two different outfits, and of the bargaining that transpired over label, retail price and billing that ensued.

It's a good show, with the kind of inside talk stuff that both the pro and the casual listener can enjoy, and with grade A music as well.

Sam Chase.

BILLBOARD -
AUGUST 7

DAILY NEWS

Little Old NEW YORK

By ED SULLIVAN

Thinking Out Loud

Roxy's shrewd showman, I. Halaban and Paramount's ace man-

Ever since I squeezed through Port Chester H. S. by the awfully thin margin of 1/2 point, I've been looking for a soft job. . . . It's taken a passel of years, but your reporter finally stumbled into it, quite by coincidence. Multi-millionaire Ted Husing, WHN disk pockey, went to Europe and called on guest platterspinners. . . . Expert Leonard Feathers consults with you, then sets up the complete 90-minute platter schedule. Producer Milton Kaye signals from the control room when you're to start gabbing, and if you're overlong, he trims a chorus out of records or deletes them. . . . Brother, that's for me! . . . So Tommy

AUGUST 5

showed up at her birthday party three hours late, with another gal . . . Taxan Fogelson, who'll wed Greer Garson, was known on the Coast for his stable of gray thoroughbred horses. I doubt he'll ask Greer to change her red hair . . . Robert Q. Lewis, CBS radio wit, says his honey is a Philadelphian . . . Coast raving over Bill Ely's medical revue, "Lend an Ear," heading east . . . The Leonard (WHN) Feathers expecting Sir Stork this month. Same long-billed bird heading to the Police Sgt. Ed Hoffmann (he once boxed Jack Sharkey), the Patrolman Ed Martins, 22d Precinct thrush, and the James J. Kriegmanns.

AUGUST 11

AMSTERDAM NEWS AUG. 7

"You can keep Como, keep Crosby; they're fine singers, but make mine ECKSTINE."

This emphatic statement was made this week by Leonard Feather, HN disk jockey and noted music critic, concerning Billy Eckstine. Billy will be guest on Feather's "Varsities" on Saturday, Aug. 7 from 12:30 to 1:00 p. m.

"After hearing him several times at the Royal Roost on Broadway last week," says Feather, "I'm convinced that Billy Eckstine is the greatest make ballad singer in America

today. He has a combination of vocal timbre, style, phrasing, personality and choice of material that's unequalled in my recollection."

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G-48 M

NEWS FROM WHN

1540 Broadway, New York

BRyant 9-7800

July 30, 1948

ECKSTINE "AMERICA'S GREATEST" SAYS WHN'S LEONARD FEATHER;
BARITONE TO MAKE GUEST APPEARANCE SATURDAY, AUG. 7

"You can keep Como, keep Crosby; they're fine singers, but make mine Eckstine!"

This emphatic statement was made last week by Leonard Feather, WHN disk jockey and noted music critic, concerning Billy Eckstine, popular baritone who will be a guest on Feather's "Varsity Varieties" program Saturday, Aug. 7th from 12:30 to 1:00 P.M.

"After hearing him several times at the Royal Roost on Broadway last week," says Feather, "I'm convinced that Billy Eckstine is the greatest male ballad singer in America today. He has a combination of vocal timbre, style, phrasing, personality and choice of material that's unequalled in my recollection."

Eckstine, a graduate of the Earl Hines Orchestra, has often been described as the "Sepia Sinatra." An album of the records he made with Earl Hines, annotated by Feather, recently appeared on RCA Victor. In the past three years Eckstine has led his own orchestra, but more recently has been working as a single. Frank Sinatra once named him as his favorite singer. Eckstine now records for MGM.

###

50,000 Watts

1050 on the Dial

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LEAFLETS DISTRIBUTED AT ROYAL ROOST (see back page)

Aug. 7
N.Y. AMSTERDAM NEWS

PITTSBURGH COURIER
AUG. 7

DAILY MIRROR 8/19/48



Nick Kenny

Speaking:

Don't miss Duke Ellington on
Leonard Feather's WHN pro-
gram tonight at 10!

**Looking &
Listening**
with Ben Gross

NEWS -
Aug. 21

THE OLD JAZZ

VS. THE NEW JAZZ

By LEONARD FEATHER
Famous Jazz Authority

DO you know what happened on the night of May 29, 1913? Of course you don't—and since this isn't the murder mystery department, let's get to the point.

On that night, in Paris, the Russian Ballet introduced a new work by a young composer. After a few bars had been played, the audience began to realize that they were hearing something new, different—perhaps even revolutionary. The musical sounds became stranger and stranger. Soon the audience was restless, then openly hostile. One famous composer summoned his highest dudgeon and walked out of the theatre in it. Before long the place was a pandemonium of protesting shouts, arguments, and near-riots.

Next morning, one critic described the music as a barnyard come to life. The indignation was widespread.

Okay, I'll unravel the mystery. This was the first performance of *The Rites of Spring*, by Igor Stravinsky.

So what?

So today Stravinsky is internationally accepted as a great composer who started a new trend of thought in classical music. He is taken seriously by composers and critics who once laughed at him.

And today we have a parallel situation in jazz!

Twenty years ago, when the American public was slowly becoming aware of real jazz as apart from the popular music from Tin Pan Alley, all you had to do to be a passable jazz musician was to learn half a dozen chords and hang around musicians long enough to pick up the rudiments of instrumental technique. You didn't necessarily read music; the less you knew about the classics, the better; and the more simple, uninformed and crude your music was, the more chance you had of turning out to be a jazz immortal.

Needless to say, this is a generalization. A few exceptional musicians who came out of that era—Louis Armstrong, Duke Ellington, Fletcher Henderson, the late Bix Beiderbecke—were great, pioneering artists whose influence has lasted a generation. They were the men who struggled to take jazz forward during the 1920's, and at that time earned precious little recognition for it.

Then in the 1930's came the swing era, in which the Benny Goodmans, Artie Shaws and Dorseys put jazz in the limelight by adapting the small-

band jazz idiom to big, commercial bands featuring hot-jazz soloists. Duke Ellington, still years ahead of his time, experimented with new musical sounds, but most of the big-band jazz was still a direct offshoot of the Dixieland days.

With the advent of the 1940's, a new, almost imperceptible trend began to assert itself in jazz. Young musicians, given the backlog of original ideas left by the pioneers, given also a legitimate musical education such as their fathers hadn't enjoyed, tried to bring jazz out of the sealed tunnel in which it had been running up and down for two or three long decades.

Be-bop is as yet heard in few night spots. At The Three Deuces in New York, be-bopists line the bar to dig the new notions.

Up at a little club in Harlem called Minton's, a group of musicians would drop in for jam sessions and develop new ideas—rhythmically, harmonically, melodically—ideas that sounded strange and dissonant by the accepted, limited canons (Continued on page 43)



THE OLD JAZZ

THE NEW JAZZ

(Continued from page 29)

of jazz with its simple chords and simple rhythms.

It was as if a group of men who knew nothing but a few words of slang had suddenly discovered a dictionary and a grammar book. Jazz began to find its way out of the tunnel. Instead of playing the same tunes, the same worn-out patterns which the Dixieland diehards had done to death, they injected a spirit of youth, freshness and broader knowledge into their improvisations.

Out of this school of thought came a new conception of jazz which, alas, earned itself the onomatopoeic name "be-bop." Out of another school of advanced thinking came the phenomenal Woody Herman band which made jazz history in 1944-6, and the Stan Kenton orchestra which is the No. 1 favorite of young America today.

Today the young musician realizes that jazz doesn't have to be pigeon-holed as a cult, accepted patronizingly by intellectuals who want to be charmed by its quaintness. Jazz today, instead of being kept in a little compartment of its own for inspection, is absorbing some of the characteristics of the vast area of music outside jazz. Without losing the basic qualities that distinguish it as jazz—steady tempo, the rhythm section, the eight- and twelve-bar phrases, the freedom of improvisation, and some technical stuff that we won't go into—it has shown that the gap can be bridged, and that there will be an increased blending of the classics and jazz for the ultimate good of all music.

Music has always developed this way. The great flowering of symphonic music in the last three centuries has been nourished by melodic phrases and orchestral combinations that were native to the peoples of dozens of nations and races. It took on richness and depth as trail-blazers experimented with new effects. The same thing holds true for jazz music. It's absurd to try to keep it in a "pure" straitjacket.

And what is the reaction of the old-timers to all this?

Naturally, it's the reaction of any older man who sees a younger man taking his place. The older musicians, still noodling up and down their blind alley of simple chords, with the same old rhythms and the same tunes they played as youths, resent the younger musicians. When a young musician creates in a single bar of music more ideas than an old-timer can express in four or eight bars, the old-timer just dismisses the performance as "a bunch of meaningless notes," as a nasty, noisy, undisciplined sound. The older musician follows the old axiom: if you can't understand it, make fun of it.

Similarly, the older musicians take refuge in the claim that the be-boppers only play the way they do for commercial purposes. Nothing could be farther from the truth, since musicians like Dizzy Gillespie, Charlie

Parker and the other be-bop pioneers went through many years of sporadic employment and very little recognition, just because they played be-bop and wouldn't change to a more commercial style. Similarly, a few critics who dared to stick out their necks and herald the young musicians were reviled, insulted and contradicted—but finally vindicated as all their predictions came true in the past year.

Dizzy Gillespie is no Stravinsky, but in his own way he has met with the same kind of opposition as a result of his efforts to blaze new musical trails. He has been ridiculed by musicians and by the majority of critics; yet in the past few months, some of the men who formerly were among his loudest detractors have been begging Dizzy to play concerts for them, appear on their radio programs, and do them various favors.

The older musicians claim that heralding the new jazz, and consigning Dixieland to the limbo, is like refuting all classical music before Stravinsky. This comparison doesn't hold water, because jazz is a young and phenomenally fast-moving art; it has made more progress in one generation than any other art has made in several. The jazzmen themselves—Louis Armstrong as well as Dizzy Gillespie, Duke Ellington as well as Stan Kenton—confirm this point by belittling their own early recordings and admitting that, by present-day standards they sound crude and limited compared with their current work.

The amazing thing about this whole feud between the old and the new jazz adherents is that it really boils down to a feud between the critics and the musicians. On the side of the old jazz you'll find virtually every critic (who can't read or write music) and a very small number of musicians such as my friend Mezz Mezzrow, with whom I get along fine aside from our violent disagreement on this one subject.

And whom do you find on the side of the new jazz?

Says Duke Ellington: "Music can't stand still. People like Gillespie and Kenton are making a very important contribution to music; anybody that refuses to recognize that 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."

Says Count Basie: "I definitely approve the way jazz is going. 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."

Teddy Wilson, though certainly no be-bopper himself, declares: "Would these musical reactionaries deny the validity of progress in the classical field and tear down Ravel and Prokofiev? I doubt it. And similarly, jazz can't stay in (Continued on page 44)



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Little Old NEW YORK

By ED SULLIVAN

Platter Chatter

At this exact moment, in various sectors of our country, disc jockeys are spinning their platters on the turntables and hundreds of thousands of people are tuned in to 'em. Nobody knows so much about the stories behind the songs in front of the disc jockeys as Leonard Feather, erudite authority on the subject, who is heard nightly at 10 over WHN in his own program called "Jazz at Its Best." . . . While subbing on the Ted Husing show, one of my right arms was Mister Feather and I suggested that a column about records would fill a gaping need in the department. Feather complied and so today you are going to get the lowdown from an authority.

"Bebop," says Feather, "is the biggest new thing in pop music since swing became a national craze in the mid-'30s. It's had international repercussions, producing groups like the Hot Club Berlin and the 10:18 Bebop Rhythm Club of Aschersleben, Germany, where the latest platters by Dizzy Gillespie and Charlie (Yarbird) Parker (both top boppers) change hands for \$15 each. In England, staid and conservative British musicians have studied the style and produced first class bebop records, one of which ('Op' Man Bebop,' by Jack Parnell, on the London label) has been a hit in this country. Bebop, or rebop (musicians simply call it bop), produced such a violent split between two jazz factions in France that when anti-bopper Louis Armstrong



Artie
Auerbach

Benny
Goodman

Frankie
Laine

Art
Mooney

visited Paris last Spring he was given a heavy police guard after rumors that the avant-garde group was out to attack him. . . . Charles Delaunay and Hugues Panassie, critics and former co-leaders of the Hot Club de France, are now mortal enemies.

"Europe has already supplied the U. S. with two top bop men. England's George Shearing, the unique blind pianist now at 52d St.'s Three Deuces, and Sweden's Stan Hasselgard, who came here last year for a journalism degree at Columbia, but switched to music after Benny Goodman heard him playing clarinet for kicks at a jam session and hired him for the Goodman Septet. Experts call Hasselgard the Goodman of 1950. What is bebop? Musicians say it bears the same resemblance to the old jazz as Picasso to the comics, or James Joyce to basic English. It's a melodic, rhythmic and harmonic extension of jazz.

"In Chicago last season," notes the WHN expert, "a harmonica group recorded a private test side strictly for demonstration purposes. A local record company liked it, decided to put it out as a commercial record. It was 'Peg o' My Heart' by the Harmonicats; it sold well over a million, but, ironically, the record company became too involved financially and recently went into bankruptcy. . . . On the West Coast a record company had committed to wax the familiar 'Pickle in the Middle, Mustard on Top' jingle sung by Mr. Kitzel (Artie Auerbach) of the Jack Benny show. They needed something to put on the reverse side and hired a local singer who was working at Billy Berg's for \$75 a week. The singer was Frankie Laine; he was rewarded later with another session at which he recorded 'That's My Desire.' This 15-year-old song made the Hit Parade and Laine became the bobby-soxers' idol.

"In 1935 Gerhard Ebeler in Germany wrote a song called 'Du Kannst Nicht Treu Sein.' Somehow it reached Ken Griffin, an organist in Chicago, who recorded it ten years ago for a company that made records for skating rinks to use as background music. Last year he re-recorded it for another label, Rondo, and someone put a copy in a juke-box. It caught on so fast that English lyrics were added by Hal Cotton, a San Diego disc jockey, and a vocal was dubbed in on the record by Jerry Wayne. The instrumental and vocal versions both became best sellers on this unknown label; Wayne has made a big comeback (he'd been on the point of giving up the music business) and the song, only a couple of weeks ago, was America's No. 1 hit. It's called 'You Can't Be True, Dear.'

"The Four Leaf Clover' revival started with a record by the Uptown String Band in Philadelphia on Krantz Records. MGM Records got Art Mooney to copy the arrangement. Mooney, who'd spent thousands for good arrangements but hadn't made the grade, hit the top with a huge-selling disc of a second-hand arrangement that could have been written in 1923! . . . A dealer who was overstocked on a record in Charlotte, N. C., asked a local disc jockey to help him get rid of the stock by plugging the platter. The excitement created by the local plugging led to a nation-wide revival—it was Ted Weems' 'Heartaches.' Soon Weems' two versions of the song, recorded in 1930 and 1939, were selling in the hundreds of thousands.

ED. SULLIVAN - SEPT. 19

DOWN BEAT - SEPT. 20

BIRTHS

Mr. and Mrs. Noel Moran, daughter, Dublin, Sept. 8. Father is film critic.

Mr. and Mrs. John Welsh, son, Dublin, Aug. 27. Father is actor with Longford Productions.

Mr. and Mrs. Joe Parker, son, Hollywood, Sept. 11. Mother is Marilyn Hare, screen actress; father is a radio producer.

Mr. and Mrs. Simon Asin, son, New Rochelle, N. Y., Sept. 1. Mother (Brenda Lewis) is opera singer; father is orchestra conductor.

Mr. and Mrs. Jess Kimmel, daughter, N. Y., Sept. 7. Mother is pressagent; father is a legit stage director.

Mr. and Mrs. Leonard Feather, daughter, New York, Sept. 10. Father is the jazz critic and WMGM, N. Y., disk jockey; mother is the former Jane Leslie, songstress.

Mr. and Mrs. Jess Oppenheimer, daughter, Hollywood, Sept. 15. Father is a radio writer.

Mr. and Mrs. Alan Bressler, son, New York, Sept. 15. Mother is Vera Appleton, of the duo-piano team of Appleton & Field.

VARIETY - SEPT. 22

FIRST U.S. REACTIONS TO M.U. RECORD BAN

MUSICIANS and recording companies in New York have reacted somewhat dubiously to the British ban on recordings by American artists in England. They point out that even if this is intended as a gesture of sympathy towards the American musicians' union, it will certainly not have any reciprocal results favourable to British musicians, such as the dropping of barriers against their working in this country.

Nor will it have the effect of making the recording ban here more successful, since the evasions are becoming more numerous daily. Ella Fitzgerald, Bob Eberly and other Decca artists have new releases featuring orchestral accompaniments recorded in the last few weeks. Many record companies are buying masters of obscure origin, thus ridding themselves of responsibility for the obvious fact that they must have been recorded here since the ban (writes Leonard Feather, from New York).

BRITISH REBOP

There have even been cases of music publishers offering the record companies masters of the musical backgrounds for their latest songs, leaving the vocal to be dubbed in. Many records are being cut in towns outside New York, or at out-of-the-way spots in the city.

The remarkable British rebop records by Tommy Pollard, Reg Arnold and other stars on Carlo Krahmer's Esquire label, will be released in this country shortly on Bob Weinstock's "Jazz Corner" label. I had the pleasure of introducing some of these sides on the air the other night, and the reaction was unanimously enthusiastic.

PITTSBURGH COURIER
AUG. 19TH

L. Feather Airs Bebop Over WHN

NEW YORK—Designed to acquaint the average listener with what is probably the newest listener with one of the most important new developments in modern American music, an unusual radio project will be launched Thursday evening over Station WHN.

Jazz critic Leonard Feather, will inaugurate a series of programs entitled "The History of Be-bop." His half-hour program "Jazz at Its Best" is heard every evening at 10 o'clock, will trace the new jazz movement from its earliest days, beginning with a record made by Dizzy Gillespie at the age of 19. He will point out the contributions made to the new jazz idiom by such pioneers as Lester Young, the late Charlie Christian, Charlie Parker and the late Jimmy Blanton.

Later chapters on the Thursday evening series will include excerpts from records by Gillespie during his formative years and the contributions of Billy Eckstine, Woody Herman and Boyd Raeburn to the expansion of bebop. The pioneer recordings by Fifty-second Street units that flourished after the air ban ended in 1943 will also be aired from his private collection of more than 16,000 sides.

—Let a White Friend Read Your COURIER—

AMSTERDAM NEWS
AUGUST 28TH

The Leonard (WHN) Feathers named her Lorraine. . . Boston Red Sox quoted as 8-to-5 favorites to beat the Boston Braves in the World Series! (Each is a 1-2 choice to win pennant). . . Two MIT scientists, using electron microscope, believe they have photographed polio virus moving within a nerve. . . Atlanta Constitution hopeful that greater political ambitions of Herman Talmadge may give the state a decent administration. (In the meantime, Georgia is burying a Negro shot by Ku Kluxers because he voted.) . . . Senator Wherry fears Republicans will succumb to smugness, fail to vote for Dewey-Warren, because of early forecasts of sweep. . . Cutest trick in official Washington is Gary Clifford, daughter of President Truman's counsel, Clark Clifford. She'll act as Potomac regatta queen. . . Stassen lost the nomination, but Miss Minnesota won at Atlantic City.

AUGUST 28

new faces



ROBERT ARTHUR was a disc jockey for a radio station in his home-town, Aberdeen, Wash., when he decided to chuck radio for a chance at Hollywood. He hitch-hiked all the way from Aberdeen and got a job a month after he arrived. His 20th Century-Fox build-up began with Green Grass of Wyoming and you'll soon be seeing him with Gregory Peck in Yellow Sky. Bob was 23 on June 18. He's 5' 9" tall and weighs 135 lbs.; has blue eyes and brown hair.



MONTGOMERY CLIFT whom you discovered in The Search and Red River, is a talented Broadway veteran of 10 hit plays. His stage career began at the age of 13, and he's appeared since in Our Town, Skin of Our Teeth, with Martha Scott, and There Shall Be No Night, with Alfred Lunt and Lynn Fontanne. Montgomery was born in Omaha, Nebraska, in October, 1920. He's 5' 11", weighs 160 lbs., and is unmarried. He's under contract to Howard Hawks and his next picture will be The Heiress.



SCOTT BRADY, who scored a hit with fans in Canon City, was born in Brooklyn, N. Y., on September 13, 1924, and is Lawrence Tierney's brother. Later the Tierneys moved to Westchester, where Scott attended St. Michael's High School. When he was discharged from the Navy in 1945, he enrolled in the Bliss-Hayden Dramatic School, under the GI Bill of Rights and ten months later was discovered by a scout! Scott's 6' 2" tall, weighs 180 lbs., and is an excellent swimmer, boxer and rider. Unmarried.



LOIS BUTLER, who won the title role in Eagle-Lion's Mickey without any previous acting experience, is 16 years old and a sophomore at John Marshall High School. She's only 5 feet high and weighs 97 pounds. She was born February 13, 1932, in Indianapolis, Ind. Lois has a singing range of three octaves, from G to G above high C, and has sung with the Los Angeles Philharmonic Orchestra. Her favorite sports are volleyball and basketball, horseback riding, skating—and bread-baking.

OCT. - MODERN SCREEN

Radiobreak för negerjazz

Amerikanytt från Leonard Feather

New York 13 augusti.

Negermusiker har åter fått ett av sina sällsynta tillfällen i amerikansk radio i och med tillkomsten av en ny kust-till-kust-show som egentligen skulle ha börjat redan i mitten av juli



Lucky Millinders orkester har fått ett kommersiellt radioprogram.

och vari Lucky Millinders orkester skall lanseras.

Med en typisk inställning till användandet av negerartister i radio började NVC kalla sändningarna för "National Minstrels". Det var möjligen för corny till och med för radiotjänstemän, eftersom namnet sedan ändrats. Som vanligt blir det ett Jim Crow-program (inga vita artister få medverka) och all möda skall nedläggas så att den vita överlägsenhetskänslan i sydstaterna inte tar skada. De enda radio-shows på många år som vågat trotsa detta var

King Coles program, som betalades av en håroljefabrik. Den pågick 78 veckor, använde vita och negerartister och inga Onkel Tom-dialekter, samt Jack Smiths show, också kommersiell, i vilken sångaren ofta använde gästartister som Art Tatum, Lena Horne och Sarah Vaughan. Millinders orkester kommer troligen att inkludera trumpetarna Harold Baker (ex-Ellington), Jimmy Nottingham (ex-Hampton och Barnet) och Clark Terry (Barnet och Basie), trombonisten Al Gray (Lunceford, Carter) samt alt-

saxofonisten Musheed Karween (förut känd under namnet Rudy Powell — en av de många negermusiker som övergått till mohammedanism för att undgå rasdiskrimineringen). Millinder har anställt arrangörerna Raymond Tunia (tidigare pianoackompanjator åt Ella Fitzgerald) och Andy Gibson (ex-Calloway). Titeln på sändningarna blir troligen "Swinging at the Savoy".

Billy Eckstine lanseras nu tillsammans med Ellingtons musiker på Apollo Bar men flyttar snart över till Royal Roost, Broadways "Metropolitan Opera House", där han skall lanseras jämte Charlie Venturas band.

Elmer Snowden, som ledde den lilla orkester i vilken Duke Ellington arbetade för 25 år sedan (och ur vilken Dukes eget band utvecklades) spelar gitarr i en trio på Louis Drapers 820

Club i Philadelphia. Capitol har utgett ett album av piano och orkester av Mel Powell, lanserande en kuriös blandning av Dixieland. Tatum och andra pianostilar plus beboparrangemang av Mel. Claude Thornhill tänker inte reorganisera sin orkester förrän i mitten av oktober. Lucky Thompson tänker återvända till Europa, möjligen tillsammans med sin sjungande fru, Thelma Lowe.

Bobby Hackett leder den nya gruppen på Nick's i Greenwich Village, där han efterträtt Billy Butterfield. Hackett gör alljämt mycket arbete i husorkestrarna på radio.

Basisten Johnny Miller har lämnat in sin avskedsansökan till King Cole och har ersatts med Joe Comfort från västkusten. Chubby Jackson har nu tröttnat på att vara kapellmästare och har återgått i Woody Hermans band.

Leonard Feather Talks Of Truth

BY LEONARD FEATHER

At this writing I have no idea how the new Age will look. I haven't met Mr. Bourne-Vanneck. All I know is what I've heard on the air, read in the papers and learned from Dan Burley; and it all augurs well for the Age.

After writing for almost fifteen years on jazz and allied subjects—including racial problems, which constitute a more closely allied subject than you might suspect—I know all too well the need for

complete independence on the part of both the writer and the publication.

Truth is an elusive ideal. Truth means complete freedom from prejudice from influences that might affect the well-being of the writer. It means freedom from the fear that something you say might offend one of the advertisers. It means freedom from the fear that pressure from left, right and center, alike.

Truth means a willingness to admit that the right side can be wrong occasionally. Truth means that when you yourself are wrong, you admit it without reservations. Truth means that you let the chips fall where they may, and sometimes that means you have to hurt someone you like.

Truth, too, means independence from the phony liberals who preach democracy because it's in their selfish interests to curry favor with a minority group. In the music business, and especially in radio, I've come across hundreds of these pseudo-liberals—many of them, ironically, members of another large minority group themselves.

I hope that when some situation

seems to call for comment, whether it be in the music business or just in the normal course of social life, Dan will open his pages to this reporter. I can't promise that anything I write will be of any constructive value, but at least you can be sure it will be the kind of honest, unvarnished truth I've been talking about—the kind of truth toward which the Age itself will strive in its new and, I hope, illustrious career.

4 COMPLETE COURSE IN LEADERSHIP

FORT DIX, N. J. —Four more men from the New York area have completed Leaders' Course

training here with the 9th Infantry Division.

They are: Recruit Roy Chase, 356 W. 145th St.; Pvt. William Reid, son of Mr. and Mrs. Roland Reid, 1726 Park Ave.; Pvt. Charles B. Alexander, son of Mr. and Mrs. Arthur Alexander, 736 Home St., Bronx; PFC. Eric W. Christian, son of Mr. and Mrs. George A. Christian, 707 Tinton Ave.

The soldiers were chosen to attend the six-week course for future non-commissioned officers on the basis of intelligence, perseverance and leadership potentialities shown throughout basic training. They are now qualified to teach Army methods and procedures to new inductees.

NEW YORK AGE - SEPT. 21, 1948

Jazz

Defining Bebop Drives The Beboppers Crazy

By LEONARD FEATHER

Trying to get a musician to give you an accurate definition of bebop is a simple job. Just as simple as getting your stenographer to dismember and reassemble her typewriter, or asking a cab-driver to build you a taxi. In the course of a lengthy and wearying investigation, which took us as far east as the Fifth Avenue end of West 52d Street and as far west as the Sixth Avenue end of West 52d Street, we elicited the following responses:



¶ A bebop saxophonist: "Bebop is—well, it's . . . I mean, it's like when you say something and people don't understand, because you get new words, new ways of saying it. Why do they call it bebop? Well, that's how the music sounds. You know — *obbly-oddly-ay-de-be-bop!* Why don't you ask Joe about it?"

It's Excavation

¶ Joe (a trombonist): "Oh, man, it ain't nothin' but chords. You dig the right changes and that's it."

¶ A Dixieland pianist: "Bebop is the death rattle of the real jazz. It's the last ghastly stage in the degeneration of New Orleans music."

¶ A famous bandleader: "Bebop, schmebop, as long as its swings."

¶ Walter Fuller (Dizzy Gillespie's college graduate arranger): "In bebop the harmonic structure is altered; the dominant, tonic and other diatonic chords in most cases are altered by adding the sixth, ninth, eleventh and thirteenth. . . Neapolitan, French, German and Italian sixths are used extensively unaltered form." (etc. for 28 minutes, 56 seconds.)

It's a Cult

To all of which your correspondent adds his two cents worth: bebop at its best is a harmonic, melodic and rhythmic extension of jazz, produced by a combination of many factors, such as faster thinking in improvisation, greater technical facility, increased use of grace notes, and an implied rather than a

regular four-to-the-bar rhythm. Am I making myself obscure?

The worst thing about bop is the cultism that has enveloped it. The young 52nd Street characters who ape their musical idols' clothes and manners are no more coherent than the old-time jazzmen who denounce every new movement. Berets do not a bopper make, nor goatees a Gillespie.

If you really care to learn more about bop, you can usually hear it at the Royal Roost, 1580 Broadway; the Three Deuces on 52nd Street, on the disc jockey shows of Willie Bryant, Symphony Sid and yours truly. The best records are the bebop albums on Savoy, Dial and Keynote, and Dizzy Gillespie's waxings on Musicraft and Victor. Study them closely and see me again next week.

Feather To Pay Cootie Tribute

Radio listeners in the New York Metropolitan area will be treated to a rare helping of jazz classics Saturday when noted jazz critic and writer-disk jockey Leonard Feather will pay tribute to trumpeter Cootie Williams on the occasion of the old growler's birthday. The broadcast will be heard over WENR, powerful local independent outlet at 10 p. m.

Feather, one of the outstanding figures in the jazz field, is a long time admirer of William's artistry. By his own admission he has been a Williams fan ever since his days with Ellington. He ranks Cootie with the all time jazz instrumental greats.

The Feather air tribute will take the form of a full hour of recordings commenting about the artist and his career, one of the most colorful in all jazz musicdom. Feather will also salute Johnny Hodges, alto sax star, whose natal day comes one day later. A number of the records to be played will feature both Hodges and Williams.

Feather, Duke in Air Trade

NEW YORK — Two of New York's most popular disc jockeys, Duke Ellington and Leonard Feather, will exchange visits Thursday, when Duke and Leonard will appear on each other's radio programs.

In the morning, during Duke's daily disc show over WMCA, jazz critic Feather will interview Duke and introduce recordings of some of the most famous compositions. **TALK OF TOUR**

Later, the same day, on Feather's "Jazz At Its Best" program heard daily in the evening over WENR, Duke will be Leonard's guest. They will talk about the recent European tour from which Duke, Ray Nance and Kay Davis returned last week.

Also scheduled for an appearance on Feather's program the following day, Friday, is Roy (Little Jazz) Eldridge, one of the outstanding trumpet artists of jazz music.

—Let a White Friend Read Your COURIER—

EDITORIAL

RAGTIME MARCHES ON

NEW NUMBERS

COLLURA—A son, Joseph Kenneth (8 lbs., 7 oz.), to Mr. and Mrs. Salvatore Collura, recently in New York. Dad plays tenor with George Towne.

FEATHER—A daughter, Billie (7 lbs., 13 oz.), to Mr. and Mrs. Leonard Feather, September 10 in New York. Dad is writer and critic; mom is Jane Leslie, former singer.

GRAY—A son to Mr. and Mrs. Barry Gray, September 10 in New York. Dad is disc jockey.

MITCHELL—A daughter, Jacqueline, to Mr. and Mrs. Jack Mitchell, September 27 in New York. Mom is Chloe Peterson, former Charlie Barnet singer; dad is comedian.

ORAM—A daughter, Jana Rae (7 lbs., 8 oz.), to Mr. and Mrs. Ray J. Oram, August 31 in Sun Valley, Idaho. Dad is Philadelphia tenor saxman.

TORIN—A son Stephen David (7 lbs., 13 oz.), to Mr. and Mrs. Sidney Torin, September 22 in New York. Dad is WMCA's all-night disc jockey.

FREE DISCS GIVEN TO FANS TUESDAY AT THREE DEUCES

A sensational all-star jam session by some of the country's top musicians—plus a brand-new jazz record, absolutely free!

That's what every jazz fan can have if he pays a visit Tuesday night, Oct. 5th, to the Three Deuces, famed jazz rendezvous on W. 52nd St., starting at 9:30 P.M.

Leonard Feather, noted jazz critic and WMGM disc jockey whose program "Jazz At Its Best" is heard evenings at ten, has assembled the line-up of great jazz stars who will take part in this unique session, and as a special souvenir of the occasion he will personally distribute

the records to jazz fans who visit the club that evening.

There will be no admission fee and no cover charge; music will be continuous, and everyone availing himself of this rare opportunity is assured of a royal welcome.

N.Y. AGE - OCT. 2, 1948

Next month George Shearing is taking temporary leave of the States to visit his ailing mother. He'll be back soon, though, because, as he puts it, "New York looks so good to me."

That's the way George always talks, although coming from him it sounds a little strange. You see, George has been blind since birth.

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Levons le masque de MAX de MAX

A 24 ans, Roach pourrait donner des leçons de technique à ses maîtres...



par LEONARD FEATHER

(Traduit par BORIS VIAN)

Il a vingt-quatre ans. L'année dernière, des gens comme Dizzy Gillespie, Coleman Hawkins, J.-J. Johnson et Earl « Father » Hines ont voté pour lui, au referendum d'Esquire où il fut proclamé le meilleur drummer de l'année. Et bien des vétérans du jazz estiment qu'il a fait pour le développement du style de batterie autant que Dizzy pour la trompette.

C'est un gars de Brooklyn qui s'appelle Max Roach ; et quand on parle avec lui, on a l'impression qu'il est beaucoup trop timide pour être batteur et qu'il aurait peur de déranger les gens... tant il est tranquille et effacé.

Pour un homme qui est dans le métier depuis cinq ans tout juste, Max a fait des progrès stupéfiants professionnellement et techniquement. Il a travaillé à Brooklyn avec un vieux professeur du coin. « Je ne me rappelle pas son nom, mais je sais que je battais comme un vrai tambour militaire... » et n'a pas quitté le travail avant 1942.

Après quelques emplois divers, Max joua quelque temps à l'Uptown House de Clark Monroe, qui employait également Charlie Parker. Dizzy emmena Yardbird de ce groupement pour jouer chez Earl Hines. A cette époque, Max jouait tout ce qu'il y a de plus carré, avec un bon tempo, mais rien qui le distingue spécialement de beaucoup d'autres. Pourtant, il écouta beaucoup Kenny Clarke, et assure que Kenny fut son « influence dominante ». Quand Dizzy quitta Earl Hines et forma un petit groupement pour l'Onyx Club, il prit Max parce qu'il « sonnait » tout à fait comme Kenny.

Pendant sa première année de travail, Max ne put faire d'enregistrements à cause de l'interdiction Petrillo. En 1943, quand toutes les petites compagnies signèrent avec Petrillo, Max fit ses débuts à l'occasion d'une séance qui était aussi la naissance d'une marque, Apollo. C'était une session Coleman Hawkins, avec Dizzy, Budd Johnson, Clyde Hart et Pettiford. Ces disques, malgré un bruit de surface tel qu'on dirait parfois qu'il y a deux drummers, ont un intérêt historique si l'on veut faire des comparaisons, car Max s'y tient à une tradition tout à fait orthodoxe. Les titres sont *Rainbow Mist* et *Woodyn You* (751), *Yesterdays* et *Bu Dee Daht* (752), *Disorder at the Border* et *Feeling Zero* (753).

Travaillant à l'Onyx avec Dizzy, Pettiford, Budd et le pianiste George Wallington, Max devint partie intégrante du mouvement qui allait peu à peu conquérir la 52^e Rue. Les inflexions au two-beat et au four-beat stricts se firent plus nombreuses. Les tentatives nou-



velles d'utilisation de la grosse caisse et des cymbales donnèrent une nouvelle sonorité à toute la section rythmique.

Après six mois chez Dizzy, Max entra dans l'orchestre de Benny Carter, celui qui comprit Bump Meyer au ténor et J.-J. Johnson au trombone. Sur la côte du Pacifique avec Benny, il fit quelques cires pour Capitol dont une avec les All-Star International Jazzmen et Kay Starr. Ce fut la seule expérience de quelque durée que fit Max de jouer dans un grand orchestre; bien que, pour ceux que ça intéresse, il ait tout ce qu'il faut pour cela : lecture et le reste.

De retour avec Dizzy — et Bird — aux Three Deuces, Max s'intégra à la clique qui fit des enregistrements par douzaines, surtout pour Savoy, pendant cette ère merveilleuse qui sépara les deux interdictions de Petrillo. A l'une de ces séances, avec J.-J. Johnson, on grava la seule composition de Roach enregistrée à ce jour, un astucieux petit truc intitulé *Coppin' the Bop*.

Lorsque Dizzy partit pour la Californie, Max décida de rester à New-York et en franc-tireur. Presque toute l'année suivante, il travailla au Spottlite et dans d'autres endroits analogues, soit avec Hawkins, soit avec un quintette comprenant Allen Eager et J.-J. Et puis, pendant l'été 47, quand Charlie Parker revint, il s'envola avec le « Bird » pour plusieurs mois. Après de nombreuses vicissitudes

(Suite page 10)

INSTANTANÉ

ALBERT CASEY

Né à Louisville, Kentucky, le 15 septembre 1915, Al. Casey travailla d'abord le violon. Il vint à New-York pour terminer ses études et, ayant appris occasionnellement à jouer de la guitare, se spécialisa sur cet instrument. Après des débuts obscurs, il fut un jour (en 1934) recommandé à Fats Waller auprès duquel il resta près de dix ans (1934-43), à part une interruption de quelques mois lors d'un engagement avec l'orchestre que venait de former Teddy Wilson (1939-40). Depuis la mort de Fats Waller, il a formé un petit groupement.



1939 HARRY

October 2, 1948

THE MELODY MAKER

COUNT BASIE BAND OPENS AGAIN IN NEW YORK

Latest American News from LEONARD FEATHER

THE Count is back! Most exciting news of recent weeks was the opening of the Basie Band at the Royal Roost on Broadway, marking its first New York night club appearance in many moons. Benny Goodman and a host of other celebrities were on hand to welcome the Count.

The sensation of the evening, for most musicians, was the addition of Wardell Gray, who has replaced Buddy Tate on tenor sax. His modern, relaxed style, first heard by New Yorkers when Benny Goodman brought him here from California a few months ago, contrasted interestingly with the freak-note, pseudo-technical gyrations of Basie's other tenor star, Paul Gonsalves, who plays the role of a second-hand Illinois Jacquet.

A last-minute change of plans kept Jimmy Rushing in the band after all, and Kenny Hagood, who was to have replaced him, worked with the alternating band led by Miles Davis. Also back with Basie again is Earl Warren. The trumpet section is strengthened by the work of Clark Terry, youngster from St. Louis, formerly with Charlie Barnet, who, incredible as it may seem, sounds like a mixture of Dizzy Gillespie and Rex Stewart.

RECORD BAN POSITION

The band is playing a few good hop arrangements, and it still jumps most of the time; half the musicians present found it very exciting, while others dismissed it as old fashioned. Beryl Booker, brilliant young pianist who recently left the Slam Stewart Trio, filled in as pianist while Basie was conducting the band for the Roost's singing star Dinah Washington.

The Miles Davis group is nothing if not unusual; it has three rhythm and six horns, including a French horn and a tuba, and its arrangements are experimental. The alto work of Lee Konitz, formerly with Claude Thornhill, is the outstanding feature.

Thornhill, by the way, is expected back in town early in October to reorganise his band after a long rest in Hawaii. Most of the same men are expected to rejoin him, including Danny Polo.

Rumours of a settlement of the recording ban are still rife along Tin Pan Alley, but all that has happened so far, apparently, is that the union has come with a proposal for terms under which it would be willing to settle. These terms are not likely to be accepted by the record companies.

However, the situation may change at any moment, and there is no doubt now that a solution is in sight, though it may take anywhere from a week to a year to iron out the details.

BILLBOARD - SEPT. 28TH

more to follow. . . Stan Kenton is skedded to guest on Leonard Feather's Varsity Varieties over WMGM Saturday (18). . . Ray Anthony has made 139 deejay appearances in the last eight weeks in connection with his Signature waxing of Gloria.

What is Be-Bop?

[Faint, illegible text from the reverse side of the page, appearing as bleed-through.]

WHAT IS BE-BOP?

Practically every music lover in the country has been curious, almost to the point of hysteria, in an attempt to understand this new, startling, and vital music which has been introduced by Dizzy Gillespie, Charlie Parker, Thelonious Monk, etc. It is impossible in one session to give a complete and comprehensive picture of Be-Bop. Having written several modern compositions and arrangements for Dizzy Gillespie, Count Basie and Buddy Rich, ("Things To Come", "Oop-Bop Sh-Bam", "Manteca" etc.) I think I can give you a verbal picture on the subject which will enable you to talk with your musical friends and to discuss with your lay friends, the subject of Be-Bop. If you feel something when you hear Be-Bop, you feel something because something is there. No one has ever been quiet about Be-Bop, they either like it or dislike it, violently. They never sit still on the question and I'll tell you why.

BE-BOP IS THE NEW TREND IN MODERN JAZZ. Comparing it to Dixieland would be like comparing Romanticism to Impressionism in classical music, or comparing a horse and buggy to a jet plane. Harmonically and melodically Be-Bop is definitely advancing to the level of contemporary serious music. The composers and arrangers of this music can be, and have been, compared to Stravinsky, Hindemith and Schoenberg. The average "bopper" has been accused of borrowing harmonic devices from De Bussy, Ravel, Delius, and other composers of the Impressionistic Era. This isn't true simply because the average bopper hasn't had the time to analyze the harmonic structure, nor does he possess the theoretical background necessary to analyze the form, as well as the abstract melodies employed in such compositions.

THE MELODIC LINE of so-called Be-Bop composition displays a definite lack of sustained notes. This is accountable to the various changes in the harmonic structure. The conventional accents falling on the first and third beat of common time in the old two beat era has now been superceded by accents falling on the second and fourth beats as well as the "and" beats of a measure. A further development of the rhythmic structure appears by the super imposition of various meters upon the four quarter or common time, known as polyrhythms. These accents usually stimulate the listener because they have a tendency to drive. Several Be-Bop compositions have been written having two, three, and four voice contrapuntal lines. An example of this can be found in the arrangement of "Things To Come" a Dizzy Gillespie record on the Musicraft label and Charlie Parker's "Scrapple from the Apple".

Block form of writing is rarely used in Be-Bop.

THE HARMONIC STRUCTURE of an ordinary pop tune when played by a "bopper" has usually been altered. To the disappointment of many, all of the

fifths, ninths, and elevenths, are not flatted as some writers would have us believe. The dominant, tonic, and the other diatonic chords in most cases are altered by adding the sixth, ninth, eleventh and thirteenth. These notes may be chromatically raised or lowered depending upon the taste of the individual. Diminished and whole tone chords are almost extinct in Be-Bop and are rarely used. However, Neopolitan, French, German and Italian sixths are used extensively in an altered form. A great deal of stress is placed on the harmonic structure, polytonality (the simultaneous use of two or more tonalities which may or may not be related) and technical proficiency that has been lacking in early jazz.

Be-Bop at first had tremendous difficulty in being accepted by the music loving public because of its radical departure from conventional jazz. The first promoters to successfully present "bop" to the public were Monte Kay, who produces the nightly concerts here at the Royal Roost, and Symphony Sid, the WMCA all-nite disc jockey. In 1945 they sponsored the concert debut of Charlie Parker and Dizzy Gillespie at Town Hall and since then have been active in the presentation and promotion of Be-Bop in New York. Several other disc jockeys have been instrumental in bringing the new music to a wider audience. Fred Robbins and Bill Williams of WOV, Leonard Feather of WHN, Willie Bryant and Ray Carroll of WHOM, Jerry Roberts and Bill Cook of WAAT, Woody Woodard of WLIB and Dan Burley and Fred Barr of WWRL. Robbins has also made a series of musical shorts for Columbia Pictures including one with Gene Krupa which introduced Be-Bop to the screen. Then too, the sound is becoming more familiar to people because of the progressive arrangers, band-leaders and instrumentalists, who are injecting "bop" passages into arrangements and solos. Two short years ago the only big band playing in this idiom was Dizzy Gillespie. Today Woody Herman, Stan Kenton, Boyd Raeburn, Claude Thornhill, Count Basie, Gene Krupa and Buddy Rich are just a few of the name bands who reflect the influence of "bop" on their music.

Several phonograph records of Be-Bop compositions, featuring many of its foremost exponents, are available on the following labels; Victor, Columbia, Decca, Capitol, Blue Note, Savoy, Keynote, Manor, Dial, Musicraft, National, and others. An excellent educational record library may be built on this new and vital music. Many will become "collectors items" in a few years.

Be-Bop is the new jazz form and it is rapidly developing and being accepted as a truly great American Art Form. Since it is impossible to get the complete picture in one session I recommend further research in the trade papers, Downbeat and Metronome, and your attendance at the nightly "Bop" Concerts presented here at the Royal Roost. I hope that in some small way this article has answered most of your questions. If it has, then the purpose for which it was intended has been accomplished.

WALTER "GIL" FULLER

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Esquire's Critic Leonard Feather makes '45 musical award to Nat, band award to Woody Herman. Nat first sang 10 years ago.

OUR WORLD - OCTOBER, 1948

Meet the Jock



WMGM Jockey Len Feather, right, chats with Charlie Ventura on Len's daily ether stint.

IN THE GROOVE - SEPT, 1948

IN THE GROOVE - SEPTEMBER, 1948



Man and Musician

By LEONARD FEATHER

TWO years ago, at RCA Victor's Hollywood studios, I stayed behind after a record session, to cut a couple of test sides with a 17-year-old pianist who had been recording for a small local company.

The records we made that evening, though they were never released, resulted in the signing of Andre Previn by RCA Victor and the recording of a whole album, released last month, featuring the modern keyboard style of this phenomenal youngster.

Andre's father is a music teacher in Hollywood; his uncle, Charles Previn, will be remembered by many New Yorkers as musical director of the Radio City Music Hall. Half French, half German, Andre was born in Berlin in April 1929; his family fled to France just before the war, and brought him to this country a year later.

The amazing thing about Andre's jazz talent is that his entire musical background was strictly classical. He studied under Mario Castelnuovo-Tedesco and Joseph Achron, and was playing classical concerts when he first ran into Art Tatum's record of *Sweet Lorraine*.

Within a couple of years, he had become a rabid jazz fan, absorbing the styles of Cole, Waller, Hines and Wilson; at sixteen, he had made his first records.

Things began to move rapidly. Andre appeared in a series of Frank Sinatra broadcasts, made background recordings and even wrote arrangements for M-G-M, and wound up with a staff writing job for that studio, a position which many men two or three times his age would be glad to attain.

No less amazing is Andre's rapid Americanization. Though barely half of his nineteen years have

been spent in this country, he speaks perfect English. He has the poise and assurance, plus the general intellectual outlook, of a man many years his senior.

Andre has branched out from jazz into all forms of popular commercial music, as you can tell from his RCA Victor Album, P-214, which shows how he can combine a good jazz beat with a semi-"society" style.

Where does Andre go from here? He has crammed into a period of three or four years what would normally be the lifetime span of a successful musician's career.

It remains to be seen whether he can broaden his musical horizons and outlive the sometimes temporary glory of a child prodigy.

One thing is certain; Andre's case history proves once again, beyond a shadow of doubt, that the traditional environment and background are not always essential to the acquisition of a good jazz sense.

Whether you're a sixty-year-old from New Orleans who can't read music, or a sixteen-year-old from Berlin with complete academic schooling, if you can listen to jazz a few times and get the feeling for it, you're in!

LETTERS

to the editor

VAR-SITY invites comment from readers. We want to know your views on us—and the wide world. Address the Letters Editor, VAR-SITY, 52 Vanderbilt Avenue, New York 17, N. Y.

MUSIC, PROFESSOR . . .

Gentlemen:

I was intensely interested in the controversial discussion of the old and new jazz in the August issue of your magazine; in the idiom of the boppers it was "gone." I am in complete accord with Leonard Feather, but in Mezzrow's article I was sorry to find statements which were partially or wholly wrong. Apparently Mr. Mezzrow, in lieu of a better argument, found it necessary



to use the politician's favorite weapon: mud.

He claimed that the "real jazz" had the aesthetic qualities that be-bop lacked. Now possibly I have not had the extensive training in the aesthetic values of the world that Mr. Mezzrow seems to have had, but how he can have this knowledge and still appreciate Dixieland is beyond my comprehension.

He also states that Dixieland has advanced in the past forty years. If I'm not mistaken a doddering old man by the name of "Bunk" Johnson came back to prominence a short while ago, playing the same type and style of music he claimed to have taught Louis Armstrong many aeons ago. The Dixieland devotees immediately took him to their hearts. They had again found someone to immortalize, although until recently most of them had never heard of him, and those that had, had forgotten him.

I could extend this argument to much greater lengths but in lack of time arises the barrier. One other argument, however, that I would like to contest is that one in which Mr. Mezzrow affixes the adjective "moronic" to the be-boppers. I would gladly challenge Mezzrow to I.Q. tests and pencils at sunrise.

Donald S. Cropper
Olympia, Washington

Gentlemen:

I just want to say that I've enjoyed a mighty good time reading about "The Old Jazz vs. The New Jazz."

I think both Mr. Mezzrow and Mr.

Feather are crazy—and I'm not speaking in the be-bop idiom. What I really want to protest about is that these two gentlemen dare use such names as Beethoven, Ravel and Stravinsky in their deliriums. Cut it out—will you please! Why don't they stick to their trash?

A. G. Canto
New Orleans, La.

Gentlemen:

I have just finished reading "The Old Jazz vs. The New Jazz," and all I can say is, "Mezzrow For President!!!"

Carol Levine
Passaic, N. J.

(If elected, Mr. Mezzrow will be the first occupant of the White House to hold a card in Local 802, American Federation of Musicians. He plays the clarinet.)

FIGHT, TEAM, FIGHT!

Gentlemen:

You will please pardon this letter if it's nothing but ashes when you receive it. You see, I'm mildly burning right now.

For months, ever since the first VAR-SITY came out, I've read every issue faithfully. I've been particularly interested in two series—"Bull Sessions" and "Campus Styles." I've watched diligently for my home state — my home school — to appear between your magazine covers. I have just received my copy of the August VAR-SITY and who should I find spread all over



the "Bull Session's" page? Oklahoma Athletic and Mediocre College!! Why—why—why—did VAR-SITY pick Oklahoma's second rate school to represent us in your wonderful magazine? Did you even go to Norman while you were in Oklahoma? If you did, there would be no doubt in your mind as to what school in Oklahoma is most outstanding and beautiful. I'm speaking of Oklahoma University!! Soonerland!! Our clever(?) but rather "hayseed" farmer friends misquoted themselves once or twice in your article. Foremost foolish of their statements was (Continued on page 6)

When writing to advertisers, please mention VAR-SITY

Oh, What They Did! Leonard Feather, hot jazz expert on WMGM (10 p. m. daily), is horrified that the nation's disc jocks voted Pee Wee Hunt's "Twelfth Street Rag" the Nation's No. 1 Hot Jazz Record, in the Billboard poll last week. "Why," sputtered Feather, "Hunt recorded it as a deliberate satire on the ancient, corny ragtime era. Next thing you know, 'Four Leaf Clover' will be winning the All-American jazz poll!"

PAUL DENIS - N.Y. POST
OCT. 3, 1948

LEONARD FEATHER
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CHARLIE PARKER
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DAILY MIRROR

10:00 WOR: Family Theater—Jean Lockhart in "Half-Time Strategy."
10:00 WHN: Leonard Feather Show—Inaugurates a "Be-Bop" series.

sweet and hot

by Leonard Feather

**Highly Recommended
 *Recommended
 No Stars: Average

FROM THE MOVIES

BORDERTOWN TRAILS -It's My Lazy Day: Vaughn Monroe (Victor).

THE NIGHT HAS A THOUSAND EYES—title song: Buddy Clark (Columbia).

PALEFACE—Buttons and Bows: *Dinah Shore (Columbia); Gene Autry (Columbia). Is this a trend? Last month Vaughn Monroe teamed with the Sons of the Pioneers for a Western musical sandwich called *Cool Water*; now comes Dinah Shore with her Happy Valley Boys for a sagebrush serenade accompanied by Sonny Burke with boots, saddles and accordion. Bob Hope sings this one in the picture, longing for the good old East "where the cement grows." Maybe the Autry treatment is more authentic, but for novelty we'll take Dinah.

ROMANCE ON THE HIGH SEAS—It's You Or No One: *Doris Day (Columbia), I'm In Love: Doris Day and Buddy Clark (Columbia).

See also several previous listings for other songs. *I'm In Love* is the unhappiest "happy song" ever; Doris grapples with it adequately, as she did in the picture, with the aid here of the Bostonian.

THAT LADY IN ERMINE—This Is the Moment: *Tony Martin (Victor); *Jo Stafford (Capitol); Dinah Shore (Columbia); Larry Clinton (Decca); George Paxton (M-G-M).

This Is the Moment was originally the title of the picture; it's still the name of the principal song involved. There's another very pleasant tune supposedly from the same film—*There's Something About Midnight*, sung by Margaret Whiting on Capitol—but I suspect it can be found on the cutting room floor.

TWO GUYS FROM TEXAS—Every Day I Love You and There's Music In The Land: Harry James (Columbia). (See last month's list.)

HOT JAZZ

COUNT BASIE—Seventh Avenue Express (Victor).

ARNETT COBB—Cobb's Boogie (Apollo).

DIZZY GILLESPIE—*Manteca (Victor). Bebop with a Cuban beat—exciting.

BENNY GOODMAN SEXTET—Cherokee (Capitol).

SY OLIVER—*Scotty (M-G-M).

An unusual instrumental—sounds like a mixture of Duke Ellington and Tommy Dorsey.

ALBUMS

BENNY GOODMAN-PEGGY LEE—*Eight tunes (Columbia).

Recorded around 1941-2 when Peggy was Benny's vocalist. For some odd reason most of Peggy's best vocals from that period (*How Long Has This Been Going On*, *The Lamp of Memory*, etc.) aren't included. It's still nicely nostalgic.

KING COLE FOR KIDS—*Six sides (Capitol).

The most delightful children's album I've heard—a perfect gift for the young.

ROY ROGERS—Souvenir Album (Victor).

Title songs from *Don't Fence Me In*, *San Fernando Valley*, *A Gay Ranchero* and five other Republic sagebrush specials.

FAIR and COOLER



That, says Count Basie, is the prediction for American Hot Jazz

By LEONARD FEATHER

AS Count Basie put it to me the other day, "when a young jazz musician improvises a chorus today his first thought is not 'how hot can I get,' but rather, 'how cool can I stay.' That's why I say the trend in jazz from now on is fair and cooler."

So there you have it. One of the greatest jazz musicians of all time predicts a trend.

Says the Count: "Sure I approve of the new developments in jazz. As a matter of fact the trend toward 'cool jazz' has a lot to do with the influence of my star tenor man, Lester Young.

"Thousands of musicians are following the trend set by Lester. Whether they play tenor sax, as he does, or not, they are getting away from the old mow-them-down style and are moving into Lester's easy-going groove."

We asked the Count whether he feels that his band should keep up with the times or stay with the traditional swing style of the late 1930's which he did so much to establish.

"Well," he replied, "I believe there's room for everything in our books. Naturally we still play a lot of blues, for Jimmy Rushing's vocals and my own piano work; we still like that light, four-to-the-bar rhythmic sound we got with the old band and we try to keep in that groove. But there are new things happening, too!"

"Bebop is here to stay, and I certainly appreciate it," added the

Count. "Soloists nowadays are more inclined to lag a little bit behind the beat than hear down heavily on it. Jazz is becoming more complicated, more subtle—but after all, who wants it to stand still forever?"

So saying, the Count returned to the bandstand, and led his band through three minutes of modern music that was certainly more cool than hot.

The count is following this thinking through in his pace-setting records for RCA Victor such as his latest, "Bye, Bye, Baby" and "Just a Minute," 20-3051.

IN THE GROOVE
 OCT., 1948.

U.S. BANDLEADER JAN SAVITT DIES



Jan Savitt

JAN SAVITT, the noted violinist, composer and bandleader, died October 3, after suffering a cerebral hemorrhage, on his way to a hospital in Sacramento, California (writes Leonard Feather).

Savitt, who was born in Leningrad in 1913, was the son of a one-time leader of the Imperial Regimental Band for Czar Nicholas. He came to the United States as an infant, was raised in Philadelphia, and studied violin under Carl Fleisch; at fourteen he was a violinist with the Philadelphia Symphony Orchestra.

Savitt returned to Europe in 1929 to study conducting under Fritz Reiner and Arthur Rodinski. Returning to the U.S. in 1931, he organized the Savitt string quartet, which won the Philadelphia Society's Gold Medal award in 1934. That year he became musical director for a local radio station, and through this formed his own band in 1937.

HIT COMPOSER

In 1939 and 1940 his Top Hatters were one of America's most popular dance bands; some of his own songs, such as "It's A Wonderful World" and "730 In The Books," rose to the hit class. Among the singers who attained popularity in his orchestra were Bon Bon (formerly with the Three Keys) and Gloria de Haven, now a leading movie star.

In recent years Savitt had been doing radio work, such as the musical direction of Louella Parsons' show, as well as touring the country with his band. He had many hit records and earlier ones on Decca and later ones on Victor.

The Billboard

OCT. 16

VOX JOX

A National Accounting of Disk Jockey Activities

GOTHAM GAB . . . Bess Berman, of Apollo Records, will guest on Jack Lacey's *Pluggers Parade*, WINS, Monday (18). . . . Leonard Feather, WMGM, is running Tuesday night jam sessions at the Three Deuces on 52d Street, featuring the Stan Hasselgard and George Shearing combos and guest stars. . . . WM

AMSTERDAM NEWS - OCT. 2, 1948

Free Jam Session Set For 3 Deuces

A sensational all-star jam session by some of the country's top musicians—plus a brand-new jazz record, absolutely free!

Favored Topics—old news

That's what every jazz fan can have if he pays a visit next Tuesday night, October 5, to the Three Deuces, famed jazz rendezvous on West Fifty Second Street, starting at 9:30 p.m.

Leonard Feather, noted jazz critic and WMGM disc jockey

whose program "Jazz At Its Best" is heard evenings at 10, has assembled the line-up of jazz stars who will take part in this unique session, and as a special souvenir of the occasion he will personally distribute the records to jazz fans

who visit the club that evening.

There will be no admission fee and no cover charge; music will be continuous, and everyone availing himself of this rare opportunity is assured of a royal welcome.

days at 9 P. M. over WOR, effective Oct. 16. . . Leonard Feather, the WMGM disk jockey, will preside over a weekly series of jam sessions at the Three Deuces, Tuesday night. George Shearing, the English jazz pianist, and one of the best in our humble opinion, will be featured. . . General Electric has signed a 52-week contract with WJZ-TV to sponsor "Stop Me If You've Heard This One," beginning the first week in January.

I Hear . . . Rabbi Philip S. Bernstein of Rochester, N. Y., who recently served as advisor on Jewish affairs to the U. S. Military Commanders in Europe, will be the guest speaker during October each Sunday morning at 10 on ABC's "Message of Israel" program.

BEN GROSS - DAILY NEWS
SEPT. 30TH

his friends to remember them. . . . Hope you will remember to tune in one night and get a load of Leonard Feathers—WMGM, 10:30, because he's really doing a grand job. . . . Call Billy Rowe and Dick Smuthe. . . .

AMSTERDAM NEWS - OCT. 29TH

Bop pianist Thelonious Monk took his trio into Minton's Playhouse Friday (15). . . Comedienne Frances Faye is being held over for the new show at Bill Miller's Riviera. . . Babs Gonzales, bop vocalist, has signed a one-year personal management pact with Joe Schribman. . . Charlie (Bird) Parker, alto sax star, will be featured guest at Leonard Feather's Tuesday night (19) jazz session at 52d Street's Three Deuces. . . 20th Century

BILLBOARD

There are still enough remnants of his earlier venture left to keep several notches above the average. . . And a new feast for bop fiends: Leonard Feather's jam sessions at the Three Deuces on Tuesday nights.

