

July '49



Lester Young

LE PRÉSIDENT PARLE...

(Suite)

le favori des studios d'enregistrement, gravant d'inoubliables œuvres avec Billie Holiday, Teddy Wilson et bien d'autres, aussi bien que les admirables sessions chez Decca, Columbia et Okeh avec Basie, jusqu'au jour mémorable de 1940 où il refusa de faire une séance, prétendant ne pas vouloir enregistrer un vendredi 13, ce qui lui valut une rupture de contrat.

« Souvenez-vous du petit orchestre que j'avais chez Kelly après cela : Shad à la trompette, Clyde Hart au piano, Johnny Collins à la guitare, Hal West à la batterie, Nick Fenton à la basse. Nous n'eûmes aucun en-

registrement pour notre compte, mais nous fîmes quelques disques pour Blue Bird en accompagnement de Mac Carlisle et je pris des solos dans *Blitzkrieg Baby* et *Beautiful eyes*. C'était un bon orchestre, mais le patron était un raciste ; il n'aimait pas les mélanges.

Je jouai ensuite dans d'autres boîtes, au village Vanguard, chez Nick, puis je partis en tournée pour l'U.S.O. avec l'orchestre d'Al Sears. Puis je dus retourner à Kansas City, ayant perdu en même temps mon père et ma belle-mère.

J'essayai la côte, et formai un orchestre avec mon frère Lee ; nous le présentâmes dans l'Est au Café Society, mais nous ne fîmes aucun enregistrement. Après cela, je retournai avec Count sur la côte, à la Plantation. Mais l'Armée eut besoin de moi à tel point qu'elle m'arracha à l'orchestre. »

Les quinze mois suivants, comme Lester le rappelle, furent les plus misérables de sa vie.

L'adaptation aux rigueurs de la discipline militaire ne convenait pas au caractère « laissez faire » de Lester, qui se révèle brillamment dans sa façon de jouer.

Après sa démobilisation, vinrent les tournées avec Norman Granz, des disques en Philo, Aladdin, et une rupture brutale avec Granz, suivie de la constitution de sa propre formation dont l'ex-compositeur Charles Carpenter est le manager.

Lester est prudent quand il parle du bop et des hoppers.

Il y a du bop, précise-t-il, « qui n'est que chromatique », sans cœur, sans âme. « J'aime extérioriser des sentiments, des sensations ; je joue avec ça » fait-il, en désignant son cœur. « N'importe qui peut diminuer des quintes. Et je joue du ténor *swing* ».

Lester n'est pas étranger au travail des pionniers du bop. Il a connu Charlie Parker quand le Bird était encore à l'école, et aussi Charlie Christian aux environs de Oklahoma et de Minnesota. Tous développaient ce que Pres décrit comme : « ce style langoureux dans lequel on joue *relax* au lieu de cogner sur le nez de tout ce qui se présente ».

Les vieux musiciens acceptent à contre-cœur les nouvelles idées, concède Lester. « Nous aimions tous être jeunes et nouveaux ». Ces types aiment arriver sur la scène mais ils n'aiment pas la quitter. Ils me sonneraient les cloches s'ils m'entendaient parler comme ça, mais c'est la vérité ».

« Certainement le bop peut être plaisant, mais ma musique, c'est le *swing* ».

Parmi ses centaines de disques, Lester marque *Taxi War Dance* de Basie, *Sailboat in the moonlight* et *Bad in your own Backyard* de Billie Holiday comme étant ses préférés.

La curieuse raison de cette première sélection est que, dans ses solos, il joue « comme une sirène dans le brouillard », description que les critiques les moins favorables au Pres ont appliquée à toute son œuvre. Et parmi ses propres compositions, il signale le délicieux *Tickle Toe*, que Colambia ferait bien de rééditer.

Aujourd'hui, Lester joue autrement que celui qui provoqua la nouvelle orientation du saxo ténor. Il y en a qui disent que beaucoup de jeunes qui débutèrent en l'imitant, le battent maintenant à son propre jeu, mais le Président possède une nature étrange et complexe qui, à n'importe quel moment, est capable de faire changer d'opinion à ceux qui croient qu'il est fini.

Comme il se préparait à quitter l'hôtel, j'essayai de l'agripper par une question à laquelle il se refuse toujours de répondre : « Quel est son ténor préféré dans la nouvelle école ? ».

Après beaucoup d'hésitation, de hums, de heu, et la promesse qu'on n'en dirait rien, Lester finit par approuver le jeu de Wardell Gray. Puis il ajouta : « Si vous parlez des blancs, eh bien ! Allan Eager sait jouer ». Je ne lui avais posé aucune question particulière sur l'origine raciale des exécutants et fus surpris d'entendre Lester en parler, car à cette époque, il me semble que la couleur de peau n'influe en aucune manière sur le style des individus.

Il importe peu de connaître le choix de Lester pour un vice-président ou pour sa propre succession au poste de président. Selon l'opinion d'innombrables ténor-saxes des U.S.A., une des choses des plus stables du jazz d'aujourd'hui, c'est la présidence de Lester Willis Young.

Léonard FEATHER

Facts on Max

"The most fantastic thing yet heard on skins" was the opinion of critics at the Paris Jazz Festival. Here is the story of Max Roach who, in six years, has succeeded in giving a new sound to the whole rhythm section.



HE'S twenty-five. He's a Brooklyn lad named Max Roach. And to talk to him you'd think he'd be too bashful to play drums for fear of disturbing the neighbors. He's that quiet and unassuming. For someone who's been in the business just over six years, he has made amazing progress both professionally and technically.

He studied in Brooklyn with an elderly local teacher—"I can't remember his name, but I know I got a real military sound!"—and didn't leave school until 1942.

After a few odd jobs, Max worked a while at Clark Monroe's Uptown House, which also endorsed Charlie Parker. Dizzy got Yardbird out of this group to join him in the Earl Hines band.

Disc debut

At this time, Max was playing typical straightforward drums with a good beat, but nothing to distinguish him from a number of others. However, he listened a lot to Kenny Clark, and declares that Kenny was his "basic influence." When Dizzy left Hines and later formed a small unit of his own for the Onyx Club, he hired Max because he sounded so much like Kenny.

During his first year in the business, Max couldn't make re-

by
**LEONARD
FEATHER**

cords because the ban was on. Late in 1943, when all the small companies signed up with Petrillo, Max made his debut on a date which also marked the debut of a new label, Apollo.

It was Coleman Hawkins's session, with Dizzy, Budd Johnson, Clyde Hart and Oscar Pettiford. The records, despite a surface that sometimes sounds like a rival drummer, are of historic interest for comparison purposes, since Max adheres largely to the orthodox tradition.

The titles are "Rainbow Mist" and "Woodyn You" on 751, "Yesterdays" and "Bu Dee Daht" on 752, "Disorder at the

Border" and "Feeling Zero" on 753.

52nd St. movement

Working at the Onyx with Dizzy, Pettiford, Budd and pianist George Washington, Max became an integral part of the movement that was gradually to take over 52nd Street. Departures from the rigid two- and four-beat rhythm became more pronounced. Experimentation with the bass drum and cymbals lent a new sound to the whole rhythm section.

After six months with Dizzy, Max joined Benny Carter's band (the one that included Bumps Meyers's tenor and J. J. Johnson's trombone), and, out on the coast with Benny, Max made some dates for Capitol, including one with the all-star International Jazzmen and Kay Starr.

This was Max's only lengthy experience with a big band, though his reading and all the other qualifications are right there, in case anyone is interested.

Back again with Dizzy—and Bird—at the Three Deuces, Max became part of the clique that made dates by the dozen, notably for Savoy, in the middle of the lush era between wax bans.

Bird was responsible

And when Diz left for California, Max decided to stay east and freelance. For most of the following year he worked at the Spotlite and similar spots, either with Hawkins or with a quintet featuring Allen Eager and J. J. Then, in the summer of '47, when Charlie Parker returned to town, he flew with the Bird for several months.

After numerous typical ornithological vicissitudes, another op-

portunity presented itself in the shape of Symphony Sid's bop group.

This started out as a one-night-a-week affair, but soon developed into a steady thing, at the Royal Roost on Broadway, with a week at the Apollo thrown in to show that six boppers and a jockey could make a commercial theatre attraction, too.

Asked how he developed his present style, Max pondered a moment and then said:—

"You can say Bird was really responsible—not just because his style called for that kind of drumming, but because he set tempos so fast it was impossible to play a straight Cozy Cole four style, so we had to work out variations."

But it was a logical idea, anyway, because the bass drum is the worst drum sound.

"One of the things I liked about the old Basie rhythm section was when Jo took his foot off the bass drum pedal behind the ensemble and just used the high-hat. Bass drum has a tendency to confine the rhythm to a simple two or four, and so does the conventional use of the high-hat. I'd rather use the high-hat as a back beat and break up the bass drum rhythms. You get a more definite sound, as though the drums are really contributing something instead of just filling in."

Treat drummers better!

One of his earliest experiences in rhythmic variations, he recalls, was the playing of "Night in Tunisia (Interlude)" with Dizzy, who set the fast, broken-tempo patterns for bass, piano and drums.

"It showed me how good it was to get away from that steady ching-ching rhythm."

Max adds that rhythm guitar is okay with him "if it can blend with the bass. Billy Bauer gets the kind of sound I like; and Freddy Green gets a fine rhythm guitar blend with Basie."

One thing Max would like to see is better treatment of drummers by arrangers, most of whom, he avows, tend to fluff off the percussion department with skeleton parts or none at all. Even Benny Carter, he says, only writes occasional punctuation for the drummer.

The best example he's seen of writing for drums, he declares, was John Lewis's "Toccata for Trumpet and Orchestra," which was played by Dizzy's band at Carnegie.

"I was over to John's place one day looking at the drum part. The whole thing is great for drums, gets right away from the regular four-four. He's the first arranger I ever knew who writes real drum parts."

July 23, 1949

THE

Multi-instrumental bop star doubles ventriloquism!

U.S. News Notes from
Leonard Feather

EDDIE SHU, the amazing new multi-instrumental star whose first Rainbow record has just been issued, appeared on the "Adventures in Jazz" television show the other week with his dummy, who "sang" a duet with Babs Gonzales!

Shu, in addition to his ventriloquial talents, is one of the greatest modern alto men in jazz today, and an excellent soloist on trumpet, clarinet, tenor, piano, violin and guitar—and he's the first man to play bop harmonica.

He featured this last, along with several other instruments, on the Rainbow date, which also introduced Barbara Carroll, the remarkable new girl bop pianist, plus Joe Roland, a talented vibes man making his record debut. Densil Best and John Levy completed the group, which recorded "Flamingo," "Two Pair O' Shu's," "Casey Jones Goes To Pop City," "Bebop Waltz."

Because Shu does a ventriloquist as well as playing various instruments, there is a possibility that he may accept an offer for some English theatre dates in the fall, since the nature of his performance would not make him subject to the ruling against the admission of American musicians into England.

Readers will recall that I mentioned Shu recently as joining Lionel Hampton's Orchestra on all his many instruments.

other master, expects to make his record debut soon for Discovery.

LATEST plans involving the unpredictable Artie Shaw call for a tour of theatres and one-nighters in September teamed with Sarah Vaughan, featuring Artie in front of a 17-piece dance band. His classical aspirations seem to have cooled rapidly and there is no longer any doubt that Artie will be willing to "Begin the Beguine" and continue it all night long while there's money in it.

Since Sarah and Artie are both under contract to Columbia records, they may implement this tie-up by doing a session together before joining forces for the tour.

CHUBBY JACKSON is the latest jazz star indulging in non-playing business ventures. He has negotiated for the opening of a gymnasium in his home town of Freeport, Long Island, near New York, having been on a health kick since he lost almost 100 pounds in the course of a few months' dieting.

Meanwhile Chubby is leading a small band in a nearby roadhouse with Norman Faye, former Ventura trumpet player, Johnny Mandel, bass, Frankie Socolow on alto, and a good rhythm section with Tony Aless on piano, plus vocalist Paula Castle.

DECCA, last of the major record companies to acknowledge the existence of bebop (they were all pretty late), has signed Cecil Payne for a session. Cecil is the former Pete Brown student who played such fine baritone sax with Dizzy Gillespie's band. Savoy Records signed Lester "Fres" Young, Walter "Gil" Fuller, who has been trying to organize a big band after helping build libraries for Dizzy and many



Dunca Broz, the trumpet player pictured above, is a 22-year old Czechoslovakian who played in his country's only bop band, Rhythm 49, until the Iron Curtain fell and barred such trash as bop. Broz, whose Czech records won him an offer nine months ago from Charlie Barnet (which he couldn't accept due to visa trouble), escaped into the American Occupied Zone of Germany; he is now in a DP camp in Amberg, playing in a DP band for GIs. Dunca's ambition is to come to the United States to study music in an American conservatory, an ambition which can be realized only through the extension to him of a scholarship at one of the music schools of this country, or by acquiring a definite offer of a job in an American band. His records have been heard and praised by Barnet, Stan Kenton and Pete Rugolo. Leonard Feather played them and told his story on *Jazz At Its Best* over WMGM in New York. They agree as do we, that Broz deserves his chance to study and/or play in a country where bop may be the subject of either ridicule or idolatry, but one in which it's possible to make your own choice.

RECORD

By **LEONARD FEATHER**
Composer, Critic and
WMGM Jazz Jockey

Lots of calls in this month's mailbag for info about Vaughn Monroe, so here we go. The moonracer began his trumpeting career at eleven, when he got his first horn from a neighbor who couldn't play it on account of teeth trouble. This was in Jeannette, Pa., in 1922, but Vaughn was born in Akron, Ohio, where his dad worked in a factory.



VAUGHN

Vaughn was voted "most likely to succeed" at the senior prom in Jeannette. All through high school and for a couple of years after graduating, he paid his way with jobs in local bands, and by 1931 had saved enough to cover courses in engineering and music at Carnegie Tech. At college he still spent his spare time playing trumpet in small bands and wondering whether to become an engineer or a concert singer. Neither side won, of course, in this mental tug-of-war, and for two years he played in Austin Wylie's band. After that broke up, there was a long tour with Larry Funk's orchestra which got Vaughn so tired of the road that he settled down in Boston, playing and singing with bands in and around New England.

Vaughn started his own band in March, 1940, when he was a newlywed. The Victor record people heard him on the air a few weeks later, and the rest was harmony history. He gradually gave up the trumpet to concentrate on singing, and in 1944 switched his occasional instrumental activities to the trombone. His best-selling platters are *The Shrine of St. Cecilia*; *There! I've Said It Again*; *Let It Snow, Let It Snow, Let It Snow*; *I Wish I Didn't Love You So*; *Ballerina*; and *Riders in the Sky*. He's a rider in the sky himself and has two planes, *Cantina II* and *Cantina III* (from his daughters' names, Candace and Christina), which he often uses to fly between jobs. Not long ago he wandered fifty miles off his course and made a forced landing in a Pennsylvania cabbage patch. That's what you get for trying to race with the moon.

For all of you who've asked about pictures, fan clubs, etc., I have eleven words: write to Vaughn's brother, Bill Monroe, 69 Edwards St., Watertown, Mass.

MAILBAG

Geraldine Silva, of Centerville, Cal., wants to know which of the MGM movie musicals have been recorded directly off the sound track into MGM record albums. Well, let's see, there's *Big City*, *Good News*, *The Pirate*, *Till the Clouds Roll By*, *The Unfinished Dance*, *Words and Music*, *Easter Parade*, and *The Barkleys of Broadway*—and that's where we went to press!

Marx vs.

COMMUNISM AND CHRISTIANS.
By Francois Mauriac, Pere Ducattillon and others. Translated by J. F. Scanlon. 204 pp. Westminster, Maryland: The Newman Press. \$2.50.

By PAUL RAMSEY

"RELIGION," wrote Karl Marx, is a "fantastic realization of the human being. * * * The struggle against religion is therefore indirectly the struggle against that world whose spiritual aroma is religion. * * * Religion is the moan of the oppressed creature, the sentiment of a heartless world. * * * It is the opium of the people."

As a consequence of this utterance, anti-religious manifestations are common in Communist lands. Either the "aroma" or the malodorous world itself may be under attack. The "Octoberized" child may be baptized or he may not. In either case, the anticipated end is always the same: a world in which religion is no longer possible or needed. Not everyone who dislikes Stalinia really disagrees with Marx's dictum that "the criticism of religion is the basis of all criticism."

Today, at least in the west, criticism of communism has become the basis for a return to religion—or for what is hailed or urged in some quarters as such. In this situation nothing can be more important than keeping the rival doctrines straight. The thesis of the present volume is that "to misrepresent communism is obviously as foolish as it is disingenuous," and that it would be fatal to consider it merely a phenomenon of passion or self-interest.

July 9, 1949

NEW YORK NEWS Shearing Five shake Bop City

GEORGE SHEARING is a sensation at Bop City! The Quintet, which opened last week to an attentive and highly enthusiastic reception, was actually given top billing in some magazines over Sarah Vaughan and Illinois Jacquet, who are officially listed as the main attractions.

The Shearing group has found its ideal medium at Bop City, where the audiences are hip enough to understand what they are trying to accomplish musically. George has also developed into a witty speaker, which helps the act a lot. The Quintet cuts its second record date for M-G-M next week; meanwhile, the album of eight sides on *Discovery* is due out very soon.

Shearing was replaced at Cafe Society by ex-Thornhill clarinetist Tony Scott, leading a quartet with Dick Hyman (pno.), Leonard Gaskin (bass), and ex-Kenton drummer Irv Kluger.

THE Duke Ellington band and Sarah Vaughan will share feature billing with the Philadelphia Symphony on July 25, when Sarah will sing a spiritual, "Motherless Child," and her famous rendition of "The Lord's Prayer." She will also do some numbers with the Duke and his band in the other half of the concert at the huge Robin Hood Dell.

COLUMBIA RECORDS' new cheap record, the 49-cent Harmony label, starts on the market next week with records by Pearl Bailey, Jerry Wayne, Phil Brito and other "name-but-not-big-name" artists. There will also be reissues of old sides from the Brunswick catalogue by Bing, the Mills Brothers, Goodman, Thornhill, Lombardo, et al.

AUGUST has been set for the first release of the London label's 33-speed records, pressed in England. The first release will include a Bartok concerto, Cole Porter and Gertrude's suites, Lehar, Strauss and documentary records. The discs will be made of a new plastic material known as Geon. London will, of course, continue the 78-speed records with which they have been enjoying great success in this country, using British Decca masters.

TINY KAHN, great drummer and arranger recently with Chubby Jackson's Band, is joining Charlie Barnet, replacing Cliff Lee-man. Chubby has decided to give up his big band—too many booking problems, though it was a fine outfit musically.

Melody Maker

calling all Airls August '49

Duke uppmanas sluta!

Sensationellt angrepp i Down Beat

Amerikanytt från Leonard Feather

New York den 8 juni.

I NEW YORK DISKUTERAS nu häftigt en sensationell artikel i Down Beat, i vilken det föreslås att Duke Ellington skulle upplösa sin orkester innan "vad som fanns kvar av hans anseende fullständigt dragits ned i smutsen".

I artikeln, skriven av Michael Levin, som alls inte har någon anti-Dukeinställning, talas det om "den fruktansvärda smörja som orkestern bjudit på de senaste tre åren" och beskriver ett

disciplin och moral. Det hårda turnerandet tar också på Duke själv, det visar sig inte endast på orkestern utan på det faktum att Duke inte skrivit en verkligt bra schlager på några år.

Ellington behöver pengar, framhåller Levin, och underhåller ett otroligt antal människor, vilket avhåller honom från att sluta redan nu; men musikbranschen borde skrapa ihop 25.000 dollars och ge honom ett års semester, och sedan låta honom komma tillbaka till arbetet på det sätt han finner bäst.

Fastän det talats bakom Ellingtons rygg på detta sätt under en lång tid är det första gången det i tryck framförts en så skarp vidräkning. De flesta av de musiker, som kommenterar artikeln, anser att det finns mycket sanning i den, fastän somliga framhåller att Duke har haft nedgångsperioder förut och lyckats klara sig ur dem. Därför kan han kanske komma fram med ny och underbar musik igen. Det är ingen tvekan om att ifråga om gramfoniskivor och allmän prestige har orkestern gått mycket tillbaka och det är högeligen otroligt, att musiker som hittills figurerat i alla favorittröstningar kommer att återfinnas bland negrerna nästa år.

Billie Holiday frigavs i förra veckan i San Francisco i sitt opiummål. Hon påstod inför rätten att hennes man John Levy (som gifte sig med henne dagen efter de arresterats) hade lurat henne och till råga på allt sedan försvunnit med alla hennes pengar.

Euday L. Bowman, kompositören till Twelfth Street Rag, dog i New York i förra veckan i en ålder av 61 år. Eddie Condon kollapsade och måste föras till sjukhus, men han är visst redan på bättringsvägen.

Artie Shaw återvänder till jazzen. Han bestämde sig den här veckan för



Den blinde engelske pianisten George Shearing, som slagit igenom på sistone i Amerika.

tillfälle, då han spelade några Ellingtonskivor, gamla och nya, utan att tala om vilka för en grupp av två dussin jazzfans och alla fastslog att de äldre skivorna var mycket bättre.

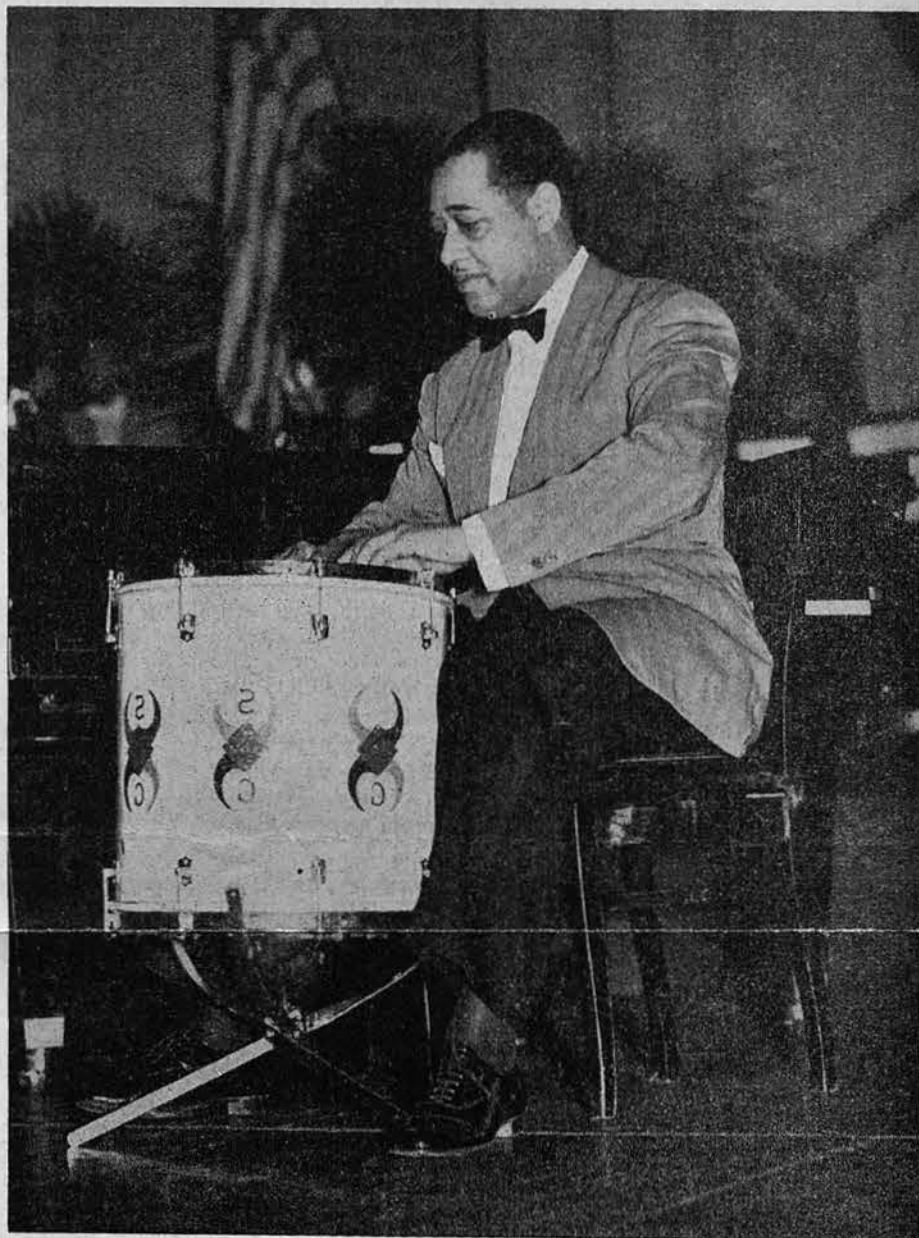
Den nuvarande Ellington-orkestern, fortsätter artikeln, är en skam för den man, som leder den; musikerna är vårdslösa, trötta, ur humör och saknar



Paul Weston, populär kapellmästare på västkusten, ja, inte den svenska förstas, utan den amerikanska.

att lägga upp en ambitiös konsertturné och ha med sig en kombination av symfoniorkester, swingband och Gramercy Five. Det har nog sin förklaring i det nedgörande mottagande hans klassiska vecka fick på Bop City.

Lionel Hampton har engagerat två



I värre blåsväder än vad Duke Ellington för närvarande befinner sig i, har han nog aldrig varit.

ytterligare vita stjärnor för sin orkester — förutom multiinstrumentalisten Eddie Shu. De nya är Jackie Paris, en populär sångare och gitarrist, och Doug Duke, som spelar ett märkligt eget instrument, som han kallar orgatron och som låter som en kombination av orgel, harpsichord och piano.

Charlie Barnet och Billy Eckstine hade stor premiär på Bop City. Barnets band lanserar huvudsakligen rumbopnummer och har två ex-Kentonstjärnor, basisten Eddie Safranski och trumpetaren-sångaren Ray Wetzel. Hans senaste plattor är Pete Rugolos arrangemang av "Gloomy Sunday" och "Bebop spoken here". Den förra har en ny vokalist, Trudy Richards, som det talas mycket vackert om.

Kid Rena, veteranen bland New Orleans trumpetare, har avlidit efter en lång sjukdom. Dickie Wells, den berömda nattklubbssinnehavaren (inte trombonisten) dog plötsligt i New York i hjärtslag. Under de sista två åren har han varit delägare i Ebony Club, senare känd som The Clique, där Billie Holiday, George Shearing, Charlie Barnet och många andra jazzstorerheter framträtt.

Charlie Venturas populära sångerska, Jackie Cain, är mycket sjuk och har måst lämna orkestern. Charlie lanserar nu två andra sångerskor, Betty Bennett och Beverly Brooks. Cozy Cole är nu i Canada med Louis Armstrongs sextett i stället för den alltför sjukskrivne Sid Catlett. Det talas om att lansera Louis på Bop City i en duell med någon boporkester.

Buddy Rich, som upplöste sin orkester för några månader sedan och därefter arbetat som single, har ingått i Les Browns band. Det är det första underordnade engagemang han haft sedan han slutade hos Tommy Dorsey för många år sedan.

Baby Dodds har måst sluta i Miff Moles band på grund av sjukdom. Charlie Parker, som kommit tillbaka efter sitt korta men lyckliga besök i Paris, säger att han överväger att acceptera flera erbjudanden från nattklubbar i Frankrike och Tyskland.

Century Records, det senaste av de reaktionära bolagen som börjat med bebop, har just släppt ut sin första bopplatta: en Kenny Clarke-grupp med Milton Jackson och en fransk bopmusiker vid namn Julius Watkins. De stora bolagen jagar alltför boptalangerna och det senaste är Columbia, som just har skrivit med Chubby Jackson.

CARL-HENRIK NORINS
ORKESTER

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July 9

Last-minute Goodman sides

LEONARD FEATHER'S U.S. NEWS NOTES

BENNY GOODMAN cut four sides for Capitol in New York just 48 hours before he left for London. One of them, a Chico O'Farrill composition called "Fiesta Time," featured Wardell Gray, Benny's great tenor man, and Doug McCommie, the fine young bop trumpeter from Salt Lake City. The others were vocal numbers featuring Buddy Greco, only member of the band to accompany Benny to England.

At the last moment Benny hired a girl singer in the charming person of Marcy Lutes, former Ray McKinley vocalist who was featured as a solo act in recent months at such spots as the Cliche Club and the Village Vanguard. Marcy replaced Terry Swepe, who had been with the band since its formation nine months ago. Bob Carter, the Hawaiian bass player who was popular along Fifty Second Street a couple of years ago with Charlie Ventresca and other groups, has joined Benny in place of Clyde Lombardi.

The whole band is taking about a month off before leaving to join Benny for a tour of the Continent, probably including Scandinavia.

Benny was bereaved last week when his father-in-law, John Henry Hammond Sr. (father of Mercury Records executive John Hammond and of Benny's wife Alice) died of a heart attack while shooting a round of golf.

JIM CROW worked in reverse last week when Jack Costanzo, the former Stan Kenton bongo and congo drummer who turned Nat Cole's trio into a quartet a few months ago, was barred

from appearing with Cole in towns in Alabama, Arkansas and Louisiana during a tour of the deep south.

In most cases the promoters of the Cole performances warned Nat in advance that a white artist could not, by local law, appear with a Negro group. In the notoriously bigoted town of Memphis, where Lena Horne's scenes have been cut out of every movie she has appeared in, it was the municipal censorship board that banned Costanzo from appearing at two concerts.

Ironically, the concerts—an afternoon show for white patrons only and a Jim Crow performance in the evening—were at a theatre named after W. C. Handy, the great Negro composer.

★
KAI WINDING'S Bopset, the group that appeared at Bop City, were the opening attraction at the Three Dances when it reverted to a jazz policy this week. Also featured was the Erroll Garner Trio, marking the first New York appearance of the great pianist in a year or two.

Georgie Auld, instead of going into the Deuces, has decided to buy an interest in the bar at the Markwell Hotel, across the street from Bop City, and convert it into a hangout for musicians and song publishers. Georgie will not play himself, but will have Ralph Burns, noted Herman arranger, working as solo pianist in the intimate room.

★
WITH Columbia's Harmony label and Decca's Vocalion already on the market, Victor has announced plans for a 49-cent label, reviving the Bluebird name.

Melody Maker July 16

Bebop Note

Leonard Feather, who writes the Blindfold Test series for Metronome Magazine each month, made an interesting observation last month during the broadcast of his popular Jazz At Its Best program. Feather pointed out that bebop is being interpreted by a wide variety of musical instruments not regularly featured in the standard ensemble. To illustrate this, he played bebop records with outstanding performances on flute, French horn, tuba, oboe, harmonica, accordion, guitar, harpsichord, harp, and mandolin. Feather expressed hopes that the violin would soon join the bop parade.

Incidentally the interest in bebop and progressive jazz is far flung. Letters have come to this office telling of lively following in England and on the Continent.

Music Dealer July 49

I Hear... Erroll Gardner, the famous jazz pianist, plays during Leonard Feather's "Jazz at Its Best" program on WMGM this evening at 7:35. . . . Morey Amsterdam emceeds the all-star Polo.

Daily News July 21

Daily News

underway over WWRL, tomorrow afternoon at 2:30. Don Pearson will conduct the interviews. . . . Errol Garner, the sensational piano player at the Three Deuces, gets the guest treatment from Leonard Feather, Monday at 7:35 P. M. over WMGM. . . . Philip Reed, the

July 22

Daily News July 25

July 16

James to dub 'Young Man's' horn



From LEONARD FEATHER

THE long-delayed movie based on the novel, "Young Man With a Horn," has been the subject of countless rumours lately. It now seems definite that Harry James will dub the sound tracks for the leading role of the trumpeter (inspired by, but not based on, the life of the late Bix Beiderbecke). Tunes to be recorded by Harry for this purpose include "Get Happy," "Limehouse Blues," "Chinatown, My Chinatown," "Morning Low," and "Can't We Be Friends?"

James, incidentally, is reported planning to break up his band soon. His recent tour across the country did well in some spots and considerably less well in others, reflecting the general state of the band business today.

HUGO WINTERHALTER, former Tommy Dorsey arranger whose backgrounds on Billy Eckstine's records caused so much comment, will arrange and conduct for Frank Sinatra's next Columbia session.

Melody Maker

FEATHER DUSTS OFF BEBOP'S COBWEBS

Bebop may be a cacophonous puzzle to some musical authorities, but disk jockey-jazzophile Leonard Feather solves some of "progressive" music's mysticism in "Inside Bebop," a 103-page illustrated tome which J. J. Robbins & Sons is publishing. Divided into three parts, the book says bop's origin was more or less spontaneous circa the late '30's—the "product of many musical minds."

Taking the medium seriously throughout, Feather looks askance upon national mags and the daily press that have occasionally ribbed the bop "cult" by emphasizing "eccentric personality angles" that includes berets, goatees and horn-rimmed spectacles. "Inside Bebop" recounts the careers of the Dizzy Gillespies, Charlie Parkers, Billy Eckstines, and Woody Hermans, and other of the more prominent protagonists of bop.

Aside from his wealth of biographical material which appears in the volume, Feather devotes one section to a 23-page technical analysis of the intricate characteristics of bop. He discusses chord patterns, the bop beat, phrasing and construction, and the use of "unusual" intervals in the melodic line. Withal, the book has its niche and will partially answer the disparaging charges of sundry critics—among them that of John Hammond, who contends bop is a "collection of nauseating clichés, repeated ad infinitum."

Variety July 27

sweet and hot



by leonard feather

** Highly Recommended
No Stars
Average

FROM THE MOVIES

BEAUTIFUL BLONDE FROM BASHFUL BEND—"Every Time I Meet You" by Perry Como* (Victor); Dick Haymes (Decca); Buddy Clark (Columbia). Title Song by the Modernaires (Columbia); Tex Beneke (Victor).

THE CHAMPION—"Never Be It Said" by Herb Jeffries (Columbia).

IN THE GOOD OLD SUMMERTIME—Album by Judy Garland* (MGM).

Four short but cute sides, best of which is the novel Play That Barber Shop Chord.

IT HAPPENS EVERY SPRING—title song by Art Lund* (MGM); Dick Haymes* (Decca).

MGM'S SILVER ANNIVERSARY—album of eight sides* (MGM).

A mixed bag from seven different movies, including Lena Horne's Can't Help Loving That Man, the Allyson-Lawford French lesson film Good News, and Jimmy Durante looking for the lost chord.

NEPTUNE'S DAUGHTER—"My Heart Beats Faster" by Tony Martin* (Victor).

RED, HOT AND BLUE—"Where Are You Now That I Need You" by Jane Harvey* (MGM); Betty Hutton* (Capitol). "I Wake Up in the Morning Feeling Fine" by Betty Hutton* (Capitol).

Both songs are from Betty's picture, but our vote goes to the sympathetic vocal quality of the Harvey girl (an ex-Benny Goodman vocalist).

YES, SIR, THAT'S MY BABY—"Look At Me" by Buddy Clark* (Columbia); Art Lund (MGM).

JAZZ

ERROLL GARNER—"Love Walked In" (Savoy); "Love For Sale" (Dial).

BENNY GOODMAN—"Bedlam" (Capitol).

Everything is bop, except Benny's clarinet, on this wonderful sextet item. The band will be bopping it up in Europe by the time you read this.

WOODY HERMAN—"Early Autumn" (Capitol). A beautiful piece of mood music by Ralph Burns.

ELLIOT LAWRENCE—"Elevation" (Columbia). Surprisingly successful stab at bop by the polite Pennsylvania pianist and his band.

CLASSICAL AND POP

BUDDY CLARK—"Songs of Romance" (Columbia). Oscar Levant—Playing Chopin* (Columbia).

JAMES MELTON—"Yours Is My Heart Alone" (Victor).

JANE POWELL—"A Date With Jane" (Columbia).

All the above show the great advantage of Columbia's 33-speed records over Victor's awkward 45-speed discs. The Clark, Powell and Levant items have up to 35 minutes of music on one disc; the Melton side is merely another three-minute opus solving nothing but your storage problems—which Columbia does anyway.

Modern Screen sept. '49

A Feather in the Cap of Bop

MUCH to my surprise, if less perhaps to his, Leonard Feather has done an excellent job of documenting the latest mode in popular music, in a slim volume entitled "Inside Bebop" (New York: J. J. Robbins & Sons, Inc. 104 pp. \$2). I note "surprise" without implication, for what I have known of Feather as as entrepreneur, disc jockey, promoter, and jazz critic did not prepare me for a volume so methodical, factual, and—generally speaking—so persuasive as this one.

The title we will pass by without comment. It might as well have been called "Dr. Gillespie, I Presume" or "Through Darkest Jazz with Microphone and Pickup." What Feather has done with great success, I think, is to correlate this contemporary mode in jazz playing with some of its antecedents: notably, the guitar work of the great, prematurely deceased Charlie Christian; the "cool" saxophone of Lester Young (known as "Pres" because of his preeminence among youthful disciples) as opposed to the "hot" jazz to which we have been so long acclimated; and, of course, the incessant impact on the whole movement of John Birks ("Dizzy") Gillespie.

In addition to documenting the kind and character of influence exerted by these prime figures in the cast of bop "characters," Feather has given us a bibliographer's field day of information about Boniface Ferdinand Leonard De Franco (his fans call him "Buddy"), the Walter Gilbert Fuller who is not to be confused with plain Walter Fuller, Tadley Ewing Dameron, Don Carlos Byas, Battiste Illinois Jacquet, Joseph Edward Fillippelli, who prefers to be called "Flip" Phillips, Chuck Wayne (né Charles Ja-

gelka), and a host of other boppers, big and little.

That Feather (an English expatriate who joined us permanently after a few journeys of jazz discovery in the late Thirties, and has since been a peace-loving citizen of this great land) is devoted to bop, I was well aware half a dozen years ago, when Gillespie was a shadow on the horizon no bigger than a man's hand; that he has profited from it is equally apparent from the record sessions he has organized, and the broadcasts he has conducted, and the Carnegie presentations he has MC'd. But that he believes in it as a form of musical experience, in the suburban area of musical expression, is only revealed in the thoughtful, painstaking pages of this book.

Its several main chapters are organized into sections titled "When," "How," and "Who." That he never addresses himself to the question of "Why" may be interpreted in two ways: Either he doesn't consider it necessary, or else he is baffled for a proper explanation. Since Feather is not a man to baffle easily, I can only conclude that he values the importance of this new departure in jazz as self-explanatory, without need for further justification. I still don't like the music, but I confess that Feather's exposition is very close to convincing.

HE SHOWS, for example, by citing chapter and verse (here record and chorus) how the harmonic and melodic procedures of bop differ from those of the preceding Dixieland jazz, the conventional blues, or the ordinary swing variations on such favorites as "I Got Rhythm" or "Whispering." He draws us a candid table of "new" bop operations on old copyright tunes, with "How High the Moon"—the bopper's fraternal anthem—reborn as "Bean at the Met," "Bird Lore," "Hopscotch," "Indiana Winter," and half a dozen other things, depending on who appropriated it; or "Just You, Just Me" now called "Overtime," "Spotlite," or "Ray's Groove," according to the maestro who thus disguised it on a record date. As for "I've Got Rhythm," its chords are second in popularity only to the blues.

For this appropriation Feather has the bland disclaimer: "In recent years it has been an increasingly common practice to take some definite chord sequence of a well-known song (usually a standard old favorite) and build a new melody around it. Since there is no copyright on a chord sequence (my italics, Ed.), the musi-



Dizzy Gillespie—"Incessant impact on the whole movement."

cian is entitled to use this method to create an original composition and copyright it in his own name, regardless of who wrote the first composition that used the same chord patterns." Whether or not it is "an increasingly common practice," it is to be doubted, gravely, whether there is or not a "copyright on a chord sequence." What is the largo of Dvorak's "New World" symphony but a chord sequence? It was not until that sequence was in the public domain—where question of copyright was nonexistent—that William Arms Fisher produced his perversion called "Goin' Home."

And whatever the mere legalistic points involved, it seems to me a self-confessed indictment of the intellectual poverty of bebop that it notes as permissible seven "new" compositions based on "How High the Moon," three or four on "Cherokee," as many on "Indiana," "Stomping at the Savoy," and "Lover Come Back to Me." I think it rather revealing of bop's pretensions as a new and invigorating force in jazz that it is concerned almost exclusively with method: all through Feather's useful book with its numerous musical illustrations, I looked in vain for one marked "Slow, with feeling." I found several marked "Fast," or "Groovy Bop," or "Medium Fast," but nothing noted as "Soulful," or "With Feeling," or, merely "Expressivo."

What Feather has given us, then, is a systematic, informed, and certainly illuminating exposition of the means embodied in bop, but no reason—other than technical—why anyone should listen to it. There are quantities of sharply exposed, beautifully printed photographs in the volume, including four of the author.

—IRVING KOLODIN.