JOHN WILSON COLUMN - OCT. 11TH STAR

Leonard Feather's bringing Bop to the 3 Deuces Tuesday nights.
EARL WILSON - N. Y. POST
OCT. 5TH

Jazzen har erövrat Broadway

Amerikanytt från Leonard Feather

New York i september.

JAZZEN HAR KOMMIT till Broadway med dunder och brak! Samtalsämnen i New Yorks musikvärld under de senaste veckorna har varit den sensationella succé som Charlie Venturas orkester har gjort på Royal Roost, och Billie Holiday som slagit alla rekord i sitt första engagemang på Broadwayteater plus Count Basies orkester på Strand.

För bara få månader sedan sörjde jazzens vänner Fifty Second Streets absoluta dödsfall som ett musikaliskt Mecka. Vid den tiden började Royal Roost, en kycklingrestaurang alldeles vid Broadway och Times Square, sina första experiment med en jazzpolitik genom att först arrangera en blandad



Billie Holiday har dragit rekordpublik på Broadway.

orkester under Cozy Coles ledning och sedan ett försök med Jimmie Luncefords orkester.

The Roost är nu New Yorks nr 1 jazz rendezvous, en absolut favorit med inga rasfördomar varken bland musiker eller publik. Platsen är större, maten och betjäningen bättre än någonstans på 52nd Street, och för dem som inte vill äta eller dricka finns en särskild sektion med platser som reserverats för lyssnarna för 99 cents biljetten.

Det nuvarande programmet lanserar Ventu-

ras band, Tadd Damerons kvintett och Billy Eckstine. Ventura har den mest framgångsrika lilla jazzgruppen sedan Eddie Heywood slog igenom för fyra år sedan. Arrangemangen har skrivits av pianisten, Roy Kral, vars stämning blandas med ljudet från Jackie Cain och de fyra blåsarna, vilket ger ensemblepassagerna en unik vokal-instrumental tonfärg. Detta är bebop med en kommersiell, acceptabel timbre, som kan slå an på icke bop-entusiaster.

Venturas tenorspel är exciterande; hans barytonsolon är till och med bättre. Också lanserad på baryton är Charles talangfulle yngre broder Ben. De andra hornen är Norman Fay, trumpet, och Benny Green trombone. Den senare, ende negern i gruppen, är ett fynd av Earl Hines, som förvånar alla genom att inte kopiera vare sig Bill Harris eller J. J. Johnson. Han har en originell stil och är en god all-round musiker.

Vad beträffar Jackie Cain, den 19 år gamla flickan som Charlie hörde i Chicago för några månader sedan, så vill vi genast säga, att vi spår henne en enastående framtid. Inte sedan Sarah Vaughan kom fram har det funnits en sångerska med så frisk och tilltalande röst, så naturlig känsla för jazzfrasering. Detta betyder förstås, att förutom att hon perfekt sjunger de ordlösa bopnumren låter Jackie Cain också enastående i balladerna.

Jazzmusiker, som besökt the Roost i stora skaror, är inte bara entusiastiska för Jackie utan också för en annan stor sångare, som lanseras samtidigt på Roost som en attraktion i och för sig: Billy Eckstine. Favorit bland andra sångare i genren, från Louis Armstrong till Frank Sinatra, men Eckstine är ändå bättre i dag med en magnifikt rikt kvalitet i sin röst och en känsla för frasering och harmoniväxlingar, som visa hans skicklighet som musiker (han är mer än kompetent bopsolist på ventilbasun).

Den alternerande orkestern på Roost, ledd av pianisten Tadd Dameron, spelar bop av en mer konventionell typ än Venturas och är, tyvärr, sammansatt av irrationella musiker, men man hör ofta underbart inspirerade solon av Fats Navarro och Allen Eager, som, när de är som bäst, nog är de mest framstående stjärnor just nu på respektive trumpet och tenor.

Bortsett från Roost så är det ett par andra ställen i stan som bjuder på en viss kvantitet jazztalang. Helen Humes har efterträtt Ella Fitzgerald på Three Deuces, där Gene Ammons band från Chicago också spelar. Ammons, som till boogie-woogie-pianisten Albert, har Gail Brookman på trumpet och en ganska god rytmsektion. Hans eget spel är bandets huvudattraktion. Det alternerande bandet lanserar George Shearing, som blivit en riktig huspianist på detta ställe, och som lanseras med Oscar Pettiford och Shelly Manne.

Shelly skall förresten lämna och ta en ovanlig liten grupp till Chicagos Blue Note —

Duke Ellington skriver nu på slutet av sin Broadwayshow och skall reorganisera orkestern inom kort. Trots rykten blir det mycket få förändringar, om ens några.

Peggy Lee och Dave Barbour har just slutat ett engagemang på Paramount Theatre här: Dave använder alltså fem musiker från Thornhills orkester att ackompanjera Peggy—Danny Polo på klarinett och en rytmsektion. Benny Goodman har tillfälligtvis organiserat sin septett för en dag, då han gjorde några V-Discs för armén. Leonard Bernstein, uppmärksam klassisk kompositör och diri-



Charles Venturas nya bopinfluerade orkester är den stora sensationen på Royal Roost — nytt jazzställe på Broadway.

nattklubben. Den skall ha tre tromboner — Bill Harris, Kai Winding och Eddie Bert — och en rytmsektion.

Lester Young har öppnat på Apollo bar, där Johnny Hodges grupp alltså spelar.

gent, har övertalats att skriva ett nytt verk för Woody Hermans orkester, som skall presenteras på Woodys första Carnegie Hall konsert med sin nuvarande orkester någon gång i vår.



Photo A.A. Freemann

NEW-YORK (Carnegie Hall) — Leonard Feather surveille du coin de l'œil Woody Herman qui remet à Dizzy le —diplôme du "Musicien de l'année".

NOUVELLES de NEW-YORK

par **Kenny CLARKE**

PARIS (Club Saint-Germain-des-Prés) — Duke Ellington semble recevoir avec satisfaction le premier disque de l'A.F.C.D.J., enregistré par lui, il y a plus de vingt ans. On reconnaît, à droite, notre rédacteur en chef.



16

A mon retour d'Amérique le 18 juin 48, j'ai trouvé un des endroits les plus merveilleux que j'aie vu depuis bien des années pour la musique moderne. C'est le « Royal Roost », situé au cœur de New-York, à Broadway, entre la 47^e et la 48^e rues. Il est dirigé par un des lanceurs de la musique moderne, Ralph Watkins. Avec Monte Kay, Ralph, je me souviens, ouvrit les premières Kelly's Stables dans la 51^e rue en 1940, avec le grand orchestre de Hawkins, lorsque le « Bean » revint du continent. C'est là que se manifesta pour la première fois l'intérêt de Manhattan pour la musique moderne. Depuis, Ralph et son acolyte Monte Kay ont travaillé sans relâche à son développement.

Le Royal Roost présenta en juin le grand orchestre de Dizzie Gillespie, avec les petites formations de Thelonius Monk, pianiste, et grand prêtre du be-bop. La formation de Monk comprenait Shadow Wilson (drums), Milt Jackson (vibraphone), Kenny Hagood (vocal et présentation).

Ils furent remplacés par les Metronome All Stars et le sextette de Tadd Dameron. Les All Stars comprenaient Erroll Garner (piano), Bill Harris (trombone), Oscar Pettiford (basse), Shelly Manne (drums), Red Rodney (trompette), et Lucky Thompson (saxo ténor) ; le groupement de Dameron, Tadd (piano), Kenny Clarke (drums), Fats Navarro (trompette), Curley Russell (basse), Allan Eager et Dexter Gordon (saxos ténor).

Le 23 juillet, Monte Kay fit venir l'incomparable Billy Eckstine et le groupement de Charlie Ventura, avec le sextette Tad Dameron. Ce programme formidable a attiré des foules records. Billy Eckstine, entre parenthèses, a battu le record des entrées payantes détenu par Gillespie. La phrase clé jusqu'à maintenant, c'est P.D.S., ou places debout seulement.

Avec le Strand Theater, en face, où jouent Count Basie, Billie Holiday, Strump et Strumpy et les deux Zephyrs, le Royal Roost, centre du be-bop, attire toute la foule après le spectacle et de temps en temps attire même certains des spectateurs. En descendant la rue, au fameux restaurant Child's: la formation De Paris, avec Wilbur de Paris, chef, et ex-trombone de Duke Ellington, et son frère Sidney à la trompette. L'orchestre est bien au point et fait de la musique douce pour les dîneurs. Rien dans la 52^e rue pour l'instant. Le seul endroit qui vaille la visite est le Three Deuces, avec Elia Fitzgerald, Ray Brown (basse) et Hank Jones au piano.

sweet and hot

by leonard feather

**Highly Recommended
 *Recommended
 No Stars: Average

FROM THE MOVIES

A SONG IS BORN—Stealing Apples: **Benny Goodman (Capitol). A Song Was Born: *Louis Armstrong (Victor). Daddy-O: *Dinah Shore (Columbia); *Page Cavanaugh (Victor). Blind Barnabas: *Golden Gate Quartet (Columbia). Flying Home: *Lionel Hampton (Decca). *Benny Goodman Sextet (Columbia). Redskin Rhumba: *Charlie Barnett (National). I'm Getting Sentimental Over You: *Tommy Dorsey (Victor).
 If you're a jazz fan, this department advises you not to miss the picture, even if it isn't Danny Kaye's best.

NIGHT HAS A THOUSAND EYES—title song: *Vic Damone (Mercury). Art Mooney (MGM).

PALEFACE—Buttons and Bows: *Betty Rhodes (Victor). Betty Garrett (MGM).

SO DEAR TO MY HEART—Lavender Blue: *Dinah Shore (Columbia); Jack Smith and Clark Sisters (Capitol).

WHEN MY BABY SMILES AT ME—By The Way: *Jo Stafford (Capitol); Dick Haymes (Decca); Art Lund (MGM). What Did I Do: Margaret Whiting (Capitol); *Helen Forrest (MGM).

HOT JAZZ

COLEMAN HAWKINS—*April In Paris (Victor).

ALBUMS

GENE KELLY—*Song and Dance Man (MGM).
PIED PIPERS—*Harvest Moon (Capitol).

EAST SIDE, WEST SIDE

By FRANK CONNIFF

SOMETIMES it seems like old times on the swing circuit, what with Tommy Dorsey once more flaring forth in the Pennsylvania Cafe Rouge and the name of his brother Jimmy beginning to pepper billboards heralding his appearance for one-night stands.

The feeling is an illusion, of course, because nothing will ever be the same again, at least music-wise in our town. The boys who helped make the swing era memorable for a whole generation of Americans are older, richer and fatter than in the good old days, but they have lost the power of excitement their very names once conveyed.

This is by no means to infer that either Tommy or Jimmy have vacated their place in the affections of American music fans. I've no doubt their bands are bigger and more polished than ever before. It's just that for a short space of time they were part of an era when American jazz was still dynamic and only just beginning to lose its sparkle in a welter of shabby exhibitionism and questionable taste.

In my philosophic approach to jazz, I've been toying with the notion recently that we may be on the verge of what might be termed, for lack of a better identification, the neo-classical era of jazz music. I do not use the word "classical" in its usual musical sense. I mean by my phrase that there has been a straight line through jazz which is the classical line, the definitive path carrying it from its infancy to its period of greatest development.

Be-bop and other splinter reactions to its classical line have held the center of critical attention for the past few years, but I think there are definite indications that bop, for one, has lost momentum and is about to be assimilated into the main stream.

The coming period, far from representing the heyday of Bop, will revert to earlier models and gradually emerge as a neo-classical compendium of the finest things from our jazz heritage.

I have stated this idea earlier with the statement that this is the time for interpretation, for re-evaluation, of the whole jazz content. There can be little doubt that the great creative vein of jazz has finally tapped-out, and the inventiveness of a Gillespie or a Parker only prove the impossibility that present-day talents, no matter how gifted, can ever reach the creative heights attained by even lesser talents who happened to live in the proper musical time.

My idea that we may be veering back to this neo-classical approach was heightened by a recent hearing of Dizzy Gillespie's "Manteca." Leonard Feather introduced the number during one of his fine programs devoted to Be-bop. In tracing the advance of Bop, Leonard referred to the Gillespie piece as representing the farthest progression of the form. Unless my ears deceived me, he said that "this is as far as Bop has gone."

Mr. Feather is a better than average critic and he has been around the musical dodge long enough to have a very good sense of jazz's past, its present, and its future. If Dizzy's "Manteca" represents "as far as Bop has gone" then it hasn't gone very far at all. It has merely come full circle.

I think this latest example of the Gillespie style is closer to the orthodox, the classical, tradition of jazz than any of his sponsors would care to admit. Or perhaps, working instinctively on their own jazz form, they are unaware of how close to older patterns they have come in an arrangement

Saturday's Swing Session

that allegedly represents the farthest progression of Bop.

I hope I am right about this, because I have extracted warmth and comfort from the idea during the past few days. The hope that we may yet clarify all the flotsam that has impeded musical trends in recent years and drive through to another musically exciting era is a heady thought that I would hate to abandon.

This is the second time in a few weeks that the Feather program has been a provocative springboard for a column analysis, and I think it is indicative of the intelligent manner in which Leonard has rigged his offering. In passing, I must say that I got a big belt recently from Dickie Wells' recording of "Between the Devil and the Deep Blue Sea" and Duke Ellington's "Mainstem" was another thrill-producing interval.

Another commentator whose work has provoked admiration among jazz fans is George Malcolm Smith, who operates a musical period on a Hartford station. Ken Smith, the baseball writer and, like your reporter, a native of Danbury, Conn., put me hep to the Hartford program during a visit to my home town.

Unfortunately, it's hard to dig WTIC in the metropolitan area, but there is no doubt their jazz program ranks with the best on the Eastern seaboard.

FREE SHEET MUSIC! Simplified piano arrangements of "Music America Loves Best," selected by world-famous stars now in every Sunday's Journal-American. Get Grieg's "The Last Spring," selected by Serge Koussevitzky, in tomorrow's paper.

BILLBOARD - OCT. 30TH

Bop Hits Sheets

NEW YORK, Oct. 23.—Another indication of bop's coming-of-age is the series of orchestrations, method books and other publications being issued on the new jazz form. J. J. Robbins & Sons have been in the vanguard of the push to put bop on paper with a series of bop orchestrations for eight pieces, which are now being expanded for full orks. The Robbins firm also has issued a number of Dizzy Gillespie presentations, and is currently prepping a new Charlie Parker series. In the Robbins works, too, is an *Inside Bop* book, which will be authored by Leonard Feather, who has been given a \$500 advance (\$50 per week for 10 weeks) to do the job by Jack Robbins.

One aspect of the sale of the Robbins bop material is the demand in Scandinavian countries and Belgium, where several jobbers have been ordering the various books and orchestrations in 100 lots.

JOURNAL AMERICAN, OCT. 16, 1948

BILLBOARD - OCT. 30TH

Saul Bourne, of Bourne Music, due back from Europe November 15. . . . Songwriter Mack David's mother died last week. . . . Leonard Feather, jazz critic, disk jock and impresario, is writing a full-length book, *Inside Be-Bop*, which will include historical, biographical and technical info on the controversial jazz form. The J. J. Robbins & Sons pubbery, which has purchased several bop music catalogs in the past, will publish the tome shortly after January 1. . . . Charlie (East of Suez) Ventura, tenor sax-band leader, augments his eight-piece jazz combo to 16 men for successive

October 30, 1948

THE

EARL HINES FORMS NEW 13-PIECE

Latest American Dance Band News
from LEONARD FEATHER

FORMATION of a new thirteen-piece band under the direction of veteran jazz pianist Earl Hines was announced last week. Earl gave up his big band last year to join Louis Armstrong's All-Star Sextet. However, under the new set-up he will be able to combine both jobs, as his band will be doing a theatre tour with the Armstrong unit.

Joe Garland, tenor sax man and arranger, best known for his "In a Mood," written in 1939 for Glenn Miller, will be assistant director for the same job he held with the big band for several years. Budd Johnson, another noted sax man and arranger, who has

been with Buster Harding's Band at the Ebony Club lately, is also expected to join "Fathead" Hines, as are drummer Gus Johnson, first trumpet man Eddie Mullin, and trombonist Jordan Austin.

The band, composed of five brass, five reeds and three rhythm players, first date at the Howard Theatre in Washington's Negro district, then moves to New York for a week at the Apollo in Harlem.

Wendell Marshall, a cousin of the late Jimmy Blanton, has joined Duke Ellington's Orchestra on bass. He was recently with the band led by Duke's son, Mercer. The Ellington Band opened this week at a new spot in Washington called the Club Ellington, in which the Duke is said to have an interest. The band returns to New York shortly for its annual concert at Carnegie Hall, which will take place on November 13. For this year's concert, Duke is revising such works as "Reminiscing in Tempo," "Creole Love Call" and "Tottin' Through the Roof," which will receive a new trumpet treatment, a la "Blue Skies (Trumpets No End)."

Feather Gets New Air Time

NEW YORK—Leonard Feather's "Jazz at It's Best" program previously heard only on days there was no sports broadcasts, can now be heard five days a week, Monday through Friday, at 4 P. M. His regular Saturday program, "Varsity Varsities" will continue at 12:30 P. M.

Feather has been given an increased time allotment by WMGM as a result of the popularity gained by his program. The new series started with the presentation of Teddy Wilson playing the music of George Gershwin. Monday's show will have Walter (Gil) Fuller, one of the ace bebop arrangers, telling of his work for Artie Shaw, Woody Herman and Dizzy Gillespie in the new music idiom, which Feather's program have done so much to advance.

PITTSBURG COURIER - Nov. 27

Feather's 'Inside Be Bop'

J. J. Robbins & Sons, Inc., last week inked pacts with critic and disk jockey Leonard Feather for publication of "Inside Be Bop," dealing with the new jazz medium. Book expected early in 1949.

Written in three sections, "Inside Be Bop" gives the origin of Bop, plus a technical analysis of the music and will also have a complete reference index. Robbins firm had previously been identified with Bop music through publication of such Dizzy Gillespie faves as "Oop Bop Sh Bam," etc.

VARIETY - Nov. 17, 1948

JAZZ CRITIC IN BOP POLL

Leonard Feather, jazz critic and pilot of WMGM's "Jazz at Its Best" platter program, set a radio precedent this week with the inauguration of an All-American poll devoted exclusively to musicians in the modern jazz or "bebop" field.

Feather, who conducted the Esquire jazz poll for four years and organized concerts featuring the winners, is asking listeners to name their favorite bebop stars on trumpet, trombone, clarinet, alto, tenor and baritone saxes; piano, guitar, bass and drums; vibraphone; also favorite male and female singers, big band, small band and arranger.

He is extending an invitation to other jockeys in the New York area to join him in corraling votes. Symphony Sid is already collaborating and others are expected to follow suit.

The results of this new poll idea will be the first major test of the relative popularity gained by stars in the rapidly expanding medium of "bop".

All jazz fans are invited to send their selections, on a postcard, addressed to Leonard Feather, WMGM, 711 Fifth Ave., New York 22.

N. Y. AGE - Nov. 13, 1948.

Feather Starts Radio's First Bebop Poll

NEW YORK—With the inauguration of an All-American poll devoted exclusively to musicians in the modern jazz or bebop field on his program, "Jazz At It's Best" Leonard Feather, jazz critic and disc pilot of WMGM's nightly show, set an unprecedented departure in music surveys.

He is asking listeners to name their favorite bebop stars on trumpet, trombone, clarinet, alto, tenor and baritone saxes; piano, guitar, bass and drums and vibraphone. Favorites in the male and female singers, big band, small band and arrangers will also be listed.

An invitation to other disc jockeys in the New York area to join him in corraling votes has been extended. Feather points out that previous magazine and radio polls have been devoted to dance music in general and that the results of this new poll will be the first major test of the relative popularity of the stars in the expanding medium of bebop.

PITTSBURG COURIER - Nov. 20

November 20, 1948

BILLBOARD

VOX JOX

A National Accounting of Disk Jockey Activities

GOTHAM GOUCHES . . . Dan Burley, editor of *The Amsterdam News*, is switching his jockey activities from WWRL to WLIB. . . Leonard Feather, whose nightly 10 o'clock jazz stint over WMGM had been subject to cancellation for sports broadcasts, has had his time changed to 4:43 p.m. daily, guaranteed free of interruptions. . . Thrush Wins Brown

BILLBOARD

Dizzy Into Carnegie Xmas

NEW YORK, Nov. 27.—Jazz impresario and disk-jockey Leonard Feather has scheduled his third annual Carnegie Hall Dizzy Gillespie concert for Christmas night. In conjunction with jazz-jock "Symphony Sid" Torin and Monte Kaye, Feather will also present several winners of the jazz poll now being conducted thru Feather's and Torin's disk shows. Gillespie's ork will preem five numbers written especially for the occasion, including a concerto by John Lewis.

Leonard Feather will write a book, *Inside Be-Bop*, to be published by J. J. Robbins. . . Helen Draper and Sonny

DOWNBEAT - Dec. 1, 1948.

Lester Young bows in at the Royal Roost on November 23 to take up where Woody Herman leaves off. This hot bed of Be-Bop is fast becoming one of the most talked of places on Broadway, what with nightly crowds of jazz addicts packing the joint from 10 P.M. until 4 a.m. Of course, this paragrapher is not much on the "Bop" kick, and not in positions to discuss the merits of Mr. Herman and Bopstro Gillespie's style. I go for Duke Ellington, Louis Armstrong, Tommy Dorsey, Illinois Jacquet and Billy Kyle in a big way, but I will have to cultivate a taste for "Be-Bop," or rather, I must learn more about it. Think I'll drop Leonard Feather a line and see what he can tell me about this mysterious style of music. . . Bob Bailey held over at Smalls

AMSTERDAM NEWS - Nov. 13

BOOKSHELF

TWO new books concerned with jazz have been published in New York this month. One is "Jazz—a People's Music," published by Citadel Press and written by Sidney Finkelstein, former music writer and critic, and book reviewer for the Communist "New Masses" magazine. Finkelstein's book is more comprehensive than most of the jazz volumes hitherto published, inasmuch as it takes the bebop movement seriously into account, but it suffers from its author's apparent lack of technical knowledge of the subject, which leads him into many factual errors and misconceptions, such as the description of Ellington's "Cotton Tail" as a blues.

He tries desperately throughout the book to reconcile his musical ideas with his political thinking, producing such statements as "Jazz is a music of protest against discrimination and Jim Crow. It expresses anger at lynchings. . ." The Negro musicians with whom I have discussed this theory refute it wholeheartedly.

The other book is "Trumpet on the Wing," a light and sketchy autobiography of Wingy Manone, co-authored (i.e., ghosted) by Paul Vandervoort II. A loosely knit collection of reminiscences and anecdotes, many of them completely pointless, the book provides mildly amusing reading for those who know Wingy well, but fails to convey an idea of his colourful in-person character. It is published by Doubleday.

LEONARD FEATHER

MELODY MAKER - Nov. 22, 1948

November 13, 1948

BILLBOARD

VOX JOX

A National Accounting of Disk Jockey Activities

GOTHAM GAB . . . Fred Robbins celebrated his third anniversary at WOV Friday night (5) with a host of showbiz celebs attending the party. . . Leonard Feather, of WMGM, and Symphony Sid Torin, of WMCA, are running an audience poll to learn listeners' jazz preferences. The jocks will pool their results. . . Lee Magid, National Records' a. and r. man, appearing

Sarah Vaughan On Telecast

NEW YORK—Sarah Vaughan was just about the busiest young lady in this town last week. She even ran Santa Claus a great race. In addition to doing three and four shows nightly at the Clique, Miss Vaughan began a weekly stint as singing star of Eddie Condon's "Floor Show" telecast, Monday at 8 P. M. via WPIX, and launched her own "Sarah Vaughan Show," which will be beamed five nights weekly by WMGM, Wednesday through Sunday, at 8:45 o'clock.

She also made appearances at a number of benefit shows, including those for the Negro Actors Guild, the Journal-American's War Wounded, the Amsterdam News Christmas Basket Fund and the Damon Runyon Cancer Fund.

Climaxing the busiest week of her career, Miss Vaughan was an honored guest at the annual carnival and dance at the City College of New York to receive a scroll for having been elected the favorite popular singer in a poll conducted on the CCNY campus.

More honors came to the popular singer's way when she was notified she swept top honors among female vocalists in polls conducted by disc-jockeys Symphony Sid on WMCA and Leonard Feather on WMGM, and for the second consecutive year won a decisive triumph in the "Metronome" poll.

Pittsburgh Courier,
Dec. 26

In Carnegie Hall Concert

Diz Gillespie Dreams Of a Jazzy Christmas

NEW YORK—Dizzy Gillespie received a double honor this week when it was announced that he and his band were winners in the first annual disc jockey poll of modern jazz. The No. 1 trumpet man won by an enormous majority, receiving ten times as many votes as the runner-up, "Fats" Navarro.

The Gillespie Orchestra's selection as the No. 1 big band, with Stan Kenton and Woody Herman running second and third, marked the first time Dizzy has received an award as a bandleader.

Dizzy will be presented with a trophy commemorating his victory at an all-star Carnegie Hall concert on Christmas Night, at 8:30 o'clock, when jazz critic Leonard Feather, who conducted the poll in celebration with Sympathy Sid, will sponsor the Gillespie band in the world premiere of his "Rhum-bop Concerto" and several other new works now being penned by Dizzy and his arrangers specially for the concert.

Billy Eckstine, who won the male vocal award, also by a ten-to-one majority, will be present to contribute to this unique musical evening and receive his award, as will Charlie Ventura, who was a double-winner in the tenor sax and small band departments. Several of the other winners, too, will take part in a terrific jam session which promises to make the Christmas Night concert a unique event.

N.Y. Post - Dec. 30

TODAY'S HIGHLIGHTS

4:00—WMGM, "Jazz at Its Best," Leonard Feather, m.c. Hazel Scott, guest.
6:05—WMCA, "Report From

"Pie Crust" Thomas . . . RAY PINO is my nomination of the week for the finest "good deed." He's promoting a "Jazz Session" at the 845 Club this Sunday afternoon from three until nine, proceeds of which will go to raise funds for ailing LEO PARKER, formerly sax player with Illinois Jacquet. Committee is composed of LEONARD FEATHERS, SAMMY KAYE, ROSS RUSSELL and RAY PINO and some friendly swing artists will donate their services for this most worthy cause.

N.Y. Age

... Put a ring around this one: Leonard Feathers Xmas nite presentation of Dizzy Gillespie at

Carnegie Hall. The concert roster for this event will include Dizzy Gillespie, Charlie Ventura, Sabu Martinez. (Dizzy's new bongo

drummer) and possibly Sarah Vaughn as special guest. Most interesting spot on the program and one most of the jazz and "Be-bop" fans will want to hear is Gillespie's new composition "Afro-Cuban Concerto." . . . Leonard Feathers also inaugurating a Sunday afternoon series of Jam Sessions at the Royal Roost . . . Alice Ramsey Ammons.

AMSTERDAM NEWS,
DECEMBER 25, 1948

JAZZ HOT - DECEMBER, 1948

NOUVELLES D'AMÉRIQUE, par LÉONARD FEATHER

LE DUKE AU CARNEGIE HALL

Duke Ellington a donné son sixième concert annuel, le 13 novembre, sans doute le meilleur, et à tout le moins le plus complet.

Presque tous les musiciens se produisirent en numéros séparés.

Ben Webster et Sonny Greer, dans How High the moon, Jimmy Hamilton à la clarinette dans Lady of the Lavender mist et The tattooed Bridge; au ténor dans Hi y a Sus.

Kay Davis chanta un grand succès ultrasophistiqué de Billy Strayhorn: Lush Life.

Wendell Marshall, à la basse, fut excellent dans She wouldn't be moved, de Fletcher Henderson.

My Friend, du Duke, par Al Seaton, Al Killian trompette. Cornet sur Y' oughta.

Deux nouveautés créées respectivement par Carney et Hodges: Paradise et Brown Betty.

Symphomaniac, d'Ellington et Strayhorn, satire symphonique sur la Yazzera de P. Whittman, pour la première partie. La seconde présente tous les styles jusqu'au be bop.

Sur Creole love call, Ray Nance prit un merveilleux solo bop à la trompette.

On entendit ensuite H. Baker, Killian et Francis Williams sur Reminiscing in tempo et Tootin' through the roof.

Les pénibles essais vocaux de Al Hibbler furent malheureusement bissés.

Tyree Glenn « chauffa » sur Limehouse blues. Nance (chant) et B. Webster (ténor) dans Just a sittin' and a Rockin, amenèrent l'inévitable conclusion du concert: Trumpet no End.

LOULOU (« BRASFORT ») SE FAIT TELEVISIONNER

Dans des « shows » de Condon et Sullivan, L. Armstrong fit deux brèves apparitions à la télévision, jouant avec Teagarden Do you Know what it means to miss in New-Orleans.

EARL HINES ET SES VETERANS

L'orchestre de « Fatha » Hines (composé de Charlie Holines, alto, Joe Garland, ténor, Henderson Chambers, trombone, et Jimmy Crawford, batterie), prit une place prépondérante dans les shows précités avec The one I Love, Saint Louis. Le style de Fatha a très peu changé en vingt années et il est admirable de le voir et l'entendre chanter.

QUAND LESTER YOUNG SE DEPLACE...

...il emmène avec lui au Royal Roost Yerre Drake (tpt), Teddy Kelly (tb), Freddy Geffer-son (p), Tex Briscoe (bss) et Roy Haymes (dm); Ella Fitzgerald et le Ray Brown trio.

CONCURRENCE JUSTIFIEE...

Le « Clique Club » ouvrira à Broadway en décembre, à côté du Roost.

Le « Three Deuces » est actuellement fermé « pour-cause-de-réparations ». Ses portes s'ouvriront pour faire redécouvrir les jambes d'une troupe de danseuses qui n'avaient pas « opéré » à Broadway depuis quelque temps. En attendant l'ouverture, les managers s'activent autour de Sarah Vaughan qui demande 2.000 dollars par semaine. Par contre, le contrat est signé pour George Shearing et l'orchestre Buddy Rich.

MUSIC

B.G. and Bebop

The last time NEWSWEEK dropped around to discuss the state of the band business with Benny Goodman, the Swing King was decidedly pessimistic. It was just two years ago, and "B.G.," as his fans and cohorts like to call him, was heading for semiretirement. He'd use a big band, he said, only for radio and record dates. Otherwise, he was going to concentrate on a small combo and his career as a classical clarinetist. The big slump then begin-

seemed ten years younger. Asked about Kenton's decision, the man with the clarinet said: "I figure it's every man for himself." Asked about the band business, reputed to be tough going right now, he said: "It suits me fine. I'm not worried. You just need youth. We started in 1936. Ten years is a long time in our business. A whole new generation has come up since then."

To that new generation, Goodman has made a deep, sweeping bow. He and his new aggregation are including "bop" in their repertory—gagged up with the fast-

and (2) what was their definition of bop, anyway?

The answers:

► *Bernie Woods, Variety*—(1) "I don't see much difference between this and the Goodman band of 1936." (2) "Bop is a new trend in music, but it's still a baby. Right now, it's wild, uncouth, and discordant, but it will have an effect on the future of jazz."

► *Hal Webman, Billboard*—(1) "It took no less a figure than Benny Goodman . . . who has constantly been accused of being old-fashioned . . . to dare to show off a



Benny Goodman: He may not know what bop is, but his new band has it

ning in the band business Goodman saw as a "good thing" (NEWSWEEK, Dec. 30, 1946). "The bands were getting so much," he said, "you were scared to take it."

But Mr. B.G. didn't stay semiretired. Late last summer he started "just looking around"—in Detroit, Cleveland, Philadelphia, and Chicago. He heard of a trumpet man named Doug Mettomie in Salt Lake City. There was a great tenor sax player, Wardell Gray, on the Coast. He ran into Buddy Greco and his trio in Philadelphia. And so it went until Benny had a new band. Its average age: about 23. Tried out in Syracuse early this month, it packed them in at the Syracuse Hotel, and a Goodman-financed junket returned jazz critics to New York distinctly impressed.

Last week the new Goodman band opened at the Paramount in New York. As B.G. and his new boys entered, Stan Kenton, king of "progressive jazz," left—with the announcement that he was giving up his band. He was, Kenton said, going to devote his time to establishing centers where the new music could be listened to in peace and prosperity. Let those who wished to dance—dance. And let those who wished to play for dancing—play for dancing. But not Kenton.

That Man Again: This seemed to NEWSWEEK just the right time to drop around and see Benny Goodman about the band business again. Mr. B.G. was as relaxed as two years ago and

fading uniform of the bebop fraternity: red berets, green-tinted, black-rimmed glasses, and flowing polka-dot bow ties. "I still don't know what bop is," Benny says, "and I do not believe anyone really does. It's only good or bad music and call mine bop or schmop, it's good. These boys have spirit. They're out to make a name, and it's a combination of what they do and what I know."

At its first Paramount performances the new Goodman band did not have the kids dancing in the aisles the way his famous 1936 combination did when swing came into its own. But the new generation of jazz addicts doesn't carry on the way youngsters did then. It listens—and talks endlessly. And it talks mostly about bebop, or bop as it is now generally called. And it cannot understand why the rest of the world thinks the new music sounds like disjointed blasts of utter confusion. Bop is the hair shirt with which it will meet an atomic world.

What Is It? The Goodman bop has, of course, already upset the purists. It is intelligible to the uninitiated and hence to be branded as "commercial." But since Goodman is a barometer in a business full of sudden storms, the boppists and non-boppists are making big news of his new band and its flirtation with bebop. NEWSWEEK therefore asked several of Manhattan's leading jazz critics (1) what they thought about the Goodman aggregation

new look in vaudeville band presentation." (2) "Defining bebop in three sentences is equivalent to attempting to cram a string bass fiddle into a violin case."

► *Jack Egan, Down Beat*—(1) "This isn't a bop outfit. He's using bop, but it's not a bop band. This is patterned along the lines of the old Goodman band. It's good, and it has the makings of a fine outfit." (2) "I'll string along with Dizzy's definition [Dizzy Gillespie, the goateed, trumpet-playing pooh-bah of the boppers]: 'Bop is swing accented backwards'."

► *Leonard Feather, Metronome*—(1) "He has made certain concessions to bop, but he does not have a bop band. There are really only two bop bands—Woody Herman and Dizzy Gillespie. But there's room at the top and I think there's a place for Goodman there. The band impressed me." (2) "I've just written a 50,000-word book on bop. That's the only way you can possibly describe it."

► *Bob Austin, The Cashbox*—(1) "I'm not too enthused about bop in its original state, but I like the way Goodman does it." (2) "Bop is a new form of musical expression which allows a greater degree of individuality by the instrumentalists. Bop music has an excellent chance of public acceptance if given the modified or subdued approach."

► *John Hammond, vice president of Mercury Records*—(1) "As Benny's brother-in-law [Goodman is married to Alice

Hammond, John's sister], I'm prejudiced." When pressed, however, the true jazz critic in Hammond came out: "The band has a wonderful over-all sound, but it is weak in the rhythm section. Benny's arrangers do this thing [bop] with great taste—especially Chico O'Farrill who, I think, is one of the greatest talents to come along in years." (2) "To me, bop is a collection of nauseating clichés, repeated ad infinitum."

Jazz Poll Winners To Shine at Xmas Concert

Dizzy Gillespie received a double honor this week when it was announced that both he and his band are winners in the first annual disc jockey poll of modern jazz. Elected as the No. 1 trumpet man, he won by an enormous majority, receiving ten times as many votes as the runner-up, Fats Navarro.

The Gillespie orchestra's selection as the No. 1 big band, with Stan Kenton and Woody Herman running second and third, marked the

N. Y. AGE

first time Dizzy has received an award as a bandleader.

Dizzy will receive a trophy commemorating his victory at an all-star Carnegie Hall concert on Christmas night, Saturday, Dec. 25th, at 8:30 p.m., when jazz critic Leonard Feather, who conducted the poll in collaboration with symphony Sid, will present the Gillespie band in the world premiere of his "Rhythmic Concerto" and several other new works now being penned by Dizzy and his arrangers specially for the concert.

Billy Eckstine, who won the male vocal award, also by a ten-to-one

majority, will be present to contribute to this unique musical evening and receive his award, as will Charles Ventura, who was a double-winner in the tenor sax and small-band departments. Several of the other winners, too, will take part in a terrific jam session which promises to make the Christmas night concert a unique event. Other winners include Charlie Parker, alto; Kai Winding, trombone; Milt Jackson, vibes; Tadd Dameron, arranger and piano; Billy Bauer, guitar; Max Roach, drums; Sarah Vaughan, girl singer; Serge Chaloff, Baritone sax, and Chubby Jackson, bass.

N. Y. POST - DEC. 18

2:30—W N B C, Documentary Program, "Mother Earth," Eddie Albert, narrator. W M G M, "Leonard Feather's Bopera," Benny Goodman, Duke Ellington, Buddy De, Franco, "Dizzy," Gillespie, Barbara Carroll. W C B S, "You Are There," "The Death" of Captain Kidd.

2:30 W M G M: Leonard Feather's Opera House—Jam session featuring Dizzy Gillespie, Buddy De Franco and Barbara Carroll.

N. Y. STAR - DEC. 18

Death of Dave Tough

FOLLOWING the tragic deaths of Stan Hasselgard and Chano Pozo, jazz suffered its third major loss in three weeks when Dave Tough, veteran jazzman regarded as one of the greatest drummers of all time, died on December 9 in Newark, N. J., at the age of forty (with Leonard Feather).

Dave had been in very poor shape on and off for several years, and at the time of his death he was on leave from the Veterans' Hospital at Lyons, New Jersey, where he had been admitted on October 8. Dave had been the pride and joy of the hospital orchestra.

A professional musician since 1925, when he worked around Chicago with the so-called Austin High School gang, Dave was in Europe from 1928 to 1931, playing with Danny Polo and other pioneer jazzmen.

After several years of inactivity he was brought back into the business by Tommy Dorsey in 1935, later working for Bunny Berigan, Jack Teagarden, Joe Marsala, Charlie Spivak, Benny Goodman and Artie Shaw with whom he entered the Navy in 1942, playing with the U. S. N. R. band known as the Artie Shaw Rangers, which toured the Pacific for many months.

It had always been a source of amusement to his friends how Dave, who weighed barely 100 lbs., passed the Navy physical examination.



MEHOY MAKER - DECEMBER 25

It was after his medical discharge in 1944, during his year and a half with Woody Herman, that Dave found his greatest fame, playing in a rhythm section that included Ralph Burns, Billy Bauer and Chubby Jackson. He won the Esquire Silver Award and numerous other polls.

FRUSTRATED

Inactive during much of the past two years, he was last heard by New Yorkers with the Charlie Ventura-Bill Harris Sextet at the Three Deuces in the spring of 1947.

Dave, who was one of the best-read and most articulate of musicians, suffered from a tremendous inferiority complex and a frustrated desire to be a writer. Only ten days before his death, when he wanted to know if I could get him a job and I asked him if he had a drum kit, he said, "I don't mean playing, I mean writing."

Funeral services were held in Newark, where Dave had lived with his wife, and the body was shipped to his home town, Oak Park, Illinois. Mrs. Tough, the former Margaret Majors, who was a dancer when she married Dave twelve years ago, was known to all the Toughs' friends as "Casey."

Her address is 344 Westchester Avenue, Newark, New Jersey, and you can be sure that any expression of condolence sent there will be warmly received. That Dave, a brilliant, lovable guy, had innumerable friends and not an enemy in the world.

VOX JOX

A National Accounting of Disk Jockey Activities

GOTHAM GAB . . . Leonard Feather emceeing a bop show at the Royal Roost Sunday afternoon (19), featuring a star live talent line-up. Bash inaugurates Feather's new 2:30-3:30 W M G M show, Jazz at Its Best. . . Leonard Wolf, of Decca, previewed the Jolson-Mills Brothers Down

BILLBOARD - DEC. 18

AMERICAN NEWS

Woody and Cole unite from LEONARD FEATHER

THERE was great news for jazz fans recently when it was announced that Woody Herman's Orchestra will join forces with the King Cole Trio for a concert tour for two or three weeks, starting early in the New Year. The Herman aggregation has been

MEHOY MAKER, DECEMBER 18

the talk of New York since its opening at the Royal Roost (as reported here recently), with most musicians agreeing that it is the greatest modern jazz orchestra in the country to-day. Coincidentally, Columbia has decided to release very soon (and very belatedly) some of the last recordings made by the memorable Herman group of 1946, featuring Ralph Burns' longer works, "Summer Sequence" and "Lady McGowan's Dream."

"SIR CHARLES" THOMPSON, noted pianist, arranger and composer, whose tune, "Robbin's Nest," was a big hit last year, has formed his own small band. With him are trumpeter Idrees Sullman (formerly known as Leonard Graham—one of a number of bop musicians who have been converted to Mohammedanism); Bob Dorsey and George "Big Nick" Nicholas, tenors; John Collins, the excellent guitarist, formerly with Slam Stewart; Hutch Ballard, ex-Cootie Williams drummer; and a bass not yet decided upon.

"Sir Charles" has had several very successful recordings out under his own name on Apollo. Until recently he was playing piano with the Illinois Jacquet group; his place was taken by John Lewis, who was in France with Dizzy Gillespie last spring.

BROADWAY has another new ballroom. The Carnival, formerly a night club, has just opened for dancing with a name band policy, starting with Louis Prima. Charlie Barnet, who is now in New York forming a new orchestra, will probably follow Prima, after which Gene Krupa and Benny Goodman are expected to play a few weeks each at the spot.

Prima's band alternates with Luis de Lano's Latin-American Orchestra. Nowadays it's almost impossible to run a ballroom here without having a Latin band for rumba fans.

BUDDY DE FRANCO, who is currently ahead of Benny Goodman in the clarinet division of the "Metronome" poll, will definitely have a big band of his own under the management of Willard Alexander, who also handles the Dizzy Gillespie, Vaughn Monroe and Ray McKinley orchestras.

JOHNNY HODGES and Al Hibbler state that a story recently printed by Dave "Dyspepsia" Dexter to the effect that they will open at the Cricket Club in Los Angeles this month is untrue. Hodges says that at present he has no plans to leave Ellington. Rumours of this kind have been current for several years, but it remains highly doubtful whether "Rabbit" will give up the security of his twenty-years-old berth with the Ellington organization and face the hazards of bandleading in view of the present difficult conditions in the music business.

Pittsburgh Courier - DEC. 25

TIME,
Dec. 20, 1948.

Bopera on Broadway

A lantern-jawed singer with baby-doll bangs and a piano player with a floppy polka-dot bow tie opened and closed their mouths like goldfish sending up bubbles from the bottom of a murky aquarium. The sound of their voices was drowned out by the thumping and puffing of six poker-faced young men behind them, who played their instruments with loud, emotionless precision. In the darkness out front several hundred listeners crowded around small tables, stood three deep at the bar, or sat in straight-backed chairs in an upholstered bull pen. On the mirror in the far corner of the Royal Roost, foot-high enamel letters spelled out "Metropolitan Bopera House."

When Jackie Cain, the girl singer, had released her last colorless bubble, and Charlie Ventura's band had slid over its last glissando and flattened its last fifth,

the audience applauded politely. No one screamed; no one bounced; no one fell in a fit; no one left. The carefully disorganized music began again, the performers staring blankly at the audience, the audience staring blankly back. Bopera was a very serious business—just as serious as swing used to be.

Six months ago the Royal Chicken Roost was just another basement Broadway joint, specializing in Southern fries. It enjoyed a brief notoriety last December when it offered Margaret Truman \$10,000 a week for a personal appearance and was politely refused. A short time later it dropped the "Chicken" and became the country's principal showcase for what its earnest admirers call "progressive" music.

Beer from a Bottle. Bebop has been around for seven or eight years, and something of a fad for two, but experts still disagree over what it is, and whether it will last. Gusty, oldtime Blues Singer Chippie Hill says flatly and hopefully that "It won't last. My 16-month-old niece does it when she drinks beer out of her bottle, and does it better than any of them." To the naked ear its shrill cacophony seems anarchistic; on repeated hearings it becomes clear that the players planned it that way. Duke Ellington, now a disc jockey, has been kind; old Satchmo Louis Armstrong, critical. The feud now raging between partisans of the New Orleans school of jazz, who enjoy their music, and the "progressives," who seem to undergo theirs, is reminiscent of 12th Century theological squabbles.

Some of bop's first excesses have already disappeared. Few of the patrons of the Roost now wear "progressive" berets and green-tinted, horn-rimmed glasses. There are only one or two of the tentative little bop beards visible in the Bopera House bleachers, where the most serious followers pay 90¢ to sit & listen. Whether bop is trash or treasure, it certainly isn't a dud. Last week it was all over Broadway.

explosions in a Cellar, for four weeks, patrons of New York's Paramount Theater have been pinned against its back wall by Stan Kenton's klaxon-loud "progressive" blasts. Dizzy Gillespie, the high cockalorum of bop, was getting top billing at the rival Strand Theater. At 52nd and Broadway, the intersection of commercial acumen and "art" in popular music, the Clique Club opened its doors and let the mob in. Buddy Rich, a Tommy Dorsey alumnus and bop fellow traveler, shot spectacular explosions from his drums, and a velvet-skinned Negro named Sarah Vaughan squeezed her toothpaste-smooth voice out amongst the customers, singing in a style like a kazoo. In four other cities, new-style nightclubs had opened, with a no-dancing policy, and with bleachers for serious listening.

In Manhattan, the Royal Roost, hoping to heighten bebop's moral and intellectual tone, opened a milk bar for teen-agers in the yellow leather corral. A learned study of bebop by Jazz Columnist Leonard Feather was under way, and a letter had been dispatched to Bernard Shaw to get his opinion on the whole thing.

TIME, DECEMBER 20, 1948



MAN: BOP CROWD AT THE ROYAL ROOST
Bubbles and toothpaste.

Ed Carswell—Graphic House

The World of Jazz

Just Like Old Times for BG?

By Leonard Feather

For the first time after two years devoted to semi-retirement and a sextet, Benny Goodman is facing the public with a big band of his own. The King of Swing takes a bright view of his new crew: so bright, in fact, that he blew \$1500 last week to charter the plane that took 30 assorted booking agents and Goodman relatives to Syracuse, where he was breaking Benny Goodman in the band.



Benny Goodman

My critical equilibrium unshaken by copious libations distributed at the airport, a chicken dinner aloft, and further refreshments while we sat listening to the band at the Syracuse Hotel, I soon realized why Benny had been anxious for us to hear him in this setting. The youngsters who crowded the room to capacity seemed more interested in hugging the bandstand than in hugging their partners. It seemed like a

return to the days when Benny panicked the 1936 jitterbugs with the first swing band.

New Stars

The feminine spectators gaped as a good-looking youngster named Buddy Greco, who plays piano and writes some of the band's arrangements, stood up to take a vocal, joined sometimes by a trio and by a statuesque, talented blonde from Toronto named Terry Swope.

You'll be hearing a lot about some of the new stars who have shaped this orchestra; especially about a fellow by the name of Arturo (Chico) O'Farrill who claims to be the only musician named Arturo (Chico) O'Farrill, and is certainly the only one to have written both Latin arrangements for Noro Morales and bebop numbers for the King of Swing. Such pieces as *Undercurrent Blues* and *Chico's Bop* sounded like the work of neither an Irishman nor a Cuban yet O'Farrill came to this country only four months ago from his native Havana.

You'll hear more, too, of Benny's tenor sax discovery, an Oklahoman named Wardell Gray who used to

play with Earl Hines and Billy Eckstine. When Benny, Wardell and the rhythm section stepped off the bandstand and out onto the dance floor for a group of sextet numbers, the Syracuse youngsters applauded thunderously for Gary's solo on *Stardust* and the bop arrangement of *Back Home In Indiana*.

Benny in Fine Form

As for B. G. himself, his happiness with the new set-up was reflected in his own superb clarinet work as well as in his personal disposition. Benny is so absentminded that the traditional professor would seem like *Dumpling* by comparison; yet he was able to tell me the name of every man in the band. "It's a funny thing," he reflected, "when I like the way my band sounds I can always remember the names."

The new Goodman gang makes its New York bow Wednesday at the Paramount. Even though our plane was fogbound later that night and we had to sit up in a coach all the way home from Syracuse, I predict Benny will have a hit on his hands.

Sun Spots

By Dick Carlton

One of the most intelligent jazz programs heard on the air today is "Jazz At Its Best" conducted by Leonard Feather, jazz critic and composer. Heard 5 times weekly from 4 to 4:30 p. m. over WMGM, he is the only critic-musician active as disc jockey. In his capacity, he tries to explain jazz from the musician's point of view, and draws his material from recordings likely to be of equal interest to the musician and layman. He has a private collection of over 15,000 records to choose his material from. He plays old and rare recordings plus new numbers not yet released, plus inside stories behind these particular wax works. His theme is "Feather Merchant" played by Count Basie and his fine band. Listen to Feather for down to earth music and comments.

RECORD RAVES

Eddie Wilcox's "Jackie," a natural tune destined to catch on quickly, we believe its a Manor record... Sam Donahue's terrific rendition on Capli-

TRACK SUN - JAN. 9, 1949.

EXPERT SAYS BOP WILL GIVE US GREAT MUSIC

(Continued from Page 7)

As you may have gathered, this subject is a sore point with me, and I hope that these words may do a little to cancel out the harmfully false impressions created by biased treatment of bop in the non-musical press.

A more direct way to impress newcomers, who have been misled about bop, would be to buy them the new RCA Victor album entitled, tersely and accurately, BEBOP P-226.

Having been fighting for the recognition of progressive jazz ever since Dizzy first began to create a little stir along 52nd Street around 1943, I was particularly happy to help record, assemble and annotate this album. I believe it's the first really representative package of its kind to be issued on a major record label, though RCA Victor pioneered early in 1946 by recording an album that was almost entirely dedicated to bop, "(New 52nd Street Jazz, HJ-9).

Listening to this new album, you won't be able to tell whether the musicians you're hearing wear berets, glasses, goatees or just plain business suits. You won't be able to hear whether they're colored or white, Christian or Mohammedan, nor will you be able to tell what they eat, smoke, drink or do for entertainment.

In Lucky Thompson's *From Dixieland to Bebop*, the album's first side, you'll hear an amusing touch of satire, in which a group of young, modern musicians give their impression of the old, bygone music out of which present-day jazz developed. In the all-star sides by Coleman Hawkins, Kenny Clarke and their respective groups, you'll hear the man who, for my dough, is Dizzy's main rival in the jazz trumpet field today, a gifted youngster from Key West named Theodore (Fats) Navarro.

Finally, in the Dizzy Gillespie performance of George Russell's Afro Cuban drums suite *Cubano Be and Cubano Bop* you'll get an idea of the kind of music that is beginning to spring out of the bop movement,

\$ MONEY, MONEY, MONEY \$



In connection with the tremendous sales racked up on the Hall Sisters' recording of *Money, Money, Money*, Mr. Ralph Helweg, Manager of the Record Department of Midland Specialty Company in El Paso, Texas, receives a \$300 war bond. J. W. Coker, RCA Victor regional manager presents the bond. On the right is H. Jay Gaines, Sales Promotion Manager of Midland's.

RCA Victor Show Gets Face-Lifting

ONE of the greatest musical aggregations around today, The Boston Pops Orchestra, headed by Arthur Fiedler, has joined Robert Merrill on RCA Victor's big NBC Program, now heard at a new time, 5:30 P.M., E.S.T. each Sunday.

The Boston Pops, has proved itself tremendously popular after three weeks running from its inception on December 12th.

The program has carried out one of the basic aims laid down for it by RCA Victor executives. That it present music that is neither too high-hat nor too smalltzy. Radio critics the nation over have acclaimed this show as one of the best entertainment ventures launched in years. Robert Merrill, Metropolitan Baritone, makes an amazingly genial and engaging emcee and announcer. As you probably know, Merrill was once a baseball player of some note. As conductor, Arthur Fiedler has proven himself a master of music that sends Jitterbugs and Long Hairs alike, giving us all a little glimpse of the future — a future in which the best characteristics of many musical cultures may be combined, in which music will be judged as music, and not as jazz, Bebop, or by any other synthetic title.

Meanwhile, the authentic picture of Bebop for anyone who cares to look or listen, may be found in this RCA Victor album. And I'd like modestly to suggest you watch for a book called "*Inside Bebop*," which Jack Robbins will publish as soon as I have the manuscript finished. And, most important of all — next time you see one of those phony bop stories in an allegedly reputable magazine or newspaper, cancel your subscription and write a letter of protest to the editor!

As conductor, Arthur Fiedler has proven himself a master of music that sends Jitterbugs and Long Hairs alike.

As conductor, Arthur Fiedler has proven himself a master of music that sends Jitterbugs and Long Hairs alike.

IN THE GROOVE

One Song— One Week!

A project that is certainly unique in radio history will get under way on Monday, January 10 at 4 p.m. on WMGM, when Leonard Feather presents his daily record show, "Jazz At Its Best."

Starting on that day, every disc played on every one of his programs for the entire week, Monday through Friday, will be a recording of "How High The Moon"—and, adds Feather, it'll be done without repeating a single record!

On Monday Feather will trace the history of the tune, showing how it was written in 1940 as a conventional musical comedy song, but was taken up later by jazz musicians and later became the nation's No. 1 bebop hit and the veritable anthem of 52nd Street. On Tuesday Morgan Lewis, who wrote the music, will describe how he conceived the tune.

The Wednesday program will be devoted to some of the innumerable records of the tune made at jam sessions and bebop concerts, including excerpts from an entire album of "How High The Moon" issued last year. On Thursday, Jan. 13, Nancy Hamilton will discuss the treatment of her lyrics on various vocal versions by Ella Fitzgerald, June Christy, Anita O'Day and others.

Finally on Friday Feather will feature an assortment of the countless disguised versions of the song that have appeared under numerous other titles.

N.Y. AGE - Jan. 8, 1948.

Bebop Poll Winners Are Named in NY

NEW YORK—Bebop enjoyed its best year, to date, in 1948 with its final emergence into the really big time commercial category as a result of its record of tremendous drawing power. New York, long a scene of the development of new jazz trends, was the scene of the awards to those cited for having been considered the ones who have done most to develop and project this new, modern music idiom.

Disc Jockeys Leonard Feather and Symphony Sid were on hand to present gold bebop pins to the instrumentalists at Dizzy Gillespie's Carnegie Hall concert where the following were honored:

Charley Parker, alto saxist; Kai Winding, trombone; Dizzy Gillespie, trumpet and bandleader (one of two double winners); Charlie Ventura, tenor sax and small band; Tad Dameron, piano; Chubby Jackson, bass; Billy Eckstine, male vocalist; Sarah Vaughan, female vocalist; Milt Jackson, vibes, and Woody Herman are the members picked by popular vote of listeners to the various Metropolitan radio programs.

—HELP FREE THE INJURMS—

PITTSBURGH COURIER -
Jan. 8, 1948.

JANUARY - 1949

Oscar Joins Woody:

HERMAN-KING COLE GET CARNEGIE HALL CONCERT

Oscar Pettiford, without doubt the greatest bass player in the country, has just joined the Woody Herman Orchestra, which will perform with Nat "King" Cole in a concert at Carnegie Hall on Sunday evening, Feb. 20. The concert will be presented by Leonard Feather of WMGM, in association with Symphony Sid of WMCA and Monte Kay of the New Jazz Foundation.

Pettiford was born in Oklahoma on Sept. 30, 1922. His father, Doc Pettiford, gave up the practice of medicine to start an orchestra which consisted of his 11 children. When Oscar was three years old the family moved to Minneapolis where he started as a singer in his father's band. He began on the piano when he was ten, and

played bass from 1936 to 1941. When Charlie Barnett was in Minneapolis he heard Oscar play and started him with his band in 1943.

It is interesting to note that when Pettiford was in Barnett's band, bass player Chubby Jackson was also in the band—now Oscar is replacing Chubby in Herman's

band. He played with Billy Eckstine, Boyd Raeburn and Roy Eldridge, won the Esquire Magazine Award for two straight years as Number One Bass Player, and had his own band just before he joined Woody Herman's Orchestra.



Photo DUNC BUTLER

DAVE TOUGH EST MORT

par LÉONARD FEATHER

(Traduit par M. GHASSIA)

Suivant les morts tragiques de Stan Hasselgard et de Chano Pozo Gonzalès, le jazz perd un troisième grand musicien en la personne de Dave Tough, vétéran du jazz, considéré comme l'un des plus grands batteurs de tous les temps, et décédé le 9 décembre dernier, à Newark, New-Jersey, à l'âge de quarante ans.

Depuis plusieurs années, Dave était en pitieux état. Il fut hospitalisé le 8 octobre chez les Vétérans de Lyons, New-Jersey, où il fit la fierté et la joie de l'orchestre de l'établissement.

Dave était né en 1907, à Oak-Park, Illinois, avait fait ses études à l'Institute Lewis, où il avait connu les musiciens de l'« Austin High School » avec lesquels il fit ses débuts professionnels chez Husk O'Hare (1925-26). En 1927, il était au Commercial Theatre avec Eddie Condon; l'année suivante, vint en Europe avec Danny Polo, puis, de retour aux Etats-Unis, travailla notamment avec Red Nichols.

Après quelques années d'inactivité, il se remit à jouer chez Tommy Dorsey (1935), Bunny Berigan, Jack Teagarden, Joe Marsala, Charlie Spivak, Benny Goodman et Artie Shaw avec lequel il entra dans la marine en 1942, jouant avec l'U.S.N.R. (orchestre plus connu sous le nom d'« Artie Shaw Rangers ») et accomplissant de longues tournées dans le Pacifique.

Il sera toujours très amusant pour les amis de Davy de se le rappeler, pesant à peine cent livres, nu comme un ver, à l'examen physique de la Navy.

Ce fut après sa réforme, en 1944, durant

les dix-huit mois qu'il passa chez Woody Herman, que Dave connut le plus grand succès, jouant une section rythmique qui comprenait Ralph Burns, Billy Bauer et Chubby Jackson. Il monta des numéros sensationnels dont on se souviendra longtemps.

Pratiquement inactif pendant ces deux dernières années, on l'entendit pour la dernière fois à New-York, dans le sextette Charlie Ventura-Bill Harris, au Three Deuces, au cours du printemps 1947.

Dave, qui était un des meilleurs déchiffreurs que j'aie connus, fut victime d'un lamentable complexe d'infériorité. Il ne considérait aucun musicien qui ne pouvait également écrire. Et lui n'avait jamais eu le loisir de le faire. C'était navrant de l'entendre parler de cela. Dix jours avant sa mort, il voulut savoir si j'avais une affaire pour lui, et comme je lui demandais s'il avait un matériel de batterie, il dit : « Je ne veux pas jouer, je veux écrire. »

Les funérailles eurent lieu à Newark, où Dave avait vécu avec sa femme; le corps sera transféré dans sa ville natale.

Mrs Dave Tough, de son nom de jeune fille Margaret Majors, était danseuse quand elle épousa Dave, il y a douze ans. Tous les amis des Tough l'appelaient « Casey ». Elle demeure 35, Chester Avenue, Newark, New-Jersey. Vous pouvez être sûrs que toutes les lettres de condoléances envoyées à lui rappelleront que Dave, ce garçon brillant et adorable, avait un grand nombre d'amis de toutes nationalités et pas un seul ennemi au monde.

JAZZ HOT - JAN. - 1949.

last "thing" is supposed to be the Bop-way of pronouncing "Bubbles." And if you think Bop is not making a head-way, then dig this:

We know that Bop is heard nightly in the Royal "Metropolitan Bopera House" Roost, and at the rival Clique Club on Broadway, but Bop got ritzy last week and did a one-night stand at NYC's swank Stork Club. It was a grand show, with 15 minutes of the bopera session aired over WINS. Featuring Benny Goodman and his new sextet (Benny a bop addict, now!), and Jack Lacy as MC, the following music critics debated the respective merits of "Be-Bop": Emily Coleman, Music Editor of Newsweek; Leonard Feather of Metronome; Hal Webman of Billboard; and Bernie Wood of Variety. Even though Bop invaded Sherman Billingsley's conservatorium (The Stork Club), Bop still remains a mystery to all—except the true be-bopera lovers who get real

JAN. 5 - AMSTERDAM NEWS

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NEW YORK POST HOME NEWS, MONDAY, JANUARY 10, 1949

RADIO and TELEVISION

Bigger, Cheaper TV Sets; Old Age Problem Probed; New WNBC Family Series

By PAUL DENIS



You will be getting more for television set this year.

Within two or three months, a 16-inch table model, for \$495, and table model for "about \$400" and a 1

Also, most TV manufacturers are working feverishly to develop sets that do not require roof antennas. So far, only two antenna-less models can get acceptable reception within about 20 miles of midtown: Pilot Candid and Sentinel.

The Meaning of Be Bop: Leonard Feather, WMGM disc jock (daily, 4 p. m.), is running a contest concerning be-bop music. Some of the "definitions" of be-bop sent in: "Be-bop is emotional catharsis wired for sound." . . . "Be bop is something that, if a guy plays it, he ought to be (hopped)." . . . "All hail to the Gillespies, John Birks; they look like men, but sound like jerks."

Wives Become Widows: Listen to the Chicago Round Table on

FRIDAY, NOVEMBER 19, 1948

-- Nice Noise --

By "73"

Watcha say doc? It's half past the clock, so get your feet out of hock and let's start to rock! Hope all you hipsters are catching Freddie these nights—his stuff is fine as wine. And now, right after the Nest comes Billy Williams with his "miserable program for miserable people." And you got to hop to the bop on "Jazz at It's Best" with Leonard Feather on WMGM, 10-10:30. Not only is Len a great deejay, but he writes for Metronome and is the composer of tunes like "Jumping for Jane" which is bopped so fine by seven men from the Kenton Crew. He spins stuff like "Thelonious" by Thelonious Monk, "Milestone" by Miles Davis, "The Jaybird" by J. J. Johnson, "Dameronia" by Tadd Dameron, "Dodo Blues" by Dodo Marmarosa, and "Go Red Go" by Arnett Cobb. What ARE you talking about, "Corn on the Cobb." No such thing.

Fresh wax from F.R. this night brings Kenny Ho good singing "All the Things You Are" and "I Should Care" with Thelonious. Also first on anybody's ether was "Algo Bueno" which means Something Good. This and "Manteca," also by Dizzy, is sure to put South America on a Bop kick. Speaking of new issues, I wonder if the ban will ever get straightened out. It doesn't look like anybody pays much attention to James Caesar.

Selling like mad is Jazz at the Philharmonic vol. 8, six sides of "Perdido" with Illinois, Flip Phillips, Bill Harris, Howard McGhee, Jo Jones, Ray Brown, and Hank Jones. The Most!

Notice the new band at the "Pumpkin Jump?" Shortie and his boys did a fine job on "I Can't Get Started," "Slow Boat to China," "Moonlight Serenade," "September Song," and "Jumpy Bugs" (In The Mood" spelled sideways and played backwards).

The kids that saw him at the Roost say that Woodie (and don't forget Slim Jackson) is the finest. If you've heard "Four Brothers" you know what I mean. Monday and Tuesday nights bring the Lennie Tristano quintet, with Tadd Dameron alternating. And the showman of showmen, Frankie Laine is now at the Paramount. Here's your chance, you optimistic aristocrats.

Modulating to the sweet stuff, a fine new tune is "Painted Desert" by Tommy Dorsey, Audrey Young on the vocal. Tommy drags out all his music makers to produce melodic "Until." "She Called Me Baby" nby Nat Cole should have been plugged a little harder. "Cool Breeze" (Dizzy) and "Snowfall" bring thoughts of another Winter. Billy Eckstein, the ecstatic one, puts everything into "You're My Everything."

Hey, what's your pleasure, treasure? Who's your favorite band leader? female vocalist? male vocalist? Any hunk of linen will do, with the leader's, the canary's, the crooner's and your names. Stuff it in the FlasHingS mailbox next to 107.

Well, Till next issue, go to it, Abdab!

FREEDPORT, L.I. HIGH SCHOOL

Dave Tough är död

Amerikabrev från Leonard Feather

New York den 11 december.

Tätt efter Stan Hasselgårds och Chano Pozos bortgång gjorde jazzen sin tredje stora förlust på de senaste tre veckorna när Dave Tough, jazzpionjär och ansedd som en av alla tiders bästa trumslagare, dog den 9 december i Newark, N. J. i en ålder av 40 år.

Dave hade varit mycket sjuklig under åtskilliga år och vid tiden för hans bortgång var han just ute från Veterans' Hospital i Lyons, New Jersey, dit han hade förts den 8 oktober. Dave hade varit sjukhusorkestrers stora stolthet.

Han var professionell musiker sedan 1925, då han spelade runt Chicago med det s. k. Austin High School-gänget och vistades i Europa från 1928 till 1931, där han spelade med Danny Polo och andra pionjärer. Efter flera års inaktivitet återfördes han till musiken av Tommy Dorsey 1935 och spelade senare med Bunny Berigan, Jack Teagarden, Joe Marsala, Charlie Spivak, Benny Goodman och Artie Shaw, med vilken han gick in i flotan 1942 och spelade i en orkester som var



Benny Goodman är nu i gång med sin stora orkester — och tycks gå mot sin andra vår.

känd som Artie Shaw Rangers, som turnerade i Stilla Havet i många månader. Det har alltid varit en källa till förvåning för alla vänner hur Davy, som knappast vägde 45 kilo, kunde godkännas i läkarundersökningen.

Det var efter det han fick avsked av hälsoskäl 1944, under det 1½ år han spelade med Woody Herman, som Dave nådde längst. Han spelade då i en rytmsktion som hade Ralph Burns, Billy Bauer och Chubby Jackson. Han vann Esquires andra pris och otaliga andra röstningar. Föga verksam under de senaste två åren hörde New York-borna honom sist med Charles Ventura/Bill Harris sextett på Three Deuces våren 1947.

Dave, som var en av de mest belästa och bildade musikerna, led av ett fruktansvärt mindervärdighetskomplex och en icke uppfyllt önskan att bli författare. Bara tio dagar före hans död, när han ville veta om jag kunde skaffa honom ett jobb och jag frågade om han hade ett trumset, sade han: "Jag menar inte att spela, jag menar att skriva."

Begravningsceremonierna avhölls i Newark, där Dave hade bott med sin hustru, och kroppen skulle sändas till hemstaden, Oak Park, Illinois. Mrs Tough, född Margaret Majores, var dansös när hon gifte sig med Dave för tolv år sedan och var känd bland Toughs vänner som "Casey". Hennes adress är 35 Chester Avenue, Newark, New Jersey, och ni kan vara förvissade om att det enklaste ord av hälsning och medkänsla kommer att hjälpa henne komma ihåg, att Dave hade otaliga vänner och inte en ovän i hela världen.

Benny Goodman är åter med i leken — och King of Swing har blivit King of Bop. För första gången efter två års tillbakadragenhet står Benny åter ansikte mot ansikte med publiken med en stor, egen orkester.

Benny har en hög uppfattning om sin nya orkester — så hög, att förra veckan betalade han 1.500 dollars för att hyra ett flygplan och inbjuda 31 kritiker, agenter och tidningsmän till Syracuse, där han hade premiär med ban-

det under ett 5 dagars engagemang på Syracuse Hotel.

När vi satt och lyssnade på bandet insåg jag snart varför han hade varit så angelägen att vi skulle höra på. Ungdomarna som trängdes i rummet verkade mer intresserade att stå och lyssna på musiken än att dansa med sina partners. Det var som att komma tillbaka till den tiden, då Benny satte fart på alla jitterbugs 1936 med det första swingbandet.

Orkestern, fastän bara en vecka gammal, lät anmärkningsvärt ren och hade en bra beat tack vare rytmsktionen sammansatt av Buddy Grece, en talangfull ung bop-pianist som också sjunger bra och skriver goda arrangemang, vidare Frank Beecher gitarr, Clyde Lombardi bas och en fin ny trumslagare, Sonny Igoo.

Trumpetare är Doug Mettome, en ungdom från Brooklyn som spelade med Tadd Dameron på Onyx förra året och gjorde plattor med Allen Eager; vidare finns där Howard Reich, Al Stewart och Nick Travis. Trombonister är Eddie Bert och Milt Bernhardt, båda förut hos Kenton, samt George Monte. I saxsektionen finns Andy Cicalese och Mike Goldberg altar, Eddie Wasserman och den fine Wardell Gray tenorer och Larry Molinelli baryton. Det finns också en vokalgrupp kallad The Clarinaders och en lovande sångerska vid namn Terry Swope, hustru till Woody Hermans trombonist Earl Swope.

Orkestern spelar huvudsakligen i en modifierad bop-stil, som tycks tillfredsställa både boppare och antiboppare, i synnerhet som alla de viktiga solisterna utom Benny själv spelar i bebopstil.

När ni läser detta är det goodmanska gänget i New York på Paramount Teatern. Om Benny förblir allvarlig i sina planer och håller gruppen sysselsatt, borde han få sin största succé på årtal, både konstnärligt och kommersiellt.

Chano Pozo, den kubanske musikern, vars congounummer var ett populärt inslag i Gillespies orkester, då denna turnerade i Europa, mötte en våldsam död i går kväll.

Chano stod i en bar på 130:e gatan uptown, när en man promenerade in genom dörren, sade namnet, och då Chano vände sig om, avlossade fem skott mot honom. Chano dog nästan omedelbart. Det var känt att han med knapp nöd undgick samma öde för några år sedan, då ett försök gjordes att ta hans liv på Cuba, där han suttit i fängelse.

Chano hade lämnat Dizzys orkester för ett par veckor sedan efter en dispyt med Gillespie under engagemanget på Royal Roost.

Den här veckan är det bara tråkiga nyheter. Dexter Gordon, en av de ledande unga bop-tenoristerna, en gång uppmärksammas för sin fysiska likhet med Joe Louis, fick ett två års straff för stöld. Han hade varit straffad förut med 3 månader för något år sedan för narkotikamissbruk.

Eddie Safranski blev svårt skadad, då han somnade in vid ratten häromkvällen på väg hem från Kentons nuvarande engagemang på Paramount. Oscar Pettiford har vikarierat för honom i orkestern och gör utmärkta prestationer.

Stan Kenton har åter tillkännagett att han upplöser sin orkester efter engagemanget på Paramount. Oviljigt att spela för dans och olycklig att arbeta på teatern, har han funnit att det antal engagemang för jazzkonserter han har endast räcker att hålla orkestern samman fyra månader om året. Stans idé är nu att försöka få fram jazzhallar i ledande städer, där sådana band som Dizzy, Woody, Duke och hans eget kan spela för publik, som verkligen vill lyssna på musiken.

Det är inte känt hur länge det dröjer innan Kenton reorganiserar. Hans fysiska och nervösa tillstånd har påverkats av orkestrers långa turné med one-nighters. Under tiden verkar det ganska klart, att Pete Rugolo, June Christy och en grupp av omkring nio "Ken-

ton All Stars" kommer att bookas som en orkester på sådana ställen som Royal Roost.

New York fick ett nytt jazzställe i går kväll när Clique Club öppnades på Broadway i de lokaler som förut hetat Ebony. Sarah Vaughan var engagerad som premiärattraktion. Med bättre utseende och sjungande bättre än någonsin, drog hon en stor publik. Buddy Rich' orkester var emellertid en stor besvikelse. Brassektionen är stark och rå och hela orkestern spelar utan subtilitet. Jimmy Giuffre, tenoristen, kompositören av "Four Brothers", som lanserades så framgångsrikt av Woody, är i orkestern men samma arrangemang, spelat av Rich, låter olika.

Den andra attraktionen på Clique är en trio sammansatt av George Shearing (nyligen återvänd från England), Oscar Pettiford (han dubblar med Paramount) och Kenny "Kloop" Clarke, den förste boptrumslagaren. "Kloop" ersatte J. C. Heard i denna trio.

Efter det att en process kommit upp beträffande användandet av Jimmie Luncefords namn, erfar jag nu, att Ed Willcox, som Mrs Lunceford hade stämt, har hastigt bestämt att ej använda Jimmies namn i sin reklam och under tiden har Joe Thomas, som hade meddelat att han skulle sluta med musiken för att bli begravningsentreprenör, ändrat sig och bygger en separat kombination i Kansas City med Mrs Luncefords välsignelser och hennes tillstånd att begagna namnet Lunceford.

Tony Scott, talangfull ung klarinettist, har ingått i Dave Martins grupp på Cafe Society. Eddie Durham, pionjärarrangör och en gång trombonist-gitarrist samt ledare av en flickorkester under en tid, är i Philadelphia och försöker organisera ännu en flickorkester. Margie Hyams, som spelar fint piano och vibrafon och som en gång var hos Woody Herman har sin egen trio på en restaurang på Times Square. Dave Tough är mycket sjuk igen, han har inte arbetat på flera månader. John Lewis, den fine arrangören som var förut hos Gillespie och nu spelar piano hos Illinois Jacquet, arbetar på ett nytt opus som skall ha premiär på Dizzys konsert på Carnegie Hall i juli.



Stan Kenton ämnar åter upplösa sin stora orkester. Han vill bara spela konserter — och engagemangen räcker inte till.

Artie Shaw, om vilken det sutrat så många motsägande rykten, har gjort tillfälliga framträdanden i välbetalda radioutsändningar med klassisk musik, han har spelat i stråkvartetter, istället för att fortsätta med sina orkesterplaner. Emellertid tros Walter Gilbert Fuller, tidigare arrangör hos Gillespie och nu hos Woody Herman, hålla på att utforma en ny repertoar för Shaw.

Duke Ellington spelade sin sjätte årliga Carnegie Hall-konsert den 23 november. Spelande för stor publik och en betydligt mer väluppfostrad än som är vanligt på jazzkonserter gav Duke en konsert, som gjorde både kritiker och publik belåtna.

Kvällens mest hänförande inslag kom ganska sent, när Ben Webster, som inte hade spelat någonting utom sektionensarbete, äntligen annonserades i ett solonummer, "How high the moon". Publiken väntade naturligtvis en sak i vanlig jumpstil. Men efter en introduktion och en solokadens började Ben i ett solo i ytterst långsamt tempo och i sin mest delikata melodiska stil. Det var en dramatiskt och musikaliskt effektiv idé, även om effekten drogs ned av de följande refrängerna i hastigare tempo, i vilka Sonny Greers cymbaler fullständigt dränkte Bens solo.

Jimmy Hamilton var kanske den mest lanserade solisten under kvällen, både i sektionensarbete — som i den förtjusande "Lady of the Lavender Mist" — och i solon på klarinetten



Duke Ellingtons senaste konsert i Carnegie Hall gjorde både kritik och publik belåtna.

("The tattooed Bride", ett långt, nytt arbete) och tenor ("Hi Ya Sue").

Kay Davis slog våldsamt, först med sin bakom scenen sjungna "Creole Love Call", sedan framme vid miken sjungande den ultrasofistikerade sången av Billy Strayhorn "Lush Life", ackompanjerad enbart av kompositören. Wendell Marshall, den nya basisten, som är kusin till framlidne Jimmy Blanton och har Blantons bas, lanserades i "She wouldn't be moved", skriven av Luther Henderson.

Al Sears pseudo-spirituella stil lanserades i ett original av Ellington vid namn "My friend"; Al Killian spelade några förvånansvärt rena höga toner på trumpet och kornett i "Y'oughta". Där var två nya melodier som lanserade Carney och Hodges respektive, "Paradise" och "Brown Betty", den senare mindre sentimentaliserad och närmare jazz än det mesta av Hodges på senare år.

"Symphonistic", ett Ellington-strukturerat verk i två delar, hade som kontrast Ellingtons barclouse-passager på piano mot en musikalisk satir av Paul Whitemans symfoniska jazzera. I andra delen, som visade stilkontraster, fanns några inslag av bebop. Bob visade också oväntat framfötterna i Ray Nances trumpet solo i "Creole Love Call" — av alla ställen!

"Reminiscing in tempo" och "Tootin' through the roof" spelades åter, den förra nästan i sin ursprungliga form, den senare lanserade Harold Baker, Killian och Frances Williams.

Efter en lång och tråkig uppvisning av dålig sångsmak av Al Hibbler, och det sedvanliga pianopotpurriet av Ellington av slaget, kom några få oannonserade extranummer. Tyree Glenn rullade fram sin vibrafon i "Limehouse Blues"; Nance sjöng och Ben spelade i "Just a sittin' and a rockin'", och oundvikligen slutade konserten med "Trumpets no end".

Som alla konserter av Ellington var utförd ojämnt och kunde ha behövt lite mer repetition men som helhet var det en exciterande kväll.

Louis Armstrong kom med sin grupp till Apollo för en vecka, hans enda engagemang i New York under denna säsong, under vilken han också gjorde två televisionssändningar i Ed Sullivans och Eddie Condons shows. Armstrong-Teagardens duett i "Do you know what it means to miss New Orleans" är alltfjämt det främsta numret i en alltigenom förtjusande show.

Det går alltfjämt en miljon rykten om gramfonförbudet. Det ser ut som om inga officiella inspelningar skulle äga rum under 1948.

JAN. 25, 1949

Listening Post

Why Feather Fails To 'Represent' Jazz

By ROCKY CLARK
Swing Edition

Sylvester Vecchione of 68 Gem avenue, irked by our recent remarks concerning Leonard Feather's "How High the Moon" week, has written us a letter in defense of the WMGM disc-jockey and self-styled mastermind of jazz. "I believe he (Feather) is a true representative of jazz and deserves better support from your column," says Mr. Vecchione.

The reason we have become critical of Mr. Feather is that we no longer regard him as "a true representative of jazz." Mr. Feather seems to have turned his back on the jazzmen he used to admire. His tastes today are seemingly limited to "bop."

Not that we have anything against "bop." Bop is an interesting new experiment in jazz which is finding favor chiefly with young people, many of whom do not understand what it is all about. To them, it is the vogue — because press-agents have labeled it "progressive."

To be a "true representative of jazz," we feel that disc-jockeys should present a well-rounded program featuring the time-tested dixieland, blues and boogie-woogie styles as well as bop. That's what Fred Robbins does on WOV and George Malcolm-Smith on WTIC.

Mr. Feather has a perfect right to feature bop on his broadcasts, of course—but he should not try to hoodwink his listeners into thinking that it's the one and only type of jazz that matters. He calls his program "Jazz At Its Best," a title that implies best performances of all types of jazz.

A few years ago, before he became a bop enthusiast, Feather earned a comfortable living by supervising record sessions featuring jazzmen of all types. And he wrote program notes for many jazz albums, including Decca's famous "Gems of Jazz" series. To quote from one of these, he wrote: "Jazz does not have to be departmentalized to be good."

It wouldn't do Leonard any harm to take time to read over some of his early writings and listen to some of the records he so highly praised seven or eight years ago. Today he seems to abhor the "hot jazz" he raved about then. Tomorrow, by the same token, he may find something new and begin ridiculing the "cool jazz" he now finds so relaxing.

Benny Goodman, who has not been too successful with bop, has recently been cooperating with Feather in sponsoring a contest for the best definition of be-bop among Leonard's listeners. Winner of the contest was a 25-year-old University of Connecticut physics teacher, Harry Thomas of New London, who plays trumpet at night in a jazz band.

Thomas' winning letter, written in typical college professor language, said: "Bop embodies, in its harmonic structure, logical extensions of the harmony formerly found in jazz . . . etc."

But WMGM has revealed some of the other answers sent in:

"Be-bop is the brain child of the sales departments of the headache powder companies."

"Be-bop: an effort to play harmonious music without harmony."

"All hail to the Gillespies, John Birks—They look like men, but sound like Jerks."

"Be-bop: a frustrated musician getting revenge on Petrillo."

FEBRUARY 1, 1949

The Listening Post

Feather Denies He's All For Bop

By ROCKY CLARK
(Swing Edition)

Leonard Feather, who conducts WMGM's "Jazz At Its Best" program daily at 4 p. m., says we have done him wrong. In a lengthy letter to this column, he accuses us of "outright and apparently deliberate errors of fact" and proceeds to list the following:

"(1) It is not a fact that my tastes are limited to bop or that I believe bop is the only good jazz. This assumption must be based on your imagination, since I have never made any such statement; on the contrary, I have frequently pointed out faults in bop and merits in other kinds of jazz. I have stated, and repeat now, that I would rather listen to, say, a good Dixieland record by Bobby Hackett than a bad bebop record by Miles Davis.

"(2) It is an error of fact that I 'abhor' the hot jazz I raved about in the past, as a study of my broadcasts would quite clearly show. 75 percent of the records I play were made before bop existed.

"(3) Your implication that I concentrate exclusively on bop in my broadcasts and claim it is 'the one and only type of jazz that matters' is a malicious misstatement. Following is a breakdown of last week's broadcasts, which represent a typical week:

MONDAY: Benny Goodman records—only one bop side.

TUESDAY: Fats Phillips, Buck Clayton, Teddy Wilson et al. Only one side that could conceivably be called bop.

WEDNESDAY: Edington's "Black, Brown and Beige." This is bop?

THURSDAY: Eddie Heywood, Johnny Hodges et al. (boppers?)

FRIDAY: Arrangements by Eddie Saunter.

SATURDAY: Records by George Shearing, including two bop sides.

"This makes a total of four bop sides out of thirty records played during the week. The largest portion of bop I ever play in any one week is 25 to 35 per cent. Some listeners have complained that I don't play enough bop. My log also shows that in recent weeks I have played records by Louis Armstrong, Sidney Bechet, Edmond Hall, Horace Henderson and Eddie Condon. Please let me know by what interesting mental process you arrive at the conclusion that these men are boppers.

"(4) It is an error of fact to describe me as a 'self-styled mastermind of jazz.' I would no more style myself this way that I would style you a mastermind of accurate reporting."

Really now, Leonard!

As for the rest, perhaps I have been unjust in my criticism of your activities. Unfortunately, your show is on the air at a time when we working men seldom get a chance to listen. In the few times I have heard you lately, the programs seemed overweighted with Dizzy Gillespie and other bopish-type styles. Sorry I missed the Armstrong-Bechet-Condon shows.

But honestly, Leonard, from your recent writings and from the WMGM press releases about your program, including your pronouncements about "cool jazz," one cannot help feeling that you are shying away from the traditional "hot jazz" you used to praise so highly. And weren't you the fellow who, in recent years, coined the expression "moldy fig" to describe exponents of the Dixieland style?

"Moon" Rises

NEW YORK, Jan. 8.—The cult of "how-high-the-moon-ism" is set for its strongest hypo this week, when WMGM deejay Leonard Feather devotes his daily Jazz at His Best show exclusively to that tune. From Monday to Friday he will play some 35 different diskings of *How High the Moon*, trace its history and have its composers up to comment on the phenomenon. The song started as an innocuous show tune, written by Nancy Hamilton and Morgan Lewis, in 1940, for *Two for the Show*. The boppers seized on the tune, probably because its chord structure is especially susceptible to bopproving and made it their anthem.

Billboard, JAN. 15

★
LOUIS ARMSTRONG AND HIS HOT SIX
***Blues For Yesterday (Lester Carr) (V. by Louis Armstrong) (Am. Victor D6-VB-2152)
***Blues In The South (William Johnstone) (V. by Louis Armstrong) (Am. Victor D6-VB-2152)
(H.M.V. B5717-4s. Ed.)
Armstrong (tp), with Barney Bigard (cl), Vic Dickenson (tr), Leonard Feather (p), Allan Reuss (dr), "Red" Callender (bass), "Zutty" Singleton (tra.). Recorded October 6, 1946.

THOSE who like simple blues songs of the less "profound" sort should enjoy Louis's still appealing trumpet and even more fascinating singing in these two unaffected performances. Others, with a partiality for the more modern ideas, may find the records somewhat dated. But then the blues are like that. The more authentic they are, the more essentially do they become "period" music.

Billboard - JAN. 15
MELBOY MAKER

Jazz To Bop Jam Session Is Held At Boro College

A jam session, under the heading of "Jazz, from Dixieland to Bop," was conducted in the Little Theatre of Brooklyn College on Monday and Leonard Feather, WMGM disc jockey and "Rebop" critic, acted as master-of-ceremonies as outstanding figures of the music world participated. The session was conducted by the Brooklyn College unit of the National Association for the Advancement of Colored People, a unit of interracial membership. Evelyn Beale is president of the day session chapter.

Among the outstanding artists who performed in the borough collegians were Charles Parker, alto-sax artist featured at the Royal Roost; Bennie (trombone) Green, associated with Charlie Ventura, John Lewis, piano sensation now with Illinois Jacquet, Doc Pomus, borough blues singer, and the Marvin Lowe Combo which provided the background. A special guest who also joined the entertainers was Wini Brown, better known as the "Gone Again" girl.

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Page 2-- Leonard Feather on "How High the Moon"

Finally, on Friday, Feather will feature an assortment of the countless, disguised versions of the song that have appeared under numerous other titles.

A total of thirty-five records of the song will be used in the course of the week, and the contrasts in treatments will undoubtedly make fascinating listening for jazz fans.

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1/3/49



NEWS *from 711 Fifth Avenue*

MURRAY HILL 8-1000

ONLY ONE SONG--BUT IT'S ONE WEEK LONG! LEONARD FEATHER
TO LAUNCH UNIQUE "HOW HIGH THE MOON" WEEK ON WMGM

A project that is certainly unique in radio history will get under way on Monday, Jan. 10 at 4:00 P.M. on WMGM, when Leonard Feather presents his daily record show, "Jazz At Its Best."

Starting on that day, every disc played on every one of his programs for the entire week, Monday through Friday, will be a recording of "How High the Moon"-- and, adds Feather, it'll be done without repeating a single record!

On Monday, Feather will trace the history of the tune, showing how it was written in 1940 as a conventional musical comedy song, but was taken up later by jazz musicians and still later became the nation's No. 1 bebop hit and the veritable anthem of 52nd Street. On Tuesday, Jan. 11, Morgan Lewis, who wrote the music of the song, will describe how he conceived the tune, and will comment on a variety of piano recordings.

The Wednesday program will be devoted to some of the innumerable records of the tune made at jam sessions and bebop concerts, including excerpts from an entire album of "How High the Moon," issued last year. Thursday, Jan. 13, will bring Nancy Hamilton to the microphone to discuss the treatment of her lyrics on various vocal versions by Ella Fitzgerald, June Christy, Anita O'Day and others.

(more)

WMGM
50,000 WATTS
1050 ON THE DIAL

WMGM-FM
18,000 WATTS
CHANNEL 262 • 100.3 MC



Discussions

Hey, Pierre, don't be a square. Pull up your chair. We're on the air! I hope all you readers (all three of you) are catching Lenny Feather at his new time — 4 to 4:30 now, so you got to hurry right home from Gene's. Or better yet, why doesn't some magnanimous citizen donate a radio? . . . Maybe a little Stromberg Carleson floor model? Today, Lenny gave with an ample sample of the stuff put out by Charlie Barnet, such as "Lois." Speaking of Gene's

have you contributed to the juke box? Some of the tunes which pull in the loot are "Twister" part 2 by Paul Williams, "The Spider" by Joe Morris, "Good Ball" by Dizzy, "Slow Boat to China" by Freddie Martin, "Body and Soul" by Sarah Vaughan, "Just an Old Love of Mine" by Billy Eckstein, and "Black Magic" by Tiny Grimes. And we have "How High the Moon" by Stan Kenton. The Long Leanster is currently rocking the Paramount. Sorry to hear that he's breaking up the Kenton Crew after this engagement. Latest Kenton disc is "Harlem Holiday" with "Don't Want That Man" on the flip side. June Christy on the latter.

The careers of two men, destined to become big names in the field of Bop, were recently and rather abruptly ended by accidents. Stan Hasselgard, formerly Benny Goodman's ace clarinet player from Sweden, was killed in an automobile accident. Chano Pozo, the guy who supplied the bongo beat for Dizzy's discs, got it in a barroom brawl. So in memoriam to Chano, everybody listen to just the bongo in "Man-teca" for once, and for Stan, you've got to catch his clarinet in "I'll Never Be the Same" (no crack, Jack).

Hey you Roost-ers, take your chicks down to the House That Bop Built. This night brings Billy Eckstein, Charlie Ventura and "Yardbird" Parker. That's what I said, all three at once, hey, all through your two weeks' vacation. So grab your gold from the vault, rent a bop tie, and fall by some night. And if you're Peso Poor, they might take you as a waiter. Favorable reports have come in on Lester Young, Hank Jones, Ray Brown, and especially Ella. She brings down the Bopra House with "I've Got You Under My Skin."

- Well, this column won't be complete without a few dedications:
1. It Started All Over Again Ginny & Charlie
 2. Say It Isn't So Junior Prom
 3. Suddenly It Jumped Junior Prom
 4. Lover George Golden
 5. Until Pete & Lynn
 6. Laura Horsie
 7. Everybody Loves Somebody Sometime Rosie Boegel
 8. How High the Moon End of Long Beach Ave.
 9. I'll Be Home for Christmas Cashmere and Pauline
 10. Don't Blame Me Popularity Poll

News Items: Boyd Raeburn is on the Progressive Jazz kick with his "Dalvatore Sally" album. Really weird! . . . Lenny is going to write a new book, "Inside BeBop" . . . Buddy Stewart has just joined up with Claude Thornhill's new orchestra. One of Claude's latest discs is "Polka Dots and Moonbeams." . . .

dragging to a close. Now that Christmas is just around the corner, "White Christmas" and "The Christmas Song" are coming back. And a fine new novelty tune is "All I Want for Christmas Is My Two Front Teeth" by Spike Jones.

I've been swamped with so many ballots (1) Thanks, Gordon) that I've decided to hold the poll over to the next issue. Or better yet, how would you like a poll of the polls?

SHEARING OPENS NEW YORK CLUB

FLYING from England, George Shearing arrived back in New York in time to open Broadway's latest jazz spot, the Clique Club, in the premises formerly occupied by the Ebony. He shares the stand with Buddy Rich's Orchestra in a trio comprising himself on piano, bassist Oscar Pettiford and Kenny "Kloop" Clark, the original bop drummer. Kenny replaces J. C. Heard in this unit. Sarah Vaughan was booked as the opening attraction. Looking and sounding better than ever, she drew a big crowd (writes Leonard Feather). Buddy Rich's Orchestra, however, was a big disappointment. The brass section is loud and ragged, and the whole aggregation performs without any subtlety. Jimmy Giuffre, the tenor man, composer of "Four Brothers," featured so successfully by Woody Herman, is in this band, but the same arrangement played by Rich sounds strangely different.

The Billboard

VOX JOX

A National Accounting of Disk Hockey Activities

SAUCE FROM THE BIG APPLE . . . The be-bop poll conducted by Leonard Feather, of WMGM, and Symphony Sid, of WMCA, returned Dizzy Gillespie as trumpet and big band winner, Charlie Ventura as small band topper, Billy Eckstine as top warbler and Sarah Vaughan as chirper champ. Gold bop pins go to winners. . . . Critics from trade mags will rate

Nov. 24, 1948.

FAMOUS DRUMMER MURDERED

Tragedy Hits the American Jazz Scene

New York, December 3.

CHANO POZO, the Cuban musician whose congo drumming was a popular feature of the Gillespie Orchestra during Dizzy's European tour, met a violent death here last night, December 2 (writes Leonard Feather).

Chano was standing at a bar on 110th Street uptown when a man walked in the door, called his name, and, as Chano turned round, fired five shots into him. Chano died almost instantly.

It was known that he had a narrow escape some years ago when an attempt was made on his life in Cuba, where he had a prison record.

Chano had left Dizzy's band a few weeks ago following a dispute with Gillespie during their engagement at the Royal Roost. Featured in the drumming and chanting on "Cubana Be" and "Cubana Bop," he earned a prominent spot, with two pictures, in the recent "Life" magazine spread on bebop.

This seems to be the week for bad news in American swing-circles.

Yet another tragedy reported from

the States is the death of Stan Hasselgard, brilliant young Swedish-born clarinetist, who was killed in an automobile accident near St. Louis on November 23.

The talented young clarinetist, who arrived in this country on July 1, 1947, was on his way to Mexico, probably to see about his immigration visa. Originally in this country to complete a course at Columbia University in the history of art and English, Stan had not planned to become a full-time musician, but when his money ran out he dropped his studies last year and got a lift out to California.

GOODMAN FIND

Benny Goodman heard him there at a jam session, and was so impressed that he hired him the next day, later bringing him to New York to play in the short-lived Goodman Sextet which was assembled and disbanded here last summer.

Stan, whose real first name was Ake, celebrated his twenty-sixth birthday last October. He is survived by four brothers. His death is deeply lamented by the many friends he had made in New York.

There is also news that Stan Kenton bassist, Eddie Saffari, was badly hurt when he fell asleep at the wheel of his car the other evening on his way home from the Kenton Band's current engagement at the Paramount Theatre, New York. Oscar Pettiford has been subbing for him in the band, and doing a splendid job.

RADIO DAILY

Is NAB's Suggestions Improving Service Of Bureau

from the county to a lesser political subdivision in those instances where it would portray a more realistic nighttime audience for regional and local stations.

B. That BMB should pursue an aggressive promotional and sales campaign to induce the subscription of at least 1,000 stations to the 1949 survey—and that as an inducement to fuller participation

under way would be greatly impaired.

The Second Study of BMB is already progressing. While subscribers to the Second Study have increased it is known that many of these are cases where broadcasters have both AM and FM operations. With about 750 subscribers of record for the

M.M. - DEC. 18 - 1948.

DUKE ELLINGTON AND HIS ORCHESTRA

CARNEGIE HALL, NEW YORK

Saturday Evening, November 13, 1948
at 8:30 o'clock

Notes on the Program

By LEONARD FEATHER

Jazz Critic and WMGM Disc Jockey

The sixth annual Carnegie Hall appearance of the Duke Ellington orchestra marks the climax of a year that has been punctuated by unusual events in the Ellington career.

As the year began, Duke made his long-delayed debut as a sponsored radio artist; but he appeared without his orchestra, and in the capacity of disc jockey rather than bandleader. Throughout 1948, the Ellington voice has found its way daily into innumerable homes in dozens of cities and towns; announcing the recorded music of artists far removed from jazz. Had it not been for the flagrant racial discrimination that has prevented almost all Negro artists from acquiring a radio sponsor, the Ellington orchestra itself would have gained the advantages of this widespread publicity, many years ago.

In April the orchestra was disbanded temporarily while its leader entered the hospital for a major operation. Two months later, the Duke sailed for Europe, making his first appearance across the Atlantic since 1939. He took with him Ray Nance, violinist-trumpeter turned dancer, singer and entertainer; and Kay Davis, currently the only girl violinist with the Duke. Because of labor permit restrictions, the rest of the Ellington organization remained in New York. Johnny Hodges, Tyree Glenn, Jimmy Hamilton, Billy Strayhorn, Junior Raglin and Sonny Greer banded themselves into a small improvising unit for a night club engagement during the maestro's absence.

When Ellington returned to this country to reassemble his band, there were the perennial rumors of an upheaval, a personnel overhaul which as usual failed to materialize. Only a few changes were made. A new bass player joined the Ellingtonians. He is Wendell Marshall, young cousin of the late Jimmy Blanton, whose work in revolutionizing modern bass tech-

nique and style was a highlight of the Ellington performances of 1939-42. Marshall, incidentally, is using Blanton's own bass, and is said to have inherited much of Jimmy's style as well as his instrument. At press time, Quintin Jackson replaced Claude Jones in the trombone section and Ben Webster, one of the truly great saxophonists linked with the Ellington saga, made his long-awaited return to the band, bringing the saxophone section up to six in number.

The Tattooed Bride

Described by the composer as a musical striptease, this is one of the most curious pieces of program music ever delineated by the Duke. The story which it tells in music involves a weekend honeymoon spent at a seaside resort by an energetic young man and his bride. The young man apparently expends his energy through the medium of long hikes along the boardwalk, liberal bouts of swimming and other recreational activities, after which he returns home and goes to sleep exhausted. After three nights of this sort of thing he declares that this is the best vacation he has ever had. At this point we might insert a row of asterisks, which would be the printed equivalent of Jimmy Hamilton's climactic long-held note on the clarinet, indicating that the husband has finally found out that his wife is tattooed.

Hi Ya Sue

One of the simpler but most delightful sides in the Columbia album entitled "Mood Ellington" released a few months ago is this new treatment of the traditional twelve-bar blues theme. As often happens with Ellington's works, *Hi Ya Sue* has been expanded somewhat since the original version was recorded; it now features an extension played on tenor saxophone by Ben Webster.

Reminiscing in Tempo

Originally recorded by the Ellington band in September 1935, on four ten-inch sides, this was the first of Duke's long works. It aroused considerable controversy among the critics at the time, some pundits declaring it his most profound work while others denounced it as pretentious. Contrary to Ellington's usual policy of re-arranging his older compositions, this presentation sticks rather closely to the original.

Creole Love Call

In its original form, as recorded on Victor in 1927, this was a very simple work on the basic harmonic pattern of the twelve-bar blues, with Rudy Jackson playing clarinet, and a wordless vocal by Adelaide Hall, the American soprano who recently returned here after fifteen years in England. *Creole Love Call* went through several metamorphoses, usually with Harry Carney assuming the solo clarinet role. In the latest version, which shows considerable harmonic and orchestral advances over the original, Kay Davis sings some of the parts originally assigned to the clarinet.

Tootin' Through the Roof

This Ellington original started as a showpiece for the trumpet work of Rex Stewart and Cootie Williams, and was recorded as such in October 1939 on Columbia. Stewart today has his own small band in the American Zone in Germany, and Cootie is leading a septet in this country. The work has been revised to feature the trumpet section somewhat in the manner of the popular ducal treatment of *Blue Skies* (*Trumpets No End*).

Suddenly It Jumped

The belated release on RCA Victor of Ellington's *Suddenly It Jumped* features Duke at the piano, with strong support by bassist Oscar Pettiford. Tonight the bassist will be Wendell Marshall, formerly featured with the orchestra of Mercer Ellington, son of the Duke.

Symphomaniac

This is inspired by a period that continues to linger on since the great Paul Whiteman days when Paul allegedly made jazz a lady. Everyone, in trying to imitate him, gave music a very desperate symphonic build-up. A colloquial slang expression inspires the second half of this number: "How You Sound."

Manhattan Murals

Acting Mayor Impellitteri gave a citation from the City of New York to Duke Ellington in recognition of this composition and the original manuscript was presented, in turn, to the city. As the Duke describes it, this is a visit through the metropolis via Billy Strayhorn's "A Train."

BENNY COMES BACK—WITH BOP!

From 'M.M.' New York Correspondent
LEONARD FEATHER

BENNY GOODMAN is back in the band business—and the King of Swing has entered the kingdom of bop! For the first time after two years devoted to semi-retirement and occasional sextet appearances, B.G. is facing the public again with a big band of his own.

Benny has a high opinion of his new orchestra—so high, in fact, two weeks ago he spent \$1,500 to charter a plane and fly thirty-one critics, booking agents and newspapermen to Syracuse, where he was breaking in the band with a five-day engagement at the Syracuse Hotel.

As we sat listening to the band I soon realized why he had been so anxious for us to hear him in this setting. The youngsters who crowded the room to capably seemed more interested in standing watching the music than in dancing with their partners.

It was like a return to the days when Benny panicked the jitterbugs in 1936 with the first swing band.

16-PIECE

The band, though only a week old, sounded remarkably clean and got a good beat, with the help of a rhythm section comprising Buddy Greco, a talented young bop pianist who also sings well and writes some good arrangements; Frank Hecsher, guitar; Clyde Lombardi, bass, and a fine new drummer, Sammy Lee.

Trumpets are Doug, Melrose, a youngster from Brooklyn who worked with Kidd Dameron at the Onyx last year, and Mike Frederic, with Alvin Sager, also Havana Ruch, Al Stewart and Nick Travis. Trombones are Eddie Bert and Milt Bernhardt, both formerly with Kenyon, and George Monte.

In the reed section are Andy Green and Mike Goldberg, both Eddie Wasserman and the great Wardell Gray, reeds; and Larry Marshall, clarinet. There's also a vocal group called the Charinaders and a promising girl singer named Terry Swopes, wife of the Woody Herman trombonist Earl Swopes.

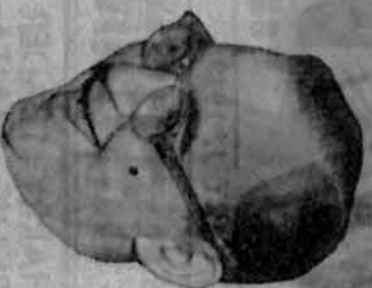
Incidentally, Terry is of special interest to English fans, since she lived in England from 1934 to 1941. She is a brilliant soprano, too, being a native Toronto, where she was born in 1928.

EX-JACKSON VOCALIST

During her years in Great Britain Terry was heard on a children's program for Ponds' Cold Cream over Radio Luxembourg. She also worked for a while with the orchestras of Todd Joyce and Jack Jackson. Her mother, Jeanne Dusseau, was a well-known opera singer with the Sadler's Wells company.

Terry, a striking blonde, was with Buddy Rich's orchestra for quite a while, though she didn't get to make any records with the band. She also worked for Woody Herman just before Mary Ann McCall joined Woody.

Behind the scenes is the most remarkable member of the Goodman organization, a gentleman by the strange name of Arturo (Chico)



BENNY GOODMAN

O'Farrell. Only in this country four months from his native Havana, O'Farrell has written things like "Chico's Bop" and "Undercurrent Blues" which sound like the work of neither an Irishman nor a Cuban. For someone who has also been arranging for Norvo Moralez, it's amazing how much he has learned about modern jazz.

The band plays mostly in a modal bop style which manages to satisfy both boppers and anti-boppers, especially since all the principal soloists except Benny himself play in the bop idiom.

SAX DISCOVERY

You'll certainly hear a lot more of Benny's tenor sax discovery, Wardell Gray, from Oklahoma, who used to play with Earl Hines and Billy Eckstine, and was with Basie for a few weeks. When Benny, Wassell and the rhythm section stopped off the band, Gray and cut on to the dance floor for a group of sextet numbers, the Syracuse youngsters applauded enthusiastically for Gray's solo on "Star dust" and the bop strangeness of "Indians."

LITTLE IN THE FAIR

As for B.G. himself, his happiness with the new set-up is reflected in his own superior attitude. From a man in his personal disposition Benny used to be so abject-minded that he couldn't even tell you the names of his own vocalists, today he can yet of his entire personnel of the band—precise as if he had memorized it and prided of it.

By the time you find this the Goodman band is in New York, making its first appearance here in the city where it was born. If Benny remains in the city, he plans any keeps in his group busy, he should enjoy his better success in years, both artistically and commercially.

COMBO JAZZ

An Album of Modern Jazz

(Be bop)

- From Dixieland to Bop
- Boppin' the Blues
- Jumpin' for Jane
- One Step Down, Please
- Royal Roost
- Epistrophe
- Cubana Be
- Cubana Bop

Album rating— $\uparrow\uparrow\uparrow\uparrow$

Symbol Key

- $\uparrow\uparrow\uparrow\uparrow$ Tops
- $\uparrow\uparrow\uparrow$ Tasty
- $\uparrow\uparrow$ Tepid
- \uparrow Tedious

Obviously each record in this album is not uniformly excellent as an overall four-note rating technically would indicate, but there is much fine jazz here and not a side that would be considered mediocre. A cursory glance at the titles might lead one to believe that this was a sort of "evolution of bop" album.

Though it might be so considered in one sense since the opening side has a smattering of two-beat as an example of where jazz has been, and the final sides are Afro-Cuban in character as a further example of where it is going, it actually is merely a collection of different boppers and the styles they propound.

The first record is performed by Lucky Thompson and a seven-man group including Neal Hefti, Benny Carter, Dodo Marmarosa, and Barney Kessel. *Dixieland* has only a suggestion of two-beat in the opening chorus in which Hefti plays a boppish trumpet solo over a tongue-in-cheek background.

Then there are piano, guitar, and tenor solos plus a double ending tossed in, no doubt, to reaffirm the satirical intent. *Blues*, the flip side, makes no pretense of being anything but a heads-down jam session and is one of the best sides, if not the best.

Dodo and Lucky, who seem to have a stimulating effect on one another no matter where the session, play superbly, particularly through Lucky's five-in-a-row, even though they disagree briefly on the chord pattern in No. 4.

Jane and *Step* are Coleman Hawkins sides with a personnel that largely includes young boppers of the Fats Navarro, Max Roach school. Both open with bop unison ensembles and have a satisfying number of good instrumental choruses with the honors going to the Hawk and Fats on both sides plus good J. J. Johnson trombone on *Jane*.

Dizzy's old drummer, Kenny Clarke, was in charge of the subsequent two sides which are good but not quite up, perhaps, to the rest of the album. His group is made up of men he got together back in 1946 for the French jazz authority, Delaunay, who recorded the group for sides which were to have been released in France.

Navarro answering to the name of "Theodore" is on these sides, too, and plays wonderfully, especially in his follow-up chorus on *Roost*. The final sides are two of the Afro-Cuban scores which Diz introduced last year at Carnegie hall to show the blend of American jazz and Latin rhythms and are the only sides actually out of place in being listed under *Combo Jazz*.

Both sides feature the unique rhythm patterns of the late Chano Pozo who, along with Diz, stars on both sides. The *Be* side is largely band work with Diz doing the only soloing to speak of. His final chorus, incidentally, is unparalleled. *Bop* is more or less a continuation of the "A" side and those who never will see the amazing Gonzales will be intrigued with his self-accompanied, weird chanting which takes up half the grooves.

The final chorus is a little too involved, even for arranged bop, and is sloppily performed toward the end. The young (25) Cincinnati, George Russell, who wrote this work, however, has a future to be envied if this can be accepted as an accurate portent.

Leonard Feather, who produced the album, wrote the notes and even contributed one of the arrangements (*Jane*), has coaxed some first-rate, exception-

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MUSIC BUSINESS - FEBRUARY, 1949.

MODERN SCREEN - JANUARY

DOWNBEAT - JAN. 14, 1948.

DJs, Diz' Humor (?), Plus Other Mess Mar Concert

New York—The following interesting events took place at Dizzy Gillespie's 105-minute Christmas night concert in Carnegie hall:

- Sabu Martinez, billed as a conga drummer, walked on stage with a set of bongos, had to borrow a chair from a spectator seated on stage, and promptly broke one of the drums in his first 30 seconds of playing.

- Disc jockey Symphony Sid, co-sponsor of the event with fellow wax horseman Leonard Feather, got in three separate plugs for one of his sponsors, Music Hall Credit Jewelers.

- Dizzy introduced a friend, creator of "those mad bop ties the band is wearing," announced free ties would be given away. They were at the program's end, making a slight shambles out of the formal conclusion.

- During guest Sarah Vaughan's spot, a small emissary brought in the music for tenor man Budd Johnson's part.

- A group of Brooklyn bopists, seated in a box, were just as drunkenly loud as their 1938 forebearers, managed to clap the wrong beats just as effusively.

- Local platter pilotician Feather made 28 flurried journeys on and off-stage, dead-headed Gillespie several times at the mike, went through a most splendid introduction of Symphony Sid (who was to introduce a group of

poll winners) only to have winner Tadd Dameron walk on instead of Sid.

- Some agent should have received 10 per cent for the behatted and coat-carrying crew which constantly circulated back of the band on stage. The entire scene looked a little like Forty Thieves in Search of Ali Baba.

The above items are not presented merely facetiously. Both Feather and Sid Torin have complained vigorously about the slap-dash manner in which some jazz concerts here have been staged. It seems they should have applied some of their own critical experience to what was too often a rhythmic clambake.

More Extraneous Matter

Outside of such other frivolities as the last part of the Ventura group's numbers being spent with Feather and the Carnegie hall representative pointing to wrist watches and apparently arguing vociferously, the major presentation defect was the band's seating.

The Ellington concert here proved conclusively that a jazz band to be heard satisfactorily in Carnegie hall must be tiered. Nobody bothered to do this with Gillespie, the result was once more the old familiar hash. Reeds were lost in brass clamor, rhythm sounded tubby and colorless.

Musically the highlights of the 21 numbers were Charlie Parker's short

stint with the poll-winning all-star combo, *Manteca* with Martinez and Joe Harris added on timbales for a rocking Latin rhythm section, John Lewis' well-conceived *Period Suite*, Tadd Dameron's serious wrestle with changing emotional patterns in *Soulphony*, Sarah Vaughan's *Lover Man* and the well-balanced sound maintained by the Ventura combo.

Altoman Ernie Henry and tenorist Johnson were the standout soloists of the Gillespie crew, with baritone Cecil Payne's bad tone negating many of the things he did get off.

Eckstine Imitator

Vocalist Johnny Hartman is proof again of the fact that Billy Eckstine should be the biggest male singer in the country commercially. Heaven knows, enough singers try to sound like him.

Drummer Teddy Stewart, like Ellingtonite Sonny Greer, should stand as ample warnings to all followers: you must muffle a bass drum in Carnegie, lest it sound like an unleashed tuba section.

Comedy touches were supplied by Joe Carroll's clever vobopping on *Oopapada* including some fine takeoffs on Bing, *Holidays for Springs*, *The Whistler*, Illinois Jacquet's squealings, and Ella Fitzgerald. The bop format, by the way, of a necessary formal coda return to the original phrase often can be a dramatic letdown, certainly was here.

Dizzy continued his attempts to be the only clown who actually plays an instrument. Sometimes the touches were successful: in *Sposn*, the trams upped and downed without playing to a laugh from the crowd, while the interpolation of *Sabre Dance* in the frenetic *Manteca* was aptly funny and a satirical commentary at the same time.

Too often, however, Diz's hip shufflings, leg tremors, and hand gestures merely transgress and are vulgar rather than amusing. He has much to learn about timing and taste if he wishes to be a comic.

His playing was better than it often has been at these concerts with fuller tone and less pressing for ideas. Parker, however, with his genuine musical ebullience of ideas and apparent effortlessness in getting them out, set him off with ease.

Good Blend

The band itself blended better and sounded more organized than it has in the past. It still, however, would be nice to have the reeds completely in tune and the brass reading together, as well as a little more attention to playing softly once in a while.

This could have been a much better concert with a little more attention to detail by Gillespie and producers Feather and Torin. The virtual sellout crowd on a brutally cold night proves once again that despite the bopists' failings, they are offering a feeling of something different and vital which attracts the younger crowd. Knowing this, they should take care to make something out of the opportunity given them.

—mix

Pre-viewing the styles

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sweet and hot

by Leonard Feather

**Highly Recommended
*Recommended
No Stars: Average

FROM THE MOVIES

BORDERTOWN TRAILS—It's My Lazy Day: Vaughn Monroe (Victor).

THE NIGHT HAS A THOUSAND EYES—title song: Buddy Clark (Columbia).

PALEFACE—Buttons and Bows: *Dinah Shore (Columbia); Gene Autry (Columbia).

Is this a trend? Last month Vaughn Monroe teamed with the Sons of the Pioneers for a Western musical sandwich called *Cool Water*; now comes Dinah Shore with her Happy Valley Boys for a sagebrush serenade accompanied by Sonny Burke with boots, saddles and accordion. Bob Hope sings this one in the picture, longing for the good old East "where the cement grows." Maybe the Autry treatment is more authentic, but for novelty we'll take Dinah.

ROMANCE ON THE HIGH SEAS—It's You Or No One: *Doris Day (Columbia). I'm In Love: Doris Day and Buddy Clark (Columbia).

See also several previous listings for other songs. *I'm In Love* is the unhappiest "happy song" ever; Doris grapples with it adequately, as she did in the picture, with the aid here of the Bostonian.

THAT LADY IN ERMINE—This Is the Moment: *Tony Martin (Victor); *Jo Stafford (Capitol); Dinah Shore (Columbia); Larry Clinton (Decca); George Paxton (M.G.M.).

This Is the Moment was originally the title of the picture; it's still the name of the principal song involved. There's another very pleasant tune supposedly from the same film—*There's Something About Midnight*, sung by Margaret Whiting on Capitol—but I suspect it can be found on the cutting room floor.

TWO GUYS FROM TEXAS—Every Day I Love You and There's Music In The Land: Harry James (Columbia). (See last month's list.)

HOT JAZZ

COUNT BASIE—Seventh Avenue Express (Victor).

ARNETT COBB—Cobb's Boogie (Apollo).

DIZZY GILLESPIE—*Manteca (Victor). Bebop with a Cuban beat—exciting.

BENNY GOODMAN SEXTET—Cherokee (Capitol).

SY OLIVER—*Scotty (M.G.M.). An unusual instrumental—sounds like a mixture of Duke Ellington and Tommy Dorsey.

ALBUMS

BENNY GOODMAN-PEGGY LEE—*Eight tunes (Columbia).

Recorded around 1941-2 when Peggy was Benny's vocalist. For some odd reason most of Peggy's best vocals from that period (*How Long Has This Been Going On*, *The Lamp of Memory*, etc.) aren't included. It's still nicely nostalgic.

KING COLE FOR KIDS—*Six sides (Capitol).

The most delightful children's album I've heard—a perfect gift for the young.

ROY ROGERS—Souvenir Album (Victor).

Title songs from *Don't Fence Me In*, *San Fernando Valley*, *A Gay Ranchero* and five other Republic sagebrush specials.

Herman Herd still leads the field

From LEONARD FEATHER in New York

MUSICAL history repeated itself when Woody Herman's Band opened on Broadway at the Royal Roost during the week of October 18. The Herman Band of to-day is as far in advance of its competitors in the 1948 field as his 1945 band was ahead of its contemporaries.

A big crowd, which included Stan Kenton, Dizzy Gillespie, Buddy Rich, Artie Shaw and countless other celebrities, applauded vociferously as the Herman herd went through its ultra-modern paces in such numbers as "The Goo and I," by Al Cohen; "Elevation," by Jerry Mulligan; "Four Brothers," by Jimmy Giuffre; "Keen and Peachy," by Shorty Rogers; and other brilliant adaptations of the pop idiom to big-band orchestration.

The band now includes Sam Marowitz on lead alto; Stanley Getz, Zoot Simms and Al Cohen on tenors (all equally talented performers in the neo-Lester Young manner); and the phenomenal Serge Chaloff on baritone. The trumpet section includes Ernie Royal, who is showing versatility by playing pop and ballad solos, as well as his better-known high-note stuff. Shorty Rogers, Bernie Glow, Irv Markowitz, and Stan Pischelson.

Bill Harris and Earl Swope share the trombone spotlight without causing any confusion; Swope is still featured on the newer numbers, and Bill does the tunes that were identified with him in the old Herman organization. Ollie Wilson and Bob Swift, who also take occasional solos, complete the trombone team.

Rhythm section, despite the regrettable lack of a guitarist, sounds wonderful, thanks to the impeccable work of Lou "Count" Levy on piano and

Feather witnesses the presentation by Herman of Varsity Magazine's "Musician of the Year" to Gillespie at Carnegie Hall earlier this year.

Chubby Jackson on bass (both were in Scandinavia last year as part of the Jackson Sextet), plus the superb drumming of Don Lamond, another



survivor of the previous Herman herd.

Perhaps the most remarkable feature of all is the vibraphone work of Terry Gibbs, who was also in Sweden with Chubby. Terry has been improving constantly, and to-day is certainly the greatest young performer in the business on this instrument. His inspired and inspiring solo on "I Can't Get Started" was a highlight of the evening.

Woody, who is so thrilled with the band that he'd rather listen and lead than play and sing, confined his activities to eight or sixteen bars of alto or clarinet every once in a while, and didn't sing a single number in the three hours I listened to the band. Mary Ann McCall, on the other hand, was allotted far too much singing time, some of which might have been advantageously shifted to Woody.

Ralph Burns is still writing for Woody, and Leonard Bernstein, noted modern composer-conductor in the "longhair" field, has promised to write a special work for the orchestra on his return from Israel, to be used on the Herman concert tour in February.

Consensus of opinion among both musicians and fans was that this band has the excitement and spirit of the old group, plus an unprecedented array of great soloists and a library packed with superlative arrangements. Of the recordings made before the ban, only a couple—"Keen and Peachy" and "Four Brothers"—give even a slight idea of how the band sounds today.

* * *

Peggy Lee and Dave Barbour have just finished a date at the Paramount Theatre here. Dave is still using five men from the Thornhill band to accompany Peggy—ex-Ambrose star Danny Polo on clarinet, and the rhythm section. . . . Benny Goodman temporarily reorganized his septet one day recently to make some V-Discs for the Army.

MELODY MAKER - Nov. 6, 1948

Jan Savitt är död

Jazzen erövrar televisionen

Amerikabrev från Leonard Feather

New York den 10 oktober.

JAN SAVITT, DEN VALKANDE violinisten, kompositören och kapellmästaren, dog den 3 oktober i hjärnblödning på väg till ett sjukhus i Sacramento, California.

Savitt, som var född i Leningrad 1913, var son till musikkdirektören vid Czar Nicholas Imperial Regements-orkester. Han kom till Staterna som barn, växte upp i Philadelphia och studerade violin under Carl Fleisch. Vid 14 var han violinist vid Philadelphia Symfoni-orkester.

Savitt återvände till Europa 1929 för att studera dirigering under Fritz Reiner och Artur Rodzinski. Efter sin återkomst till USA 1931 organiserade han Savitt String Quartet, som vann Philadelphia-sällskapets guldmédalj 1934. Samma år blev han musikchef på en lokal radiostation och kom därigenom att bilda sin egen orkester 1937.

1939 och 1940 hade Savitt en av landets mest populära dansorkestrar. Några av hans melodier, som "It's a wonderful world" och "720 in the books"



Jan Savitt, populär amerikansk kapellmästare och kompositör, var endast 35 år gammal vid sin död.

blev best sellers. Bland de vokalister som blev populära med hans orkester var Bon Bon (tidigare med the Three Keys) och Gloria de Haven, nu en ledande filmstjärna.

På senare år har Savitt ägnat sig åt radioarbete, exempelvis som musikkdirektör för Louella Parsons show, och turnerat landet runt med sin orkester. Han hade många populära plattor, först på Decca och senare på Victor.

Benny Goodman har nu börjat engagera musiker för sin nya, stora orkester, och det verkar som om det skulle bli hans mest moderna och tilltalande kester hittills. Benny, vars attityd ntemot bebop har förändrats radikalt under de senaste månaderna, har engagerat Tadd Dameron, tidigare Gillespies rangör, att skriva för orkestern. Tadd r uppskjutit sina planer på att resa i Frankrike. Det finns god möjlighet att Fats Navarro, enastående boptrumpetare som nu spelar med Tadds Sextett & Royal Roost, också skall spela hos Benny. Wardell Gray, som spelade hos Basie under dennes sejour på Roost ny-

ligen, återgår till Goodman, som också tänker engagera en bop pianist och andra unga, modernt inställda jazzmusiker, som har gjort intryck på honom under hans sökande efter talanger.