Charley Parker—"Through darkest jazz with microphone and pickup."

JULY 30, 1949

45

Saturday Review of Literature July 30

Symphony Sid's opening broadcast on WJZ brought forth the following (l. to r.), George Simon's right ear and eye, Pete Rugolo, Alvino Rey, Leonard Feather, Buddy Johnson, Illinois Jacquet, Norman Granz's right eye, Chubby Jackson, Sarah Vaughan, George Shearing's nose, Charlie Parker's ear.



METRONOME

August '49

BROADWAY

By MARK BARRON

NEW YORK—Personal notes, off a New Yorker's cuff:

Next thing you can look ahead to is the Brooklyn Dodgers playing a game at Ebbet's Field in the afternoon and doubling onto a Broadway stage that night. Already they have made the first step with Ralph Branca, Carl Furillo and Erv Palica, three of the Dodger stalwarts, waxing a record of the song called "The Brooklyn Dodgers Jump." The boys can sing better than they can field a Texas Leaguer.

Leonard Feather's best selling book, "Inside Be-Bop," is leading to a new volume called "Mr. Music" which is supposed to tell the inside story of tin pan alley.

One of Kate Smith's boosters in England is the singing star, Anne Shelton. Miss Shelton, incidentally, looks like a twin sister of Miss Smith.

Wendell Holmes, the radio actor

plays on the Sherlock Holmes show, but not in the role of Holmes. He plays Dr. Watson.

Morey Amsterdam, the comedian, has a handy actress when he needs a girl to play his wife on his video show. It is his wife, Kay Patrick.

Elliott Lawrence, the imaginative orchestra leader, is having a difficult time keeping that there-min, the rare instrument which plays music with a wave of the hands and colored lights which he recently found to accompany his orchestra. He got the instrument at a bargain for \$300, but curiosity seekers are offering him fabulous amounts for it since he has been playing it on his current tour of concerts.

The King Cole Trio, ace instrumentalists and singers, are really a quartet. Nat Cole, Bass Player Joe Comfort and Guitarist Irving Ashby now have a fourth partner. He is Jack Constanzo, who plays the bongo drums.

Benny Goodman is now playing at the Palladium in London, but the British musicians' union forced him to cut down his huge orchestra and show troupe to a maximum of five people. These are Buddy Greco, pianist; Wardell Gray, tenor saxist; a dance team and a girl singer. Which means that Goodman has only two of his own instrumental players to conduct, although they will be accompanied by a full size English orchestra.

Associated Press

July 20

Denis the Square Reports on Be Bop

I went over to Bop City, 49th and Broadway, to get the inside stuff on be bop, straight from the horse's mouth—I mean Dizzy Gillespie's mouth.

The doorman, in bop cap and flowing ribbon tie, bowed low as we entered. He could tell, no doubt, that I was a music lover. Inside the big, dim-blue club were hundreds of nice people, mostly young boppy-sockers, gazing dreamy eyed at the great Dizzy on stage.

Dizzy, 31, was wearing a goatee, a small moustache, black horn-rimmed glasses, and brown suede shoes. Also, he wore pants and jacket. He drummed lightly, blew a trumpet, peered gently at the friendly audience, did a gay little shuffle dance, and once came out dressed in checkerboard cap and leopard-skin jacket. Otherwise, he was normal.

As we listened, we scanned the menu. There were some Bopetizers listed. Also a Bob-Atomic drink, at \$1.50; guaranteed to make you "Lose your inhibitions! . . . Take one and stop! . . . The second might blow your top!" There was no huppling champagne or hupple gum listed, so we ordered the Bob City Special, at \$1.25, which turned out to be a banana split without a banana. We were tempted to order a bopanana split, a bopinapple frappe, or a bopplate of ice cream, but we desisted.

Anita Loos, who wrote the best seller, "Gentlemen Prefer Blondes," was at the next table. I whispered, "What do you think of bop music?" She whispered back, "I don't know," and started to leave with publisher J. J. Robbins and bop critic Leonard Feather. I asked Feather, "What's up, bop? I mean, what's bop, bub?" He explained, "I wrote the book, 'Inside BeBop,' published by Robbins, \$2. It explains everything."

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"What do you do when people want you to write out an explanation of bop?" I asked. Dizzy said, "I tell them to buy one of my records, that's all." (He's not dizzy at all.) "Know where the word bop comes from? It comes from humming. When you hum, you go 'poop bap ba boo bop dee . . . See?'"

"Be more elementary," I pleaded. "I'm a square." "Well," said Dizzy, "bop is an interpretation of jazz. But don't ask me what is jazz. I don't know. Most jazz musicians play bop and don't realize it. It's four beats to a bar. It can be six, or eight, or any number. Bop is style. Bop is . . . well . . . I don't know . . ." (I guess that clears it up, folks. I've done my best. It's bop to you now.)

Daily Compass July 19

N.Y. Times July 31

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Daily Compass July 19

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Estrood July '49

Book Review:

**Feather's Tome,
'Inside Bebop,' Is
Thoro Discussion**

Leonard Feather, disk jockey-songwriter-musician-critic, has written a small book which should help somewhat to unravel some of the intricacies and mysteries of bebop. Divided into three sections, the tome deals with the history and development of the bop medium from the late 1930's and early 1940's to the present, contains a biographical who's who in bop and discusses in some 20-odd pages a technical analysis of the most modern innovation in the jazz world.

Feather's dead serious approach helps to achieve a flavor of authority in the book which most tomes of this nature fail to build. The author's analytical pages deal heavily in both the accepted and the currently experimental phases of the bop medium. The analysis may prove somewhat over-technical for the layman, but the remaining biographical and historical pages enhanced with the glamorous touch, should prove satisfactorily enticing for the average jazz bug.

Perhaps the most gratifying point about the book is the fact that Feather has written it in a simple, straightforward, apparently sincere manner and managed to avoid the usual plethora of hot air which seems to get blown into most tomes of this sort.

Inside Bebop by Leonard Feather.
Published by J. J. Robbins & Sons,
\$2.00. Hal Webman

New Jazz Label

New York—Futura, new jazz label, has been launched by Arthur Bangel, owner of the Main Stem record shop. First sides, already out, are by a group of Herman men under the leadership of Serge Chaloff. Future releases will include sides cut at Carnegie hall bop concerts supervised by Leonard Feather. Discs sell at 79 cents.

Cafe Calendar . . .

MONDAY: Cover girl party for Sally Hyres, Gilmore's . . . Rochelle Carter, Joey Kaufman's Mocambo.

TUESDAY: Jazz session, Eddie Condon's . . . Patricia Kingsley, Jack Delaney's . . . Paul Cunningham, Bill Bertolotti's . . . Leonard Feather's jazz session, Three Deuces.

N.Y. Post Aug. 6

Lou Schroedter ork summering at the Time-Out Club, Pot. Jarvis, N.Y. . . . Johnny Dee band etching for Regent . . . J. J. Robbins & Sons, Inc., published "Inside Jazz," likewise Leonard Feather's expertly done tome, "Inside Be-Bop" . . . Ken Kennedy crew paced by McConkey agency . . . Louis Armstrong's All-

International musician

Danny Polo, 49, Dies In Chicago

Chicago—Danny Polo, 49, clarinet and alto with Claude Thornhill, died in Illinois Masonic hospital here July 11. He had become ill the night before of a stomach ailment. His second wife, Suzanne, whom he married last spring, survives.

Danny, whose home was in Clinton, Ind., worked with Jean Goldkette in the late '20s before going to Europe, where he spent most of the next decade. Polo played with Ambrose in England for some time, during which he acquired a wife, Beryl, and a daughter, Diana.



Polo

First job upon his return to the States in 1940 was with Joe Sullivan's Cafe Society band. He joined Thornhill first in 1942 and worked with him, off and on, since that time. He also played with the bands of Leo Baxter, Ben Bernie, Lud Gluskin, and Jack Teagarden, as well as recording with all-star groups under the aegis of Leonard Feather in England, Coleman Hawkins, and George Wettling here.

A modest, friendly man, the silver-haired Danny combined a formidable musicianship with the sort of non-temperamental disposition which endeared him to his fellow bandmen. "He was a sweet guy, and a superlative musician," says Joe Sullivan. Members of the Thornhill band, working at the Edgewater hotel here, were too stunned to talk.

Downbeat Aug. 12

Leonard Feather's U.S. NEWS NOTES

The Duke adds a bop trumpeter

A CHANGE that may have more than passing significance has taken place in the Duke Ellington Orchestra. The Duke added his first bop musician, trumpeter Dave Burns, who was with Dizzy Gillespie's Orchestra, and, more recently, Walter Fuller, Francis Williams and "Scat" Hemphill are out of the band.

EDDIE DELANGE, noted composer, arranger and former bandleader, died in Beverly Hills, California, on July 13, from a heart condition following several months' illness. DeLange had had a colorful career, first as a stunt man in several Hollywood movies, and then in New York in 1934, when he opened a Long Island roadhouse with Will Hudson, and formed the famous Hudson DeLange Orchestra.

He and Will began their song-writing career with "Moonglow" in 1934. Later, DeLange wrote the lyrics for Duke Ellington's "Solitude." He collaborated with Jimmy Van Heusen on "Darn That Dream," and several other outstanding tunes in the 1939 stage production, "Swinging the Dream." Some of the other tunes on which he collaborated were "I Wish That I Were Twins," "Deep In a Dream," "A String of Pearls," and one of the big war-time hits, "This Is Worth Fighting For."

JAZZ returned to 52nd Street with a vengeance last week with the very successful reopening of the Three Deuces, featuring Erroll Garner's Trio and the Kai Winding Sextet. This reporter helped to re-establish 52nd Street as a jazz thoroughfare by staging a Tuesday-night bop session. The participants included Charlie Parker, Ben Webster, George Shearing, Stan Getz, Miles Davis, Chuck Wayne, Buddy de Franco and Ruth Brown, a very promising new girl singer currently featured at Cafe Society.

Melody Maker
July 30

ON THE BEAT...WITH RIA

I've heard a lot about nightspots being so crowded that people were out in the street clamoring to get in. Frankly, I took it with the usual grain of salt. Now I believe it—it happened to me! The place? The Three Deuces. The time? Tuesday night. The occasion? Leonard Feather's Tuesday Nite Bop Sessions.

Believe me when I tell you that when I arrived—at a mere 10:45 p. m.—I couldn't get in myself! Fortunately, Leonard plowed a way through the mob for me, and though I couldn't possibly get a table, at least I stayed long enough to realize why these affairs are such hits. Some of the top names in bop meet there and the music rises high, wide and handsome.

This past Tuesday there were Miles Davis on trumpet, Buddy De Franco on clarinet, Sonny Rollins on tenor sax, Bud Powell on piano, Max Roach on drums, Tommy Potter on bass, John Lewis on piano and Charles Parker on alto sax!

Through the night many others came and went, but I wasn't able to stay to hear them this week. The whole thing is run by Leonard

Feather, who should know what he's doing, as he's the author of that definitive book, "Inside Bop." You should really try to get to these sessions, only better get there early—I certainly will!

Aug. 6



RIA

New York Age

DEATH OF BUNK JOHNSON SEVERS LINK WITH EARLIEST DAYS OF JAZZ



A characteristic picture of Bunk Johnson, taken shortly before he died.

[An appreciation by Max Jones appears in "Collectors' Corner" on page 11.]

THE MELODY MAKER regrets to learn, from New York correspondent Leonard Feather, of the death on July 7 of William Gary "Bunk" Johnson—veteran New Orleans trumpet player and bandleader.

Bunk, who was reported earlier this year in our "Collectors' Corner" to be in failing health and in "a bad way" financially, died in his home town of New Iberia, Louisiana, after many months of illness.

He was an important jazz pioneer—once a member of Buddy Bolden's Band—who right up till his death was held almost in reverence by a section of the world's jazz enthusiasts.

Leonard Feather writes: "Johnson, who began his career by learning the French horn in his schooldays, served as an Army bandmaster both in the Spanish-American War and in World War I."

A LEGEND

"Out of circulation since about 1931, he was brought from obscurity a few years ago by a group of fanatical cultists who tried to circulate a legend that Bunk was Louis Armstrong's teacher."

"This story was categorically denied by Louis, who asserted repeatedly that the only man who

taught him anything on the trumpet was King Oliver.

"Bunk was featured for a while in New York at a dance hall on the lower east side called the Stuyvesant Casino. After many difficulties with his managers and musical associates, he returned to New Iberia and into semi-retirement."

BUNK'S HISTORY

SINCLAIR TRILL writes: So another of the great jazzmen of the past era has gone. Willie G. "Bunk" Johnson is dead.

"Bunk" Johnson was more than merely one of the trumpet giants from the old New Orleans days. He was the one remaining link between the legendary music of the unrecorded jazz pioneers and the present day.

Over half a century ago, "Bunk" Johnson was playing second cornet in Buddy Bolden's Band. The powerful Bolden, whose torrid horn could be heard on a clear night for ten miles across Lake Pontchartrain, died early in the present century, but "Bunk" was left to carry on the New Orleans

(Please turn to page 7)

Melody Maker

July 23

10

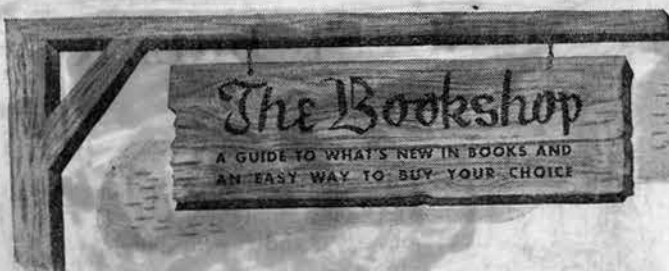
Allan's Alley

By ALLAN McMILLAN

Memo to Muriel, My Best Girl . . .
 DEAR MURIEL: Lots of the guys and gals showed up at Cafe Society Downtown last Sunday night to start the ball rolling for the "Jackie Robinson Wing Fund" of the Sister Kenny Institute, which as you know is for the treatment of polio. It was a great show headed by some of the outstanding radio, motion picture and television stars including Sarah Vaughan, Thelma Carpenter, Caleb Peterson ("Any Number Can Play"), Gene Williams, Joanne Jordan, Lewis and White, The Ravens, Dizzy Gillespie, Johnny Hartman, Joe Carroll, Dinah Washington, Ray Stapleton, Beryl Booker, Virginia Caldwell, The Hot Shots and Viola Acosta . . . My good friend Leonard Feather also showed up . . . Ditto: Art Ford, who now conducts his television show via WPIX, Lawson Bowman, Jr. and his ever charming frau, Candy, and that cute gal from Boston, Eleanor Azulay.

Amsterdam News Aug. 6

Melody Maker



444—**INSIDE BEBOP** by LEONARD FEATHER (Robbins \$2). One of the most discerning critics of modern jazz presents here an abbreviated account of what bebop is, its origins and leading exponents. Authentic and factual, it is valuable both as information for those who are puzzled by this new American musical phenomenon, and those who are participating venomously and vigorously in the "cold war" currently dividing jazz lovers the world over on the subject of bop.

Daily News

In One Ear . . . The controversial topic, "Religion and the State," will be debated by the Revs. Samuel Hamilton and Robert C. Hartnett on CBS' "People's Platform," Sunday at 12:30 P. M. . . . WMGM disk jockey Leonard Feather has inaugurated Tuesday night jazz sessions, featuring outstanding instrumentalists, at the Three Deuces

August 5

Negro Digest

September '49

GEORGE SHEARING QUINTET (MGM, 6/28/49). Margie Hyams, vibes, and piano; Chuck Wayne, guitar; John Levy, bass; Denzil Best, drums, and George Shearing, piano. Supervised by Leonard Feather.

The Continental, *Didn't Know What Time It Was*, *Danzil's Pen-cil*, by Denzil Best, and *Summertime*, piano solo.

SERGE CHALOFF AND THE HERDSMEN (Futura, 3/10/49). Red Rodney, trumpet; Earl Swope, trombone; Al Cohn, tenor; Serge Chaloff, baritone; Terry Gibbs, vibes; Barbara Carroll, piano; Denzil Best, drums, and Oscar Pettiford, bass.

The Most, by Al Cohn, and *Chasin' the Brass*, by Leonard Feather.

Downbeat Aug. 12

Reopening of the Deuces has also brought back Leonard Feather's Tuesday night jam sessions there. First session, which included the Bird, Shearing, Stan Getz, and many others, kept the room loaded to the doors all night despite terrific heat and a very weak air conditioning system.

Downbeat Aug. 26

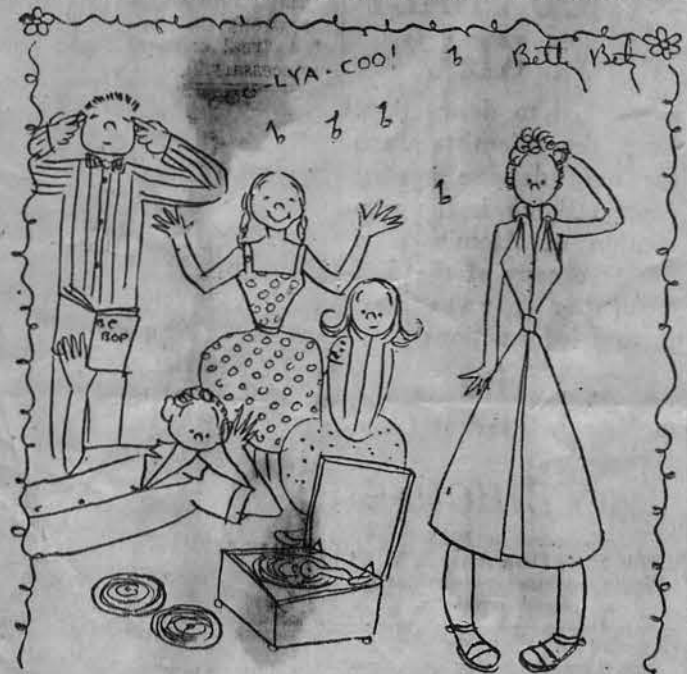
aug. 8

The Teen Set

Betty Betz Bets

IS BOP A FLOP? Maybe yes and maybe no . . . all these strange sounds, words, and off-beat rhythm have caught on with certain cliques of the college crowd, but definitely NOT with the high school teen set.

"We can't dance to Be-Bop music!" is the major complaint from kids who much prefer dancing to music with a solid beat. "It's fun to watch Dizzy Gillespie and Woody Herman on the stage. They're great musicians who really have a special style . . . but how can you get romantic to the songs 'Ooo-lya-coo' and



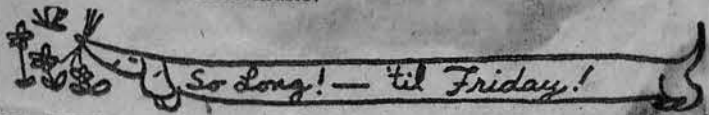
Some like Be-Bop - some think it's too weird

Oop-pop-pa-da?" asked sixteen-year-old Jan Musial, who feels like many of the other young Americans who'd rather dance than just "listen."

LEONARD FEATHER in his informative book called *Inside Be-Bop*, explains how Bop is a part of our jazz development today which will probably be just a step toward something else in the near future. What? That's what everyone in the music world wants to know.

Through the years the young folk have danced, and tapped their feet to the rhythms of Ragtime, Jazz, Dixieland, Swing, Boogie-woogie, and Be-Bop . . . But Swing just isn't swung any more even by its own daddy, Benny Goodman. Be-Bop refers to one restricted school, which is difficult to dance to; but represents an important trend in music which shouldn't be ignored.

Even though Crosby is still tops, you don't call his style "crooning" and even the "swooning" over Frank Sinatra is passe now that his original fans have grown up. At least our teen-agers today know WHAT they like even though they may not have a name for their favorite music!



Journal American

rhyme or rhythm is there's a silver lining.

RHYME OR RHYTHM

. . . I must say, the judges of your poetry contest didn't have very good taste. In school our English teacher told us that a good poem has a definite rhyme and rhythm. The prize-winning poems had about as much steady rhythm as a be-bop number!

M. M. McComb, Ohio

We don't think our be-bop fans would agree with your comparison. The best be-bop has a definite rhythm (they call it "beat"). We got that information straight from the Feather's mouth.

Calling all Girls sept.

August 13

11

Leonard Feather Heads Jazz Bashes at Deuces



LEONARD FEATHER
... heads jazz bashes

NEW YORK — The revival of Fifty-second Street as the country's foremost jazz center is definitely at hand now that Leonard Feather, international music expert who wrote the current best seller "Inside Bebop," has resumed his Tuesday night jazz sessions at the Three Deuces.

Each week at the same time he presents an all-star guest band, composed of the leading instrumentalists and vocalists. His attractions to date read like a Who's Who of the current music greats. To list a few, George Shearing, Georgia Auld, Dizzy Gillespie, Charlie Parker, Miles Davis, Chubby Jackson, Buddy De Franco, Denzil Best, Stan Getz and Chuck Wagner and of course, Harry Belafonte. It is interesting to note that the versatile talents of young Feather have established him as the most distinguished gent in popular music, not to mention him as the busiest.

Conducting a nightly record program with guest stars via WMGM, Monday through Sunday, from 7:35 P. M. to 8 P. M., he writes for ten national publications and is presently completing Tin Pan Alley experiences of renowned music publisher Jack Robbins.

Pittsburgh Courier

aug. 13

tutelage.

HIGHLIGHTS: Claudia McNeil's throaty "Please Tell Me Now" on Cherokee label . . . Joe Turner kicking the Blues around at the Baby Grand . . . the nice-to-listen-to songs Oscar Washington writes; I hope my pet baritone makes a record of Oscar's "Tempestuous" . . . Errol Garner on Len Feather's Tuesday Nite Bop Sessions at Three Deuces, where he appears the rest of the week anyway! . . . A real old-timer known only as "Slippy" at Tilkman's Monday night, who used to play piano and drums with Art Tatum, Earl Hines and other top-notchers . . . Larry Anderson, new young baritone, managed by smart Thelma Jacobus, with a couple of snazzy records coming up which you'll hearing via your favorite disc

Amsterdam news

Leonard Feather's U.S. NEWS NOTES

TOMMY DORSEY and his wife, former showgirl Janie New, were badly shaken up but not injured when the huge combination bus office and home in which they lived with the band is on tour ended with a near Wahoo, Iowa, town square bus for just about every one including the recording of a new indicated transcribed disc-jockey programme.

AFTER almost a year of little but steady shows on Fifty-Second Street, the managers of the Three Deuces are now talking about reinstating the jazz policy, possibly with a small group led by George Auld.

Meanwhile, the Ebony and the Roost still remain closed, and the intensely hot weather isn't helping business at Bop City.

BILLY ECKSTINE, whose phenomenal success continues unabated, has been booked for a Christmas week engagement at the Paramount Theatre here at a salary believed to be \$7,500 a week.

JIMMY ZITO is the latest musician to be signed for "Young Man With a Horn," sharing with Harry James the job of recording trumpet solo backgrounds.

Melody Maker
Aug. 8

Edgar Sampson's Works Are Aired

NEW YORK — Leonard Feather, whose "Jazz at Its Best" program is heard every night at 7:35 over WMGM, New York turned its spotlight Wednesday to the music of Edgar Edwin Sampson, in celebration of the composer's birthday.

Sampson, who first rose to fame as saxophonist, violinist and arranger with the late Chick Webb, later achieved international renown through his work for Benny Goodman, who recorded most of his outstanding compositions.

— HELP BURNING MAN HOME —

Pittsburgh Courier
Sept. 6



Jackie Robinson



Morey Amsterdam



Kay Starr



Frank Luther



Angie Bond Trio



Leonard Feather

Skouras Theatres and WNBC

present

"This Is the American Way"

starring Frank Luther

A Complete New Show of Stars, Celebrities and Personalities
of Sports, Screen, Radio, Television and Stage

IN PERSON



Bess Myerson

★ **MOREY AMSTERDAM**

Comedy star of Dumont's
"Morey Amsterdam" show

★ **ANGIE BOND TRIO**

Specialists in syncopation

★ **JACKIE ROBINSON**

Famous Dodger second baseman

★ **LEONARD FEATHER**

of WMGM's "Jazz at Its Best"

★ **KAY STARR**

Husky-voiced star of NBC's
Chesterfield "Supper Club"

★ **LYNNE BRETONN**

Glamorous American and British TV star

★ **THE THREE FLAMES**

TV's Triple Threat Men

★ **LEONID HAMBRO**

WQXR keyboard wizard

★ **BESS MYERSON**

The Bronx's OWN and
ONLY "Miss America"

★ **FRANK LUTHER**

NBC show Saturdays
from 8:30 to 9:00 A. M.



The Three Flames

AND MANY OTHER STARS

GIANT FRESH AIR FUND PARADE PRECEDING STAGE SHOW

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Benefit for the

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Doors open 9:30, show starts 10 A. M.

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DAILY MIRROR AUGUST 24

Nick Kenny. Speaking:



...wit, as he sat on
FCC's ban on
...y from the

of the Ozarks will also be featured on WNBC-TV from the Village Barn at 10 tomorrow night.

MILLS MUSIC will probably dust off Duke Ellington's "Drop Me Off in Harlem" and give it the ride it deserves as a result of the excitement caused along Tin Pan Alley last Saturday when Leonard Feather played a recording of the Ellington tune on his WMGM program. Watch this sleeper! The phone lines were jammed with calls from listeners asking where they could get the song. You tell them, Bernie Pollock!

PAUL BARKMEIER of RCA

CHUBBY JACKSON GIVES UP BOP TO FORM 'CORN BAND'!

U.S. news from **LEONARD FEATHER**

THE weirdest news item in many months is Chubby Jackson's latest venture. Disgusted with his failure to make the grade commercially with a bop outfit, Chubby says he has completely given up music and is now rehearsing a corn band to play country square dances!

The group will include old-fashioned fiddle and guitar, with musicians in overalls and red kerchiefs in typical square dance style. Chubby says he can make enough money with this kind of work, around his home town of Freeport, Long Island, to compensate at least partly for his disastrous investment in a big band a few months ago.

Chubby's move may be indicative of the state of music business as a whole, for there are now more top bands laying off than ever before.

SHEARING OUT

The George Shearing Quintet has been completely out of work for an entire month at this writing, possibly owing to the high price Shearing has been setting on his services. A deal to return

to Bop City fell through, and the new show opened there this week with the bands of Charlie Ventura and Count Basie.

There is still a strong possibility that the Count will give up his big band and work with a small unit.

Duke Ellington has added a new girl rhythm singer by the name of Lu Elliott, last heard of with Benny Carter's Band, with which she recorded on De Luxe.

Artie Shaw's new band, which will probably start rehearsing next week and will go out on tour starting September 12, now includes several bop men such as Frankie Socolow, Chubby's former alto star, Al Cohn, the ex-Herman tenor man, and Danny Banks on tenor.

The new night spot known as "George Auld On Tin Pan Alley," opened successfully this week, the only entertainment being provided by Barbara Carroll's excellent bop piano. Auld is managing the place, not playing, but says he may still blow once in a while.

Talking of girl pianists, the talented Frances Gaddison has left Lionel Hampton's band and is forming a group of her own in San Diego, California.

EVERYTHING HAPPENS TO MICHAEL CARR!

From **LEONARD FEATHER**

Famous British songwriter Michael Carr earned himself some big newspaper headlines all over New York this week-end through a misadventure involving an apartment he had rented.

According to the N.Y. "Daily Mirror," Carr "thought the Marshall Plan had taken a personal interest in him" when he returned to the flat (we quote the paper verbatim) "feeling austere. . . . In his bed Michael found shapely actress Lois Andrews, ex-wife of George Jessel. Jolly good apartment for \$100 a month, Michael noted with typical British reserve. He walked to another bedroom. There he found Karolee Kelly, 19-year-old sister of actress Nancy Kelly, sound asleep.

"Karolee awoke and screamed. Lois . . . came running. So did Karolee's brother, who was asleep in another room. 'Who is this?' Lois demanded. 'Carr, his aplomb shattered, tried to explain that he had sublet the rooms. He had paid \$100 to one Bob Strong, he continued, for the privilege of using the quarters for two months.

"Come off it!" said Lois. "She knew Bob Strong, she said, and had sublet her apartment to him at \$290 a month. . . . She told Carr he could pay her \$290, or his clothes remained in the apartment. He got out. "Carr said he intended to see his barrister. Lois marched down to the 51st Street police station to make a complaint. Later Lois was reluctant to discuss the matter, save to say that 'the whole thing has been straightened out' and she is keeping the apartment."

M.M. Aug. 20

6 THE DENVER POST: Tuesday, Aug. 30, 1949

Be-Bop Finally Gets Play On Big Radio Station

By **JACK GAVER**.

United Press Staff Correspondent.
NEW YORK, Aug. 30.—Be-bop music has been given recognition by one of the country's leading

network stations, after having been nursed along on the independent stations for the past two years.

WJZ, leading outlet of the American Broadcasting company, is devoting the time between midnight and 5:45 a. m. to a disk jockey show presided over by a man who uses the professional name of Symphony Sid. Actually he is Sid Torin, but no one in the business ever bothers about the last name.

Sid's show is not on the ABC network, but at that time of the night, or morning, WJZ is heard conveniently in twenty-eight states, so be-bop is being fed to an extremely large audience by one of its foremost advocates.

That other disk jockey high priest of be-bop, Leonard Feather, the transplanted Englishman, has come forth with a 100-page book entitled "Inside Be-Bop," published by J. J. Robbins & Sons. It is the best explanation of this type of music available, and, even if you don't like be-bop, it is worth scanning.

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"Since it first began to catch on in 1943," Feather said, "millions of words have been written about be-bop and its creators. A large portion of them has been wasted on the eccentric personality angles—the goatees, berets and other superficial manifestations of the bop cult.

"Too few of the national magazines and newspapers that could have devoted their space to the more serious aspects of the music have seen fit to do so. I wrote this book in an effort to make up for those omissions."

Feather gives a brief background of jazz from the early days and then devotes most of his space to tracing the development of be-bop, how it is achieved and what it is supposed to mean. There are numerous illustrations of bop musical phrasings for those who know their way among the bars and staves; also a who's who of the be-bop world.

Jack Gaver

MURDER OF BASS PLAYER IS REPORTED FROM CALIFORNIA

*Red-hot Dance Band News
rushed from New York*

by **LEONARD FEATHER**

FRANK CLARKE, well-known bass player and brother of the noted drummer Kenny Clarke, was murdered last Tuesday (August 9) in California, according to a telegram received by this writer from bandleader Jack McVea.

Efforts are being made now to contact Kenny, who is believed to be on tour with a band in France or Belgium, having been living in Europe for several months. Frank Clarke was a member of the old Teddy Hill Orchestra, and was also on a number of the best-known recordings by Buddy Johnson's Band on Decca.

Sweeping changes amounting to a virtual break-up and re-organization are expected to take place in the Charlie Ventura Band after it ends its present sojourn at Bop City. Pianist Teddy Kaye will leave; drummer Ed Shaughnessy and trumpeter Conte Candoli have both had offers from Artie Shaw; bassist Red Mitchell (who, incidentally, was last seen at Bop City playing piano with Chubby Jackson's now defunct band) has replaced Max Wayne. Ventura's two girl singers, Betty Bennett and Beverly Brooks, will remain.

Meanwhile, the unusual new group, headed by ex-Ventura stars Roy Kral and Jackie Cain, has made its debut in Illinois. It includes two girl musicians on cello and drums, will shortly feature Jackie herself playing flute, and, of course, makes use of a wide variety of arrangements by Kral.

The Count Basie Band, which opened at Bop City last week, proved to be a pleasant surprise, doing a much cleaner job (and a more interesting one musically) than many bands that have been working more steadily. Perhaps the outstanding feature is the saxophone section, for which there is some very good writing, and which gets an excellent blend.

No less exciting is the trumpet work of ex-Barnet star Clark Terry, from St. Louis, who sounds like a combination of Dizzy Gillespie, Rex Stewart and Rafael Mendez. If you can imagine such a thing.

Then, of course, there are some fine contributions by the old-timers, such as Sweets Edison on trumpet and Dickie Wells on trombone, plus arrangements by people like Jimmy Mundy, Gerald Wilson (he's back in the trumpet section) and other able writers. There's a good ballad singer, Joe Bailey; of course, the perennial Jimmy Rushing is there, too. The whole band swings, and it adds up to excellent music.

Johnny Moore's Three Blazers, which now includes two-thirds of the old King Cole Trio (guitarist Oscar Moore and bassist Johnny Miller) took on an interesting new personality recently to fill the vital piano-and-vocal chair vacated some months ago by Charlie Brown, whose work had helped the group to sell literally millions of records.

The newcomer is Billy Valentine, a navy veteran from Fort Worth, Texas, who got the job by singing to Johnny Moore over the long-distance telephone. He made his first Victor records with the Blazers last week.

Hot Lips Page, who has been around a dozen or more record companies for many years with-

out too much luck, has at last scored a hit by teaming with Pearl Bailey for a series of sides on Columbia's new Harmony label. Their version of "Huckle-buck" and "Baby, It's Cold Outside!" turned out to be surprise best-sellers, and now there is even talk of teaming Pearl and Lips for a vaudeville tour.

J. J. Johnson, after only a couple of months in Dizzy Gillespie's trombone section, decided to quit and form his own small group in New York, which will open shortly at the Three Deuces.

Jack Teagarden is talking about leaving the Armstrong unit, to form a small group of his own, after Louis plays Bop City shortly. There is still a chance that Louis's group may play Scandinavia and Switzerland in October.

Bud Powell, conceded by almost every other pianist to be among the world's greatest bop pianists, will be in the line-up at Monte Kay's new Broadway night club which opens September 8. The place will be known as "Birdland" in honour of Charlie Parker, whose group will open there, along with Lennie Tristano's outfit.

32



Leonard Feather conducts a program of popular music and commentary, "Jazz at It's Best," over W M G M every night of the week from 7:30 to 8 p.m.

N.Y. world
telegram
Aug. 17

Page 18 THE NEW YORK AGE, Saturday, September 3, 1949



There isn't going to be much to this column this week because that old devil health is acting up again—in fact, I ought to call the column "Just Plain Beat" instead of "On the Beat"! The only place I managed to get to before my gaddings—about were so abruptly curtailed was the Three Deuces on Tuesday night where Leonard Feather emceed—and gathers together an overwhelming amount of musical talent that's off the beaten track.

In the interludes there were some marvelous pianistics by Billy Taylor, whose "Laura" was luscious, and Ruth Brown and Jackie Paris were guest singers. Len featured something called, cleverly enough, the "Battle of the Saxes" with Lucky Thomson and Al Cohn on the tenors and Frankie Socolow on alto. Red Rodney was on trumpet, Ray Haynes was worth hearing again with his distinctive and individual rhythms on the drums, Tommy Potter on bass and Dick Hyman—of Tony Scott's band—at the piano. Tony, himself, dropped in for a few minutes and took a turn with his clarinet. The place is still playing to standees.

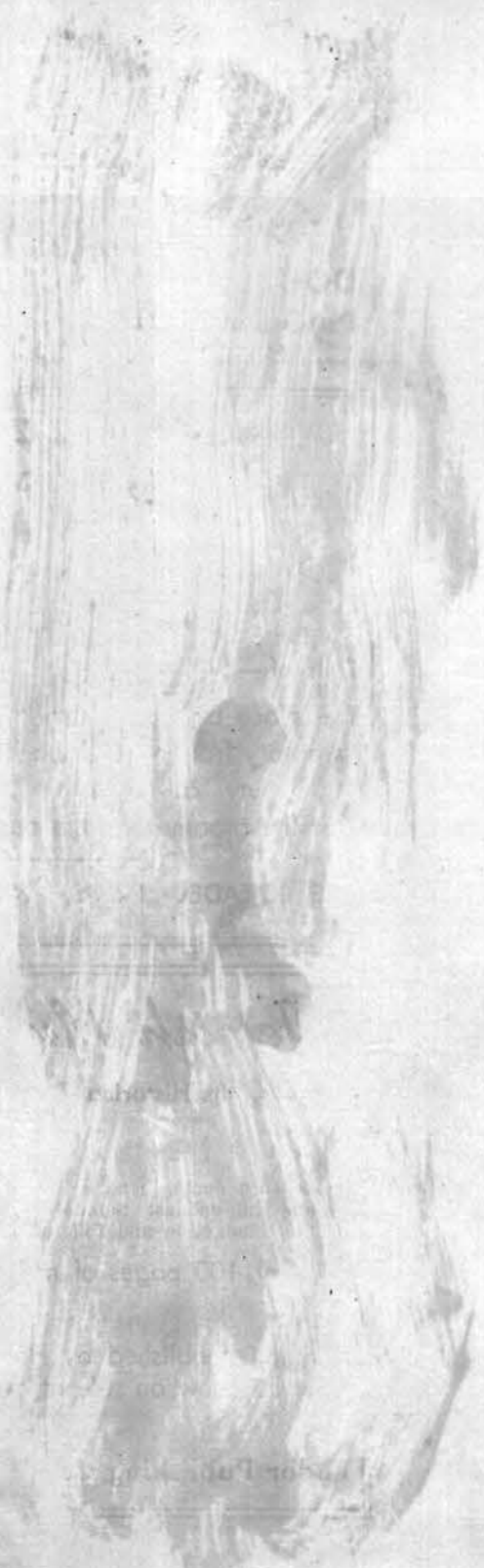
HIGHLIGHTS: At last—



RIA

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Daily Mirror
Sept. 16



Daily News

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Sept. 26

SVENSK JAZZ I U.S.A.-RADION

O. J:s Claes Dahlgren presenterar svenska skivor på WMGM.



Claes Dahlgren och Leonard Feather under radioutsändningen.

Holländskt på sportutställningen

Just i pressläggningsögonblicket har den holländska orkestern Ramblers haft premiär på Sportutställningen och de följande raderna få tjäna som ett P. S. till på annan plats i tidningen införd rapport. Orkestern presenterades som Boyd Bachmans Ramblers, men i så fall torde den ha föga mer än namnet gemensamt med den holländska orkester, som för några år sedan glädde Stockholmspubliken på Nöjesfältet. Den lille kvicksilvergubben, som uppträdde då och blev publikens gunstling, såg man emellertid inte alls till. Namnet Ramblers för tankarna tillbaka till den orkester, som ackompanjerar Coleman Hawkins på en del Decca-inspelningar från 30-talet, och namnet förpliktar. Det visade sig också, att bandet bestod av habila och genomsympatiska pojkar, och den show, som de framförde, skilde sig väsentligt från den, som Nöjesfältet bjuder på. Bl. a. förekommer ett riktigt roligt nummer med en världsberömd dirigent i huvudrollen, gestaltad av en av orkestermedlemmarna, och det roliga var, att kar'n verkligen slutade i rätt tid, innan det hela tenderade att bli för tröttsamt. Rent musikaliskt sett stod bandet skyhögt över den engelske »Mad-Hattern» Syd Seymour och hans orkester, och stundtals klingade det riktigt bra, särskilt saxsektionen gjorde bra ifrån sig. Annars märkte man ju att orkesterns gebit i första hand var det rent showmässiga. Av medlemmarna framträdde den relativt kände trombonisten Marcel Thielemans som sångare i ett känsligt nummer, som framfördes på ett sympatiskt sätt. Kort sagt om orkestern: en trevlig bekantskap, som med rätta applåderades av publiken.

Fletcher.

O.J. augusti 1949

New York den 14 juli 1949.

Det är inte utan att O.J:s New York-korrespondent känner sig ganska belåten just nu. Jag har nämligen nyss haft det stora nöjet att i radio få propagera litet för den höga standarden på svensk jazz. Hemma veta vi nog med oss, att våra bästa jazzmusiker inte ligga så långt efter de amerikanska stjärnorna, och efter Paris-veckan torde väl hela den europeiska jazzexpertisen inte heller kunna förneka detta. Men här i U.S.A. tror man inte så mycket om svensk jazz helt enkelt därför att man inte vet något om den. Efter Paris-festen omnämnde »Down Beats» det svenska bandet med några få rader och »Metronome» inte alls, och för övrigt hjälper det inte att bara tala om, att svenskarna inte är så bortkomna och efterblivna på området — god jazz måste ockeligen höras för att kunna uppskattas.

Så nog blev jag glad, då jag inbjöds att som gäst på Leonard Feathers radioprogram på WMGM låta de amerikanska lyssnarna höra på svenska jazzskivor. Feather har ett program på en halvtimme varje dag under rubriken »Jazz at its best» och en gång i veckan inviteras en gäst att prata och spela skivor. De senaste gästerna ha varit Benny Goodman, Charlie Parker och Dizzy Gillespie, så det var inte utan att man kände sig litet högtidlig, då man i kväll begav sig up i WMGM:s eleganta studios på Park Avenue med en trave skivor under armen. WMGM är en av de populäraste stationerna här, och drives av filmbolaget Metro Goldwyn Mayer, som låter sina kända filmstjärnor turas om att annonsera programmen, i vårt fall var det Ginger Rogers.