Tommy Dorsey hade premiär i förra veckan på Pennsylvania Hotel. Louis Bellson har återvänt efter en kort frånvaro, och Charlie Shavers är alltså lanserad. Under tiden planerar alltså Buddy De Franco, Dorseys förra klarinetstjärna, att organisera egen orkester, fast det nu verkar som om han ville försöka en stor orkester istället för en kvartett.

John Kirby dök upp på Apollo Bar i Harlem med en ny orkester. Buck Clayton, som har gett upp sin egen orkester, arbetar nu hos Kirby. Pete Clark spelar alltså klarinett, Schubert Swanton piano och Kelly Martin trummor. Kirby har övergett sin ursprungliga instrumentering; han lanserar nu en kommersiellt värdefull tenorsolist, George Nicholas, istället för en altsax.

Stan Hasselgard, Sveriges present till amerikansk jazz, hade premiär i förra veckan på Three Deuces med sin egen kvartett. Denne unge Goodman-skyddsling, som kom hit för bara ett år sedan från Sverige, omger sin bopklarinet med den excellent pianisten Gene di Novi och gitarristen Chuck Wayne plus Clyde Lombardi på bas och Max Roach's superba trumslagning. Med Hasselgard alternerar George Shearing-Oscar Pettiford-J. C. Heard.

Dizzy Gillespie har återvänt till Royal Roost med en orkester, som är mer kommersiell än någonsin, men alltså mycket bra musikaliskt sett — i pauserna mellan clownier och komiska sånger. Diz har nu tre trumpeter och tre tromboner utom sig själv, och en av trombonisterna dubblar på bastrummet. Alla sektioner spela rent. Bandet har också en ny balladsångare, Johnny Williams, som förut var hos Earl Hines, som absolut är överlägsen de flesta bandvokalister.

Artie Shaw har flugit till Kalifornien, troligen för att åter börja med dansorkester. Han har varit på framsidorna igen med en stor skilsmässoskandal från sin sjätte fru, Kathleen Winsor. Andra rykten har velat berätta, att han skulle resa ut på en klassisk turné med Ray Lev. Men det ser nu ut som säkert, att han återvänder till jazzen.

Sarah Vaughan och Illinois Jacquets orkester, med Jo Jones på trummor, började en månads jazzkonsert-turné tillsammans i veckan. J. J. Johnson, bop-trombonist nr 1, skall snart sluta hos Jacquet. New York har ett nytt etablissemang för stjärnorkestrar, Avadon Ballroom, där Hal McIntyre just nu lanserar och där Jerry Wald snart efterträder. Minnen från den gamla "Home of Happy Feet"-tiden, då Savoy Ballroom i Harlem hade stora musikfejder, kommer snart att återuppträda en söndagkväll då flera orkestrar skall lanseras: Charlie Venturas, Cootie Williams och Lucky Millinders. Lucky skriver just nu kontrakt med Victor — i förbigående sagt.

Beträffande inspelningsförbudet finns ännu inte nyheter att rapportera, fastän underhandlingar mellan parterna förberedas. Massor med jazz kommer all-

jämt ut på de oberoende etiketterna; de sista utsläppen är några goda Dixieland-sidor av Pete Daily på Jump, tenornummer av Morris Lane och Eddie "Lockjaw" Davis på Lenox, Norman Granz' inspelningar med Flip Phillips, Howard McGhee och Willie Smith på Mercury, och några Safranski-sidor med en Kentongrupp på Atlantic.

Jazzen gjorde sin formella entré inom televisionen nyligen, då Eddie Condon började en serie veckoprogram av Dixieland-music. Den ursprungliga idén var att göra sändningen direkt från Condons klubb i Village, men tydligen upptod tekniska svårigheter och programmet gjordes från studiosituation.

Condon använder musiker som Billy Butterfield, Peanuts Hucko och Ernie Caceres, plus gästartister — bl. a. Hot Lips Page och vokalisten Thelma Carpenter. I den sista show'n, som Eder korrespondent såg, fanns också en lång komisk sak av Mischa Auer, som spelade piano och höll en grapefruit i varje hand samtidigt. Den andre pianisten — utan grapefruits — var Joe Bushkin.

Joe Marsala och hans harp-spelande-vokalist-hustru, Adele Girard, har också en televisions-show, men de användas huvudsakligen som bakgrund för sångare och andra artister. Också flitig i television är Tony Mottola trio, lanserande kapellmästarens gitarr, Bill Cliftons

piano och Sid Weiss' bas. De ackompanjera sångare Johnny Desmond på en GBS-TV-show varje kväll. Buddy Weed och hans grammofontrio från MGM har också televisionsarbete.

Sarah Vaughan, Count Basie, Mary Lou Williams och andra stjärnor har



Duke Ellington har återvänt till Amerika och är redan ute på turné. Här hälsas han välkommen av Sy Oliver vid en radioutsändning. Två välfödda gossar, måste man säga.

gjort gästframträdanden på några av de stora televisionssändningarna.

Stan Kenton's orkester spelade två framgångsrika kvällar på Carnegie Hall nyligen och hade nästan fult på båda kvällarna. Som en eftergift åt de fans som klagat över frånvaron av solon, lät Kenton åtta av sina musiker släppa sig lösa i en jamsession på "Tea for two". Lanserade blev bl. a. Art Pepper alto, Bob Cooper tenor, Conte Candoli (som var i Sverige med Chubby Jackson) trumpet, en ny trombonist från Detroit vid namn Parky Groat och rytmsektionen med Kentons nye trumslagare Irv Kluger.



NEWS from 711 Fifth Avenue

MURRAY HILL 8-1000

SARAH VAUGHAN, NEW WMGM FEATURE, NAMED TOP BE-BOP VOCALIST; GILLESPIE, VENTURA BANDS; ECKSTINE HONORED IN POLL ON NEW JAZZ BY CRITIC FEATHER

Sarah Vaughan, who this week initiated a Wednesday through Sunday song show over WMGM, was named top be-bop gal vocalist in the first radio poll of modern jazz, jazz critic Leonard Feather today announced on his "Jazz At Its Best" program over WMGM.

Along with Miss Vaughan, who will be heard over WMGM at 8:45 to 9 P.M. Wednesday through Saturday (Sunday: 10:45 - 11:00 P.M.) from the Clique Club, Billy Eckstine was singled out by listeners for vocal accomplishments. Dizzy Gillespie walked away with double honors with an overwhelming number of listeners naming Dizzy No. 1 trumpet man and his orchestra the No. 1 big band, Leonard Feather disclosed. Other winners were Charlie Parker for alto sax; Charlie Ventura, a double winner for best tenor sax and best small band; Kai Winding, trombone; Milton Jackson, vibraharp; Tad Dameron, double winner as arranger and pianist; Billy Bauer, guitar; Chubby Jackson, bass; and Max Roach, drums.

They will receive awards at an all-star Carnegie Hall concert on Christmas night, at which time Gillespie and his band will give the world premiere of his "Rhumbop Concerto" and several other works now being written especially for the concert.

###

12/9/48

WMGM
50,000 WATTS
1050 ON THE DIAL

WMGM-FM
18,000 WATTS
CHANNEL 262 • 100.3 MC

Ben Webster åter hos Duke

Woody Herman övertar Chubbys stjärnor

Amerikabrev från Leonard Feather

New York den 5 november

DET KOM STORA NYHETER för jazzvännerna den här veckan, när det bekantgjordes att Woody Hermans orkester skall slå sig tillsammans med King Cole trio under en konsertturné under två eller tre veckor, som skall börja på nyåret.

Hermans grupp har blivit samtalsämnet i New York sedan premiären i förra veckan på Royal Roost och de flesta musiker fastslår, att det är den bästa moderna jazzorkesteren i landet i dag. Av en tillfällighet och mycket för sent har Columbia beslutat sig för att utge de sista inspelningarna, som Herman gjorde med sin nu historiska orkester av 1946, nämligen Ralph Burns' långa stycke "Summer Sequence" och "Lady McGowan's Dream".

Irving Markowitz i Woodys trumpetsektion är en av de första jazzstjärnorna, som drabbats av de nya inkallelserna för män upp till 25 år. Under tiden kommer troligen hans plats i bandet att handhas av Red Rodney.

Glada tidender för Ellingtons vänner: Ben Webster har återvänt till fadershuset. Sedan han lämnade Duke för fem år sedan har Ben och orkesteren bibehållit en varm vänskap och Ben ville alltid vara med, så fort orkesteren kom till stan. I förra veckan råkade han befinna sig i Washington när Club Duke Ellington öppnades och några dagar senare hade Duke bestämt sig för att utöka sin saxsektion till sex för att Ben skulle få plats. Jimmy Hamilton kommer hädanefter att bara spela klarinet och Al Sears kommer att dela på tenorsolona. Claude Jones är inte längre med i trombonesektionen utan har ersatts av Quen-

"Big Nick" Nicholas, tenorer; John Collins, den utmärkte gitarristen som var med Slam Stewart; Butch Ballard, trumslagare från Cootie Williams och en basist. Sir Charles har haft flera framgångsrika plattor under eget namn på Apollo. Tills nyligen spelade han piano med Illinois Jacquet, hans plats där övertogs av John Lewis, som var i Europa med Dizzy Gillespie förra våren.

Broadway har fått en ny danssalong, Carnival, förut nattklubb, och den öppnades för dans i förra veckan och skall ha kända orkestrar. Början göres med Louis Prima. Charlie Barnet, som är i New York nu och bildar en ny orkester, kommer möjligen att efterfölja Prima och sedan kommer Gene Krupa och Benny Goodman. Priset för hela kvällen är en dollar per person — mindre än kostnaden för en smörgås under förra epoken då man hade underhållning av Milton Berle, Olsen and Johnson, George Jessel och liknande.

Primas band alternerar med Luis de Lano's Latin American orkester. Nu för tiden är det omöjligt att ha en danssalong utan att bjuda på ett rumbaband.

Buddy de Franco, som just nu leder före Benny Goodman i klarinettavdelningen i Metronomes favoritröstning, kommer absolut att få en egen stor orkester och dess impressario blir Willard Alexander, som också handhar Dizzy Gillespie, Vaughn och Ray McKinley. Buddy kommer därför inte att ingå i Norman Granz' nya "Jazz at the Philharmonic" konsertturné, som börjar en ny turné i veckan genom att göra ett framträdande på Carnegie Hall. Gruppen lanserar Coleman Hawkins, Flip Phillips, Charlie Parker, Al Haig, J. C. Hear och Al McKibbin.

Artie Shaws planer på ny orkester är alltfjämt obeslutna trots att han engagerat Walter Fuller, som förut var hos Dizzy, att skriva arrangemang för honom. Artie besökte Royal Roost vid flera tillfällen nu senast och har blivit intresserad i bebop. A andra sidan har



Duke Ellington gör en radioutsändning enbart med några av sina solister. Vi igenkänner fr. v. Duke, Billy Strayhorn, Junior Raglin, Lawrence Brown, Tyree Glenn, Harry Carney och Joya Sherrill.

Buddy Rich beslutat sig för att vrida klockan tillbaka; han vill kasta ut alla sina moderna arrangemang och har engagerat Sy Oliver att skriva arrangemangen.

förut i Mercer (Dukes son) Ellingtons band.

Två nya jazzböcker har kommit ut. Den ena är "Jazz — a People's Music", skriven av Sidney Finkelstein, förut musik- och litteraturkritiker i kommunisttidningen New Masses. Den andra boken är "Trumpet on the Wing", en lätt och självbiografisk bok av Wingy Manone, men det är en löst sammanfogad serie minnen och anekdoter.

Jo, jag glömde att säga, att Lou Levy, som var med Chubby i Sverige, också ingått tillsammans med Chubby i Woody Hermans orkester, och rytmsektionen låter nu underbart, inte minst tack vare trumslagaren Don Lamonds utsökta arbete. Bill Harris på trombone

är ännu en av de gamla, som återgått, och Terry Gibbs, vibrafonisten, har också hamnat hos Woody.

Sidney Bechet, vars trio nu spelar på Ryan's på 52nd Street, överväger flerbud han fått att resa till Fran'

tin Jackson, som var med Don Redman i Sverige.

"Sir Charles" Thompson, uppmärksam pianist, arrangör och kompositör vars melodi "Robbins Nest" hade stor framgång i fjol, har bildat sin egen lilla orkester. Med honom är trumpetaren Idrees Suliman (förut känd som Leonard Graham — ännu en av de bopmusiker som har övergått till muhammedanismen), Bob Dorsey och George



Den här bilden har vi fått från Tompa Jahn. Den visar Teddy Wilson på en nattklubb och herrn till vänster är anonym men lär vara representant för ett grammofonbolag.

och mer behöver jag knappast säga. Bäst tycker jag om "Milk cow Blues".

Sidney Bechet skall få avsluta detta urval med "Blues horizon" och "Muskrat ramble". Med sig har han sina Blue Note Jazz Men, Sidney De Paris trumpet, Vic Dickenson trombone, Art Hodes piano, Pops Foster bas och Manzie Johnson trummor. "Blue horizon" är ett klarinettsolo från början till slut, ett solo av sällsynt majestät och resning. Ingen annan nu levande musiker skulle kunna prestera något av så djup och mäktigt verkan. Bechets geni står ingens efter.

I "Muskrat ramble" ligger tyngdpunkten på ensembledriven som är magnifik, medan solisterna Dickenson, Bechet och De Paris kanske inte når upp till sina största höjder.

För att till sist återknyta till gamle Tantalos igen, så är naturligtvis inte heller de här skivorna så lätta att få tag i även om de funnits i vissa affärer. Jag ska emellertid ge er det lilla hoppet, att de ofta finns i privatsamlares utförsäljningslistor, så alldeles omöjligt skall det väl inte vara,

Johnny Hodges och Al Hibbler påstår att en historia, nyligen publicerad av Dave "Dyspepsia" Dexter, att de skulle öppna på Cricket Club i Los Angeles denna månad är osann. Hodges säger att han inte har några tankar på att lämna Ellington. Rykten av detta slag har flödat under åtskilliga år, men det är högeligen otroligt att Hodges (känd som "Rabbit" bland vännerna) kommer att uppge säkerheten i sitt 20 år gamla engagemang hos Ellington och ge sig in i de besvärligheter som just nu dominerar musikbranschen.

Eddie "Lockjaw" Davis, en av de bästa tenoristerna, och en rytmsektion, har premiär på Minton's Playhouse, en nattklubb i Harlem som skötes av Teddy Hill och som påstås vara bebop-musikens födelseplats. Atlantic Records har engagerat Vernon Duke, den framstående kompositören av klassiska ting såväl som populära, att dirigera en ny serie inspelningar med klassisk musik. Praktiskt taget alla bolag arbetar nu under den hypotesen att inspelingsförbudet när som helst skall upphöra, ett hopp som blivit betydligt ljusare i och med att president Truman återvaldes.

Bildandet av en ny 13 mans orkester under ledning av veteranen Earl Hines är också en nyhet. Earl slutade med sin stora orkester i fjol för att ingå i Louis Armstrongs stjärngrupp, men med denna nya orkester kommer han möjligen bli i stånd att handha bägge jobben.

Joe Garland, känd tenorsax och arrangör och bäst känd för sin "In the mood", blir assistent åt Hines. Samma jobb hade han hos Louis Armstrong för åtskilliga år sedan.

Mickey Scrima, känd trumslagare och bäst känd för sitt engagemang hos Harry James från 1939 till 1943, och senare med Charlie Barnet, arresterades i förra veckan tillsammans med åtskilliga andra misstänkta och anklagades för att ha sålt marijuana och morfin till högskoleungdomar. Dörrvakten på nattklubben där Scrima ledde sin egen orkester arresterades också.

Wendel Marshall, en kusin till framlidne Jimmy Blanton, har ingått i Ellingtons orkester på bas. Han var

och Skandinavien. Han har haft många framträdanden på sistone i Condons televisions-show.

Duke Ellingtons sjätte årliga konsert på Carnegie Hall äger rum den 13 november.

**NU är
OKLAHOMA
här!**

ORKESTER DUBBELNUMMER:

People will say we're in love. 3: 75
Out of my dreams
Oh, what a beautiful morning 3: 75
The surrey with the fringe on top

i originalarr. av
Jack Mason och Dave Foster

Dessutom:
Pianopotpourri, fyra
separatutgåvningar
och fullständigt piano-partitur

**NILS-GEORGS
Musikförlags A.-B.**

CONSULTATION INTERNATIONALE DES EXPERTS

Nous avons adressé, à une trentaine de personnalités parmi les plus en vue du monde du Jazz, le questionnaire de notre Referendum. Dix-huit, représentant huit nations, nous ont envoyé leurs réponses, accompagnées, dans la plupart des cas, de commentaires que nous avons également sollicités. Qu'ils veuillent bien trouver ici l'expression de nos remerciements pour leur aimable collaboration à une enquête dont la portée internationale n'échappera à personne.

Certains de nos correspondants ont donné à leur réponse un tour personnel, qui s'écarte quelque peu du questionnaire. Cela n'en donnera que plus de diversité à cette consultation, dont le succès montre assez le renom de « Jazz-Hot » à l'étranger.

Les textes américains, anglais et suédois ont été traduits par Maurice Ghnassia.

JAZZ HOT - JAN., 1949

CONSULTATION INTERNATIONALE DES EXPERTS

LES CINQ GRANDES FIGURES DU JAZZ

D'APRÈS LES EXPERTS INTERNATIONAUX
CONSULTÉS PAR Jazz-Hot

LOUIS ARMSTRONG	.....	cité 18 fois, soit	100 %
DUKE ELLINGTON	.....	» 15 » »	83,3 %
JELLY-ROLL MORTON	.....	» 10 » »	55,6 %
BESSIE SMITH	.....	» 9 » »	50 %
CHARLIE PARKER	.....	» 6 » »	33,3 %

Viennent ensuite :

Sidney Bechet, Bennie Goodman (4) ; King Oliver, Bix Beiderbecke, Dizzy Gillespie, Coleman Hawkins (3) ; Johnny Hodges, Fats Waller, Lester Young (2) ; Jimmy Blanton, Earl Hines, Art Tatum, Lennie Tristano, Chick Webb (1).

F. Voc. : Billie Holiday Ella Fitzgerald Sarah Vaughan.
Orch. : Woody Herman, Duke Ellington Dizzy Gillespie.

Cinq grandes figures du jazz : Duke Ellington Louis Armstrong, Benny Goodman, Art Tatum, Charlie Parker.

Il est excessivement difficile de sélectionner trois musiciens pour chaque instrument.

Ces dernières années, le jazz a beaucoup transformé ceux de ces musiciens qui résistaient autrefois à l'évolution, profondément bornés qu'ils étaient au goût de l'improvisation standard.

Pour moi, l'artiste le plus inspiré aujourd'hui est Charlie Parker. Tous les autres, et quel que soit leur instrument, doivent être jugés par rapport aux conceptions de « Bird ». A ce titre, par exemple, j'ai laissé vide la troisième colonne des vibraphonistes, parce que, partant de Bird, il n'y en a que deux qui peuvent être considérés. Par ailleurs, j'ai inclus quelques musiciens de la vieille école, tels que Benny Carter, Harry Carney et Benny Goodman, parce que leurs idées sont si mélodiques et si superbement exécutées que ces qualités seules justifient leur inclusion. De même pour Ray Nance, si étrange que cela puisse paraître, en tant que trompette et violon.

Quand il le veut, Ray peut oublier les jeux de scène et jouer du grand jazz dans quelque style que ce soit, allant du « swing » au « bop ».

Je suis embarrassé chez les saxos ténors et les guitares pour en extirper trois noms. Je citerai pour exemple les trois jeunes ténors de Woody Herman, Stan Getz, Zoot Simms et Al. Cohen qui sont bourrés de talent.

Je dois ajouter que, par suite du manque d'enregistrements, il y a beaucoup de musiciens que je n'ai pas entendus cette année, parce qu'ils ne vinrent pas à New-York, et ceci élimine parmi eux les plus grands noms de l'Ouest pour lesquels j'aurais aimé voter.

De ce fait, les noms ne vous sont pas familiers et je voudrais dire quelques mots sur certains nouveaux venus.

Lee Konitz est un jeune alto qui étudia et travailla avec Lennie Tristano. C'est le seul alto moderne qui, à ma connaissance, ne copie pas « Bird ». Il a une sonorité excellente et un style de haute qualité. Vous pouvez avoir une faible idée de son talent par l'« Anthropology », de Thornhill.

Tommy Turk est un nouveau trombone de Pittsburgh. Il a fait quelques tournées avec Norman Granz ; de même que Benny Green (qui est chez Charlie Ventura), il joue dans un style original sans copier J.-J. Johnson ou Bill Harris, comme beaucoup de trombones s'y essaient.

Je ne sais si les arrangeurs devaient être inclus dans ce referendum ; cette année, en tous cas, je fus frappé par les arrangements de Walter (Gil) Fuller, Jimmy Giuffrè, Shorty Rogers, Tadd Dameron, Ralph Burns, et, naturellement, Duke Ellington.

LEONARD FEATHER

U.S.A.

Directeur des Esquire Jazz Books

Tromp. : Fats Navarro, Dizzy Gillespie, Ray Nance.
Tromb. : J.J. Johnson, Benny Green, Tommy Turk.
Clarinette : Buddy de Franco Benny Goodman, Stan Hasselgard.
Alto : Charlie Parker, Lee Konitz Benny Carter.
Ténor : Coleman Hawkins, Allen Eager, Lucky Thompson.
Baryton : Serge Chaloff, Harry Carney Charlie Ventura.
Piano : Erroll Garner, Art Tatum, Earl (Bud) Powell.
Guitare : Chuck Wayne Arvin Garrison, Farney Kessel.
Basse : Oscar Pettiford, Al McKibbon, Ray Brown.
Drums : Max Roach Don Lamond, Kenny Clarke.
Violon : Ray Nance, Ray Perry.
Vibes : Terry Gibbs, Milton Jackson.
M. Voc. : Billy Eckstine.

Len Wolf, Decca's Eastern division publicity manager, was the judge last week on the premiere television showing of Dave Miller's *Hometown Frolic*, hillbilly talent contest over WATV, Newark, N. J. . . . Mabel (Stevedore Boogie) Scott married Charlie Brown, pianist with the Three Blazes. . . . Benny Carter is organizing a new big band on the Coast. . . . J. J. Robbins pubbery has set March 15 as the release date for Leonard Feather's new book, *Inside Be-Bop*. . . . Leslie Distributors this week took over New York State distribbng for Allegro and Bibletone waxeries. The territory does not include the metropolitan area.

Alfred Drake, musiccomedy singer who signed with RCA Victor (*The Bill*).

Billboard - FEB. 5

I AM GOUACHES . . . Johnny Long guested with Monica who was subbing for Jack Eigen on the WINS remote show from the 1st week. Geoff Davis will handle Jack's chores for the remaining of his vacation. . . . Symphony Sid, of WMCA, is celebrating his 15th radio. . . . Ray McKinley visited with Bea Kalmus via her WMGM cast from Hutton's Restaurant last week. . . . Joe Franklin, WMCA, at another Carnegie Hall vaude show in March. . . . Leonard Feather, *ib*, drew a hefty response to his be-bop letter contest, with Benny acting as judge and donating prizes.

LETTERS *Continued*

agree on the importance of bebop as a serious contribution to modern American music. You limited this aspect of the subject to a few lines, apparently feeling that some better purpose could be served by discussing goatees and berets. Charlie Parker, whom many musicians consider the greatest improvising genius in jazz today, was not even mentioned.

I hope that EBONY or some other Negro publication will eventually give bebop the legitimate treatment it unquestionably deserves.

LEONARD FEATHER

New York, N. Y.

I was shocked and disappointed to see such a fine publication as EBONY take an important musical subject like bebop and portray it as the product of a group of eccentric cultists, reducing it to the level of a chauvinistic fashion story.

If you talked to Duke Ellington, Count Basie or any of the leading figures in jazz, you would find that they all

Continued on Page 10

EBONY - FEB. - 1949.

MODERN SCREEN

FEB. 1949

sweet and hot

by leonard feather

**Highly Recommended
*Recommended
No Stars: Average

FROM THE MOVIES

A SONG IS BORN—"Giants of Jazz" album** (Capitol).

This colossal collection includes the Benny Goodman bop version of "Stealing Apples" which we two-starred here a couple of months back. The other sides are "Muskrat Ramble" by Mel Powell and an all-star Dixieland group; "Redskin Rhumba" by Charlie Barnet's band; "Daddy-O" by the Paige Cavanaugh Trio with Jeri Sullivan, singing it just the way she voice-doubled for Virginia Mayo on the sound track of the picture; and finally, a double-sided all star jam session on "A Song Was Born," similar to the scene in the film, with the Golden Gate Quartet, Jeri Sullivan, the Brazilians, Messrs. Goodman, Barnet, Powell, T. Dorsey and Louis Armstrong. It's the best musical album ever issued in connection with a movie—and as if that weren't enough reason to buy it, all royalties go to the Damon Runyon Fund. Don't miss it!

KISSING BANDIT—"Señorita" by Frank Sinatra* (Columbia), Jack Smith (Capitol), Dennis Day (Victor). "If I Steal a Kiss" by Andy Russell* (Capitol), Frank Sinatra (Columbia), Vaughn Monroe (Victor). "What's Wrong With Me" by Vaughn Monroe (Victor), Patti Page* (Mercury). "Siesta" by the Sportsmen (Capitol).

LUXURY LINER—"Can Maracas" by Jose Morand* (Victor).

ONE SUNDAY AFTERNOON—"Girls Were Made to Take Care of Boys" by Jo Stafford and Gordon MacRae* (Capitol).

PALEFACE—Still more "Buttons and Bows," by Bob Hope* (Capitol), Evelyn Knight* (Decca), the Dinning Sisters (Capitol).

REACHING FOR THE STARS—"The Morning Glory Road" by Ray McKinley* (Victor), John Laurenz (Mercury).

SO DEAR TO MY HEART—"Lavender Blue (Dilly Dilly)" by Vera Lynn (London), Sammy Kaye (Victor). "It's Whatcha Do With Whatcha Got" by Johnnie Johnston* (MGM).

JAZZ (HOT AND COOL!)

LOUIS ARMSTRONG—"Please Stop Playing Those Blues"*** (Victor).

DIZZY GILLESPIE—"Algo Bueno" (Victor). "I Can't Get Started"*** (reissue on Columbia).

BENNY GOODMAN—"Varsity Drag"*** (Capitol). **STAN HASSELGARD**—"I'll Never Be The Same"*** (Capitol).

WOODY HERMAN—"Basie's Basement"*** (Coral).

CHUBBY JACKSON—"Lemon Drop"*** (Rainbow).

GENE KRUPA—"How High The Moon" (Columbia).

DODO MARMAROSA—"Trade Winds" (alias "You Go To My Head")** (Dial).

CHARLIE PARKER—"Embraceable You"*** (Dial). "Barbados"*** (Savoy).

ED SAFRANSKI—"Turmoil"*** (Atlantic).

CHARLIE VENTURA—"I'm Forever Blowing Bubbles"*** (National).

It's a field-month for jazz! Almost all the above are worth a spin, with Dodo's superb piano work a high spot. Nice "bop-vocal-with-horns" ideas on the Jackson and Ventura sides. Ben Webster plays tenor sax with Woody Herman. The Sfranski item features seven members out of the Stan Kenton band.

Public defines be-bop

NEW YORK — Leonard Feather, jazz music critic who is also a local disc jockey, is conducting a contest to obtain a satisfactory definition of be-bop. Among the definitions received thus far:

"Be-bop is emotional catharsis wired for sound"; "Be-bop is something that if a guy plays it, he ought to be bopped."

by Mr. [unclear], Inc.

Billboard 2/19/49

Shearing Signs MGM Pact

NEW YORK, Feb. 12.—Contrary to earlier reports that he would sign with Capitol, George Shearing, blind English bop pianist now fronting his own quartet at the Clique Club here, this week signed a one-year pact with MGM diskery. Shearing's first date for the label takes place next week, with Leonard Feather supervising. The pianist also cut four sides with a quintet recently for Discovery.

Feather, Jazz Merchant to Speak at TC

In a talk on jazz, with the accent on the "hep" language of musicians and fans, Leonard Feather, considered by some to be America's foremost authority on jazz, will speak before the Teachers College English Club tomorrow at 5:15 P.M. in the Grace Dodge Room of Grace Dodge Hall at Teachers College.

Mr. Feather now directs a daily



Leonard Feather

radio show, "Jazz At Its Best" on station WMGM, and writes for "Metronome" magazine and for "Esquire." He will use recordings and piano bits to illustrate his talk. Recently, Mr. Feather has been close to the "Bebop" development of jazz and it is expected that he will discuss this new kind of music.

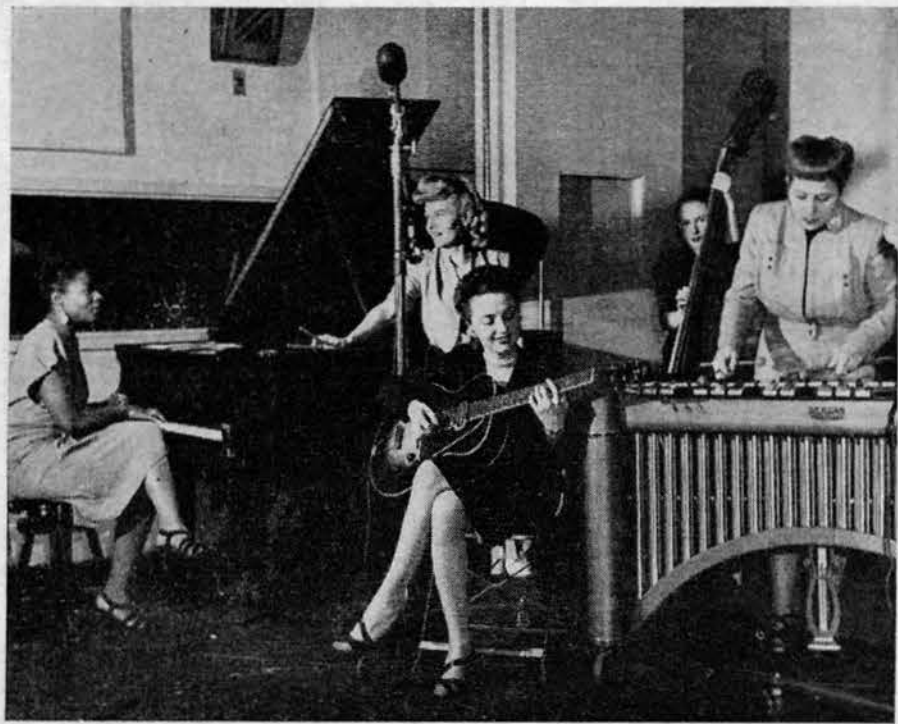
Jazzens främsta kvinna

Mary Lou Williams är en radikal
- och inte bara inom musiken

MARY LOU WILLIAMS är internationellt känd som världens främsta kvinnliga jazzmusiker. Det skulle dock vara mer lämpligt att helt enkelt kalla henne för en framstående musiker; ty det finns inte större anledning att

reste på turné 1936 efter det han haft jätteframgång med grammofoninspelningen "Until the real thing comes along", sjungen av framlidne Pha Terrell, som förde fram orkestern till en av de främsta platserna.

Under sina första år med Kirk lärde sig



Mary Lou Williams försvarar sin plats i vilken manlig orkester som helst och endast en gång har hon gjort inspelningar med kvinnliga musiker — som här på bilden. Fr. v. Mary Lou, Bridget O'Flynn, Mary Osborne, Bea Taylor och Marjori Hyams.

hysa könsfördomar än rasfördomar och sådana uttryck som "inte dåligt för en flicka" är absolut förkastliga när man skall beskriva en artists prestationer.

Lyckligtvis har Mary Lou under större delen av sin karriär inte lanserats eller behandlats som kvinnlig musiker. Under 12 år av sitt liv, från 1929 till 1941, var hon medlem i en orkester med bara män, Andy Kirks. Inte förrän Mary Lou skrev ett inspelningskontrakt med Victor i fjol sammansatte hon en hel damorkester för en skivinspelning och då endast därför att det råkade finnas några enastående kvinnliga musiker, som förtjänade ett allmänt erkännande.

Född Mary Lou Winn, andra barnet i en flock av elva syskon, växte Mary Lou upp i Pittsburgh. Hennes moder spelade orgel och familjen väntade, att Mary Lou skulle ägna sin tid åt klassisk musik. Men allt efter som hon fick höra mer och mer jazz spelad av lokala musiker och gästande stjärnor kom hennes intresse att gradvis överflyttas till populärmusiken. Vid 14 års ålder tillbragte hon en sommarferie, försedd med en äldre chaperone, med att ackompanjera en vaudevillakt.

Hennes verkliga professionella karriär började inte långt efter, när hon ingick i Johnny Williams orkester och blev saxofonistenkapellmästarens unga brud. Senare ingick båda i Andy Kirks orkester och arbetade med honom, huvudsakligen i Kansas City, innan Kirk

Mary Lou en massa om musik och blev en talangfull och flitig arrangör. Hon gjorde också sina första soloplattor, när det gamla Brunswickbolaget förde en portabel inspelningsapparat till Kansas City. Hon gjorde då de två sidorna "Night Life" och "Drag 'Em", som återutgavs bara för några år sedan.

Några av de nummer som skrevs och arrangerades av Mary Lou under sina år i Kirks band ha blivit dyrgripar för kollektörerna. De flesta av dem fanns i Decca-katalogen men är inte längre tillgängliga: "Big Jim Blues", "Mary's Idea", "Toadie Toddle", "Walkin' and Swingin'", "Bearcat Shuffle", och några med text för att de skulle bli nationellt populära — "What's your story morning glory" och "Little Joe from Chicago".

Efter det dessa plattor hade väckt uppseende bland musiker började kompositören få erbjudanden att skriva för andra band. Hon skrev några saker för Benny Goodman's repertoar, mest uppmärksammas av dem blev "Roll 'Em", ett av de första försöken att skriva boogie-woogie för hel orkester, och "Camel Hop". Bob Crosby övergav sin Dixielandstil tillräckligt länge för att kunna lansera några av Mary Lou's moderna jazzidéer.

1941 hade Mary Lou fått nog av turnerandet och, som så många musiker gör förr eller senare, beslöt sig för att slå sig ned och arbeta i New York. Harold Baker, den briljante trumpetaren hos Duke Ellington, blev hennes andre man, och hon var så ofta i närheten av Dukes band att några av hennes alster oemotståndligt letade sig in i dess repertoar. Ett av de bäst kända var ett arrangemang som började med "Blue Skies", men som under åren och i händerna på Dukes musiker undergått så många förändringar att det nu är känt som "Trumpet no end", en solosak för fem av de sex trumpetarna.

Under en tid hade Mary Lou i en liten orkester, med vilken hon spelade sitt enda jobb på 52nd Street som ledare, på Kelly's Stable. En generösare skörd av beröm och pengar skänkte henne de långa gästspelen på de två

Cafe Society, där hon arbetade som single. Under dessa engagemang fick Mary Lou en bredare publik utanför jazzfans som dittills hade utgjort hennes enda beundrare. Folk som inte visste någonting om jazz blev förtjusta i hennes originella idéer, hennes lugna trygghet vid tangentbordet, och till och med i hennes enda sånginslag i någon platta, det egna lilla numret som hette "You know baby".

Mary Lou hade under årens lopp blivit socialt ansvarsmedveten. Hon avbröt sin vistelse i New York för att resa på turné i en kampanj för Roosevelt 1944. Med sig på denna resa hade hon trumpetaren Bill Coleman och Al Hall. Denna trio gjorde ett album på sex sidor för Asch, som visade hennes förvånansvärda uppfinningsrikedom att få ut maximum av en liten kombination genom intrikata miniatyrrangemang.

Under de sista åren har Mary Lou blivit känd som boogie-woogiepianist — inte på grund av egen önskan utan därför att boogie-woogie hade blivit något av en kult och därför att hon spelade stilen renare och intressantare än de flesta av de berömda exponenterna. En av hennes största succéer blev kompositionen "Froggy Bottom", som alltså efterfrågas. Men Mary Lou hade ambitioner som sträckte sig utanför boogie-woogies begränsningar och i början av 1946 presenterade hon ett 12 delars semiklassiskt arbete, som kallades "The Zodiac Suite", som hon utförde på en konsert i Town Hall, ackompanjerad av en speciell grupp med stråkar, för vilken en talangfull arrangörsvän, Milton Orent, samarbetade med henne ifråga om arrangemanget. Sviten inspelades i två album som pianosolon på Asch. Samma märke inspelade också två album 12 tums plattor av Mary Lou med småorkestrar, lanserande sådana stjärnor som Coleman Hawkins, Edmond Hall, Vic Dickenson, Al Lucas och Jack Parker.

När hon förra sommaren slutade på Cafe Society tog Mary Lou det lugnt under en tid — med en och annan konsert och radioutsändning. När hon skrev kontrakt med Victor och åter måste inspelas boogie-woogie kom hon på någonting nytt — en boogie-woogie i 3/4 takt som hon kallade "Waltz Boogie", och som artikelförfattaren anser vara en de mest originella och attraktiva saker som skrivits inom jazzen.

När man först träffar henne, verkar Mary Lou vara en lugn, inåtriktad person. När man lär känna henne finner man en värme och en charm, som är ett verkligt uttryck för hennes personlighet. Hon talar mycket lågmält men vad hon har att säga är desto tyngre. Hennes åsikter om musik är lika progressiva som hennes politiska uppfattning; hon har ingen ursäkt för reaktionära jazzmusiker och entusiaster och har haft kurage nog att säga så, ja till och med lyckats avråda en eller två kända musiker från att delta i Dixieland-jazzkonserter. "Nya idéer", säger hon, "god smak och utförande — blanda dem tillsammans och du får god musik." Hon råder de unga musikerna att studera så moderna stjärnor som Dizzy Gillespie, Don Byas, Art Tatum, Erroll Garner och alla de andra, som försöker föra musiken framåt istället för dem som försöker föra den tillbaka till Jelly Roll Mortons era.

Bara för några veckor sedan tog Mary Lou med sig tre arrangemang till en världsberömd musiker, vars orkester har misslyckats att följa med den musikaliska utvecklingen under senare år. Kapellmästaren ville ändra ett av Marys arrangemang, utesluta några av de mer originella harmoniska idéerna och använda någonting gammalt och vant. Mary Lou blev ledsen och disilluserad. Hon vill inte arbeta för någon som inte ser med hennes ögon — ty hon vet att hennes sätt att se är det rätta.

Mary Lou bor ensam i en 3-rumsvåning på Hamilton Terrace nära 144th Street. Hon är inte ofta ensam emellertid, ty dussintals av stora musiker, negrer och vita, betrakta henne som en vän och musikalisk idol och tittar in då och då. Hon är den sorts människa, som alltid kommer att ha vänner, ty — lika mycket som hon älskar musik — lika mycket älskar hon människor.

Leonard Feather.



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eller
gör ett besök

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Några skivtips . . .

Armstrong: HMV X 7470: A song was born / Blues for Yesterday

H. James: Boogie woogie trio: Parl. R 2906: Boo-Woo / Woo-Woo

Ellington: Parl. R 3041: Caravan / Dusk on the Desert

Charles Magnante m. rytm: Cup 4144: St. Louis Blues / Hora Staccato, amerikansk dragspelare.

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to Denver from California. He was buried at Macon, Ga., his home town. News-hawks predicting a sell-out for the King Cole-Woody Herman concert at Carnegie Hall on this Sunday, February 20. Plus King Cole and Woody Herman there'll be a host of musical stars including Oscar Pettiford, Ernie Royal, Harry Belafonte, Carlos Vidal and Leonard Feather.

Earl Bostie doing good business

JAZZ-HOT

NOUVELLES D'AM

- ★ Sortie de prison au printemps dernier, Billie Holiday va sans doute remettre ça. La première fois pour de l'héroïne, celle-ci pour de l'opium. Il n'y a pas longtemps, Down Beat lui reprochait de trop boire. Pauvre Billie, ce qu'elle doit s'embêter.
- ★ Dodo Marmarosa, lui, c'est la marijuana. L'en faut pour tous les goûts, pas ?
- ★ La télévision semble goûter le jazz moderne. Eddie Condon, vaincu par la marée montante, a été jusqu'à y faire venir Flip Philipps, Shelly Manne et Charlie Shavers.
- ★ Capitol prendrait sous contrat Buddy de Franco, George Shearing et Erroll Garner. Qu'en pensera l'anti-moderniste Dave Dexter, éditorialiste de « Capitol News » ? Même Charlie Barnet se met à employer des ex-arrangeurs de Dizzy et Kenton.
- ★ Pettiford (Oscar), le roi de la basse, entre chez Woody Herman. Allez, un petit mélange. Woody... faut se faire pardonner « New Orleans » ou « Les marrons du feu ».
- ★ King Cole sont quatre : vient de prendre un joueur de bongo. Ça, c'est sympathique.

Amsterdam 2/19/49

● Les Livres...

Autour de "JAZZ A PEOPLE'S MUSIC" de SIDNEY FINKELSTEIN
édité par Citadel Press

L'OPINION DE LEONARD FEATHER

Finkelstein, critique littéraire pour la revue communiste « New Masses » produit un livre bien plus digestible que ce qu'il avait déjà écrit sur la musique de jazz dans la mesure où il prend sérieusement le mouvement be-bop en considération. Son livre souffre toutefois du manque de connaissances techniques dont son auteur aurait eu besoin sur son sujet. Aussi commet-il des erreurs monumentales; telle la description du « Cotton tail » d'Ellington en tant que blues.

Il essaie désespérément d'un bout à l'autre du livre de concilier ses idées musicales et son opinion politique, produisant ainsi des exposés de ce genre : « Le jazz est une musique de protestation contre Jim Crow et la liberté de pensée. Il exprime la colère des noirs contre les scènes de lynchage. » Bien entendu, aucun musicien noir ne s'est fait l'écho de ces propos.

Jazz Hot Feb. 1949

Feb. 1949

MAGAZINE

ÉRIQUE par Leonard FEATHER

★ Benny Carter se remet au grand orchestre. Récemment, il arrangeait pour Herman (Saint gonna wait too long) altosaxait pour Joe Alexander (So long, darling) trombonisait pour Julia Lee (All dever do is worry)... et en plus, il est grand-père. C'est la bonne vie.

★ Neal Hefti, trompette et arrangeur hop, entre chez Harry James. Il n'a pas beaucoup de chances de prendre un solo.

★ Roy Eldridge rejoint Krupa. Son orchestre personnel ne travaillait pas depuis un mois.

★ Tadd Dameron vient de graver quelques faces chez Capitol avec une formation de neuf musiciens.

★ Dave Lambert, un des deux responsables (l'autre étant Buddy Stewart) de la vogue incroyable des vocaux bops, vient d'enregistrer pour Capitol avec douze chanteurs, Al Haig (piano), Max Roach (drums) et Curly Russel (basse).

★ Louis sera le Roi des Zoulous pour la parade de Mardi Gras du 1^{er} mars à la Nouvelle-Orléans.

Little Old NEW YORK

By ED SULLIVAN

My Secretary, Africa, Speaks

Dear Boss: To soothe Sun staffers, jittery at grapevine rumors that the paper was to be sold, Sun exec J. E. Martin had this laconic assurance tacked on the bulletin boards: "Tom Dewart told me today that the Sun is for sale, only at newsstands for a nickel." . . . Ralph Edwards, whose "Truth or Consequences" raised over \$1,000,000 for Heart last year, won't raise more than \$100,000 this time. No fault of his own: FCC now demands that people send their name to Edwards in one letter, their entry fee in a second. The resulting confusion plus terrific costs of indexing double sets of mail murders the charity revenue. . . . Sinatra back to the Coast. . . . Read that nice letter from Gov. Harold Stassen. . . . Pres. Truman's Cabinet changes will be announced about March 1st. Three are planned, at the moment.

Man-bites-dog switch came true in Philly, during taxicab strike, with citizens asking to be taken for a ride, says Maurice Turet. . . . Most embarrassed broadcaster in Philly, because of wildcat strike, was Powers Gouraud, dean of drama critics. He does a "Night Owl" airtel nightly for Yellow Cab. . . . Cinema Lodge of B'nai B'rith honoring Actors Temple's Rabbi Bernard Birstein on the 24th. He's a wonderful man. . . . King Cole-Woody Herman sellout at Carnegie Hall tomorrow night feathers the nest of WMGM's Leonard Feathers, who engineered it. . . . Bogart and his Bacall back to N. Y., next Saturday. . . . Used car prices now way down (they'll perk up April 1). . . . Hoss-players get results of last race at Santa Anita on Trans-Lux Theatre tape.

Mail loaded with thank-you memos from ex-U. S. marines, up to and including a famed Leatherneck general. . . . Body of 27th Div. chaplain Father Lawrence C. Lynch, arrives on home soil next month. He was killed April 25, 1945, at Okinawa. . . . Janet Gaynor and her Adonis sail for Naples March 4. Veleznic. . . .

N.Y. AGE

Feb. 19, '49

2 Philly Stores Close Out Disks

PHILADELPHIA, March 5.—Much concern is expressed in disk distributor circles here over the fact that some of the top dealers in town are either closing down their record departments or relegating it to a nook in the store. Past week found two of the town's top dealers bowing out. Dubrow's, one of the biggest dealers in the South Street shopping section, announced that the store was quitting the record business to provide space for its enlarged furniture department.

Another heavy load of waxes went on the selling block this week when the Music Box, in suburban Jenkintown, and again one of the more prosperous record operations, sold out at auction.

B. Woodrow 3/12/49

Nick Kenny Speaking:



PLATTER CHATTER!!! This record battle between sweet music and be-bop gets most of the attention in Radio Row these days, but take it from Steve Sholes of RCA Victor recordings, the real dark horse in this wax free-for-all is hillbilly bands and folk songs. When a so-called "corny" number like "Bouquet of Roses," played and sung by Eddy Arnold, hits the million mark in records, that's news. No publicity either.

Steve has thirty-six artist groups and hillbilly bands and he points out that Victor is selling more recorded folk songs than ever before. "Look at your present day crop of hit songs," says Steve. "You'll find numbers like 'Lavender Blue,' 'Hair Of Gold,' 'Say Something Sweet To Your Sweetheart' and 'I Love You So Much It Hurts Me.' Some of the smart bands write when they are asked to record these folk-songs laughed Sholes. "But you should see them smile when they

over for these wounded kids, so if any of the above stars can make this benefit show they will be doing a good turn. Write this Old Sailor if you can make it.

NEEDLENOSE NICK SEZ: Jazz event of the season is the Woody Herman-King Cole Carnegie Hall concert tomorrow night emceed by Leonard Feather of WMGM and Symphony Sid of WMCA! Feist is publishing Gardner (New Yorker) Benedict's

King Cole Trio And Woody Herman To Give Joint Concerts

One of the biggest events in jazz concerts to date, will be the coupling of The King Cole Trio with the Woody Herman band in a series of concert appearances during the month of February.

Starting off with a concert in Champaign, Illinois, on February 14, the King Cole Trio—Woody Herman package will play dates in Ames, Ia., South Bend, Ind., Kalamazoo, Mich., New York's Carnegie Hall, Pittsburgh's Syria Mosque, Uline Arena in Washington, D. C., Town Hall in Philadelphia, and Symphony Hall in Boston.

Nat Cole has added another sound to his famed Trio for these concert appearances and will feature Vidal, South American congo drummer who formerly supplied much of the Afro-Cuban excitement in the now extinct Stan Kenton orchestra. This new rhythmic addition to the No. one trio of the country should prove highly effective and colorful. Cole also promises another innovation with a series of 'bop' numbers for the trio, all being especially prepared for this coming concert series.

To Play Carnegie Hall

The only Cole-Herman concert in the New York area will be held on February 20 at Carnegie Hall under the direction of Leonard Feather and Monte Kay. Tickets are already on sale at the Carnegie box-office and advance interest in this jazz double header points to a complete sell-out several weeks in advance.

EAST SIDE, WEST SIDE

By FRANK CONNIFF

BECAUSE a few kind words about Be-bop sneaked out of my typewriter in a genial moment a week ago, some of my friends who still look with askance on the new style have accused me of going soft. Anything can happen now, they say: you'll soon be beating the drum for the ballad singers.

This I doubt, although many things are possible in this fluid and changeable age. My allergy toward the present enthusiasm for balladeers comes from honest causes. I do not think they contribute anything to jazz, and, in fact, should not even be considered as factors in the jazz set-up.

And yet one continues to discover that the jazz critics persist in mentioning the Billy Eckstines in the same breath with the Frankle Laines and with the Dizzy Gillespies. This lack of critical perception has had a somber effect on at least one fine singer who appears to be following the trend toward freakish effects, and I do refer to Ella Fitzgerald.

Ella was one girl whose taste was always dependable, whose flair for the right phrase at the right time marked her as a performer of rare purity. But in recent months Ella seems to have succumbed to the mania for outlandish effects. I cite as an example of same the second chorus of her version of "Robbins Nest."

When Ella began jiving, when the amazing pyrotechnics of "Lady Be Good" burst on the musical scene a few years back, it seemed she had embarked on a new phase completely compatible with her distinguished past. But the dangers inherent in such a sensational performance appear to have gained the upper hand with the passing months. Now Ella is apparently so fascinated by these trickerations that the instinct for the exactly right phrase, something which endorsed her as one of America's two greatest pop vocalists—Mildred Bailey, of course, being the other—has been subordinated to the flashy commercialism of the new trend.

It all goes to prove, I think, that what jazz music needs as much as

anything is a couple of George Jean Nathans who will refuse to capitulate before every new fad and fashion that comes along. Theatre critics who lack the judgment and background of Mr. Nathan are often trapped into extravagant support of unworthy plays by tricks and devices which emerge shabby and transparent in subsequent analyses.

Not so Mr. Nathan. Because he has too frequently observed what harm can be launched by the failure to call the turn on these flashy vehicles at the earliest moment, he sometimes seems disapproving and waspish beyond all necessity. But Mr. Nathan would find complete justification for his critical reserve if he were aware of the ultimate injury to the cause of jazz music that has resulted from the failure to recognize cheap and sensational artifice at the proper moment.

Something new and flashy comes along, and immediately the critics on the modern jazz magazines are tilting hats into the air. No one seems to point out, as Mr. Nathan does in a similar capacity for the theatre, the eventual harm that may follow from the toleration of the new trickiness. Spurred by the early approval, the trend continues, and before you know it the fine, artistic base of jazz music has been glossed over by something that is essentially hollow and meaningless.

That is why I have occasionally punched out at the indulgence being granted by magazine critics to the ballad singers of the moment. I don't care how much you like Billy Eckstine; there is nothing he can do with "Blue Moon" or "Sophisticated Lady" that entitles him to consideration as a serious jazz artist. It is pap for mewling adolescents, hokum suitable for adults who have never escaped the puppy-love stage, a banal brew undeserving of attention from critics who claim they are seriously devoted to the best interests of the jazz form.

The reply is raised to this ob-

Saturday's Swing Session

jection that the ballad singers enjoy such wide popularity that their work must be covered by the magazines. All very well; but why call yourself a "critic" if you are going to accord the values of appreciation to an Eckstine or Laine recording that should be reserved for an Ellington or a Gillespie? Beats the whey out of me, Lieutenant.

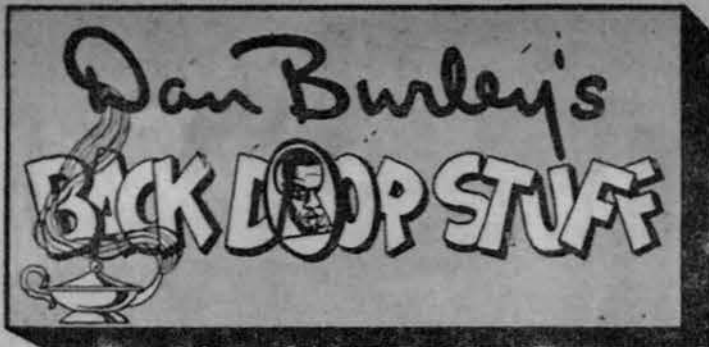
Well, I won't continue this nagging, although I assure you that something should be done to raise the critical standards of jazz music. I'll vamp into a less bellicose key by telling you that tomorrow night I'll be at the Carnegie Hall ringside to attend the Woody Herman concert. As you probably know, the new King Cole "quartet" will be making its official debut at this affair. Leonard Feather will appear to supervise the Herman-Cole endeavour.

The King has added a bongo player to his famous trio. Incidentally, the popularity of Latin rhythms at the moment may prove a fine illustration of what I've been saying today. While the Latin inflections can be welcomed as potentially exciting variations of our North American jazz beat, the critics should be on guard lest they open a Pandora's Box by their unrestrained enthusiasm for the new tempos.

This column was among the first to postulate that Latin-American music could be profitably incorporated into our traditional jazz forms, and I want to be among the first to say that the process can be overdone.

Journal American Feb. 19

in Se Ar



Don't Miss Monday Night's Midnight Show:

THIS COMING MONDAY, FEB. 21, AT MIDNIGHT, Your New Age launches its first venture in the field of big-time community promotions — the NEW AGE-USO "Cavalcade of Stars" all-star in person show on the stage of Loew's Victoria Theatre in W. 125th St. Proceeds go to swell the total in the USO's drive to raise \$800,000 in metropolitan New York for its reactivation program. Ask the GI who sweated in a foxhole in Italy, North Africa or the South Pacific about the USO. Ask one of the studs who put it down so righteously in the furnace-hot jungles of northern India and Burma about the USO — the doughnuts, the coffee, the smile of the girl in USO uniform or the loud and boisterous entertainment of the USO troupes of touring performers, actors, musicians, and others bringing some measure of home to wherever our boys were assigned. Ask those GIs who were on "stateside" in Mississippi, Georgia, Louisiana, Arkansas, Texas or Tennessee. USO did its job without fear or favor and observed no color or racial lines in doing it. Now USO is coming back at a time when war talk is openly discussed and hundreds of thousands of kids lined up for uniforms under the government's military training program. Yes, USO, which has continued bringing entertainment to the thousands of veterans in the nation's hospitals is going back on its full standard again and Harlem's chance to help it do so is right at hand next Monday night at Loew's Victoria.

The committee of citizens sponsoring the affair has worked its head off rounding up talent, pushing ticket sales, making contacts and everything else to give a topflight show. Performers have contributed their names and services to the cause unstintingly as in past occasions for other community betterment programs. Loew's Victoria, never used for a show of this kind before, has been donated for the midnight show. The musicians union, Local 802, through Sam Suber and the great people in the front office down there, are 100% behind it. So are the theatre unions like AGVA, Theatre Authority, the stagehands union and others. Talent is of a superior quality, people like Tallulah Bankhead, Lenny Tristano, Robert Morley, Al Schacht, Slapsie Maxie Rosenbloom, Joey Faye, Billy Banks, Maxine Sullivan, Una Mae Carlisle, the Delta Rhythm Boys, the Three Flames, Ray Stapleton, Hot Lips Page, Eddie Heywood, Larry Doby, Noro Morales, Thelma Carpenter, Earl Wilson, Fred Robbins, Willie Bryant, Freddie and Flo, Wild Bill Moore, Hal Singer, Billy Daniels, Manhattan Paul, Dick Barrow, the Three Rays, Lucky Mil-linder and Paul Breckinridge, Charlie (Yardbird) Parker, Harry Balogh, Johnny Addeo, Uncle Don Trent, Sugar Ray Robinson, Martha Davis, the Dixieaires, the Mary Bruce Starbuds, Lucy Monroe, Maxine Johnson, Doc Pomus, Alfred Drake, Tony Canzoneri and Joey Adams plus Mark Plant, the George Shearing Quartet, Leonard (WGM) Feather, Ralph Cooper, Sammy Price and Albinny Jones are just a few among the many top show-people working to make this the show of shows. Tickets are priced from \$1.50 to \$3 and \$5. That's not much for what you'll get — a monster midnight show to benefit a worthy organization, a show starting at midnight and breaking up around 5 a. m. on George Washington's Birthday, which is a holiday. See you there, huh?

N. Y. POST

Free Trip To Colorado

A free trip for two persons to Estes Park in the Colorado Rockies will be enjoyed this summer by the winner of "The Man From Colorado" Contest, conducted for Loew's theatres by WMGM's Leonard Feather, who will judge the contest and announce the winner on his program.

The contest is being conducted in connection with the showing of "The Man From Colorado," which brings Glenn Ford, William Holden and Ellen Drew to Loew's screens this week. The trip will be awarded to the writer of the best letter on "Why I'd Like to Vacation in Colorado."

Contest letters should be addressed to "Leonard Feather . . . Station WMGM . . . 711 Fifth Av. . . . New York, N. Y." Contest closes Monday, Mar. 14.

Professor Explains Bop

New York—Even college professors have their ideas on what bop is, and one of them won himself a gold wrist watch for taking the pains to put his definition on paper. The award winner is Harry Thomas, a 25-year-old physics teacher at the University of Connecticut, who plays a little jazz trumpet on the side.

His explanation of bop was part of a contest held by disc jockey Leonard Feather on WMGM with Benny Goodman posting the prizes. Professor Thomas wrote, in part:

"Bop embodies, in its harmonic structure, logical extensions of the harmony formerly found in jazz. For example, there is the ever-present flatted fifth. It really isn't so weird; it's the major 11th which is usually left out of a straight 13th chord.

Rhythm Varies

"The type of rhythm section used by boppers varies considerably from almost straight four-

four swing to the so-called Afro-Cuban mixture, which I consider to be primarily a novelty.

"Some of the most raved-about rhythm men clutter up the background at times with so many off-the-beat bop licks that I marvel at a soloist's ability to stay with the tune.

"On the other hand, an intelligent filling in of 'holes' by the rhythm section really improves a band's performance.

"In my opinion, it is in execution that most bop reaches both its high and its low. A real bopper needs an almost prodigious technique.

Technique Exciting

"The display of this is enough to excite many persons to the extent of proclaiming that bop is everything, the greatest, gone, crazy, etc. Some of the more accomplished boppers I have heard are prone to lapse into the execution, at a breakneck tempo, of interminable passages of 16th notes, interrupted only by a be-bop whenever the performer must come up for air.

"If one allows bop to consist solely of this supercharged technique, combined with the now well-known harmonic extensions, it entirely lacks 'feeling'—the personal factor which has always been an important part of good jazz."

Downbeat 2/25/49

"Crier" Feature Writer Meets "Feather Merchant"

By THOMAS McNAMARA

Leonard Feather is a musical jack-of-all-trades. He is a critic, pianist, songwriter, author, and recently a disc jockey. His disc show, "Jazz At Its Best" is heard via WMGM, daily at 4 p.m. and Sunday at 3.

Leonard was born in England and wrote his first articles on jazz for "Melody Maker" a British music magazine, while he was in school. At that time his favorite jazz musicians were Louis Armstrong and Duke Ellington. Since that time, however, he has allied himself with the more progressive movements in jazz.

When Leonard came to the United States he was made New York correspondent for "Down Beat", one of the music industry's leading newspapers. He later became co-editor of "Metronome", another music magazine. He wrote articles about jazz for "Esquire" and was instrumental in starting the Esquire Jazz Poll, the first jazz poll to recognize bebop. Leonard also wrote articles for "The New York Times." His articles now appear regularly in the pages of "Metronome", "Varsity" and "Modern Screen" magazines.

"Jazz At Its Best" has been on the air a little more than a year. Leonard carefully screens the records before he plays them to present only the best in music. He usually is the first to play and review new releases. His comments are accurate and humorous.

Although I don't know where he has found the time, Leonard has written a book, "Inside Bebop," which will be published soon.

"Stan Kenton wasn't necessarily progressive", Leonard replied in answer to a question about the Stan Kenton band, "the band would hardly ever swing." "A band that really swings is the Woody Herman band." Leonard said that Woody Herman would probably hit his highest mark in 1949. "Bebop is the greatest thing in music since Benny Goodman started the swing craze." Leonard has a much brighter opinion of bebop than many other outstanding critics.

Leonard will present Woody Herman and the King Cole Trio at Carnegie Hall, New York city, February 20. This concert will probably be one of the outstanding musical events of the year.

2/18/49 NASSAU DAILY REVIEW-STAR

ON THE RECORD

By LEONARD FEATHER,
Noted Jazz Critic and Composer

WHAT do you know about bebop? If your knowledge has been gleaned from the biggest national magazines, you probably picture bebop as a cult of eccentric characters with beards and berets, destroying melodies at breakneck tempo, and interrupting rehearsals while they all bow to Mecca.



Peggy Lee visits Feather during broadcast of Varsity Varieties Show on WMGM, N.Y.

I can't remember any art form that has been subjected to more ridicule, more ill-informed analysis. It's my belief that the young musicians, students and fans who've helped to establish bebop as a vital new development in jazz are not morons. (Publicity to the contrary, they're not Mohammedans either.) Moreover, it's about time somebody stressed the serious musical value of bebop, which has brought new harmonic ideas, new rhythmic variety and a fresh melodic approach to jazz improvisation.

This is the right month to be talking about it, too, for the record companies are falling over one another trying to jump on the bebop wagon. If you're already a jazz collector, you don't need to be told how many of the best bebop sides in the past have been made for hard-to-get labels like Dial and Savoy. And if you're a newcomer, you'll be glad to hear there's a new crop of bebop on the major labels, so the New Movement can be followed in city, town or hamlet.

Most amazing of all, swing veterans like Benny Goodman, Coleman Hawkins and Red Norvo, aware of the great impact of bebop, have been changing their style and surrounding themselves with young, progressive musicians. Typical of the trend is Red Norvo's recent Capitol release, a tune uncompromisingly titled *Bop!*, and featuring such greats as Dodo Marmarosa, piano; Barney Kessel, guitar; and Dexter Gordon, tenor sax. *Bop!* was composed by young Shorty Rogers, Red's brother-in-law, who plays trumpet in the Woody Herman band.

Which brings us to our selection for the greatest big band jazz record of the year — Woody Herman's *Four Brothers*, composed by Jimmy Giuffre, one of the musicians on the above Norvo side. If you want to hear how bebop can be played cleanly, excitingly and authentically by a full-size orchestra, here's a perfect example. The gents referred to in the title are the four saxmen who are featured, jointly

and in solos: "Zoot" Simms, Al Cohen, Stan Getz and Serge Chaloff. It's on Columbia.

Decca is the only one of the big four record companies without any bebop in its catalog (unless you count a somewhat spurious album by Lionel Hampton). On Victor, in addition to the 52nd St. Jazz

album and sundry other releases, you can now get an entire album called "Bebop," produced and assembled by your truly. Starting out with a touch of musical satire called *From Dixieland to Bebop*, played by Lucky Thompson's Lucky Seven, it continues with two Kenny Clark sides, recorded during a visit to New York in 1946 by Charles Delaunay, French jazz critic, and never previously released outside France. Then come two sides featuring a band I assembled with Coleman Hawkins, still the king of the tenor men. These feature trumpeter Fats Navarro, considered by some bebop fans to be even greater than Gillespie. Finally Dizzy himself offers *Cubano Be* and *Cubano Bop*, the Afro-Cuban drums suite which he introduced at his first Carnegie Hall concert.

HERE'S good news for those of you who don't live in Sweden. The sides recorded by Chubby Jackson last year when his band was touring Scandinavia are being released in this country on Rainbow. I'm getting a little weary of those wordless bebop vocals, but Chubby's *Lemon Drop* is an exception. Don't miss it; and in a similar groove, catch Charlie Ventura's *I'm Forever Blowing Bubbles* on National.

Finally, a word of warning: the Blue Rhythm Band on MGM playing *Blue Rhythm Bebop*, written by an arranger from the swing era, doesn't quite make it as authentic bebop.

Post Script: This is not bebop, but I'd like to mention the Benny Goodman Sextet's new Capitol release of *Varsity Drag*, featuring solos by Red Norvo on vibes and Mel Powell on piano. It makes a perfect theme for our Varsity Varieties show which is aired weekly at various stations around the country.

For something more recent by Benny, showing his new interest in bebop, listen to his version of the old Fats Waller tune *Stealin' Apples* in Capitol's "Giants of Jazz" album. This recorded with Petrillo's permission; all profits go to the Runyon Cancer Fund.

Melody Maker 2/27/44

4

Melody Maker
INCORPORATING "RHYTHM"
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STRAND, LONDON, W.C.2
Tel.: TEM 2468. Editor: RAY BONIN

Viewpoint

THE newly-elected National Executive Committee of the Musicians' Union, which met for the first time in London this week, contains a number of semi-professional musicians who are working side by side with their professional colleagues, to legislate for the good of the business as a whole.

This is news that will make any diehard musician of the old school turn in his bandroom, for it is only a few years ago that a wide gulf yawned between the professional and semi-professional musician. There was also, in fact, almost a hostility between the two factions, which was hardly to the benefit or the mutual interest of the profession as a whole.

That is all over now; pros and semi-pros work side by side for the good of the Union, and we are glad to feel that we have played no small part in bringing about this satisfactory state of affairs.

SINCE this week marks the opening of our great 21st Birthday Coming-of-Age Dance Band Contest season, it is not only topical, but justified for us to say that dance band contests have been one of the major instruments for bridging the gap that yawned between pro and semi-pros in the old days.

Our contests have, through the years, raised the standard and the prestige of the semi-pros. They have enabled these bands to seek, deserve and receive higher rates of pay, and have given them a status which paved the way for unity with their professional colleagues.

Furthermore, the MELODY MAKER at its contests has done everything in its power to put forward the good cause of Union membership. We have, in fact, made our contests a propaganda platform for the Union, as a result of which many hundreds of semi-pros have come into the Union ranks as active and enthusiastic members.

There are, of course, still many semi-pro bands outside the MU net, and to these we would say that they can set the seal on the hard work of the MELODY MAKER and Musicians' Union by making themselves into the same well-controlled "closed-shop" as are all professional bands in this country to-day.

PROFESSIONAL MUSICIANS' UNION

PLATTER PARADE

By NICK WELLS

"You," the lovely, lovely lady said to me at the Magrane record racks, "will be listening a long, long time before you'll hear anything more listenable than 'Canadian Capers' and the deft digits of 'THE THREE SUNS.'" And, I find, the flipover, "I Go in When the Moon Comes Out," is not harsh on the aural appendages, either!

Hair that once was spun gold now has turned to silver, yet she was still young enough in heart to call my attention to the delightful innuendo in VAUGHN MONROE'S latest coupling: "If I Steal a Kiss—What's Wrong With Me?" As you know by now, BENNY GOODMAN is always a



Big Dish on Platter Parade, especially when he brings along PEGGY LEE. For an ecstatic experience try (in album G-170) their "Where or When?" If you don't swoon, you're strictly a Goon! Netherwise, "Let's Do

It" is a delightfully nostalgic jump side... For a joy to behold, study the look on the face of a youngster like Philip Tamis taking an album of ROY ROGERS' recordings home to Nahant from Swampscott's Melody House.

At which platter emporium I met that sprightly item newsgirl, Patricia Le Blanc, an ardent ARTHUR GODFREY admirer. Her peppy platter pal, Barbara Singer, was buying RUSS MORGAN'S "So Tired" MGM's "Words and Music" album, from the soundtrack of same, is now available at your favorite record shop.

At Lynn Music Company, on Union Street, just around the corner from Sillsbee, I heard quite a DISC-cussion concerning that album. One youngster picked up a copy of "Slaughter on Tenth Avenue," and would have bought it in sudden contract with another lad's cranium, had not petite Rosalie Damsky intervened.

"Music hath charms to soothe—" But Rosalie's smile has even more charm, that, that!

"Pino Pantaloni," the salami and sausage man, has shifted from the Decca's Coral... And who has popped up on a Victor label but ROSE ("Chee-Chee") MURPHY

That old never-fade on Platter Parade, "Caravan," is currently being revived as an instrumental on Capitol by LES PAUL; while, on MGM, the vocal is provided by BOB MATTHEWS. The BUNNY BERIGAN version on VICTOR is still in print, I believe; and I wish I could say the same for the BARNEY (Dixieland) BIGARD interpretation on Variety... At Rensselaer Polytech, I was accustomed to seeing NROTC lads accumulate a hun-

...dred platters a year. Topping this, by far, is Lynn Classical's Joe Bronstein, who already has fifteen hundred. Yes, 1500!... That's the same dynamic Joe, by the way, who is helping Celia Fishman, who, in turn, is helping Pres. Phil Joyce put over Junior Achievement's "Radio Teen" so smoothly every Saturday morning, immediately following Platter Parade.

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Add to GUY LOMBARDO'S list of pulchritudinous listeners, Gretchen Haggood; and to PERRY COMO'S, sweet Sally Smith—both of whom I met at Lynn Music Company... And at Melody House is the wall paper a dreamy cream'n'green pattern, selected for the Wells manse! No fooling, Jack Clough's chosen it for one of his smart listeners' lounges. If you're an AL JOLSON rooster and an advocate of the MILLS BROS., don't miss their latest Dixie routine on Decca... Have you ever noticed how far apart are "Downbeat," the musicians' periodical and "Billboard," the dealers' guide, in their estimation of a disc? Like two pedagogues rating the same English theme. One calls it perfect; the other, perfectly putrid!... Even those progressively groovy grown-ups who simply can't stand VAUGHN ("Gravel Throat") MONROE, do acclaim his "Billy-On-A-Bike" series. The Boston bandleader, they agree, is a splendid narrator and singer for small fry... All tiny tykes, of course, like SPIKE JONES; so that they'll cheer his "Spike Jones Plays His Kind of Nonsense for Children" and "How the Circus Learned to Smile"... Children's records? When you're down at Magrane's Department Store, you'll hear them by the score!

PAUL WING on Victor, FRANK LUTHER on Decca, BASIL RATHBONE on Columbia... "ET" as the Latins say everywhere but in Manhattan, "CETERA!"

Several platter pals have asked me to define "Bop." I've been searching for a short definition, but I haven't come up with it, yet. I can give you the reply of Bop's Boswell, Leonard Feather. When he is asked, "What's Bop, Pop?"—he refers the questioner to his latest book. Essentially, it's a 50,000 word definition of Bop!

WRITE ME IF I'M WRONG—AND LISTEN! To Platter Parade—that Saturday morning social function down at Juke Box Junction—WLYN at Ten!

Sarah Vaughan Files Suit Against Musicraft Disks

Singing star Sarah Vaughan, who has filed suit against Musicraft Records, Inc. for non-payment of royalties due her on the sale of her records during 1948, has asked for a release from her Musiccraft contract on the grounds that the record company has failed to fulfill its contract with her and has been virtually out of business for the past several months.

Miss Vaughan, who has done no recording since last March and has no new record releases on the market since last summer, has been unable to accept any of the lucrative offers made to her by the major recording companies due to the fact that the Musiccraft firm has her shackled to a contract that runs until June 24, 1950.

According to the complaint filed by George Treadwell, Miss Vaughan's personal manager, through attorney Andrew J. Feinman, the Musiccraft firm not only has failed to pay Miss Vaughan the royalties due her as per the terms of the contract, but also has failed to produce or distribute any records by her for the past several months. Treadwell revealed that repre-

sentatives of the recording company offered to release Miss Vaughan from her contract early in January on the conditions that she would waive all rights to past and future royalties owing to her on records she had made for Musiccraft and also make two new records for Musiccraft at her own expense. This demand was promptly rejected by Treadwell.

According to well-informed sources in the music trade, there is little doubt that Miss Vaughan will win a release from her Musiccraft contract once her case comes to court. In the meantime, she is in the position of having her entire future in jeopardy due to her inability to make any new recordings.

the Urban League, revealed that on many occasions students have protested to him and to the organization of discrimination in medical schools before the present law went into effect. Schools particularly "advising" negro applicants to seek admission to jim-crow schools were Cornell and Syracuse medical schools. He urged community leaders to rally in support of the unbiased Board of Trustees.

This week, the Board of Directors of the NAACP passed a res-

olution supporting the Board of Trustees, declaring that "Nothing has developed since the board was organized which would raise any question of the wisdom of the legislature in enacting the law and in establishing the Board. Neither has any development raised doubt as to the competence of the Board to fulfill the law's mandate."

"We urge the New York State Conference of NAACP branches to similar action in support of the Board of Trustees as established by the Acts of 1948."

THE PITTSBURGH COURIER

Cole, Herman to Bop At Carnegie Hall Sun.

NEW YORK—The greatest play that has ever been given to bebop will come to pass here Sunday at Carnegie Hall with the debut of the King Cole-Woody Herman package concert.

One of the few name attractions to get on a bop kick, the Glee-some Threesome is expected to give the new sound a big ride. A worshipper of the newest in music, Nat Cole has augmented both his musical log and outfit to give the bop a bang. Carlos Vidal, an expert bongo drummer, will guest with the trio to add eminence to the new sound.

Among those to be featured dur-

ing the concert will be Ernie Royal and Oscar Pettiford, as well as Harry Belafonte, the new singing sensation.

The program will include "Summer Sequence" and "Lady McGowan's Dream," by Ralph Burns. These tunes are currently featured in the Columbia Records "Summer Sequence" album. Bill Harris' "Bijou" and new tunes by Shorty Rogers, Ralph Burns and Gil Fuller, the great arranger recently with Dizzy Gillespie, will also be on the program.

Leonard Feather of Radio Station WMGM and Symphony Sid of Radio Station WMCA will be the evening's commentators.

religious singer, tees off a six-month tour of one-nighters at the Norfolk City Auditorium, March 13. Harry Lenetska is booking... Rainbow's general manager, Eddie Heller, on a business trip to Chicago last week... Leonard Feather produced a jazz disk date last week with a group of bop stars under the direction of Serge Chaloff. Sides will be sold to one of the major diskeries... Tony Ravel has organized Arc Records, with his first release an album of on-location recordings from the Little Casino, Concordia, Village, etc.

2/19/49

The National Probation and Parole Association has endorsed "The Quiet One," now playing at the Little Carnegie Theatre, both as good entertainment and as a motion picture that should be seen by everyone in the United States concerned with the problem of juvenile delinquency. This week following his return from the Mardi Gras in New Orleans, Leonard Feathers, during his "Jazz at Its Best" disk show over WMGM took a slap at the Jim Crow situation in the Dixie city. As soon as he finished his broadcast, a listener phoned and said that he should ignore such things. The jockey said that the prejudiced person was asking him "don't send for the fire engine, because it might draw attention to the fire."

TELEVISION
WCBS—CHANNEL 2

12:45	Film Shorts
1:00	Warren Hull Show
1:30	Vandy Fair; Dorothy Dean
2:15	Music Program Fevier
3:30	The Chuck Wagon; Sheriff Bob Dixon
6:30	Lucky Pup; Paula Fappels
6:45	Bob Howard Show
7:00	You're Sports Special; Caswell Adams; Polly Stark
7:15	Manhattan Showtime; Johnny Poreby; Helen Gallagher
7:30	Television News; Douglas Edwards
7:45	News by Percy Jago; Bill Will
8:00	Harmonizing Mice; Leonid Feathers; Wilder Bohannon; George Simon; Bill Sambo; Les Lieber
8:30	Feze Party
9:00	Joane Hopkins Science Review; from Baltimore; Dr. Donald H. Andrews; Dr. Robert M. G. Stammers
9:20	Rothschild; Gil Pates
10:00	Chicago Knobs—Golden Gloves Boxing Tournament
11:30	Newsreel



NEWS from 711 Fifth Avenue

MURRAY HILL 8-1000

HISTORY OF "SWEET LORRAINE" TO BE TRACED ON LEONARD FEATHER'S JAZZ PROGRAM ON WMGM

"Sweet Lorraine," famous jazz standard tune of which more than thirty recordings have been made, will be the subject of one of Leonard Feather's "phonomontage" presentations on "Jazz At Its Best" Thursday, Jan. 6 at 4 P.M. on WMGM. Feather will trace the history of the tune, written in 1926 by Rudy Vallee's pianist, and will play more than a dozen contrasting interpretations by artists of the jazz, swing and bebop eras.

Several winners of Metronome's annual all-star jazz poll, results of which were announced this week, will receive their awards from George Simon, editor of the magazine, when they appear as guests on the "Jazz At Its Best" program Sunday, Jan. 9 at 3:00 P.M.

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1/3/49

WMGM
50,000 WATTS
1050 ON THE DIAL

WMGM-FM
18,000 WATTS
CHANNEL 262 • 100.3 MC

Nytt narkotikamål mot Billie Holiday

Amerikabrev från Leonard Feather

New York den 29/1 1949.

BILLIE HOLIDAY och hennes personliga manager John Levy voro den 12 februari instämde för rätten åklagade för att ha innehaft opium. De arresterades på sitt hotellrum i San Francisco men frigavs mot en borgen av 500 dollars. Narkotikaagenterna sade sig ha beslagtagit en opiumpipa och en kvantitet opium. De påstodo, att den 33 år gamla sångerskan försökte förstöra opium när de trängde in i hennes rum. Rummet lukade av opium men ingen av de två rökte, fastslogs det.

Den 41 år gamle förre innehavaren av Ebony Club, som förnekade, att han är Billies make, arresterades med henne endast 2 veckor tidigare i Los Angeles efter en nyårskväll, fri för alla, på

leas-pionjärerna gjorde det. Men så länge unga musiker söka sig samman i en källare, på en vind eller i en liten restaurang för att spela jazz därför att de inte kan låta bli det — så länge lever jazzen. Och här ligger den allra bästa garantin för dess framtid.

I fördömsen av den progressiva musiken må man heller inte glömma, att det också på detta område kan göras framstående konst, vars äkta motiv icke kan dras i tvivelsmål. Percy Kull nämner exempelvis Don Byas och Errol Garners tolkning av LAURA. Men det finns många plattor av Stan Kenton (för tredje gången vald som årets band i USA), Woody Herman och andra, som uppfyller alla de förväntningar även en sträng kritiker kan ställa på en stor jazzorkester av 1949.

Av de mindre ensemblerna har exempelvis King Cole gjort många inspelningar av hög musikalisk klass. Man kan heller icke förbise, att den livsglädje Percy Kull efterlyser ofta finnes hos modernisterna med mindre man vill stämpla musikernas utbrott för begeistring och deras intensiva spel som en ren effekt.

Måntro icke musikerna i sina inspireerade ögonblick, som för all del kanske äro sällsynta, känner lika mycket spelglädje som Louis Armstrong gav uttryck för då han inspelade WEST END BLUES?

Percy Kull förklarar, att jazzens enda möjlighet för att leva vidare är, att den söker sin inspiration i New Orleans musiken, dess stomps och blues. Varför? Jazzens innersta kärna är icke förändrad i dag, blott de villkor, varunder denna kärna kan uttrycka sig. Några människor svär i dag på be-bop, andra håller på New Orleans, medan det konservativa flertalet säkert som alltid rör sig i mitten — lika långt från den outrerade jazzen och den gamla skolan.

Frågan är därför icke om jazzen har kört in på ett sidospår och om den skall försöka backa ut igen. Den skall nog klara sig. Man frestas begagna en annan bild. Kan man inte snarare jämföra jazzen med en planta, som har fått ett nytt skott? Stängeln är dock alltjämt densamma och lika livskraftig. Plantan kommer att fortsätta att gro och den kommer möjligen att få impulser från det nya skottet, men härom kan blott framtiden döma.

klubben där Billie sjöng (Billy Berg's). Båda anklagades för att ha rest dödligt vapen och Levy hade haft en förskärare. Billies mål nedlades senare beroende på otillräckliga bevis.

Billie frigavs senast förra våren efter att ha gjort 10 dagars fängelse för innehav av heroin. För inte så länge sedan hade Down Beat en ledare, vari hon skarpt kritiserades för sitt uppförande inför publiken och för att hon druckit till övermått under ett engagemang på en nattklubb i Chicago. Dessa senaste nyheter om Billie äro desto mera beklagansvärda med tanke på det enastående varma mottagande hon fick av publiken efter sitt frigivande förra året. Han har nu tjänat mer än 3.000 dollars i veckan och hade fått sin största publik och sina största succéer under de 6 sista månaderna.

Dodo Marmarosa, framstående ung jazzpianist, som arresterades i Californien för innehav av marijuana frigavs och reste till sin hemstad Pittsburg, där han har lett en egen trio på ett hotell.

Modern jazz gör sina landvinningar inom televisionen med växande hastighet. Förra veckan började ett nytt program producerat av jazzentusiasten och förre Metronomeskribenten Bob Bach med en fin samling jazzstjärnor varje vecka med bland andra George Shearing i första programmet. Det andra programmet hade Lester Young med två effektiva solonummer. Mary Osborne med sin gitarr och charmerande röst, Ray McKinley och Will Bradley, den senare leder en orkester på C.B.S.

Eddie Condon, som tycks ha givit upp sin långa strid mot framstegen inom jazzen, inseende att det är ett hopplöst förlorat fall, engagerar nu sådana stjärnor som Flip Phillips, Shelly Manne och Charlie Shavers till sin televisions-show varje vecka.

Det finns en tredje televisions-show på en annan station som använt en blandning av Dixieland och modern musik, fast naturligtvis inte i samma grupp. Buddy de Franco var ledare för en av de sista av dessa shows. Den briljante unge bop-klarinetisten har just skrivit ett kontrakt med Capitol Records och det ser ut som om George Shearing, med vilkens kvartett Buddy f. n. lanseras, också snart kommer att skriva med Capitol. Detta bolag har också engagerat Erroll Garner, vilkens fina pianospel f. n. lanseras på Toddle House i Los Angeles tillsammans med Herbie Jeffries sång. Herbie har föresten skrivit med Columbia.

Capitol tycks på alla sätt förstärka sin progressiva jazz-katalog — en ironisk situation med tanke på det faktum att Dave "Dyspepsia" Dexter, en av Capitols tjänstemän, som redigerar deras månadstidning, konstant begagnat dess sidor för att framföra en våldsam och oqualificerad opposition mot be bop. T. o. m. Charlie Barnet som gjort sin första Capitol-skiva förra veckan i New York, moderniserar sin orkester och begagnar arrangörer från Kenton och Gillespie med löfresrika resultat.

Stan Kenton, efter några veckors förvirring under vilka det rapporterades, att han skulle studera psykiatri, reste



Ray Mc Kinley, fin trumslagare och showman, leder en av de finaste orkestrarna i Amerika.

ganska oväntat till Syd-Amerika åtföljd av fru och dotter. Han blir borta åtminstone ett par månader och under tiden sprids återstoden av hans upplösta orkester över hela landet. Pete Rugolo, en av de mest talangfulla och mest omtyckta musikerna på den moderna jazz-scenen, har tagit ett jobb som musikdirektör på Capitol Records i New York. June Christy och hennes make, tenorsaxofonisten Bob Cooper, arbetar inte f. n. Trumpetaren Conte Candoli har ingått i Charlie Venturas orkester tillsammans med en annan Kenton-stjärna "Boots" Mussulli, som spelar alt och baryton. Mussulli spelar i verkligheten inte ännu med Ventura men han väntas göra det inom kort. Under tiden sköts den stämman av Charlie Kennedy, Krupas förre altstjärna. Ventura gjorde sina första Victor-sidor förra veckan och lanserade då sin ovanliga bop-vocal-duo med Jackie Cain och Roy Kral.

Woody Hermans orkester, redan den mest framstående stora jazzorkestern i landet, har ytterligare förstärkts genom tillägg av Oscar Pettiford på bas, vilken ersatt Jimmy Stutz. Oscar, som nyligen gav upp sin egen stjärnkombination i New York kommer att lanseras på orkesterens konsert i Carnegie Hall den 20 februari, vilken kommer att arrangeras av Eder korrespondent. King Cole-trion presenteras också tillsammans med Hermans band. Nat engagerar en bongo-spelare till trion och påstår, att han kommer att introducera flera nummer som i karaktären äro typiskt bop-betonade.

Den mest populära och framgångsrika trion i sitt slag efter King Coles egen är The Three Blazers som också bjöd på nyheter denna vecka. Charles Brown, vars sång och pianospel var ansvariga för Blazers framgång, gifte sig i förra veckan i Los Angeles med Mabel Scott, sångerskan som ni kanske kommer ihåg från hennes europeiska turnéer före kriget. Mabel har nu kontrakt med Exclusive Records. Charles Brown har lämnat Blazers och startat egen grammofontrio på Aladdin. Emellertid påstår gitarrist-bröderna Johnny och Oscar Moore, att han inte hade rätt att lämna och försöker genom förbundet stoppa honom. Misslyckas detta, kommer de möjligen att engagera "Prince"

Cooper, en vokalist och pianist i Chicago, som också låter mycket lik King Cole.

Benny Carter, vars sista publika framträdande gjordes framför en liten orkester, har beslutat att ge sig på en stor orkester igen och började repetitionerna förra veckan i Los Angeles. Han planerar att engagera de bästa tillgängliga musikerna bortsett från ras, vilket borde medföra strålande resultat. Benny har regelbundet framträtt på Capitolskivor på sistone i olika roller: som blues-författare (han skrev Woody Hermans första Capitolskiva I AIN'T GONNA WAIT TOO LONG) till altsolist (Joe Alexanders SO LONG DARLING har ett fint Carter-solo mellan sångerna) till trombonist (Benny tar ett Teagarden-solo i Julia Lee's ALL I EVER DO IS WORRY).

De av Eder som kommer ihåg Benny och hans familj i Europa blir förvånade att höra, att han nu har ett två år gammalt barnhem, fastän han ser löjligt ung ut för en sådan bedrift.

Neal Hefti, en av de första bop-arrangörerna och en grundsten i den stora Woody Hermanska orkestern av 1945-46 har gått till Harry James som trumpetare och arrangör, fastän det är tvivelaktigt om han kommer att få många solon annat än när James är borta från estraden. Neals hustru, Frances Wayne, har dragit sig tillbaka till dess hennes baby föds i juni.

Lennie Tristano, pianisten, vars idéer äro omkring 20 år före beboparnas, har gjort inspelningar på Jazz Corner-etiketten och har Lee Konitz, alt, Billy Bauer, gitarr, Shelly Manne, trummor och Arnold Fishkin, på bas. Lucky Millinder, nu inspelningschef för blues, jazz och Hill Billy på RCA Victor, har fått ut sina första Victor skivor med egen orkester denna vecka, De NATURAL BLUES och LITTLE GIRL DON'T CRY.

Roy Eldridge, vars manager upplyste mig för några månader sedan, att Roy hade alltför mycket att göra med egen orkester för att kunna acceptera en offert att resa till Sverige, återvänder till Gene Krupas orkester — enär Eldridge's orkester hade varit utan arbete en månad! Roys återvändande till Krupas läger efter 6 år innebär förnyandet av det samarbete som gjorde jazzhistoria 1941-1942, när Roy gjorde så många av Genes bästa skivor för OKeh.

Artie Shaw börjar nästa månad på en klassisk konsertturné. Han har definitivt inga planer på att reorganisera en dansorkester. Ziggy Elman, Zeke Zarchy, Herbie Haymer, Hal Schaefer, piano, och Nick Fatool är bland de välkända musiker som nu spelar på Peggy Lee's utsändningar med Dave Barbours orkester varje vecka. Tadd Dameron gjorde sina första inspelningar för Capitol med en 9 mans orkester. Dave Lambert, som med Buddy Stewart var ansvarig för att starta den här flugan med bop-sång, gjorde inspelningar denna vecka också för Capitol med en 12 mans vokalgrupp av båda könen ackompanjerad av Al Haig, piano, Max Roach, trummor, och Curly Russell, bas. Lambert-Stewarts ordlösa opus kallat WHAT'S THIS?, som de lanserade i Gene Krupas band 1944, var det första nummer som någonsin inspelats i den vokalstil som nu är en nationell fluga.

Jerry Wald skall absolut genomföra sina planer på att ha en progressiv orkester med träblåsare och med arrangemang av Gil Fuller. Louis Armstrong kommer att hyllas vid en fest i hemstaden New Orleans under Mardi Gras-Paraden den 1 mars, där Louis kommer att spela hedersrollen av "King of the Zulus", som för övrigt förekommer i titeln på en av hans första OKeh inspelningar.

Will This, Gulp, Be Bop's Successor?

New York—There is now something after be-bop: "critigoo" it is and was March 4 when over WCBS-TV some of the town's music scribes did to death three choruses of *Exactly Like You* under the guise of a jam session.

Sawing away for dear life were Les Lieber of *This Week*, poing on a golden alto sax, *Billboard's* Bill Simon who murmured briefly into a clarinet, and Leonard Feather of *Modern Screen* who announced he had turned to celeste since that instrument distinguished a right hand.

The drumming was paraded by *Metronome's* George Simon, while the *Beat's* Mike Levin honked and tonked on piano.

The boys fussed for 30 minutes in rehearsal, setting a routine, and fighting out which was the easiest key to play in. Strange to say there were no quarrels about who was going to play the most choruses, the boys adopting an extremely modest attitude about displaying their talents.

Whispers of "play blues in B flat" and "whatinell are the changes." (Ed. Note: There are only five in *Exactly Like You*) were to be heard as well as some 11ths which sounded suspiciously like missed fifths.

Hidden in the band were two CBS staff musicians on bass and trumpet to give "body and coherence" to what came out.

Musicians present were undecided about the jam session's general style, agreed that it was a cross between the worst music they ever had heard and a brass band trying to remember what it had heard Buddy Bolden say. The mess was labeled critigoo, and at least one staffer announced he would pit it against bop any day.

Payoff to the whole bash came when the band, lead by a four-bar Simon drum solo, fell with a sigh of relief into a straight old Dixie walkoff.

Just goes to show that there not only are times when the right hand doesn't know what the left is doing, but couldn't do it if it did.

—me



By Michael Levin

New York—The standard cry of the purist is, "Big bands are dead, vitiating copies of the true jazz spirit. They have all the emotional smack of a moldering fish."

File here a disagreement. It's been so long since we heard a good band play well that such was not possible before. However, Woody Herman's Herd showed up here two weeks ago and acquitted itself nobly.

Though the band's performance was uneven and at points even ragged, there were points, especially at the beginning of their Carnegie hall concert, where the collective smack of their performance was a thrilling thing to hear. Granted the imperfections, there was still enough good music pres-



Mike

ent to make dry bones out of the puristic comment.

The principle problem at the concert was one of dynamics. Sponsors Leonard Feather and Symphony Sid who seem to have taken heed of some of the bitter comments addressed their way here after the Gillespie concert, had the band presented on levels without an audience in back of them.

However, this still does not solve the acoustical problem of the

"mush" that Carnegie hall makes out of the sections when heard in this fashion. Plus the fact it seems a little ridiculous that Bill Harris needs a microphone to be heard on a trombone solo whereas the New York Philharmonic's oboist makes himself heard every week without difficulty.

The solution, it seems to us, is the same used in a large recording hall where you want "echo" and sharp presence but still a full tone: back up the band with acoustic reflectors which absorb the cross talk from the sections but reflect the sound of the complete unit itself.

Using a backstop isn't enough since it merely deadens the total sound rather than reflecting it. This might point abandonment of the present "mike happiness" which is so prevalent. The cross talk between the mikes makes it difficult to tell just what the band is playing and makes backgrounds hard to distinguish over a soloist.

Feather and Sid by the way, are to be complimented on running a concert on time and without annoying interruptions or unfortunate program lapses. It was as good a job as the Gillespie program was bad.

As has been indicated, the Herman band's performance was inconsistent. They played 18 tunes, too many of which, outside of Herman's and Mary Ann McCall's vocals, were straight up tunes giving the band insufficient chance to demonstrate its varied abilities.

Summer Sequence was played but not with the same degree of technical excellence shown on the Columbia recording. Composer Ralph Burns, who was at the piano, evidently made a few slight score changes, substituting a Terry Gibbs vibe solo for that done on the record by Flip Phillips.

The evening's solo honors were held by afore-mentioned Gibbs and trumpet men Ernie Royal and Red Rodney plus Stan Getz' tenor. Brother Gibbs, first raved about by this writer more than two years ago when he was a 52nd Street wonder, is even faster and more convincing that he was then. He

PeeWee Forms Trio

New York—Clarinetist PeeWee Russell formed his own trio to play at the Riviera, Greenwich Village nitery. Backing him up are Art Hodes, piano, and Herb Ward, bass.

still lacks only one quality necessary for a really great hot musician: good control of his tone which at the concert was too often harsh and ragged.

The trumpet section was impressive as was the superlative rhythm work of Oscar Pettiford and drummer Don Lamond. That latter worthy is a truly phenomenal supporting musician these days.

Coming back to the balance problems for a moment, it might be a good idea to equip the boys with rubbers or some similar silencing device since the foot-tapping still is raising hob with the mikes.

Crowd-pleaser of Woody's hour was *Lemon Drop*, with Herman doing a devastating takeoff on a hop vocalist of the gonest variety.

Harry Belafonte's intermission singing was not nearly as effective as his stints at the Royal Roost have been, primarily because his delivery seemed to lack the easy sincerity which has been his trademark. Al Haig's accompanying was thoroughly accomplished.

Nat Cole's hour was another proof of the audience charm of the greatest song pluggier in the country. For years we have been trying to figure out why Nat was such a tremendous vender of lyrics; can only conclude that in addition to his natural taste in phrasing, he is a "consonant cooer."

He fondles, laddles, cradles, and wheedles the most emotion out of sounds that most singers deliver as more or less explosive punctuation to their softer vowel sounds. Listen to his new *Portrait of Jenny*; you should hear it clearly there.

At this concert, Cole appeared with ex-Kentonite Jack Costanza playing conga and bongos. The crowd liked the addition enormously, cheered and clapped with the rocking beats that developed.



Melody Maker

VOX JOX

A National Accounting of Disk Jockey Activities

GOTHAM GOUCHES. Ralph Ashley bowed as a jock at WGYN Tuesday (22) at 7 p.m. The show, called "Teentime," will be written and produced by Ralph, to feature platters and interviews with music people. Sponsor is the Edwin Pierce dance school. . . . Maurice Mysels, of the Jefferson Music Publishing staff, and Bette Lou Purvis, deejay at WPGH, Pittsburgh, will marry in April. . . . Brother Bones rated three guest shots on Bill Cook's "Caravan" at WAAT during the Brother's recent Adams Theater run. . . . Leonard Feather, WMGM, is conducting a "Why I'd Like to Vacation in Colorado" contest in connection with the "Man From Colorado" flicker. Prize is a week's trip to Estes Park for two. . . . Eileen O'Connell, WMGM, entertained in the children's ward at St. Giles Hospital, Brooklyn. . . . Ray McKinley guested on Ted Steele's DuMont tele show. Posing for a snapshot with WOV's Fred Robbins recently, Jose Ferrer blew a sharp blast on a borrowed silver whistle and blew the "1230

Billboard April 2, 1949

March 12, 1949

PLAYBACK

Incorporating The Jazzfinder

30c

MARCH 1949

KING LOUIS
(See Page 3)

THE INTERNATIONAL JAZZ MAGAZINE

PLAYBACK

Whole No. 15



On the cover, Louis Armstrong is shown being congratulated by Leonard Feather after he was crowned King of the Zulus. The photograph on this page shows a section of the Mardi Gras parade led by Armstrong. Photos are by Nick Gagliano and Charlie Bennett, respectively.

Armstrong Reigns as King of the Zulus Back Home

For most of the followers of hot jazz, he has been the king for many years, but Louis Armstrong officially became a monarch on March 1 in New Orleans.

He reigned as king of the Zulus, that Carnival diety about whom he sang on one of his early Okeh records, thus fulfilling a lifelong ambition. Louis brought his band with him back to his native city for the occasion. The All Stars played in a concert on Sunday night at the Booker T. Washington Auditorium in New Orleans, and then a dance Monday night in New Iberia, 125 miles away. His friend and teacher, Bunk Johnson, who has been ill at his home in New Iberia, was an honored guest.

The following morning, Armstrong was back in New Orleans for the traditional Mardi Gras parade of the Zulus, which he led in full regalia on an elaborately decorated float through the streets of the city from 9 a. m. to 5 p. m.

After this hard day, King Louis and his band played a climatic dance in the Coliseum, carrying on until 1 o'clock in the morning without showing any signs of tiring whatever. As contrasted with the Sunday night concert, where show numbers predominated, the Tuesday night dance, although not as well attended, was loaded with the fine numbers which jazz lovers had come to hear.

... into NYC's Hotel Statler March 21, for four weeks. . . . J. J. Robbins publishing house released pianist Leonard Feather's new tome, "Inside Be-Bop," March 15. . . . William Morris agency lost Count Basie and Claude Thornhill. The former signed a one-year pact with GAC.

International Musician March '49

Louis: King of the Zulus

March 26

Armstrong's crowning moment seen and described by
LEONARD FEATHER

'MM' New York Correspondent

IT was back in 1932 in London that Louis Armstrong told me about his ambition to be King of the Zulus at the Mardi Gras parade in his home town. And I told him I hoped some day to visit New Orleans, that it would be Mardi Gras, and that Louis would be there.

A few weeks ago both of us saw our hopes fulfilled. The Zulus Social Aid and Pleasure Club, which stages its all-Negro parade every year in the Shrove Tuesday celebrations, had named Louis head man.

On the Monday morning, Louis had to be up early to visit City Hall, where Mayor Cope Morrison favored him with an honorary citizenship and a miniature key to the city.

After the ceremony he called on his sister, "Mama Lucy," and then went to New Iberia, Louisiana, with his band for a one-nighter. Instead of making this trip, I stayed in New Orleans to see what the night life had to offer.

Frantic half-hour

BUT Mardi Gras eve was not the time to undertake such an investigation. A huge parade was on its way down Canal Street—New Orleans's Broadway—and as the big floats trundled by, laden with masked and costumed merry-makers and elaborate depictions of famous historical figures, the crowds jammed the sidewalks so completely that it was literally impossible to lift your arm and catch the souvenirs that were being thrown from the floats.

The tumult was indescribable, yet with all the noise and pushing there was no perceptible ill humor. It took me exactly half an hour to cross Canal Street, but it was a frantic and enjoyable half-hour.

On the morning of the Zulus' parade Louis was out early. "We got home from New Iberia at 4 a.m.," said "Doctor" Pugh (Louis's valet). "And at 6:15 they started putting on Louis's make-up."

Pugh and I walked over to the Gertrude Geddes Willis Funeral Home, which for some obscure reason had been selected as a major stopping place on the Zulus' route. The street was lined solidly with Negro citizens and an occasional white.

Among the little specks in the vast crowd were the heads of Sid Catlett, Barney Bigard and other associates and friends of Louis.

A frail old lady

THE babble rose to a roar as the parade approached and Louis's float came into view. The king was in blackface, with big white circles around both eyes and around his mouth. He wore a crown, a long black wig, a red velvet tunic trimmed with gold sequins, a yellow cellophane grass skirt, black tights and high golden shoes.

He had a big cigar in his mouth and a silver scepter in his hand. Yes, Louis looked grotesque, but he was the happiest man I had ever seen.

When Louis finally made it to the upstairs of the funeral home, a little, frail old lady edged her way into the room and gave Louis a great hug. It was his grandmother, 91 years of age,



King Louis

with Louis's niece, Dorothy Armstrong. Everyone, white and Negro, was proud of Louis as a citizen of New Orleans.

The crowd being too dense for us to follow, I returned (with Louis's wife, Lucille, the proudest woman in New Orleans) to Louis's hotel, where we saw two people waiting for us from the balcony. They were Hugues Panassa and Madeleine Gautier, who had just flown in from New York.

We went out again so that these French visitors could glimpse Louis in his regalia. It took an hour to track down the parade, and we caught it just in time. Shortly after our last look at it Louis's entire float, under too much pressure from loyal citizens who'd been jumping up and down on it, collapsed in the middle of the street, and the procession came to an untimely end.

Carnival mania

AFTER dinner, Hugues and Madeleine went over to the Coliseum Dance Hall, where Louis and the band were working that night. I'd planned to go too, but was afraid that transportation problems might cause me to miss my midnight plane to New York.

To kill the idle hours I strolled down Bourbon. As I walked I reached fever pitch. I saw people walking along the street, and people clubs, in costumes, scuttling about in bathing suits. I saw little kids sitting in the clubs. And I paid a dollar for an infinitesimal portion of lousy liquor. But I had fun.

Two hours later, as my plane waivered over the city, I reflected that the song Louis sings, "Do You Know What It Means To Miss New Orleans?" was more than just a song to me. Because, for the first time in my life, I did.

March 26, 1949

U.S. NEWS NOTES from LEONARD FEATHER

A NEW band hit New York last week—and hit it hard. After only two weeks of rehearsal, Chubby Jackson put his new 15-piece organization into the Royal Roost for a one-night stand, and scored such an immediate hit that he was booked for a long run at the famous basement bop club.

On Chubby's opening night, Woody Herman and many of his former colleagues from the Woody Herman band were in to see him jazz. All of them expressed amazement at how clean the band sounded, and how well the arrangements were both written and played.

Chubby has been playing bass and conducting himself to fronting the band, which he does in his inimitable and delightful manner. His personality is still further brought out by a superb comedy routine, in which he and the band do a sort of panorama of jazz, including hilarious imitations of Harry James, Lionel Hampton and countless others.

Featured as vocalist, comedian and trumpeter in this routine is Irving Lewis, another trumpet player with Woody, but who gave up playing to become a very successful script writer for Bob Hope and other radio shows.

Soloists in the band include Ray Turner, a great tenor man, who's been around for years without the recognition due to him; Frankie Socolow, the young tenor star who was with Chubby in Sweden and has since switched to alto sax; and Gene di Novi, the remarkable pianist formerly with Joe Marsala and Benny Goodman.

Di Novi writes excellent arrangements, as does the drummer, Tiny Kahn, and Chubby's library is already packed with exciting bop material.

ARTIE SHAW is back! After a long period of virtual retirement, the mystery man of the clarinet was set for his first public appearance in years this week when he was announced to appear with a string ensemble at Carnegie Hall in a concert staged by "People's Songs."

CLAUDE QUINN has re-organized, after disbanding several weeks ago, and now has Tony Scott, talented young sax clarinetist, in the lead chair, formerly held by Danny Polo. Claude will open in June at the Glen Island Casino, the roadhouse near New York where Glenn Miller first found fame a decade ago.

THREE noted arrangers, Jimmy Mundy, Eddie Barefield and Budd Johnson, have opened an office in New York known as the B.M.J. Music Arranging Service. Mundy recently returned from a visit to France.

Cornell Club Presents 'Musical Portrait'

By Al Friedman

Ithaca, N. Y. — During the week of Feb. 20, the Ithaca Art association sponsored an Ithaca Art week entitled *Self-Portrait of a Community*. Wishing to make music as well as art a part of the *Portrait*, the Cornell University Rhythm club undertook the presentation of a music program which would incorporate campus and local talent.

The club presented an American music concert which climaxed its activities during its two years of existence. In the Memorial auditorium of Ithaca high school, Ithaca residents received a two-hour education in harmony from folk music to Dixieland and from Sergei Prokofieff to be-bop.

Classical Selection

The program included a selection from the music of Prokofieff, the first movement of his *Second String Quartet*, played by the Cherry String quartet from Ithaca college.

Even the sedate Cornell law school was represented in the concert when one of its professors, Arthur Larson, demonstrated an artful ballad style of singing.

Accompanying himself on a guitar, the professor sang of *The Fingerlakes Disaster*, a tale of a

flood in the Ithaca area in 1935. His other folk song offerings included *The Eddystone Light* and *The Ballad of Peter Gray*.

The program was dominated by three types of American jazz—Dixieland, swing, and be-bop. Bob Marsden and his Ithaca Dixielanders offered examples of the ensemble style of this jazz with *Tiger Rag*, *Ja-Da*, and *Jazz Me Blues*.

Bob Pearson and his band took the stage next to represent recent American jazz. Their offerings included such numbers as *Stormy Weather*, *The Man I Love*, and *Somebody Loves Me*.

The five boppers of a Wally Thirl aggregation completed the program with *How High the Moon*.

Step Forward

For the Cornell Rhythm club, the concert served to bring it one step closer to its aim of creating an interest and appreciation for American music—jazz, folk, and classical.

The club was organized in January, 1947, to fulfill a need at the University for recognition of America's music. The constitution of the club describes it as an organization which was formed "to foster an understanding and appreciation of American music."

To realize this ideal, the club

What's On Your Campus?

Chicago—Beginning with this issue, *Down Beat* starts a new special feature—an enlarged campus music page to appear in successive issues.

If your campus has a musical group or groups or musical endeavor of some kind around which an interesting article could be written, please send your manuscript or copy and photographs, if any are available, to *Down Beat*, 203 N. Wabash avenue, Chicago, 1, Ill.

Beat editors are interested also in campus music news in addition to the article-feature story type of things mentioned above.

has dedicated itself to a program of presenting three types of contemporary American music—jazz, classical, and folk. The club has sponsored events featuring Dizzy Gillespie and Duke Ellington with their orchestras, the Rochester Civic orchestra, and folk singer Josh White.

The club schedules weekly record lectures, discussions, and jam sessions with talent drawn from both Ithaca and the campus.

Sponsors Lectures

The club also has sponsored lectures by some of the nation's leading authorities in the field of American music. Thus, Professors Harold Thompson, Robert Palmer, Robert Hull, and Marshall Stearns, investigators of a variety of musical fields, and critics George Avakian, Leonard Feather, and Barry Ulanov have been heard on the Cornell campus in discussions on some phase of America's music.

Much of the club's program revolves about its weekly record lectures, held in Willard Straight hall. At the first record session everything from Belgian Congo drums to Ray McKinley's *Hang-over Square* was offered.

Melody Maker

April 2, 1949

U.S. NEWS NOTES from LEONARD FEATHER

CONTRACTS were signed last week for George Shearing's Quintet to open April 18 at Cafe Society. This is the new group which your correspondent helped George to organize when he broke up his partnership with Buddy De Franco (mainly because De Franco is signed with Capitol Records and Shearing is with M-G-M).

The Quintet, which includes Chuck Wayne on guitar, Marie Bryant on vibes, Denis Best on drums and John Levy on bass, appeared on television and also at a Royal Roost session recently. With the appearance of his first M-G-M release next month, Shearing will have records current on four labels—Savoy, London, Discovery and M-G-M.

This group put a sensational date for Discovery, with George playing bop accordion—but great—on two sides, "Cherokee" and "Four Bars Short."

No arrangements have yet been made for the release of Discovery records in Europe, though some enterprising company is bound to grab the opportunity soon, since they also have some highly interesting sides by George's old band, Mary Ann McCall, Phil Moore and others.

The M-G-M Shearing date also had George playing accordion on one side, with Marie dancing at the piano. For this session they cut "September in the Rain," "You Are Too Beautiful" and two Shearing originals, tentatively titled "Bop, Lock and Listen" and "Good To The Last Bop." Shearing has made several very lucrative deals for publication of his original bop numbers here by Mills, Melrose and others.

BILLIE HOLIDAY, who was all set to open the Royal Roost two weeks ago, was cancelled at the last minute. Her engagements had appeared in the papers, but it was belatedly discovered that she did not have the proper permits required by all night-club managers at New York City, and she had to apply for them. Her manager applied for them, but the record was read off, revealing a startling number of arrests on a variety of charges, and the permit was denied. Billie has had to be away lately that her name is in jeopardy. Her return is expected April 14 in San Francisco.

THE Royal Roost is so successful that it's burrowing at the seams, has acquired an offshoot. A larger club, to be called "Hop City," will open in April under the same management, at 14th Street and Broadway, in the former "known" variously as the Hurricane, The Lizard, the Vanities and the Harlem.

Seating 150, the spot will cater for the people who are naturally interested in the musician's opening show will include Ella Fitzgerald, Machito's Orchestra and the Jazz at the Philharmonic concert unit.

The Royal Roost will continue in business, but will concentrate mainly on such acts as Dinah Washington, the Ravens, Louis Jordan and others who cater for what is chauntistically known as the race trade—i.e., Negro audiences, and to people who are more interested in blues and ballads than in bop.

At present there are three bands at the Roost: in addition to Chubby Jackson's outfit, there are Todd Dameron's ten-piece and the Charlie Parker unit, which has lately been augmented by Milton Jackson on vibes and Lucky Thompson on tenor.

SARAH VAUGHAN, after making numerous concessions to the financially embarrassed Musicraft company, has at long last obtained her release from that label, which means that her first Columbia sides will be rushed out this week. Sarah, who will open at Broadway's new jazz home, Hop City on June 16, co-starred with Dizzy Gillespie, has landed another big-time engagement, at the Paramount Theatre, opening late in September.

Downbeat April 22, '49

Amusement Row BY GARLINGTON

An Ideal Disk Jockey Show

Here I go out on a limb, and I might saw it off, too! You be the judge.

Disk jockey shows are a dime-a-dozen (and many of them are worth much less). What makes me feel this way is that most of them are too much alike. The jockey tries to get all familiar with you, takes himself too seriously, and gives out with chatter which is often stupid and disgusting. Too many of them forget that what the listener tunes in for is to listen to records—rather than his chatter, especially so, if he thinks he is such a bright guy that he does not have to plan his script and just let his thoughts jump out of his head and over the air as fast as they are created. Some jockeys are good at this type of unprepared commentary, but most of them stink for my money. Therefore, whenever I hear a jockey with a well planned program it is both a treat and a delight. Such a show is the Leonard Feather's daily and weekly disk shows over WMGM.

Amsterdam News 4/9/49

of Cafe Society guests on John Reed King's "Best Girl" (WOR) Monday (18) . . . Leonard Feather devoting all this week to be-bop on his WMGM "Jazz At Its Best" disk show.
David Kerman and wife Bunny will offer their "Bunny & David"

Variety April 13, '49

Baker Unties Exclusive Pact

HOLLYWOOD, April 16.—Contract ties between conductor-arranger Buddy Baker and Exclusive Records were dissolved last week with the mutual consent of both the batoner and exclusive's Prexy Leon Rene. Altho Baker leaves his desk as diskery's musical director, a post he held since 1946, he will continue to record for the label on a free-lance basis. Pact still had three years to run.

Billboard Apr. 23



Irving Fazola

ACE AMERICAN CLARINET AT AGE OF 36

JAZZ enthusiasts will be shocked to learn of the celebrated American clarinetist Irving Fazola, who died in his hometown, New Orleans, on March 20 at the early age of 36. U.S. correspondent Leonard Feather, airmailing us this news, adds: "Although he had been in poor health for several years, his death came unexpectedly. He seemed reasonably well when I saw him a couple of weeks ago leading his own quartet at the Mardi Gras Lounges on Bourbon Street during the recent New Orleans carnival. He had also been appearing at the Sunday afternoon jam sessions at the Roosevelt Hotel."

clarinetist with the full baritone Bob Cats jazz contingent. "La years with Crosby, he died the Claude Thornhill (1941), Jascius Spanier (1942), Teddy Powell Sam and Horace Heidt (1943). suggest illness then compelled "Clay return home to New Orleans. I rest, but in 1944 he was business playing with Pe Orr covich and Leon Prima (Hot Louis). Since then he played intermittently on radio. You put in dates.

CROSBY-ITE

Fazola, whose real name was Prestognick, was born December 10, 1912. Starting on piano, he switched to clarinet at the age of 13, and, at 15, was playing professionally with trumpeter Louis Prima and bassist Candy Candido. From 1930 to 1934 he "zigged" with several local bands, including trumpeter Sharky Bonano. Then, in 1935, he joined Ben Pollack, and it was with this band that he first became well known in the States. The following year he worked with Gus Arnheim and, for a few months in 1937, was a member of Glenn Miller's original orchestra. Sixteen-stone "Faz" really became known to jazz fans the world over when he joined the famous Bob Crosby Orchestra in 1938 as featured

Melody maker april 2, 1949

BACK DOOR STUFF
by Allan McMillan

near Luman she sounds better and better... Leonard Feather's "Jazz At Its Best" radio show celebrates its first anniversary this week on Station WMGM by returning to the original 10 p. m. slot... "Crack-shot" Hackley and his new partner,

Amsterdam News April 20, 1949

CHATTER
Writer Kay Campbell dog here from the Coast May 9 for a two-week stay. "Inside Be Bop," penned by Leonard Feather, published by J. J. Robbins & Sons. Larry Reid resigned as executive

Variety Apr. 20



Nick Kenny Speaking:

(LOCAL PAPERS PLEASE COPY! CALLING ALL CITIES!)

TIN PAN-ALLEY!!! Mickey Addy's work on "Streets of Laredo"

is regarded as the outstanding plugging of the year by the boys along Music Row. You hear it on every radio and television show. If the song becomes a hit for Famous-Paramount Mickey deserves plenty of credit.



From video closeups of Godfrey's head!

LEONARD FEATHER'S new book "Inside Bebop" gets a going over on WMGM's "Books on Trial" next Tuesday at 8 p. m. Mezz Mezzrow, jazz music authority, will be the prosecuting attorney! Joe Kelly and Buster Mills should have a fine time at the get-together of the New York Association of Hosiery Mill salesmen at the Sert Room of the Waldorf this evening!

RADIO

The late evening record show that stands above all others is WMGM's *Jazz At Its Best*, conducted by London-born Leonard Feather. The name Leonard Feather is well known in the music world as that of a top composer, critic, and author. Leonard has written over 150 songs, many of which have been recorded by Benny Goodman, Duke Ellington, Count Basie, and others. He also supervises record sessions for numerous companies including MGM and Victor, and contributes to *Metronome*, *Modern Screen*, *Variety*, and *Calling All Girls*. Recently J. J. Robbins published his new book, *Inside Be-bop*, which is a history and technical analysis of this comparatively new form of jazz.

Jazz At Its Best (Monday-Saturday at 10 P.M.—except when night games interfere) is a well arranged program and an education in contemporary jazz. On Fridays "your Feather Merchant of Music" reviews and rates (from A to G) a group of the week's new record releases; and frequent visits from the greats of the music world (Stan Kenton, Woody Herman, Benny Goodman, et al.) fill in behind-the-scenes information on many record dates. Prizes are given away every few weeks for answers to different types of musical quizzes, and special programs on the favorite jazz performers of the listeners are prepared on request. Tune in tomorrow night at ten for "the records that pass every test, the kind we consider *Jazz At Its Best*."

arrowhead April 22

LE MARDI-GRAS DE LOUIS ARMSTRONG (Suite de la page 21)

En rêvant le long de Bourbon — il était trois heures passées, mais à la Nouvelle-Orléans, à cette heure-là tout est ouvert et les clubs marchent — Je me rappelai que Frenchy m'avait prévenu que je pourrais avoir des embêtements en suivant une parade de Mardi-Gras. Les Zoulous avaient offert à Louis de disposer d'une voiture dans laquelle Lucille Armstrong, Velma Middleton et moi-même devions suivre avec d'autres (note du traducteur : si y avait Velma, les autres devaient être drôlement minces). « Ils n'aiment pas qu'on se mélange, ici », avait dit Frenchy. « Il en suffit d'un qui soit mal luné dans une foule pour vous flanquer une noix de coco sur le crâne. Ne dites pas que vous n'êtes pas prévenu ».

Une idée me vint (note du traducteur : si je m'appelais hugues, je dirais enfin, mais je ne m'appelle pas hugues alors je ne dis pas enfin). Je m'arrêtai dans un bazar et achetai un affreux masque de diable en caoutchouc rouge. Ma peau avait du mal à respirer là-dedans, mais ça me couvrait la figure et m'éviterait sans nul doute de blesser les sentiments des gens qui se croyaient encore en pleine guerre de sécession.

En réalité, je n'eus pas à m'en servir. Les craintes de Frenchy se révélèrent dénuées de fondement. L'atmosphère du Carnaval imprégnait tout le monde. Je rencontraï Pugh au Page Hotel à 10 heures du matin, mais Louis était déjà parti défilé. « On est revenus de New-Iberia à 6 heures » dit Pugh « et à 6 heures et quart ils ont commencé à maquiller Louis. Ça fait deux jours qu'il a à peine dormi ».

Un cinéaste des actualités, me dit Pugh, lui avait offert 50 dollars pour le laisser entrer dans la chambre de Louis et prendre des photos de Louis sur son lit pendant le maquillage. « Pas ça », répondit Pugh. « Joe Glaser aurait des jumeaux ! » (note du traducteur : il y a là quelque sel qui m'échappe).

Pugh et moi nous nous rendîmes à la maison mortuaire de Gertrude Geddes Willis qui pour une raison mal définie avait été choisie comme un des points d'arrêt principaux du cortège des Zoulous. La rue était bordée de noirs, avec un blanc par-ci, par-là. Dans la foule, il y avait Sid, Barney et d'autres copains de Louis. Devant la maison, je me hissai sur un balcon qui dominait l'estrade dressée pour recevoir le roi et la reine. Le brouhaha devint mugissement quand le cortège approcha ; le char de Louis apparut. Le roi avait la figure toute noire avec des grands ronds blancs autour des yeux et de la bouche. Il portait une couronne, une longue perruque noire, une tunique de velours rouge brodée de sequins d'or, une chemise de cellophane jaune et un collant noir avec de hautes chaussures dorées. Il avait un gros cigare et un sceptre d'argent. Sûr, Louis était grotesque, mais c'était l'homme le plus heureux que j'ai vu de ma vie. Il se baissa vers la pile de noix de coco par terre devant lui et m'en jeta une. On jetait beaucoup de noix de coco ce jour-là, mais personne ne fut blessé.

La reine (évidemment, on aurait pu en trouver une un peu moins corpulente et un peu plus distinguée) était sur un autre char avec ses dames d'honneur. Lucille, la femme la plus fière de la Nouvelle-Orléans, était sur la plateforme, pendant que Louis portait des toasts à tout le monde avec le champagne qui coulait à flots depuis le matin.

Lorsque Louis, Lucille et la reine eurent réussi à gravir les étages relativement moins surpeuplés de la maison mortuaire, une petite vieille dame toute menue se fraya un chemin dans la pièce et Louis lui donna un gros baiser. C'était sa grand-mère, madame Joséphine Armstrong, âgée de 91 ans, et la nièce de Louis, Dorothy Armstrong, l'accompagnait. Louis était comme l'enfant prodige de retour. Les actualités ronflaient, les journalistes noirs brillaient ; le service d'ordre des Zoulous passait des sandwiches.

Louis avait une trompette. Un musicien de San Francisco venait de la lui offrir quelques semaines auparavant et Louis voulait l'offrir à l'institution où il avait soufflé pour la première fois dans un binion, le Colored Waif's Home.

Tous, blancs ou noirs, étaient fiers de Louis, citoyen de la Nouvelle-Orléans. Un jeune libéral blanc d'un émetteur de radio local, avant d'interviewer Louis, lui dit : « Je vous interrogerai sur ce que vous pensez des conditions raciales ici dans le Sud, et je voudrais que vous sachiez que vous êtes tout à fait libre de répondre ce que vous voulez ». Louis dit que naturellement, on pouvait très bien lui poser la question parce qu'il n'avait eu aucun ennui. Quoi, la veille, il avait été au club blanc de Louis Prima où jouait Louis Prima, et on l'avait reçu royalement. Naturellement, ajouta Louis, pour n'importe quel type de couleur pas connu ça n'aurait pas été pareil, mais il n'avait pas du tout à se plaindre.