Eftersom det förstås skulle blandas in reklam också i programmet, var det tyvärr bara tid att spela fem sidor, och jag har haft

litet huvudbry att plocka ut de mest representativa. Det var fråga om modern jazz, så flera goda dixielandskivor var automatiskt ur räkningen. Jag försökte få med både musik av jamsessionkaraktär och arrangerad jazz för såväl litet som stort band och här är de skivor, som spelades — som synes i en del fall alldeles färskt tack vare vederbörande svenska skivbolags vänlighet att sända över skivorna med flyg.

1. »Idaho» av Parisorkestern (Cupol).
2. »Memories of Paris» av Reinhold Svenssons kvartett (Sonora).
3. »Tea for two» av Simon Brehms stora orkester (Musica).
4. »When lights are low» av Putte Wickmans sextett (Cupol).
5. »Exactly like you» av Gösta Törners orkester (Artist).

Feather hade mig att tala om sättningarna och berätta litet om musikerna, och jag försökte efter bästa förmåga sälja varan, men som sagt, musiken själv var bästa argumentet. Och både Leonard och alla närvarande funktionärer på stationen var mäktat imponerade av våra svenska musikers hypermoderna uppfattning och avspända spel — inte oväntat. Särskilt Wickman, Domnerus, Reinhold Svensson och Simon Brehm prisades. Tyvärr hinna jag inte nu avvakta omdömet om skivorna i vidare jazzkretsar, det får anstå till nästa nummer, men här uppe trodde man, att de skulle orsaka åtminstone en mindre sensation. Jag vidtalades också på stående fot om en ny sändning om två veckor. Och då vi kom ut ur studion väntade flera telefonsamtal på Feather från entusiastiska lyssnare, som ville veta mera om de svenska jazzskivorna. Nu väntar brevlådan på den här rapporten, men efter-skörd nästan månad.

Claes Dahlgren.

Bebop Finds Its Small But Solid Beat Paying Off in Limited Way

By HERMAN SCHOENFELD

Bebop—the hottest potato in the music business since the swing-or-sweet schism back in early '30s—is grooving out a definite corner for itself in the jazz world. That corner is admittedly small, according to the flatted fifth factionalists, but it's permanent and influential, and most importantly, it's paying off in a limited way as a commercial item.

Riding out five years of critical controversy, bop is now anchored safely against the shifting winds of faddism. Like swing, it has not only developed a solid following in its own restricted jazz circles, but is slowly permeating into the prevailing idiom of popular music. This, for the partisans of "progressive music," is proof enough that bop in no flop, but is here to stay in one form or another.

That bop, however, hasn't clear sailing from now on is conceded by its adherents. Bop is still battling against the odds of its own queer monicker and the sensationalized publicity incurred by the cultists in the early years. Band bookers who, it's alleged by the boppists, in many cases can't tell between a keyboard and a smorgasbord, shy strictly away from dating bop or semi-bop bands on grounds that have nothing to do with music. They've been scared by bop's connotation with beards, berets, bowtieism and bandstand buffoonery.

Reactionaries

Unsympathetic critics (called "reactionaries" in bop's politico-musical jargon) have played up the zany aspects of the music's practitioners to hide their hostility to

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Bebop's Small but Steady Beat

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the bop form, it's contended. But bop is pushing through the welter of phoniness on its merits which Duke Ellington recently termed as the only advancement made in modern music. Ellington, personally, however, is keeping out of the bop camp.

But while Ellington and some other top musicians are sticking to their proven styles, a flock of important leaders have moved closer to bop. Some of them don't know they are playing bop and others don't care. Benny Goodman has stated that it didn't matter if some of his sidemen play bop, as long as they play well. Jimmy Dorsey, referring to a group of bop players in his crew, has said, "There are two factions in my band, but no friction."

Other bandleaders who are giving bop a whirl, even if only once-lightly-over, include Charlie Barnet, Ziggy Elman, Claude Thornhill, Gene Krupa, Lionel Hampton, Count Basie and Coleman Hawkins, among others. In addition, of course, there are the heavily bop-accented aggregations led by Dizzy Gillespie, George Shearing, Woody Herman, Machito and the more esoteric, but highly rated Charlie Parker.

An increasing number of vocalists are warming up to bop also, although many of bop's best friends would rather file and forget the screwball numbers titled "Oop Bop Shi Bau," "Oo-pa-pa-da" and "Ool-ya-ka." Bop, however, also has a repertory of numbers which are super-seriously titled "Anthropology," "Epistrophe" and "Ornithology."

Bop City the Capital

Although the peak of the bop craze passed away sometime last year, currently there are more bop musicians working regularly than any time since its birth in 1943. Bop City, Broadway nitery, has been the central showcase for this type of music since it opened several months ago. While many of its attractions, like Billy Eckstine, are not boppists, there's enough bop to go around for the younger generation of jazz fans who have made this enterprise a lucrative proposition.

On 52d street, the vanishing race of strippers is being replaced by the bop crowd which makes up in earnestness what it now lacks in

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THE MELODY MAKER AND RHY

Dameron, Davis form all-star mixed ork

TADD DAMERON has shelved his plans to return to Europe. The reason for his surprise decision was a new plan evolved in conjunction with Miles Davis to form a big, all-star mixed orchestra, which began rehearsals a few days ago.

Your correspondent was present at a rehearsal, and if the band can just find a suitable place—or, indeed, any place—to work, it may well prove a sensation. The saxophone section at rehearsal included Charlie Kennedy and Jimmy Ford on altos, Allen Eager and Zoot Sims on tenors, and Cecil Payne on baritone; trumpets included Red Rodney and Lamar Wright, Jun.; Tadd is using three trombones and French horn; Shadow Wilson is on drums and Nelson Boyd on bass; with Pancho Hagood taking care of the vocals.

BEN WEBSTER is out of the Ellington band, at Duke's request, and this time it looks permanent. Coleman Hawkins has been doing nicely with his little group at Café Society, including Al Haig and Johnny Collins, but he leaves soon to go on a "Jazz at the Philharmonic" tour, co-starring with Lester Young and Flip Phillips. He will be replaced at the Café by alto man Johnny Bothwell, who now bills himself as "Lord Johnny Bothwell" with a lot of weird publicity about his noble Scots ancestry.

LOUIS ARMSTRONG opened to tremendous crowds at Bop City, giving the place possibly its biggest premiere yet. Despite the incongruity of a New Orleans style band in a place dedicated to bop, Satchmo drew a wide assortment of Dixieland and bop fans, and will probably break the attendance record before his three weeks are up. George Shearing, who was in the supporting cast for the first week only, has been replaced by Buddy De Franco's excellent new group, which, incidentally, cut its first date for Capitol last week.

WINGY MANONE was under a suspended 90-day jail sentence this week, when, according to a United Press report appearing in hundreds of papers all over the country, "two vice officers testified

U.S. News Notes from LEONARD FEATHER

that they found him in bed with two women. . . . Municipal Judge Rayercraft let Manone off with a \$150 fine after the Dixieland musician pleaded it was his first moral offence. The women were fined \$100 and \$125. Hailing officers testified that they watched the trio through a peep-hole for 45 minutes, June 10, before arresting them." (Everybody in music circles is chuckling about that last sentence.)

EDDIE CONDON has been amazing everyone in recent weeks with a sudden blooming of personality on his weekly television show. After 25 years of inaudibility, Condon has now broken down to the extent of taking a guitar solo (usually eight bars of four-to-the-bar chord plunking) and has even been singing. Last week, in a re-enactment of a scene from Bix Belderbeck's life, with Bobby Hackett playing the role of Bix, Condon sang a whole chorus of "Singin' The Blues" accompanied only by his guitar. This week there was another dramatic episode, with Billie Holiday acting the part of Bessie Smith.

JOE BUSHKIN is currently the busiest jazz musician in television. In addition to playing the Condon show every week, he is the bandleader on two TV shows of his own, his sidemen including Hackett, Wetling and Tommy Kay. Bushkin has also become a personality, complete with singing, gags, songwriting and emceeing.

TOMMY DORSEY'S disc jockey show is going off the air. . . . Milt Jackson, former Gillespie vibes star, is expected to replace Terry Gibbs in the Woody Herman band. . . . Billie Holiday cut her first record date in many moons at Decca last week, the highlight being a Billy Moore blues entitled "Baby, Got Lost." A 14-piece all-star band accompanied her. . . . Pete Rugolo, of Kenton fame, will write and direct the music for Billy Eckstine's next M-G-M record date.

Billboard

Audiens hos presidenten

Alias Lester Young. Av Leonard Feather

EN SÖMNIG, RUFSIG FIGUR stack ut huvudet genom dörren till ett hotellrum på 44:e gatan. — Hej, kom in, sade presidenten.

Rummet var stort, burt, men överfullt med en fantastisk massa småkräfs. På den långa spelhyllan fanns oräkneliga figurer, många av den religiösa. På ett bord i närheten fanns åtskilliga nedsölade tallrikar, en flaska gin och en flaska sherry. Jag tackade nej till det förra och tog ett glas vin under det att Lester Young försökte vakna genom att dricka enbärdricka.



Jazzen har sin King, sin Duke, sin Earl, sin Count o. s. v. — och varför då också inte en President — och det är Lester Willis Young.

— Den här måste jag försöka få fixad, sade Pres och lekte med en medfaren helmetall-klarinet. Den är en halvton för låg.

Jag tänkte tillbaka på Kansas City Six-plattorna då Lester spelade klarinet, de han gjorde för Commodore i slutet av 30-talet.

— Varför spelar du inte klarinet på jobbet? Sedan fick jag lyssna på honom till klockan fyra den morgonen.

— Det kanske jag gör, när jag fått den här fixad. Jag använder trärör för den här — men alltid ett plastiskt rör för tenoren.

Han spelade några löpningar och lade abrupt ifrån sig instrumentet och tittade ut på 44:e gatan. Det var en tråkig, grå eftermiddag. Han satte igång grammfonen. Kay Kayzers "Slow Boat to China" blev det märkliga skivvalet. Den automatiska växlingen var på men ingen annan platta fanns i maskinen, så hela intervjun ackompanjerades av det envisa upprepandet av Harry Babbitts sång ända till Pres till slut bestämde sig för att byta — och då satte han på sina favoriter bland Dick Haymes plattor.

Jag snokade igenom tre lådor med skivor, fann många populärsångare, litet jazz och bara en sektion av gamla Basie-plattor, under det att Lester började avslöja sitt livs historia på det lakoniska sätt som endast kan förstås av dem som träffat honom. Han är en av de musiker vars vokabulär stämmer med de populära tidskrifternas och radions uppfattning om en jazzmusikers jargong. Sådana fraser som "dig", "cool" och "hip" är nyckelord hos honom. En person är inte en person utan en "cat" eller en "stud". Jag har inte försökt mig på den omöjliga uppgiften att återge Lesters språk.

— Lester Willis Young, det är rätt.

New Orleans 1909. Far spelade violin, var lärare för körer. Musiker i familjen? Well, min syster Irma, hon var musikalisk, men hon är inte professionell musiker.

Han började med att spela trummor vid 10 års ålder i faderns karnevalsorkester.

— Snart var jag trött på att packa och bära trummor, så jag fick pappa att köpa mig en altsax. Han skrev ut skalorna för mig men jag började lyssna på en massa musik och började spela allt annat utom skalor. Min syster läste noter bättre än jag. Hon spelade saxofon också och det gjorde också min bror Lee.

Jag spelade alltid efter gehör ända tills min far en dag sa åt mig att försvinna. Det sårade mig mycket, så började jag plugga noter och snart var jag bättre än någon annan och började lära ut konsten till andra. Jag var omkring 13 år. Jag uppskattade verkligen vad pappa gjorde för mig. Han hade varit smed men han studerade vid Tuskegee och han visste så mycket. Han försökte lära mig allting.

Jag kom till tredje eller fjärde klassen i skolan men jag hade förtjänat mitt eget uppehälle sen jag var fem. Putsa skor, sälja tidningar. Och jag var en bra pojke. Jag kunde aldrig stjäla. Mamma var sömmerska och skollärarinna.

Till slut när jag var omkring 18 år rymde jag hemifrån. Min far ville resa till Texas och det ville inte jag. Jag rymde och gick till en snut som frågade om jag kunde klara mig själv. Jag hade ingenting annat än kläderna på kroppen. Men den där killen Art Bronson från Balina, Kansas, som hade Bostonians, tog hand om mig. Det enda instrument han kunde ge mig var en baryton, så jag ingick i Bostonians och senare när tenoristen slutade så bytte de och jag fick ett Pan-American horn. Lester spelade också under flera månader med King Oliver, som ju också var från hemstaden New Orleans.

Lester tillbragte åtskilliga år, både med sin familj och med olika orkestrar, i och runt Minneapolis. En gång när han var där hörde han Walter Paige och hans Thirteen Original Blue Devils i en radioutsändning, med en tenorist som inte lät så märkvärdig för den blivande "presidenten". Han telegraferade Paige och erbjöd sina tjänster och fick engagemanget. De flesta i orkestern var från Oklahoma City. Buster Smith, en saxofonist, som skrev en massa arrangemang, var upphovsmannen till vad som senare blev berömt under namnet "One O'Clock Jump".

— Det var hårda tider. Bandet hade det besvärligt och fick ibland spela för en publik på tre personer. En gång blev alla våra instrument beslagtagna, i västra Virginia tror jag det var, och de förde oss direkt till järnvägsstationen och sade åt oss att lämna stan. Där satt vi omgivna av alla hobos och de visade oss hur man hoppade upp på ett tåg. Vi klarade det men inte utan sår. Vi kom till Cincinnati, inga pengar, inga instrument, bara smutsiga och trötta, och vi försökte komma fram till St. Louis eller Kansas City.

Jag träffade en person som hade en altsax och han lånade ut den för ströjobb så jag lyckades få ett par spelningar. Till slut hade vi ett sammanträde — Walter och pojkarna — och

vi beslöt att det skulle bli "every tub" — varje man för sig själv.

Well, jag kom till Kansas City, skaffade en tenor, lånade lite kläder av Herschel Evans — han spelade med Benny Moten. Moten hade också strandat och alla hade lämnat honom. Count Basie hade spelat piano med honom men de hade grälat, så Count slutade och övertog det mesta av bandet medan Benny Morten och George Lee bildade en annan orkester och jag kom till dem.

Det var vid den tiden jag för första gången hörde Hawkins. Jag hade alltid hört så mycket om Hawk — han var från St. Joseph, Mo. — och medan jag arbetade på Paseo Club i Kansas City kom Fletcher Henderson till stan. Jag sprang över och lyssnade på dem i pauserna. Jag hade inga pengar så jag stannade utanför och lyssnade. Herschel var också där. Så var det en kväll när Fletcher sa, att hans tenorist inte hade kommit och ville veta om det fanns någon där, som kunde spela. Jag hoppade in, läste repertoaren — klarinettstämmor och hela faderullan — spelade Hawks horn, sprang sedan tillbaka till mitt eget jobb på Paseo.

Det inträffade hade en följdverkan efteråt, när Lester var på Reno Club och spelade från 10 på kvällen till 5 på morgonen för \$ 1.50 per kväll med Basie. Fletcher telegraferade Lester från Little Rock, Arkansas. Count ville inte mista Lester men sade, att han inte ville stå i vägen. Som det visade sig, hade det varit bättre om han gjort det.

— De väntade att jag skulle låta som Hawk, erinrar sig Pres. Men varför skulle jag spela som någon annan? Vi kom till New York 1934 — och jag kände missnöjet hela tiden. Fletchers fru sade: — Varför spelar du inte som Hawk? och tog mig med hem för att lyssna på Hawkins plattor. Jag bad Fletcher ge mig ett avskedsbrev med uppgift att han inte hade gett mig sparken och det var det. Jag reste tillbaka till K.C., spelade med Andy Kirk, och sedan efter en tid gick jag tillbaka till Count på Reno.

Det var sommaren 1936, då betalningen på Reno var \$ 2.50 per kväll. Framlidne Dick Wilson, Kirks framstå-

skulle återgå till orkestern. Lester sa, att det spelade ingen roll, så från dess hade Basie två tenorister — det var början, som Pres erinrar sig, till idén med två fightande tenorister, som blivit nästan standard i de stora jazzbanden.

Så reste Count till Grand Terrace i Chicago, och Lester gjorde sina första plattor, det var "Shoeshine Boy", "Lady be good", "Boogie Woogie" och "Evenin'" med Count, Tatti Smith på trumpet, Walter Paige och Jo Jones.

Det blev början till någonting mycket viktigare än någon insåg då. Lester, mer än någon annan vid den tidpunkten, medverkade till den långsamma förändringen från hot jazz till "cool" jazz. Hans avspända, smittosamma beat och till synes slappa ton bildade ett radikalt avsteg från de accepterade idéerna ifråga om improvisering på den tiden.

Därifrån var det jämförelsevis lätt. I New York blev Lester alla grammonstudios älskling, han fick göra oräkneliga plattor med Billie Holiday, Teddy Wilson och andra, såväl som hela serien på Decca, Vocalion, Columbia och Okeh med Basie, till den minnesvärda dag 1940, då han nekade att medverka i en session med den förklaringen att han inte ville spela plattor fredagen den trettonde, och blev belönad med sparken.

— Kommer du ihåg det lilla bandet jag hade på Kelly's efter det? Shad på trumpet, Clyde Hart på piano, Johnny Collins gitarr, Hal West trummor, Nick Fenton bas. Vi fick inte själva göra plattor men vi ackompanjerade Una Mae Carlisle på Bluebird och jag hade solon i "Blitzkrieg Baby" och "Beautiful Eyes".

Det var ett bra band, men chefen var trångsynt, han ville inte ha blandade orkestrar. Jag hade mycket skojigt med att titta in på andra ställen — Minton's, Village Vanguard, Nick's, och turnerade för USO med Al Sears' orkester. Så måste jag resa tillbaka till Kansas City; min far och styvmor dog båda. Jag reste till västkusten och till min bror Lee och jag började sätta samman en orkester; vi tog bandet tillbaka till östsidan och Cafe Society men vi gjorde aldrig några plattor. Sedan kom jag tillbaka till Count igen på västkusten, på Plantation; men jag behövdes på annat håll. Armén behövde mig så förskräckligt att dom kom och hämtade mig på estraden.

De följande femton månaderna, erinrar sig Lester, var de mest miserabla i hela hans liv. Att anpassa sig till den militära disciplinen var inte så lätt för Lesters "laissez-faire"-natur, en natur som starkt framgår av hans spelstil.



En idyllisk bild från den tid, då Lester spelade sida vid sida med Herschel Evans i Count Basies band, fr. v. Eddie Durham, Herschel Evans, Benny Morton, Lester Young, Buck Clayton och Walter Paige.

ende tenorist med silkestenen, slog sig samman med Herschel och Lester efter slutad tjänstgöring och hade historiska tenorbataljer. En kväll frågade Count Lester, hur han ställde sig om Herschel

Sedan han hade fått avsked kom en serie turnéer med Norman Granz, gram-mofonsidor på Philo-Aladdin, och ett plötsligt slut på förbindelsen med Granz resulterade i att han bildade egen ny

orkester med ex-kompositören Charlie Carpenter som manager. Lester är försiktig, när han talar om bop och bop-musiker. En del bop, påpekar han, är "bara kromatik — inget hjärta, ingen själ. Jag tycker om att förmedla känsla. Jag spelar härifrån" med en gest mot hjärtat. "Vem som helst kan förminska en kvint. Och jag spelar swing-tenor."

Lester var ingen främling inför bop-pionjärerna. Han kände Charlie Parker när Bird var skolpojke; kände Charlie Christian också i Oklahoma och Minnesota, under det de alla medverkade till att skapa "den söliga stil som innebär att du spänner av i stället för att slå allting på käften".

— Gamla musiker är ovilliga att acceptera nya idéer, anser Lester. Vi vill alla vara unga och nya. De där killarna älskar att komma in, men de hatar att gå ut. De kommer att bli arga på mig, för att jag säger så, men det är sanning. Visst, bop kan vara vackert — men min musik är swing.

Av sina hundratals inspelningar väljer Lester Basies "Taxi War Dance", Billie Holidays "Sailboat in the Moonlight" och "Back in Your Own Backyard" som sina personliga favoriter. Hans skäl till det första valet är märkligt därför att vid ett tillfälle i sitt solo låter han "som en mistlur", en beskrivning som har getts alla hans solon av några mindre Pres-minded kritiker. Och av hans egna kompositioner väljer han den förtjusande "Tinkle Toe", som Columbia faktiskt borde återutge.

Lester spelar annorlunda idag än den Lester som byggde nya vägar för jazz-tenor. Det finns de, som säger att många av ungdomarna, som börjat med



Ben Webster är väl en av dem som kan konkurrera med Young om president-skapet.

att kopiera honom, nu slår honom på hans egen mark. Men Pres är en sällsynt och komplexartad karaktär, som när som helst kan skrämra slag på dem som tror han är färdig.

När han gjorde sig i ordning att gå ifrån hotellet, försökte jag få honom att besvara en fråga, som alla tvekar att svara på — vem är hans favorit bland den nya skolans tenorister?

Efter mycket hummande och brummande och med begäran om att det inte fick skrivas, kom Lester till slut fram med lovord om Wardell Gray. Så tillade han:

— Om du talar om de grå pojkarna, så kan Allen Eager spela. Jag hade inte talat om någon särskild ras bland pojkarna och var överraskad att höra Lester dra raslinjer, eftersom nu för tiden skillnaden i hudfärg på inget vis påverkar de individuella stilarna.

Inte för att det betyder mycket, vilken Lester vill välja som vicepresident eller att efterträda honom som den förnämste tenoristen. Att döma av uppfattningarna hos oräkneliga tenorsaxofonister över hela Amerika är ett av de få stabila tingen i dag Lester Willis Youngs presidentskap.



RECORD

By **LEONARD FEATHER**
Composer, Critic and
WMGM Disc Jockey

For several months now we've been ad libbing in this department about all kinds of music, and it suddenly struck us that we've never defined the various forms of popular music and explained how they differ from each other. So here we go with a glossary:—

Dixieland is the kind of jazz that was popular when you were about minus ten years old. It consisted generally of three or four horns, plus the rhythm section (piano, drums, and bass, plus banjo or guitar). It had everybody playing away at once, then the horns taking solos, then every man for himself again in the last chorus. The Dixieland musicians played simple tunes like *Jazz Me Blues* and *Twelfth Street Rag*.



EDDIE

This kind of music is still played, though not usually by the younger musicians. The chief rooter for Dixieland is Eddie Condon, who owns a night club in New York where Dixieland is played, does a television show, and has some new records out now on the Atlantic label.

The best thing about Dixieland when it's played well is its nice easy-going spirit and free-for-all, swinging atmosphere, but most Dixieland nowadays sounds very old-fashioned to the younger musicians.

Swing is the brand of music that grew up around 1935, when Benny Goodman started to show that big bands could play a refined kind of jazz with cleverly written arrangements, a sprinkling of good solos, and a rhythm section that kept a good beat, or swing, underneath the whole thing. By around 1939 there were dozens of big bands playing swing, including Jimmy and Tommy Dorsey, Artie Shaw, Glenn Miller, and Count Basie. Any tune can be made into a swing performance if it's cleverly enough arranged, whether it's an old ragtime (Dixieland) song, or a new hit from Tin Pan Alley. Today swing is taken for granted as the style of most big bands. Recent swing records include *Cheek to Cheek* by Count Basie on Victor, by Ziggy Elman on MGM, and *A Fine Romance* by Les Brown on Columbia.



CHARLIE

Bebop is the kind of jazz that began to grow up around 1940-41 when a group of musicians, mostly in New York, began to try out new ideas, using chords and patterns of melody that hadn't been tried before in jazz. They added a few spices, maybe a whole new course, to the musical menu of jazz.

You've probably read a lot about bebop in

Calling all Girls
Sept., '49

National Plans 1st LP Issue With Eckstine

NEW YORK, Oct. 1.—National Records is planning to issue its first long-playing platter, featuring Billy Eckstine, in the very near future. The disk will be a 10-inch presentation consisting of four Eckstine renditions selected from his most popular waxings for the label, which were made prior to his present affiliation with MGM Records.

Program notes on the artist and the tunes have been written by music critic-deejay Leonard Feather. The disk will retail for \$2.85, tax included.

Billboard Oct. 8

ON THE RECORD

By LEONARD FEATHER

IT'S happened to me dozens of times, and most likely it's happened to you. You find an exciting new musician or singer, maybe on a small record label, or in a little night club working with some unknown band. You wonder why he's unknown, and hope he'll soon rise from obscurity to national fame. Gradually, he does; you rush to tell your friends about this great new talent, the guy you admired when he was nobody; but to your dismay, you find that while you were talking, something has happened to him. The very talent for which you admired him, the very qualities that brought him out of obscurity, are being discarded in favor of a more "commercial" style.

By the time he's through making himself acceptable to 150,000,000 people, your artist has gone so far forward financially, and slipped so far artistically, that you wish he'd remained unknown!

These reflections occurred to me the other day as I was lining up a bunch of recent records for review here. Listening to Lionel Hampton's new record of *Lavender Coffin* on Decca, I thought back to the great Hampton band of 1940-42, when musicians admired him—before he'd made that first million.

Recalling the bright new musical idea introduced eighteen months ago by Charlie Ventura's fine little band, the first group to feature a vocal-and-instrumental bop blend, I shed a tear over the latest Ventura Victor vulgarity entitled *Barney Google*, and wondered how so good a musician could have sunk so low so fast.

I listened to the new King Cole record, an inane, innocuous tune called *Who Do You Know In Heaven*, pretentiously dressed up with a vocal group background. This side will sell the record; but I turned it over and heard *The Trouble With Me Is You*, a belated release of a delightful item Nat cut a couple of years ago with the original trio, Oscar Moore on guitar. The whole thing sounds relaxed, and Nat doesn't sing as if he has one eye on the sales manager of Capitol Records. So I shed another tear for King Cole.

Then, on a Dizzy Gillespie Victor release, I heard *Jump Did-Le Ba*,



Feather shows a copy of his new book, "Inside Bebop," to comedian Jerry Colonna.

with an endless bop vocal by Joe Carroll and the maestro, and enough of that infuriating bongo rhythm to prevent the band from swinging. I wondered how to explain to skeptical friends that this sort of thing is representative neither of Dizzy, a great trumpet player, nor of bebop, an important musical movement. Turning the record over, I found a second-rate ballad treatment of *That*

Old Black Magic, which did nothing to alleviate matters.

Of course, the dilemma of music vs. money is no novelty in jazz. Back in the 1930s men like Harry James and the Dorsey Brothers, after making their names primarily as outstanding hot jazz soloists, played less and less of this kind of music as soon as they became big-time bandleaders.

Sometimes you can't blame the artists. Regardless of their own integrity or lack of it, pressure is put on them by agents, record companies, song-pluggers, theatre and dance hall managers—warping whatever good musical intentions they may have had.

We should be thankful that there are still some people who, despite all these powerful influences, have seldom strayed from the path of good musical taste. One is Woody Herman, whose band makes fabulous music in *More Moon* (Capitol), coupling it with a weird novelty in 7-4 time called *The Crickets*. Another is Charlie Parker, the greatest living jazz instrumentalist, whose alto saxophone teams with Erroll Garner's wonderful piano work on *Cool Blues* (Dial). Garner also has two new solo releases, *Love For Sale* and *Sloe Gin Fizz* (Dial), *Love Walked In* and *I Surrender Dear* (Savoy).

Though on another label—the new Futurama—and another leader—baritone-sax Serge Chaloff—but with no letdown in the quality of the music, a group of stars from the Woody Herman band continues to make good music with a fast bop opus called *Chickasaw* featuring some sensational vibes work by Terry Gibbs.

When you hear the kind of music these people make, just thank your lucky stars they haven't been talked into doing *Cruising Down The River*, with bongo and conga drums and a bop choir. Musical honesty, it seems, is a hard thing to come by, these days.

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Varsity October, '49

October 1, 1949

U.S. NEWS NOTES

from

LEONARD FEATHER

RED NORVO is back in New York after two and a half years' absence. After a long period of quiet family life in California, interrupted by occasional tours of the West Coast with a small band, Red came here for a three-week job at Bop City, sharing the bill with Duke Ellington.

CLARINETTIST Tony Scott is assembling the group to work with Red on this job. In addition to Tony himself, it will include Dick Hyman, the amazing young pianist who worked with Tony at Café Society recently; Tommy Potter, the former Charlie Parker bass man, and Mundell Lowe on guitar.

MILDRED BAILEY, Red's ex-wife and musical partner of the 1930's, has been very seriously ill for some months at a hospital in Poughkeepsie, New York; according to recent reports she is now on the way to recovery.

DUKE ELLINGTON now has two new tenor men; Jimmy Forrest from St. Louis in Ben Webster's chair, and Charlie Rouse replacing Sears. Rouse is definitely a bop man who has worked with Dizzy and other members of the younger generation. Duke has also restored his five-piece trumpet section by adding Nelson Williams to the team.

EDDIE SOUTH, veteran violinist who made many friends in Europe during his Continental tours, was sent home to Chicago recently and forbidden to work when it was discovered he was suffering from tuberculosis. He will be out of action for several months.

JOHN HENRY HAMMOND, Jun., president of Mercury Record and former jazz critic, pulled the surprise of the week by eloping to New Hampshire with a specially prominent young lady named Esme O'Brien Sarnoff. It was the second marriage for both. John is a descendant of the first Cornelius Vanderbilt, founder of the fabulous family fortune. His sister Alice is, of course, Mrs. Benny Goodman.

MINDY CARSON, the Paul Whiteman vocal discovery of a couple of seasons ago, has signed a five-year radio and television contract with NBC, as well as an RCA Victor record deal. Mindy, who just finished a long and highly successful season at the swanky Copacabana night club in New York, seems to be the next big pop vocal name to watch out for.

BIGGEST disappointment of the week was the failure of Birdland to open. Monte Kay, the young jazz fan who was responsible for initiating the bop policy at the Royal Roost (and was later fired when its owners moved into Bop City), had planned to open his own spot, named for Charlie Parker, with an opening show to include not only Bird but Lennie Tristano's group, Bud Powell, Harry Belafonte and Stan Getz. On the very last day he was told that he had been refused a liquor licence without which no club can open. This was a particularly big blow to Birdland to open, laying off three months in order not to play any previous jobs at rival spots. Al Haig, who had given up his job with Coleman Hawkins at Café Society to rejoin Bird, found himself jobless, too. Billy Taylor took his place with Hawk.

Melody Maker

EARL HINES RECALLS . . .

When gangsters ran the jazz world

"IT'S been a good fifteen years since the last of the Prohibition-era racketeers dropped out of the night-club business, but the smell lingers on. The smell is the booking agents, whose control of every choice hotel and night club date from coast to coast is a hangover from the days when gangsters muscled in on the entertainment world and used night clubs as a front for their rackets. I know, because I indirectly worked for the mob—in fact, the toughest mob of them all, the Capone gang."

These words formed the prologue to a sensational article in a recent issue of "Ebony" magazine, by Earl "Fatha" Hines, veteran jazz pianist. Although many of his disclosures have been open secrets for years, some of Earl's revelations have never been in print before.

He talks about the gangs who moved into night-club operation with muscle-men and tommy-guns and ran the top Negro clubs such as Chicago's Grand Terrace and New York's Cotton Club.

Owney Madden, a much-feared gangster whose crowd ran the Cotton Club, was a partner of the late "Dutch" Schultz in the beer and numbers rackets during prohibition days. Hines recalls how when Lena Horne was a 16-year-old chorus girl in the club and had an offer to leave and join Noble Sissle's Band, the hoodlums who ran the club objected to her departure.

'Legs' Diamond and the Duke

"Her mother thought that maybe they would listen to reason, and sent Lena's stepfather to talk to some of them. They gave him a sound thrashing and wound up by sticking his head in a toilet bowl," writes Earl.

Frenchy De Mange, another of Madden's associates, was a frequent

quent card partner of Duke Ellington between shows at the club. On one occasion, a customer at the club tipped Duke two thousand dollars just for playing the "Saint Louis Blues." He was the notorious Jack "Legs" Diamond.

When Duke first opened at the club he was prevented from coming immediately owing to a theatre engagement in Philadelphia. This was straightened out in a hurry; a Philadelphia mobster went to see the theatre owner and told him: "Be big, be big, or you'll be dead." The theatre man was big, and Duke opened at the Cotton Club, as scheduled!

Later, when Cab Calloway's Band was at the club, the bosses booked him into the Paramount Theatre for three weeks, where he had to double from the club for only \$200 extra a week. He was warned: "You'd better go into the Paramount on those terms, or we'll see to it you never work again!" Cab obeyed.

The Grand Terrace in Chicago, where Earl led his own band for more than a decade, was another big mob operation where the Capones hung out frequently.

"Sometimes it paid to know these fellows," recalls Earl. "I hired Arthur Lee Simpkins to sing with the band. In Augusta, Georgia . . . he was working in a white bank, and I invited him

From 'MM' New York
Correspondent
LEONARD
FEATHER

to come to Chicago after I heard him sing. Later the Georgia banker for whom Simpkins had worked as a handyman came into the Grand Terrace and demanded that we return his 'coloured boy.' A few tough bouncers went into action and quietly ran the Georgia cracker back to his haunts."

Capone mob in charge

There was another singer who was involved in a little trouble later, writes Earl. "At the Club De Lisa, in Chicago, I heard a \$35-a-week crooner . . . and convinced him to join my band. His name—Billy Eckstine. When we opened with Billy at the Grand Terrace a short while later, we got a call from some fellows who wanted Eckstine back at the De Lisa. They came armed with revolvers that plainly showed under short coats. But the Terrace's toughies had other ideas, and after putting their cards on the table with the rival gang, Eckstine stayed."

Al Capone, who went around town in a seven-ton armoured limousine, frequently came in the Grand Terrace with his henchmen, ordered all the doors closed and had the band play his requests. He was free with



The smell lingers on . . . it more than one jazz-exploiting night club today—says Earl.

\$100 tips. "Scarface" got along well with musicians.

Lucky Millinder worked for his brother, Ralph Capone, in a spot controlled by the syndicate in Cicero, Illinois, headquarters of the Capone gang. Others who held jobs in Capone-controlled clubs were the late Tiny Parham and the late Jimmy Noone.

Burnings and bombings

The "Ebony" story points out that Louis Armstrong was once threatened with gangster violence when he changed managers, and was forced to hire two bodyguards, who protected him on and off the job for several months. (Although this is not mentioned in the story, it is a well-known fact that one mobster cornered Louis in a telephone booth and started to burn his mustache off with a cigar while making threats.)

Bombings were a routine occurrence; the article includes a picture of a Chicago south-side café after an explosion attributed to "trouble with the union"—the Capone mob, it is noted, even had a hold on officers of the musicians' union at one time.

The article goes on to say that "when the Prohibition-era thugs passed from the scene, another kind of racketeer moved in. I got my first whiff of how they worked when I owned my own band and wanted to place a Negro manager, Charlie Carpenter, in the office of my New York booking agency. But the agent advised against such a move. 'He wouldn't know how to get along with promoters,' was the argument."

Earl tells of other troubles with an agency for using high-pressure methods.

'We'll shoot your fingers off!'

Earl says that he gave up handleading for a \$500-a-week job with Louis Armstrong because he was fed up with having to deal with racketeer agents. "Too often," he says, "I have seen talented, ambitious young-

sters fall prey to the whims of the syndicates—the kind that operates with tommy-guns, and those who operate with trick clauses in fine print in contracts."

There are many other incidents of the type mentioned in this article which may be familiar to older readers. Some of them involved a character known as "Feet" Edson, who was mixed up in a situation with the French Casino in New York which wound up with threats against both Teddy Wilson and Roy Eldridge that their fingers would be shot off if they refused to be good boys.

Most of the gangsters of that era are either dead or in jail; a few have gone into semi-legitimate business. But there's no doubt that Earl Hines is right in one of his most important arguments—namely, the gangster era is officially over but the smell still lingers on and this odour can be found in more than one jazz-exploiting night club operating in America today.

Oct. 1

NY

New Bop House In Brooklyn

NEW YORK—The first of its kind in Brooklyn, Soldier Meyer's Bop House debuted on the modern jazz scene last week with Miles Davis' combo blowing the opening notes at the Sutter Avenue hot spot.

Along with Davis, MGM Disc jockey and jazz critic, Leonard Feather was on hand to act as emcee for the spot who will function as the shot in charge of talent and presenting the shows.

Featured in Miles' new group, formed especially for this engagement are Tadd Dameron, ace arranger and pianist, Sonny Rollins, tenor sax star, Nelson Boyd, formerly bassist with Mr. Gillespie; drummer Roy Haynes, with vocals by another Gillespie alumnus, Kenny Pancho Hagood. "Oo-Dee-Dee" fame.

Davis was booked for two weeks opening Thursday. Soldier Meyer, formerly a prominent prize fighter, has turned into one of Brooklyn's better known night spot operators.

Pittsburgh Courier

Tadd Dameron, former Dizzy Gillespie arranger, discussed the European bop situation on Leonard Feather's WMGM show on August 18th. The "King of Dixieland Jazz," Eddie Condon, guested on the 25th.

Music Business Sept. '49

... have been injured and 81
killed . . . Leonard Feather's bop session pre-
vailed at Soldier Meyer's Bop House on Thurs-
day . . . A popular guy: Willie Jones . . . Turner
Anderson, former Dew Drop waiter, now in the

Amsterdam News Oct. 22

Chubby spelar hemvävt

Amerikanytt från Leonard Feather

New York den 5 augusti.

DEN EGENDOMLIGASTE nyheten på flera månader är Chubby Jacksons senaste tilltag. Besviknen efter sitt misslyckande att få ekonomisk framgång med en bop-orkester, säger sig Chubby nu absolut ha uppgivit musik och repeterar med en johan-orkester, som skall spela gammal dansmusik på landsbygden.

Orkestern skall innehålla en gammalmodig fiolist och gitarrist med musikerna i overaller och röda näsdukar på typiskt folkdansmaner. Chubby råder att han kan göra tillräckligt med pengar med den sortens arbete omkring sin hemstad, som är Freemont, Long Island, för att åtminstone delvis kompensera de stora förluster han gjorde med sin stora orkester för några månader sedan.

Chubbys beslut kan ses som ett bevis på musikens position just nu, ty nu finns det fler stora orkestrar, som går lediga än någonsin förut.

George Shearings kvintett har varit utan något som helst engagemang under en hel månad, när detta skrives, möjligen beroende på de höga priser som Shearing sätter på sina tjänster. Underhandlingar att återvända till Bop City föll igenom och den nya show'n öppnade där denna vecka med Charlie Venturas och Count Basies orkestrar.

Det finns alltså en stor möjlighet att Count Basie kommer att upplösa sin stora orkester och arbeta med en liten; ja, faktum är att hans tjänster redan erbjudits ett par klubbar på en sådan basis.

Duke Ellington har engagerat en ny rytmisk sångerska vid namn Lu Elliott, som vi senast hörde med Benny Carters orkester, med vilken hon gjorde inspelning på De Luxe.

Artie Shaws nya orkester, som möjligen kommer att börja repetitionerna i nästa vecka och som reser på turné med början den 12 september, har flera bopmusiker såsom Frankie Socolow, Al Cohn, förre tenoristen hos Herman, och Danny Banks, också tenor. Förhandlingarna om att lancera Sarah Vaughan samtidigt har inte lett till resultat och Sarah tar sig nu en månads ledigt.

Den nya nattklubben känd som "Georgie Auld on Tin Pan Alley" hade en framgångsrik premiär denna vecka. För den enda underhållningen svarade Barbara Carroll, som spelar utmärkt boppiano. Auld är direktör för stället, spelar inte, men säger att han kanske kommer att spela någon gång emellanåt.

På tal om kvinnliga pianister så har den talangfulla Frances Gaddison lämnat Lionel Hamptons orkester och bildar

nu en egen orkester i San Diego, California.

Direktionen för en stor utomhus-danssalong i Detroit stängde i förra veckan under tre dagar, därmed avkortande Gene Krupas engagemang som ett resultat av en skandal i och med arresteringen av tre av Krupas musiker, som

dog i Beverly Hills, California, den 13 juli. DeLange hade haft en färgstark karriär, först i åtskilliga Hollywood-filmer, och sedan i New York 1934, då han öppnade ett värdshus på Long Island med Will Hudson och bildade den berömda Hudson DeLange-orkestern.

Han och Hudson började sin karriär



Vid en premiär nyligen på Copacabana Club i New York observerades denna trio. Fr. v. Ina Ray Hutton, berömd före kriget som ledarinna för omväxlande kvinnliga och manliga orkestrar. Till höger Inas syster June och i mitten miss Virginia Weidler — om det kan intressera herrarna.

anklagades att inneha marijuana och heroin.