Ce n'était pas la réponse qu'attendait le jeune speaker ; aussi lorsque l'interview eut lieu, il ne posa pas la question.

Comme la foule était trop dense pour nous permettre de suivre le défilé, Lucille et moi nous revînmes à l'hôtel Page, où nous vîmes deux silhouettes nous faire des signes du haut du balcon : Hugues Panassé et Madeleine Gauthier qui venaient d'arriver de New-York. Nous nous assimes et bavardâmes un moment, et resserrâmes pour permettre aux visiteurs de France d'entrevoir Louis dans ses fonctions royales. Il nous fallut une heure pour regagner le cortège, et nous arrivâmes juste à temps : soudain, le char entier de Louis, surchargé par le nombre des loyaux sujets qui s'y pressaient, s'effondra au milieu de la rue, et le défilé s'arrêta prématurément.

Après avoir diné avec Hugues et Madeleine (note du traducteur : il y a encore là quelque chose qui m'échappe ; je les croyais bien brouillés, l'amé Leonard et le grand Hugues) dans Bourbon Street, je leur trouvai un taxi — le conducteur assura qu'il ne les conduirait pas à moins de trois dollars — pour les envoyer au Coliseum où Louis et l'orchestre travaillaient ce soir-là. Je voulais y aller aussi mais craignant que les problèmes de transport ne me fassent louper l'avion de minuit pour New-York, je décidai de tuer ma dernière heure en faisant un dernier tour à Bourbon.

Le délire du Carnaval avait atteint son maximum. J'ai vu des femmes se balader et entrer dans des boîtes avec des costumes bien plus sommaires qu'un maillot de bain. J'ai vu des gosses de trois ans dans des bars. J'ai payé un dollar pour un verre à liqueur de saloperie. Mais je me suis bien amusé.

Deux heures après, mon avion passait au-dessus de la ville, et je pensais aux opinions contradictoires que j'avais recueillies sur le Mardi-Gras en général et la parade des Zoulous en particulier. On m'avait dit que les histoires de Jim Crow encourageaient le chauvinisme et étaient de mauvais goût ; je savais néanmoins que tous les carnivals du monde ne pourront rien faire pour triompher d'un mal aussi profondément enraciné que les préjugés raciaux du Sud ; et je savais aussi que quand même elle n'aurait suffi qu'à rendre heureux ce grand bonhomme, ce merveilleux musicien qu'est Louis Armstrong, la parade des Zoulous était entièrement justifiée.

Je savais aussi que cette chanson que Louis et Jack chantent « Savez-vous ce que c'est quand New-Orléans vous manque ? » était maintenant autre chose qu'une chanson pour moi ; parce que pour la première fois de ma vie, ça me manquait.

Leonard FEATHER

P.-S. : Au moment d'envoyer cet article, j'apprends le décès d'Irving Fazola, survenu le 20 mars.

1. - Teagarden, Feather, Henry Allen, Barney Bigard et "Frenchy"



2. - Louis, nouveau Roi des Zouloos et la Reine.



3. - Défilé de Carnaval dans Canal Street.

Reportage photographique de Léonard Feather

C'est en 1932, à Londres (note du traducteur : c'est Léonard qui parle, et il est godon) que Louis Armstrong, le premier jazzman que j'aie rencontré (note du traducteur : moi, c'était Alx Combelle) me dit son ambition d'être un jour le roi des Zouloos au Carnaval de la Nouvelle-Orléans, sa ville natale. Et je lui dis que j'espérais m'y trouver un jour de Mardi-Gras, avec lui en roi des Zouloos.

(Note du traducteur : et naturellement, ça ne va pas loucher.)

Il y a quelques semaines, nous vîmes tous deux nos rêves accomplis (note du traducteur : je venais de vous le dire).

Lorsque j'arrivai le dimanche après-midi à la Nouvelle-Orléans, les Zouloos, une sorte de syndicat d'initiative, s'apprétaient à présenter un concert Louis à l'Auditorium Booker T. Washington.

Mon premier arrêt après l'aéroport fut dans un établissement connu sous le nom de Salon de thé Tzigane, dont le gérant organisa quelques-uns des concerts Armstrong. Je n'ai jamais rien vu qui ressemble aussi peu à un salon de thé tzigane. Un hangar démantibulé transformé en une petite salle de danse avec un bar, c'était sans doute l'exemple typique des endroits où les noirs sont obligés de passer leurs heures de loisir dans une ville où sévit la ségrégation. Joe Glaser m'avait assuré que le directeur de l'établissement me trouverait un gîte dans cette ville surbondée.

En réalité, il ne put rien faire : les hôtels débordaient, et demandaient jusqu'à 20 dollars pour une nuit dans une petite chambre ; et les gens payaient même pour pouvoir dormir dans les trains et les autobus. Un coup de téléphone à Pierre Tallier, « Frenchy », le « convoyeur » de Louis me fournit la solution : il avait une chambre à deux lits dans un hôtel très douzeux et pouvait m'héberger.

Les quartiers noirs et blancs de la Nouvelle-Orléans étant mélangés de façon complexe, je constatai que mon hôtel était à quelques rues seulement de celui de Louis ; j'y allai. L'orchestre était là depuis le matin, après un concert à Basin-Houge, et Louis s'était couché vers midi. L'hôtel Page est un endroit assez minable, avec son entrée principale en haut d'un escalier typiquement méridional à un étage de haut. Dans une chambre je trouvai « le Docteur » Pugh, l'intraitable valet de Louis, qui travaillait finalement le courage de frapper à la porte de Louis. Il ne me fallut pas longtemps pour me trouver à l'intérieur, en train de bavarder avec Louis et Lucille, avec des interruptions occasionnelles quand des visiteurs d'espèces variées entraient ou sortaient. Il y en

eut deux vraiment tout pouilleux et loqueteux ; plus tard je découvris que c'étaient des parents éloignés de Louis qui trouvaient avantageux de ne pas avoir l'air trop rupins quand Louis-augrand-cœur était en ville (note du traducteur : vous pouvez toujours essayer de faire le coup à « Jazote »).

La salle de concert était bien pleine quand nous arrivâmes. En descendant de la voiture, Louis me montra l'autre côté de la rue. « Vous voyez cette baraque ? C'est là que mon père a travaillé toute sa vie, dans l'usine de térébenthine ; un de mes beaux-frères a pris la succession et il y est encore ».

À l'intérieur, les spectateurs noirs étaient à gauche et au milieu, la travée de droite étant réservée aux blancs ; mais en même temps que deux amis blancs qui étaient venus voir Louis de Los Angeles, je restai avec Lucille du côté noir et personne ne nous dit rien.

Personne ne dit rien non plus à Louis et à Jack Teagarden quand, se jetant dans les bras l'un de l'autre, ils chantèrent l'un des duos les plus joyeux que l'on puisse voir. C'était le commencement d'une série d'étranges paradoxes raciaux qui me frappèrent pendant mon séjour dans ce pays de Jim Crow (note du traducteur : le Jim Crow, c'est l'ensemble symbolique des em...bêtements au moyen desquels on brime les noirs aux U.S.A. dans les endroits pas évolués).

Outre Louis et son sextette, il y avait une médiocre formation, les Four Tones, et un ensemble de blues et de danse dirigé par un certain Pleasant Joseph (son vrai nom) qu'on appelle aussi Cousin Joe et Smiling Joe Pleasant. Un des meilleurs chanteurs de blues de la région ; il joue aussi de la guitare électrique et présente un excellent saxo-alto.

Mais la salle ne commença à s'éveiller que lorsque Sleepy Time Down South apporta à Louis son ovation d'entrée. Dès le début, une chaleur émanée de la personnalité de Louis et de sa musique se transmettait à toutes les travées. Father Hines les tua tous avec son nou-

veau traitement revu et corrigé du boogie-woogie sur St-Louis blues au cours duquel, pendant quatre chœurs, il tint un trémolo d'octave à la main droite. Les dons de scène de Sid Catlett et la sonorité inimitable de Bigard furent également du goût de la foule, tout comme le solo de basse étonnamment moderne d'Arrell Shaw, que Louis présentait dans devinez quel : « How High the Moon » (note du traducteur : j'avais deviné).

Pendant un entr'acte, une station émettrice de radio locale qui s'était installée derrière la scène amena son micro par devant pendant qu'on présentait les chefs des Zouloos et que Louis était officiellement couronné Roi. La Reine des Zouloos, une avenante commère qui vend des billets dans un cinéma, fut également intronisée parmi les éclairs des appareils photo. Quelques gros pontifs blancs parurent également, dirent des choses très aimables sur Louis et lui serrèrent la pince sans hésitation. L'aménité la plus charmante coulaît à flots.

Après le concert, nous nous réjouissons dans l'appartement d'un ami de Louis en mangeant ce délicieux gumbo qu'il fut impossible de refuser à n'importe quelle heure par la suite. Parmi les invités se trouvaient un frère de Pete Duong, l'ex-alto de Louis qui épousa la légendaire Bricktop, et plusieurs autres amis de Louis qui ajoutaient à cette atmosphère nostalgique et pleine de vieux souvenirs (note du traducteur : c'est drôlement bien

Après la cérémonie, il téléphona à sa sœur, « Maman Lucy », pendant que nous l'attendions devant son hôtel tandis que l'orchestre chargeait ses bagages en vue d'une soirée à New-Iberia. Louis fut aperçu pour la dernière fois en compagnie d'un ami de Los Angeles du nom de Stuff Crouch, et quand, deux heures après le moment où l'autoear devait partir, on constata qu'il ne revenait toujours pas, on commença à se demander si sa sœur et lui et Stuff n'étaient pas en train de s'enliser dans le sable mouvant des souvenirs. (Note du traducteur : j'ai ajouté le sable mouvant, qui fait riche et maritime). Frenchy s'arrachait les cheveux. Louis parut enfin et l'orchestre fut à New-Iberia juste cinq minutes avant l'heure de passer sur scène.

Au lieu de l'accompagner, je restai à la Nouvelle-Orléans pour voir ce que la vie nocturne avait à présenter d'intéressant. Un soir de Mardi-Gras, ce n'était pas le jour rêvé, comme j'en suis sûr, de m'en rendre compte : un immense cortège descendait Canal Street, le Broadway de la Nouvelle-Orléans, et pendant que les grands chars défilaient, chargés de gens costumés et masqués, avec des reconstitutions historiques soignées et tout et tout, la foule embouteillait les trottoirs à tel point qu'il était littéralement impossible de lever un bras pour attraper les souvenirs qu'on vous jetait du haut des chars. Le tumulte était indescriptible et avec tout ce bruit, cette pression et

des institutions de l'endroit depuis des années. En remontant la rue un peu plus loin, des boîtes sans nombre dont certaines destinées visiblement à l'exploitation du touriste ; l'une s'appelaient les Three Deuces ; d'une autre s'échappaient les accents de Basin Street Blues, comme si le trio s'efforçait de maintenir à tout prix la couleur locale. Et un peu plus loin, le Mardi-Gras, où une brune, grande et bien balancée se déshabillait peu à peu au son de la musique d'Irving Fazola. (Note du traducteur : c'était sûrement cette boîte-là la plus intéressante ; mais pourquoi un miroir pour Fats Pichon et pas pour la brune ?).

Ca faisait près de dix ans que je n'avais vu Fax et ça m'a fichu une sorte de choc de le trouver en train de jouer avec un quartette, sans basse, juste un trombone, une batterie, un piano et lui-même. Il jouait aussi bien qu'on était en droit de l'attendre dans de telles conditions, mais comme c'était loin des beaux jours de Bob Crosby.

Juste à côté du Mardi-Gras était le Famous Door où la formation de Cousin Joe, qui en était à sa 44^e semaine et devait rester encore 4 mois, alternait avec un orchestre Dixieland dirigé par Sharkey Bonano. N'ayant entendu Sharkey que deux fois, environ dix ans avant, chez Nick à New-York, je fus agréablement surpris de constater que les années avaient plutôt amélioré ses qualités. Il jouait plutôt dans

n'a plus guère qu'une chance réduite de vivre encore 50 ans de plus (note du traducteur : ici, j'ai dû faire un contresens, mais c'est plus marrant comme ça) ; mais à moins de mettre ça sur le compte d'une attaque de nostalgie aiguë, j'ai l'impression d'avoir entendu là une musique qui combinait un côté assez enthousiasmant à une valeur musicale supérieure à la moyenne des groupements Dixieland. Et l'orchestre comprenait un pittoresque vétéran en la personne de Monk Hazel, le drummer qui enregistra avec Abbie Brunies et Tony Parenti voici un quart de siècle.

Ce fut un étrange et combien enchanteur contraste que de traverser la rue pour trouver, juste un block après, sur Bourbon Street, un quartette qui se pliait docilement aux canons du style Charlie Ventura. Voilà un phénomène auquel, non messieurs, je ne m'étais pas attendu : du bop dans Bourbon Street. Le plus curieux est que l'ensemble était conduit par une blonde absolument ravissante (note du traducteur : faut avouer que Léonard connaît les coins) qui chantait les ballades et les morceaux bop à l'unisson avec le guitariste. Elle s'appelle Dell Scott ; elle est de Minneapolis, a 22 ans, un fils de quatre ans (note du traducteur : c'est pas ma faute). Elle adore Sarah Vaughan, elle a appris le vibrapone et a constitué le quartette il y a 8 mois. Son frère, Art La Palma, est bassiste ; Bob Madson, guitariste ; Larry Stoehr, cumule le piano et le vibrapone. Leur arrangement de Pennies from Heaven, intitulé « Heavenly Cents », me parut de bon augure pour leur avenir au Roost où à Bop City.

Pourtant, en quelque sorte, ça me paraissait déplacé de terminer la nuit sur cette note bop. Je revins au Famous Door où monsieur Bonano, coiffé d'un melon brun, chantait « J'aime les bananes parce qu'y a pas d'os dedans » (note du traducteur : c'est sûrement pas pour les bananes qu'il est revenu ; il devait y avoir des brunes ou des blondes).

Tandis que Sharkey revenait à des sentiments plus Nouvelle-Orléans, je surpris une conversation à la table voisine ; c'était très satisfaisant : le jeune homme qui parlait était visiblement un enragé du bop. Mais... « vous comprenez » l'entendis-je dire, « le dixieland, c'est si facile à comprendre... C'est comme... comme si on revenait chez ses parents ; on se sent tout chaud et tout gentil à l'intérieur »...

Je crois que je pigeais ce qu'il voulait dire (note du traducteur : j'ai mis pigeais parce qu'il faut pas se laisser aller à l'émotion).

(Suite page 26.)

LE MARDI GRAS DE LOUIS ARMSTRONG J'AI VU SATCHMO EN ROI DES ZOULOOS

UN REPORTAGE DE LÉONARD FEATHER A LA NOUVELLE-ORLÉANS * TRAHI PAR BORIS VIAN

traduit). De là, nous nous rendîmes au Dew-drop, un grand night club enfumé où miss Cornshucks chanta le blues, attifée comme une campagnarde. Miss Cornshucks, c'est quelqu'un ; malgré tous ses efforts pour se rendre ignoble, elle est singulièrement fascinante et chante parfaitement le blues.

Louis ne dormit pas beaucoup cette nuit-là. Il dut se lever tôt pour visiter l'hôtel de ville où le maire Chep Morrison lui donna un brevet de Citoyenneté d'honneur et une clé de la ville en miniature. Louis était ravi. Je me demande s'il pensa aux lieux innombrables auxquels jamais cette clé ne lui donnerait accès.

cet encombrement, pas la moindre mauvaise humeur. Ça me prit exactement une demi-heure pour traverser Canal Street, mais c'était une demi-heure joyeuse et frénétique.

En arrivant dans Bourbon Street, une rue étroite qui croise Canal Street, je fus stupéfait par la profusion et l'entassement des boîtes de nuit. C'était comme notre bonne vieille cinquante-deuxième rue multipliée par dix et entassée dans un passage grouillant. Premier arrêt à l'Absinthe House, où un grand miroir, au-dessus du piano de Fats Pichon, permet de le voir dans les deux sens pendant qu'il exécute les vocaux et les soli qui font de lui une

la ligne de Bobby Hackett que dans les styles de cornet Dixieland plus heurtés, et son orchestre était soutenu de façon difficilement concevable par le trombone dont le nom m'a longtemps semblé légendaire et que je n'avais jamais entendu jusque-là en chair et en os : Santo Pecora. Santo jouait « Tailgate » avec un goût bien supérieur à ce que j'ai jamais pu imaginer, et se produisait aussi dans des exécutions intelligentes de soli de Tommy Dorsey.

Tous les gars de l'orchestre devaient avoir dans les quarante piges (note du traducteur : jamais Léonard Feather n'a réellement été si vulgaire), et Sharkey lui-même, Je suppose,

Shaw's Symphony Proves B. O. Hyp For Bop City Club

NEW YORK, April 23. — Artie Shaw's symphony orchestra may have unloosed musical mayhem for the unshuttering of Bop City, jazz music theater-restaurant extraordinaire, but the critically crucified longhair stuff proved a box-office bonanza for the new nitery. The nitery, which charges a 90-cent admission on the outside, sports a cuffed bleacher section on the inside and a \$2.50 minimum charge at the tables operated for the bourgeoisie, drew slightly over 10,000 90-cent admissions in the six-day-out-of-seven operation during the Shaw run.

Ordinarily the kind of critical whipping to which Shaw was subjected would have put a pox on a spot. But the Bop City proprietors aren't dependent on the newspapers for their trade. They attribute the heavy biz to a barrage of promotion via local disk jockeys led by Symphony Sid, Leonard Feather and Fred Robbins. It's the same type of promotion which pushed the Royal Roost, formerly the home of the boppers, into national prominence.

The first week's show, which besides Shaw included Ella Fitzgerald, the Ray Brown Trio and Kai Winding's Sextet, cost the Bop City-ites about \$9,250. At the toll gate they netted about \$7,500. Some Broadway-wise folk estimate that the spot grossed between \$40,000 and \$50,000 in its first week. The ops didn't reveal the exact gross but mentioned that they made no money during the week primarily because of heavy promotion expenses, cuff visitors, etc.

Billboard, April 30

Radio and Television

HIGHLIGHTS TODAY.

- 1:25—WMGM—Baseball: Dodgers vs. Braves (7:00—Today's Baseball).
- 2:25—WMCA—Baseball: Giants vs. Phillies.
- 2:25—WINS—Baseball: Yankees vs. Philadelphia.
- 7:30—WQXR—Much Ado About Music. Allyn Edwards, m.c.
- 8:00—WNBC—This Is Your Life, with Ralph Edwards.
- 8:00—WCBS—Mystery Theater—"Book of Death Murder Case."
- 8:00—WMGM—Books on Trial, "Inside Bebop," by Leonard Feather.
- 8:30—WNBC—Alan Young Show, comedy, with Jim Backus.

Sun April 26

Night Life in New Orleans

The Mardi Gras Scene by Leonard Feather

NEW ORLEANS' Negro and white neighborhoods being miserably mired in a complicated fashion, I found my hotel was only a few blocks from Louis Armstrong's home. His band had only arrived the night before from a six-night stand in Baton Rouge, La., and Louis had some to bed around noon.

The Page Hotel is a somewhat dingy place with its main entrance set in a typical southern porch one flight up. In a back room I found "Doctor" Pugh, Louis' formidable valet, who finally summoned the courage to knock on Louis' door. Before long I was talking with Louis and Lucille with occasional interruptions by various strangers wandered in and out.

A couple of them, looking very ragged and forlorn, looked out they were old acquaintances of distant relatives who had expedient to appear whenever the bus-hearted Louis came to town.

THE ARMSTRONG CONCERT

The concert hall was well filled when we arrived. As we stepped out of the car Louis pointed across the street. "You see that building? That's where my father worked all his life, in the turpentine factory. . . . One of my step-brothers took his place and he's still there today."

Inside, Negro spectators were seated on the left and center aisles, the right aisle being reserved for whites; but along with a couple of white friends from Los Angeles who were visiting Louis I sat with Lucille in the coloured section and nobody bothered us.

Nobody bothered Louis and Jack Teagarden, either, when they put their arms around each other and sang some of the latest tunes you ever saw. It was the beginning of a series of strange racial postures that marked my three days of observation of the south's Jim Crow set-up.

In addition to Louis' Sextet there were two other groups in the concert, one a mediocre jump outfit called the Four Tones, and the other a blues and jump group led by the gentleman known variously as Pleasant Joseph (his real title), Cousin Joe and Smiling Joe Pleasant. One of the best blues singers around, he also played electric guitar and featured a fair alto man.

But the hall didn't really wake up until "Sleepy Time Down South"

brought Louis his opening ovation. From the first moment there was a warmth radiated by Louis' personality and his music that permeated itself to every aisle, left, centre and right.

Fatha Hines killed the people with his revised treatment of the boogie woogie "St. Louis Blues," in which he held an octave tremolo in the right hand for about four choruses. Bill Catlett's showmanship and Barney Bigard's inimitable tone were crowd-pleasing factors, too, as was the surprisingly modern bass solo of Arvell Shaw, whom Louis introduced with, of all things, "How High The Moon."

After the concert we repaired to the apartment of a friend of Louis for some of that Louisiana gumbo which I found it impossible to refuse

COLLECTORS' CORNER

Edited by Max Vones and Sinclair Trail

at any hour in the ensuing celebrations. Among the visitors was a brother of Pete Duconer, the ex-Armstrong alto man who married the fabulous Brickton, and several others who added to the nostalgic atmosphere by reminiscing about Louis in the old days.

From there we dropped in at the Dewdrop, a large and smoky night club where Miss Cornshucks sang the blues dressed as a tattered and simple country girl. Miss Cornshucks has quite an act, despite her attempt to make herself look as repulsive as possible—she has a certain weird fascination, and since excellent blues.

The next evening I went down Bourbon Street a narrow lane off Canal, and was amazed by the profusion and proximity of the clubs. It was like the good old Fifty Second Street multiplied ten times and all rolled into this one seething thoroughfare.

First stop was the Absinthe Hoise,

where the big mirror over Fats Domino's piano offers a double view of him, one inverted, as he goes through the same gyrals and notes that have made him an institution at the spot for many years.

A little farther up the street there were countless other clubs, some of them obviously for the tourist trade; one called the "Three Deuces," one from which emanated the strains of "Hush Street Blues" as if the trio were desperately trying to keep up the Mardi Gras, and a little farther along the Mardi Gras lounge, where a tall and amazingly brunette old astringent, the music of Irving Fazola.

[Fazola has since died, as we announced last week.—Ed.]

BONANO'S DIXIELAND

Right up to the Mardi Gras Lounge was the Famous Door, where Cousin Joe had now in its 44th week, and was to stay for another four months, decorated with a Dixieland band led by Sharkey Bonano.

Having heard Sharkey exactly twice, about ten years before at Nick's in New York, I was pleasantly surprised to find that the years had mellowed rather than vitiated his qualities.

His trumpet was closer to the more classic Dixieland cornet styles, and his group was added immeasurably by the trombone work of a man whose name had long seemed like a legend-to-be, and whom I'd never heard in person before: Santo Pecora. Santo played tailgate trombone in much better taste than I had thought possible, and doubling in taste treatments of Tommy Dorsey solos.

Every man in the band must have been at least in his forties, and Sharkey himself, I imagine, has a dim chance of seeing fifty again; but unless an acute attack of nostalgia was to claim him, he seemed to me that I heard something that combined an exhilarating message with some musician-ship worth the average for Dixieland front lines.

And the band included a colourful veteran in the person of drummer Monk Hazel, the same Monk Hazel who recorded with Abbie Brant and Tony Parenti just a quarter of a century ago.

BOP ON BOURBON

It was a strange and enchanting contrast to cross the street and find, right in the next block on Bourbon, a quartet that was classically trying to pattern itself on Charlie Ventura lines. Here was something I hadn't expected: bop on Bonanno Street.

More surprising was the fact that the group was led by a stunningly beautiful blonde who sang the ballads solo and the bop numbers in unison with the guitarist. Her name was Del Scott; she's from Minneapolis, 1922, has a son aged four, is crazy about Sarah Vaughan; has been studying vibes; formed the quartet eight months ago.

Somewhat, though, it seemed wrong to end the night on this bop note. I returned to the Famous Door, where Mr. Bonano, wearing a brown derby, was singing "I Like Bananas Because They Have No Bones."

As Sharkey returned to a real New Orleans tune, I dug a conversation going on at the next table. It was most enlightening; the young man talking was, I gathered, a rabid bop fan. But—"You know," I heard him say, "Dixie is so easy to understand. It's like—like going home to your folks. It makes you feel warm and good inside."

I think I understood what he meant.

Wednesday, April 20, 1949

Artie Shaw's Bop City Hop a Flop; 90c for Symph of 40 in a Jive Joint

Longhair music is taking its greatest beating since Hector Berlioz was a pup, at Bop City. Broadway's newest nitery, located on the site of the folded Harem. At the cafe's preem last Thursday night (14), socked by a musical medley of be-bop and Bach, the classics went down for the full count.

The weirdest setting on the Broadway nitery belt was furnished by Ralph Watkins, Bop City's operator, who moved over with a theatre-cafe policy innovated at his adjacent Royal Roost. Like the latter spot, Bop City, in addition to a standard food and liquor service policy, has opened a bleacher section at a 90c admission charge, with refreshments optional at nearby bars serving both banana splits or short beers. The shirt-sleeved adolescents in Bop City's left field, lured by the nitery's titular promise of jazz in the modern vein, yawned, if not bored, by

Variety

RADIO PROGRAMS

Tuesday's Features

- 11:00 A.M.—WNYC. UN Proceedings. (Also at 3 P.M.) Tentative Schedule.
- 1:25 P.M.—WMGM. Dodgers-Braves; Red Barber.
- 2:25 P.M.—WINS. Yankees-Athletics; Mel Allen.
- 2:25 P.M.—WMCA. Giants-Phillies; Russ Hodges.
- 8:00 P.M.—WMGM. Books on Trial; "Inside Bebop" by Leonard Feather; Mezz Mezzrow.
- 8:30 P.M.—WJZ. Town Peace and Security in Today's World; Drs. K. Menninger, C. Kluckhohn, S. Ackerly, R. Burkhardt.
- 9:00 P.M.—WNBC. Bob Hope Show.
- 9:00 P.M.—WCBS. We, the People; Dr. Ralph Bunche.

the time of going to press.

American star musicians injured

MELODY MAKER New York correspondent, Leonard Feather, cables the news that Negro trumpeter Cootie Williams, former Duke Ellington and Benny Goodman star, and members of the band were injured in a car accident last week.

The car, being taken by the party to the engagement when it overturned on a Franklin, Virginia.

The band's pianist, Lester Paullinger, suffered a broken spine and fractured wrist and was taken to hospital in a critical condition. Also badly hurt and detained in hospital were trumpet player Robert Cole and road manager Howard Shorter.

Williams luckily escaped with chest bruises and shock. He was released from hospital after treatment and flew to New York, rejoining his band four days later.

Vocalists Dinah Washington and the Ravens, who were touring with Cootie's band and travelling in a car right behind the one that crashed, helped the musicians to hospital.

Reports state that a broken axle caused the bus to wobble four times.

U.S. NEWS NOTES from LEONARD FEATHER

LIONEL HAMPTON returned to New York this week, after four months' absence, bringing about his new discovery, a pianist named Frances Garrison, from Dallas, Texas, who has joined the Hampton band on piano. Frances reports she can arrange and play sax, too. She is an outstanding bop keyboard artist. Hamp. also has Johnny Board, talented young alto man in the band; Board has been well known around Chicago for some time.

CAPITOL records pulled off an interesting stunt this week by releasing a special record available to disc jockeys only. In such a radio announcer reads a story written by Paul Weston entitled, "What is This Thing Called Bop?"

The two-sided lecture uses musical illustrations from records by Herman, Goodman and others, and is a fairly accurate musical summary of the events that preceded bop and the musical qualities that characterize it.

"INSIDE Bebop," the first comprehensive book on the new jazz, written by your correspondent, is out here this week, published by J. J. Robbins and Sons. In three sections, it comprises a historical account of the birth and growth of bop, and its stars; a full technical analysis of the music; 100 biographies of bop instrumentalists, and numerous photographs of historical interest, such as Charlie Parker at the age of six, Earl Hines' band with Dizzy Bird and Sarah Vaughan, etc. "Inside Bebop" will probably appear in England later this year.

BOBBY BRERWOOD, who is now headless and has been succeeding in television show in New York, took over the baton for Charlie Hackett when the latter became ill. After his Paramount Theatre company this week, Brerwood will be followed at the Paramount by the Duke Ellington band and Billy Eckstine.

THE number of American stars contemplating trips to England and the Continent increases almost daily. Buddy Rich, who recently disbanded his large orchestra and has been concentrating mainly on television work, may make a 16-week tour of Britain and the Continent as an act, rather than a musician, displaying his singing and tap-dancing talents as well as his drumming.

Perry Como, provided he is not tied down here by his Chesterfield radio show, will almost certainly accept bookings at the London Palladium and elsewhere in England, in June or July.

Contrary to rumours, Art Tatum will not be part of the jazz unit set to play a Paris theatre for a week in May. Arranger Tadd Dameron will probably be in the unit, playing piano, in addition to Al Haig, who will go as part of the Charlie Parker outfit.

Melody Maker
April 16

Bermuda trip going to the most popular phone op as selected by Scanlon's listeners. . . Leonard Feather, who's celebrating the first anniversary of his WMGM "Jazz at Its Best" show, returned to his 10-10:30 evening slot with the opening of the ball season. . . Joe Bostic is starting a deejay remote

Billboard, April 30

cap-catching, probably they haven't we've never mentioned them is because we didn't know 'bout them till you told us. Tell us more! To the many disc jockeys who want to know a good textbook on the new bop talk, and jazz stuff, Leonard Feather's written some, and so has Dave Dexter Jr. Also "Jazz" by Robert Goffin. Esquire mag's library will give you more. Wish some of you music makers around the West Coast and local guys would

Pittsburg Courier April 30

'INSIDE BEBOP'
FEATHER'S LATEST,
JUST PUBLISHED

NEW YORK—Another book from the pen of Leonard Feather, leading jazz critic, composer and disc jockey, has just come off the presses, and it's called, "Inside Bebop," with a foreword by Dizzy Gillespie.

Divided in four sections, the book discusses the birth of bebop, technical analysis of the frantic stuff, biographies of the clansmen, and an album section which boasts of behind the scenes, never-before-printed shots of bop band leaders in their early days.

—DON'T MISS MARTHA STARK'S STORY—

Pittsburg Courier April 30

Wednesday, April 27, 1949

From the Production Centres

N NEW YORK CITY . . .

Lawrence Fly answering Deak Aylesworth's Look mag TV-slanted piece. He consulted with Ed Kobak, outgoing MBS prez, on the article . . . Doug Coulter, former Foote, Cone & Belding radio topper, being touted as replacement for Phil Carlin as MBS program v.p. He worked with Frank White, incoming MBS prez, at CBS as program head . . . Robert J. Guthrie joined NBC station relations as contract supervisor . . . Robert D. Guthrie (no relation) exiting WNEW, with Nick Freyberg taking over as promotion-advertising director . . . Andre Baruch picked as emcee of Lucky Strike Hit Parade (NBC) and Luckies' summer replacement for Jack Benny (CBS) . . . ABC's "Stop the Music" in past month has had breaks in five national mags. Dave Alber is flacking. Jane Tiffany Wagner, NBC education director, will chairwoman the workshop on radio at Electrical Women's Round Table today (Wed.). Other NBC participants to be Nancy Ann Woodard, research specialist, and announcer Radcliffe Hall . . . ABC correspondent Pauline Frederick to sail May 6 for Europe. Her new daily news series will bow June 6 . . . Artie Shaw to guest on Leonard Feather's WMGM jazz show tomorrow (Thurs.) . . . ABC's Milton Cross to emcee Hearst oratory tour at Met Opera House May 2 . . . Larry Holder, ex-Russell Birdwell, joined ABC flackery . . . Walter Craig, Benton & Bowles AM-TV veepee, taking a sabbatical vacation at Sea Island, Ga., on doctor's orders. The

Variety

8:00—WMGM, Books on Trial, Author, Leonard Feathers, Book, "Inside Bebop," Prosecutor, Mezzrow, Defense; Barry Ulanov; Sterling North, Literary Editor of N.Y. Post Home News, presiding. WCBS, Mystery Theatre.

Post April 26

Stora framgångar för Chubby

Amerikabrev från Leonard Feather

New York den 5 mars.

EN NY ORKESTER har kommit till New York denna vecka — och kommit med besked! Efter endast två veckors repetition har Chubby Jackson fört sin nya 16 mans orkester till Royal Roost. Han kom för en kväll, men hade så stor framgång att han nu bookats för en lång tid på denna berömda broadwayska bop-klubb.

På Chubbys premiärkväll var Woody Herman och många av hans förra kolleger från Woody Hermans orkester där för att önska honom lycka till. Alla uttryckte sin förvåning över hur bra bandet lät och hur bra arrangemangen både hade skrivits och blev spelade.

Chubby har slutat att spela bas och nöjer sig med att stå framför orkestern, som han klarar på sitt eget förtjusande sätt. Hans personality har fått ytterligare svängrum genom en superb komikerakt, i vilken han och orkestern gör en sorts panorama av jazz med strålande imitationer av Harry James, Lionel Hampton och talrika andra. Lanserad som vokalist, komiker och trumpetare i detta nummer är Irving Lewis, som en gång spelade trumpet med Woody men som slutade spela för att bli en mycket framgångsrik författare åt Bob Hope och andra radiostjärnor. Han har skrivit hela Chubbys



Annu en bild från Harry James nya orkester med Frank Bode bakom trummorna. Uffe meddelar förresten, att han ganska säkert kommer att ingå i Benny Goodman's nya orkester inom kort. Det går onedligen framåt för honom.

nummer och hjälper till att göra det till en perfekt kombination av musik och komik.

Solister i orkestern är bl. a. Ray Turner, en anmärkningsvärd tenorist som har spelat några år utan att få rättvist erkännande, vidare Frankie Socolow, den unge tenorstjärnan som var med Chub i Sverige och sedan dess har bytt till altsax, Gene di Novi, den fine pianisten som varit hos Joe Marsala och Benny Goodman och även ett kort tag med Stan Hasselgard. Di Novi skriver utmärkta arrangemang och det gör också trumslagaren Tiny Kahn, så Chubbys repertoar är redan packad med finfint bop-material.

Det är lugnt att fastslå att Chubby äntligen funnit sin rätta metier och med säkerhet kommer att registrera en musikalisk och finansiell succé med sin orkester om han får rätt manager.

Artie Shaw har kommit tillbaka!

Efter en lång period har klarinetterns mystiske man bestämt sin återvändo till publiken efter många år då han denna vecka skall spela med en stråkensemble i Carnegie Hall vid en konsert, som arrangeras av People's Songs. Han leder en lång rad stjärnor på konserten, bl. a. en underlig blandning av alla sorts folksångare, folkdanslag och äldre moldyfig jazzmusiker, som är intimt lierade med den extrema politiska vänstersidan. (En av de många anklagelser som riktades mot Artie av hans sjätte fru, författarinnan Kathleen Winsor, när de utkämpade sin skilsmäsostrid på framsidorna, var, att han var kommunist och att han försökt omvända henne. Artie förnekade det.)

George Shearing, vars sensationella kvartett med Buddy de Franco har upplösts — tillfälligtvis men kanske permanent — har en ny grupp som jag hade nöjet hjälpa till att organisera och

skaffa inspelningar, först för det nya Discovery-märket och sedan för MGM, som nu har George på kontrakt. Den består av Chuck Wayne, den utmärkte unge gitarristen som ni kanske hörde talas om som Charles Jagelka, när han spelade med Woody Herman 1946, vidare Margie Hyams, vibraharpist som också varit hos Woody, trumslagaren Denzil Best, som var i Sverige i fjol med Chubby och basisten John Levy.

Denna grupp gjorde sensationella sidor för Discovery med George, som spelade bop-accordeon — och fint! — på två sidor, Cherokee och Four Bars Short. Inga arrangemang har ännu gjorts för att få ut Discovery-plattorna i Europa, fast något förutseende bolag där borde ta chansen, ty de får då också mycket intressanta sidor av George Aulds nya orkester, Mary Ann McCall, Phil Moore och andra.

Shearings inspelning på MGM hade också en accordeonsida av George under det att Margie dubblade på pianot. På denna session inspelade vi "September in the rain", "You are too beautiful" och två original av Shearing, t. v. kallade "Bop, Look and Listen" och "Good to the last bop". Shearing har skrivit flera lukrativa kontrakt om utgivandet av sina egna bopnummer med Mills, Mellin och andra.

Claude Thornhill har reorganiserat efter att ha sprängt sin orkester för flera veckor sedan och nu har han Tony Scott, talangfull ung klarinettist. Claude skall ha premiär i juni på Glen Island Casino, utvårdshuset nära New York där Glenn Miller först blev berömd.

Den underligaste orkester för alla tider organiserades en kväll i förra veckan och upplöstes samma kväll. Bob Bach, som framställer CBS-televisions jazzprogram "Adventures in Jazz", samlade ihop en grupp jazzkritiker och bad dem göra vad dom lär! Sammansättningen var Les Lieber från "This Week Magazine" på altsax, Bill Simon från "Billboard" på klarinett, Mike Levin och Eder korrespondent på piano och celesta, George Simon från "Metronome" på trummor och så den vanliga basisten från CBS. Jag är glad att ni inte var i tillfälle att lyssna.

(Forts. å sid 12.)

JAMSESSION!



ON THE RECORD

By LEONARD FEATHER
Noted jazz critic and composer

ONE of the surest ways to sweeten the pill, when you're trying to persuade your family (or a group of skeptical friends) to accept new ideas in jazz, is to start out with piano records. The very same melodies and ad lib ideas that would be rejected as raucous and unmelodious on a trumpet or saxophone are accepted or even enjoyed when you use the keyboard as a transmission belt.

In the swing era, for instance, people who were horrified by the Basie or Barnet bands found it easy to listen to the same tunes played by Fats Waller, Art Tatum or Teddy Wilson. Today you find the same situation in bebop and other contemporary jazz forms, so I thought it might be helpful to list some of the outstanding recent jazz piano releases which might help you make a few converts to the cause of good music via the phonograph.

Most remarkable of the new piano stars is England's George Shearing, who in his fifteen months in this country has made tremendous strides, and cut some tremendous sides. Among the earlier ones are *So Rare* and *Cozy's Bop* (Savoy), and *Consternation* (London). His more recent waxings on MGM, and on the Discovery label, feature him with a quintet—Chuck Wayne's guitar, Margie Hyams' vibes, plus Denzil Best on drums and John Levy on bass. It's all delightfully easy on the ears; George's technique and ideas are equally fantastic on bop and ballads.

King Cole, better known nowadays as a singer, reminds himself that he has ten fingers as well as a larynx, and comes out with an album of eight tasteful piano solos (modern but not bop) on Capitol. Harder to get, but worth hunting down, are Dodo Mar-marosa's *Raindrops* (Atomic), and Erroll Garner's *Penthouse Serenade* (Savoy). Watch, too, for the fabulous Bud Powell, who cut an album for Mercury records between nervous breakdowns. He's phenomenal.

Another way to introduce your squarer friends gently to the newer trends in jazz is via the bop vocal route, and by this time there are as many bands taking this route as took the A train in 1941. The wordless-voicés-blended-with-the-horn pop up in two Charlie Ventura releases, *Birdland* on Victor and *Pina Colada* on



Charlie Ventura, left, guests on Feather's Varsity Varieties Show on WMGM, N. Y.

National. A gentleman who pioneered in this brand of vocalism is Babs Gonzales, also known as Lee Brown, whose group euphoniously designates itself the Three Bips and a Bop. They bip their way through Phipps' *Deed* and bop a trail through Ray's *Groove* (Apollo), leaving enough leeway for Tony Scott to play some pleasant clarinet.

One bandleader who doesn't believe in subtlety as the right approach to bop vocals is trumpeter Joe Morris. On *Wow!* (Atlantic) he hollers out the theme as if he had three lungs but is scared the tenor sax man may have four. If you're looking for real jazz talent, though, you'll find it in the second chorus when a trombonist named Matthew Gee takes over. But if you're still looking for bop vocals, try *Sugar Hill Bop* by Al Haig Quintet (See-Go), featuring Benny Goodman's charming Canadian canary, Terry Swope.

Among the bopless, normal, dictionary-type vocals of the month, the outstanding item is a remarkable *tour de force* by a young man named Sammy Davis Jr. Taking Kern's *The Way You Look Tonight* as his vehicle, he offers a quick-change series of amazingly lifelike impersonations; his victims include King Cole, Frankie Laine, Al Jolson, Billy Eckstine and Vaughn Monroe. This is musical satire at its most delightful. It's on Capitol.

Peggy Lee's interpretation of the great Tadd Dameron tune *If You Could See Me Now* is her best record in a year, and paradoxically, the other side, *Blum Blum*, is her least effective effort to date, but the good side alone is worth the outlay.

If you share my interest in looking for out-of-the-way items, go as far out of the way as necessary to secure, procure, pick up or purloin an item entitled *I Have a Friend*, sung by a 17-year-old Negro girl in the deep South named Juanita Jackson. This is described on the label as "sacred music" and basically it's nothing but a hymn with organ accompaniment, but the roots of the blues and jazz are deeply imbedded in this kind of music. Because you might have trouble finding it, let's list the number: Capitol 15392. Do yourself a favor and don't miss this. It's sheer simplicity and sheer beauty.

Varsity June 1949

"Jazz at Its Best" Back on Air Program

Leonard Feather's "Jazz at Its Best" radio show, hailed by Duke Ellington, Dizzy Gillespie, and other top stars as the greatest program of its kind on the air, celebrated its first anniversary on station WMGM this week by returning to its original ten o'clock evening time.

As of the anniversary date, Tuesday, April 19, the jazz critic's record recital can be heard nightly from 10:00 to 10:30, except on evenings when there is a night ball game. As before, the opening theme, Count Basie's record of "Feather Merchant," will signal a half hour of great modern music interspersed with informative comments.

New Age Apr. 30

WNEW—News; Recorded Music
WFDV—Israel and the Middle East: The Economic Future of Israel—Robert Scold
9:45—WEVD—Melody Moments
9:55—WOR—News; Bill Henry
WJZ—Anecdotes by George Hicks
WNYC—News; Concert Hall
10:00—WNBC—Screen Guild Players; Bachelor Mother, With Lucille Ball, Joseph Cotten, Charles Coburn
WJZ—Rex Maupin Orchestra
WOR—This Is Paris, With Maurice Chevalier
WCBS—Playhouse: A Tree Grows in Brooklyn, With James Dunn, Connie Mackay, James Hilton, Narrator
WMCA—News; Report from Israel—Arthur D. Holzman
WMGM—Jazz—Leonard Feather; Guest, Artie Shaw
WNEW—The Lively Arts—Gilbert Seides
WNYC—Editorially Speaking:
S. Stephenson Smith, MORIS Paris
WQXR—The New York Times News
10:05—WQXR—The Showcase
10:15—WNEW—Kenny Jagger Program
WMCA—Recorded Music
10:20—WNBC—Fred Waring Show
WOR, WJZ—Dean Acheson, Secretary of State, at Dinner of the American Newspaper Publishers Association, Waldorf-Astoria
WCBS—First Nighter: A Sign of Love, With Barbara Luddy, Olan Soule
WMCA—News; United Nations Today
WNYC—Graduation Exercises of Police Department; Mayor O'Dwyer and Police Commissioner William P. O'Brien, at 7th Regiment Armory (Recorded)
WJZ—News; Carroll Alcott
WMGM—Sports Final; Recorded Music
WNEW—News; Recorded Music
WFDV—Music You Want
10:45—WNEW—Cy Walter, Piano

Times Apr. 20

... saving over the comedy of the Three Chocolateers... Leonard Feather's new book "Inside Bebop" due off the press this week. Foreword is by Dizzy Gillespie and the book gives credit to Lester Young, the late Charlie Christian and Billy Eckstine.

Amsterdam News Apr. 30

11a

Amsterdam News April 30

'Inside Be-Bop' Out; Lauds 'The New Jazz'

"Inside Be-Bop," the newly published book on "the new jazz," was published this week by F. W. Robbins and Sons Inc. Described as the first in the new musical movement, the book is written by Leonard Feather, leading jazz critic, composer and disc jockey, who was one of the first writers to herald the new movement.

Dizzy Writes
Starting with the word by Dizzy Gillespie, the book is divided into four sections.

The first section is a fascinating account of the birth of bebop, telling how, where and when all the great bop stars began to develop the new style and made them famous. Credit is given to the work of Lester Young, Charlie Christian, and the Eckstein orchestra.

The second section is a technical analysis of the music, enabling the reader to answer that much-asked question: "What is bop?"

The third section is an invaluable reference guide, with almost a hundred biographies of leading bop instrumentalists and lists of their records.

Rare Photos
In addition, there are 24 pages of unusual pictures, many of them never previously published, including shots of Charlie Parker at the age of six, Dizzy as a youth in Cheraw, S. C., and pictures of the first bop bands on 52nd Street and in Harlem.

Contest Winners

fully prepared list, which includes the name of every person in the

Music Either Good or Bad - Feather

NEW YORK—Leonard Feather, author of the newly published "Inside Be-Bop" and noted jazz expert and disc jockey, stated over WMGM this week that "Bebop has done more than any previous form of jazz to break down the barriers in music."

Interviewed on the "Books on Trial" program, which is the latest offering of the station, Feather further pointed out that in the old days there was a "racial barrier between musicians that kept Negro culture on one side and white culture on the other."

Today, young bebop musicians associate freely without regard to race. Mixed bands are the rule rather than the exception. As a result, there is no Negro or white style of playing... the only styles are good and bad.

Feather's book won a 9-3 verdict from the "Books on Trial" jury. Barry Ulanov, author of

"Duke Ellington" and editor of Metronome Magazine, was the defense counsel. The prosecuting attorney was Mezz Mezzrow, author of "Really the Blues" and famous jazz clarinetist.

Pittsburgh Courier May 7

EAST SIDE, WEST SIDE

By FRANK CONNIEF

IN Baltimore it's against the law to take a lion to the theatre. In Minneapolis people who double park can be put to work in a chain gang and fed on bread and water. In New Haven, Conn., it's against the law to steal your neighbor's bees.

A Pennsylvania law bears the title: "An Act for the Better Protection of the Skunk." It's against the law for a baby sitter to clean out her employer's icebox in Altoona, Pa. It's illegal in Honaker, Va., to ride a mule to church. In Seattle it's against the law to carry concealed weapons over six feet in length. In South Carolina a State law requires every law-abiding man to take his gun to church on Sunday.

I could go on indefinitely culling these specimens of our persnickety statutes from the latest explorations into legal wackiness by the indefatigable Dick Hyman. But it's against the law around our shop to let another man do your work for you, so I'll stop with the above examples and let it go at that. Mr. Hyman's new book, "It's Against the Law," embraces 346 pages jammed with such pertinent information. If I ever get to Matomb, Ill., I'm certainly going to remember that it's against the law for a car to impersonate a wolf.

I don't know how I ever got along before this without knowing that it's against the law in Chicago to ride a bicycle while drunk. Up in Yonkers, policemen may not sample fruit without paying for it. And married men who ever visit Tionetsa, Pa., must be eternally grateful to Mr. Hyman for reminding them that it's against the law to kiss your wife on Sunday.

As I said, I would be the last to allow Mr. Hyman to do my day's work for me, even if I would like to pass on the information that it's against the law in Oklahoma City for women to

go in swimming wearing slacks.

The publication of "It's Against the Law" is part of a flood of literature which seems to be pouring from the typewriters of personal friends. Tom Meany, with "Baseball's Greatest Teams"; Leonard Feather, with "Inside Be-Bop," and Galen Drake, the sardonic radio philosopher, are among the latest entrants on the book stalls.

Tom's book is a fascinating experience for anyone interested in the lore and history of the national pastime. All the great teams of history, with the exception of the New York Giants of 1947, are sketched somewhere within the pages of this new book. For my part, I found the chapters dealing with the St. Louis Browns of 1922 — a team that didn't win — and the controversial Chicago Black Sox of the century's second decade the most interesting.

Instead of re-hashing the old legends of that sordid scandal, Tom has smartly concentrated on the 1917 season, when virtually the same cast of characters who double-crossed the game two years later were still members of the untainted White Sox.

Parents looking for literature designed to keep the minds of their children off the more razzle-dazzle radio programs could do worse than expose them to Mr. Meany's "Baseball's Greatest Teams." And if the parents happen to be baseball bugs themselves, then Tom's latest book should while many an absorbing hour away for them.

How many of you real "gone" folks out there have been panting for the day when an authentic history of Be-bop would finally be available? That day would seem to have arrived with Mr. Feather's "Inside Be-bop," a field which

"It's Against the Law"

John Gunther evidently overlooked. Leonard is a student of jazz from way back and he has been latched-on to the Be-bop tangent almost from its earliest days.

Leonard is sharp enough to realize that Bop has been a dismal failure with whole sections of the musical public. In a foreword, he quotes some of the hard words leveled against the new form by whilom friends of jazz.

And John Hammond's renunciation: "To me, Bop is a collection of nauseating cliches, repeated ad infinitum." And, finally, the crusher from the Literary Gazette in Moscow: "Be-Bop bears the same relationship to music as tonsillitis."

Despite this awkward start, Leonard goes on to affirm his own faith in Bop and trace its development from the unpromising birth. He gives more credit to Lester Young in fashioning the new trend than previous evaluators.

This is fine with me, as Lester has always been a favorite of mine since his days with Count Basie. Now that I think of it, his great chorus on "Every Tub" way back there 12 years ago does carry certain implications of the coming era of Bop.

Galen Drake has also entered the lists with a tome much in the style of his folksy radio monologues. It is cracker-barrel philosophizing of a sort, and entertaining from start to finish. Be-bop, Baseball, and Drake make a swell round-robin for readers anxious to get away from the heavier topics of the day.

And then there's always Dick Hyman's catalogue of what's against the law in the various states and cities from coast to coast.

America's star writers, humor, more features entertain you in Pictorial Review with Sunday's Journal-American.

Jazz Club Honors Fr. McGillicuddy

A large turnout of the membership of the Jazz Club was on hand last Wednesday, April 27th, to honor their faculty advisor, Rev. Daniel J. McGillicuddy, C.M. For his work in helping to found and to continue this organization, Father McGillicuddy was presented with a gold musical symbol, a G-clef pin, and a personally autographed copy of Leonard Feather's new book, "Inside Be-bop," by the club's president, Mat Caffrey. The inscription by Mr. Feather, who is a noted author, composer, and critic, reads as follows:

To Father Daniel J. McGillicuddy
In appreciation of your efforts in the interests of good music.

Sincerely,
Leonard Feather

Approved May 5

April 23, 1949

U.S. NEWS NOTES from LEONARD FEATHER

LATEST group to be involved in negotiations for a possible European tour is the Jazz at the Philharmonic concert unit, which may tour France, Belgium, Holland, Italy and Switzerland during July and August. However, at present the unit is disbanded; several of its members, including Ella Fitzgerald, Ray Brown and Flip Phillips, have contracted separately to go into Bop City, Broadway's new home of jazz.

THE State Department's "Voice of America" programme will soon begin broadcasting the sound track of CBS's jazz television show, "Adventures in Jazz," for the benefit of radio audiences in Europe, South America and the Far East. The show features a house band led by Will Bradley, plus a wide variety of Dixieland, swing and bop guest stars.

EDDIE Sauter, who has been almost completely inactive for the past year, owing to a recurrence of the lung trouble that first felled him several years ago, is now returning to part-time activity and will do some arrangements for the Charlie Barnet Band. Barnet is also using some words by Ken Hanna, former trumpeter-arranger with Kojan.

STAN KENTON is back in this country after a long South American tour. He called friends in New York from Florida and stated he still has no intention of reorganising a band. June Christy is now playing night clubs as a single, accompanied by an excellent pianist, Sanford Gold.

J. J. JOHNSON, considered by most musicians to be the greatest contemporary jazz trombonist, has left Illinois Jacquet's Band after a year and a half, and is in New York contemplating the formation of his own small unit. "J. J.'s" number one disciple, former Kenton and Goodman trombonist Kai Winding, is now leading his own band on the Roost Records label and in person at Bop City. With him are Jerry Mulligan, baritone sax; Brew Moore, a fine new tenor discovery; George "Lemon Drop" Wallington, piano; Curly Russell, bass; and Kenny "Klook" Clarke, drums.

HARRY JAMES is now making his first tour of the East in a long time, playing for vacationers at Atlantic City; his glamorous wife, Betty Grable, left Hollywood to be with him on the tour. Thanks to the presence of Neal Hefti as trumpeter and arranger, the James Band now has quite a distinct bop influence in its library.

NAT COLE, intent on duplicating the phenomenal success of "Nature Boy," was in town to record some new numbers with a full orchestral background, including strings. One of the numbers was a highly sophisticated piece with lyrics and music by Billy Strayhorn, entitled "Lush Life."

CHARLIE VENTURA's baritone-blew-out brother Ben, who left Charlie's Band a couple of months ago, now has a freshly styled unit of his own and has signed to record for Manor. The same label has some sides by Teddy Napoleon's trio, featuring Chuck Wayne on guitar.

TRUDY RICHARDS, the new girl singer with Charlie Barnet, is causing a lot of talk, not like all the current epidemic of Vaughan-patterned vocalists. She styles her voice on Holiday lines, and her first recording with the band on Capitol is a Bobby Sherwood arrangement of "Easy Living," one of the hits made famous by Billie and Teddy Wilson on the old Brunswick label.

CORN songs are still the rage of the country, with not one good-class ballad showing among the current top ten. The hits of the day are things like "Cruising Down The River," "Far Away Places," "Red Roses For A Blue Lady," "Careless Hands," and "Sunflower." The European waltz "Forever And Ever" is rising fast to the hit class.

Melody Maker

Little Old NEW YORK

By ED SULLIVAN
My Secretary, Africa, Speaks

warble "Wonderful Guy" from "South Pacific").

Leonard Feather's "Inside Bebop" is a Broadway best-seller (foreword carries Tommy Dorsey's charge that "Bebop has set music back 20 years") . . . Charles MacArthur hospitalized. . . Ida Lupino signed N. Y. automobile. . . Laila Latita to England May 20. . . Burriss

Daily News May 7

BOOKS

Mezz Mezzrow, Dixieland clarinetist and author of *Really the Blues*, told me last week, "Bop is the product of a lot of frustrated musicians who studied the European classics, and didn't listen enough to the blues [an early form of jazz]. A lot of kids followed, and thought they were going to make a lot of money." On the contrary, editor Barry Ulanov of *Metronome* contended, "Bop is a very serious product of musicians who worked many hours and enlarged their equipment so that it would keep pace with their new ideas. That far from being frustrated, they [the good Bop musicians] have actually reached the point where they can express what they feel."

The occasion for these comments was an after-the-broadcast interview with WMGM's *Books on Trial* prosecuting attorney (Mezz Mezzrow) and defense attorney (Barry Ulanov) for Leonard Feather's new book: *Inside Be-bop*. Each week Sterling North, literary critic for the New York Post and other newspapers, presides over these broadcasts of *Books on Trial* (WMGM, Tuesdays at 8 P.M.) After Mr. Mezzrow called Bop a "Big Flop" and Mr. Ulanov pointed out that it was, in reality, "a serious form of music," the program developed, in the words of Sterling North, into "a very lively session." The verdict of the jury was nine to three in favor of Bop and Mr. Feather's book.

Arrowhead Mays

Down to Bop City with Mat Caffrey for a night of bo-baah last Friday. He had Leonard Feather over to the barrell head we were sitting at, for an enjoyable talk. King Cole comes in there Thursday night plus jazz at the Philharmonic plus, plus, plus.

Arrowhead Mays

Leonard Feather leased four sides cut by Serge Chaloff to Main Stem bop group. . . Eddie Sha is joining Lionel Hampton as a ventriloquist and harmonica player and will double tenor in the road section. . . The Colman Hawkins became parents of a boy last week. . . Gene Di Novi, pianist-arranger with Chubby Jackson, married father Patsy McNeil last week. . . Walter Gilmore is reorganising a 12 piece band. . . Bobby Byrne's ark goes into the Strand Friday (27). . . Joe Davis re-signed blues warbler-guitarist Gabriel Brown prior to return to cutting race platters. . . The Johnny Bond-ork, with thrush Rosemary Calvin, singing vocals, is at the Pelham Heath Inn.

Billboard May 14

"INSIDE BE-BOP" EST PARU

Voici une grande nouvelle pour les amateurs de jazz : nous apprenons que *INSIDE BE-BOP* de Leonard Feather vient d'être publié par J.-J. Robbins & Sons.

Quatre parties composent cet ouvrage. Le plus complet d'entre eux, ait écrit sur ce sujet, l'histoire des origines et de l'évolution du bop, avec des détails pittoresques sur Charlie Parker, Dixie Gillespie, l'ancien orchestre de Billy Eckstine et autres pionniers. Le chapitre suivant est une étude technique de la composition. Suit une partie alphabétique des 100 principales vedettes du bop, avec leurs biographies et liste de leurs disques, ainsi que vingt-quatre pages de photos.

Ce livre sera suivi d'un ouvrage écrit par Louis Armstrong en collaboration avec Leonard Feather : *INSIDE JAZZ*.

Hot Jazz May 1949

May 11, 1949

VARIETY



LORRY RAINE

"It's Too Late Now"

(Bourne, ASCAP)

Disk Jockey Salutes:

Leonard Feather, WMGM,

New York

Feather, composer, critic and jazz expert, has just rated "Jazz At Its Best" album, contributes to Modern Screen, Metronome, other publications and has new tome out by J. J. Robbins.

Leonard's slick shows and critical appraisals have won him outstanding recognition.

Lorry has also started another new one, "Heartbroken" (Robert, ASCAP), tip of "Late."

TIM GAYLE

Hotel Sheraton, Detroit

April 30, 1949

U.S. NEWS NOTES

from LEONARD FEATHER

MILTON BUCKNER'S band did very well in its first Apollo Theatre booking and will be heard soon on MGM records. Buckner's aggregation is an improvement on the old Gene Krupa band; it includes a prima donna musician named Julius Watkins who plays bop on the French horn. Buckner, unable to play vibas when he was with Hampton, switches from piano to vibas now.

A smashing new star named Eddie Shaw made his television debut the other week, singing bop on the harmonica. He is an excellent modern alto man (played for several weeks at the Three Deuces last year in George Shearing's group), plays clarinet, tenor, trumpet, does perfect impersonations of everyone from Coleman Hawkins to Harry James, and on top of all that he has accomplished ventriloquism. It is safe to predict that a lot will be heard of Eddie Shaw very soon. He is set for a record date, featuring the harmonica, on Rainbow.

GEORGE GRAY, cut of the band business for a year while he reorganizes his string quartet, April 1 and made his first appearance April 9, with a new string quartet, of the National Cassinelli Band, building the library. The quartet comprises six horns, five strings, a string quartet, and a string quintet, and Julie O'Brien, who sings on a London, Morgan Miller will sing when the set section and main vocal arrangements.

SYMPHONY and the New York Philharmonic will give a large band in making the Apollo Theatre in New York. The Apollo Theatre in New York is heading a new show entitled "A Night at the Opera."

Machito's band was in the show, plus a bop unit headed by trombonist Kai Winding, which includes a fine new tenor star named Rex Moore; Jerry Mulligan, the four sax soloist best known for his composition "Dixie Jockey Jump" which he recorded with Gene Krupa; pianist George Washington, now celebrated as the successor of the much-respected Erroll; drummer Max Roach, who has left Nelson Boyd, too, to make room for...

DAVE LAMBERT and Buddy Rich are back in New York and are recording at Capitol records. We have also seen a new and interesting recording. Bop records are unavoidable - almost inevitable - in our new world. Buddy Rich, originally a talented dancer, is singing bop with Charlie Byrd, Tiny Kahn and others are doing the same with Chubby Jackson, and Baby Gonzalez is also around with his Three Bips and a Bop.

Melody Maker

THREE new records, each put out by a different company, are given over to the expert and absorbing piano playing of George Shearing, in company with various instrumental combinations. Shearing, too, has a definite style, however, consists of short, clipped phrases set off by occasional 'dizzy runs. Of the six sides, the first "Consternation" (London) is a Shearing original with a poignant subject. The work has a rondo-like appeal unlike anything else in the field. You think of at the moment, you can identify the genre as bop, though the drummer employed is a bit characteristic of the George Shearing group. The second group on the record is a classic, the bass fiddle and the composition of "I Only Have Eyes for You" is on the other side of this single which is by far the best recorded of the three. On Discovery single #101, the George Shearing Quintet (piano, vibraphone, drums, guitar, and bass) is heard in "Life with Feather" (a self-portrait by Leonard Feather) and "Mama Over Miami," both of which are engaging. The former is a lively composition with a catchy tune. The other is a brightly jazzed-up version of a popular song of the past. Marjorie Hyams, by the way, playing the vibraphone, does some sterling solo work in these. "So Rare," on the third single (Savoy 689) is another

New Yorker May 14

Tom Harris is private secretary to a radio announcer, Leonard Feather of station WMGM. He is taking a course in Political Theory at Columbia.

Cupola May 1949

Page 33

Inside Bopper Lauds La Sarah's Influence

"Inside Bebop," the new book featuring a history and analysis of the new jazz movement, pays a glowing tribute to the incomparable singing star, Sarah Vaughan, in her lesser-known role of musician.

Leonard Feather, the author, describing how Sarah played piano in the Earl Hines orchestra where she got her first break as a singer, says, "Sarah's own influence as a musician is not to be discounted. Many were the nights when she would sit around the piano after the dance was over, working out new ideas."

Sarah and her colleagues in the Hines band, among them Dizzy Gillespie, Charlie Parker and Billy Eckstine, were all important influences in the development of the ideas that later came to be known as "bop", declares Feather. Later passages of "Inside Bebop" relate how, when Eckstine formed his own band with Dizzy, Charlie Parker and Miles Davis and Sarah as vocalist, recording companies refused to use her on Eckstine's disk sessions, fearing that the records would have little or no commercial value. The one record she made with the Eckstine band, "I'll Wait And Pray" on the Delux label, is now a valuable collector's item.

Amsterdam News May 14

122

N.Y.'s home of bop opened with symphony-by-Shaw!

From LEONARD FEATHER

MUSICAL history was made in New York the other night when Bop City, Broadway's newest shrine of jazz, opened its doors—to the stratosphere of Artie Shaw and a 40-piece symphony orchestra!

Behind this strange experiment lies the most unusual success story of recent years in the night club field.

It started just a year ago when the Royal Roost, an underground fried chicken establishment near Times Square, began experimenting with a policy of musical entertainment.

At first the idea was limited to such things as a small swing unit led by Cozy Cole, and the remnants of the Jimmie Lunceford Band.

Then, one Tuesday night, when the regular band was off, an all-star bebop unit was installed for one night only at the suggestion of Monte Kay, who had been playing jazz in, and was playing it, at the famous jazz club, the Bluebird.

The result was sensational. Bop fans were lined up all the way down the block trying to get in.

A couple of weeks later, the management decided to put in a unit of this kind regularly every night, and it was only a short time afterwards that the bebop unit was established by the Royal Roost on a full-time basis.

90-cent fans

WITHIN a couple of months the Roost had virtually made up for the dearth of jazz in the city by having come to be known as the Metropolitan Bop House. They expanded from a small group to such large ensembles as Woody Herman and Duke Ellington. They installed at great expense the bop fans' favorite singer, Billy Eckstine.

Early this year the managers of the Roost began to realize that there was still further room for expansion (the Roost seated about 400 people). They made a deal to take over the large night club at 49th Street and Broadway which, during the war years, when it was variously known as the Hurricane and the Zanzibar, featured Duke Ellington's Orchestra on and off for several seasons.

In this location they established what is now known as Bop City, with a capacity of some 800 people, of which a few hundred can stand or sit behind a railing towards the end of the room, and stay all evening for an admission fee of only 90 cents without any obligation to buy food or liquor.

Missing clarinet

ON opening night, there was a tremendous air of anticipation. Hundreds of eager bop fans swarmed into the joint. They had read that Artie Shaw would be featured with a 40-piece symphony orchestra, but evidently had not taken the information too literally.

There was a rude shock in store for them. At 9.30 p.m. Artie's group of strings, woodwinds, et al, marched on to the specially enlarged stage. Then Artie himself, looking amazingly young for his 38 years, entered, turned his back on the audience and gave the downbeat. His clarinet was nowhere to be seen.

His programme comprised music by Dello Joio, Ravel, Kabalevsky, Debussy, Milhaud, Prokofiev, Pizzi ("Bagatelles for Clarinet and String Orchestra," for which Artie's clarinet was belatedly in evidence), and Fred Van Eps (whose "Blues" was the only item even remotely connected with jazz).

Spinning through the hour and a quarter of uninterrupted, undisturbed classical music, the bop fans were startled and dismayed. Artie had said a word to them during the performance, had barely even turned to face them at the end of each piece.

Bop contrast

REACTION ranged from mild applause to occasional bops. When the set was over there was a



to Bop City's other headliner, Ella Fitzgerald, accompanied by the great Ray Brown Trio, with Hank Jones on piano and Charlie Smith on drums.

Having arranged to act as master of ceremonies of the show during its opening week, I was present every evening to watch with interest the developments regarding the Artie Shaw situation.

During this time the management was bombarded with demands to know what a symphony orchestra was doing in a place like Bop City.

(The real answer, incidentally, was that Artie has a big name, tremendous drawing power, had not appeared in public anywhere in a couple of years, and had refused to do so except under his own conditions of playing whatever music he saw fit to play. He has been out of jazz for quite a while, is not enthusiastic about the bop movement and evidently intends to stay out of it.)

The best ever

HOWEVER, Bop City, having achieved its main objective of starting out with a big bang, has gotten back into the bopsters' groove. Artie was succeeded by Machito and his Afro-Cuban Rumbop organization, with Howard McGhee and Flip Phillips added to the band as featured soloists.

Whether Bop City can continue to attract four-figure crowds every night, and can find enough talent to put in a good show every three or four weeks, remains to be seen.

For now, we can be thankful that jazz has a brand new home—the biggest and best it ever had.

the Shaw . . . out of jazz, and staying out.

of sarcastic-clapping. Artie everyone in the place sensed the tremendous tension.

he contrast was all the stronger in Kai Winding's Bopset filed on the stand and got a big hand.

he has an excellent little group comprising himself on trombone, Mulligan on baritone sax, the tenor star, Brew Moore, George "Klook" Clarke on drums, Russell on bass.

greater hand was accorded

Melody Maker May 7

5/21/49

THE PITTSBURGH COURIER

'Inside Bebop' Gives Inside Story of Stars

NEW YORK—Leonard Feather's newest book "Inside Bebop," featuring a history and analysis of the new jazz movement, pays a tribute to each of the well known performers, namely an orchid to singer Sarah Vaughan in her lesser-known role of musician.

Describing how Sarah got her first break playing piano in the Earl Hines orchestra, where she later replaced the vocalist, Feather writes: "Sarah's own influence as a musician is not to be discounted. Many were the nights she would sit around at the piano after the dance was over, working out new ideas . . ." A point is made that Sarah and her colleagues in the Hines outfit, Gillespie, Parker and Eckstine were all important influences in the development of bop, born much later.

Other passages reveal that when Eckstine formed his own band with Dizzy, Charlie Parker and Miles Davis, with Sarah as vocalist, recording companies refused to use

Miss Vaughan on Eckstine's disc sessions, fearing the waxings would have no commercial value. Today, her offering of "I'll Wait and Pray" on the Deluxe label is a valuable item teaming the star with Mr. B's orchestra.



Amusement Row

By S.W. GARLINGTON

Flash! Here's How YOU Can Win New Books on Be-Bop and Hot Jazz!!!

Here's a contest that you can win just as quick as you can sitdown and write a letter. In fact, it's so easy to win in this contest that it's really no-contest, but a matter of who sends in his or her answer first. The first two to reach this scribe will receive two new books on pop music—one on Be-Bop, the first prize, and the other on hot jazz.

You know that Fathead Ray is the "Swing and Sway" man; that Cootie Williams is the "Great King"; that Guy Lombardo plays "The Sweetest Music This Side of Heaven"; that Roy Brown's ork members are the "Mighty Mighty Men" and that Wini Brown is the "Gone Again Girl". To win this contest, write this columnist a letter and give the correct names of the artists who are known by the following labels:

- 1.—The Voice; 2.—Waltz King; 3.—King of Jazz; 4.—M Jump King; 5.—Bop King; 6.—Gospel Queen; 7.—20th Century Gabriel; 8.—Velvet Fog; 9.—First Lady of Song; 10.—Lady Day; 11.—King of Jive; 12.—Dynamaster; 13.—Satchmo; 14.—Evangelist of Song; 15.—Magic Voice; 16.—The Vibrato; 17.—Dynamo of the Sax; 18.—The Chi Chi (or Chee Chee) Girl; 19.—Real Gone Gal; 20.—Symphony Sid; 21.—Uncle Willie; 22.—Vibe King; 23.—King of Swing; 24.—Brother Bones and 25.—Prez.

In sending in you answers, list them in order, by numbers, labels and the real names of the artists in question. This contest is open to each and every reader of this column—members of the Amsterdam News Staff and members of the editorial profession.

The first letter received by this columnist will receive the first prize, which is a copy of "Inside Be-Bop," a book by Leonard Feather which sells for two bucks and was just released.

The second prize, which will go to the second letter received with the complete correct answers, will be a copy of "We Call It Music" a generation of jazz by Eddie Condon. This is a three dollar value.

Both books are illustrated with photos of present-day jazz and bop greats, and will make excellent additions to any library.

Go ahead, and write that letter... Maybe you'll be one of the winners! (Note: In the event of ties, the letter which carries the earliest post-mark will take preference.)

"Inside Be-Bop" Author Assails Jim Crow

"Be-Bop has done more than any previous form of jazz to break down Jim Crow barriers in music!"

This statement was made last week over WMHM by Leonard Feather, author of "Inside Be-Bop," during a "Books on Trial" broadcast which discussed his recently published work, and which is the first prize in the contest listed above.

"In the old days," Feather pointed out, "there was a social barrier between musicians that kept Negro culture on one side and white culture on the other."

"Today, young be-bop musicians associate freely without regard to race. Mixed bands are the rule rather than the exception. As a result, there is no Negro or white 'style' of playing... the only styles are good and bad!"

Feather's book won a 9-3 verdict from the "Books on Trial" jury. Barry Ulanov, author of "Duke Ellington," and editor of Metronome mag was the defense counsel. The prosecuting attorney was Mezz Mezzrow, author of "Really the Blues" and famed jazz clarinetist.

Leonard, who is one of the outstanding jazz authorities of the day, is heard nightly on his disk jockey show over WMGM called "Jazz At Its Best." As I've said before, this is one of the best jockey shows on the air.

Amsterdam News May 14

Jazz Library

INSIDE BE-BOP. By Leonard Feather. This new book on be-bop, described as the first of its kind, has been announced by J.J. Robbins & Sons, Inc., 221 West 47th St., New York 19, N. Y. It contains a technical explanation with musical examples, stories, pictures, and about 100 biographies of modern musicians. \$2.

GERMAN NEWS

Playback May '49

Gimbels
celebrity
fashion
show



Saturday at 11

- KITTY KALLEN
- ARNOLD STANG
- LEONARD FEATHER
- NANCY PEPPER
- CHARLIE PARKER

Tomorrow at 11:00, Gimbels 4th floor Teen World will be twinkling with celebrities and bright young summer fashions. If you like to star-gaze—and what gal doesn't—dash into Gimbels tomorrow. Gimbels 4th floor

GIMBELS, 33RD & BWAY. PE 6-5100.

*Journal American
May 21*

52ND STREET BLUES
When they start tearing down and rebuilding on 52nd St. in the next couple of years, wreckers and builders will come across many "weed" nests where the boys and girls stashed the stuff in the heyday of Swing Street and had to leave hurriedly ahead of the bulls. They might even come across some early examples of bebop in manuscript that might find its way into the Congressional Library, or at least, Leonard Feather's private collection.

*N.Y. Age
May 21*

Shaw Hits Back At Critics

New York—Artie Shaw took the opportunity of a guest appearance on Leonard Feather's *Jazz at Its Best* program (WMGM) late in April to crack back at some of the critical blasts unleashed at him as a result of his appearance at Bop City with a crew of 40 longhairs.

According to Artie, his audiences were not as apathetic as the press had indicated. "I went into Bop City to find out some things," Artie said. "I wanted to find out how a typical audience would react to music which is not the usual kind of fare found in a night club.

Improved

"The first night was a mess. But once we got over the initial hurdle, they seemed to react pretty spontaneously. In fact, the last two or three nights there was practically a concert hall air."

Among the things Shaw found out was that he made a mistake in programming some of his more subtle numbers.

"But at the same time," he commented, "some of the most subtle things—Debussy's *Dances*, for instance—went over very well. For the most part they seemed to like the bang-up, noisy stuff or the very quiet stuff. Things that were in between they didn't get."

Wrong Idea

One thing which misled his audiences, Artie said, was what he termed a deliberate attempt on the part of the Bop City management to foster the idea that he was coming in with a symphonic orchestra. The original plan, he said, had been to list in the ads the names of the composers to be played as a means of offsetting the symphonic jazz idea.

Feather suggested possibly this had not been done because the management feared it might scare off potential customers.

"I can't argue with the economics of the thing," Shaw commented. "I'm just interested in music."

He said he didn't intend to keep together his longhair crew or any band.

No Business

"Keeping an orchestra together means business," he said, "and I'm not interested in business."

Although he had nothing to say about the critical attacks on his musicianship, he teed off on the cracks that had been made at him because of his politics. In particu-

(Modulate to Page 19)

CLASSIFIED ADS—NEWS

Shaw Replies To Criticism

(Jumped from Page 1)

lar, he resented the blasts loosed at him by Frank Conniff, columnist on Hearst's *Journal-American*, who, among other things, had attacked him for appearing on the list of sponsors of the recent Cultural and Scientific Conference for World Peace.

"I happen to believe in peace," Shaw said. "I was in the last war. Was Conniff?"

Feather objected that this was bringing personalities into the argument.

Me, Too

"Conniff brought personalities into it," Shaw retorted, "so why can't I? If the Conniffs don't like this peace conference, why don't they set up another one? I'll join it, too. I'll be in on any peace conference."

As for the attacks which had been made on him for including Russian composers in his program, Artie said the answer to that was simple.

"Anybody who plays a program of modern music and doesn't include Russian composers is scratching his left ear with his right hand," he said. "I'd really be getting political if I ignored them."

On the subject of bop, Artie repeated his objection to such terms as "bop" and "swing," called the use of them "categorizing within categories." "I'm pretending not to know what the word 'bop' means," he said, "because I'd rather not

WS

DO

know." Asked specifically what he thought of the Kai Winding group which played with him at Bop City, Shaw replied, "I don't think the word 'bop' is going to take the place of talent."

Pressed for an opinion of the group's playing, he said he couldn't give one because he hadn't paid attention to them.

"But if they had been good enough," he added, "I might have paid attention."

Down beat
June 3

Down beat
June 3

Be Bop Book

J. J. Robbins & Sons, Inc., has signed contracts with Leonard Feather—music critic, disc jockey, and regular contributor to *Metronome Magazine*—to publish his book, *Inside Be Bop*. The text is made up of three sections. The first gives the background of be bop, with many inside stories of how this new jazz style came about, together with sidelights on the great be bop originators and stylists. The second part breaks down the technical analysis of be bop and gives examples of bop scoring. The third part is a complete reference index to outstanding figures in the field, with biographies and lists of recordings. *Inside Be Bop* is now in work and will be released early in 1949. Publication of this book is timely, considering the current rave be bop music is getting. It should also be a handy reference for every music and record counter employe.

Music Dealer

Dec. 1948

125



hopographer herm leonard catches bop trumpeter fats navarro

***leonard feather's fine new book
occasions some reflections
on the life and times and nature of bop***
" ***by barry ulanov***

MAY, 1949

15

Metronome, May 1949



Man About Manhattan

By JOHN McCLAIN

Plugs and Such.

Just because a story emanates from a press agent, or a publicity bureau or the more highly respectable public relations counselor is no reason to assume that it is without merit. If it contains news, or is amusing, and if the name of the product or personality is not too flagrantly "plugged," it deserves the same consideration as the story developed by the writer on his own—for where in the world is there any story which, on close analysis, could not be construed as a boost for some person, or institution, or thing?

I have had small truck with these artisans in the past. This is due to no aversion, for some of my best friends are in the business, but rather to the fact that they rarely come up with what I think I need for this space.

Lately, however, they're getting better. Either they're getting better or I'm becoming mellow with age. Here are a few that have come in during the past week, and I think they merit mention:

Last Saturday night President Truman presented Grandma Moses (Anna Mary Robertson Moses, to you) with the award for "the outstanding contributor to contemporary thought and achievement in 1948," given at the annual Women's Press Club dinner in Washington, and it was the first time the little 88-year-old artist had been in the nation's capital since she went through there as a young bride over seventy years ago.

There were two pages of material about the career of Grandma Moses, and since it came from the offices of a very important public relations firm I was naturally intrigued to discover what they were plugging. Certainly not Grandma Moses, herself, for they're much too expensive.

Finally, in the middle of the second page, I found it: "Joyce C. Hall, publisher of Hallmark Greeting Cards, made Grandma's paintings the most widely circulated art in America through the medium of Christmas cards . . ."

Which is perfectly legitimate and O. K. as far as I'm concerned. Inclosed find one (1) plug for Hallmark.

The other day a publicity fellow I know called me up and asked me if I'd interview the head of the Bar-



Phyfa.
JOHN McCLAIN

tenders' Union (A. F. of L.) Local 15. I asked him flatly what he was selling, and he answered with candor that it was the National Committee for Education on Alcoholism, of which Jack Townsend, the bartenders' official, is chairman of the sponsoring committee.

This sounded interesting and I had luncheon with Mr. Townsend, who turned out to be a most intelligent and forthright citizen.

"We're behind this thing," he said, "because we feel that it amounts to insurance for anybody who makes his living from the liquor industry. Prohibitionists always use alcoholism as their chief argument, and so we all have a big stake in controlling it."

That seemed to make sense, and I'm passing it along.

I have before me two pages of copy from another friend in the public relations field. It is a plug for a book called "Inside Be-Bop," by Leonard Feather, and is written in very accurate imitation of what I am pleased to call my style.

This is a laudable effort, and I am happy to mention "Inside Be-Bop." In fact, if I had just one dram less integrity this fine spring morning I might have been tempted to put my name on the head and run the whole thing.

Louis Vanner, Dhrifran Aht...

Irving Fazola är död

Amerikanytt från Leonard Feather

New York den 3 april.

IRVING FAZOLA, klarinettisten från New Orleans, som fick många vinnor för sin medverkan i Bob Crosbys orkester på 30-talet, dog den 20 mars i sin hemstad.

Fastän hans hälsa hade varit dålig under många år kom hans död oväntat. Han var tydligen i god hälsa när jag såg honom för några veckor sedan, då han ledde sin egen kvartett på Mardi Gras Lounge på New Orleans' Bourbon Street under karnevalen. Han hade också medverkat på söndagarnas jam-sessions på Roosevelt Hotel.

Fazola, vars rätta namn var Prestopnick, föddes den 10 september 1912 och var bara femton år när han började spela lokalt med Candy Candido och Louis Prima; senare spelade han med Sharkey Bonano och andra lokalband, men blev nationellt berömd i Ben Pollocks orkester av 1935-36, varefter han spelade hos Gus Arnheim och under några få månader med Glenn Millers första orkester 1937.

Fazola lanserades på många Decca-skivor under sitt gästspel i Bob Crosbys band mellan 1938-40, bland dem "High Society", "Milk Cow Blues" och "March of the Bob Cats". Senare spelade han hos Claude Thornhill, Muggsy Spanier och Teddy Powell innan han återvände till New Orleans. Han var också hos Horace Heidt en tid.

"Faz", som efterlämnar maka, moder, fader och syster, hade medverkat litet i den lokala radion de senaste åren. Fastän han endast spelat oregelbundet skilde sig hans ton, teknik och idéer — när jag nu sist hörde och trots den medelmåttiga orkestern — inte nämnvärt från hans spel för ett 10-tal år sedan, som då medförde hans stora berömmelse.

Det antal amerikanska stjärnor, som planera att resa till England och kontinenten ökar för varje dag. Buddy Rich, som nyligen upplöste sin stora orkester och huvudsakligen ägnat sig åt television, kommer kanske att göra en 16 veckors turné genom England och kontinenten snarare som varietéartist än musiker. Han skall då visa sin förmåga att sjunga och steppdansa såväl som trumslagning.

Pery Como, under förutsättning att han inte är bunden av sin radioshow för Chesterfield, kommer med all säkerhet att acceptera en offert från London Palladium och annorstädes i England under juni eller juli.

Trots ryktena kommer Art Tatum inte att bli medlem i den jazzgrupp som reser till Paris i maj. Arrangören Tadd Dameron kommer möjligen att ingå som pianist och Al Haig blir medlem i Charlie Parkers grupp.

Jimmy Dorseys orkester hade premiär förra veckan på Statler Hotel här (tidigare känt som Hotel Pennsylvania). Som vanligt har Jimmy en bra kommersiell orkester som fick ett bra mottagande och vokala inslagen av Larry Noble och Claire Hogan togs emot bäst.

Någonting ovanligt med Dorseys band är det faktum, att det lanserar både Dixieland och bop. Dixielandbandet är det bästa som hörts här på en lång tid och det har Charlie Teagardens fina trumpet, Artie Lyons på tenor, Herbie Winfields trombone och Jimmy själv på klarinett (som spelar det bästa han gjort på länge). Rytmsektionen har som

bekant Ray Bauduc. I bopnumren lanseras Gene "Eagly" Bockey, en ung alt-sax från San Diego; Al Waslohn, en bra pianist och boparrangör, Chuck Maxey trombone och en ny trumpetstjärna från Canada, Maynard Ferguson, som har fantastisk teknik men inte så säker smakt.

Tommy Dorsey och Dorseys moder var närvarande premiärkvällen, då Tommy och Jimmy gjorde en satirisk version av "Twelfth Street Rag", som hänförde de många showartisterna, som var närvarande.

Jimmy är inte under kontrakt med något gramfonbolag för närvarande, fastän det sägs att han skall skriva med Columbia. Bing Crosby skrev på ett nytt kontrakt med Decca dagen innan Jack Kapp dog så plötsligt. Sammy Price, boogie-woogie pianist som var i Frankrike under Jazz Festival förra året, har skrivit ett nytt Decca-kontrakt. Sabby Lewis, kapellmästaren från Boston, som har lanserat Al Morgan på bas under många år, har skrivit med Mercury.

En av de mest förvånansvärda nya talangerna på årtal är Eddie Shu, en multiinstrumentell bopstjärna som gjorde sin första inspelning förra veckan för Rainbow. Ni kommer säkert att få höra mycket om Shu, som har en ricka talanger, unika inom jazzens historia. Han spelar superlativ alt-sax, nästan i klass med Parker, är en enastående klarinettist och en mycket bra trumpetare. Han spelar violin, gitarr och åtskilliga instrument, men vad som förskaffat honom hans berömmelse är hans förmåga att spela bop på munspel! Han får faktiskt detta fruktansvärda instrument att låta trevligt och använde det mycket på inspelningen. Titlarna var "Two Pair of Shu's" (där han spelar fyra instrument), "Flamingo", "Bebop Waltz" och "Casey Jones Goes to Bop City". Med sig hade han den enastående unga flickan som spelar så fint piano, Barbara Carroll, en ny vibraharp-stjärna vid namn Joe Roland plus Denzil Best på trummor och John Levy på bas.

Men det bästa har ni inte hört ännu. Som om alla de andra talangerna inte var nog, är Eddie Shu också en talangfull buktalare!

Kontrakt skrevs denna vecka för George Shearings kvintett för premiär på Cafe Society den 19 april. Detta är den nya grupp, som eder korrespondent hjälpte George att organisera i och med att han bröt sitt partnership med Buddy De Franco — huvudsakligen beroende på att De Franco hade kontrakt med Capitol och Shearing med MGM.

Kvintetten som har Chuck på gitarr, Margie Hyams på vibrafon, Denzil Best på trummor och John Levy på bas, framträdde på television och också på Royal Roost nyligen. Shearing kommer snart att ha aktuella plattor ute på fyra bolag — Savoy, London, Discovery och MGM.

Sarah Vaughan, som gjort otaliga eftergifter till det finansiellt nödställda Musicraft-bolaget, har äntligen blivit fri från bolaget, vilket innebär att hennes nya Columbiasidor kommer ut nästa vecka. Sarah, som skall ha premiär på Broadways nya jazzställe, Bop City, den 16 juni, tillsammans med Dizzy Gillespie, har fått ännu ett fint kontrakt, nämligen med Paramount-teatern i sept.

Milton Buckners band har stor framgång på sitt första engagemang på Apollo och kommer snart på MGM-

skivan. Buckners orkester är en förbättring av Lionel Hamptons orkester och har en anmärkningsvärd musiker vid namn Julius Watkins som spelar bop

hjäpnadsväckande lista med arresteringar för olika förseelser och tillståndet nekades. Billie har haft så mycket dålig reklam på sistone, att hennes karriär är allvarligt äventyrad. Hennes opiummål kommer upp den 14 april i San Francisco.

Glen Gray, som inte sysslat med band-business sedan länge, organiserar en orkester och började repetitionerna den 1 april med premiär den 9 april. Arrangören Gene Gifford från det ursprungliga Casa-Loma-bandet skriver repertoaren.



Ännu en bild från Ake Hasselgårds engagemang på Three Deuces i New York, fr. v. Ake, Max Roach, Gene di Novi, Chuck Wayne och Clyde Lombardi.

på franskt horn. Buckner, som inte fick spela vibrafon hos Hampton, spelar nu både vibra och piano.

Billie Holiday, som skulle haft premiär på Royal Roost i förra veckan, fick kontraktet annullerat i sista minuten efter annonser i tidningarna. Det upptäcktes för sent att hon inte hade polis-tillstånd och när hon och hennes manager ansökte om ett, lästes hennes polisrapport upp, varigenom vi fick höra en

Benny Goodman, som har bytt manager och nu är hos Joe Glaser, planerar definitivt att besöka Frankrike i juni med sin orkester. Förhandlingarna pågår. Duke Ellington ämnar upplösa sin orkester åtminstone för sex veckor. Al Sears och Freddy Guy har inte varit med orkestern på sistone, endast tillfälligtvis sägs det, men det väntas att det blir radikala förändringar, när Duke reorganiserar i maj.

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Melody Maker May 21

Downbeat

Emge takes full blame for some slight errors, explaining (rather weakly, we feel) that leaving the office in haste he accidentally picked up Leonard Feather's *Booklet on Bop Music* instead of the professor's own authorized *Dictionary of Jive Jargon*, which caused some misunderstandings in terminology.

June 17

ON THE RECORD

By LEONARD FEATHER

Noted jazz critic and composer

WHAT'S happened to the art of popular singing? Frank Sinatra's voice on some of his recent releases could be mistaken for the effort of a feeble, shaky amateur. Bing Crosby is so busy trying to please a million people all at once that he has no time to produce anything musically new and exciting. Most of the other name singers are hand-



Jo Stafford and Skitch Henderson as they appeared with Feather (standing) on the WMGM Varsity Varieties Show recently.

capped by the miserable Tin Pan Alley trivia they are forced by publishers and public to sing.

One of the few singers who can overcome the limitations of his material—a singer whose voice is virile without pomposness, romantic without goo—is Billy Eckstine, whom Sinatra once selected as his favorite singer. Eckstine's mature baritone and keen sense of phrasing are applied to such superior ballads as *Fools Rush In*, *Blue Moon* (MGM), *Without a Song*, *In a Sentimental Mood*, *My Silent Love* (National). But even Eckstine can't make anything worthwhile out of *No Orchids For My Lady*, his first post-ban release on MGM.

On the distaff side, the situation isn't much better. June Christy becomes more cute, coy and conventional with every release, her latest being *He Was a Good Man As Good Men Go* (Capitol). Dinah Shore and her counterparts on other labels always sound as though they are more concerned with how many records they'll sell than with finding good songs and building great musical performances on them.

Kay Starr is one of the delightful exceptions; even the cheap lyrics on *Steady Daddy* can't prevent her from sounding refreshingly sincere, lusty and uninhibited. Sarah Vaughan, of course, makes a magnificently flexible instrument of her voice, which we hope to hear soon on some other label than the poorly-distributed Musicraft.

One of the lesser-known singers, who somehow contrives to make her very monotony seem charming, is Ella Johnson, singing with her brother Buddy Johnson's band on *I Don't Care Who Knows* (Decca). Ella administers oxygen to the dying art of blues singing.

By the way, if you're a jazz collector, maybe you've noticed an alarming tendency in recent releases, especially on the lesser labels, to release well-

known tunes under phony titles. Dodo Marmorosa, one of the world's greatest jazz pianists, does a beautiful solo job on *You Go To My Head* (Dial), but why did Dial release it under the title *Trade Winds*? Another fine pianist Al Haig has a new release called *Haig 'N' Haig* (Jade) which is quite obviously Mabel Wayne's old song *In A Little Spanish*

Town, from start to finish; and the Stan Getz Quartet's *Diaper Pin* (Jade) is actually *That Old Black Magic*. The Howard McGhee-Lucky Thompson opus labeled *Oodie Coo Bop* (Parts I & II) uses the entire theme of Charlie Parker's *Ornithology*, which in turn was a new version of *How High The Moon*. How devious can you get? And on a label called Bop there's a tune called *Bopera* which borrows freely and without apology from Coleman Hawkins' *Disorder at the Border*.

Whether it's the record companies or the artists who indulge in these antics, and whether they do it to avoid royalty payments or just to cause confusion, I wish they'd keep the poor record collector in mind. I'm getting tired of having to cross out lines on the label and pencil in the real title.

In the album department, Claude Thornhill offers a group of *Piano Reflections* (Columbia), playing such pretty tunes as *That Old Feeling* and *Lady of the Evening*, but Claude at the piano without his orchestra sounds like a man who left his crutches home. Better background music is the *Cocktail Capers* collection by the Art van Damme Quintet (Capitol), a set of neatly-arranged standard tunes featuring accordion, vibes and guitar.

There's some excellent modern music in Hank Jones' *Be Bop Piano* (Mercury), but you take Hank's word for it, and mine, that it's not bebop, nor was it intended to be. Hank does a neat job with *You're Blase, Tea For Two* and four others.

Among the bebop singles, don't miss Chubby Jackson's sensational *Dee Dee's Dance* and *Boonsie* (Rainbow), Woody Herman's *The Goo and I* (Columbia). Runners-up: Coleman Hawkins' *Riffide* (Capitol), James Moody's *Tropicana* (Blue Note). The latter combines bop with bongo drumming by the late Chaño Pozo, who was bopped off in a barroom shooting spree shortly after this disc was made.

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Varsity April 1949

RECORD RATERS

By **LEONARD FEATHER**
Composer, Critic and
WMGM Jazz Jockey

Are you studying a musical instrument? Have you ever been just about ready to give up in disgust, convinced that fate didn't want you to be a genius? Then maybe you'll get some encouragement from the case of George Shearing.

George, in addition to having been blind since birth, was born in surroundings that might have been voted least likely to inspire him to musical heights. He comes from a place called Battersea, on London's East Side, and until he visited America in 1947 his whole knowledge of jazz was based on the records he'd heard, and on pre-war visits to England by Fats Waller and Art Tatum.

Since he arrived here a little over a year ago, George has been creating a sensation in musical circles. We want to go out on a limb, stick out our neck, and generally act like a major prophet, by saying that pretty soon George Shearing's name will be familiar to all of you. He plays bop, but in such a sensational, exciting and different style that even your mother and dad will like his records. (This is no guarantee and your money won't be refunded!) You can hear him playing a pretty tune, too, like *So Rare* on Savoy, or his own composition *Consternation* on the London label (recorded in England). In his more recent efforts for Discovery records, such as *Moon Over Miami*, he has his own quintet, including a young lady named Margie Hyams on the vibraharp. And the first record under his new contract with MGM will be out by the time you read this. Take my advice, and dig all the Shearing you can. Some day you'll be proud to tell your pals, "I saw him first!"

Another bright new star shone on the musical horizon early last year when a blond teen-aged gal with a pageboy hair-do came out of Chicago to sing ballads and bop vocals with Charlie Ventura's band. She's Jacqueline Cain, professionally known as Jackie, and judging by a couple of recent polls, she's climbing that well-known ladder to fame three rungs at a time. Like so many big stars of today, Jackie started singing on children's shows in local radio (she's been singing since she was five), then left her native Milwaukee and studied in Chicago. Her first band job was with Horace Heidt at the age of fourteen.

Listen to Jackie's latest releases, *Lullaby*



GEORGE



LEONARD FEATHER

in *Rhythm and Whatta Ya Say We Go*, with Ventura on Victor. She has a cool, pure sound that reminds you of the gentle flow of water in a stream. Then she switches to a bop chorus and makes you like it, too.

She and the band's pianist, Ray Kral, who writes all her arrangements, will be married in June. Send them best wishes c/o Associated Booking Corp., 745 Fifth Avenue, New York 22.

PLATTER PICKS

Plenty of fine original-cast movie albums such as Bing's *Connecticut Yankee* (Decca) and the Astaire-Rogers *Barkleys of Broadway* (MGM). Mel Tormé does his best work to date, aided by Pete Rugolo's orchestra, in two good tunes on Capitol; *Again* (from *Madhouse*) and *Blue Moon*, which he sang himself in *Words and Music*.

The latest and weirdest Afro-Cuban song is *Similau*, and you can take your choice of Peggy Lee (with voodoo sound effects) on Capitol, Gene Krupa (with bop interruptions) on Columbia, and Ray McKinley (with samba, calypso, Haitian and assorted other noises) on Victor. If you figure out those lyrics, drop me a line. I can't help you!

MAILBAG

Patricia York of Melbourne, Ia., complains this department hasn't done right by Gordon MacRae, and wants us to mention his recordings. Gordon has some swell new releases on Capitol; one coupling has *I Get Up Ev'ry Morning* and *The Right Girl For Me*; another disc pairs *A Chapter in My Life Called Mary*, with *A Little Old Church Near Leicester Square*. And in answer to your query about albums, Pat, Gordon is teamed with Jo Stafford in an eight-sided *Kiss Me, Kate* song album.

F. B. of Dallas, Texas, says, "Could you tell me what to do about a warped record?" Very simple; just lay it down flat, preferably on a slightly warm surface, and pile a big heap of records on top of it.

Joan Shrenley of Brooklyn wants to start a Ray McKinley club. Good luck, Joan; contact Ray through his press agent, Milton Karle, Hotel Lincoln, New York, N. Y.

Dot Wilson of Kingston, N. Y., asks for data on Art Mooney. Art's from Lowell, Mass., 32, unmarried, raised in Detroit; worked for a printer, started a society band; in the Army in Florida, started the "Sound Off" air show; got his first big New York break at the Lincoln Hotel and really busted wide open as a big star with *Four Leaf Clover* in January, 1948.



JACKIE

sweet and hot



by leonard feather

**Highly Recommended
*Recommended
No Stars:
Average

FROM THE MOVIES

FLAMINGO ROAD—"If I Could Be With You" by Kay Starr** (Capitol); Herb Jeffries** (Exclusive); Gwena Bell* (Manor); Doris Day* (Columbia); Bill Lawrence (Victor); Art Lund (MGM); Guy Lombardo (Decca); Phil Brito (Musicraft).

Remember this one? The late Henry Creamer, an American vaudevillian from Virginia, wrote in 1929 (he also gave us *Dear Old Southland* and *Way Down Yonder in New Orleans*). Now it's a big movie revival. Wish I could recommend you the original Louis Armstrong version, but alas, it's out of print.

JOLSON SINGS AGAIN—"I Only Have Eyes For You" by Al Jolson* (Decca); Billy Eckstine* (National); Kate Smith (MGM); Paul Weston (Capitol); Coleman Hawkins (Mercury); Freddy Gardner (Columbia).

A hit of 1934 which seems to be sung in the picture by Larry Parks (but needless to say, that ain't Larry's larynx).

MAKE BELIEVE BALLROOM—"Milk In Between Blues" by Toni Hunter* (Columbia). Twelve-year-old Toni gives a delightful description of the so-called awkward age.

ROADHOUSE—"Again" by Doris Day* (Columbia); Tommy Dorsey* (Victor); Vic Damone* (Mercury); Art Mooney (MGM); Vera Lynn (London).

Day, Dorsey and Damone do delightfully. **TAKE ME OUT TO THE BALL GAME**—"The Right Girl For Me" by Frank Sinatra* (Columbia).

TULSA—Title song by Jack Kilty* (MGM).

WIZARD OF OZ—Album of four sides by Joel Herron* (MGM). WMGM's musical director does a neat job with *Over The Rainbow, We're Off To See The Wizard, If I Only Had a Brain and Ding Dong The Witch Is Dead*. Good, typical movie music.

POPULAR

BOB CROSBY—"Need You" (Columbia).

VAUGHN MONROE—"Riders In The Sky" (Victor).

"BOPULAR"

CHUBBY JACKSON—"Father Knickerbopper"*** (Columbia).

DAVE LAMBERT—"Always" (Capitol).

RED NORVO—"Dee Dee's Dance" (Brunswick).

EDDIE SHU—"Flamingo"*** (Rainbow).

MARY LOU WILLIAMS—"In The Land of Oo-Bla-Dee" (King).

Chubby has an exciting new 14-piece band; Dave Lambert does wonders with a 12-piece boppish vocal choir. Red Norvo features vibes, clarinet and guitar in a polite, easy-listening brand of bop. Mary Lou does a cute bop novelty sung by Pancho Hagood, ex-Gillespie vocalist, Eddie Shu, to this reporter, is the most amazing new jazz star in years. Plays terrific alto sax, great clarinet, trumpet, and, of all things, bop harmonica. He and his quintet make their disc debut with *Flamingo* and *Two Pair o' Shu's*, featuring just about every talent he has.

Calling All Airts June 1949

Modern Screen June

June 11, 1949

U.S. NEWS NOTES from LEONARD FEATHER

THE Royal Roost, which sprang into international fame last year as Broadway's new home of jazz, has closed. A new-scoured revue policy, featuring Nellie Latcher and several other night club acts instead of the bebop previously featured, proved to be a costly failure. The place shut down after only two weeks of this policy, and it is not known whether or when it will reopen.

Meanwhile, in New York City, the bigger and more pretentious place which took the place of the Roost as a jazz centre, had a disappointing night when the King Cole Trio opened to a thin crowd, and the night thinner by the hot weather.

Featured in the show are Machito's Orchestra—bebop fans are still wondering what this band is doing in a club of this kind—plus Milt Jackson's Trio and June Christy.

Nat Cole has not had a big hit record since "Nature Boy," and his drawing power does not seem to be as big as it was a year ago. Jack Costanzo, the honcho and compa drummer, is with the group permanently now, making it a quartet.

THE Crows, another Broadway club which tried to imitate the Roost's bebop policy, has been forced to abandon it and is putting in a fashionable, Sally Rand, for its next show.

DOROTHY CARLISLE, after her big first break, had settled in this country when she signed her to a contract with Mercury. On her first date, accompanied by Gordon Jenkins' Orchestra, she sang a duet with Dick Haymes on "My One and Only." "Highland Fling," Dorothy is the wife of the noted actor Henry Hull, Jr.

EDDIE SHU came to the attention of Lionel Hampton when your reporter played Shu's Rainbow record to Hamp. The vibes king promptly offered Shu a job with his band. He will play tenor in the reed section, but will be featured as soloist on bebop harmonica, alto, trumpet and clarinet, will do his ventriloquist act and a couple of vocals.

LIONEL HAMPTON has signed two other white stars for his band in addition to multi-instrumentalist Eddie Shu. They are Jackie Paris, a popular singer and guitarist, and Doug Duke, who plays a remarkable instrument of his own invention called the orgatron, which sounds like a combined organ, harpsichord and piano.

SARAH FORD, a new and very original singer who sounds excellent on blues, has joined the Duke Ellington Orchestra. She was formerly featured with Mercer Ellington.

COLEMAN HAWKINS, already the father of two daughters, last week became the daddy of a 9 1/2 lb. boy. He is currently relaxing after coming to Jazz at the Philharmonic last.

SHELLY MANNE has replaced Shadow Wilson permanently in the Woody Herman Band, and Al Porcino is leaving Chubby Jackson to join Woody's trumpet section, replacing Red Rodney.

BUDDY DE FRANCO has cut his first Capitol date, using a big band, including several of Woody Herman's sidemen. Highlight of the session was a new original by George ("Cubana Be") Russell.

"INSIDE BEBOP," the new book featuring a history and analysis of the new jazz movement, pays a glowing tribute to the incomparable singing star, Sarah Vaughan, in her lesser-known role of musician.

Leonard Feather, the author, describing how Sarah played piano in the Earl Hines orchestra where she got her first break as a singer, says, "Sarah's own influence as a musician is not to be discounted. Many were the nights when she would sit around at the piano after the dance was over, working out new ideas."

Sarah and her colleagues in the Hines band, among them Dizzy Gillespie, Charlie Parker and Billy Eckstine, were all important influences in the development of the music that later came to be known as "bebop," declares Feather.

Later passages of "Inside Bebop" relate how, when Eckstine formed his own band with Dizzy and Charlie Parker, featuring Sarah as vocalist, recording companies refused to use her on Eckstine's disc sessions, fear-

ing that the records would have little or no commercial value. The one record she made with the Eckstine band, "Billie and I Are Goin' to Get It," on the DeLuxe label, is now selling at the collector's item price. Sarah recently waxed an album of her own on the Mercury label.

The picture section of "Inside Bebop" includes a shot taken on the first of Sarah's career with the Hines band in the 125th Street Apollo Theatre in Harlem, with Sarah and Earl seated at twin pianos. She had come to the attention of the music world after winning an amateur contest at the Apollo in 1942. Her only previous experience as a singer was in a church choir in Newark, N.J.

May 27

Rhythm: August, 1938



Above: Una Mae Carlisle, swell swing pianist and vocalist, caught in meditative mood while recording in the Decca Studios

Below: Action shot of Eric blowing a hot Breeze on his trombone while Harry Karr adjusts the mike, at a Gig Club jam session

Pittsburgh Courier May 25

N.Y. Compass

10:00 WMGM: Jazz At Its Best—"Is Duke Ellington Through?"

10:00 WABC: Screen Guild Players

June 9

N.Y. Post

One Saturday Afternoon. WMGM, Jazz at Its Best, Round Table Discussion on "Is Ellington Through?" Billy Strayhorn, Barry Ulanov, Lennie Tristano, Leonard Feather. WOR, "This

Times

Tribune

10:00 WABC: Screen Guild Players. Jazz at Its Best: "Is Ellington Through?" discussion, with Billy Strayhorn, Barry Ulanov, Lennie Tristano, Leonard Feather, WMGM, 10.

June 9

INSIDE BE-BOP, by Leonard Feather. 103 pages. J. J. Robbins and Sons, Inc.

Leonard Feather, an unquestioned authority on jazz and all its ramifications, here gives a resume of the bebop situation, with just the staccato bump and the furid leaps required for the subject. Of the three divisions of the volume—when it began (its originators are discussed with unrestrained enthusiasm), how it goes (here an illuminating setting of its characteristics) and who are its present protagonists with an alphabetical listing of the big names in bebop—the middle section contains the real meat. Here at last one can find out what bebop really is.

INTERNATIONAL MUSICIAN

June

N.Y. Times

100 West 43rd St. N.Y.C.

Music

INSIDE BE-BOP, By Leonard Feather. 103 pp. New York: J. J. Robbins & Sons. \$2. HOW TO WRITE SONGS THAT SELL. By Arthur Korb. 178 pp. New York: Crown.

June 12

Melody Maker

Shearing Tickles Cafe Society Ears



New York—Displaying some of the seriousness with which the Joe Mooney four approach their work, the George Shearing quintet has been amazing patrons of Cafe Society here. Onetime Hines-styled pianist, Shearing has veered to bop, and with him are John Levy, bass; Margie Hyams, vibes; Chuck Wayne, guitar, and Denzil Best, drums. Story on the unit below.

Shearing Proves Bop And Bach Combine Real Fine

New York—George Shearing, the blind British pianist whose amazing technique and style have had New Yorkers popping their ears for the last couple of years, has a goal which few bop-influenced pianists would care to tackle. George

wants to be a jazz pianist who can be a challenge to the charge that jazz musicians can't play longhair stuff.

For some time he has been demonstrating Bach can meet bop and be happy. His contrapuntal blending of Bach and English rounds with bop has been one of the distinguishing features of his stay in this country so far.

Always Jazz

Despite his publicists' claims that he was a classical musician until he turned to jazz at 16, George says his real interest always was jazz.

"At school you had to get permission to practice," he points out, "and when you practiced, you practiced classical music. But when the master wasn't around we played jazz."

Three years ago he took up his longhair study again because he feels that, with a classical background, the standards of jazz can be higher.

He started his jazz kick as a follower of Earl Hines. Then he became a follower of Bob Zurke, Joe Sullivan, and Jess Stacy. For a long time he was billed as "England's No. 1 Boogie-Woogie Pianist."

Boogie Rut

"But people began to get the idea all I could play was boogie-woogie," George says. "I didn't like the idea of being kept in a rut so I stopped playing it completely."

In the early '40s he was under the influence of Teddy Wilson, Art Tatum, and Mel Powell. For seven straight years he won the *Melody Maker's* popularity poll.

Shearing moved his talents to this country in 1946. Ed Kirkeby had advised him to come to the States in 1937.

"But I didn't want to risk it then," he says. "I had two aged parents, I was unmarried, and there was the question of companionship. After that there was the war, and I couldn't come."

He heard his first bop shortly after he arrived here.

Flipped

"At first I thought America had gone crazy," he says. "But I soon adopted the conception. Now I use bop in moderation. I think it is something which should be incorporated rather than imposed 100 per cent."

Bop, he feels, will go as far as anything else provided it's used moderately.

"The greatest thing about music," Shearing says, "is to accept the best of everything as it comes out. The next thing after bop is Lennie Tristano. Right now Lennie sounds so unconventional few people understand him. But, when people get to know Lennie's conventions, he'll be appreciated."

His present quintet, which is playing at Cafe Society, was formed to cut some sides for Discovery label. The group, with Chuck Wayne, guitar; Margie Hyams, vibes; Denzil Best, drums, and John Levy, bass, played together for the first time at a couple of Sunday afternoon concerts at the Royal Roost.

Everything Happens

George wants to promote the group as a semi-commercial out-

Ready, America?

A quick sizing-up of the situation here in 1946 convinced George America was ready for him. So he gave up 10 years on BBC and with English Decca and brought his wife and 3-year-old daughter over. Leonard Feather, with whom he had cut his first record in 1937, helped him make the move.

George started at the Onyx, where he played opposite Sarah Vaughan, moved to Pittsburgh, and then back to the Three Deuces, where he stayed for 10 months, all in relative obscurity. He got his first adequate showcasing at the Clique last winter, where he played first with Oscar Pettiford and Kenny Clarke, and later with a quartet featuring Buddy De

The Record Album

By ALEX BARRIS

Leonard Feather, who has been sniffing around the jazz scene for a dozen years or so, has written a book on the subject of bebop, that latest phase of jazz music which seems to be making almost as many enemies as friends. While we do not usually concern ourselves with literary offerings in this space, we felt the circumstances make a detour this week more or less legitimate.

The important thing to remember about bebop is that it is not a replacement for jazz, only a new variation on the old form. Since jazz depends largely on improvisation, it is bound to be a constantly changing art form. As this goes on and new things are done with jazz—as has happened from Armstrong's earliest days to Herman's later ones—the whole of jazz inevitably absorbs some part of each style introduced to jazz by one of its many exponents. So that some day, when the word bebop is as dead and buried as, say, boogie woogie, there may remain traces of it in the playing of many jazzmen.

For this reason, Feather's excursion *Inside Bebop* is noteworthy. It is the first "official" record of the history of bebop, of the collective histories of its founders, and of the way in which the several musical theories of these founders gradually jelled into a style of playing.

Feather's book has something for every one: for those expert enough in general music training to understand chord structures and their possible variations, he has a fairly deep section explaining what makes bebop sound the way it does.

This includes an explanation of the rhythmic deviations, the bop construction and phrasing, intervals and passing notes.

For fans not particularly concerned with bop technique, but hungry for data on how this music came to be, there is a section telling of the men who, individually at first and together later, threw together the many parts of the style. There is the story of Lester Young and Charlie Christian, and later Dizzy and Bird and Kenny Clark; the days at Minton's Play-

leased three Sarah Vaughan sides. Two of them are fine, the third is just good. *Black Coffee* and *As You Desire Me* are the better ones, and Joe Lipman, who conducts the orchestra, rates a special nod. The third disk is *Blanche*, a Kiss Me Kate tune, which doesn't do Sarah justice. But that *Black Coffee*, that is really something.

Frank Sinatra's Columbia coupling this week offers *It Happens Every Spring* and *The Huckle Buck*. We'll take the former, a clever little song which Frankie handles well. The reverse, however, will probably become a best seller despite our coolness to it.

Finally, there is Harry James (still on Columbia) who seems to snap out of his inactivity from time to time just to record such things as *Summer Moon* and *Hatsville, U.S.A.* Back to bed, now, Harry, atta boy.

Toronto Globe and Mail

Downbeat

fit. He's mixing slow jump numbers with ballads and bop. The ballads have a lot of classical influence and the bop has a little. Both Chuck and Margie sing, everybody in the quintet writes, and George throws in an occasional short piece by Delius.

"That," he explains, "is to answer the inevitable question, 'What is English music like?'"

—oil

June 17

Melody Maker

Instead, I gave Mr. Moonan, with whom, incidentally, I have been acquainted for many years, the choice of coming up to see me, so that I could try to explain to him as much as I know about bop, or of getting one or two books which I mentioned to him: George Evans' "Be-Bop—How to Play and Write It" (Cosmo Music Co.), or probably better still for him, Leonard Feather's excellent new "Inside Be-Bop" American printings of which can now be obtained from the Edward Kessner Music Co., 124, Shering Cross Road, London, W.C.2.

I hope friend Dennis will carefully read the books. But if he is, as I am sure he must be, too busy writing his "Record Rendezvous" scripts, the invitation to dinner is still open. My wife is a marvellous cook, Dennis.

June 11

Artie Shaw is returning to jazz

ARTIE SHAW is returning to jazz (reports Leonard Feather from New York). Despite his emphatic pronouncements of a few weeks ago that he would concentrate exclusively on classical music, the unpredictable Artie decided the other day to embark on an ambitious plan for a concert tour in which he will feature a combination of symphony orchestra, a swing band, and the Gramercy Five.

The move can be attributed to the unfavourable reception given to his all-classical concert week at Bop City.

as reported in these pages on May 7.

Last month, Artie cut his first date under his new Columbia record contract with a jazz rhythm section and a semi-symphonic group in Dace Matthews's arrangement of "I Concentrate On You," Hershey Kay's treatment of "The Man I Love," and two originals by Alan Shulman, "Rendezvous For Clarinet And Strings" and "Mood In Question."

June 11

Melody Maker

N.Y. Post

TODAY'S HIGHLIGHTS

6:30—WMGM, "Today's Races," Fred Capossela.

7:30—WMCA, PAL. Program Police Comm. William O'Brien, Deputy Police Comm. James Nolan. WMGM, "Jazz at It's Best," Leonard Feathers, George Shearing.

June 21

INSIDE BEBOP!



Charlie Parker pictured recently with Norman Buns, Eric Delaney, Jack Chilkes, Derek Neville, Ronnie Scott, Tony Cromble and Steve Race.

THE SOUND TRACK

By STEVE RACE

THE publication in England of the first comprehensive book on bop music is such an important event that I feel justified in making over a large part of this week's "Sound Track" to the review of:

"INSIDE BEBOP," by Leonard Feather. (Price 12s. 6d. from Kassner Music Co. Ltd., 133a, Charing Cross Road, W.C.2.)

Leonard Feather has set out to answer most of the questions which may be asked concerning the newest—and among contemporary musicians the most popular—form of jazz, and he has succeeded admirably. Even the second section of his book, which attempts through the medium of musical examples to arrive at an analysis and technical explanation of the new music, is remarkably successful: possibly because he resists the temptation to define bop in "a few well chosen words." All his predecessors failed because, in answer to the question "What IS bop, anyway?", they tried to

sum up the technique of an entire new art form in a dozen words. Feather takes twenty-three closely reasoned pages.

Besides a plethora of interesting and well-reproduced photographs of the bop outfits, his book falls under three main headings: "What" — being a fascinating delineation of the development of bop, "How" — the theoretical section, and "Who" — brief bio-discographies of most, though not all, of the leading bop players.

It is the latter section which I feel leaves something to be desired. I cannot see, for instance, how a biography of Lennie Tristano can conceivably fit into a book exclusively dedicated to bop, and one or two musicians seem to have got in by the skin of their teeth (or by virtue of having played their own brands of non-bop music on the same recording session as Gillespie or Parker), notably Erroll Garner and Remo Palmieri. Conspicuous by their absence are James Moody, Kenney Durham, Charles Mingus, Gene Ramey, Cecil Payne, Duke Jordan, Morris Lane and Lou Levy. As Payne has a full page photograph to himself his absence from the biographies is particularly strange.

Feather's determination to track bop down to its very origins has made Section I a masterpiece of detective work. He must have spent hours working information and reminiscences out of the New York musicians, and after interviewing some of them in Paris I can appreciate just how much labour, patience and sheer dogged determination he must have expended on those conversational

HARTLEY'S

"The first rule to be borne in mind in any discussion of jazz is: Beware of pigeon-holes! Any arbitrary attempt to categorise one thing as jazz, another as swing and something else as bebop should be carefully qualified. That's why it is impossible to answer satisfactorily when someone asks you (as they probably do) the question "What is bebop?" First of all, unless you go into technical details that are incomprehensible to the layman, you can't answer the question at all; secondly, even if you do answer in the form of a technical analysis, you can only say that certain characteristics, when all found in the same piece of music or the same performance, very often constitute bop. Probably each of those characteristics can be found in earlier forms of jazz, though you will rarely find them all together except in bebop. For example, the flatted fifth is nothing new in music, nor is a variation of the customary four-beat rhythm section pattern. The use of grace notes is not peculiar to bop, nor is the accenting of up-beats, or the use of passing chords. But if these elements are all intelligently incorporated in a certain jazz solo, the chances are the result will be a bop solo.

Taking the original twelve-bar blues chord sequence, Feather then traces its embellishment and development through the jazz and swing years to bop, and ends by quoting a typical bop chorus based upon it, and analysing its melodic and harmonic structure. He then lists forty-four well-known bop 'compositions' in the form of a table, with the titles of the songs on which their harmonic sequences were based.

Under the heading of "The Bop Beat" he examines the melodic line of the "Anthropology" theme, and then Gillespie's recorded solo on the same number. He later discusses the use of accented passing notes, and touches — somewhat controversially — on the subject of

(Continued on page 4)

INSIDE BE-BOP

(Continued from p. 132)

Polyphony which "has found its way into bebop occasionally, as in 'Chasing the Bird' (Savoy) which has Charlie Parker and Miles Davis playing two different melodies simultaneously. Needless to say, polyphony was a main feature of Dixieland jazz, in which three or four horns would improvise at once, but it was disorganised polyphony with inconsistent results." Bopophones (there's a new word for you, Sir Alan!) should pay heed to Feather, an acknowledged expert, on the subject of Fireworks: "Complexity in itself is no virtue, any more than technical prowess, but find the right contrast between complexity and simplicity, plus the right way to use your technical knowledge, and you're in!" The whole of Part Two, in fact, suitably digested, should go a long way towards destroying the popular fallacy that bebop playing is all speed and uncontrolled valve-wagging.

It is perhaps unfortunate that such a worthwhile book could not have been issued in more permanent form than between thin paper covers, and with no title or author's name on its spine. It is, however, excellently printed and laid out, though a list of Contents would have been helpful at the front, and a complete index at the back of the volume. The Foreword by Feather's business associate Dizzy Gillespie, the plug which he drags into Chapter Six for the English paper of which he is a correspondent, and the frank advertisement for his disc-jockey programme on the last page, are the only features which cheapen an excellent and informative book that every seeker after bop knowledge should buy

Saturday, June 18, 1949

NEW



Amusement Row

By S. W. GARLINGTON

Flattery is one way some people pave the walkway of life, but it often costs more than it is worth.

IT'S DR. ELLINGTON, NOW!—Edward Kennedy Ellington, noted composer-bandleader and pianist, better known as "The Duke," received the honorary degree of Doctor of Music from Wilberforce University on June 9. ... And it was good that he was honored, because this week's "Downbeat" mag has an article which says that the Duke of today is a poor imitation of the Great Duke of Yesterday. This topic was debated on Leonard Feather's "Jazz At Its Best" disk jockey show last week, and the critics agreed that the Duke ain't the Duke he used to be,

Amsterdam News

N.Y. compass June 26

ought to know, wrote the introduction of "The Great Horse Omnibus." ... Leonard Feather is writing the story of Jack Robbins, "Mr. Music" ... Bernard Maxwell, writing in the current Magazine Digest, reveals that

U.S. NEWS NOTES from LEONARD FEATHER

CHARLIE PARKER is the subject of a new experiment in jazz records. Dial Records has released a 12-in. unbreakable 33-speed record, selling for five dollars, which will feature forty minutes of Bird music, including previously unissued second masters of some of his best 10-in. sides, plus the original takes of "Relaxin' At Camarillo," "Cool Blues" and others.

CHARLIE VENTURA'S popular girl singer, Jackie Cain, is quite ill and has left the band for an indefinite period. Charlie is now featuring two other girl singers, Betty Bennett and Beverly Brooks, the latter being the wife of Ventura's manager, Don Palmer.

COZY COSE is now in Canada with the Louis Armstrong sextet, occupying the chair of the ailing Sid Catlett. There is some talk of putting Louis into Bop City in a battle of traditional jazz versus bop.

HERBIE FIELDS, the ex-Hampton reedman who has been doing well with his own band on tour and on Victor records, has returned to town with a line-up that includes two other ex-Hamptonians, drummer Freddy Radcliffe and the remarkable Joe Wilder on trumpet.