Harold West, välkänd trumslagare på 52nd Street sedan flera år, har nyligen arresterats för narkotikamissbruk. West hade vikarierat i Basies och Ellingtons orkester och lanserades på skiva med Charlie Parker. Stan Levey, en annan framstående trumslagare, som var med den ursprungliga Dizzy Gillespie-kvintetten under bopens första dagar, arresterades häromdan för stöld ur automobil. Och från västkusten kommer en rapport om Lou Fromms fränfalle, den förre trumslagaren hos Harry James, vars karriär avbröts av liknande skäl. Vad är det med dessa trumslagare?

Melody Makers front page-nyhet den 9 juli beträffande Stan Kentons påstådda planer att återvända till musiken, är inte riktig. Nyheten, som M. M. hämtade ur den amerikanska "Capitol News", fastslog, att Stan hade bestämt sig för att göra en stor comeback med en ny orkester. Eder korrespondent har fått veta av Pete Rugolo, som talade med Stan för ett par dagar sedan, att han absolut inte har bestämt om eller när han skall återvända till gamet. Inte vet han heller vad sorts orkester han kommer att ha, om han återvänder. Det fanns absolut inga fakta för, att Kenton planerade att börja repetitionerna inom några veckor. Han tar det lugnt för närvarande och det är ingen som vet från den ena veckan till den andra, vad han tänker göra.

En förändring, som kanske är signifikativ, ägde rum i Duke Ellingtons orkester i medio av juli, då Duke engagerade sin förste bop-musiker, trumpetaren Dave Burns, som var med Dizzy Gillespies orkester, och, nyligen, med Walter Fuller, Francis Williams och "Scad" Hemphill har lämnat orkestern. Eddie DeLange, uppmärksam kompositör, arrangör och kapellmästare,

som komponister med "Moonglow" 1934. Senare skrev DeLange texten till Duke Ellingtons "Solitude". Han samarbetade med Jimmy Van Heusen om "Darn that dream" och åtskilliga andra synnerligen populära melodier. Några andra melodier, som han delvis gjort, var "I wish that I were twins", "Deep in a dream", "A string of pearls" och en av de stora krigsmelodierna "This is worth fighting for".

Jazz återvände till 52nd Street med ett tjohej förra veckan i och med att Three Deuces mycket framgångsrikt började igen. Lanserade av Erroll Garners trio och Kai Winding sextet. Eder korrespondent hjälpte till genom att göra en bop-session. De deltagande var Charlie Parker, Ben Webster, George Shearing, Stan Getz, Miles Davis, Chuck Wayne, Buddy De Franco och Ruth Brown, en mycket lovande ny sångerska, som för närvarande lanseras på Café Society.

Milt Shaw, den unge agenten som hjälpte Dizzy Gillespie vid starten och åtföljde honom på hans europeiska turné i fjol, har nu stämt Dizzy för \$17.000 och påstår att Dizzy brutit ett sju års kontrakt, vilket skulle tillförsäkra honom 5 % på Dizzys bruttoinkomst.

Den nya show'n av Irving Berlin och Robert Sherwood, "Miss Liberty", hade premiär nyligen på Broadway men efter de starka fanfarnerna i förväg fick den nedslående anmälningar i dagspressen.

En ny serie av s. k. "Basic Jazz"-album kommer ut den 1 september på Folkways-etiketten och har återutgivning av sådana som Bunk Johnson, Lead Belly, Lonnie Johnson och Ma Rainey.

Jimmy Zito är den senaste musikern, som kontrakterats för "Young Man With a Horn", och han skall tillsammans med Harry James svara för trumpet-bakgrunderna. Billy Eckstine, vars

fenomenala succé fortsätter, har bookats för julveckan till Paramount-teatern i New York för en lön som tros vara 7.500 dollars per vecka.

Frank Clarke, välkänd basist och broder till den berömda trumslagaren Kenny Clarke, mördades i tisdags i Kalifornien enligt ett telegram som Eder skribent nyss erhölet från kapellmästaren Jack McVea. Man försöker nu få kontakt med Kenny, som tros vara på turné med en orkester i Frankrike eller Belgien. Han har vistats i Europa flera månader. Frank Clarke spelade med i den gamla Teddy Hill-orkestern och deltog också i ett antal av de bäst kända inspelningarna av Buddy Johnsons band på Decca.

J. J. Johnson, efter endast ett par månaders uppehåll i Dizzy Gillespies trombone-sektion, beslöt sig för att sluta och bilda sin egen lilla orkester i New York, som snart har premiär i Three Deuces.

Många förändringar väntas äga rum i Charlie Venturas band efter det det slutar den nuvarande sejouren på Bop City. Pianisten Teddy Kaye slutar, trumslagaren Ed Shaughnessy och trumpetaren Conte Candoli ha båda ett erbjudande från Artie Shaw. Basisten Red Mitchell (som i förbigående sagt senast sågs i Bop City, då han spelade piano i Chubby Jacksons nu upplösta orkester) har ersatt Max Wayne. Venturas två sångerskor, Betty Bennett och Beverly Brooks, kvarstannar. Under tiden har den ovanliga orkestern som ledes av förra Ventura-stjärnorna Roy Kral och Jackie Cain haft premiär i Illinois. Den har två kvinnliga musiker på cello och trummor, kommer snart att lansera Jackie själv som skall spela flöjt och naturligtvis begagna en omväxlande repertoar, som arrangerats av Kral.

Count Basies orkester, som hade premiär på Bop City förra veckan, visade sig bli en angenäm överraskning, framförde ett bättre program (och ett intressantare musikaliskt sett) än många orkestrar, som spelat mer regelbundet. Den bästa delen är kanske saxofon-sektionen. Inte mindre uppmärksam är trumpetspelet av förre Barnet-stjärnan Clark Terry från St. Louis, vilken låter som en kombination av Dizzy Gillespie, Rex Stewart och Rafael Mendes, om ni kan föreställa er någonting sådant. Fint spel var det också av veteranerna såsom Sweets Edison på trumpet och Dickie Wells på trombone, plus arrange-man av sådana som Jimmy Mundy, Gerald Wilson (han är tillbaka i trumpetsektionen) och andra habila arrangörer. Det fanns en god balladsångare, Joe Bailey, och naturligtvis är den evige Jimmy Rushing med. Hela orkestern har swing och musiken blir utmärkt.

Johnny Moores Three Blazers, som nu har två tredjedelar av den gamla King Cole-trion (gitarristen Oscar Moore och basisten Johnny Miller), engagerade en ny, intressant personlighet att fylla den vakanta pianistplatsen sedan Charlie Brown slutade för några månader sedan, vilkens insatser hjälpt gruppen att sälja miljontals av plattor. Denne nykomling är Billy Valentine från Fort Worth, Texas, som fick jobbet efter han provsjungit för Johnny Moore i ett interurbant telefonsamtal. Han gjorde sina första Victor-skivor med The Blazers i förra veckan.

Hot Lips Page, som spelat på dussintals grammofonbolag under många år utan större framgång, har till slut fått en succé genom att slå sig samman med Pearl Bailey för en serie sidor för Columbias nya Harmony-etikett. Deras versioner av "Hucklebuck" och "Baby, it's cold outside" visade sig bli överraskande best-sellers, och nu talas det om att till och med lansera Pearl och Lips på en turné.

Jack Teagarden talar om att sluta hos Armstrong för att bilda egen liten orkester efter det Louis spelat sin sejour på Bop City inom kort. Det är alltså möjligt att Louis' grupp skall spela i Skandinavien och Schweiz under oktober.

Bud Powell, ansedd av de flesta andra pianister att vara världens främste bop-pianist, kommer att medverka i Monte Kays nya nattklubb på Broadway, som öppnar den 8 september. Klubben kommer att bli känd som "Birdland" till ära för Charlie Parker, vars grupp skall öppna där samtidigt med Lennie Tristanos orkester.



NYHETER

i instrumentalsolon och orkester av Stan Kenton—Gillespie—Charles Parker—Illinois Jacquet etc.

Begär våra specialförteckningar

REUTER & REUTER
Regeringsgatan 45, Stockholm



RECORD RATERS



By **LEONARD FEATHER**
Composer, Critic and
WMGM Disc Jockey

As I write these immortal lines, two of my favorite bands are in town, out of work. Two others just decided to break up. Things aren't what they used to be in the band business, which makes it all the more amazing when a new band comes along and shows every sign of a bright future.



RAY

The lucky exception is Ray Anthony, the short, dark, and handsome trumpeter who looks like a sawed-off Cary Grant and whose band is supposed to be a combination of Glenn Miller, Stan Kenton, Roy Acuff, Bob Crosby, and the Ringling Brothers Circus. (You can hear the Acuff touches in *The Wreck on the Highway*, one of his Capitol sides, and shades of the old Crosby Dixieland band in *Darktown Strutter's Ball*).

The Miller influence on the Anthony band isn't surprising, since Ray was in Glenn's trumpet section in 1941, joining the band shortly before his nineteenth birthday and staying almost a year, despite frequent disagreements with his boss. ("I was the Peck's Bad Boy of the band," he recalls.) After a short stay with Jimmy Dorsey, he joined the Navy, was stationed at Great Lakes, and then sent out to the Pacific as a bandleader, winning a service band contest for the entire Pacific area. He was on Midway when he heard the news about Glenn's disappearance, in December 1944. A year later, back in the civilian swim, Ray started a new band.

Early this year he got with Capitol and things really started jumping. The nice thing about it is that three of his biggest successes have been scored at spots everyone associates with the old Glenn Miller band's reign of glory—the Paramount Theatre on Times Square, the Meadowbrook out in Jersey, and the Café Rouge of the Statler Hotel, which was the Pennsylvania in Glenn's day.

Anthony assets include Dick Noël, whose fine baritone voice on *A New Shade of Blues* reminds you of Billy Eckstine; Pat Baldwin and the Skyliners, a vocal group discovered by Ray singing on WLW in Cincinnati.

PLATTER DATA

Records are getting cheaper! At last the big companies are going back to the idea of making a lower-priced label that'll be within reach of your purse, be it ever so humble. Decca has Vocalion, Columbia has Harmony, and Victor is reviving Bluebird; they're all 49 cents.

For an example of the value you can find here, suppose you want a record of the title song from the new picture "It's a Great Feeling." Of course if you want the star of the picture (Doris Day) to sing it for you her-

self, you pay 63 cents and get a Columbia disc. But if you'd settle for a very cute version by Pearl Bailey and Hot Lips Page, it's available on Harmony.

CLASSICS

If it's jazz you're talking about, I've been studying the stuff for a little over umpteen years and have amassed so many records that I'll soon be forced to live in the hallway. But when it comes to classics, I'm just like any other guy who says he may not know what's good but he knows what he likes; and my collection, until recently, was shamefully small. I'm correcting that now, and fast.

A lot of jazz musicians have a classical taste that begins with Stravinsky and Hindemith; anything pre-20th Century is strictly corn to them. Me, I try to be broadminded; not that it requires much indulgence to accept the music of men like Mozart, whose Quintet in C Minor is beautifully performed, it seems to me, on the recent Columbia release by the Budapest String Quartet with Milton Katims playing the viola. On the long-playing record it's coupled with a D Major Quintet for the same string group.

In the vocal vein there's a remarkable record, containing almost an hour of music on two 12-inch sides, by Risé Stevens. One side features eight popular love songs such as *Dearly Beloved*, *The Man I Love* and *Love Walked In*; on the back are eight standards including *Homing*, *The Rosary*, *Love's Old Sweet Song* and *Trees*.

Some of the best imported recordings, originally on the German Telefunken label, are available here on Capitol, one of the most interesting being the Schubert Quintet in A ("Forellen") with Franz Rupp, a fine pianist.

Finally, in a lighter mood, Eugene Ormandy conducts the Philadelphia Symphony in some Johann Strauss music—including, inevitably, the *Blue Danube Waltz* and *Tales From the Vienna Woods*—on a Columbia LP.



ART

MAIL BAG

Joan Karen Shrenley of 2423 Avenue L, Brooklyn 10, N. Y., has started a new Ray McKinley fan club and wants to make it nationwide. Help her.

Mary Timony of Allentown, Pa., wants info on Art Lund. He's from a musical Salt Lake City family, was a football hero at East Kentucky State; learned boxing from his father and became a Golden Gloves champ; won letters at tennis, baseball, track, and swimming. After graduation, a trick knee sidetracked him from pro football into coaching and teaching math in a Kentucky high school. Then he became a singer with Jimmy Joy's band; as Art London, did six months with Benny Goodman, before joining the Navy as a meteorologist. Back with B.G., made a hit with *Blue Skies*, then went out on his own and on MGM Records, scoring big hits with *Mam'selle* and *Peg O' My Heart*.

Senior Prom Oct. '49

Leonard Feather starts his weekly series of Jazz Concerts at Cafe Society Downtown tonite (Tuesday) which will feature a ton of jazz experts... Ray Stapleton, suave singer ala Billy Daniels will represent Allan's Alley there... Hottest thing at Bon City is the Slim Gaillard Trio, which actually sizzles with a 110

Amsterdam News Oct. 29

Cornell Widow
Oct. '49

Herald Tribune
Oct. 26



Nick Kenny Speaking:

(CALLING ALL CITIES!!! LOCAL PAPERS PLEASE COPY!!!)

NEW YORK CITY!!! If you don't know what bop is (as who does?) you'll be interested in the special radio version of Leonard Feather's new book, "Inside Bop," featured nightly on WMGM at 7:30 p. m. by disc jockey Feather. Before Leonard gets through he hopes that even a square can enjoy and understand bop music. Did he say "music"???

MUSIC LAND!!! Joel Friedman, music editor of the coin machine industry's redhot Cash Box Magazine, and Shirley Etkin,

about the nice things at Lester's restaurant at Long Beach, L. I. The Stan Simons Trio on CHLP is the talk of Canada! Reg Con-



CONTEST CONSENSUS

"STOP THE MUSIC," WJZ, Thursday nights at 8. If they phone you on TV say "Little Bir-

Daily Mirror

Oct. 11

October 8, 1949

The Bil

The Billboard MUSIC POPULARITY CHARTS PART VI Rhythm & Blues Records

Based on reports received last three days of Week Ending September 30

BEST-SELLING RETAIL RHYTHM & BLUES RECORDS

Records listed are rhythm and blues records that sold best in stores according to The Billboard's special weekly survey among a selected group of retail stores, the majority of whose customers purchase rhythm and blues records.

POSITION	Weeks Last This to date	Week	Record	Label
11	3	1	BABY, GET LOST.....D. Washington.....Mercury 8148—BM1	
3	6	2	BROKEN HEARTED.....E. Williams.....Supreme 1535	
5	5	3	IT'S MIDNIGHT.....Little Willie Littlefield.....Modern 20-686	
4	2	3	ROOMING HOUSE BOOGIE.....A. Milburn.....Aladdin 3032	
1	—	5	SATURDAY NIGHT FISH FRY (Parts I and II).....L. Jordan.....D 24725	
6	1	6	ALL SHE WANTS TO DO IS ROCK.....W. Harris.....King 4304—BM1	
3	15	6	EMPTY ARM BLUES.....A. Milburn.....Aladdin 3032	
20	—	6	LITTLE GIRL, DON'T CRY.....B. M. Jackson and His Buffalo Bearcats.....King 4288—BM1	
1	—	6	SNEAKIN' AROUND.....R. Render.....London 17000	
7	10	10	IN THE EVENING WHEN THE SUN GOES DOWN.....C. Brown.....Aladdin 3030	
25	9	11	TROUBLE BLUES.....C. Brown.....Aladdin 3024—BM1	
23	7	11	TELL ME SO.....The Orioles.....Jubilee 5005—BM1	
26	11	13	AIN'T NOBODY'S BUSINESS (Parts I and II).....J. Witherspoon.....Supreme 1506—ASCAP	
2	6	13	NUMBERS BOOGIE.....Sugar Chile Robinson.....Cap 57-70037	
11	15	15	I LOVE YOU SO.....Pee Wee Crayton.....Modern 20-675	

WARNING!

In utilizing these charts for buying purposes, readers are urged to pay particular attention to information listed which shows the length of time a record has been on the chart and whether a record's popularity has increased or decreased. This information is shown in the left-hand columns under the headings: "Weeks to Date," "Last Week" and "This Week." If a record has had an unusually long run, or if its current position "this week" versus "last week" shows a sharp drop, readers should buy with caution.

MOST-PLAYED JUKE BOX RHYTHM & BLUES RECORDS

Records listed are rhythm and blues records most played in juke boxes according to The Billboard's special weekly survey among a selected group of juke box operators whose locations require rhythm and blues records.

POSITION	Weeks Last This to date	Week	Record	Label
8	4	1	BEANS AND CORNBREAD.....L. Jordan.....D 24623	
8	6	2	BABY, GET LOST.....D. Washington.....Mercury 8148—BM1	
7	1	3	ALL SHE WANTS TO DO IS ROCK.....W. Harris.....King 4304—BM1	
1	—	3	SATURDAY NIGHT FISH FRY (Parts I and II).....L. Jordan.....D 24725	
3	—	5	WAITING IN VAIN.....I. J. Hunter.....King 4291—BM1	
2	12	6	EMPTY ARM BLUES.....A. Milburn.....Aladdin 3032	

Billboard Oct. 8

LEONARD FEATHER

PRESENTS NIGHTLY

BOP CONCERTS

NEW SHOW EVERY THURSDAY

This Week

MAX ROACH

J. J. JOHNSON

On Trombone

and His ALL STARS

featuring

KENNY (Pancho) HAGOOD

On Vocals

Plus the Sensational RITA MOSS at the Piano

SOLDIER MEYER'S

BROOKLYN BOP HOUSE

451 Sutter Ave. — DI. 2-9019

8th Avenue "A" train to EAST NEW YORK STATION. Change for CANARSIE LINE TO SUTTER AVENUE.

amsterdam News Oct. 22

INSIDE BE-BOP

By Leonard Feather

This book has been too long in coming. Too often we've heard someone exclaim, "I just don't get onto Bop!", or just plain, "I don't understand Bop!"

Feather's work will answer any and all questions you might have on this subject, and straighten you out so that you'll be able to discuss Bop freely and intelligently.

The first music critic to appreciate and further the cause of Bop, Feather does not try to convert the reader to Boppism—he's just telling you what's going on, and why, and by whom.

Generously illustrated with splendid action photographs and many lines of actual music, this book really shows the reader what Bop is, with Feather's commentary giving the inside information. No longer need the public be mystified by, and unable to cope with this music form.

INSIDE BE-BOP, by Leonard Feather
103 pp.; plus illustrations—\$2.00.
J. J. Robbins & Sons, Inc., New York

Music Business Oct. '49

... a new act. which is
 good news. Kay's routines are TV
 naturals—all movement and speed
 . . . WMGM's Leonard Feather
 inaugurates a weekly series of jam
 sessions from Cafe Society, start-
 ing next Tuesday night . . . Tennis
 stars Pancho Gonzales, Frankie
 Parker, Bobby Riggs, Jack Kramer
 and Francisco Segura appear on
 Ed Sullivan's CBS-TV show, Sun-
 day at 9 P. M. to give tips to

Daily News Oct. 22

new revue for Nov. 2 at the Regal
 Bleu...Cafe Society launched
 the first of a series of Tuesday
 Jam Sessions under the direction
 of Leonard Feather.

CAB-HOORAYS: Vocal ver-

Daily Mirror Oct. 28

On the Upbeat

New York

Variety

. . . Leonard Feather's new series
 of Tuesday night jazz sessions at
 Cafe Society, N. Y. . . . Philadel-
 phia Disk Jockey Assn. labelled

Oct. 26

Gangsters inom USA-jazz

Earl Hines tar bladet från munnen

New York den 15 september.

DET HAR GÅTT MER ÄN 15 år sedan förbudseran och dess gangsters försvann från nattklubbarna, men den dåliga lukten finns kvar. Den dåliga lukten är impressarios, vars kontroll över varje bra hotell och nattklubb från kust till kust är en baksmälla från de dagar, då gangsters trängde sig in i nöjesvärlden och begagnade nattklubbarna som en skylt för sina skumma affärer. Det vet jag, ty jag arbetade indirekt för slöddret — ja, för det brutalaste slöddret av alla, Capones gäng.

Dessa ord utgjorde prologen till en sensationell artikel i ett nummer nyligen av negertidskriften Ebony av Earl "Fatha" Hines, välkänd jazzpianist. Fastän många av hans avslöjanden varit öppna hemligheter i årtal, har några av Earls avslöjanden aldrig synt i tryck förut. Han talar om gängen, som trängde sig in i skötseln av nattklubbarna med gorillor och maskingevär och handhade de främsta negerklubbarna såsom Chicagos Terrace och New Yorks Cotton Club.

Owney Madden, en mycket fruktad gangster vars gäng skötte Cotton Club, var partner med framlidne "Dutch" Schultz inom öl- och lotteriffärerna under förbudsdagarna. Hines erinrar sig, hur, när Lena Horne var en 16 års balettflicka på klubben och fick ett erbjudande att sluta och ingå i Noble Sissles band, de skurkar, som skötte klubben, förbjöd henne att sluta. "Hennes moder trodde att de kanske skulle ta reson och sände Lenas styvfar för att tala med dem. De gav honom en grundlig omgång och slutade med att sticka ned hans huvud i en toalettskål", skriver Earl. French DeMange, en annan av Maddens förbundna, spelade jämt kort med Duke Ellington mellan föreställningarna på klubben. Vid ett tillfälle gav en kund på klubben Duke tvåtusen dollars i tips bara för att spela "Saint Louis Blues". Det var den ökände Jack "Legs" Diamond.

När Duke först hade premiär på klubben kunde han inte komma genast på grund av ett teaterengagemang i Philadelphia. Detta löstes i en hast; en gangster från Philadelphia uppsökte teaterägaren och sade: "Var snäll, var snäll — annars är du död." Teatergubben var snäll och Duke hade premiär på Cotton Club som avtalat.

Senare, när Calloways orkester var på klubben, bookade arbetsgivarna honom på Paramount-teatern under tre veckor, där han fick alternera med klubben för bara 200 dollars extra per vecka. Han varnades: "Det är bättre att du spelar på Paramount eller också skall vi se till att du aldrig arbetar igen." Cab lydde.

Grand Terrace i Chicago, där Earl ledde sin egen orkester under mer än tio år, var ett annat stort gangsterställe, där Capones banditer höll till ständigt. "Ibland lönade det sig att känna de där figurerna", erinrar sig Hines. "Jag engagerade Arthur Lee Simkins att sjunga med bandet. Han arbetade i en vit bank i Augusta, Georgia, och jag inbjöd honom att komma till Chicago efter det jag hört honom sjunga. Senare kom bankdirektören från Georgia, för vilken Simkins hade arbetat som springpojke, in på Grand Terrace och krävde att vi skulle återvända hans negerpojke". Några hårdhudade utkastare trädde i aktion och körde lugnt och stilla iväg Georgia-mannen."

Det fanns också en annan sångare som hade lite besvär, skriver Earl. "På Club De Lisa i Chicago hörde jag en crooner som hade 35 dollars i veckan — och övertalade honom att ingå i min orkester. Hans namn — Billy Eckstine. När vi hade premiär med Billy på Grand Terrace lite senare, fick vi besök av några som ville ha Eckstine tillbaka till De Lisa. De kom beväpnade med revol-

rar som tydligt kunde skönjas under kläderna. Men gangsterna på Terrace hade andra idéer och lade korten på bordet för det rivaliserande gänget. Eckstine stannade."

Al Capone, som reste runt stan i en sju tons armerad limousine, kom ofta till Grand Terrace med sina drabanter, beordrade att dörrarna skulle stängas och lät bandet spela vad han begärde. Han var frikostig med 100 dollars-tips. "Scarface" kom bra överens med musiker. Lucky Millinder arbetade för hans broder, Ralph Capone, på ett ställe som kontrollerades av syndikatet i Cicero, Illinois, Capone-gängets huvudkvarter. Andra som hade jobb på Capone-kontrollerade klubbar var Tiny Parham och Jimmy Noone.

Artikeln i Ebony påvisar, att Louis Armstrong en gång hotades av gangsters, då han bytte managers, och tvingades engagera två livvakter, som skyddade honom under och efter jobbet under åtskilliga månader. (Fastän detta inte nämnts i artikeln, är det ett välkänt faktum, att en annan gangster tvingade in Louis i en telefonhytt och började bränna bort hans mustascher med en cigarr under det han hotade honom.)

Bombningar var vardagliga företeelser; artikeln har en bild från ett café på Chicagos sydsida efter en explosion som skyldes på "oenigheter med förbundet" — Capones gäng, fastslås det, hade till och med hållhake på vissa tjänstemän i musikerförbundet vid den tiden.

I artikeln säges vidare, att "när förbudserans gangsters försvann från scenen, avlöstes de av en annan sorts bovar. Jag fick min första kännedom om, hur de arbetade, när jag hade egen orkester och ville placera en negermanager, Charlie Carpenter, på mitt kontor i New York. Men impressarion avrådde en sådan åtgärd. 'Han skulle inte kunna veta, hur man skulle sköta promoters', var argumentet."

Earl berättar om andra besvär med William Morris Agency, som han kritiserar hårt utan att namnge den, för att använda utpressarmetoder. Han gör också en mycket definitiv antydning om att förfälskningar äga rum i favorit-röstningarna. "En dag i Chicago kom en man till mig, sade att han representerade en av de stora jazztidningarna och berättade, att han kunde skaffa en första plats åt mig i röstningen, om jag gav honom 500 dollars. Jag sade åt honom att gå och bada i Michigan-sjön... I dag kan jag ta 1000 dollars och skaffa mig praktiskt taget vilken placering som helst. De flesta av dessa röstningar är ingenting annat än 'racket' — småsaker jämförda med Capone och Madden, men i alla fall 'racket'."

Earl säger, att han slutade som kappelmästare för att arbeta hos Louis Armstrong, ty han var trött på att ha affärer med gangster-impressarios. "Alltför ofta", säger han, "har jag sett talangfulla, ambitiösa ungdomar bli offer för syndikatens nycker — sådana som arbeta med maskingevär och sådana som arbeta med trickparagrafer, tryckta med liten stil, i kontrakten."

De flesta av gangsterna från den eran är antingen döda eller i fängelse; några få ha övergått till semi-legitima affärer. Men det finns ingen tvekan om att Earl Hines har rätt i ett av sina viktigaste argument; gangster-eran är officiellt slut men den dåliga lukten finns kvar, och denna odör finns i fler än en jazz-exploaterande nattklubb i Amerika av i dag.

Leonard Feather.

Armstrongrekord i Bop City

Amerikabrev från Leonard Feather

New York 13 september.

LOUIS ARMSTRONG KOMMER nu absolut att resa på en sex veckors europeisk turné med början i Stockholm den 3 oktober, och i motsats till vad som sagts har Jack Teagarden för närvarande inga tankar på att lämna sextetten. Enligt Satchmos nya kontrakt med Decca inspelades några plattor i förra veckan varvid Louis med en studio-orkester spelade in några populärmelodier såväl som några sidor med sin egen orkester.

Louis Armstrong hade premiär på Bop City inför häpnadsväckande åskådarmassor och gav därmed stället dess bästa affärer hittills. Trots att man kan tycka att denna orkester vore missplacerad på ett ställe där det endast spelas bop, drog Satchmo en bred publik av Dixieland och bop fans och kommer säkerligen att sätta publikrekord, innan hans tre veckor är slut. George Shearing som lanserades samtidigt under den första veckan avlöstes sedan av Buddy de Francos utmärkta grupp, som i förbigående sagt nyligen gjorde sin första platta för Capitol.

Red Norvo är tillbaka i New York efter 2½ års frånvaro. Efter en lång tids lugnt familjeliv i Kalifornien, avbrutet av tillfälliga turnéer på västkusten med liten orkester, har Red kommit hit för ett 3 veckors jobb på Bop City, varvid han lanseras samtidigt med Duke Ellington.

Klarinettisten Tony Scott satte samman orkestern som skall arbeta med Red på detta engagemang. Förutom Tony själv kommer Dick Hyman, den förvånansvärde unge pianisten som spelade med Tony på Café Society nyligen, vidare Tommy Potter, basisten som var med Charlie Parker i Paris, och Mundell Lowe på gitarr.

Mildred Bailey, Reds förra fru och musikaliska partner på 30-talet, har varit mycket sjuk under några månader på ett sjukhus i Poughkeepsie, New York. Enligt senaste rapporter är hon nu på bättringsvägen.

Duke Ellington har två nya tenorister: Jimmy Forrest från St. Louis på Ben Websters plats och Charlie Rouse istället för Al Sears. Rouse är absolut en bopmusiker, som har spelat med

Cornelius Vanderbilt. Hans syster Alice är som alla vet fru Benny Goodman.

Mindy Carson, Paul Whitemans sångupptäckt för några säsonger sedan, har skrivit ett 5 års radio- och televisionskontrakt med NBC såväl som med RCA Victor. Mindy, som just avslutat en lång och högeligen framgångsrik säsong på det flotta Copacabana i New York, tycks bli nästa stora populär vokalist att ha ögonen på.

Den största besvikelsen i veckan var att Birdland inte öppnats. Monte Kay, den unge jazzentusiasten som var ansvarig för bop-politiken på Royal Roost (och som senare fick sparken när ägarerna flyttade över till Bop City) hade planerat att öppna sitt eget ställe, döpt efter Charlie Bird Parker, med en öppningsshow som skulle innehålla inte bara Bird utan Lennie Tristanos grupp, Bud Powell, Harry Belafonte och Stan Getz. På den sista dagen fick han upplysningen att han nekats spritlicens, utan vilken ingen klubb kan öppna. Detta var en bedrövlighälselse isynnerhet för Charlie Parker, som hade väntat att Birdland skulle öppna och legat stilla under tre månader för att inte spela något jobb på ett rivaliserande ställe. Al Haig, som hade slutat sitt engagemang hos Coleman Hawkins på Café Society för att återgå till Bird fann sig själv vara arbetslös. Billy Taylor tog hans plats hos Hawk.

Tadd Dameron har skrinlagt sina planer på att återvända till Europa. Orsaken till detta överraskande beslut var en ny plan att tillsammans med Miles Davis bilda en stor, all-star blandad orkester, som började sina repetitioner för några veckor sedan. Eder korrespon-



Louis Armstrong har svarat för rekordet att sätta publikrekord i självaste fiendelägrät på Broadway. Jojo!

dent var närvarande vid en repetition och om bara orkestern kan finna ett lämpligt ställe — eller något ställe över huvud taget — att spela, kan den mycket väl svara för en sensation. Saxofonsektionen på repetitionen inkluderade Charlie Kennedy och Jimmy Ford på alt, Allen Eager och Zoot Sims på tenorer och Cecil Payne på baryton, trumpetarna var Red Rodney och Lamar Wright Jr bl. a. Tadd använder sig av tre tromboner och franskt horn. Shadow Wilson är batterist och Nelson

Boyd basist medan Pancho Hagood har hand om det vokala.

Ja, som läsaren förstår, har Ben Webster lämnat Duke Ellingtons orkester och det har skett på Dukes begäran. Coleman Hawkins har haft framgångar med sin lilla grupp på Café Society men reser snart på en turné med Jazz at the Philharmonic tillsammans med Lester Young och Flip Phillips. På Café Society ersättes han av altsaxen Johnny Bothwell, som nu reklamerar sig som "Lord Johnny Bothwell" med en massa egendomlig publicitet om sin adliga skotska härkomst.

Eddie Condon har förväntat alla på sistone med en plötslig uppblommande personlighet på sin televisionsshow varje vecka. Efter att under 25 år inte ha hörts har nu Condon gått så långt att han till och med spelat ett gitarrsolo (vanligen åtta takters ackordspeling med 4 i takten) och har till och med sjungit. Nyligen under en scen ur Bix Beiderbeckes liv med Bobby Hackett spelande Bix' roll sjöng Condon ett helt chorus på "Singin' the blues" och ackompanjerade sig själv på gitarr. Den här veckan hade ännu en dramatisk episod med Billie Holiday som spelade Bessie Smiths roll.

Joe Buskin är just nu den mest upptagne jazzmusikern i television. Förutom att han spelat i Condons show varje vecka är han kapellmästare på två liknande shows, som han själv sköter, och hans musiker är Hackett, Wettling och Tommy Kay. Buskin har också blivit en personlighet helt och hållet med sång, skämt, komponering och hallåande.

Tommy Dorseys Disc Jockey show skall inte sändas vidare... Milt Jackson, den förre stjärnan på vibrafon hos Gillespie, väntas ersätta Terry Gibbs i Woody Hermans orkester... Billy Holiday gjorde sin första inspelning på länge på Decca, varvid det bästa numret var en blues av Billy Moore med titeln "Baby Got Lost". En 14 mans stjärnorkester ackompanjerade henne. Pete Rugolo kommer att skriva och dirigera musiken på Billy Eckstines nästa inspelning för MGM.

Cafe Events...

Cafe Events and Openings of The Week

SUNDAY: Don Silvio 15th anniversary party. Bill Bertolotti's... Korny Kobler and Sophronie, Oramad Diamond, Ned Harvey band, Iceland.

MONDAY: Alynne Streeter model party. Gilmore's... Patricia Bright, Charlotte Sande, Sonny Miller orchestra, Weylin Room at Hotel Weylin... Rudy Timfield 6th anniversary, Nino's.

TUESDAY: Ben Lucas, Bill Bertolotti's... Leonard Feather jam session, Cafe Society... Niki Harmon, Pelham Heath Inn.

WEDNESDAY: Fritz Scheff, Le

Recommended Programs

"Jazz At Its Best," which is one of the best disk jockey shows on the air, will be heard at a different time over WMGM, starting Oct. 24. Beginning on this date the show will be broadcast from 9:30 to 10 P. M., from Mondays through Saturdays. Leonard Feather is the regular jockey. Feather will also retain his Sunday evening time (over WMGM).

Amsterdam News
Oct. 22

N.Y. Post Oct. 22

Louis (blindfold) talks on jazz

THE first record was a small group number made at the tag end of the swing era called "Fiesta in Brass," and featuring Roy Eldridge on trumpet and John Guarneri on piano. Louis found it smooth, competent, but not inspiring. He gave it three stars out of a possible four.

A bop number was played next, called "Jeru," featuring Miles Davis on trumpet. Louis thought the relaxed trumpet chorus "just about saved it," and gave the record two stars.

The next musical dish elicited enraptured "oohs" and "ahs" from Mr. Armstrong. It was an old New Orleans piece, "Franklin Street Blues," by Bunk Johnson. Louis said, "You can hear from the first note that this has soul. That clarinet is trying to tell a story—you can follow him." The record rated four stars.

Louis found the trombone solo on the next record compared unfavorably with any solo by Jack Teagarden. He guessed it was Woody Herman's Orchestra, but didn't know it was Bill Harris on trombone, or that the tune was "Keeper of the Flame." He said of the vibes solo, "Red Norvo has that essence I appreciate." (It was Terry Gibbs). Two stars for this.

Lombardo rave

After that, a blast of Dixieland assailed Pop's ears, and he failed to recognize his old crony Sidney Bechet, and found Art Hodes's piano rather pallid. He dismissed Wild Bill Davison's cornet efforts with, "He didn't hurt himself." This rated three stars.

A warm reaction was prompted by Benny Goodman's "Sometimes I'm Happy." Louis summed up his feelings on this tune by saying, "It's done with intonation, everything—like a basketball team, everybody passing the ball just right." He gave it four stars.

Louis's greatest raves were reserved for a very unlikely selection, a record by Guy Lombardo, called "Always." The pivotal figure in all jazz wasn't being facetious when he insisted that Lombardo get eight stars! Pops,

To 'MM' New York Correspondent Leonard Feather

The results of an interview between this reporter and Louis Armstrong proved to be very informative and revealing. A series of records were played for Louis without his knowing the titles or the artists. They ran the gamut from New Orleans to Bop, with a little sentimental parlour music thrown in for good measure. All of Louis's opinions and reactions were expressed in his usual flamboyant, volatile manner, but completely without rancour or bitterness. His great good humour is perhaps the most striking and perennial facet of the man's personality.

clapping his hands together, said, "These people are keeping music alive, helping to fight them dam beboppers. This is the band that inspired me to make 'Among My Souvenirs' and 'Sweethearts On Parade.' They're my inspirations!"

I thought it would be kind to separate Louis from his rapture gently, so I played next a Milt Herth Trio record called "Two Hearts in 3/4 Time." Pops admitted he had played that sort of music himself, and gave it three stars.

Then Louis was exposed to some exotic bop by Dizzy Gillespie called "Manteca." The patient subject of the interview found fault with the oppressive bongo drums, and disgustedly gave the record two stars.

He registered bafflement at the next platter, thinking it was Erroll Garner when it was Lennie Tristano playing "Marionette." He found it to be over-embroidered around the edges, and empty in the middle. He reluctantly gave it two and a half stars.

'Polished Dixie'

Louis warmed up a little bit to a Tadd Dameron record called "John's Delight." He found it to be tentatively boppish, and later said it was like "polished Dixieland." Three stars were given.

Just for a change of pace, I put a novelty record on the turntable, called "Laughing Trombone Polka," by Russ Morgan. Louis said it was "sort of like a Park Avenue Spike Jones," and gave it two and a half stars.

Benny Goodman's old theme song, "Goodbye," decked out with a lush arrangement and a vocal by Billy Eckstine, received hearty praise from Louis. He described Billy as having "an institutional voice, like Bing Crosby," and gave it four stars.

Louis's critical faculties aren't marred by bias, because the next record, a New Orleans number by Kid Ory, called "Creole Bo-Bo," didn't extract indiscriminate praise, as one might have expected it to just on general principles. Louis found fault with

Mutt Carey's trumpet solo, and with Ory's singing. He gave it two and a half stars.

The last record, a rather gaudy affair by Babs Gonzales called "Prelude to a Nightmare," and featuring Babs on a bop vocal, produced only contempt in Louis. He said, "They're all trying to take everybody to Africa." He didn't even rate the record.

IN summing up, Louis told why he didn't give less than two stars to any record by using a little parable: "There's a story about the sisters who were talking about the pastor, and only one sister could appreciate the pastor. She said, 'If he's good, I can look through him and see Jesus. If he's bad, I can look over him and see Jesus.' That's the way I feel about music."

His parting shot was, "Maybe the younger people don't appreciate some of the things we're doing. Okay, so we'll play for the old-time people; they've got all the money, anyway!"

Melody Maker Oct. 8

October 8, 1949

Duke's Bop City opening

From Leonard Feather

DUKE ELLINGTON returned to town two weeks back and opened at Bop City to a big crowd of Broadway celebrities and jazz fans. In view of the controversy caused by the recent attack on him in "Down Beat," which claimed that his band was so bad he ought to give it up, there was great anxiety among Ellington followers to find out what Duke had done to counteract that bad publicity.

Unfortunately, at the performance caught by this reporter, the band was so top-heavy with vocalists that there was very little opportunity to judge it from an instrumental standpoint.

The rest of the time was devoted to Al Hibbler, Kay Davis, Ray Nance, and the new girl singer, Lu Elliott. Miss Elliott, first heard of as a Benny Carter discovery two or three years ago, is competent but not exciting in her delivery of ballads and blues.

Of the three bop soloists now in the band, trumpeter Dave Burnes and tenor men Charlie Rouse and Jimmy Forrest, only the last named was given a substantial opportunity to be heard, and he made a good showing. Other highlights were the contributions of Jimmy Hamilton and Lawrence Brown. The rhythm section, with no guitar and the inadequate Wendell Marshall on bass, remains the weakest spot.

Alternating with the Ellington band was a new quintet assembled hastily in New York by Red Norvo, definitely boppish in flavour and very pleasant to listen to. Red gives everyone in the band an excellent chance to be heard. The group includes Tony Scott on clarinet; Dick Hyman, piano; Mundell Lowe, guitar; Tommy Potter, bass; and Billy Rule, drums.

Shelton's Shelton Corner and very successfully at that... WMGM jockey Leonard Feather tickles me with the news that he will guide the destinies of a series at Tuesday night jazz sessions at Cafe Society. Already set for shindig No. 1 are Fats Navarro, Jackie Paris, Eddie Shu and others of note.

A new policy at the comfortable... of the U...

N.Y. Post Oct. 26

— HELP FURNISH NIXON HOME —

'Inside Bop' To Be Aired

NEW YORK—Leonard Feather, disc jockey will do a personal promotion job on the book "Inside Bebop," penned by Leonard Feather, author and jazz critic on the L. F. WMGM show beginning Tuesday at 7:35, when the book came to life in a radio version of the bible of the frantic set.

Feather will supplement the facts by illustrating music wise how the movement began and will play discs from his private collection of over 16,000 sides. The critic will point out how bop is here to stay and will support this by naming the six new clubs in New York that feature this music: Bop City, Three Deuces, the Orchid Room, Georgie Auld's, Village Vanguard and Soldier Meyer's new Brooklyn Bop House.

— HELP FURNISH NIXON HOME —

Pittsburgh Courier Oct. 25

EVERY TUESDAY
Night of Stars
Leonard Feathers
presents
Jam Session
Guest of Honor
HAZEL SCOTT
BUDDY DE FRANCO
FATS NAVARRO
EDDIE SHU
JACKIE PARIS
3 Shows 10-12-2 a.m.
CAFE SOCIETY
2 SHERIDAN SQUARE
CH. 2-2737
CLOSED MONDAYS
KOSHER CATERING

N.Y. Post Oct. 29

Cafe Society OKs Jazz Deal

NEW YORK — Inaugurating a new series of jazz sessions at Cafe Society downtown Tuesday evening were Leonard Feather, and distinguished alumni of Lionel Hampton's band, Fats Navarro, trumpeter; vocalist, guitarist, Jackie Paris; bop artist, Eddie Shu, and clarinetist, Buddy DeFranco, were among the first nighters.

Woody Herman, visiting New York for a Carnegie Hall concert, will be guest of honor at the second session this Tuesday, as well as several leading soloists from his organization.

Regular show at the club includes Jackie Mabley, Harry (the Hipster) Gibson, Ann Cornell, Billy Taylor and his group, with Carl Lynch on guitar; Joe Harris on drums and John Simmons on bass.

— HELP FURNISH NIXON HOME —

Pittsburgh Courier Oct. 29

RECORD RATERS

By **LEONARD FEATHER**
Composer, Critic and
WMGM Disc Jockey

Several of you nice, trusting people have written in asking my advice about your chances for a professional career in music. Instead of writing separate answers, mind if I disillusion you all at once?

If you think you'd like to sing in a band, all I can say is that right now there are lots of very talented young ladies out of work. And some of the girls who sing with the country's top name bands make a salary that barely keeps them in gowns, let alone all the other expenses of going on the road. Most of them wind up broke, retired, neurotic, or all three.

As for those of you who play an instrument, that's a tough life, too, though mathematically you may have a slightly better chance of a job, because the market is much more overcrowded with good singers than it is with, say, good girl trombonists. But that in turn raises the question, who wants a good girl trombonist? (Or who wants to be one?) Most male bands are prejudiced against hiring musicians in skirts, so the girls usually wind up playing in all-girl outfits, complete with clashes of temperament and shortages of work.

I know very few girls who've deserved, and earned, a good name for themselves in the jazz field. (The best of them were included in an album force made for Victor called "Girls in Jazz." Mary Lou Williams and Beryl Booker, two favorite girl pianists; Mary Osborne, a first-class guitarist; and Margie Hyams, whose great on both vibes and piano.) But as I started out to say, I'd no more advise you to look to jazz for a career than I'd tell you Hollywood is waiting to make you a movie star.

If you're south-patchfully inclined, make a note of Ezio Pinza, the basso from the show, who's been sorted operative on one of Columbia's long-play platters.

Some of the best piano duet music in a long time is offered by Abram Chasins and his former protégée, stances Keene (now Mrs. Chasins), on a Mercury 12-inch-long platter, which gives you Johann Strauss waltzes.

I can recommend a fine Columbia album, featuring the music not only of Johann Strauss but also Prokofiev, Morganstern, and Lucuona. It's called "Four Pianos," by the Philharmonic Piano Quartet.

Platter Data

The big songs of the month are Bing's things, from *Top O' The Morning*, all on Decca, including his duet with Ann Blyth on *Oh, 'Tis Sweet To Think*. From *My Friend Irma*, Kay Kyser does *My Own, My Only, My*

All and *Just for Fun* on Columbia, the same label that gives you Buddy Clark's *Song of Surrender*.

If you're looking for pretty, soft-lights-and-mellow-mood music, you can't do better than stack your record changer with a pile of Erroll Garner piano solos. In the past month I've received his *Stairway to the Stars* on Portrait, *The Way You Look Tonight* and *Turquoise on Atlantic*, *All the Things You Are* on Century, *Sloe Gin Fizz* on Dial, and *I'm Just the Mood for Love* on Savoy.

Mail Bag

Wanda Walsh of Cambridge, Va., here's the data on pretty Juliette Brown Long's thrush. Born January 6, 1937, at Charlottesville, Va. Went to State Teachers' College, studied music and drama; worked briefly as a radio station guidette, dance instructress, and vocalist with Vincent Lopez. Joined Johnny Long in March, 1948. She's hve-one-and-a-quarter and tips the scales at a mere 95.



This month's mail included letters from Marilyn Blecker of 763 Ocean Parkway, Brooklyn, and Myrna Loris of 1368 Ocean Parkway. Marilyn is looking for a Perry Como fan club—and Myrna is president of Como's Kittens! Hey, you two, why not get together?

A young lady from Pen Argyl, Pa., who doesn't want her name mentioned, wants Tony Alamo's mentioned. He's the singer who's made a hit on his recent Victor recordings with Sammy Kaye. Well, Tony's a 24-year-old Cleveland, saw three years of action with the Marines in the South Pacific, almost went into professional photography, then sang a year with Sammy Watkins' band. Joined Sammy Kaye last December. Five-ten, black hair, green eyes. Okay, Pen Argyl?

Prexy Jeannie Smith wants more members for her Mel Tormé Starduster Fan Club, 145-14 Sutter Avenue, South Ozone Park 20, N. Y. I've been getting oodles of mail from people who want pictures, and she's handled by the George Evans office at 1413 Broadway, New York City.

Angelica Popovich of New York says "Hey, how about some data on Sarah Vaughan?" Okay, here it is. Born New York, N. Y., March 27, 1924. Sarah learned organ and piano in church, where her mother sang in the choir. Started in the summer of 1943 with Earl Hines' band; then when Earl's other vocalist, Billy Eckstine, left to form his own band, she joined Billy. Also sang with John Kirby's band early in 1946 but has been on her own since then, married George Treadwell, former trumpeter, who now manages her. Sarah's career is justified if you've heard her beautiful rendition of the Lord's Prayer.

Connie Smith of Detroit asks about a Billy Eckstine fan club. They're all handled through MGM Records, 527 West 34th St., New York City.

Rita Ottenstein wants a plug for the Pepperettes of the Dick Contino show; she's secretary of their fan club at 2603 North 45th St., Milwaukee 10, Wis.

LES LIVRES

Leonard Feather: **INSIDE BE-BOP.**

Il est de bon ton, en France, de ne parler des critiques américains qu'avec une certaine condescendance. Pourtant, l'apport de la critique américaine dans l'étude du jazz n'est certainement pas inférieur à celui des Européens. Une nouvelle preuve nous en est fournie par le livre que vient de publier Leonard Feather, bien connu des lecteurs de cette revue.

Leonard Feather est un des rares spécialistes du jazz qui aient une formation musicale. On peut ne pas souscrire à certains de ses jugements, mais il semble difficile de contester à *Inside Be-Bop* (1) d'évidentes qualités de clarté et de sérieux dans l'analyse.

Le livre comprend trois parties. Dans la première, Feather retrace l'histoire de la naissance du bop, les difficultés qu'il éprouva à s'imposer, et sa réussite. On y trouve, en quelques-uns des épisodes de l'histoire du « swing », les journaux expliquaient gravement la différence entre le « jazz », le « hot » et le « swing » ; et voici que *The New Yorker* prête à Lionel Hampton d'étranges propos, où celui-ci définit le be-bop par rapport au... re-bop ! On voit que l'histoire est un éternel recommencement !

La deuxième partie est une analyse de la structure du bop. C'est la plus intéressante ; seuls la critiqueront ceux à qui leur ignorance musicale interdit toute possibilité d'en faire autant.

La troisième partie est une nomenclature des principaux musiciens bop, comprenant des indications biographiques et discographiques très succinctes.

Signalons que le livre est remarquablement présenté, avec de très belles photos.

DAPHNIS.

(1) J.J. Robbins & Sons, éditeurs, New-York. 106 pages.

Le Jazz Hot oct.

FRI. SAT. SUN.

LEONARD FEATHER PRESENTS WEEKEND

BOP CONCERTS

NEW SHOW EVERY FRIDAY!!!!

This Weekend

KAI WINDING & HIS ALL STARS

featuring

BREW MOORE on Tenor

plus RITA MOSS at the Piano

SOLDIER MEYER'S

BROOKLYN BOP HOUSE

451 SUTTER AVE • Res. DL 2-9019

Right off B. M. T. 14th St. Line — Sutter Ave. Station

FRI. SAT. SUN.

ADMISSION FREE

Daily Mirror oct. 28

BABY GRAND: Place was packed as usual Friday night, with among the well-known guests, Leonard Feather, WMGM disc jockey writer and bop emcee; and Paul Breckenridge of Lucky Millinder's orchestra. Paul was prevailed upon to sing and his magnificent baritone is something to hear. Clarence Palmer and his Jive Bombers (remember?) are back and, along with Al Sears' aggregation, Melrose Colbert and Kitty De Chovis who has become more than "slightly bawdy" and considerably less appealingly so since last week, the show swings along at a terrific tempo. And then, there's always Nipsey Russell!

WELLS MUSIC BAR: Went along with Len Feather to Wells' to hear that young pianist with the touch of genius, Dick Hyman. Seems I run into him all over... it's a good thing too! Phyllis Branch, who indulges in

on the Beat with
Ria N.Y. Age
Nov. 5

Senior Prom Nov. 149



THE NEW YORK AGE, Saturday, November 5, 1949

OFF TO WARMER CLIMES:

Pretty pianist, Hazel Scott, was honored guest artist on the first of Leonard Feather's Cafe Society "jam sessions" recently. It was at Cafe Society just ten years ago that Hazel began her meteoric rise to fame. On November 30, Miss Scott and her equally famous husband, Congressman Adam Powell, will leave for the Panama Canal Zone for a two week's vacation. However, we'll bet a pretty penny that some lucky folks down that way will have an opportunity to hear her at the "ivories."

LEONARD FEATHER PRESENTS WEEKEND

BOP CONCERTS

NEW SHOW EVERY FRIDAY!!!!

This Weekend
ALL STAR AGGREGATION

Featuring No. 1 Bop Clarinetist
BUDDY De FRANCO
plus **FATS NAVARRO** on Trumpet
SPECIAL SESSIONS ON WEDNESDAY NIGHTS

SOLDIER MEYER'S
BROOKLYN BOP HOUSE
451 SUTTER AVE • Res. DI. 2-9019
Right off B.M.T. 14th St. Line — Sutter Ave. Station

FRI. SAT. SUN. FRI. SAT. SUN.

ADMISSION FREE

Daily Mirror Nov. 4

Biggest crowd in the history of Bop City attended the Billy Eckstine opening last Friday night. At 7:30 p. m. Broadway was lined up three deep with college students, jazz fans, Be-Bop addicts, fan clubs and Hollywood stage and screen stars . . . Box-office ticker checked off more than 1,500 paid admissions, plus the Press, disk jockeys, etc. At the ring side we spotted Sonny Tufts . . . Fred Robbins (WOV) . . . Leonard Feather (WMGM) . . . Harlan Latimore . . . Duke Williams ("Anna Lucasta") . . . Alan Morrison of Ebony mag . . . George Shearing, the great English pianist . . . Comedian Henny Youngman . . . Ruth Pole . . . Mrs. Illinois Jacquet (Barbara Potts) . . . Milt Ebbins . . . Mrs. June Eckstine . . . Mr. "B" was in great voice and he held the audience in the palm of his hand from start to finish . . . His superb rendition of Duke Ellington's "Sophisticated Lady" brought the house down . . . Bravo!!

Ed Smalls' brother, Charlie, died Friday following a long illness . . . He was one of my best friends over a period of 15 years . . . Myra Johnson, my buddy girl, back in town . . . Annabelle Hill, singing star of "Kiss Me Kate", appears in a benefit concert this Sunday afternoon, 4 o'clock sharp at the Mt. Morris Presbyterian Church . . . Lorenzo Fuller will be the accompanist . . . Duke Williams and Michi Okamoto brilliant in the Drama Workshop production of "Wedding In Japan" at the President theatre. For something swell in a "little theatre" show this is something you ought to see . . . Billy Taylor gueststars on Leonard Feather's "Jazz At Its Best" over WMGM this Thursday night at 9:30 . . . Socialite Vivian Byers busy decorating her new house . . . Larry Johnson in from Toronto, where he was a sensation at the Famous Door . . . Maxine Sullivan prepping for a new radio show . . .

Amsterdam News Nov. 19

LEONARD FEATHER
presents
Weekend

BOP CONCERTS

Starring
KAI WINDING
On Trombone
BREW MOORE
on Tenor
FREE ADMISSION
Cont. 9 P. M. to 4 A. M.
NEW SHOW
EVERY WEEKEND

SOLDIER MEYERS
BROOKLYN BOP HOUSE
451 SUTTER AVE. DI. 2-9091
Right off B.M.T. Sutter Av. Sta.

Mirror Nov. 11

Leonard Feather, WMGM disc jockey, and his wife seriously injured in a freak auto accident. A driverless car rolled down a hill and caught them just as they were crossing the street. His legs are broken and his wife suffered a fractured pelvis. Shoot a wire to Knickerbocker Hospital . . . A well known Hollywood motion picture star will be linked with the divorce proceedings . . .

Amsterdam News Dec. 3

SHOW PEOPLE: Tyrone Power telling friends he doesn't want to make any more pictures in Europe . . . Frank Morgan's widow selling her Beverly Hills home and settling in Palm Springs . . . Peter Frye returning from Palestine Dec. 7 . . . Lis Broge, flying to Denmark for Christmas after her American debut at Town Hall Dec. 14 . . . The Leonard Feathers in Knickerbocker Hospital as a result of an auto accident . . . Mimi Bezzell premieres her pop singing at the Pierre Ballroom Dec. 6 . . . Buddy Rogers' show starts on WJZ-TV Jan.

Daily Compass Dec. 3

sweet and hot



by leonard feather

FROM THE MOVIES

COME TO THE STABLE—"Through a Long and Sleepless Night" by Bill Farrell** (MGM). Promising MGM disc debut by the 20-year-old Clevelander (né Fiorelli) who's now in his second year on the Bob Hope show. Bill, who plays everything from harmonica to bass fiddle, led an instrumental quartet, didn't start singing until '47. This is a good tune with nice background work by Earle Hagen's ork.

IT'S A GREAT FEELING—title song by Pearl Bailey* (Harmony); Doris Day* (Columbia); Sammy Kaye (Victor). "Fiddle Dee Dee" by Jimmy Dorsey* (Columbia); Johnny Desmond (MGM); Sammy Kaye (Victor). "At The Cafe Rendezvous" by Peggy Lee (Capitol); Doris Day (Columbia). "Blame My Absent-Minded Heart" by Doris Day (Columbia); Mindy Carson (Victor). "Give Me a Song With a Beautiful Melody" by Jack Carson and the Crew Chiefs* (Capitol); Larry Green (Victor); Helen Forrest (MGM). "That Was a Big Fat Lie" by Jack Carson* (Capitol).

Pearl Bailey's helped out by Hot Lips Page on Harmony, which is Columbia's new 49-cent label and a good bargain. Jack Carson and Doris Day (they're in the picture) do the best jobs.

MADAME BOVARY—album from the sound track by Miklos Rosza and MGM Studio Orchestra* (MGM).

MONTANA—"Reckon I'm In Love" by Larry Parks and Betty Garrett* (MGM); Paul Weston (Capitol).

MY FRIEND IRMA—"My One, My Only, My All" by Dean Martin* (Capitol); Kay Kyser (Columbia); Art Lund (MGM). "Just For Fun" by Dean Martin (Capitol); Kay Kyser (Columbia).

RED HOT AND BLUE—"Where Are You Now That I Need You?" by Doris Day* (Columbia); Fran Warren (Victor). "That's Loyalty" and "Hamlet" both by Betty Hutton (Capitol).

ROSEANNA MCCOY—"Roseanna" by Freddy Martin (Victor).

THAT MIDNIGHT KISS—"They Didn't Believe Me" by Kathryn Grayson* (MGM); Georgie Auld* (Discovery). It'd be hard to imagine two more wildly contrasted versions of the same tune. Just for laughs, you ought to get 'em both.

POPULAR

SAMMY DAVIS, JR.—"Can't You See I've Got The Blues"*** (Capitol).

More amazing impersonations by the man with a million voices, who now adds Mel Torme and Al Hibbler to his list of victims.

BOPULAR

MILES DAVIS—"Israel" (Capitol).

DIZZY GILLESPIE—"Jump Did Le Ba" (Victor).

BENNY GOODMAN SEXTET—"Blue Lou" (Capitol).

WOODY HERMAN—"More Moon"*** (Capitol).

sweet and hot



by leonard feather

FROM THE MOVIES

COME TO THE STABLE—"Through a Long and Sleepless Night" by Peggy Lee* (Capitol); Claude Thornhill* (Victor); Dinah Shore (Columbia); Vera Lynn (London); Gordon Jenkins (Decca); Eddy Duchin (Harmony); Vic Damone (Mercury); Alan Dale (Hi-Tone).

ICHABOD AND MR. TOAD—"Katrina" by Art Lund (MGM); Kay Kyser (Columbia). "The Headless Horseman" by Kay Kyser (Columbia).

JOLSON SINGS AGAIN—"Toot Toot Tootsie" by Al Jolson (Decca). "Carolina in the Morning" by Ziggy Elman (MGM).

MY FRIEND IRMA—"My Own, My Only, My All" by Freddy Martin (Victor).

THAT MIDNIGHT KISS—"Know, I Know, I Know" by Russ Case** (MGM).

Russ is the fellow who provided Perry Como with all those beautiful backgrounds when he was recording director at RCA Victor. He recently made his MGM debut, and does a great job on this waltz, with lush strings and woodwinds. Vocal is by a group we'd lost track of for years, the Quintones. On the other side you'll find another outstanding Case of good music, with Stuart Foster (ex-Tommy Dorsey) taking the vocal on "All Year 'Round."

TOP O' THE MORNING—"You're in Love With Someone," "Top O' the Morning," "The Donovans," all by Bing Crosby* (Decca); "Oh, To See You" by Bing Crosby and Ann Rutherford* (Decca).

POPULAR

TOMMY DORSEY—"Summertime" (Victor).

Not a jazzed-up treatment, but an interesting instrumental arrangement—best of its kind since Artie Shaw's version. Backing is a swing version of "Dry Bones."

RED INGLE—"A Yore A-Dopey-Gal" (Capitol).

The Natural Seven do to that alphabet song what should have been done to it all along—they make fun of it.

SPIKE JONES—"Dance of the Hours" (Victor). This one makes even Red Ingle sound serious! Doodles Weaver weaves the daffiest doodles yet.

CLASSICAL

EZIO PINZA—Operatic Arias* (Columbia).

"BOPULAR"

TADD DAMERON—"Tadd's Delight" (Capitol).

WALTER FULLER—"Tropicana" (Discovery).

ERROLL GARNER—"The Way You Look Tonight"*** (Atlantic).

DIZZY GILLESPIE—"In the Land of Oo-Bla-Dee" (Victor).

CHARLIE PARKER—"Quasimodo" (Dial).

CHARLIE VENTURA—"F.Y.I." (National); "The Yankee Clipper" (Victor).

U.S. NEWS NOTES

from

LEONARD FEATHER

A NEW and exciting musical experiment hit New York last week when Roy Kral and Jackie Cain opened at Hop City with their new sextet. Jackie and Roy are the couple who made such a big hit in the Charlie Ventura Band last year singing bop vocal duets to Roy's piano and arrangements.

After leaving Ventura early this year, Jackie and Roy were married, and shortly afterwards started work with their own group. Strangely enough, the personnel includes another married couple, bassist Kenny O'Brien (also formerly with Ventura) and his very talented wife, Elaine Leighton, on drums, a really remarkable musician who has been described as a female Max Roach.

Completing the sextet are guitarist Johnny Romano, formerly with the Dead End Kids Orchestra, and Marilyn Beabout on cello. The latter is a legitimate classical musician, but her parts have been so cleverly integrated into Kral's arrangements that they give the band a wonderfully distinctive sound without ever losing the beat.

In addition to the bop vocals and ballads by Jackie, Kral is featuring every kind of material, including salon music and semi-classical compositions.

The group made its first recording recently for Atlantic, and is expected to sign shortly with Capitol. Although they did not work during their first visit to New York, and were only heard in rehearsal, there was every indication that Jackie and Roy may become as famous and successful a musical-marital team as Red Norvo and Mildred Bailey were a decade or so ago.

Auld's all-stars

GEORGIE AULD made one of his periodic returns to band-leading when he headed an all-star ten-piece ensemble at the Apollo Theatre, sharing the bill with Sarah Vaughan and the Errol Garner Trio with disc-jockey Symphony Sid acting as master of ceremonies. Georgie assembled a wonderful unit comprising Red Rodney (trp.); Kai Winding (trb.); Ernie Henry (alto); Al Young (trp.); Cecil Payne (bar.); Terry Gibbs (vibes); Al Haig (pno.); Curley Russell (bass); and Shadow Wilson (drl.).

Since then, Gibbs and Winding opened with an all-star band at Soldier Meyer's Brooklyn Bop House, along with Stan Getz, pianist Walter Bishop, Stan Levey and Curley Russell. Al Haig and Red Rodney are now with Charlie Parker's quintet at the Three Deuces.

New disc labels

TALKING of the Three Deuces, this is also the name of a new record label started by one of the managers of the club, which made its debut last week with four sides by Errol Garner, who seems to be out to establish himself as the most prolific recording artist of the year, being represented on at least twenty different labels.

Another new label that has gone into the jazz field is Abbey Records, which came out this week with "Dusty Serenade" and "Sultry Serenade" by Tyree Glenn and his All Stars, consisting of a group from the Ellington Band.

Lawrence bop five

GERRY MULLIGAN, talented young arranger and baritone sax man, who did "Elevation" for Elliot Lawrence, is joining Lawrence's band and will be featured with a bop quintet composed of members of the regular orchestra.

Jim Crow unions stay

THE situation that prevents Negro musicians from competing on an equal basis with others for the lucrative radio and movie jobs in Hollywood was re-emphasized last week when the Los Angeles City Council rejected a proposed city ordinance which would have outlawed Jim Crow unions. The vote was eight to six against the measure, and the result is that Negro musicians will still have to belong to the all-coloured union, which has been unable to break down the white union's exclusive contracts with many studios. No such situation exists in New York, where Local 802 makes no racial discrimination.

Roach as leader

MAX ROACH became a bandleader for the first time last week when, following in Gibbs and Winding, he opened at Soldier Meyer's Brooklyn Bop House with J. J. Johnson, trombone; Ernie Henry, alto; John Lewis, piano; Curly Russell, bass; and Kenny Hagood, vocals.

TV rough on jazz

JAZZ seems to be having a rough time on television, with the revelation this week that Eddie Condon is being taken off the air after a run of slightly more than a year. All three of the jazz video programmes that were featured regularly not so many months ago have now disappeared.

However, last week a new TV show started on the CBS network, entitled "Harlem Jubilee," featuring Willie Bryant as master of ceremonies, with a fairly good line-up of coloured singing, dancing and comedy talent. The studio orchestra, assembled for this show by veteran arranger Don Redman, includes Dick Vance, Benny Morton and other musicians of this calibre, but only did a fair job of playing the show. Louis Armstrong was a guest on the first programme.

Little Old NEW YORK

By ED SULLIVAN

The Broadway Scene

Leonard (WMGM) Feathers and his wife at Knickerbocker Hospital, after a car accident (he suffered broken legs and an arm and she fractured her pelvis). . . . Evelyn Waugh entertaining Clare Boothe Luce in London. . . . Patricia Rinehart, of the Mary-Roberts Rinehart clan, weds Dr. Robert Campbell 3d Saturday. . . . Dan Dailey down with pneumonia. . . . Marlene Dietrich with Misha Spoliansky, London com-

Modern Screen Nov. '49

Daily

News

Nov. 24

GOODMAN AND BARNET BANDS BREAK UP

BENNY WILL TOUR
QUARTET—BUT
CHARLIE IS THROUGH
WITH MUSIC BUSINESS

LAST WEEK SAW THE
BREAK-UP OF TWO OF
AMERICA'S BEST-KNOWN
BANDS, BOTH LED BY
LEADING PERSONALITIES
OF THE SWING ERA—
BENNY GOODMAN AND
CHARLIE BARNET.

This dramatic news item from
MELODY MAKER New York corre-
spondent Leonard Feather, heads
an announcement that contains
a further shock for all admirers
of progressive jazz on both sides
of the Atlantic. Not only has
Charlie Barnet disbanded, but he
has stated that he is giving up
fronting a band for ever.

"The band business is all
washed up," declares Charlie. He
says that he is going behind a
desk in a business partnership
with Carlos Castel—manager of
King Cole, Peggy Lee and Woody
Herman. Barnet adds that, in
his activities as a personal man-
ager, he will concentrate on
singers and specialty acts be-
cause he "doesn't feel a band
would be a profitable venture."

Such a drastic professional
breakaway by a man who has
been a "name" leader since 1933
is in itself astounding; it is all
the more amazing when one con-
siders that, as recently as last
June, Charlie Barnet was being
dubbed "The New King of Jazz."

It will be recalled that it was
only last February when Barnet
made his Broadway bow with a
bop-styled band that was nomi-
nated as the logical successor to
the then recently disbanded
Stan Kenton Orchestra.

BG's PLANS

U.S. music critics were almost
unanimous in declaring that the
new Barnet group was the most
exciting the sax star had ever
fronted—an opinion that is cer-
tainly endorsed by British
admirers who bought the four
bop sides issued here on Capitol
records.

Disappointed enthusiasts have,
however, one small consolation.
Barnet may still record from time
to time on Capitol with a pick-up
unit; and sides made at the
earlier Capitol sessions have yet
to be released.

Leonard Feather announces
that Benny Goodman's Band dis-
solved after an engagement at the
Roxby Theatre. "Reason for the
move," says Feather, "is the
generally depressed condition of
big-band business, plus the fact
that Benny has had some lucra-
tive offers for a small combina-
tion. The latest report is that
he will go to Manila, with a
quartet, and that pianist-vocalist
Buddy Greco will remain with
him. Doug Meitome, his out-
standing bop trumpet man, is
already considering several offers
from name bands, and tenor-

(Please turn to page 2)

U.S. BANDS BREAK UP

(Continued from page 1)

saxist Wardell Gray is forming
a small group of his own."

The Goodman break-up is not,
of course, such a drastic one as
Barnet's. Since he became
Swing King in the mid 'thirties,
Benny has fronted bands and
groups of all sizes.

This latest decision merely in-
dicates that Benny at present
finds a small band a more profit-
able proposition. It is quite
likely that he will re-form a full-
sized orchestra as the occasion
demands.

Melody Maker Nov. 5

Slutboppat för Dizzy

Amerikanytt från Leonard Feather

New York den 10 oktober 1949

NEW YORK FICK uppleva
ett nytt och exciterande
musikaliskt experiment den-
na vecka, då Roy Kral och Jackie Cain
kom hit med deras nya sextett. Jackie
och Roy är det par som hade så stor
framgång i Charlie Venturas band
förra året med att sjunga vokal-
duetter till Roys piano och arrange-
mang.

Efter det de lämnat Ventura tidigt
dessa år gifte sig Jackie och Roy och
började kort därefter arbeta med sin
egen grupp. Lustigt nog finns i sam-
mansättningen ännu ett gift par, basis-
ten Kenny O'Brien (också tidigare hos
Ventura) och dennes mycket talangfulla
fru, Elaine Leighton på trummor, en
verkligt anmärkningsvärd musiker som
har beskrivits som den kvinnliga Max
Roach.

Vidare i sextetten finns gitarristen
Johnny Romano, tidigare med Dead End
Kids Orchestra, och Marilyn Beabout på
cello. Den senare är en legitim klassisk
musiker, men hennes stämmor har så
skickligt vävts in i Kral's arrangemang
att de ge bandet en underbar distinkt
ton utan att förlora beat.

Förutom bopsång och ballader av
Jackie lanserar Kral allt slags material
inklusive salongsmusik och semiklas-
siska kompositioner.

Gruppen gjorde sina första inspel-
ningar förra veckan för Atlantic och
väntas snart skriva kontrakt med Capi-
tol. Fastän de inte arbetade under sitt
första besök i New York och endast
kunde avlyssnas vid de repetitioner ta-
lar allt för att Jackie och Roy kommer
att bli ett lika berömt och framgångs-
rikt musikpar som Red Norvo och
Mildred Bailey var för en dekad sedan.

Georgie Auld gjorde en av sina perio-
diska besök bland kapellmästarna när
han ledde en all star 10-mans orkester
på Apollo-teatern tillsammans med
Sarah Vaughan och Erroll Garner trio
och med disc-jockeyn Symphony Sid
som konferencier. Georgie samlade ihop
en underbar orkester med Red Rodney
trumpet, Kai Winding trombone, Ernie
Henry alto, Al Young tenor, Cecil Payne
baryton, Terry Gibbs vibra, Al Haig
piano, Curley Russell bas och Shadow
Wilson trummor.

Sedan dess har Gibbs och Winding
öppnat med en all star orkester på Sol-
dier Meyers Brooklyn Bop House till-
manns med Stan Getz, Walter Bishop,
Stan Levey och Curley Russell. Al Haig
och Red Rodney är nu med Charlie
Parkers kvintett på Three Deuces.

På tal om Three Deuces, så är detta
också namnet på en ny grammofon-

etikett, som startats av en av klubbens
direktörer, som kom ut på marknaden
förra veckan med fyra sidor av Erroll
Garner, som tycks ha föresatt sig att
bli den mest anlitade artisten för året
i det han finns med på åtminstone tjugo
etiketter.

En annan ny etikett som kommit ut
är Abbey Records, som förra veckan
gav oss "Dusty Serenade" och "Sultry
Serenade" av Tyree Glenn and his All
Stars, vilka bestod av en grupp från
Ellingtons orkester.

Wardell Gray kommer inte att vara
hos Benny Goodman när den senare har
premiär på Roxy denna vecka. Efter en
förbindelse som varat nästan 18 måna-
der avskedade Benny den briljanta unge
tenorstjärnan, som nu arbetar på Or-
chid Room på 52nd Street med en annan
fin tenorist, Sonny Stitt, i en grupp som
också har Tadd Dameron med. Det
finns en möjlighet att Benny upplöser
sin stora orkester efter engagemanget
på Roxy och reser till Havanna med en
sextett.

Stan Kenton, vars planer var föremål
för ett falskt alarm för några månader
sedan arbetar nu med "Innovations In
Modern Music For 1950", som skall pre-
senteras årligen på en två eller tre
månaders konsertturné med en första
version, som skall ha premiär i San
Diego, Kalifornien, i februari 1950.

Stan skall begagna en 40 mans orkes-
ter med sexton stråkar och en harpa för-
utom de vanliga brass, saxar och komp.
Junie Christie väntas återgå till honom
såväl som en hel del av de musiker,
som tidigare gjorde sig käna i Kentons
orkester. Pete Rugolo, som har dirigerat
Capitols sessioner i New York, skall
också bli nära förenad med Kentons nya
företag.

Dizzy Gillespies beslut att göra om
sin repertoar för att få den mer dansa-
bel har naturligtvis väckt rabalder. Han
vill tydligen att bandet inte längre skall
vara synonymt med bebop. Vokalisten
Johnny Hartman har ersatts av en ny
sångerska, Tiny Irvin.

Charlie Parker startade den 6 oktober
ett 6 veckors gästspel på Three Deuces.
Han gjorde inspelningar för Mercury
den här veckan ackompanjerad av fem
stråkar, harpa och en rytmsektion, men
förklarar sig missnöjd med resultatet
och kommer kanske inte att tillåta plat-
tornas utgivning.

Tillsammans med Bird på Three Deu-
ces är Slam Stewarts trio med den
underbara Beryl Booker på piano och
med Johnny Collins på gitarr.

Ethel Waters, som har en ledande
roll i den nya filmsuccén "Pinky", är
i stan för att göra en serie personliga
scenframträdanden tillsammans med sin

Estad Nov. 1949

ackompanjator, Fletcher Henderson. Även Fletchers yngre broder, Horace, har slutat som kapellmästare och blivit ackompanjator för en sångerska, Billie Holiday.

Jazz tycks ha en besvärlig tid inom televisionen. Vi erfar nu att Eddie Condon inte längre får fortsätta sina sändningar, vilka pågått över ett år. Den här veckan har dock en ny TV-show börjat på CBS vid namn "Harlem Cupillee" med Willie Bryant som konferencier. Studioorkestern som sammansattes för show'n leddes av Don Redman, men var inte sensationell på något vis.

Norman Granz har börjat sin senaste

"Jazz at the Philharmonic" turné med en show på Carnegie Hall, som överraskande lanserade Roy Eldridge, vilket meddelade, att han har planer på att lämna Gene Krupa och resa på turné med Granz. Konserten var som vanligt en blandning på gott och ont. De bästa var Charlie Parker, Coleman Hawkins och en verkligt överraskande pianist från Canada vid namn Oscar Peterson. Denne har en fenomenal teknik och en enastående bopstil samt känsla för humor. Senare på kvällen framträdde han som gäst i Bop City och skrev ögonblickligen kontrakt för en tre veckors gästspel i januari.

Estrad Nov, 1949

sweet and hot



by leonard feather

FROM THE MOVIES

ICHABOD AND MR. TOAD—(Decca) by Bing Crosby* (Decca); Tex Beneke (Victor). "The Headless Horseman" by Bing Crosby (Decca). "Ichabod" by Tex Beneke (Victor).
JOLSON SINGS AGAIN—"Toot Toot Tootsie Goodbye" by Tony Martin* (Victor); Art Mooney (MGM); Marion Hutton (MGM). "Only Have Eyes For You" by Kate Smith (MGM).
LOVE HAPPY—title song by Marion Hutton (MGM).
MY FRIEND IRMA—"Just For Fun" by Jane Harvey* (MGM).
SONG OF SURRENDER—title song by Dick Haymes (Decca).

CHRISTMAS SPECIALS

GENE AUTRY—"Country Christmas Songs" (Columbia).
BING CROSBY—"Christmas Greetings Album" (Decca).
DORIS DAY—"Here Comes Santa Claus" (Columbia).
BOB EBERLE—"Here Comes Santa Claus" (Columbia).
ROY ROGERS AND DALE GANN—"Christmas On The Range" (Decca).
ERNEST TUBB—"White Christmas" and "Blue Christmas" (MGM).
There is a bewildering assortment of other Christmas albums, including Christmas albums by the Three Suns, the Andrews Sisters, Dinah Shore, Freddy Martin and others. And if you're a little late, there's Gordon Jenkins' "Happy New Year" (Decca).

POPULAR

WOODY HERMAN—"Tenderly" (Capitol). Here's something unique—a great jazz orchestra playing Walter Gross' beautiful waltz and making delightful modern music without losing the original mood.
FRANK SINATRA—"Frankly Sentimental" (Columbia). You'll like everything about this collection—the eight tunes, which include "Laura," "One For My Baby," "Guess I'll Hang My Tears Out to Dry," the way Frankie sings them, and the musical backgrounds. This is Grade A Sinatra.
BENNY GOODMAN—"Bop in Your Own Backyard" (Capitol). Benny deserves to go back in his own swing backyard in this unexciting release.

"BOPULAR"

SERGE CHALOFF—"The Most!" (Futura).
ERROLL GARNER—"What Is This Thing Called Love?" (Apollo). One of four sides recorded by Erroll in Paris. All are available now on Apollo, including his version of "Lover Man."
CHARLIE VENTURA—"Bopura" (Victor).
KAI WINDING—"A Night on Bop Mountain" (New Jazz). Kai, Danish-born ex-Stan Kenton vibronist, heads a neat sextet featuring several leading bop soloists.

(Jan. Modern Screen was omitted)

Modern Screen Dec. '49



RECORD

By Leonard Feather

Maybe your little brother will settle for his two front teeth, but I'm sure there must be a few among your family and friends who have other ideas about Christmas presents. So I'm going to make up a sizeable hunk of my space this month with some special advance dope on records which make seasonable gifts.



First, though, a reminder that you might like to give (or receive) one of the long-playing attachments, which can be plugged into your regular phonograph or radio.

These 33-speed attachments have been the event of the year in phonographic circles. For those who already have one, a new single L.P. record makes a good gift in itself.

Some of the new releases I've received from Columbia, all containing eight full-length tunes on one disc, are *Reminiscing With Dinah Shore*, featuring some good old tunes; Tony Pastor's *Dance Parade*, also old favorites; Rise Stevens and Dennis Morgan in *The Merry Widow*; and for classical fans a 12-incher with violinist Zino Francescatti interpreting the works of Kreisler and Paganini.

But let's get down to topical business. Bing Crosby, who already has probably the biggest-selling Christmas album of all time, has come up with another one, newly recorded; the Andrews Sisters are with him on *Here Comes Santa Claus* and the Ken Lane Singers join him for *You're All I Want For Christmas*. Two of the six sides consist of a Christmas carol medley. The album's called *Christmas Greetings*.

Also on Decca is a new tune written and played by Gordon Jenkins, who, I hear, woke up one night and started worrying about how few people are really happy during the holidays. Result: *Happy New Year*. If that doesn't sound like the ideal Christmas thought, how about *Merry Christmas Polka* by Dinah Shore (Columbia), Freddy Martin (Victor), or the Andrews Sisters (Decca)?

Other Christmas albums? Well, there's one by the Three Suns on Victor; *Merry Christmas Music* by Perry Como (Victor); one by Sinatra on Columbia; and a long-playing platter of eight numbers by Dick Haymes on Decca. If the topical angle doesn't bother you, there's an even better Sinatra album that came out recently called *Frankly Sentimental*—just F. S. doing some good old tunes with the best orchestral backing (and incidentally the best singing) in years.

Maybe you want to celebrate the season with music of the hill-billy, western, folk, or country variety (and please don't ask me whether these are four different kinds of music or which is which, since I'm just as confused as you). In this case, there's

RATERS



Eddy Arnold doing *Will Santa Come to Shantytown?* (Victor), Gene Autry in a long-playing assemblage of country Christmas songs, and Roy Rogers and Dale Evans with their *Christmas on the Plains* (Victor).

Gosh, I almost forgot. If you know somebody who really is worried about those two front teeth, you can cheer him up with the famous Christmas dental ditty as done by Spike Jones (Victor) or the Mary Kay Trio (Columbia).

(P. S. In case you care, my favorite Christmas recording is the King Cole recording of Mel Tormé's great tune *The Christmas Song* (Capitol). It's sweet but not saccharine, sentimental but not slushy. That's for me.)

MAIL BAG

Marie Breslin of Bradley Beach, N. J., and Diane Waters of Vancouver, B. C., are among the many readers clamoring for pictures and fan club info on Frankie Laine. Anything you want to know on Frankie will be forthcoming from Sheila Wolinsky, national fan club chief, of 3609 Mermaid Avenue, Brooklyn 24, N. Y. My favorite fact about Frankie is that he wrote

a beautiful tune called *We'll Be Together Again*.

Jean Evans of Kansas City, Mo., wants to know if Mel Tormé ever made a record playing drums. Yes, it was in an album called *Saturday Night Swing Sessions* (Volume One) on Vox Records. Under the name of "D. D. D.," he swings with such gentry as Flip Phillips, Roy Eldridge and Ed Safranek on *How High The Moon*.

Barbara Howard, who complains that I'm neglecting the hill-billy singers, wants to know that she's president of the Floyd Tillman Fan Club and she's at 618 South Main, Corsicana, Texas. Moreover, Floyd's latest record is *I'll Never Slip Around Again* and *His Cold War With You*. Is all forgiven now, Barbara?

Lots of calls about Dick Contino of the Horace Heidt show. He has numerous fan clubs, one of the biggest being run by Dot Tiller, 3216 Southern Avenue, Memphis 11, Tenn. I'll try to include some data on Dick as soon as space permits.

Carolyn Dowd of Chicago saw the picture of us interviewing Janette Davis and wants to know more about the Arthur Godfrey charmer. She's from Memphis, raised in Pine Bluff, Ark., won an amateur contest at 14 and was awarded a radio contract. Studied voice in Quincy, Ill., started doing network shows from Chicago in 1944, getting her first real break with Red Skelton. Then she moved to New York, had her own program before joining Godfrey. And her biggest hit, *There Ought To Be A Society*, is on Columbia records along with several of her other broadcast favorites.



Senior Prom Dec. '49



NEWS from 7th fifth avenue

MURRAY HILL 8-1000

Hey you two!

What's this? Need any help? Best, always.

Florrie, Susie and Leo Miller

FEATHERS INJURED IN AUTOMOBILE ACCIDENT

Leonard Feather, jazz critic and composer and conductor of WMGM's "Jazz At Its Best" program, and his wife were both injured Saturday night in Manhattan when a car parked on a hill broke loose and careened toward them. Both are in Knickerbocker Hospital.