BUDDY RICH, who gave up his band three months ago and had been free-lancing as a single, has joined Les Brown's Band. This is his first sideman job since he was with Tommy Dorsey several years ago.

BABY DODDS is out of the Milt Mole Band after suffering a stroke; he has been in New York convalescing. Milt, a veteran trombonist who made jazz history in the 1920's, surprised his followers recently by declaring that he admires bebop for his tremendous energy and clean playing, and that he would spend his night off with a bebop band than another traditional group. "It's different," he says, adding that he thinks he ought to get together with one of the bop men to study the harmonic basis of their improvisations.

BIGGEST surprise hit song of the season is "Riders In The Sky," which may be in the No. 1 spot within a couple of weeks. Written by a U.S. Forest Ranger named Stan Jones, who played a private recording of it to Eden (Natare Boy) Ahbez, it was first waxed by a friend of Ahbez, folk singer Burl Ives, but the most popular recordings of it are those by Vaughn Monroe on Victor and Peggy Lee on Capitol.

Melody Maker June 4

Daily News

Mercer Ellington, son of the great Duke, and a composer and orchestra leader in his own right, has been booked for Leonard Feather's "Jazz at Its Best" on WMGM, Monday evening at 7:35. "Are We Spoiling Our Children?" will be debated on "America's Town"

"Looking and Listening"

Herald Tribune Music

INSIDE BE-BOP. By Leonard Feather, J. J. Robbins, N. Y. New movement in jazz.

June 28



PROGRESSIVE MUSIC LOVERS . . . Billy Eckstine who recently concluded a successful stay at Bop City, inspects the new book "Inside Bebop", while the author (right) Leonard Feather looks on. Mr. B. figures prominently in the book as Feather tells the whole story of Billy's pioneer bop band, which made history in 1944-7. The nation's favorite singer, he plays trumpet and trombone himself (didn't know that, eh?) and has long been an ardent roofer for the "cause" of bop.

INSIDE BEBOP (J. J. Robbins, NY, \$2), by jazz critic Leonard Feather, is an exceptionally acceptable treatise on the product, although "the" book on bop has yet to be written. Feather gives you a nicely documented history of the phenomena, biographical notes and lots of pictures and record lists. One chapter is devoted to the "how" of the matter, but you're going to have to be pretty well grounded in the fundamentals of music to comprehend what's going on. Leonard keeps everything objective, and doesn't set up New Orleans jazz as his private whipping boy. However, the "why" of the situation is barely touched upon, and the matter of "where do we go from here?" is given only the most general treatment. For bop is not the end by any means, but only a passing fantasy that will gradually be absorbed into the mainstream of jazz.

Schenectady June 20 Gazette

June 21

Dr. Samuel Greenberg weds Eleanor Cuttler, Sunday... Long Island jazz expert, Leonard Feather, scribbled a book "Inside Bebop" which reached 10,000-copy sale this week... Mrs. Minnie Weingart, E. New York

Daily Mirror

Brooklyn Eagle

drink him... Bop music isn't so popular. Who said so? I did. So, the just-published "Inside Be-Bop" has already sold 10,000 copies. Written by disc jockey Leonard Feather...

June 22

Billboard June 25

Jerry Blaine's Cosnat Distributing has taken over distributing of Irving Berman's Manor disks in New York, New Jersey and Connecticut. . . . J. J. Robbins is publishing six tunes by deejay-critic Leonard Feather, including his two themes, "Signing Off" and "Life With Feather." . . . Gerson Goodman, of Audio Matrix, became a father.

Daily News Ed Sullivan

expectant pop, in a Madison Ave. . . . "Aquashow" splashes in Tuesday. . . . "South Pacific" and "Detective Story" doing so well, only tickets on West 44th Street are for parking, moans Leonard Feather.

"Little old New York" June 25

EARL WILSON

Rosebloom Sunday. BAR BUZZ: Leonard Feather,

author of "Inside Be-Bop" is now writing the story of Jack Robbins to be called "Mr. Music" . . . Joe Salucci's restaurant to celebrate

N.Y. Post June 25

sweet and hot



by leonard feather

Highly Recommended
Recommended
No Stars
Average

FROM THE MOVIES

BARKLEYS OF BROADWAY—"My One and Only Highland Fling" by Buddy Clark-Dinah Shore* (Columbia); Gordon MacRae-Jo Stafford* (Capitol); Freddy Martin (Victor); Lawrence Welk (Mercury).

The Astaire-Rogers album recommended last month has a little competition here, but Fred and Ginger did the best job.

BEAUTIFUL BLONDE FROM BASHFUL BEND—"Every Time I Meet You" by Margaret Whiting (Capitol), Art Lund (MGM). Title song by Art Lund (MGM).

IT HAPPENS EVERY SPRING—title song by Margaret Whiting (Capitol), Frank Sinatra (Columbia).

What's happened to Frankie's voice? Some of his old drive and spark is missing. He sounds better on the coupling, *Huckle Buck*, aided by the Ken Lane Quintet, but he's still no Billy Eckstine, by a mile.

LUCKY STIFF—"Loneliness" by Jerry Wayne (Columbia).

NEPTUNE'S DAUGHTER—"Baby, It's Cold Outside" by Esther Williams and Ricardo Montalban* (MGM), Margaret Whiting and Johnny Mercer (Capitol), Louis Jordan and Ella Fitzgerald* (Decca), Dinah Shore-Buddy Clark (Columbia), Sammy Kaye (Victor).

PORTRAIT OF JENNIE—title song by King Cole* (Capitol), Freddy Martin (Victor). This isn't really from the picture—just "inspired by it," it says here.

TAKE ME OUT TO THE BALL GAME—"The Right Girl For Me" by Gordon MacRae* (Capitol), Derry Falligan (MGM), Sammy Kaye (Victor).

TASK FORCE—"If You Could Care" by Freddy Martin (Victor).

POPULAR

SOUTH PACIFIC—original cast album** (Columbia).

Terrific competition among the big record companies to sell the songs from the year's No. 1 hit Broadway musical. Nobody will really compete with this Columbia collection starring Mary Martin, Ezio Pinza et al. However, there's a Decca album in which the songs don't suffer at all at the hands of Bing, Danny Kaye, Evelyn Knight and Ella Fitzgerald. The Capitol cuttings have Gordon MacRae, Maggie Whiting and Peggy Lee.

HOT JAZZ AND "BOPULAR"

DUKE ELLINGTON—"Singing In The Rain" (Columbia).

Nice, but not up to duzal standards.

BENNY GOODMAN—"Shishkabop" (Capitol)

GEORGE SHEARING—"September in the Rain" (MGM).

ART TATUM—"I Got Rhythm" (Brunswick).

GEORGE WALLINGTON—"Knockout" (De Luxe).

Wallington is the young pianist-arranger who wrote "Lemon Drop" and "Godchild." He has a good, well-recorded bebop here, with vocalist Buddy Stewart.

RECORD RATERS

By LEONARD FEATHER

Composer, Critic and

WMGM Jazz Jockey



I show a copy of my new book, "Inside Bebop," to Comedian Jerry Colonna.

Eleven years ago there were two eleven-year-old schoolgirls in the Bronx, named Barbara and Fran. Barbara wrote poetry and Fran would recite the words. They both determined to become successful career girls.

Fran sang at teen-age parties, in high-school bands, and during one summer vacation got a dancing job with the Gae Foster Girls at the Roxy. After doing a radio show called "The Bobby Soxers," she landed a job as vocalist with Art Mooney, and from there she went with the orchestra of Randy Brooks, Charlie Barnet and Claude Thornhill.

It was with Claude's band that she made her first big hit record—singing a song Barbara had written for her. It led to a career for Fran as a solo singer, an RCA Victor contract, a deal for Barbara to become her personal manager, and a part in the Broadway show "As The Girls Go."

Moral, I suppose, is don't forget your schoolday friends. The songwriter is Barbara Belle, the hit she wrote was *A Sunday Kind of Love*, and of course the girl singer is Fran Warren, the most important new singing star of 1949.

"We've gone back to the old Glenn Miller style and we're going to stick to it!" That's the declaration made recently by Gordon Lee Beneke of Fort Worth, Texas, when he dropped the string section and returned to the exact musical formula made famous by his old boss, the late Major Glenn Miller.

The public's loyalty to the memory of Glenn and his style is amazing. The Miller albums on Victor continually outsell newer releases by current stars. If you listen to Tex's latest sides you'll notice an amazing resemblance to the original unit with which Glenn hit the jackpot just ten years ago this summer.

There's more nostalgia, by the way, in a Columbia album by those talented Miller alumni, the Modernaires, paying vocal tributes to eight late-lamented stars by doing tunes they made famous: Glenn, Hal Kemp, Chick Webb, Russ Columbo, Jack Jenney, Ben Bernie, Jimmie Lunceford and Fats Waller. Wonder how many of us were lucky enough (or old enough) to hear them all in person?

A few weeks ago I got a huge kick out of helping to organize a record session for a young fellow I think you're going to hear plenty about. His name is Eddie Shu, and

the most amazing thing about him is his versatility. He plays wonderful alto sax, fine clarinet, trumpet, tenor sax, guitar, violin, piano; he sings, he plays bebop on the harmonica (something I would have sworn was impossible), and on top of all that he's a ventriloquist!

Unless somebody decides Eddie is unfair to organized labor because he does the work of so many people, he should go far. For his first release on the Rainbow label he plays a pretty tune, *Flamingo*, on the harmonica, and a bop number, *Two Pair O' Shu's*, on four instruments. Both sides also feature a great young girl pianist, Barbara Carroll, in her record debut.

MAILBAG

Betty Lou Bagby of 725 Rice St., Wood River, Ill., wants to start a Frankie Laine fan club. . . . Dolores Bedford wants a plug for Alan Dale, former George Paxton and Carmen Cavallaro vocalist now doing nicely on his own. Dolores is secretary of Dale's Little Darlings, 4804 Harvard Rd., College Park, Md. . . . Want to know about a new Bill Lawrence fan club? Write to Gloria Cervani, 1223 Herkimer St., Brooklyn, N. Y.

Letitia Guadalupi of Brooklyn wants to know Tony Martin's real name. It's Al Morris. What's yours?

MUSIQUIZ

Who are the following well-known recording stars?

1. Born in Boston, son of an Italian interpreter; spent fifteen years as a trombonist, then became a world-famous comedian.

2. Born Shirley Lister in Decatur, Ill. Discovered in Chicago by a pianist-composer-arranger whose band she joined; married a saxophonist in the band.

3. At one time sang and played in Tom Gerun's band, in which the other vocalists were Al Morris and Ginny Simms. Formed his own group after Isham Jones' ork, in which he played, broke up. Famous as leader of a great bop band today, he sings, plays alto sax and clarinet.

4. Sang as Al Morris in the Tom Gerun band; later went on to solo stardom. Served in both Army and Navy in World War II. Has been married to two movie stars and is himself a big star of the screen today.

1. Jerry Colonna, 2. June Christy, 3. Woody Herman, 4. Tony Martin.

Modern Screen Aug. '49

Calling All Girls July '49

Disk Shop Prop. Puts Out Futurama Label

NEW YORK, June 25.—Arthur Bangel, owner of the Main Stem disk shop here, has launched a disk line of his own named Futurama. Jazz and blues and rhythm will be featured, including cuttings of Carnegie Hall bop concerts supervised by Leonard Feather. The first release is by a group of Woody Herman sidemen led by Serge Chaloff. Platters, retailing at 79 cents, will be distributed by Portem in the metropolitan area. Bangel is negotiating with distributors for handling outside New York.

Billboard July 2

GOTHAM GAB . . . Jack Lacey, WINS, and Agnes Code, exec secretary, at the station, will be married July 21. . . . Leonard Feather, WMGM, is spinning 'em from 7:30 to 10 six nights weekly now. . . . Symphony Sid made his WJZ debut this week, with Fran Warren guesting.

Leonard Feather's U.S. NEWS NOTES

NEW YORK music circles are buzzing with discussion about the sensational article in the current "Down Beat" suggesting that Duke Ellington disband, before "what was left of a great reputation is completely dragged in the muck."

The article, written by Michael Levin, who certainly has no anti-Duke bias, talks of the "friction" trash the band has been turning out for the last three years. . . .

Ellington is short of funds, Levin points out, and contributes to the support of an amazing number of people, which prevents him from retiring right now; but the music business ought to get together and fork out \$25,000 to give him a year's vacation, then let him return to work in whatever way he feels best.

Although talk of this kind has been going on behind Ellington's back for some time, this is the first appearance in print of so strong and complete a denunciation. . . .

There is no doubt that from the standpoint of record sales and overall prestige, the band has lost a great deal of ground, and it is highly unlikely that the numerous individuals

who have helped the band to figure so prominently in the polls in previous years will be among the winners next year.

BILLIE HOLLIDAY was acquitted this week, by a San Francisco jury, of possession of opium. The evidence with which she won her dismissal was astonishing indeed for readers of the new issue of "Ebony" magazine, which carried a lengthy story under Billie's signature claiming that she owed everything to the loyalty and support of her husband, John Levy, who, it is stated, married her the day after they were both arrested.

In court, however, Billie stated that Levy had framed her up with the opium arrest, was to blame for the whole thing, and had run off with all her money!

EUDAY L. BOWMAN, former piper of "Twelfth Street Rag," died in New York last week; he was 51. On the same day Eugene West (65), who wrote "Broadway Rose," died here.

RONNIE SELBY, English pianist who has been accompanying Vic Damone, signed with Vic's record label, Mercury, for an album of piano solos.

EDDIE CONDON collapsed and was rushed to hospital with an undisclosed ailment; his condition is reported fair.

STAN LANTON signed with General Artists for another two years, but still hasn't decided whether or when he'll reorganize.

COLUMBIA and Victor records are considering revivals of their cheaper OKeh and Bluebird labels now that Decca is pushing both the Coral and Vocalion lines. They would be sold at 49 cents compared with the 35-cent pre-war price.

The CHATTER BOX

By Billy Boroughs

THIS 'N THAT: Jazz expert and author Leonard Feather will teach a course at the Williamsburg Settlement, 17 Montrose St. . . . Sol Joseph Person, who lives at 4132 Bedford Av., is home on furlough. . . . The Parkway Symphonic Orchestra gave its first concert yesterday. Those who wish to join the group are urged to contact Lorraine S. Kauf-



LEONARD FEATHER

N.Y. Post June 27

Melody Maker June 18

le Jazz Hot

MARY OSBORNE

Mary Osborne, jeune guitariste blanche, est la fille d'un star. . . .

June 49

7:30 P.M. - WMGM, Leonard Feather's "Jazz at Its Best" Count Basie, . . .
7:45 P.M. - WNEW, Jimmy Powell Show

Daily News July 12

Feather Gets More Disc Show Air Time

Leonard Feather, international jazz expert who has brought so many of the current music names to the public's attention, has just inherited a half-hour, six-day per week disc show via WMGM, at seven-thirty-five p.m. The foremost stars in modern jazz will be his guests nightly. His very first guest star was George Shearing, London's famed blind pianist whom Leonard brought to these shores in 1947. In addition to his radio work, Feather is making many television appearances and it shouldn't be long before he will have his own program on video.

Despite a busy schedule, Leonard has managed to turn out a best-seller, titled "Inside Be-Bop," just published by J. J. Robbins & Sons. He has been assigned to do the story of Jack Robbins, which will be called, "Mc. Music," and will give the reader the inside on Tin Pan Alley.

N.Y. Age July 16

July 15

THE HOT BOX

Moldy Or Modern, Folks Should Read 'Inside Bop'

By GEORGE HOEFER

Chicago—All jazz fans, whether their inclinations are antique or progressive, should read the first really authoritative book on be-bop to hit the stands, 'Inside Be-Bop,' by Leonard Feather. The book contains an explanation of how bop began, its technical aspects (with musical illustrations), and biographies of 100 modern musicians.

As Feather states in his foreword, "the national magazines and newspapers have concentrated on the eccentric personality angles." He has eliminated the press agentry and given the bop music validity. This is a good time for the book to be on hand, in order to offset the misinformation the major record companies are beginning to disseminate.



George Hoefler

Feather, who has been intimately connected with bop musicians from the beginning, has produced a work that should do its part in cutting down the horde that thinks Illinois Jacquet's leaps are bop, that Sammy Kaye swings, that Pee Wee Hunt plays New Orleans style.

JAZZ GROUPE — Indian (Discos)

Feather Does Good Job On Book, 'Inside Be-Bop'

New York—There still is no definitive book on jazz. 'Inside Be-Bop' by Leonard Feather (J. J. Robbins & Sons—NYC—\$2.00) is not that book, but it certainly is a stab in the right direction. Until now, the only worthwhile books written have been specialized tomes dealing with specific phases of the jazz picture.

The 'Jazzmen,' of some years ago, concerned itself primarily with the earliest phases of the music, while such books as the 'Discography of Delaunay' are primarily research aids rather than definitive texts.

Books by other authors such as Sidney Finkelstein, Robert Goffin, Hugues Panassie, and some of the more mundane American critics have not only been specious and inaccurate, but have been founded on esthetic premises which are wholly untenable in a work depending upon a consistently logical approach. One of the worst offenders in this sense, if you can machete your way through the tangled jungle of his gingerbread vocabulary, is Rudi Blesh.

None, So Far

No, unfortunately, so far there has been no good book on jazz. Either the men writing the book lacked esthetic judgment and selection, as did Dave Dexter, or were so biased as to be helpless, as in the case of Blesh's pieces, or too often simply lacked sufficient factual context for valid judgment of the material at hand, as did Goffin and Panassie.

To write about a subject whose esthetic standards are nebulous and, when existent, under attack; where the factual matter is not easily got at; and whose existence is so schizoid as a commercial and artistic entity, is a most difficult matter indeed. It calls for a man who is a musician, a writer, an esthetician, one familiar with the history of art, and with enough common sense to avoid the dogmatism which pervade the cultist fringes of the field.

Leonard Feather, try as he might, does not fulfil these qualifications. He has, however, made

a very serious and praiseworthy attempt to explain the present section of jazz musicianship known as bop. The book, originally conceived of as a stunt to plug Dizzy Gillespie (according to Billy Shaw, Gillespie's former manager), has turned out as something far better.

Three Sections

Feather has divided his book into three sections: when, how, and who, and has attempted to follow a consistent pattern in showing the conditions of jazz playing which led to bop, how it is played as a style, and who the leaders are.

It is a good outline, particularly so for a layman attempting to penetrate the maze of downright lies and calumnies too often perpetrated by the daily press out of irritation or boredom with jazz.

My principal objection to the book is that it reads as if it were written too hurriedly. The technical reasons for the development of bop and the various social and cultist factors surrounding the

style are not given sufficient space. Feather could have given the outline of jazz development a clearer statement by contrasting the present scheme of thought with that of the older jazz men, also clearly and definitely stated the road along which jazz seems to be traveling in its alliance with European formalism. In so doing, he might have attempted to answer some of the problems which critics such as Virgil Thomson have raised in their considerations of jazz as a part of all music.

These carpings are in no major sense a deflating of the book's value. Feather has done a workmanlike job in his presentation, has attempted to avoid personal bias and for the most part, written clearly.

Gives Due Credit

He mildly deflates the Gillespie legend to give Parker his due and also helps put Thelonious Monk's work into proper proportion as the often clever meanderings of a very limited pianist. He also credits Charlie Christian and Lester Young, as they properly should be, with establishing the link between the swing era of the '30s and jazz as it is played today.

Most unfortunately, Feather does not indicate the way of life and some of the personal viewpoints involved which have limited the growth of the younger bop musicians, made them intolerant and narrow of any other musical conception than their own. Bop as a style is far more contributive and forceful today than it was four years ago; but a lot of men had to learn how the rough way.

—mix

Downbeat July 15

Storm Rages Over Duke

DOWN BEAT

VOL. 16—NO. 13

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CHICAGO, JULY 15, 1949

NYC Radio Forum Calls Mix Insincere, Irrelevant

By JOHN S. WILSON

New York—Mike Levin's piece in the *Beat* last month, in which he suggested that Duke Ellington's band had deteriorated so much that he should disband before his reputation was ripped to shreds, was ripped apart on a forum on Leonard Feather's *Jazz at Its Best* program on WMGM, New York, last month.

Participants were Billy Strayhorn, Duke's arranger; Barry Ulanov, Duke's biographer; and pianist Lennie Tristano. Strayhorn turned out to be pro-Ellington, Ulanov pro-Ellington and anti-Levin, and Tristano anti-Levin and anti-Ellington rhythm section.

Feather Forced

Feather, who had planned to act as moderator, found himself with three guests all of the same general turn of mind, and was forced to take up the cudgels for Levin to make the forum representative.

Strayhorn called the Levin article an "undignified and uncalled for attack." Ulanov found Mike's suggestions "irrelevant and immature," and thought they tended to degrade the author.

"The author," said Ulanov, "should be dismissed and retired as he suggests Ellington be retired. We can all recognize shabby journalism when we see it."

No Sincerity

Tristano said he doesn't like the way Levin criticizes anybody, especially when he criticizes them personally. "I don't feel any sincerity in this article," said Lennie.

Feather made the point that the charges Mix made had been said by musicians behind Duke's back for several years and that the article was the first time they had come out in print.

Considering Levin's charge that Ellington is too easygoing with his men and that the band lacks morale, Strayhorn said Ellington's attitude toward his men has never been that of a scoutmaster, that he wouldn't get the kind of music he wants to get if it were.

Tristano pointed out that Duke's situation has always been different from that of Woody Herman, for instance, since the Duke has had seasoned men to deal with while the Herd is made up largely of kids.

Chop Wood

Feather suggested that if Ellington got rid of some of his dead wood he could come back with a band with more spirit. The current band's lack of interest, he said, is reflected in men wandering in 10 and 15 minutes late for sets.

"Duke's men have always done that," replied Strayhorn. "People used to say 'Aren't they relaxed!' Now they say they lack interest."

Ellington's recent record releases, panned by Mix, were found to merit more than such curt dismissal by Ulanov. He cited the Columbia album, *Air Conditioned Jungle* and *Sultry Serenade* as

good recent examples. Neither Ulanov nor Tristano liked *Singing in the Rain*, which Mix found ghastly, but Tristano added that he didn't think Levin was "capable enough to criticize this kind of record."

No Position

Strayhorn pointed out that a New Yorker is not in a position to judge the current Ellington band, since a lot of his records haven't

(Modulate to Page 19)

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NYC Forum Flays Levin

(Jumped from Page 1)

been released yet, and he hasn't played anywhere in New York recently where he could be heard.

"He played the Paramount," suggested Feather.

"Well?" asked Strayhorn, thereby closing that subject.

Moving on to the subject of Al Hibbler, Feather termed him "the least effective singer with any major band."

Others Worse

This brought on a free-for-all among other members of the panel, suggesting singers who were worse than Hibbler. Candidates named included Frankie Laine (by Tristano) (Ed. Note: Frankie Laine records as a single.) and Tex Beneke and Woody Herman (by Ulanov).

On the subject of *Don't Get Around Much Any More*, cut in 1940 on Victor as *Never No Lament* and on Columbia with a vocal just before the ban, Strayhorn pointed out they were two different approaches to the same tune. The 1940 version was an instrumental, while the recent Columbia platter was a commercial effort.

"Hibbler does a nice juke box vocal on the Columbia," Strayhorn said.

"But we don't look to Ellington for juke box records," Feather complained.

Has To Commercialize

"Anyone who has to keep 17 or 18 people working has to commercialize," countered Ulanov. "Even with commercialization, enough good music is coming through at Duke's concerts and places out of town where he can sit down and play, like the Blue Note in Chicago."

Throughout the discussion Tristano injected complaints about the Ellington rhythm section. He said it has always held the band back, that it never swung. He closed the forum with the puzzling remark that "Strayhorn needs a new band to arrange for."

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ON THE RECORD

By LEONARD FEATHER

HAVING spent a recent column singing the praises of bop, we feel conscience-bound to present the other side of the picture. The cultist aspects of bop, and the attempts of the music industry to cash in on the popularity of the word "bop" without paying any attention to the music, have produced some pretty appalling results.



Artie Shaw, on the right, takes guest spotlight on recent Varsity Varieties Show with Feather on station WMGM, N. Y.

What brought this to mind was a recent Decca release featuring a duet by Bing Crosby and Patty Andrews entitled *Be-Bop Spoken Here*. One of the funniest, unfunniest records of all time, it merely adds to the confusion of the man in the street, who by now believes that bebop is a lot of vocal gibberish spoken by people who wear berets, goatees and straitjackets.

Even the jollibilly world has recognized the impact of bop; a Russ Carlyle item on the Coral label is called *You Broke My Heart With Be-Bop*. More amusing, because of its clearly satirical intent, is the effort of Freddy Fisher and his Schnickelfritz Band to turn out what they describe as a *Schnickelbop* on King Records.

Some of the artists who really do sing bop, instead of singing about it, are no help either. June Christy, in her new Capitol release, does a job on a once-beautiful tune called *The Way You Look Tonight* that must have Jerome Kern turning in his grave. On the other side June sings *Everything Happens to Me*. It certainly does—including some of the weirdest and least effective backgrounds ever designed for a singer.

Having gotten all these gripes off our chest, perhaps it's time to talk about some music we do recommend. If you haven't yet stocked your library with the wonderful Rodgers and Hammerstein score from *South Pacific*, take note that *Some Enchanted Evening* and most of the other principal products of the play are available through such distinguished interpreters as Perry Como (Victor), Bing (Decca), John Laurens (Mercury), Sinatra (Columbia), Jo Stafford (Capitol). A couple of the songs are also due out at press time by the incomparable Ella Fitzgerald (Decca), recording for the first time with a string background, led by Gordon Jenkins. This should prove a timely

reminder that Ella is the country's greatest girl ballad singer and not just a bop vocalist.

Some of the newer voices that might be worth your ear (plus some small change) include Dick Noel, a fine new Eckstine-type baritone with Ray Anthony's band on *A New Shade of Blue* (Capitol). The same song is done brilliantly by Eckstine himself on MGM. Benny Goodman's pianist-arranger-singer, Buddy Greco, does *Having A Wonderful Wish* and *That Wonderful Girl of Mine* (Capitol), both good if not as wonderful as the titles.

In the jazz department, the Brunswick label has belatedly gushed forth a flood of collectors' items dating back to around 1945, among them *Blue Skies* and *Dee Dee's Dance* by the excellent Red Norvo sextet of the wartime 52nd Street era; an amazing *I Got Rhythm* by Art Tatum's late lamented trio (yes, the one with Tiny Grimes and Slam Stewart); another *I Got Rhythm*, slightly disguised by Ben Webster's tenor sax and retitled *The Horn*; and a good Dixieland treatment by Miff Mole of the inescapable *Ballin' The Jack*, which sounds better with no Danny Kaye vocal.

The instrumental discovery of the year for us, a gent we're proud to have brought to wax, is the incredible multi-talented Eddie Shu, who broke down our lifelong prejudice against the harmonica with his beautiful performance of *Flamingo* and his amazing bop solo on *Two Pair O' Shu's* (Rainbow). Reason for the latter title is that on the same tune he also plays excellent solos on alto sax, trumpet and clarinet—and in his spare time, by the way, he's a vocalist, violinist and ventriloquist! If this guy were in Russia he'd probably be collectivized.

For further information about the new jazz, we wish we had the time and space to reproduce a few chapters from our book, *Inside Bebop*, which tells the story of the whole movement with pictures, biographies, technical analysis, etc. Hope you'll get around to glancing at it some time, anyway. Maybe you can use it to remind some of your friends that bop has more to it than berets and Esperanto vocals and Bing and Patty.

N.Y. Age July 9

Everybody's raving about Illinois Jacquet over at Bop City and what he's doing with a number called "Black Velvet" and they're so right. I don't know if there's a record of it or not, but if there isn't, I hope there will be. The George Shearing Quintette is doing very well, too. It's too bad that there are so many George Shearing records made in England that are absolutely unavailable here... oh, well, we should kick, we've got George! Did you know that he wrote the theme song for Leonard Feather's platter program, "Jazz At Its Best"? It's called "Life With Feather." Clever, what?

Shame On Your Record Department: George Shearing only recorded "Life With Feather". Leonard Feather wrote it. Is all forgiven, Leonard?

July 16

Melody Maker

June 25, 1949

★ EDGAR JACKSON

COLEMAN HAWKINS AND HIS ORCHESTRA

Half-Step Band, Please (Tadd Coleman, Coleman Hawkins, Max Roach, Victor D7-2561)

Jumpin' For Jans (Leonard Feather, Art Tatum, Victor D7-2562)

NEW YORK 1949-49, 50

Hawkins' Decca with Bud Johnson (alto), Milton Di Veta (bar.), Fats Navarro (trumpet), J. J. Johnson (trombone), Hank Jones (piano), Chuck Wayne (guitar), Jack Lesberg (bass), Max Roach (drums). Recorded December 11, 1947.

THESE 124 sides come from an American Victor Album entitled "Be-Bop."

Both are mainly sequences of bop solos, and if you want to hear some of America's greatest bop stars, recordings of whom of any sort are all too rare over here, in the small band jazz that provides the best means of studying styles, here's your chance.

Varsity August '49

Little Old NEW YORK

By ED SULLIVAN

The Passing Show

Indian Prime Minister Nehru, who visits Canada in October, may also come to the United States. . . . Edward Arnold slimmed off 40 pounds. . . . Lou Walters now in Switzerland. . . . Jack Robbins, Tin Pan Alley publisher, is putting his experiences between book covers, with Leonard Feather ghosting. . . . The Billy Vines expecting a September Stork. . . . Commuters mourning their lawns seared by droug and

Daily News July 7

GEORGE SHEARING QUINTET

DL 3002

LONGER PLAYING 33 1/3 RPM

UNBREAKABLE

MULTIGROOVE RECORDING

PERSONNEL . . . Chuck Wayne—Guitar, Margie Hyams—Vibes, Denzil Best—Drums, John Levy—Bass.



GEORGE SHEARING

The theory that jazz is strictly an American art, for which no outsider can have a natural instinct, has taken a severe beating at the talented hands of George Shearing.

George was born in August 1920, in a London district known as Battersea, where it would be hard to find an atmosphere less conducive to the development of jazz ideas. Son of a fireman who had no interest in music, George was educated at a school for the blind in London, having been sightless since birth.

His musical education was entirely classical, and it was not until he was sixteen that he began to take an interest in the American recordings of such artists as Art Tatum, Teddy Wilson and Fats Waller.

George was seventeen when one night he visited a jam session I was running in the West End of London. He created an immediate sensation, not only with his modern jazz piano work, but also by playing swing accordion, an accomplishment without precedent.

Soon after that, it was my privilege to arrange for George's first recording date. During the next few years he developed rapidly as both a pianist and arranger, dictating his arrangements to a skilled copyist. He appeared as soloist in numerous night clubs and stage shows throughout Great Britain, and rose to become winner of the piano division in the annual poll conducted by the Melody Maker, London musical weekly.

In 1945 George decided to visit the United States for the first time. The experience was so stimulating that he decided to return later as an immigrant. With his wife and little daughter Wendy he settled in this country in December 1947.

At that time, George's present style had not been clearly formulated. There were still traces of the Teddy Wilson and other early influences. But soon after he landed his first job working among great modern jazzmen at the Three Deuces on 52nd Street, a new and more exciting Shearing personality began to evolve. By the time George had listened to the other leading bop pianists for a couple of months, he began to outstrip them in their own highly specialized art.

The Quintet heard in the present selections was actually formed for the Discovery record date, and the results were so successful that the five artists decided to stay together. Their first night club engagement in New York began in April 1949 at Cafe Society.

THE RECORDS

LIFE WITH FEATHER—this bright-tempoed tune starts out with a rapid sequence of chord changes which are used as the basis for improvisations throughout. This side is a perfect example of how Shearing builds up the mood and excitement of a performance from chorus to chorus.

SORRY, WRONG RHUMBA—starting with a bass motif to introduce the rumba beat gently, this side alternates between a semi-rumba groove and straight swing. The middle eight bars of the chorus offer a change of mood in a sequence of minor chords.

BEBOP'S FABLES—the opening chorus offers an illustration of the quintet's typically pleasant blend. Margie's vibes, Chuck's guitar and Shearing's right hand team up for a harmonic and melodic collaboration before George takes over for a swinging medium-tempo performance.

FOUR BARS SHORT—for this side Margie moved from the vibes to the piano, while George demonstrated his theory that it is possible to play genuine bop on the accordion. The theme is a simple scalar exercise based on the traditional twelve-bar blues. George soon takes off with a sequence of amazing ad lib choruses, later trading four-bar phrases with Chuck for a series of "chase" choruses. The ending provides a surprise by stopping at the eighth measure of the twelve-bar theme . . . hence the title.

MOON OVER MIAMI—a hit song of 1936, the main phrase of which has often been interpolated into other tunes by bop soloists. Bright tempo; solos by Margie, Chuck and George.

MIDNIGHT ON CLOUD 69—George sets the slow, serene mood with some pretty chord changes before the 12-bar theme is played, the latter wandering from F into A in the second four bars.

COTTON TOP—a tricky and brilliantly played Chuck Wayne original serving as a fast tempo vehicle for the quintet at its most inspired.

CHEROKEE—again George takes up the accordion while Margie sits in on piano. Ray Noble's brainchild undergoes a complete overhauling at a rapid pace, with results at which not even the composer could cavil.

By Leonard Feather

THE COVER: Artist Chris Kealey has symbolized the bebop pianism of George Shearing by the little abstract man who beckons for all to look at his exhibit—a creative piano; and a portrait of a bopper, complete with beret, horn rimmed glasses, and goatee.

THE ARTIST: Chris Kealey is a 31-year-old California artist-photographer who believes in the use of photographic techniques to achieve unusual artistic effects. Born in Passaic, N. J., and schooled in Illinois, he came to California in time to decorate the walls of several of Hollywood's better temples of jazz. Since 1940 his primary interest has been photography: He was an aerial photographer with the 7th A.A.F., and since the war has studied the medium at Los Angeles' Art Center. His Discovery album covers reflect that interest, whether they are done as pure photography or in another creative medium.

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This ('Inside Bebop' by Leonard Feather) book gives you the 'when,' 'who' and 'how' of bop

Reviewed by the noted arranger
GEORGE EVANS

THIS is a well-written and excellently presented book of just over a hundred pages. It contains some thirty-odd photos of the top names in bop—the kind of photos which the Americans produce so well and which I personally, thoroughly enjoy seeing.

There are stories, or rather new chapters in the main story of bop, which have as yet remained untold in this country; there are biographies of the "name boppers" and there is a technical section complete with musical illustrations.

In all, quite a comprehensive coverage of magical music which is intriguing many of us at the moment.

The tale of bop

In one way this might be regarded as "The Complete Bopper"—it is, in fact, quite the biggest book on bop to date—but it all depends on what you want for your 12s. 6d.

If you are interested in the

story of bop and want to know more about its main characters and the hard road they have had to travel since their first unrecognised and unaided experiments some nine or ten years ago, then you will certainly enjoy the first 45 pages of this book.

Leonard Feather tells the tale very well—so well, in fact, that he had me really winding up in it. So much so that my afternoon rest-hour (doctor's orders—not laziness) was on perhaps this only recent occasion, more than the bare prescribed 90 minutes. And, if you knew me, you'd appreciate that as being more than somewhat unusual.

The "adventures" of Dizzy and Barbara (with whom this part is, naturally, mainly concerned) make almost exciting reading, and as I followed their tracks I found myself full of admiration for their singleness of purpose and determination in

the face of countless initial setbacks.

As I continued reading I found myself thinking that "these are the only boys," the ones with a genuine flame and a worthy goal. I said to myself this is progress, and we could do with a heap more similarly inspired individuals.

Then I heard a "Jazz Club" on Saturday, June 18th. The efforts of Johnny Dankworth, Norman Burns, Ronnie Scott, Steve Race and Co. really brought me back to earth. If this was our so-called best, then something is wrong somewhere either in the method of learning or the ability of the disciples.

95 per cent. ugly

Or could it be that from the "originators" down, there is an insufficient knowledge of harmony to produce little more than what is virtually a mere meddling with an unknown quantity?

Granted that "bopping" necessitates breaking harmony rules—but intelligently and tastefully with a sound knowledge of which rules are being broken and why.

At the moment in this country (and no doubt also in the States) 95 per cent. of "bop" is just ugly and unintelligent. Every chord is mutilated in precisely the same manner so that every chord sounds alike (either pitched higher or lower); there are precious few resolutions and no relief or dynamic quality.

The music is so coloured (chromatic) that it becomes colourless—rather like saying "I've just found this drum of purple paint—I like purple—let's paint everything in sight purple!"

However—to get back to "Inside Bebop."

'How' disappoints

These first 45 pages which form Part I (very aptly captioned "When") are excellent reading material and definitely 100 per cent. value for money.

Part II, entitled "How," is for me a rather disappointing technical section because, although again well written and quite well illustrated, it is somewhat sketchy.

I think it rather a shame to dismiss the whole technical and theoretical aspects in a mere 23 pages. Admitted that there are choruses of "Anthropology" and "That's Earl Brother," together with several excerpts from record-

ings by Gillespie; but although these and other examples are analysed and, to a certain extent, explained, I do feel that the examination process is neither thorough nor extensive enough—not by a long way.

Errors on wax

By the way—if you are a drummer you're in for a disappointment regarding instruction in this technical section. Apart from a passing reference to your "liberation" from a steady 4-in-a-bar, there is precious little "know-how" coming your way!

Part III ("Who") is a compilation of some 90 brief but imaginative biographies. These cover all the recognised American boppers together with many "fellow travellers" who, although not considered to be "pure boppers," have been indirectly responsible for the furtherance of the trend.

A very interesting section, full of odd spots of information—some of which gave me either a kick, a chuckle or a raised eyebrow.

Somewhere in this book (I forget which section), Leonard Feather makes an observation which to my mind is of vital importance to all would-be boppers.

He says, in as many words, that neither Dax nor the Bird is perfect—that each is capable of making mistakes and, even on recordings, each has made mistakes and displayed a fault of two. It is up to the student to discriminate (or to try to, at any rate) between which was intended and which was a "misfire."

The values

Remember that not every Parker or Gillespie phrase is good bop. Remember also that to play good bop it is not necessary to emulate the faults and mistakes of the "masters."

To play good bop you don't need dark glasses, you don't need a beard, your tone need not be sour and you don't have to play out of tune.

To sum up on "Inside Bebop"—for your 12s. 6d. you'll get:— 5s. 6d. worth of "When," 3s. 6d. worth of "Who," and 3s. worth of "How"—each section is full value for money, but you can't separate them—so it's up to you. If you think it's worth buying the lot for the sake of one section or if you think you'll enjoy it all—as I did—then it's a good five half-crowns' worth.

"Inside Bebop," by Leonard Feather, 12s. 6d. Sole distributors in Great Britain: Kasser Music Co.

July 12

BOOK REVIEW

The Truth About Be-Bop at Last

The greatest obstacle with which any art that can be "commercialised" usually has to contend is that it invariably becomes a happy hunting ground not only for exploiters who do not mind how spurious their wares may be so long as they lead to some sort of fame and fortune, but also for a number of hangers-on who hope to achieve much the same reward by disseminating "information" on the subject, the quantity of which is equalled only by the complete lack of knowledge it reveals.

This has always been the case with jazz. Ever since its earliest days it has been the victim of a veritable spate of ill-informed spoken and written nonsense, and with the advent of be-bop a new zenith in balderdash has been reached to confuse and prejudice a long-suffering public.

We consequently welcome with the greatest enthusiasm a book on the subject which should go far to dispel the erroneous impressions that have been created.

Entitled "Inside Be-Bop,"* and written by the English-born Leonard Feather, who, even before he went, in 1939, to live in America, was recognised as one of the most enlightened jazz critics, the work is in three sections, headed respectively "When," "How" and "Who."

The "When" section traces the evolution of be-bop right back to a decade ago, when the germs of it were beginning to make themselves heard in jazz, not only with a wealth of historical data that alone would be sufficient tribute to the knowledge and research of the writer, but with a dispassionate and reasoned restraint that carries a conviction all its own.

The "How" section explains the whole musical theory of bop by careful analysis, supported by twenty-nine musical examples, of various phrases and complete passages taken

from gramophone records, many of which are available over here to help the reader in his study.

Space consideration make it impossible to quote the many passages we would like to repeat here. But we cannot resist the temptation to reproduce this fair specimen of the unsensational and revealing manner in which the author debunks so much of the rubbish that has been talked and written about his subject.

"The first rule to be borne in mind," he carefully points out, "in any discussion of jazz is: Beware of pigeon holes! Any arbitrary attempt to categorise one thing as jazz, another as swing and something else as be-bop should be carefully qualified."

"That's why it's impossible to answer satisfactorily when someone asks you (as they probably do all too often) the question, 'What is be-bop?' First of all, unless you go into technical details that are incomprehensible to the layman, you can't answer the question at all; secondly, even if you do answer in the form of a technical analysis, you can only say that certain characteristics, when all found in the same piece of music or the same performance, very often constitute be-bop. Probably each one of these characteristics can be found in earlier forms of jazz, though you will rarely find them all together except in be-bop."

Section 3, "Who," gives the biographies of about one hundred of America's leading bop exponents, which, if they do nothing else, will at least help to make your bop records more interesting to you. And to make the book, the excellent production of which is only marred by the fact that it has a card cover that is hardly worthy of it, complete, it contains a number of pictures of the most famous bop stars.

* American edition obtainable from the Edward Kasser Music Company, 135 Charing Cross Road, London, W.C.2, 42s. 6d.

The Gramophone July '49

A Straight Answer

BEBOP music is too complex to define concisely—the most one can say in a few words is that it's a melodic, harmonic and rhythmic development of jazz.

The melodies sound crazy to some because they are often the notes of one chord superimposed on another.

The idea isn't confined to bop. You'll find it in much modern classical music—from which many bop devices are taken.

The much-discussed flattened fifth is just one of the "effects" used in bop, and has already become a cliché.

♦ ♦ ♦

RHYTHMICALLY, the four-in-a-bar beat of jazz is sometimes more implied than stressed. This is to allow for

EDGAR JACKSON
answers the
question

'What is Bebop?'

new patterns in cross-rhythms. They are generally heard from the piano and bass drum, both of which have become "punctuating" or filling-in instruments.

The string-bass is the main beat-denoter.

Stars like coloured guitarist the late Charlie Christian and Count Basie, tenor saxist Lester Young, introduced the germs of what has since evolved into bop, well over ten years ago.

♦ ♦ ♦

IF you want to know any more, get "Inside Be-Bop," a history and explanation of the music, written by Leonard Feather, who for the last ten years has lived in New York. It is published by Kassner's, of 133, Charing Cross-road, London, W.C.2.

London Daily Mirror

NOTES between NOTES

By Michael Levin

New York—The music business needs new names, new faces, new abilities, scream the writing pundits. But no one has stopped to find out whether or not we need new writing pundits.



Mike

Rereading this piece, I began to wonder if the only stale, jaded faces in the music business were the musicians and the bookers; that perhaps the gentlemen reporting on their activities were having difficulty seeing their shoe laces without bending over.

Fifteen years ago, the Marshall Stearns, John Hammonds, Wilder Hobsons, Winthrop Sergeants, Ted Tolls, Paul Eduard Millers, George Avakians and George Fraziers were hot at it, briskly carving each others' innards to shreds with hot,

flaming adjectives over the question of a brass section's phrasing, or whether the jazz tradition was really dying.

Down Beat's columns were loaded with some of the craziest, most juvenile, and yet most sincerely felt critical writing on the scene. Each cult had its spokesman, each was ready to bury the other under an avalanche of contumely and shrewish spite.

Yet, for all of the bombastics, most of these men genuinely loved jazz, traveled many hundreds of miles, and spent money out of their own pockets to encourage the things in which they believed.

They knew little of the rules of reporting or criticism (with exceptions, to be sure), often displayed gross ignorance of the basic elements of music. But they loved jazz, fought for it, helped give it a small niche in the U.S. intellectual cubbyholes of culture.

When they went their separate ways, to the *Luce* magazines, freelance writing, the record industry, and the radio business, they were followed by a younger generation of Dave Dexters, George Simons, Barry Ulanovs, Leonard Feathers, Bob Bachs, Bill Gottliebs, Eddie Ronans, and Rudi Bleshes. This group, again with exceptions, was musically slightly more informed, but was also more "trade sophisticated" and seemed more concerned with the subsidiary elements accruing to the music business rather than the sheer love of the music itself.

There were selfless and tragic exceptions such as Gene Williams, but, by and large, these men regarded themselves as being more identified with the music business proper than the pure, pristine pursuit of the jazz itself.

Today there has been no new third group. Ross Russell has been proclaimed as the high priest of bop, but so informed a musician as Charlie Parker, who has recorded for Russell's Dial label, feels this

tag is not justified.

The criticism for trade papers other than *Down Beat*, such as *Variety* and *Billboard*, is too often tired and inaccurate. The elder baitmen, such as Frazier, Hammond, Avakian, and the rest write very infrequently. And when they do, their writing is largely concerned with the glories of the past and dire forebodings for the future.

Bob Bach very aptly summed up the attitude of the latter group when, remarking about a new Ellington album, he said, "You know, I can remember the day when I would have been down at a record store every day for a week before an Ellington album came out. Now I just can't get with it anymore. Duke's had this batch out for three weeks and I haven't even listened to it yet."

George Simon, who continues to write in his gentle, sentimental fashion, remembers the glorious '30s, admits the skill of present young jazz musicians, worries more about his publishing house and his new business of writing singing commercials than he does tracking down a new trumpet find.

Barry Ulanov, who, by the exercise of a quite remarkable brand of personal logic, has locked himself up in a small ivory tower with those young musicians he feels to be the *avant garde*, has lost a great deal of his effectiveness in that his public is a little bewildered by his shifting bouts of mysticism and icy dogmatism. Ulanov seldom is seen in the rather hackneyed clubs which the New York music scene offers, has been quoted as saying he feels there is little to see or hear.

Dave Dexter has said over and over again that bop is a useless movement musically, has no future, and that he would like to see a return to the old days of good musicianship. In so doing, he too has cut himself off from the body of young musicians who make up the enthusiastic core of jazz followers in this country. Rightly or wrongly, many musicians feel Dexter's views reflect a complete lack of interest in today's jazz, say that, after all, they can't eat old Berigan records.

Bill Gottlieb is happily ambling along taking pictures, Bob Bach producing radio programs, and Rudi Blesh creating polemics to prove that no music has been devised since the Congo square dances were abandoned.

Of the whole group, only Leonard Feather has made a conscientious effort to stay up with the changes in jazz and jazz musicians. Some may question some of his motives for doing this, but the fact still stands that Feather has espoused the cause of new jazzmen enthusiastically, rightly or wrongly.

It is this very lack of enthusiasm on the part of the writers which is such a handicap to the musicians and the field as a whole. The critics sit and say sagely, "No enthusiasm,

man, that group has no *elan vitale* in its riffs."

This may very well be, but neither do the writers. Almost all of the men now criticizing jazz are hangovers from the days of the '30s in jazz and before. Unlike Coleman Hawkins, they don't seem to have adapted too well to the changes.

In almost all the copy you will see references to the good old days when, or, this isn't as good as the old Lunceford band, or, Benny did it better than this, or, the old Chicago mob really came on, didn't it?

Revery is a most useful adjunct to criticism, as is a chronological knowledge of the development of a field. But only when these things are used as references, not as spectacle lenses.

It is significant that, with the return to neo-classical but complex harmonic jazz, which has occurred since 1944, no new writers of note have arisen to battle over the field.

Bop has brought forth no new champions of fresh and enthusiastic vision to battle its cause, fight for new and unknown musicians, and to disregard such as Real Gone Vaughn with the splendid indifference of the embattled gladiator.

One trouble is, of course, that people such as Simon, Ulanov, Dexter, and this writer won't move over. The sources open to a young musician who has had newspaper training, and wants to report on the things he sees around him are very limited. By and large they are dominated by a group which seems reasonably tired in its viewpoints, no matter how correct their views may or may not be.

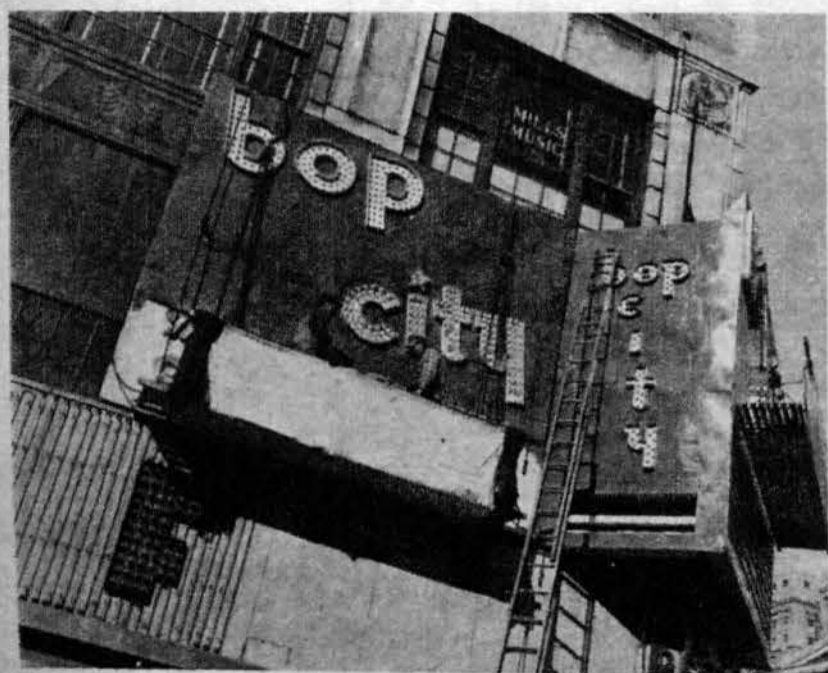
Accordingly, this writer suggests to the *Down Beat* editor that he turn over a page an issue to musicians or aficionados who feel they have constructive and interesting critiques to relay to their fellow men. That in so doing, these tyro critics be made to understand the responsibility and the discipline which must motivate a critic's writing as well as the enthusiasm which should spark it.

I am sure that such a column, while contentious and perhaps even occasionally a little too ooly-cooled, will on the whole make more cogitative reading than some of the dribble turned out by the gentry who now dominate the field.

Anent the validity of my own writings in view of all the remarks spread out above, I can only modestly say that I am still trying to be of some constructive use. The obvious reply to this is, of course, a play on Winston Churchill's famous "Ah, Mr. Levin is a modest man. Indeed he has much about which to be modest."



On opening night comedian Milton Berle fussed with the tape and made a hilarious nuisance of himself. More than 3,000 jammed the Broadway club.



Housed on the busiest entertainment thoroughfare in the world, Bop City braved the jinx. The old Harem and Zanzibar clubs folded on the same site.

BOP CITY, N. Y.

Broadway goes bebop when a new kind of night club makes its bid for recognition in an opening night extravaganza.

BOP is the current toast of Broadway. The rumpus began when a new kind of night club, Bop City, charged into the Spring scene with tornado results.

On opening night bop fans and curiosity cats swarmed over 49th Street, hoping for a peek at real live celebrities. Those first nighters who wanted to witness the hullabaloo from the inside had to hack through the jam. When the weary evening was over 3,000 had fought their way in; 5,000 more

were out of luck.

One flight above the street scene, standees craned to watch the premiere show. The entertainment line-up had boppers keeping strange company with longhairs. Ella Fitzgerald quieted everyone with her smooth singing; the Kai Winding Bopset set them off again. It was Artie Shaw and his 40-piece Symphony Orchestra that caught the crowd off-guard with a Carnegie Hall rendition. Bop won out.

Our World
August '49

HITS 15,000 MARK . . . Well known modern jazz authority, Leonard Feather, reports that his new book "Inside Be-Bop" has hit the 15,000 mark already. The book is a thorough study of be-bop, its origin, advancement and the musicians who are re-

sponsible for introducing and popularizing it. J. J. Robbins, the publisher, has already re-ordered a large re-pressing to supply the demand. Feather has just begun work on his second book to be titled "Mr. Music". It will be a biography of J. J. Robbins and will be an inside tin pan alley expose. In addition to his career as a scribe, Feather conducts a daily disk jockey show on New York's radio station WMGM. Show is titled "Jazz at its Best."

Amsterdam News July 14

RACE				
JACK PARNELL QUARTET (London 139)				
<i>Sweet Lorraine</i> (Jack Parnell) Parnell, England's top drummer, sings a la King Cole. A tasty waxing.	72	78	67	71
<i>Old Man Re Bop</i> English be-bop is clean tho unoriginal. Tommy Whittle on tenor and Dave Goldberg's guitar contribute nicely.	75	80	72	72

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Behind the scenes we publicity gal Ginny Wicks, owner Ralph Watkin and jockey Symphony Sid.



Hazel Scott and hubby, Cong. Adam C. Powell, turned up for the midnight show. Hazel's opinion of bop: "It's here to stay."

Bop City lures e fans with a bargain admission charge, self-service milk bar and ar-studded talent.



• When Bop bandmen first bleated their music on Broadway at the Royal Roost club, they made instant converts. Overflow audiences gave the Roost management the courage to expand into the big-



The bop crowd gaped at Billy Eckstine, whose box office appeal is at its zenith, and his wife June. Billy got kick out of it all.

time. They carted lent and innovation into Bop City, the *Jazz Center of the World*, confident that bop coulweather public resistance. Bop City got off ta jittery start. It moved into a clubroom thahad proved a jinx to several clubs featuring girlie shows and dancing, among them the ifated Negro revue club, the Zanzibar.

With novel comons, Bop City is packing them in. For nine cents general admission, boppers can sit throgh an evening of headline entertainment in th "bleachers." A self-service milk bar scoops outiant sundaes for the teenage crowd. It has a beral sprinkling of Negro waiters, a rare sightn Broadway. Just as rare is the open door plicy to any patron who wants to give bop aearing. And living up to its claim as the wod's jazz center, Bop City has given the stag to the King Cole Trio, Sarah Vaughn, Dize Gillespie, Charlie Ventura, and Charlie Brnet



Exclusive pix of Louis Jordan and his new wife, the ex-Florence Hayes, beside him, catches them paying rapt attention to bop.



Done up in generous bop bow, Peewee Marquette took over where he left off as a Zanzibar usher.



Dropping by during rehearsal, music men J. C. Heard (l) and Oscar Pettiford, swapped ideas with critic Leonard Feather (2nd r)

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New Special Movie to Aid Family Unity

Designed to awaken a social consciousness of the importance of family life to the strength of the nation, the film, "Families First," was presented last week in a preview at The Little Theatre of the Twentieth Century Fox Film Corporation, 444 West 56th Street.

Attending it were representatives of the press, the courts, the police, social agencies, service organizations, religious and educational groups and other interested in youth problems and their needs.

This documentary, sponsored and technically supervised by the New York State Youth Commission, was produced by R. K. O. Pathe, Inc. It presents typical every day scenes of family life and its vivid, fast-moving portrayal of domestic episodes follows a dual sequence. Two families of contrasting types, the sharing and the non-sharing enable the audience to obtain an intimate insight into the forces at work in home life which lead to wholesome, happy relationships and the reverse.

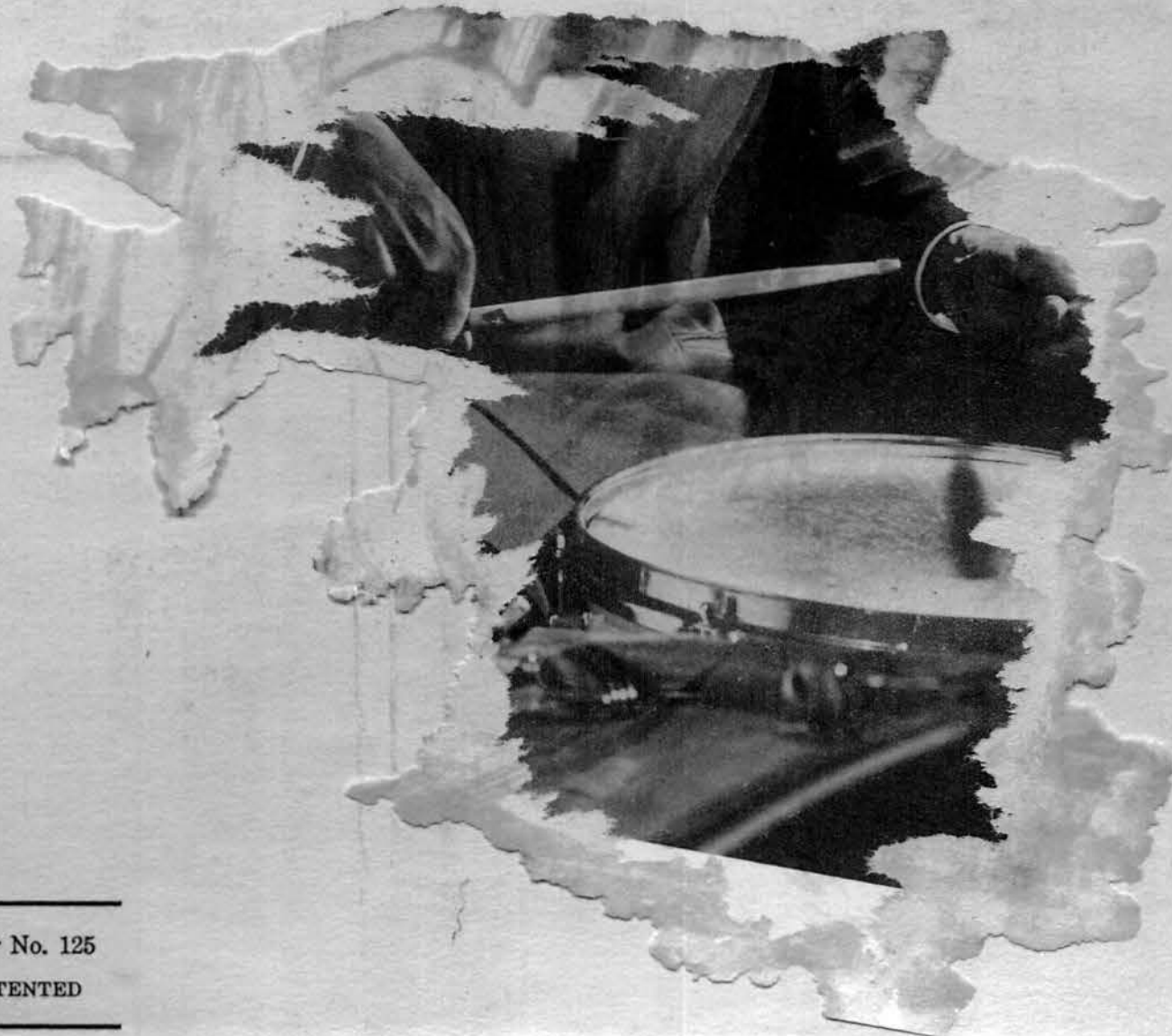
The unresolved tensions and neglect of the non-sharing parents is the principal factor in the maladjustment of their children, leading in one instance to action by police. The real guilt involved in the delinquency of youth is a question startlingly portrayed. On the contrary, the sharing parents, manifesting

The Billboard

VOX JOX

A National Accounting of Disk Hockey Activities

GOTHAM GOUCHES . . . Leonard Feather airing the longhair perspective on jazz this week on his WHN show, with classical musicians guesting and opining. Oboe player Mitch Miller skedded to be the first guest.



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Our world aug. '49