PEARL HARBOR TO BE COMMEMORATED ON AIR FORCE HOUR

A documentary in commemoration of the eighth anniversary of Pearl Harbor, to be marked on Dec. 7, will be presented during the Air Force Hour over WMGM on Friday, Dec. 2, at 9:00 P.M. The Air Force Hour, which originates from Bolling Air Base, Washington, D.C., each week features the Air Force Orchestra, under the direction of Lt. Col. George S. Howard; the Singing Sergeants, and Glen Darwin, baritone soloist.

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11/21/49

WMGM
50,000 WATTS
1050 ON THE DIAL

WMGM-FM
18,000 WATTS
CHANNEL 262 • 100.3 MC

November 12, 1949

U.S. NEWS NOTES from LEONARD FEATHER

New York, November 3

THE often rumoured but long delayed project of co-starring Lena Horne and Billy Eckstine in an MGM movie moved closer to realization this week when it was officially announced by MGM that production would be started early in 1950 on the big musical feature entitled "Cotton Club."

The production will feature several well-known white actors, as well as numerous Negro stars, will mark Lena's first chance at a dramatic role, rather than a strictly singing one, since "Stormy Weather." For the phenomenally popular Eckstine it will be a screen debut.

BILLIE HOLIDAY, for whom several night club proprietors in New York are trying to pull strings in order to get her the working permit which has been refused to her on the grounds of her police record, was the central figure in an unfortunate incident in Detroit last week involving Chuck Peterson, popular trumpet star well known for his long association with Tommy Dorsey's band.

Peterson, who was working on the same bill with Billie, took her to a nearby restaurant for a drink with a number of friends. A stranger approached him and made insulting remarks about his bringing a coloured person into the place. He then invited Peterson to step outside, and beat him up unmercifully.

Billie's first duet record with Louis Armstrong was released last week, and has been well received.

ONE of the biggest sensations in the music business in several years has been caused by a Western melody entitled "Mule Train," which, although it has been out barely a week, is already the country's number one song sensation.

The artist whose record came out first and caused the most comment is Frankie Laine, whose Mercury version of the tune is already well on its way to a million-record sale, and may well double that by the time it has run its course. This is even more phenomenal in view of the fact that Laine's previous release, "That Lucky Old Sun," was also a best seller.

Ironically, Vaughn Monroe, for whom Johnny Lang originally wrote the song when Monroe featured it in his new Republic picture "Singing Guns," is running a poor third with his Victor version of the tune, trailing behind the Frankie Laine and Bing Crosby versions.

All in all, however, it seems as though every record of "Mule Train" (and there will be a dozen or more within the next couple of weeks) will be a good seller, and the melody perhaps the biggest discovery since "Open the Door, Richard!"

BUDDY GRISCO, who scored such a big hit with Benny Goodman in London, has been signed to a recording deal in his own right with the London label here, and cut his first session last week. Buddy, who had his own trio before joining Benny in 1948, will probably form a quintet of his own after returning from his trip with Goodman to Manila in the Philippine Islands. Benny took bassist Bob Carter and drummer Sonny Igoe along on this trip as well as Grisco.

SAXOPHONISTS George and Sol Kane, and pianist Art Bushkin have been set for acting roles in a big Broadway play which has just gone into rehearsal entitled "Rat Race." The show will star Betty Field, and will feature the three local 802 men as a trio of larcenous musicians who steal horns.

LEONARD FEATHER'S NEW YORK NEWS NOTES

Dixie upsurge in N.Y.

NEW YORK, NOVEMBER 17.

TWO new Dixieland bands have opened in Manhattan. One is under the guidance of trumpeter Bobby Hackett at Nick's, the personnel including former Charlie Barnet drummer Cliff Leeman.

The other is at the Marine Grill of the Hotel McAlpin, a spot not known for ever encouraging jazz of any kind. Max Kaminsky leads the group here, with Sol Yaged on clarinet and Munn Ware on trombone.

It is also reported that a unit from Jimmy Dorsey's Orchestra recorded some Dixieland jazz numbers for a Columbia album at a session in New York last week.

A famous name out of the dim and distant past reappeared this week when it was announced that Harlan Lattimore, described as "the man who inspired Billy Eckstine," would appear shortly in a Carnegie Hall concert along with a band especially assembled by Don Redman. Lattimore's vocals were the most popular feature of the Redman Band in the early 1930's. Subsequently, Lattimore became mixed up in underworld activities, and served a long jail sentence.

Redman recently made a brief return to bandleading on a television programme called "Sugar Hill Times," but the show was unsuccessful, and went off the air after eight weeks.

Ziggy as leader

Ziggy Elman, who had been playing in the Jack Alexander Orchestra accompanying Frank Sinatra on the air, is being raised to the status of leader for a four-week visit to New York with Sinatra. Ziggy is bringing with him eight of the sidemen from Frankie's radio show.

Billy Eckstine had a sensationally big opening at Bop City last week. Sharing the bill with him was Herbie Fields' seven-piece group, which goes in heavily for clowning, comedy and showmanship, but includes at least two excellent soloists—trombonist Frankie Ross (formerly with Gene

Krupa) and trumpeter Joe Wilder, who, like Herbie, is a Lionel Hampton graduate. Also, in the Bop City show is the Charlie Parker Quintet, which, despite its great music, gets a relatively mild applause from the crowd.

Louis Armstrong, fresh from his European triumphs, is appearing this week at the Apollo Theatre in Harlem, with Earl Hines doubling as leader of a big band to play for other acts in the show.

Vocalist's debut

Jackie Paris, a promising young singing star, recently with Lionel Hampton's Orchestra, made his National records debut this week, accompanied by a quintet under the direction of your correspondent, featuring Dick Hyman on piano and organ, Eddie Shu on alto and tenor sax, Johnny Collins guitar, Tommy Potter bass, and Roy Haynes drums.

Stan Kenton, who was so anxious to record his new forty-piece idea that he was prepared to fly Pete Rugolo and Kai Winding from New York to California just to make the session, has changed his mind and will not make any records until the band is permanently organized. There may be some delay in the start of the Kenton tour, owing to the almost impossible expense of a forty-piece organization, with general music business conditions as bad as they are at present.

Melody Maker Nov. 26, '49

Feather Injured In Car Accident

New York — Leonard Feather, music critic and disc jockey, was seriously injured, along with his wife, in a freak auto accident in November. They were both hit by a driverless car which rolled down a hill and jumped the curb where they were standing. Feather suffered two broken legs and a broken arm. His wife has a fractured pelvis.

Feather and his wife were on Convent Avenue when the accident happened. The car, which had been double parked on a hill, rolled down the incline of its own, hit two other cars, then jumped the curb and rammed the Feathers. When the owner of the car heard of the accident, he had a heart attack.

Feather's seven-night-a-week disc jockey show on WMGM has been cancelled pending his recovery.

Melody Maker

Downbeat, Dec. 27

Behind the American Musical Scene (2)

LAST week I concluded a description of my first visit to Bop City. Of course, I went there several times again to listen to the Shearing Group, but on these subsequent occasions went out for a sandwich with George after each of his sessions instead of enduring again the Jacquet band. George is absolutely delighted with the success and popularity of his new outfit and incidentally asked me to give his best regards to all his many friends in England.

I think that a few words here about Bop City itself would be of interest. It is in the heart of Broadway at 49th Street with a small entrance leading upstairs to the very dimly lit room over a large restaurant and next door to the famous Brill Building, the home of the New York Music Publishers. The room is large by our West End standards and around the fairly spacious stage are about sixty odd tables. In addition to the box-office fee, admission to this restaurant part of Bop City carries a minimum charge which may be spent in food and/or drink. At the rear of these tables is a rail behind which gather the less wealthy customers—a few tables but mostly standing when crowded. There are ice-cream and alcoholic drink bars in this portion, but after paying 98 cents there is no reason to spend anything on the "poor people's"

about 15,000
these

BOP CITY

by
Howard Lucraft

AUTHOR'S NOTE

Since writing of the George Shearing outfit, Deniz Best has left and has been replaced by Jimmy Dee

bandleader on his next week's M.G.M. radio programme "Jazz at its Best." The previous two week's guests were Dizzy Gillespie and Benny Goodman so that Howard Lucraft and his Music were in big company.

This programme was great fun. My records were played interspersed with ad lib chatter by Feather and myself. I got in plugs for all my boys, Ted Heath, Jack Parnell, smooth Bop, the Royal Air Force and the Musical Express (that will cost you

25 dollars Editor), while Leonard and sundry other gentlemen with arrogant voices put in plugs for Iced Tea, Alkaseltzer, Loew's Cinemas and somebody's suits. Leonard Feather, as most people know, is an Englishman who emigrated to the States just before the war. He is now recognised as the leading Jazz critic and authority in America (at least in respect of modern jazz) and his wonderful book, "Inside Bebop," has been a Jazz best seller. He certainly "knows," and has, of course, a large number of his own compositions recorded by the leading American Bop groups.

While I was in New York I had, several times, to "take the A train"—not at all exciting and nothing like so "hep" as my Cockfosters to Piccadilly line. On one of these occasions I went to visit Mrs. Tawny Neilson and we had a most convivial and typical "Tawny" night out. Tawny is now one of the "king pins" in the London Records organisation supervising sessions and assisting Musical Chief Tutti Camarata.

During this period I had my first introduction to American radio, which I will describe in full detail later. In New York, apart from many disc jockey programmes featuring some wonderful records, I heard live broadcasts of very "mickey" bands only—Kay Kaiser, Sammy Kaye, Lombardo, Lopez, etc., but one all too short snatch of the wonderful Claude Thornhill.

DRIVERLESS AUTO HITS 2 CARS, 2 PEDESTRIANS

A driverless automobile rolled down a hill on West End Avenue to Ninety-sixth Street at 7:10 P. M. yesterday, hitting two other cars and two pedestrians. Three persons were injured severely.

They were Leonard Feather, 35 years old, a music critic of 1 Sheridan Square; his wife, Jane, 29; and Joseph Ummarino, 27, of 4353 Bedford Avenue, Brooklyn. All were taken to Knickerbocker Hospital, where Mr. Feather was reported to have a possible fractured leg, Mrs. Feather a possible fractured pelvis, and Mr. Ummarino a possible fractured skull.

The freak accident happened as Mr. and Mrs. Feather stood on the corner of Ninety-sixth Street. Mr. Ummarino was sitting in his car, waiting for the light to change. In an adjacent car was Paul Keller of 158-18 Riverside Drive West.

The driverless car, a Buick convertible, rolled down the hill, struck Mr. Keller's car, bounced off and hit Mr. Ummarino's car, then, swerving, knocked over Mr. and Mrs. Feather.

The police identified the owner of the driverless car as Oscar Wach, 45, of 801 West End Avenue. He said that he had double-parked the car in front of his home at Ninety-ninth Street. His wife said she had seen the car begin to roll after a taxi had stopped alongside, and notified her husband. He suffered a heart attack and was treated by the family physician.

N.Y. Times Nov. 20

Mrs. Ann Lindsey, wealthy Miami widow, and Wilbur Brassfield (he's the road manager of Louis Jordan's band) reported a Christmas item. She was a visitor in Washington, D. C. last week while the band was playing a theatre date there. . . . Leonard Feather may have to remain in Knickerbocker hospital for another six weeks. Don't forget to visit him during the Yuletide season. . . . Clarence Muse expecting you to visit his ranch when you go to California in February. . . . The Gale Agency confirmed the signing of the Illinois Jacquet pact, which you itemed last week as a prediction. . . . Jimmy Breedlove is the name of the young recording artist ("How Low The Moon") whom you were interested in hearing at the Kingston

Amsterdam News Dec. 29, '49

Ed Sullivan

Success Story: Sarah Vaughan into Cafe Society Downtown at \$2,750 weekly. It was just three years ago that Sarah, whose only previous claim to fame had been brief stints as vocalist with the Earl Hines, Billy Eckstine and John Kirby bands, made her bow as a single at the very same Cafe Society for \$90 per week. A few months later she skyrocketed via her first recordings for Mastercraft and has been climbing ever since. . . . Peter Lawford arrives Dec. 27. . . . Leonard and Jane Feather will be at Knickerbocker Hospital thru the holidays. . . . Daniel Eastman, Max Eastman's son, now on editorial staff of Henry Holt. . . . "Take water" used to mean being a coward, on Broadway. Now it means a villain.

Daily News Dec. 21, 1949

sweet and hot



by leonard feather

FROM THE MOVIES

- BITTER VICTORY**—"You're Wonderful" by Billy Eckstine* (MGM).
- THE GREAT LOVER**—"A Thousand Violins" by Russ Case* (MGM); Paul Weston (Capitol).
- JOLSON SINGS AGAIN**—Album of six songs (Victor).
A weird assortment ranging from Vaughn Monroe singing *Soumy Bay* (oh, no!) to Count Basie in *After You've Gone*, plus Phil Harris, Sammy Kaye, Tony Martin and Tommy Dorsey.
- OH, YOU BEAUTIFUL DOLL**—Tony Martin-Ried Pipers Album* (Victor).
Six songs from the movie about the late Fred Fisher, American songsmith from Cologne, Germany, including the title tune, which oddly enough Fred didn't write. For Torme fans, there's a single Capitol platter by Mel, coupling this song with *There's a Broken Heart for Every Light on Broadway*.
- RED SHOES**—Ballet music by Easdale, conducted by Muir Matheson with the Philharmonic Orch.* (Columbia long-playing).
- SHE WORE A YELLOW RIBBON**—Title song by Ralph Flanagan* (Victor); Tommy Tucker (MGM); Andrews Sisters & Russ Morgan (Decca).
- WABASH AVENUE**—"I've Been Floating Down the Old Green River" by Johnny Mercer* (Capitol); "Billy" by Doris Drew (MGM).

POPULAR AND BOPULAR

- JUNE CHRISTY**—"Get Happy"* (Capitol).
With the help of fine Pete Rugolo backing, Stan Kenton's blonde alumna sounds greatly improved on this and the backing, *I'll Remember April*.
- KING COLE**—"My Mother Told Me" (Capitol).
Shorn of the vocal groups, elaborate backgrounds and dull Tin Pan Alley tunes, Nat sounds like his old informal self in this delightful blues, mated with an equally pleasant *Exactly Like You*.
- ELLA FITZGERALD**—"In The Evening" (Decca).
- WOODY HERMAN**—"Rhapsody In Wood" (Capitol).
This is the number Ralph Burns wrote to feature Woody's clarinet, and the band, in a George Pal Puppetoon.
- ROY KRAL-JACKIE CAIN**—"Ever Lovin' Blues" (Atlantic).
This great new group, a sextet with a subtle sound, includes a girl cellist, a terrific girl drummer and vocals by "Mr. & Mrs. Bop" (Kral and Cain), formerly of the Ventura band. Reverse is a synthetic treatment of *Auld Lang Syne*.

ALBUMS

- SPADE COOLEY**—"Skip To My Lou" (Victor).
Strictly for square dancers—with calls by Roy Rogers.
- BILLY ECKSTINE**—Eight of the best standard songs from Billy's bandleading era. Long-playing record* (National).
- OSCAR LEVANT**—Gershwin's "2nd Rhapsody," variations on "I Got Rhythm," and three "Preludes"* (Columbia).

Feb.

Modern Screen Feb., 1950

no obliga
more in
section.

Bop City claim a... customers a week and... are about 80% negroes, who seem to support anything in the nature of Dance Music except, I was told, Dixieland Music, although this probably only applies to New York. Most of the coloured people at Bop City listen completely expressionless and in a sort of sullen silence. They do not generally seem to have much discrimination, however, and enjoy quite bad and also ultra commercial music as much as the more interesting stuff. The coloured people are apparently exceptionally big buyers of dance music in the States. Incidentally I did not ever see any goatees, berets or dark glasses in the Bop City audiences.

At Bop City the second week was Dizzy Gillespie and Orch. (5 Saxes, 6 Brass, 3 rhythm). Oh dear—to such depths had the mighty fallen! His show consisted of funny hats, fur coats and large doses of oolya koos (double act versions), with occasional horrible dinges and shakes as accompaniment by the (then) very out of tune Gillespie band. Billy Cotton's comedy is SO much better and his band plays in tune too! There were numbers with Latin American instruments only playing and Johnny Hartman sang "Old Man River," but could not quite make the lowest notes at the beginning and just made the top notes at the end. Dizzy's drummer (with the loudest Bass Drum I have ever heard in my life) gave a drum solo just to elevate the musical standards of the programme. Musicians say in America that it was Dizzy Gillespie who started Bop and it is Dizzy who is killing it.

However, Gillespie has now left Victor and has gone into the Capitol Records "Reform School" and I have since read that his band is now improved 100%. The Capitol Recording Manager, Jim Conkling, the Musical Director Paul Weston and all the staff at Capitol Records really know their Jazz Music so that with their excellent future plans for Dizzy we may expect to hear very soon some new and interesting Gillespie recordings. Anyway I shall be writing some more about the Capitol Record Company later in this series.

Following Gillespie we heard Dinah Washington in some pleasant singing of popular songs, also suggestive numbers à la Pearl Bailey.

The biggest applause I ever heard at Bop City came for the next act—The Ravens (a sort of 1935 style Ink Spots) singing "Tha Whiffenpoof Song." Comment is superfluous.

During this, our first stay in New York, my wife and I were wandering around Times Square just after midnight one evening when on the corner of 45th Street I suddenly spotted a tiny chalked up notice—"Jam Session Tonight—Charlie Parker, Chubby Jackson and Max Roach." We tore downstairs to a real dump of a little dance hall, but to our very great disappointment the stars had gone home leaving just a Rhythm Club Band playing. However, I was lucky in hearing Parker and Roach on my return to New York four months later, but I heard that Chubby Jackson has since retired from music to run a fur coat business or something.

Just before I left England I recorded at Decca with my band for publishers, Bosworth & Co., four original melodic Bop compositions (three of my own numbers and one written by Steve Race). One afternoon in New York I played these over to Al Brackman, who has a greater knowledge and interest in Jazz than any Music Publisher I have ever met, and has helped and encouraged Shearing and most of the modern jazz personalities.

As these records were playing Leonard Feather walked in and was most enthusiastic about my outfit and Bop compositions, especially remarking about the smooth and melodic style. He particularly liked my number "Baltimore Bebop." Leonard insisted that I was the guest

ON THE RECORD

By LEONARD FEATHER.
Noted Jazz Critic and Composer

A FAMOUS song-writer remarked to me the other day, "When I bring out a new number, there's one way I can be sure it's a hit. That's when somebody sues me for plagiarism."

This perennial music-business axiom has been cropping up all over the place of late. Among those trying to jump on various gravy trains are a gentleman in California who says that Slim Gaillard took an idea of his called *Said The Little Train* and brought it out under his own by-line as *Down By The Station*; a chap who thinks that by some amazing double coincidence Peggy Lee took both the verse and chorus of a forty-year-old opus he wrote, and made \$60,000 out of it as *Manana*; and bandleader Lucky Millinder, who says his ex-arranger, Andy Gibson, swiped the idea for the tune *Hucklebuck* from him when Lucky had him arrange it for a record called *D Natural Blues*.

The oddest case of all involved a suit against the Lombardo Brothers' music publishing outfit regarding the new hit song written by Guy's vocalist Don Rodney, *The Four Winds and the Seven Seas*. They're being sued by three of the four writers of a 1927 song entitled *Where in the World*, which they claim has a similar melody. But the fourth writer of *Where in the World* won't join with them in the action. He happens to be Carmen Lombardo!

I'm pointing out all these cases merely to show what a stagnant state Tin Pan Alley is in, when every hit song has to be an echo of something else. For real music you either turn to the great standards like *Body and Soul* (as per Billy Eckstine's great new version on MGM) or look for the more original young musical minds exercising themselves on the hard-to-get small record labels.

The hardness-to-get of said labels could make an article in itself. Some of the greatest music on wax just can't seem to get distribution outside of a few major cities. And when a modern jazz item appears on a major label it's not much better off, since the company will press up a limited quantity, reserving the bulk of its shellac for a sure-fire best-seller by Red Ingle or Sammy Kaye.

Frequently we're faced with the embarrassing question: "Why recommend records that nobody can get?"



Feather and Peggy Lee. Was "Manana" called something else 40 years ago?

There are two answers; first, that we don't like to recommend records nobody would want, and second, that if we didn't mention these off-label items, a lot of you might never become aware of their existence, so at least we give you the chance to rep- rimand your local dealer for not hav-

ing them in stock—and you should. The most interesting new big band of recent months is presented by Walter "Gil" Fuller, former Dizzy Gillespie arranger, whose *Tropicana* on Discovery features a good arrangement cleanly played, and a couple of adequate solos. The reverse, *Blues for a Debutante*, has a tendency to what we like to designate as "be-burp" music (honking tenor sax) but it has rational moments.

The New Jazz label is doing a fine job of bringing young, relatively obscure jazzmen to wax. Among them are such facile tenor sax men (non-honking) as Stan Getz in the pretty *Mar-Cia* and *Michelle*, Don Lanphere in *Spider's Web*, and a parade of five tenor men, all playing in the "cool jazz" idiom, on *Five Brothers*. And you should enjoy *A Night On Bop Mountain* by the Kai Winding Sextet.

The French horn, played by one, Julius Watkins, as a jazz solo instrument, is heard on Kenny Clarke's *Bruz* (Century) and Milt Buckner's *Oo-Be-Doop* (MGM). A French horn and a tuba help to invest Miles Davis' *Israel* (Capitol) with some unusual tone colors. Capitol holds the lead among major labels for modern jazz, one of the latest products being *Extrovert* and *Penthouse Serenade* by clarinetist Buddy De Franco, by comparison with whom some think Benny Goodman sounds corny.

In the piano department, Erroll Garner is busting out all over: We particularly liked *Flamingo* on Atlantic, *A Cottage for Sale* on Savoy, *Stairway to The Stars*, *Portrait*.

Instrumentally, by far the most exciting thing of the month is Woody Herman's *Tenderly* (Capitol), a Ralph Burns arrangement of Walter Gross' wonderful waltz. This proves, *inter alia*, that modern jazz can maintain its integrity in 3/4 time; that Woody should quit the clarinet and stick to alto sax, which he plays prettily here; that Bill Harris is still a great "mood" trombonist; and Buddy Savitt a promising new tenor man.

RECORD RATERS

By LEONARD FEATHER

Last month I said, very briefly, that I'd been getting oodles of mail about young Dick Contino, the Horace Heidt discovery who's known as the "Rudolph Valentino of the Accordion" (and he wasn't born until after Valentino's death). Well, I



DICK

promised to dream up a few well-chosen paragraphs on Dick, and there is no time like the present.

Born in Fresno, Cal., in 1930, under the sign of Capricorn, Dick is the son of an accordion player, and it was his dad who gave him his first lessons. However, music was a hobby

with Contino senior, who ran a butcher's shop where his son worked after school hours. Dick found time to play fullback on the Fresno High football team, and to commute to San Francisco once a week for six whole years to take music instruction.

One day Dick was visiting the local musician's union headquarters, arranging a transfer to the Los Angeles local, since his family had decided to move there. The secretary of the union introduced him to a talent scout who was lining up artists for a new radio series of Horace Heidt's Youth Opportunity show.

This led to an audition for Horace, and that, in turn, brought Dick before the mikes for a chance at the \$250 first prize on the opening broadcast. That date was December 7, 1948, the tune was *Lady of Spain*, and the first prize was clearly Dick's—by a margin of thirty points on one of those electric applause-meters.

Three months later he played *Bumble Boogie* on a broadcast in New York and won Horace's quarterly finals to the tune of \$750. As a permanent member of Heidt's Musical Knights, he toured the country with the orchestra and went on to earn himself the Grand Finals award of \$5,000, which shows you how far you can go without Stopping the Music.

Dick has an album of four records on the Magnolia label, and it's been on the bestseller lists for months. Recently when he was playing the RKO Theatre in Buffalo and made a personal appearance in a local record shop, the store sold more than a thousand Contino records and albums.

Dick has made more than \$30,000 in his first year in show business. But, as I suggested a couple of columns ago, cases like this are the exception, and those of you who are thinking about a career in music still mustn't forget that for every Contino you read about, there are dozens of others who are probably sorry they didn't stay in the butcher's shop.

Vocalist Jackie Cain and pianist Roy Kral, who've been married since we last wrote about them, now have their own

(Continued on page 14)

over →

Varsity February 1950

Senior Prom Jan., '50

Lombardo - min inspiration

Festligt resultat av Armstrongs blindfold test

RESULTATET AV EN intervju mellan Eder korrespondent och Louis Armstrong visade sig bli mycket upplysande och avsljande. En serie skivor spelades för Louis utan att han kände till titlar eller artister. De löpte skalan ut från New Orleans till Bop och för den goda sakens skull kastade jag också in lite kammarmusik i sentimental stil. Alla Louis' åsikter och reaktioner uttrycktes på hans vanliga praktfulla, rörliga stil men absolut utan hätskhet eller bitterhet. Hans enastående goda humör är kanske det mest slående och perenna inslaget i mannens personlighet.

Den första skivan var ett nummer för liten grupp gjord i slutet av swingeran och kallad "Fiesta in brass" med Roy Eldridge på trumpet och John Guarneri på piano. Louis fann plattan jämn, kompetent men inte inspirerad. Han gav den tre stjärnor av fyra möjliga.

Sedan spelades ett bopnummer vid namn "Jeru" med Miles Davis på trumpet. Louis ansåg att det avspända trumpet-solot "just about saved it" och gav skivan två stjärnor.

Nästa skiva åstadkom hänryckta "oohs" och "ahs" från Mr. Armstrong. Det var ett gammalt New Orleans-



Ja, bilden har ju varit inne förut i Estrad, men vi har ingen annan att bjuda på. Vi överansträngde faktiskt vårt bildarkiv med förra numrets två stora bildsidor.

stycke, "Franklin Street Blues" av Bunk Johnson. Louis sade, "Du kan höra från den första tonen att den här har själ."

Klarinettisten försöker berätta en historia — du kan följa honom." Skivan fick fyra stjärnor.

Buddy de Franco ousts BG in Metronome All-Star poll

BENNY GOODMAN lost a national poll this week—to another clarinetist. For the first time since the days of the dim and distant 1930s, when Benny Goodman arose as an outstanding figure on the swing scene, he was defeated in an open contest for the clarinet division of the annual Metronome All-Star Poll. The young star who scored this decisive victory was Buddy De Franco, 27-year-old Philadelphian.

Buddy was born in Camden, New Jersey, on February 17, 1923. His family moved to Philadelphia shortly thereafter, where Buddy went to school, and took up the clarinet at the age of twelve. He played in the high school band, but didn't get his first professional experience until he appeared on an amateur hour, where he won a cash prize and a chance to play in a Tommy Dorsey amateur contest.

Money for 'jam'

Buddy's first real break, instead of coming via broadcasts or contests, took the shape of a jam session. He used to jam with Charlie Ventura and Bill Harris at the Down Beat Club, and at Billy Kretschmer's sessions. One day Scat Davis heard him and offered him a job. It was his first name band assignment—in the winter of 1939-40.

Later, two musicians from Pittsburgh—Dodo Marmarosa, the now well-known pianist, and Jimmy Pupa—joined Davis's band, and for the next several years the three men contrived to be in and out of the same

From
LEONARD FEATHER

on writing and studying. He penned a couple of originals for Barnet and Herman, and jobbed around with Dodo and the Boyd Raeburn band. He came East, after a year or so on the coast, with Boyd Raeburn. He didn't stay long with Boyd, but more or less devoted himself to work in and around New York.

Buddy's most recent record release was for Capitol with his own Sextet. [These titles: "When We're Alone," "Extremes," etc.] scheduled for early release in Britain. Buddy can also be heard with the Metronome All Stars on Capitol 0113017.

Buddy prefers writing to playing, though he plays his clarinet with a finesse that is somewhat knocks out fellow-clarinetists. His clarinet work is an ideal combination of superbly smooth, liquid tone, great rhythmic beat and jazz style, plus fantastic technique. Although Buddy now plays almost exclusively in the bop idiom, his conceptions are always original, very much alive, and cleanly executed; in short, in the finest tradition of the bop idiom.

Melody Maker

Dec 17, 1949

Josh White and son on Broadway

From 'MM' New York Correspondent
LEONARD FEATHER

JOSH WHITE, the famous ballad singer, opened in a Broadway play the other night called "How Long Till Summer?" The play itself received mixed notices, but the acting of Mr. White, his son Josh White, Jr., and singer-turned-actress Ida James was considered to be excellent. It marked the first time in the memory of this reporter that a father and son appeared together on the Broadway stage. The play deals with the struggles and disillusionment of a Negro child running up against the hard knocks of life for the first time.

SPEAKING of Broadway plays, two jazzmen, Georgie Auld and Joe Bushkin, opened last week in a new play called "The Rat Race." The play itself got bad reviews, but at least one critic, Howard Barnes of the "Herald Tribune," thought the jazz sequence was a very "welcome interlude" in an otherwise dreary production.

Saxist Auld and pianist Bushkin can consider themselves lucky to have such interesting work at a time when there is a dearth of jobs for musicians. Just how long this stint will continue is doubtful, but probably for a few months, anyway, because Betty Field, the star of the play, is a big draw.

ACCORDING to Mr. Chollie Herndon, a writer for the New York "Amsterdam News," straight bop is on its way out, but the influence is here to stay, probably as a combination of swing and bop. Maybe some smart character will come up with a new catchword for the music, such as "Swop."

Jan. 14, 1950
Melody Maker

Louis fann trombonesolot på nästa skiva otillfredsställande jämfört med ett solo av Jack Teagarden. Han gissade det vara Woody Hermans orkester men visste inte, att det var Bill Harris på trombone eller att melodin var "Keeper of the flame". Han sade om vibrafonsolot, "Red Norvo har den väsentliga egenskap, som jag uppskattar". (Det var Terry Gibbs). Två stjärnor.

Sedan kom Dixieland och anförde Pops' öron och han kände inte igen sin gamla vän Sidney Bechet och han fann Art Hodes' pianospel vara rätt så blekt. Han avspisade Wild Bill Davisons insatser på kornett med "Han gjorde sig inte illa precis". Den fick tre stjärnor.

En varm reaktion gavs Benny Goodmans "Sometimes I'm happy". Louis summerade upp sina känslor för denna melodi genom att säga, "Det är gjort med intonation, allting — som ett bollslag, alla måste passa bollen precis." Han gav den fyra stjärnor.

Louis' högsta beröm gavs en mycket otrolig sak, en skiva av Guy Lombardo som hette "Always". Den största personligheten i alla sorters jazz skämtade inte när han insisterade att Lombardo skulle få åtta stjärnor; Pops slog ihop sina händer och sade: "De här håller musik levande, de hjälper till att slåss med de fördömda bebopparna. Det här är orkestern som inspirerade mig att göra "Among my souvenirs" och "Sweethearts of Parade". De ha inspirerat mig."

För att på ett trevligt sätt få Louis bort från de hänryckta utropen spelade jag sedan en skiva av Milt Herth trio med namn "Two hearts in ¾ time". Pops erkände att han spelade den sortens musik själv och gav den tre stjärnor.



Louie intim — precis som i den här artikeln.

Så fick Louis konfronteras med lite exotisk bop av Dizzy Gillespie, "Manteca". Intervjuns tålmodiga föremål fann fel hos de övervåldigande bongotrummorna och gav med avsmak skivan två stjärnor.

Han var något förvirrad inför nästa platta och trodde det var Erroll Garner medan det var Lennie Tristano spelande "Marionette". Han fann den vara överarbetad i kanterna och tom i mitten. Han gav den tvekande två och en halv stjärna.

Louis värmdes upp lite inför en Tadd Dameron-skiva vid namn "John's Delight". Han fann den vara ett sorts försöksbop och sade senare, att den var lik "polerad Dixieland". Tre stjärnor gavs.

Som en omväxling satte jag på en

noveltyskiva på viotrola kallad "Laughing trombone polka" av Russ Morgan. Louis sade att det var "ungefär som en Park Avenue Spike Jones", och gav den två och en halv stjärnor.

Benny Goodmans gamla signaturmelodi "Goodbye", spelat i ett blött arrangemang och med sång av Billy Eckstine, fick hjärtligt beröm av Louis. Han beskrev Eckstine såsom ägare av en "institutionell röst, som Bing Crosby", och gav den fyra stjärnor.

Louis kritiska sinne reageras inte av fördomar, ty nästa skiva, ett New Orleansnummer av Kid Ory vid namn "Creole Bo-Bo", fick inte oreserverat beröm, som man kanske kunde vänta sig av allmänna principer. Louis fann fel i Mutt Careys trumpetsolo och i Orys sång. Han gav den två och en halv stjärnor.

Sista skivan, en ganska prålig affär av Babs Gonzales vid namn "Prelude to a nightmare" och med Babs i en bop-vocal, möttes bara med förakt av Louis. Han sade, "De försöker föra var och en till Afrika". Han ville inte ens värdera plattan.

I en hopsummering berättade Louis varför han inte gav mindre än två stjärnor till någon skiva genom att använda en liten parabel. "Det finns en historia om systrarna som talade om pastorn och bara en av dem tyckte om honom. Hon sade: 'Om han är bra, kan jag titta rakt genom honom och se Jesus. Om han är dålig, kan jag titta över honom och se Jesus.' Det är min inställning till musik."

Hans avskedsord var: "De yngre kanske inte tycker om en del av vad vi gör. Okay, då spelar vi för de äldre; och de är i alla fall dom som har alla pengarna."

Leonard Feather.

EDDIE CONDON

subit le test DES YEUX BANDÉS

par **Leonard FEATHER**

(Traduction Maxime SAURY)

Eddie Condon, grand prêtre des Dixielanders, se soumit à mon « test des yeux bandés », pendant lequel je fis tourner, pour ce guitariste vétéran et impresario de Jazz dixieland, une série de disques sans lui avoir donné auparavant aucune information à leur sujet. Je m'assis près de lui sur un coussin et notai avec diligence les perles de sagesse, les imprécations pittoresques, etc., qui voulaient bien tomber des lèvres de M. Condon.

Eddie fut entraîné en plein modernisme avec le *That's Right* de Woody Herman, dans lequel figure Terry Gibbs au vibraphone. Il crut que c'était Hampton, mais eut quelques bonnes paroles à dire sur ce disque. « C'est propre, bien exécuté, vivant, marche bien, et c'est dans les ensembles que ça se tient le mieux. » Il accorda trois étoiles à ce disque, quatre étant le maximum.

Le second, *Riffidee* de Coleman Hawkins, s'éloignait légèrement de l'idée que se fait Eddie du Jazz. Il déclara, sceptique : « Cette grosse sonorité au ténor, cela doit être Hawkins ; il est certainement capable de sonner comme ça. Il s'est définitivement aiguillé vers l'école bop, n'est-ce pas ? Je ne comprends pas bien ce style, quand ils descendent la gamme comme ça. Est-ce comme ceci que le bop doit être joué ? Deux étoiles pour ce disque ; il va son train, ne retombe pas... »

Eddie fut fort dégoûté par le disque suivant, *Typhon*, par Cootie Williams. Il dit que cela sonnait comme une volière avec trop d'oiseaux volant autour. « La musique est mauvaise. Ce n'est que de l'exhibitionnisme, et rien d'autre. Bon, donnons-lui une étoile, parce qu'il était là. »

Le polémique *Singin' In the Rain*, de Duke Ellington, donna lieu à une réponse pleine de chaleur de la part d'Eddie. De ce disque, qui a été passé à la casserole par un écrivain dans un populaire magazine américain de collectionneurs, Eddie dit : « Voici maintenant quelque chose de tangible : bon arrangement, jolies sonorités, charmante conception, rythme parfait. C'est musical et personne n'essaie de s'exhiber pesamment. Trois étoiles. »

Pour changer de manière et d'ambiance, Eddie écouta ensuite les Bob Anderson's Oshkosh Senenaders jouer *I'm Gonna Sit Right Down and Write Myself A Letter*. C'était Anderson lui-même qui jouait du cornet ; Eddie crut que c'était Pete Daily ou Jimmy McPartland. Ce disque lui plut et il déclara que les ensembles étaient bons, que ça dansait, et que les musiciens avaient quelque idée de ce que leurs camarades essayaient de faire. Trois étoiles.

Le souriant Irlandais reconnu à peine le disque suivant, *Embraceable You*, par Charlie Parker. Il pensa que, la mélodie étant si travestie, les musiciens auraient tout aussi bien pu donner un autre titre au disque. Il déclara ne connaître aucun musicien dans cette face, mais admit que le sax (Parker) jouait bien, ne laissait rien d'inachevé et que toutes les notes faisaient de l'effet. Que c'était ultra-



Quand Eddie Condon joue chez Eddie Condon...

technique, mais plus intéressant que la trompette. Il trouvait que ce dernier instrument, tenu par Miles Davis, avait un vilain son. Cela valait deux étoiles.

Eddie distingua la clarinette de Benny Goodman dans *Undercurrent Blues*, mais ne trouva rien d'autre à dire sur ce disque ; cela aurait pu être le band de Woody Herman. Toutefois, l'ensemble était plutôt décevant et Eddie lui donna deux étoiles.

Je fis passer ensuite un vieux classique dixieland, *Way Down Yonder In New-Orleans*, avec Mel Powell au piano. Eddie entrevit la mélodie, puis la perdit ensuite. Il déclara : « C'est une bonne chose que ce pianiste soit dans ce disque, lui donne trois étoiles, mais ceux qui sont avec lui n'en méritent que deux. »

Move, un air bop exotique, par Miles Davis, intrigua un peu Eddie. Le jeu de Max Roach lui plut, et il crut que Dizzy était à la trompette. Il trouva que les solos étaient plutôt intrigants, et à leur sujet fit une sage observation : « De ce que j'ai entendu jusqu'ici, ce sont les ensembles qui font tenir ces interprétations bop. » Il attribua trois étoiles à ce disque.

Le fumant *Bongo Riff*, de Stan Kenton, vint ensuite sur le plateau du pick-up, et Eddie pensa d'abord que Gene Krupa était à la batterie. Il trouva que c'était une bonne idée d'avoir étouffé les cuivres et laissé dominer le bongo. Considérant ceci strictement comme un genre Spike Jones (!), il donna deux étoiles.

Le vieux « standard » *Deed I Do*, paré d'oripeaux modernes par Charlie Ventura, Jackie Cain et Roy Kral, n'impressionna pas Eddie tant que cela. Le vocal bop de Cain et Kral le laissa froid, mais le solo de ténor de Ventura lui plut. Il dit que ce solo avait du caractère et était juste. Deux étoiles pour ce disque.

My Melancholy Baby, de Joe Marsala, provoqua peu d'opinions précises de la part d'Eddie. Il déclara que Chuck Wayne était un guitariste diablement adroit. Il situa immé-

diatement Marsala à la clarinette. Il réagit violemment contre la trompette de Dizzy Gillespie en disant que c'était la partie la plus faible du disque. « Je ne sais pas qui joue, mais il massacre la fin. Dommage qu'ils aient gâché le morceau de la sorte. » Deux étoiles.

Eddie reconnut immédiatement le vieux orchestre de Basie dans *Every Tub*, et ajouta : « Un beau gros orchestre bien homogène. Dommage qu'ils ne sonnent plus comme ça. Trois étoiles. »

Le dernier disque plut beaucoup à Eddie. C'était un duo vocal de Louis Armstrong et Jack Teagarden sur *Please Stop Playing Those Blues, Boy*. Il déclara : « Louis et Jack ont un talent naturel formidable... pour un disque de cette veine, aussi gai, avec un petit peu de comédie, je dois donner quatre étoiles. »

En résumé, Eddie eut à dire ceci : « A mon avis, il y a de la place pour tout le monde ; tout sous un seul pavillon : la musique. C'est comme lorsqu'on va au stade, certains préfèrent le saut à la perche, d'autres le cent mètres. Il faut de la variété et quelque chose pour chaque goût. »

Jazz Hot
Dec, 1949

Leonard Feather, jazz critic and composer and conductor

of WMGM's "Jazz At Its Best" program, who was injured in an automobile accident two months ago, is still recuperating at Knickerbocker Hospital, and is expected to be there at least two more weeks. Mrs. Feather, who was injured at the same time, left the hospital last Sunday.

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FEATHER IN YOUR CAP

Whether Be-Bop sounds to you like Jimmy Cannon's salvo, "like a hardware store in an earthquake" or no, it still is the single most controversial note in modern music. As such it rates a small slot in your schedule. To help you program this strange phenomena RPM recommends two program aids. One, published by J.J. Robbins and Sons, Inc., written by Leonard Feather is the first complete source book for peedees and de jays. It will give you the outlines of your continuity, background on the artists, a keen discography, and practically a program pattern for a series. If you can use the book, and will credit it on your show, you can get a free copy by writing to RPM. (Limited to first twenty five requests, subscribers only) The second aid is a series of sixteen inch 33 and a third RPM discs arrange as five minute shows by RCA-Victor featuring Charlie Ventura and cast with lessons in be-bop. Discs are free. Write to RCA-Victor Camden New Jersey. Apart from a straight exploratory series on be-bop, there's a good chance here to run a series of musical town meetings between two of the stations disc jockeys, fighting out the battle of Be-Bop.

RPM

Jan., 1950

THE MELODY MAKER AND RHYTHM

Jan. 1, 1950 5

EDDIE CONDON undertakes a blindfold test and says...

It's all under one tent ... it's music

EDDIE CONDON, the high priest of the Dixielanders, submitted himself to this reporter's blindfold test, during which a series of records were played for the veteran guitarist and Dixieland impresario without his having been given any advance information on them.

I sat nearby with pad and pencil diligently jotting down the pearls of wisdom, salty imprecations, etc., that dropped from Mr. Condon's lips.

Eddie was thrust right into the midst of modernism with Woody Herman's "That's Right," featuring Terry Gibbs on vibes. He thought it was Hampton, but had some nice things to say about the record.

"It's clean, well executed, live, and moves along—holds together best on the ensembles." He bestowed three stars on it out of a possible four.

The second record, Coleman Hawkins' "Riffide," proved to be slightly removed from Eddie's musical idiom. He said, sceptically, "That big sound on the tenor, that must be Hawkins; he can certainly pound it out. He has definitely switched to the bop school, hasn't he? I don't quite understand the style when they go down the scale that way—is that the way bop should be played? Two stars for this record; it keeps going, doesn't get soggy."

Eddie was vigorously disdainful of the next record, "Typhoon," by Cootie Williams. He said, "This sounds like an aviary; too many birds flying around. The music is bad. This is just exhibitionism and nothing else. Well, give 'em one star just for being there that day."

Duke Ellington's controversial "Singin' In The Rain" produced a warm response in Eddie. Of the record that had been panned by a writer for a popular American trade magazine, Eddie said, "Now this is something tangible;

From

LEONARD FEATHER

"MM" New York Correspondent

good arrangement, pretty sounds, nice conception, rhythm's okay. This is all musical; no one trying to do any weight-lifting. Three stars."

For a change of mode and mood, Eddie heard next Bob Anderson's Oshkosh Serenaders playing "I'm Gonna Sit Right Down And Write Myself A Letter." It was Anderson himself playing cornet, and Eddie guessed it was Pete Dally or Jimmy McPartland. He liked the record, commenting, "Good ensembles and very good lift; the men have some idea of what the other guys are trying to do. Three stars."

Unrecognisable

The smiling Irishman barely recognised the next record, "Embraceable You," by Charlie Parker. He thought the melody was so disguised that the musicians might just as well have given the record another title.

He didn't know any of the men on this side, but admitted that the sax, by Parker, was "well executed, didn't leave anything undone and all the



Eddie Condon

notes worked. It was over-technicalised, but more interesting than the trumpet." He felt the latter instrument, played by Miles Davis, sounded coarse. This rated two stars.

Eddie singled out Goodman's clarinet on Benny's "Undercurrent Blues," but couldn't nail down anything else about the record. He thought it might have been Herman's band, but he found the whole thing rather baffling, and gave it two stars.

An old Dixieland classic, "Way Down Yonder In New Orleans," was played next, with Mel Powell on piano. Eddie caught a glimpse of the melody, but then lost it again. He said, "It's a good thing the piano player was

there; I'd give him three, but what goes with it gets two."

An exotic bop number by Miles Davis called "Move" rather intrigued Eddie. He liked Max Roach's drumming, and thought Davis was Dizzy Gillespie. He found the solos rather perplexing, and apropos of that, made a rather sage observation.

"From what I've heard here so far today, it's the ensembles that hold these bop performances together," he said. He gave the record three stars.

Stan Kenton's rather flamboyant "Bongo Riff" came next, and Eddie thought at first it was Gene Krupa on drums. He felt it was "thoughtful of somebody to shade the horns down and let the bongo predominate." He considered it "strictly a novelty," and gave it two stars.

The old standard, "Deed I Do," was all dressed up in modern trimmings by Charlie Ventura, Jackie Cain and Roy Kral, but Eddie wasn't too impressed. The bop vocal by Cain and Kral left him cold, but he liked Ventura's tenor solo. He said it had "definition, body," and was "in tune." He gave the record two stars.

Too bad...

Joe Marsala's "My Melancholy Baby" provoked a few positive opinions on the part of Eddie. He said of Chuck Wayne, "Damn slick guitarist," and spotted Marsala immediately on clarinet. He reacted strongly against Dizzy Gillespie's trumpet, saying, "Trumpet is the weakest part; I don't know who it is, but he mutilates the end. Too bad they messed it up like that. Two stars."

Eddie recognised the old Baste band at once on the Count's "Every Tub," and added: "A big band romp, well glued together. Too bad they don't sound like that today. Three stars."

The last record pleased Eddie very much, a Louis Armstrong and Jack Teagarden vocal duet on "Please Stop Playing Those Blues, Boy." He said: "Louis and Jack have an awful lot of natural talent... for a record in the lighter vein, with a little comedy relief. I'd give this four stars."

In summing up, Eddie had this to say: "The way I see it, there's room for everybody; it's all under one tent. It's called music. It's just like going to a track-meet, where some people will prefer the pole-vault while others want to watch the sixty-yard dash. You must have variety, something for every taste."

sweet and hot



by leonard feather

**Highly
Recommended
*Recommended
No Stars
Average

FROM THE MOVIES

CINDERELLA—Walt Disney's latest, with two of Victor's top singers at their best on three of the tunes. "So This Is Love," by Vaughn Monroe, "Bibbidi-Bobbidi-Boo" and "A Dream Is A Wish Your Heart Makes," by Perry Como.

COPPER CANYON — "Copper Canyon" Art Lund (MGM)

POPULAR SINGLES

FRANK SINATRA — "Lost In The Stars" (Columbia)
A fine tune from the Broadway show of the same title.

LES BROWN — "Tenderly" (Columbia)
Walter Gross's lovely creation is given the full Brown treatment, with "Where Are You" on the other side.

DORIS DAY — "Quicksilver" and "Crocodile Tears" (Columbia)
Two cute novelties sung by a lady who knows how.

MINDY CARSON — "All The Bees Are Buzzing Round My Honey" and "Too-Whit! Too-Whoo!" (Victor)
Speaking of popular songs in the lighter vein, here's a young lady who can handle them along with the best.

DUKE ELLINGTON — "Creole Love Call" (Columbia)
The Duke has recorded one of his classics for the third time, but this is the only version that is readily available. Kay Davis does the haunting wordless vocal.

CLASSICAL

ANDRE KOSTELANETZ — "Andre Kostelanetz Plays Music of Fritz Kreisler and Sigmund Romberg" (Columbia)
This album includes such all time favorites as "Stars In My Eyes," "Love's Sorrow," by Kreisler, and "Song Of Love" and "The Desert Song" by Romberg.

DOROTHY KIRSTEN — "You Go To My Head" and "More Than You Know" (Victor)
These songs are not exactly classical, but somehow they attain the stature of a classic when Miss Kirsten sings them.

JAZZ

JIMMY DORSEY — "Charley, My Boy" and "Johnston Rag" (Columbia)
Jimmy forsakes his usual smooth style to give out with a little Dixieland.

COUNT BASIE — "Normania" and "St. Louis Baby" (Victor)
On the first, Count seems to be trying to mix bop with his old style and it doesn't quite come off. The reverse is an easy-going, relaxed number with a vocal quartet.

CHUBBY JACKSON — "Tiny's Blues" (Columbia)

Some nice bop by Chubby and the boys.

CHARLIE PARKER — "Bird Of Paradise" (Dial)
Some excellent alto sax work by the most skillful instrumentalist of the modern school of jazz.

DIZZY GILLESPIE — "Things To Come" (MGM)

A reissue of the record that stunned the jazz world a few years back.



RECORD RATERS



By LEONARD FEATHER

The bulk of the mail in the past month has peppered me with questions about Alan Dale. So I guess it's about time for the How, Why and Wherefore of Mr. Dale. But first, let me mention two recent record releases by Alan on the Harmony label.

Heading the list is a Dale-sized version of that old Italian classic, *O Sole Mio*, which has been given the American title of *There's No Tomorrow*. Alan embellishes the song with authentic Italian warmth and feeling, while the orchestra aids and abets him with a subtle mandolin effect. The reverse side is the lovely ballad, *I Can Dream, Can't I*, and, needless to say, Alan does it full credit.



ALAN

The second release by Mr. Dale is called *Give Me Your Hand*, and it receives a sumptuous, full-throated treatment. The coupling is the relaxed, melodious *Dreamer's Holiday*, taken at an easy-going pace—all of which goes to show that Harmony has a real star of tomorrow in young Alan Dale.

The subject of our lesson for today was born in Brooklyn on July 9, 1925, which makes him only twenty-four years old now. It's natural to assume that he is very young to be so successful but it is all quite logical and understandable, as you will see. Alan graduated from Lafayette High School in Brooklyn, and has made that lovable New York borough his home, except, of course, when he's on the road.

Alan's father was a well-known character actor who played for many years on the legitimate stage throughout the country. Alan has learned a great deal of his showmanship from his father, who still maintains his interest in the theater by occasionally taking part in radio and theater dramas.

The career of Alan Dale began in much the same manner as that of many famous people in show business; namely, by a subtle, almost magical combination of luck along with the necessary talent to deliver the goods. While strolling down the boardwalk at Coney Island with a friend, Alan noticed an open air cafe that was advertising for a new singer. His friend dared him to go in and apply for the job. He took the dare, was given the job which embarked him on his singing career.

Lady Luck again smiled on him at Leon and Eddie's, the fabulous New York night club where Alan was singing. Carmen Cavallaro happened to be in the audience, and was so impressed with his individual style that he signed Alan as featured vocalist with the Cavallaro orchestra. After one year, Alan left to sing with George Paxton and his orchestra, with whom he spent two and one-half years, making personal appearances in the leading night clubs, theaters and hotels all over the country. Since these were the war years, Alan and the band made appearances in over 300 Army camps.

Early in 1947 Alan left George Paxton to venture out on his own as a singer. About this time he began making records, and his waxing of *Oh, Marie* is still going strong with over a million copies sold to date.

His record success was quickly followed by another step up the ladder when he was signed as the star of the nationally known CBS broadcast, "Sing It Again," heard coast-to-coast every Saturday night. On this show Alan proved he was more than just a singer by demonstrating his ability to impersonate famous stars and sing difficult comedy material. This success earned him a television show, where he was featured for nearly a year on the "Alan Dale Record Shop."

Alan is a natural in front of a microphone. He is 5 feet 10 inches tall and weighs 160 lbs. He has a good disposition, enjoys meeting his fans and working with his fellow entertainers. He is fond of all sports, but baseball tops the list. Music, of course, is his first love.

He is now rehearsing for an RKO movie short which we are sure will be, in Alan's own words, "real great." He may end up like so many popular singers, dividing his time between radio work, record making, and movie making.

Perhaps the biggest triumph of Alan's career to date was his opening with Jimmy Durante in November at the Copacabana, one of New York's swankiest and most popular night clubs. It marked another step up the ladder for Alan Dale.

Those of you who are interested in an Alan Dale fan club can write to Dolores Bedford of "Dale's Little Darlings," 4804 Harvard Road, College Park, Maryland.

PLATTER NEWS

Some interesting singles have come my way recently. Duke Ellington, sometimes referred to as America's only "Genius of Jazz," has recorded one of his old standards, *Creole Love Call*, on Columbia. Kay Davis sings the haunting, wordless obbligato.

Although *Mule Train* may be rotting in the desert by the time this reaches you, it is interesting to note that Bing Crosby's version of the tune on Decca sold more copies the first two weeks it was out than any other record sold over a similar span in Decca's history. The reverse, *Dear Hearts and Gentle People*, may, in its own quiet way, outlive *Mule Train*.

Tony Martin can be heard singing on a new Victor record, *Bye Bye Baby*, from the Broadway show "Gentlemen Prefer Blondes." A tune called *Marta* is on the other side.

For those of you who have been bitten by the square-dance bug, there's an excellent collection of geometric gyrations in a Victor album called "Swing Your Partner," which includes *Skip to My Lou*, and features Roy Rogers and Spade Cooley.



DUKE

Modern Screen March, '50

Senior Prom

February, 1950

Bop Given New Life By Shearing

By GEORGE CARLIN

George Shearing, 30-year-old blind pianist, has brought good taste and discrimination to be-bop. In the somewhat giddy world of popular music he's one of the few musicians consistently respected.

Shearing came over from England in 1947. He has played Bop City in Manhattan and drawn raves.

Bop was developed, according to critic Leonard Feather, as "cool" jazz. That is, in classical music, what Mozart would be to Wagner. The appeal was comparatively cerebral.

It was almost killed when it became a cult of the frenzied. But Shearing has proved it can be danceable, listenable, and fascinating.



SHEARING "Nothing But D. Best" (MGM), strangely enough written by a chap named D. Best, has Shearing playing with the grace and charm of a minuet on a 16th century harpsichord; bongo, vibes, and guitar back him up with the familiar off-rhythm dissonances.

Shearing's "Bop, Look and Listen" and a score of others are on MGM disks. Discovery has a full album of Shearing.

GEORGE CARLIN Los Angeles Daily Mirror

BBD

Estrad

Januari 1950

Albert Ammons död

Amerikanytt från Leonard Feather

New York den 5 december 1949

ALBERT C. AMMONS, 42 ÅR gammal, jazzpianisten, som kallades "the boogie woogie king", avled i sitt hem idag efter en flera månaders sjukdom.

Ammons ansågs av vissa musiker vara den ursprunglige skaparen av boogie woogie-musik. En av hans senaste publika framträdanden var på President Trumans installation i fjol.

Under de senaste två månaderna hade han legat sjuk i en nervinfektion, som orsakade förlusten av båda händerna. Efterlevande är hans hustru och två söner, Gene Ammons, välkänd bop-tenorist och kapellmästare, och Edsel Ammons, som är präst.

När Woody Herman och Nat King Cole avsluta sin konsertturné i Oklahoma City den 4 december, kommer Woody att skada sina musiker, reengagera sex av dem och omedelbart flyga till Havanna på Kuba för tre veckors engagemang på Tropicana. De kvarvarande i sextetten bli Bill Harris trombone, Neal Hefti trumpet, Ralph Burns piano, Shelly Manne trummor, Milt Jackson vibrafon och Mert Oliver bas. Woody kommer inte att begagna sig av några vokallister och han beräknar reorganisera sitt stora band någon gång 1950.

Englands egen George Shearing gjorde sitt första konsertframträdande i New York med sin kvintett på Carnegie Hall tidigt i november. Konserten kallades "Horizons in Jazz", och Shearing var tydligen den stora dragningskraften, vilket framgick av de ihållande applåder han fick motta. Han blev också en kritisk succé ty de, vars jobb det är att skriva upp konserterna efteråt, gav honom oreserverat beröm under det att de hade anmärkningar att göra om de andra framträdande.

Shearing har absolut stadfäst sin ställning i detta land — både konstnärligt och kommersiellt. Han har gjort många plattor för stora grammfonbolag och har fått lukrativa nattklubbs- och konsertjobb. Han drar alltid mycket folk var han än framträder.

Det kan bara hända i Hollywood. För andra året har de bästa Dixielandbanden i södra Kalifornien, plus några utsocknes stjärnor, slagit sig samman att utföra världens värsta orgie i Dixielandmusik. I början på november strömmade tusentals fans in i Los Angeles största lokal att höra sådana som Kid Ory och Muggsy Spanier leda sina respektive grupper i gamla standardmelodier från New Orleans som "High Society" och "South Rampart Street Parade". Affären avslutades med att fyrtio musiker stompade igång på äkta Dixielandmaner. Många trumhinnor måste ha sprängts den kvällen.

Bill Bojangles Robinsons död och be-



Albert Ammons, fotograferad av Timme Roschkrantz på 52nd Street på den tiden då boogie-woogie ännu var populärt på jazzgatan.

gravningsprocession i New York för tio dagar sedan gav upphov till en mer allmän sorg och fler framträdanden av celebriteter än något dödsfall under de senaste 10 åren med ett möjligt undantag, för President Roosevelt. Skolorna fick fridag, över en miljon människor kantade gatorna för att se begravnings-tåget köra förbi, borgmästare O'Dwyer talade vid graven. Bill Robinsons dansande fötter och magnifika personlighet hade i sanning erövrat en hel nation.

Två nya Dixielandorkestrar ha haft premiär på Manhattan. En är under Bobby Hacketts ledning på Nick's med bl. a. Charlie Barnets förra trumslagare Cliff Leeman. Den andra återfinnes på Marine Grill på Hotel McAlpin, ett ställe som inte är känt för att uppmuntra jazz i någon form. Max Kaminsky leder denna grupp med Sol Yagel på klarinetten och Munn Ware på trombone.

En grupp ur Jimmy Dorseys orkester inspelade nyligen några Dixielandnummer för ett Columbiaalbum på en session i november.

Ett berömt namn från en dimmig och avlägsen tidsålder dök åter upp för en tid sedan då det rapporterades att Harlan Lattimore, beskriven som "Mannen som inspirerade Billy Eckstine", skulle

framträda inom kort på en konsert i Carnegie Hall med en orkester sammansatt av Don Redman. Lattimores sång var det populäraste inslaget i Don Redmans orkester i början av 30-talet. Senare blev Lattimore inblandad i undre världen och fick ett långt fängelsestraff.

Redman gjorde nyligen ett kort framträdande som kapellmästare på ett televisionsprogram vid namn "Sugar Hill Times". I programmet hade ingen framgång och försvann efter åtta veckor.

Benny Goodman kommer under säsongen att göra ett framträdande med Philadelphiaorkestern under Alexander Hilsbergs ledning. Det blir en klassisk välgörenhetskonsert.

Ziggy Elman, som hade spelat i Jeff Alexanders orkester och ackompanjerat Frank Sinatra på radio, har blivit utnämnd till kapellmästare för ett fyra veckors besök i New York med Sinatra. Ziggy tar med sig åtta av musikerna från Frankies radioshow.

Billy Eckstine hade en sensationell premiär på Bop City. Samtidigt med honom lanserades Herbie Fields sjumannagrupp, som går in för jönsier och showmanship, men som dock inne-

håller åtminstone två utmärkta musiker, trombonisten Frankie Ross (tidigare med Gene Krupa), och trumpetaren Joe Wilder, som, liksom Herbie, har kommit från Lionel Hampton. Samtidigt på Bop City befann sig också Charlie Parkers kvintett, som — trots den fina musiken — fick en relativt svag applåd från publiken.

Jackie Paris, en lovande ung sångare, nyligen med Lionel Hamptons orkester, gjorde sin skivdebut nyligen på National ackompanjerad av kvintett under Eder korrespondents ledning och med Dick Hyman piano och orgel, Eddie Shu alt och tenor, Johnny Collins gitarr, Tommy Potter bas och Roy Haymes trummor.

Stan Kenton, som var så angelägen att göra grammofoninspelningar med sin nya 40 mans orkester att han var beredd att bekosta flygbiljetter åt Pete Rugolo och Kai Winding från New York till Kalifornien bara för sessionen, har ändrat sig och skall nu inte göra några skivor förrän orkestern är fast organiserad. Det kanske blir någon försening med premiären på grund av den nästan häpnadsväckande kostnaden att hålla samman en 40 mans grupp med tanke på de svåra förhållanden som nu råder inom musikbranschen.

Estad Tam. 195

Eddie Condon känd på pulsen

Kul resultat av blindfold-testning

by Leonard Feather

EDDIE CONDON, dixielandfantasternas överstepräst, gick med på att göra en blindfold testning, då ett antal skivor spelades för veterangitarristen och Dixielandimpressariön utan att han fick någon förhandsupplysning om dem. Jag satt nära honom med papper och penna och kastade tilligt ned några parlor av vishet, saltstänkta förbannelser etc. som föll från mr Condons läppar.

Eddie kastades mitt in i modernismen med Woody Hermans "That's Right" som lanserar Terry Gibbs på vibrafon. Han trodde det var Hampton men hade några trevliga saker att säga om skivan. "Den är ren, väl utförd, levande och rör sig framåt", håller bäst ihop i ensemblerna. Han gav den tre stjärnor av möjliga fyra.

Den andra skivan, Coleman Hawkins "Riffide", visade sig vara lite utanför Eddies musikaliska botten. Han sade skeptiskt: "Den där stora tonen på tenor, det måste vara Hawkins; han kan verkligen häva ut sig. Han har definitivt gått över till bopskolan nu, inte sant? Jag förstår inte riktigt stilen när de spelar en nedgående skala så där — är det så bop skall spelas? Två stjärnor för skivan: den rör sig, håller ihop."

Eddie blev väldigt föraktfull när det gällde nästa skiva; "Typhoon" av Cootie Williams. Han sade: "Den låter som ett fågelhus, alltså många fåglar flyger omkring. Musiken är dålig. Det är bara

exhibitionism och ingenting annat. Nåja, ge dom en stjärna för att dom var där den dagen."

Duke Ellingtons omtvistade "Singin' in the rain" fick ett varmt mottagande av Eddie. Om skivan, som hade blivit nedgjord av en skribent i en populär amerikansk facktidning, sade Eddie: "Här är någonting man kan ta på, bra arrangemang, vacker klang, fin uppfattning, rytmen är o. k. Det är alltigenom musikaliskt, ingen försöker sig på någon tyngdlyftning. Tre stjärnor."

Som en förändring i stil och stämning lyssnade Eddie sedan på Bob Andersons Oshkosh Serenaders i "I'm gonna sit right down and write myself a letter". Anderson själv spelade kornett och Eddie gissade, att det var Pete Daily eller Jimmy McPartland. Han tyckte om skivan och kommenterade: "Bra ensembler och mycket bra rytm, musikerna har någon uppfattning om vad de andra försöker göra. Tre stjärnor."

Den leende irländaren igenkände med nöd och näppe nästa skiva, "Embraceable you" av Charlie Parker. Han tyckte melodien var så dold, att musikerna lika gärna kunde ha gett skivan en annan titel. Han igenkände ingen av musikerna på skivan men erkände, att saxofonspelet — av Parker — var väl utfört, inte lämnade någonting ogjort och alla tonerna hade en uppgift. Det var övertekniskt men intressantare än

trumpeten. Han fann att det senare instrumentet, spelat av Miles Davis, lät torftigt. Den fick två stjärnor.

Eddie igenkände Goodmans klarinett i Bennys "Undercurrent Blues" men hade ingenting att säga om skivan. Han trodde det kunde ha varit Hermans band men fann det hela ganska förvirrande och gav den två stjärnor.

En gammal Dixielandklassiker, "Way down yonder in New Orleans", spelades sedan med Mel Powell vid pianot. Eddie igenkände en glimt av melodien men förlorade den igen. Han sade, "Det var åtminstone bra att pianisten var med, jag ger honom tre, men allt det övriga får bara två stjärnor."

Ett exotiskt bopnummer av Miles Davis med namn "Move" väckte till viss grad Eddies intresse. Han tyckte om Max Roachs trummor och trodde Davis vara Dizzy Gillespie. Han fann solona ganska förvånansvärda och gjorde apropå dem en ganska klok iakttagelse. "Från vad jag har hört här i dag än så länge, så är det ensemblerna som håller den här bopmusiken sammans". Han gav skivan tre stjärnor.

Stan Kentons ganska granna "Bongo Riff" kom sedan och Eddie trodde först att det var Gene Krupa på trummor. Han ansåg att det "var klokt gjort av någon att dra ned blåsarna och låta bongon dominera." Han ansåg den som "en absolut novelty" och gav den två stjärnor.

Den gamla standardsmelodin "Deed I do" hade fått fullt modern klädedräkt av Charlie Ventura, Jackie Cain och Roy Kral, men Eddie imponerades inte. Bopsången av Cain och Kral lämnade honom likgiltig, men han tyckte om Venturas tenorsolo, två stjärnor.



Eddie Condon.

Joe Marsalas "My melancholy baby" åstadkom några positiva åsikter. Han sade om Chuck Wayne, "Jäkla flink gitarrist" och igenkände genast Marsala på klarinett. Han reagerade starkt mot Gillespies trumpet och sade: "Trumpetaren är den svagaste delen; jag vet inte vem han är men han slår ihjäl slutet. Synd att dom förstörde den på det viset. Två stjärnor."

Eddie igenkände genast Count Basies gamla orkester i Basies "Every Tub" och tillade, "Ett stort bands lek, bra hopplimad. Synd att dom inte låter så i dag. Tre stjärnor."

Den sista skivan tillfredsställde mycket Eddie, en vokalduet med Louis Armstrong och Jack Teagarden, "Please stop playing those blues boy". Han sade, "Louis och Jack ha en förfärlig massa naturtalang — som en skiva i lättare stil med lite comedyinslag ger jag den här fyra stjärnor."

Som en sammanfattning hade Eddie Condon detta att säga: "Som jag ser saken så finns det plats för alla; allt är under en hatt, det kallas musik. Det är som att gå till en idrottstävling, där några föredrar stavhoppet under det andra vill se ett sprinterlopp på 60 yards. Man måste ha omväxling, någonting för varje smak."

Goodman detroniserad som klarinettkung

New York den 9 december 1949

BENNY GOODMAN förlorade en nationell favoritröstning denna vecka — till en annan klarinettist. För första gången sedan det avlägsna 30-talet, då Benny Goodman kom fram som en remarkabel personlighet på swingstraden, besegrades han i en öppen tävling på klarinett i Metronomes årliga All Star-röstning. Den unga stjärna, som vann en sådan glänsande seger, var Buddy De Franco, 27 år gammal musiker från Philadelphia.

Egentligen föddes Buddy i Camden, New Jersey, den 17 februari 1923. Hans familj flyttade till Philadelphia kort därefter, där Buddy gick i skolan och började med klarinett vid 12 års ålder. Han spelade i läroverksorkestern men fick inte sitt första professionella framträdande förrän han framträdde under en amatörtimme, då han vann ett kontantpris och fick en chans att spela i Tommy Dorseys amatörtävlingar.

Buddys första genombrott — istället för den vanliga vägen via sändningar och tävlingar — kom i form av jam session. Han brukade "jamma" med Charlie Ventura och Bill Harris på Down Beat Club och på Billy Kretschmers sessioner. En dag hörde Scat Davis honom och erbjöd honom ett jobb. Det var hans första jobb i ett känt band och det hände på vintern 1939-40.

Senare ingick två musiker från Pittsburgh i Davis' band, Dodo Marmarosa, den nu välkände pianisten, och Jimmy Pupa, och under de följande åren brukade dessa tre musiker hålla samman i och utanför bandet. Gene Krupa anställde Buddy, Dodo och Jimmy efter det de slutat hos Davis och det varade till 1942. Så kom Gene i vissa svårigheter på västkusten och Roy Eldridge svarade för orkestern en tid. Det varade inte länge, och nästa orkester, som de tre återfinns i, var Ted Fio Ritos. Detta var också en övergående förbindelse och nästa gång gick det uppåt ett steg för Buddy. Han och Dodo fick ett jobb hos Charlie Barnet, och orkestern hade vid den tiden så framstående stjärnor som Chubby Jackson, Ralph Burns (som senare ersattes av Dodo), Neal Hefti och Al Killian. Buddy hade då inte gjort några inspelningar eftersom inspelningsförbudet pågick.

En kväll råkade Tommy Dorsey höra De Franco spela med Barnet och blev så imponerad att han, när Buddy lämnade Barnet kort därefter, engagerade honom. Buddy fick till slut några solon — "Opus One" och "You're driving me crazy" — på Victor, och gjorde några V-inspelningar med en trio bestående av Dodo Marmarosa och Gene Krupa. Kort därefter gjorde han med Charlie Shavers och Dorseys rytmsektion åtta sidor för Vogue i Detroit. Detta var hans första skivor med liten orkester och han ger inte mycket för dem.

Efter det han lämnat Tommy Dorsey för gott 1946 beslöt sig Buddy för att slå sig ned på västkusten och koncentrera sig på att skriva och studera. Han gjorde ett par originalnummer för Barnet och Herman och jobbade lite med Dodo och Boyd Raeburns band. Han kom tillbaka till New York efter ett år eller så med Raeburn. Han stannade inte länge hos Boyd utan arbetade mer som free lancer i och utanför New York.



Buddy De Franco har överraskande passerat Goodman i Metronomes favoritröstning.

Buddys sista platta gjordes för Capitol: en mycket smakfull bopversion på "Penthouse Serenade" som fått det nya namnet "When we're alone".

Buddy föredrar att komponera framför att spela, fastän hans spel nu nått en sådan nivå, att det fullkomligt slår knockout på hans yrkeskamrater. Hans klarinettstil är en idealisk blandning av en härlig mjuk, jämn ton, fin beat och jazzstil, plus fantastisk teknik. Fastän Buddy nu spelar nästan uteslutande i bopstil är han alltid originell, mycket levande och klar — kort sagt, han spelar i den finaste bopstil. Vilket allt bevisar att Buddy De Franco är en musiker med ärligt uppsåt, det att producera god musik trots de skiftande och förvirrande egenskaperna i den samtida musiken.

L. F.

Tom. 1950

February 18, 1950

Vox Jox

GOTHAM GAB . . . Joe Franklin has started a Record of the Month series on his nightly WJZ show, picking a disk which he feels has possibilities and featuring it for one month. . . . WMGM's Jack Eigen and Ted Brown are running March of Dimes Celebrity Hat contests. Listeners are asked to send in short slogans on the March of Dimes along with contributions. Winners will receive toppers of Jack Benny, Bing Crosby, Ginger Rogers, Hedda Hopper, Al Jolson, Danny Kaye, Eddie Cantor, Helen Hayes, Bob Hope, Mayor O'Dwyer, Mae West and Ed Wynn. . . . Rosalie Allen, WOV, played a week's stand at the Palace Theater beginning Thursday (19). . . . Leonard Feather has returned north from New Orleans, bringing 'em now at WGBB, Freeport. . . . Art Ford has taken over production of his WPIX video show, Art Ford's Saturday Night. . . . Harold Russell, the army vet who played one of the leading roles in *Best Years of Our Lives*, visited John Savage, maestro of WJZ's *Around New York* show to try his hand as a U. S. Savings Bond salesman. . . . Leonard Feather, jazz critic and pilot of WMGM's *Jazz at Its Best*, who was injured in an automobile accident 11 weeks ago, hopes to be discharged from Knickerbocker Hospital in a week or so. Mrs. Feather, who was injured in the same accident, was discharged two weeks ago.

Billboard

orchestra world

It will be remembered that such notables as Vaughn Monroe, and the late Glenn Miller's skyrocket to fame was on *Bluebird*. *Varsity*, the original 35¢ record is looking for talent and will sell at same old price. *Bluebird* will be 49 and *Harmony* is 45. *London* is now signing *American Talent* and has already lined up Charlie Spivak. *Capitol* first company to release discs at all three speeds. *Decca* dealt the knockout blow in the LP War, when they adopted *Columbia's* 33 1/3 rpm platters. Despite this, *Victor* is still going ahead with a scheduled million dollar promotion campaign for its 45 rpm. *Dial* released first Bop LP, with a 12 inch coupling of Charlie Parker "Blues." *National* is releasing a 10 inch dulcet of 8 Billy Eckstine standards. *Leonard Feather* will do notes. It will retail for \$2.85, and be out in time for Xmas season. *National's* first LP, they had already put their regular ware on vinylite.

later followed by steel guitarist Wayne Rainey. . . . Duke Ellington vied with Leonard Feather on who knew more about "Jazz at Its Best." . . . Bob Crosby teamed up with Pet Milk's Ray Armen in a salute to football.

also hasten her recovery.

WHY DIDN'T I THINK OF IT DEPT. — (Quoted in Leonard Feather's book *Inside Be-Bop*). "This is incredibly stiff for a grown man to produce." — George Frazier (author of *The One With the Mustache Is Costello*): "Bebop sounds to me like a hardware store in an earthquake." — Jimmy Cannon. *N. Y. Post*.

Feb. 1950

Featherbed Lament

If you miss the blindfold test in this issue of METRONOME and haven't heard the bad news, its absence is caused by an accident that befell tester Leonard Feather and his wife in mid-November. Struck by a runaway car, Leonard suffered breaks in both legs and one arm and is still in New York's Knickerbocker Hospital, where he will remain for some time to come. Though *Jazz At Its Best* has been temporarily cancelled from WMGM's schedules and Leonard's jam session, writing and recording activities have been curtailed, he did put three blindfold tests down on tape before the fateful day, and we will thus be able to continue the feature next month.

Met. Jan. '50

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Daily News 2/18/50 Feb. 18, 1950

Little Old NEW YORK

By ED SULLIVAN

My Secretary—Africa, Speaks

Dear Boss—Americans had better rush wires or letters to the Hungarian Legation, Washington, D. C., to protest the Commie savagery to U. S. citizen Robert A. Vogeler. Vogeler's serious plight is even worse than that of a man living in an iron lung, because the barbarity of the Iron Curtain is something else again. A national wave of protest, wires, letters, cards, could be the determining factor in saving him! . . . After the Ted Lewis premiere triumph at Copacabana, the veteran was congratulated by Sam Salvin, who engaged him in 1916 at Rector's! "I'm older," said Lewis. "And better," said Salvin, debunker of the "good old days" legends. . . . Coal shortage threats worrying already harassed night club operators, as a brownout murders Stem business.

Add Moving Reporting: Reaction of Tablet managing ed. Pat Scanlan, to his private audience with Pius XII. . . . Ellen Lowe, who was on the 79th floor when the Army plane hit the Empire State, says the Gov't hasn't settled her claim yet. . . . Charles G. Berwind, national press of the Big Brothers, says thank you. . . . Washington correspondent, burning at President Truman, says his press policy has gone to pieces since the death of Bob Hannegan; say that Hannegan, for instance, would have axed Gen. Vaughan's appearance at Circus Saints and Sinners, now that the Vaughan case has died down. . . . Labor unions urging Congressmen to repeal the 20% federal tax on theatre admissions, enacted as war emergency measure. Labor says the taxes are strangling business.

Babe Ruth gets biggest applause in newsreels of greatest athletes of last 50 years. . . . Idle coal derricks along Harlem River. . . . Golf star Peggy Kidd weds Bob Swan in Georgia. . . . Rockefeller may add TV building to their Radio City holdings. . . . Leonard Feather, out of Knickerbocker hospital, after three months, resumes his WMGM disc show via wheelchair. . . . Twin boys for the Walter Kerrs (he wrote and directed "Touch and Go") . . . P. A. Joel Preston and Florida's Dot Pepper blazing. . . . "Rat Race" shuttering, March 4. . . . Lauritz Melchior to make his night club date at Boston's Copley Plaza? . . . Elliot Lawrence and Joan Holloway a duet. . . . Marina Palmer weds Urban, of "Stop the Music." . . . Joey Bishop a Strand click.



RECORD

By LEONARD FEATHER

I would like to devote a little space this month to a gentleman of song whose consistently high quality of performance has led people to take it for granted that every record he makes will pack an emotional wallop. Several years back he made a record called *Deep Night*, and it is just as vital and haunting today as the day it was made. More recently, he made such records as *Circus*, *Tenement Symphony*, and *There's No Tomorrow* for Victor, which seem to have a certain quality that many popular singing records lack—call it sincerity, call it what you will. I'm speaking, of course, of Tony Martin.



Tony Martin was born in Oakland, California, one sunny December 23. It turned out to be a nice Christmas present to lovers of good popular music.

At the age of twelve, he became pretty well known for his proficiency on the saxophone and clarinet. He was a member of a four-man band. The other boys were high-school students, but Tony's instrumental talent made him their *adult*. They played for vaudeville acts at the theaters in and around Oakland and San Francisco.

At fourteen Tony played with a school jazz band. They called themselves the "Five Red Peppers," and Tony not only acted as their leader, but did his first singing. At sixteen he was playing with a band at the Palace Hotel in San Francisco, where he made his national radio debut on a show that featured Walter Winchell and various dance bands.

After graduating from high school, Tony enrolled at St. Mary's, a semi-private Catholic school, where he stayed two years. One of the priests heard him playing jazz on the college organ and suggested he devote full time to a musical career. If Tony left school to head east. He played in Tom Gerun's band at the 1933 World's Fair in Chicago, and then at the Chez Paree. He later broke all records at that night spot.

His next move was a wise one. He went to Hollywood and got a job at the Trocadero, where Darryl F. Zanuck heard him one night and signed him to a movie contract. Tony also signed for the *Radio City* radio show. Shortly after that, he made his first starring radio show, "Tune Up," in which he sang and acted as emcee. While he began making motion pictures.

Some of his movies were *Baby, Sing*, *Educating Father*, *Follow the Fleet*, *Sally*, *Irene and Mary*, *Till the Clouds Roll By*, and more recently, *Casbah*.

While making films, Tony was turning out best-selling records. One can hardly forget his great versions of *Begin The Beguine*, *Fools*

RATERS

Rush In, *Intermezzo*, *The Last Time I Saw Paris*, and *I'll See You in My Dreams*.

Tony married beautiful actress-dancer Cyd Charisse on May 15, 1948. They live quietly in Beverly Hills. He collects records and has almost every opera and symphony recorded. His favorite foods are spaghetti and veal cutlet, and his hobby is golfing.

Tony has a single ambition: he wants to keep turning out records and movies people will enjoy. From past performances, it's pretty certain he will.

Records

Columbia has really spread itself on Xavier Cugat recently, with two albums right on top of each other. The first, called *Dance Parade*, features such Cugat capers as *Walter Winchell Rhumba*, *Brazil*, and *Oreids in the Moonlight*. The second album, called *Tropical Bouquets*, has such Cugat bouquets as *Adios Mariquita Linda*, *Hokey Joe*, and *The Thrill of a New Romance*.

Ralph Flanagan is getting a build-up by a big record company. Victor is rushing many Flanagan records to the market in the hopes that he will catch on in much the same way that Glenn Miller did about ten years ago. If Flanagan sounds like Miller it's not a coincidence; it was planned that way. Some of his more interesting singles are *Where or When*, *The Trail of the Lonesome Pine*, and *Way Back Home*, with a vocal by Harry Prime.

Danny Kaye appears on Decca singing two numbers called *Happy Times* and *Love Me Or Leave Me*, which is the type of thing I would love to leave in the limbo. It's not bad, just a waste of time. Danny Kaye is a comic, not a singer, and his antic gifts are not even given the tiniest romp on either of the sides.

Mail Bag

Miss Arline Shay, one of the presidents of "The Melody Lainers," a Frankie Laine fan club, has asked me to give the address of two such clubs. They are: Arline Shay, 15705 Cleveland Road, Allen Park, Michigan; and Pat Porter, Route 2, Box 215, Royal Oak, Michigan.

Miss Joan Shrenley is president of a Ray McKinley fan club, and you can write her at 2423 Avenue L, Brooklyn 10, New York. Speaking of Ray, Miss Shrenley, Redard of Peekskill, New York, wants to know a little bit about him. Ray has his own band, in which he plays the drums when the mood comes over him. He also sings novelty vocals. Ray used to play drums for the old Jimmy Dorsey and Will Bradley orchestras, before he went out on his own.

I've received quite a few letters recently from indignant young ladies telling me it is no disgrace for females and trombones to keep company together. I really meant no offense, ladies, and I apologize if I inadvertently hurt your feelings in my recent column suggesting that girls might do well to take up less bulky instruments.



RAY

Jazzfestival även i New York



Från Birdlands öppningskväll. En kuriös jamsession med Max Kaminsky, Lester Young, Lips Page, Charlie Parker och Lennie Tristano.

New York den 2 januari 1950.

MRS JIMMIE LUNCE-FORD, den berömde kapellmästarens änka, vann en process med ett skadestånd på 10.000 dollars mot pianisten Eddie Wilcox. Målet kom upp, därför att Wilcox vägrade att betala mrs Lunceford månatliga summor för hennes tillstånd att fortsätta begagnandet av Jimmies namn i förbindelse med orkestern. Wilcox och mrs Lunceford hade skrivit ett kontrakt vid tidpunkten för Jimmies död, varvid sådant tillstånd lämnades men på det förbehållet att reguljära inbetalningar skulle ske.

Josh White, den berömde balladsångaren, hade premiär på Broadway härom kvällen i ett skådespel vid namn "How Long Till Summer". Skådespelet fick ett blandat mottagande men Josh White, hans son, och förra sångerskan

Ida James, som nu blivit skådespelerska, fick briljant kritik. Det var första gången som far och son uppträdde samtidigt i ett skådespel på Broadway enligt vad Eder korrespondent kan erinra sig. Skådespelet handlar om ett negerbarns svårigheter, när han första gången möter det hårda livet.

På tal om skådespel, så hade två jazzmusiker, Georgie Auld och Joe Bushkin, premiär förra veckan i "That Rat Race". Pjäsen fick dålig kritik men åtminstone en kritiker ansåg att jazzinslaget var "ett mycket välkommet inslag" i en annars tråkig pjäs. De två

musikerna kan verkligen skatta sig lyckliga att ha fått ett så intressant jobb vid en tidpunkt, då det finns praktiskt inga engagemangsmöjligheter för musiker.

Dizzy Gillespie har lämnat RCA Victor och har skrivit kontrakt med Capitol. Han har gjort om sin stil till en mer melodisk, dansabel stil. Hans första utgivning på Capitol är en novelty-melodi vid namn "You stole my wife — you horse thief" (Du stal min hustru — din hästtjuv) — ett ganska långt steg från Gillespie av årgång 1945, när han var sysselsatt med att kreera äkta bop.

Birdland, den nya nattklubben på Broadway, som stängde samma dag den skulle ha öppnat, hade sin andra premiär den 25 december med en stor show, som kallades "The American Jazz Festival" och skulle vara ett panorama om jazz från 1920 till i dag, varvid alla favoriter av musik skulle täckas.

Dixieland- och swing-eran klarades av sådana musiker som Max Kaminsky, Hot Lips Page, George och Lester Young.

Den nuvarande perioden lanserade Charlie Parker, Stan Getz, Al Haig, Lennie Tristano, Lee Konitz och barytonisten Harry Belafonte.

Hela show'n är gjord efter mönster från de europeiska jazz festivalerna och man hyser planer på, att ta över artister från England och Frankrike och presentera dem på Birdland efter hand. (Varför inte från Sverige, käre Leonard? Red.)

Leonard Feather.

Senior from

March 1950

and Industrial Marketing.

Leonard Feather, who had both legs broken in a freak auto accident in November, was to be turned loose by Knickerbocker hospital in Manhattan early this month. His wife, Jane, injured in the same accident, was released in January. . . . Kitty Kallen opens at the Mocambo in Hollywood

Down Beat Feb. 24

January 28, 1950

U.S. TITANS ARE PREPARING FOR CONCERTS, TOO

U.S. News Notes from
LEONARD FEATHER

STAN KENTON has announced that in his new concert tour, scheduled to get under way shortly, he will make a complete break with the past. He derided the idea that pure pop could be made a marketable commodity from the point of view of concert tours, while at the same time he stated emphatically that he would not attempt to do anything in the "long-hair" tradition.

He and his arrangers are working on a long, symphonic work called "City Of Glass," which, however, will not be presented on this tour because it will not be finished in time for the men in the orchestra to rehearse it adequately. Stan plans to present 15 or 20 short works on this tour.

Another titan in the field of modern music, Duke Ellington, is also readying himself and his band for a series of concerts, the first one to be held in St. Louis on February 1. The tour will wind up around the end of March at New York's Carnegie Hall, where Duke hasn't missed giving an annual concert since 1943.

He is now at work on two interesting compositions. The first one is titled "Jazz Accelerando," and will start out slowly, gradually increasing in tempo until at the end high speed and great volume are achieved. The second work is titled "The History Of Jazz In Three Minutes," and will have in it a suggestion of everything from ragtime to bop.

A rather radical departure from Duke's usual concert format will be the presentation of The Orioles, a popular singing group which Duke hired specially to appear with his orchestra on most of his concert appearances.

AN unprecedented jazz record album is set for American distribution this week, although in very limited numbers and at an almost astronomical cost to the purchaser. Called "The Jazz Scene," and put out by Mercury records under the auspices of jazz impresario Norman Granz, this album gives an opportunity to hear some of the outstanding jazz musicians of our time exercise their creativity along lines that perhaps would not be possible for them if they had not been given complete freedom, and all the time they wanted, by those responsible for the album.

Such musicians and arrangers are featured as Charlie Parker, Duke Ellington, Willie Smith, Coleman Hawkins, Harry Carney, Bud Powell, Ralph Burns, Neal Hirtl, George Hand, Bill Harris, Buddy Bichard and Phillips.

Some of the unique aspects of the album are a long saxophone solo by Harry Carney, with a string background, which was arranged by Duke Ellington, and a long, unaccompanied tenor sax solo by Coleman Hawkins.

FLYING in the face of criticism he received for the mélange of serious music he served up last year at New York's Bop City, Artie Shaw recorded much of the same music for Columbia Records.

The album was released last week, and it features Artie's clarinet throughout, with such composers represented as Shostakovich, Milhaud, Ravel, Debussy, Morton Gould, Gershwin and Cole Porter. There are no dazzling displays of virtuosity here, but it is very listenable music.

At about the same time the album was released it was announced that Decca Records had signed Artie to an exclusive three-year recording contract.

M. M. Jan 28

Singing the blues

IN a report of Ivie Anderson's death ("MM" of January 7), I wrote that her age had not been published. Now Leonard Feather airmails from New York that Ivie died at the age of 45.

He continues: "She was Mrs. Walter Collins, 974 private life. Her health had not been good for several years, although she was still making appearances and was sometimes booked on West Coast tours for periods lasting three months.

"Even recently her earnings had amounted to as much as \$600 a week. But, despite what had been termed excellent money-making, she had lost thousands of dollars in business ventures."

Apart from the records I mentioned, Feather adds these classic Ellington-Anderson recordings: "I've Got The World On A String," "Rose Of The Rio Grande," "Solitude" and "Mood Indigo."

The Lunceford name

MRS. JIMMIE LUNCEFORD, widow of the famous band leader who died two years ago, won a Supreme Court award amounting to \$10,000 from pianist Eddie Wilcox. The dispute grew out of Wilcox's refusal to pay Mrs. Lunceford monthly sums for her permission to continue using Jimmie's name in connection with the orchestra.

Wilcox and Mrs. Lunceford had signed an agreement at the time of Jimmie's death granting him this permission, but with the understanding that regular payments would be made to her for this privilege. It was Wilcox's failure to meet these payments that resulted in the lawsuit.

ESTAD

Feb. 1950

Ivie Anderson död

Även Stan King har avlidit

New York den 2 januari 1950.

Ivy Anderson, som sjöng med Duke Ellingtons orkester från 1932 till 1943, dog i Los Angeles några dagar efter jul i en ålder av 45 år. Ivy Andersons varma röst hjälpte till att göra klassiker av sådana Ellington-melodier som "Mood Indigo" och "Solitude". Den vibrerande, nästan instrumentala kvalitén i hennes röst klingade perfekt samman med de varierande, mångfärgade tonala nyanserna i Ellingtons orkester.

Miss Anderson var i det privata livet mrs Walter Collins. Hon var född i Gilroy, California, där hon började sjunga som 10-åring.

Ivy blev uppmärksam i New York tillsammans med Alberta Pryme i ett sång- och dansnummer som "pojke och flicka" under ledning av framtidne Leonard Harper. Detta var kort innan hon ingick i Duke Ellingtons orkester, med vilken hon även besökte Europa och Sverige 1939.

Hon hade varit sjuk de sista åren, fastän hon ofta tog engagemang på västkusten på turnéer upp till tre månader. Miss Andersons inkomster på sistone hade gått upp till 600 dollars i veckan. Men trots att hon tjänat mycket goda pengar hade hon förlorat tusentals dollars i olika affärsföretag.

Några av hennes gamla skivor anses bland samlare av Ellingtonplattor som rariteter. En förteckning över hennes bästa skivor måste ha med "I've got the world on a string", "It don't mean thing if it ain't got that swing" och "Rose of the Rio Grande". Bland hennes senare märkas "Solitude", "Mood Indigo" och "I've got it bad".

Vi har att rapportera ännu ett dödsfall. Stan King, den välkände trum-



Ivie Anderson.

slagaren från "The Golden Age", dog nyligen i New York i en ålder av 49 år. På sin tid var han erkänd som en av de ledande jazztrumslagarna. Han gjorde otaliga inspelningar med Dorsey Brothers, med vilka han spelade åren 1928-34. Han gjorde också plattor med Red Nichols, Phil Napoleon, Frank Trumbauer, Eddie Lang, Joe Venuti, Rube Bloom, Red Mackenzie m. fl. och även ett par sidor med Louis Armstrong.

L. F.

Death of man who 'made' Sinatra

MELODY MAKER Stateside correspondent Leonard Feather sends a stop-press announcement of the death of celebrated Broadway impresario and press agent George Evans.

Evans was best known in America as the man who helped make Frank Sinatra famous. But he also represented such musical stars as Duke Ellington, Lena Horne and Elliot Lawrence, and was the publicist who contributed substantially to the late Glenn Miller's band-leading fame. The inspired publicity work of George Evans has been a byword

on both sides of the Atlantic. However, despite the stories—many of them apocryphal—about his method of "going to work on an artist," Evans offered as much as five thousand dollars to the favorite charity of anyone who could prove (in Sinatra's case) that a drunk was given a ticket to any kind of show or a gratuity of any kind in any shape or manner at all to go in and screech.

All who admire American publicity methods, of which George Evans was the epitome, will join the "MM" in offering sincere condolences to George's relatives.

Melody Maker Feb. 11

Feather Bedded, Dictates

NEW YORK, March 18. — Jazz critic-deejay Leonard Feather, injured by a runaway auto last November, is now dictating his various magazine columns, features and record reviews. He may be able to resume his WMGM show, *Jazz At Its Best*, within a month. Feather, who writes for *Varsity*, *Modern Screen* and other national mags, was hospitalized for 88 days.

Billboard, March 23

ED SULLIVAN

My Secretary, Africa, Speaks

NEW YORK—Dear Boss: After the Ted Lewis premier triumph at Copacabana, the veteran was congratulated by Sam Salvin, who engaged him in 1916, at Rector's! "I'm older," said Lewis. "And better," said Salvin. . . . The late Babe Ruth gets biggest applause in new series of greatest athletes of last 50 years. . . . Rockefeller may add TV building to their Radio City holdings. . . . Leonard Feather, out of Knickerbocker Hospital, after three months, resumes his WMGM disc show via wheelchair. . . . Twin boys for the Walter Kerrs (he wrote and directed "Touch and Go"). . . . P.A. Joel Preston and Florida's Dot Pepper blazing. . . . "Rat Race" shuttering March 4. . . . Lauritz Melchior to make his night-club date at Boston's Copley Plaza? Elliot Lawrence and Joan Holloway a duet. . . . Marina Palmer and Walter Urban, of "Stop the Music" getting hitched. . . . Joey Bishop a Strand Theater click. . . . Classy: N.J. Burlesque now refers to strippers as "divestment dancers."

ON THE RECORD

By LEONARD FEATHER.
Noted Jazz Critic and Composer

THIS has been an unusual, if not unique, period in the record field. Since the column went to press last the sundry interesting small band, off-label items which it is our practice to recommend from time to time, have been virtually non-existent, while all the major events of any lasting interest have been turned out by the bigger companies, with an assortment of leading girl singers prominently featured.

In three recent releases, for instance, you can find an admirable study in contrasts between three of the most estimable and talked-about voices of our time. They are three voices which, through the years, have somehow escaped the conventional restrictions of popular singing. They belong to three young ladies named Sarah Vaughan, Ella Fitzgerald and Billie Holiday.

Most recent of these to sweep across the horizon is Miss Vaughan, of whom it has been said so many times. "She uses her voice like an instrument," that she has finally come to sound a little too much as though she believes it. From a fresh, young stylist whose work reflected the influence of her colleagues in the old Earl Hines band (including Billy Eckstine and Dizzy Gillespie), Sarah has changed into a slick interpreter of smooth, vapid show tunes, such as *You Say You Care* (Columbia), complete with group vocal backgrounds, and all the commercial accessories. On the reverse, she attempts a partial return to the original, melody-varying technique that first identified her, with a smartly-tailored treatment of *I Cried For You*.

Ella Fitzgerald is a different proposition entirely. All Decca's attempts to make a conformist commercial singer out of her have still not quelled the same youthful charm and originality that brought her into the limelight fifteen years ago. Even a thoroughly undistinguished musical background, and a tired old workhorse of a blues tune (*In The Evening When The Sun Goes Down*) cannot dampen her enthusiasm, because youth and humor and a great, naturally swinging vocal style make a tough combination to suppress. On the reverse, a popular song called *Talk Fast My Heart, Talk Fast* (Decca), both the tune and the arrangement could have been written



King Cole, left—a recent guest on Feather's weekly jazz program on WMGM, N. Y.

a decade ago, but Ella still rises above her surroundings.

This brings us to the third young subject of our inspection tour, the lady who, instead of rising above her surroundings, succeeds in making them rise with her. Billie Holiday provides a fascinating example of the timelessness of truly great singing. She is all body, all soul, all singer; and when, as in her new Decca release, she declares that, "You're my thrill, you do something to me, you send chills right through me..." she produces precisely that effect in the listener. There is only one Lady Day, and it is fortunate that Decca has set her exquisitely moving tones in the fine Gordon Jenkins background heard on this side. The other side, a lesser but charming opus entitled *Crazy He Calls Me* (Decca), is no less suited to the Holiday talents.

A new singer, clearly under the influence of Sarah Vaughan, appears with Chubby Jackson's orchestra in a song entitled *All Wrong* (Columbia). This is the kind of performance that can be checked off patronizingly as a "good try," but Paula Castle will do better. The band itself, a large bop outfit which Chubby led around New York a year ago, does considerably better on its own with a rousing instrumental known as *Tiny's Blues* (Columbia).

Another rising young vocal star, of whom the least that can be said is that she owes nothing to Vaughan, Fitzgerald, or Holiday, is the talented and personable young blues singer named Ruth Brown, whose blues style ranges from a highly dramatic mood to one of quasi-hysteria. Your reaction to her treatment of *Happiness Is A Thing Called Joe* (Atlantic) may vary according to whether or not you have had a chance to enjoy her work in person, which is a singularly exciting experience.

Other band sides of the month include a bright Count Basie novelty entitled *St. Louis Baby* (Victor), somewhat in the old Lunceford tradition, and Duke Ellington's ambitious *Liberian Suite* on Columbia LP record. The latter starts very badly with Albert Hibbler's garbled interpretation of some dull lyrics, but comes to life with the ensuing instrumental passages. The whole work has considerable luster and pace, and Dance number 3 is a truly lovely melody.

When writing to advertisers, please mention VARSITY.

Varsity April, 1950

Varsity

Wednesday, March 1, 1950

From the Production Centres

IN NEW YORK CITY . . .

Nick Keesley off for Hawaii this week in connection with "Original Amateur Hour" show. . . . Agnes Moorehead first visits New Orleans, which was the last time she visited. . . . Goldberg, producer of show, left for Hawaii last week. . . . Mel Kaiser, WMGM engineer, father of a daughter, Shelly, and CBS's Perry Mason" soaper doing a semi-documentary on marijuana based on T-man data. . . . Fleer Chewing Gum has bought "Cisco Kid" waxes for three markets, via Lewis & Gilman. . . . Bill Stern's "Sports Quiz Book" off the Messner presses March 20. . . . Max Zahrt, radio and press director of Polsky's Akron, joins Broadcast Advertising Bureau staff as retail specialist March 15. . . . Flack Arthur Miller becomes a papa next month. . . . Al Ferris, of WMGM, to marry Elizabeth Horton next month. . . . Leonard Feather out of hosp after four-month stretch. . . . NBC's Tom McCray spoke at Fordham U. last night (Tues.). . . . Martin Wolfson new to cast of "David Harum". . . . Richard Janaver joins "Our Gal Sunday".

Commuters crowding stores, buying seed for Spring planting. . . . Paula Lawrence and Bill Hawkins an item. . . . Ex-Navy Lieut. Ed Edmondson now Lorelle Hearst off to Paris. . . . Cast will be removed this week from Leonard (WMGM) Feathers. . . . Get Toni Arden's Columbia platter "Rain". . . . Senator Arthur Vandenberg 66. . . .

Ed Sullivan News. March 22

. . . and in New York

From Leonard Feather

THE revived interest in Dixieland jazz, sparked mainly by Jimmy Dorsey's best-selling album on Columbia, "Dixie by Dorsey," had several repercussions. Jimmy's brother Tommy has jumped on the bandwagon, recording some new Dixieland material; in addition to this, RCA Victor will reissue its album form such early T.D. items as "Davenport Blues," "Washboard Blues," and the double-sided "Millenium Jaws." Also, trumpeter Phil Napoleon, currently leading his own band at Nick's,

has signed with Columbia and will revive his original Memphis Five name.

Capitol has signed new contracts with such two-beat outfits as Red Nichols, Pete Dally and Sharky Bonano. Several publishers have tried to cash in on the Dixieland movement by attempting to make popular songs out of some of the jazz standards. Hoagy Carmichael has come out with a vocal version of "That's A Plenty," and Johnny Mercer has been commissioned to write lyrics for the old Nick La Rocca-Larry Shields opus, "At The Jazz Band Ball."

M.M. March 11, '50

Joe McKee, Palisades Park roller-coaster genius, tops in his field, has just completed blueprints for an entire amusement park to be built in Israel. . . . Rudy Vallee's opening at the Roosevelt a smash. . . . Music critic Leonard Feather, bedridden with a cast up to his chest, due to auto injuries, is writing for eight magazines. . . . Ann Duffy, of "Gentlemen Prefer Blondes," and Jerry Gross, Vincent Lopez' mgr., serious. . . . Cocktail party for Bob Whitman at 21, to launch the Cerebral Palsy Drive. . . . WPIX's Ort Ford dating Carolyn Phillips. . . . Add Odd Breaks: Frank Lattimore went to Paris to star in "It Happened in France," but came down with carbuncles and had to be replaced. . . . He's still in a Paris hospital. . . . Town so jammed with holidayers, that night club owners and restaurants finally got out of the red ink.

Daily News April 10

February 18, 1950

NEW BOOM IN JAZZ HITS NEW YORK

From LEONARD FEATHER

JAZZ activity seems to be reaching new heights around New York, though, as usual, the boom may be purely temporary. A new Dixieland-to-Bebop show opened at Birdland this month starring Bobby Hackett's Quartet, which, incidentally, features a wonderful modern pianist named Dick Hyman. Wynonie "Mr. Blues" Harris, and the star who gave the club its name, Charlie Parker, with trombonist J. J. Johnson added to his group.

A new show also started at Boo City, with the bands of Dizzy Gillespie and Flip Phillips, though most of the excitement and publicity seem to be centered on a young singer there, twenty-year-old Bill Farrel of MGM records, who is being hailed as a big new star.

Two new spots featuring musical entertainment are the re-opened Greenwich Village Inn, where Cab Calloway's small band headlined the first week's show; and Harlem's Alhambra Theatre, which has initiated a new stage show policy featuring for the first week Andy Kirk's Orchestra, Bob Howard, Buck and Bubbles, and Dusty Fletcher, with Willie Bryant as master of ceremonies.

Also in town is Ella Fitzgerald, who opened very successfully at Café Society, along with the Ray Brown Trio and J. C. Heard's little band.

The Savoy Ballroom in Harlem, once famous as a musical Mecca, is once again providing occasional evenings of excitement; as, for instance, earlier this month, when three bands were hired for a two-night stand: Erskine Hawkins, Illinois Jacquet and Cootie Williams.

A recent addition to the Jacquet band is the brilliant Ray Perry, a colleague of Jacquet's in the old Hampton orchestra, who, in addition to playing fine alto sax, is believed to be the only authentic bop violinist.

Record jottings

EXCLUSIVE Records, one of the biggest West Coast companies until a couple of years ago, has gone into bankruptcy and is trying to sell its two hundred masters by such stars as Herb Jeffries, Frances Wayne, Jack McVern, Mabel Scott, and Joe Liggins Honeydrippers.

The makers of New Jazz Records are now distributing modern items on two other labels, Prestige and Birdland, the latter controlled by Monte Kay, from the cub of the same name. The first item on Prestige is a pair of French masters by James Moody and a small combo, while Birdland offers some sides by the young post-winning tenor sax man, Stan Getz.

Also new in jazz recording circles is the Relax label making its bow with four sides by pianist Dick Hyman.

Several major changes are reported in the recording field. RCA Victor has acquired the services of Hugo Winterhalter, and Manie Sacks. Winterhalter is the former Tommy Dorsey arranger, who has been making a name as leader of the RCA Victor band since Columbia's departure.

Sacks is the man who helped Frank Sinatra and Harry James on the road to record fame under his guidance at Columbia. His place there will be taken by Mitchell Miller, former Mercury records musical director, and woodwind instrumentalist, whose oboe work has been heard on everything from classics to Alec Wilder to Billie Holiday sessions.

RCA Victor has signed Eddie Wilcox and his orchestra, and will rush out a first release, "A Touch of the Blues"; Wilcox is the pianist who took over the Jimmy Lunceford band.



RECORD

By LEONARD FEATHER

This month we start with a four-Page story. It won't take four pages to tell it, however; merely four charming young blondes from Tulsa, Oklahoma, all of them named Patti Page, and all of them featured on a new Mercury record, *With My Eyes Wide Open I'm Dreaming*.

Needless to say, this quartet of vocal queens consists of the same Patti Page multiplied by four in an idea that merely duplicates what she started a year ago with a record called *Confess*, on which she sang a duet with herself.

With this latest release Patti worked out a four-part harmony routine on the tune, recorded one part at a time, and then listened to the playback on headphones as she recorded the next one. Patti's voice blends very well with itself and the gimmick is quite successful.

Patti has come a long way in the past couple of years since Jack Rael, who is now her manager, first heard her on a Tulsa radio show. I watched her at Café Society in New York, where she got her first substantial break as a solo artist; also caught her during her brief tenure with the Benny Goodman Sextet. She has a lot more confidence now, but still has the same charming and unaffected personality.

Only thing I hope is that she doesn't keep multiplying. After all, an eight-Page vocal octet would start a panic of protests from unemployed singers!

RECORDS

If you haven't already realized it, things have now reached the point where more and more of the best music each month comes out on LP releases. It will cost you less wax, not to mention the space and expense saved, if you concentrate mostly on the 33 1/3 items.

For instance, whether you go for jazz or classics, there is an amazing variety of material in the new Long Playing Columbia release, *Modern Music for Clarinet*, featuring Artie Shaw. Accompanied by his own orchestra, by another group under the direction of Walter Hendl, and sometimes by the New Music String Quartet, Artie performs twelve widely different works from Ravel and Shostakovich to Gershwin and Cole Porter.

Artie was heavily censured for trying to delve into the classical with inadequate technical equipment, but I think most of you will find a lot of highly listenable music here.

In an entirely different category, but also on microgrooves, is a typical group of oddities by Dorothy Shay, "The Park Avenue Hillbillie." And for the jazz fans, also on Columbia, Jimmy Dorsey and his original "Dorseyland" Jazz Band offer some sprightly performances of eight somewhat stale tunes under the heading of *Dixie by Dorsey*. Eight previously un-



PATTI

RATERS



issued sides recorded in 1945 by the King of Jump are available in a package called *Count Basie Dance Parade*.

One of the hardest facts to pin down in the life story of a big star is naming the party who really discovered him or helped him make the decisive step along the road to fame. I don't think there has ever been more confusion on this score than in the case of Frankie Laine. After years of obscurity Frankie shot up magically into nation-wide fame, and today, all over the country, you can probably find dozens of people, any one of whom might tell you how he was really Frankie's "discoverer" and helped him make that all-important move.

For instance, Perry Como might claim the credit, going as far back as 1937 to show how he got Frankie a good band job in Cleveland, replacing Perry in the group he was leaving to join Ted Weems. Then there's Jean Goldkette, veteran band leader of the 1920's, who was Frankie's personal manager for a while in 1939; or the local New York radio station, WINS, which kept Frankie going at \$5 a week (doing three half-hour shows); or King Cole, who made a transcription of Frankie's very first composition, *It Only Happens Once*; or Al Jarvis, the West Coast disk jockey, whose enthusiasm for Frankie was fired by this transcription, as well as by Frankie's own voice. And I'm sure while you were in Hollywood you would be told by nightclub owner Billy Berg how Frankie's unusual style was put on display at Berg's in 1946 when he was still struggling for recognition.

There are numerous others, of course, including the people who got Frankie his first radio network break, and his first Mercury recording; and there is Carl Fischer, the talented song writer and pianist who has been Frankie's musical partner for several years. Any or all of these people might very well tell you, "Frankie Laine? Why, he was working for peanuts until I did such and such and introduced him to so and so." But regardless of the whys and wherefores, one salient fact stands out: Frankie Laine has arrived, and the ones who really put him on top and are keeping him there are the millions of loyal fans—You, You, and You.

FRANKIE

MAIL BAG

Following are names and addresses of young ladies who head various fan clubs, and if you are interested in any of the singers they represent, I'm sure they'll be glad to hear from you.

Dolores Lusnig, 521 A. North 29th Street, Milwaukee 8, Wisconsin, is president of the Official International Dick Contino Fan Club. Helen Williams, 51-47th Street, Weehawken, New Jersey, is president of a fan club for Vic Damone. Alice Merritt, 4511 Fenwick Avenue, Cleveland 2, Ohio, is president of a Dick Haymes Fan Club.

Senior from April, 1950

Amerikaans nieuws door Leonard Feather:

Harry Lime Theme en Dixieland rage in de U.S.A.

Heel Amerika is nu ook aangetast door de citer-ziekte! In de eerste week van Maart, toen Anton Karas in New York arriveerde, bereikte de waanzin één van haar hoogtepunten. Karas kreeg van alle kanten aanbiedingen, waaronder natuurlijk de meest fantastische van de zijde der radio- en filmaatschappijen. De weinige New Yorkse citerspelers maken ongekend goede zaken! Ontelbare opnamen van het „Harry Lime Theme” (in de States bekend onder de naam van „Third Man Theme”) zijn door praktisch alle gramfoonplatenmaatschappijen in de handel gebracht. Natuurlijk ontbreekt ook niet de uitvoering door Karas zelf, op het merk London. In de afgelopen week ging de New Yorkse radiostation WNEW zelfs zo ver om een wekelijkse citerprogramma van 15 minuten in te stellen. De Britse film „The Third Man” doet het — onnodig feitelijk om nog te zeggen! — in Amerika zéér goed.

De wederopleving van de Dixieland Jazz — in hoofdzaak het gevolg van het uitbrengen door Columbia van Jimmy Dorsey's album „Dixie by Dorsey” — heeft verschillende reacties teweeg gebracht. Jimmy's broer, Tommy, heeft ook al Dixieland opnamen gemaakt; gelijktijdig zal RCA Victor albums her-uitbrengen van vroegere T.D. items als „Davenport Blues”, „Washboard Blues” en „Milenberg Joys”. Phil Napoleon, die momenteel zijn eigen band leidt in Nick's, tekende een contract met Columbia en zal met enige opnamen zijn originele Memphis Five naam laten herleven. Capitol sloot contracten af met de outfits van Red Nichols, Pete Dailey en Sharky Bonano. Verschillende muziekuiteverijen doen ook al mee met de Dixieland-rage en trachten nu van sommige standaardwerken populaire songs te maken. Hoagy Carmichael is met een vocale versie van „That's a plenty” uitgekomen en Johnny Mercer werd opgedragen woorden te schrijven bij de oude Nick La Rocca-Larry Shields opus „At the Jazzbandball”.

Stan Kenton, die — op het ogenblik, dat wij dit schrijven — reeds twee weken op tournee is, doet 't wonderbaarlijk goed met zijn 37 mans orkest, zowel uit muzikaal als uit commercieel oogpunt. De 2 avonden in de Chicago Opera House trokken een record aantal bezoekers. Kenton's album (Capitol) (12 kantjes) komt nu zeer spoedig uit.

George Shearing's quintet heeft nu haar eerste engagement in een theater op Broadway; sedert 7 Maart treedt het op in Strand. Margie Hyams (vibrafoniste) zal de groep spoedig gaan verlaten in verband met haar voorgenomen huwelijk. ... Ronnie Selby, de Engelse pianist, die Vic Damone lange tijd begeleidde, werkt nu op zichzelf in de club „La Commedia” op 52nd Street. ... Freddy Gardner maakte voor Columbia de hit-record „Roses of Picardy” met op de keerzijde „These foolish things”.



Foto boven: Het behoeft geen betoog dat Francey Lane, die als vocaliste aan het orkest van Johnny Long verbonden is, succes oogst. En ze is nog een goede zangeres ook! Wat kunt U nog meer verlangen?

Foto links: Jo Stafford is de laatste tijd als disc-jockey verbonden aan het radiostation WHN. Ook verzorgt zij een wekelijkse platenshow voor Radio Luxemburg ('s Woensdags; 23.30 uur).



Nee, dit is geen reclame-foto van een gitaarfabriek, maar een foto van Les Paul, temidden van de instrumenten, die hij nodig had voor zijn trucopnamen van o.a. „Lover” en „Brazil”.

Woody Herman, die met een combo van 8 man op tournee is geweest, zal weer een grote band formeren; op 12 April zal het voor het eerst optreden in Bop City. ... Valaida Snow, welbekend door haar tournee's voor de oorlog door Engeland en het continent, tekende een contract met Derby records en maakte haar eerste session in combinatie met de arrangeur Jimmy Mundy. ... Art Tatum, die gedurende de laatste jaren niet meer opnamen voor belangrijke gramfoonplatenmaatschappijen maakte, sloot een contract af met Capitol; zijn eerste album van 8 kantjes zal binnenkort reeds uitkomen. ... Duke Ellington heeft besloten dit jaar niet te concerten in de Carnegie Hall. Sedert 1942 is het voor het eerst, dat Ellington's orkest niet zal optreden in de vermaarde New Yorkse concertzaal. Aan het orkest is thans verbonden de blueszanger Chubby Kemp.

Howard McGhee, wiens eigen orkest slechts matig succes boekte, speelt thans in de band van Dizzy Gillespie. Eveneens speelt thans in dit orkest de talentvolle tromboniste Melba Liston, bekend door haar opnamen met Gerald Wilson en Dexter Gordon. ... Count Basie's sextet, welke gevormd werd na de ontbinding van Basie's grote orkest, heeft nu als clarinettist de poll-winnaar Buddy De Franco. Men verwacht evenwel, dat Buddy binnen afzienbare tijd zijn eigen combo zal vormen. Aan het sextet zijn eveneens verbonden Clark Terry, trompet, Bob Graf, tenor en een rhythmesectie.

LAATSTE NIEUWS

Volgens nog niet bevestigde berichten zou Duke Ellington met een ensemble van waarschijnlijk 6 man naar Europa komen; 3 April zou dan het eerste concert in Rome gegeven worden. Sidney Bechet en Thelonious Monk worden in Frankrijk verwacht.

ht . . . on . . . Talent

Kenny Gardner

*Frustrated Writer
is Lombardo Asset*

By Stanley Krcshower

For the last six months, throngs of eager nightclub goers have been flocking to the Grill in Manhattan's Hotel Roosevelt. The fact that all roads apparently lead to the Roosevelt these days is in good measure due to the magnetism of one of today's great dance bands, that of the fabulous Guy Lombardo. Among Guy's most evident assets is blond Kenny Gardner.

Gardner is an example of the rare sequence of frustration and success. But for a strange twist of fate, Kenny would be a journalist today and confine his singing to the showers.

Only once has he fulfilled his desire to write. This occurred after his discharge from the Army.

He had served with the 71st Infantry Division in France, Germany, and Austria, rising from the rank of private to Captain via a battlefield promotion for gallantry in action while his outfit was fighting in Austria. Wounded, Kenny was placed on occupational duty and then shipped home. It was on his trip back from Europe that Kenney decided to express his yearning for journalistic activity. He wanted to write a book about the war.

"When I came home," he said, "I found that dozens of books about the war were already published. All of them, though, had a message. I didn't want to write a book with a message. Heck, we had enough messages in the war. All I wanted to do was write a book telling all the humorous incidents that happened to me while I was in the Army."

He finally wrote the book, but didn't try to get it published. It is called "What Did He Do", and in it Kenny relates humorous anecdotes about himself and his buddies while they were overseas. The only people who have read Kenny's first literary endeavor are his wife, Elaine, and a few of Kenny's close friends.

While attending high school in Neeley, Nebraska, where he spent most of his early boyhood, Kenny's avid fascination for the written word

took hold. He spent many dream-filled hours at a typewriter in the journalism department of the school as he pecked away at the keys writing the "great American story."

Today, although a top-notch singer and celebrity in the entertainment world, he still holds even the lowly reporter in awe.



KENNY GARDNER

"When I sang, I felt happy."

Kenny's rise in his musical career was launched inconspicuously. After he graduated from high school, he worked as an usher in a theatre in his home town. A short time later restlessness made him decide to travel. At this time, he hadn't decided to become a singer. All he knew was that he loved to sing any time, any place.

"When I sang I felt happy, and I could tell that the people who were listening felt good too. I guess that's why I got such a kick out of warbling," he said in all seriousness.

Around this concept Kenny built his life. Even his rise as a singer was brought about by this desire to bring joy to others and to himself. For Kenny, singing is not a job but an expression of joyous mood, which is the reason Kenny dislikes an entertainer who is prone to deliver hard luck stories.

"The objective of show business is to make people happy," he says. "That's what we're in this business for. If you can't make them happy you're not an entertainer."

Kenny left Nebraska for California, wishing to see new places as much as seek his fortune. One night he entered a small nightclub, "The Silver Cask", in San Diego, with some friends. They were in a carefree mood. Kenny introduced himself to the piano player and proceeded to sing a few songs.

A talent scout happened to be present and immediately upon hearing Kenny's voice asked how he'd like to earn a living singing.

Kenny didn't turn him down. He sang on the west coast for a time and then moved to New York where he obtained a job singing for NBC on Dinah Shore's show "Easy Does It."

Up to this time, Kenny was one of the many obscure singers who are used to fill in on sustaining programs. In 1940, NBC broadcast some of his recordings. Guy Lombardo happened to hear the program and invited him for an audition.

Kenny has been with the Lombardo band since, except for the years he spent in the Army. Today, besides providing the vocals for such Lombardo hits as "Enjoy Yourself" and singing with the band at all its engagements, Kenny is one of the authors of a new tune that is fast rising to the top; "Dangerous Dan McGrew", which was aired over NBC-TV's show "Saturday Night Review" as a ballet by a corps of 12 dancers with Kenny doing the vocal. It was his first professional appearance away from the Lombardo band.

Prior to his audition for Guy, Elaine Lombardo, Guy's sister, had heard Kenny on the west coast. This was before she knew Kenny well enough to become his wife. Elaine knew that Guy had been looking for a male singer for a long time. She tried to sell her brother on Kenny but he wouldn't buy.

While Kenny was auditioning for Guy, Elaine walked into the room.

"What's Kenny doing here?" she asked her brother.

"You know the guy?" he replied.

"Of course, He's the singer I told you about two years ago."

Guy almost fainted.

"I waited until now to discover a guy I could have had two years ago!"





FINE FEATHER

Few if any jazz enthusiasts anywhere in the world have failed to hear of Leonard Feather. Long associated with his native England's music mag, "The Melody Maker", and often a contributor to nearly every sheet that gives space to the cool stuff, Leonard is perhaps best known in America for his revealing and thought-provoking "Blindfold Test" in "Metronome" magazine. His writing is also to be seen in Sweden's "Estrad" and France's "Le Jazz Hot." Mr. Feather also conducted the jazz polls in "Esquire" for several years and conducts annual jazz concerts in New York. His informative and enjoyable record show on WNEW, in New York, was interrupted last year by a freak accident in which he and his wife were run down by a driverless auto. Now, nearly recovered, he is planning to resume that show in the near future.

His book on modern jazz, "Inside Bebop" has run into its second printing and is generally accepted as a strong contribution to the analytical examination of the latest phase of modern music.

Arriving in New York for the first time in 1935, Mr. Feather has traveled back and forth to England numerous times, searching for talent, listening to everything progressive, arranging for orchestras and recording under his own name on several labels. He assisted Sarah Vaughn in obtaining her first recording date and was instrumental in bringing George Shearing to America and placing him in the "Three Deuces" on 52nd St. Also, he spurred Savoy Records into

releasing several Shearing sides, made some time previous to the beginning of Shearing's recognition.

CONCERTO is proud to announce that Mr. Feather will take over the

Jazz section in the next issue, writing articles on the newest and best contributors to jazz and reviewing likely records.

D.N.C.

MONTH'S TEN BEST JAZZ DISCS

by
LEONARD FEATHER

GEORGIE AULD—*Mild And Mellow, Settin' The Pace* (Discovery)

Here is the finely-knit, modern ten-piece band which this outstanding tenor man led in Hollywood last year. The group is unusual in size and in the quality of its arrangements, as well as rich in solos.

SERGE CHALOFF—*Serge's Urge, Pumpernickel* (Savoy)

Typically facile baritone sax by Chaloff, with Red Rodney's trumpet, Earl Swope's trombone, and George Wallington's piano well evidenced.

STAN GETZ—*There's A Small Hotel, I've Got You Under My Skin* (Birdland)

Stan's very cool tenor on both sides provides a reminder that popular songs may be used for good jazz improvisation, and that you can even play the melody on the first chorus without hurting anybody.

COLEMAN HAWKINS—*There's A Small Hotel, Skippy* (Mercury)

The daddy of all the tenor sax men shows that his small hotel sounds bigger than Getz's, even if the latter has more modern equipment.

JOHNNY HODGES—*Key Largo, You're Driving Me Crazy* (Wax)

Key is a pretty Benny Carter composition, perfectly suited to Lawrence Brown's trombone, and also featuring Hodges' alto and Harry Carney's baritone, plus, of all things, bongo effects by Billy Strayhorn. Reverse is a trio side by Hodges, Jimmy Jones (piano), and Billy Taylor Jr. (bass).

DICK HYMAN—*The Gentleman Is A Dope, The Lady Is A Tramp* (Relax)

Hyman's versatile piano has been heard in both Dixieland and modern groups; for his solo disc debut he plays two old show tunes politely and pleasantly, though he would have done better with the support of a rhythm section.

MARY ANN McCALL—*The Sky Is Crying, After I Say I'm Sorry* (Roost)

Sky is another delightful Benny Carter tune, with a moody performance that lends itself well to the emotional style of the ex-Herman vocalist.

HOWARD MCGHEE—*I'll Remember April, Fuguetta* (Blue Note)

Interesting mainly because it introduces a promising young pianist, Kenny Drew. An unhappily fast tempo is chosen for *April*. Reverse is an original based on the chords of *Embraceable You*.

SONNY STITT—*Afternoon In Paris, Tea Pot* (New Jazz)

Paris is a charming composition by John Lewis, whose arrangement shows how much can be done with intelligent, economic use of a quintet. *Tea Pot* alias *Sweet Georgia Brown*, in strong contrast, has almost no arrangement, relying mainly on solos by Stitt's tenor, Jay Jay Johnson's trombone, Lewis' piano, and Max Roach's drums.

ART TATUM—*I Know That You Know, The Man I Love* (Dial)

A reissue, transferred intact from a twelve inch Comet disc to a ten inch Dial, of two superb sides by the fabulous Tatum-Tiny Grimes-Slam Stewart trio of 1944.

Digging the New Jazz?

see

MARTIN

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CROSS, WILD, FREEMAN, WALTER

CONTINENTAL 'INVASION'

DUKE AND ORCHESTRA SAILING FOR EUROPE

PARIS, Wednesday.—Duke Ellington is on his way. After long drawn-out negotiations and last-minute delays, the Duke sailed from New York today with one of the largest bands ever to visit Europe.

Carrying him and his 21 musicians and singers across the Atlantic is the "Ile de France," which docks at Le Havre next Tuesday (April 4). The first concert of their three months' European tour will take place at that port on the following day.

The tour will cover Belgium, Holland, Switzerland, Italy, Scandinavia and, possibly, Eire. French impresario Jules Borkon, responsible for the entire undertaking, told the MELODY MAKER: "Duke and I are extremely sorry that we are not allowed to bring this great band to Britain."

M. M.
April 1

DUKE'S LINE-UP

(Continued from page 1)

Duke is bringing two drummers to Europe with him. During his 1939 tour, Sonny Greer became suddenly ill so, taking no chances, Ellington has George "Butch" Ballard as alternative percussionist. "Butch" has been with Cootie Williams and Count Basie. Arranger Billy Strayhorn will be on piano. There was some doubt as to whether Johnny Hodges would come over, but latest news is that he did sail with the band.

So far as can be ascertained, the band that left New York on Wednesday comprised Harold Baker, Ray Nance, Ernie Royal, Nelson Williams, Al Killian (trumpets); Lawrence Brown, Ted Kelly, Quintin Jackson (trombones); Jimmy Hamilton, Johnny Hodges, Russell Procope, Charlie Rouse, Alva C. Cain, Jr., Harry Carney (saxes); Wendell Marshall (double bass); George Ballard and Sonny Greer (drums); Billy Strayhorn (piano); plus the three vocalists.

After its Le Havre concert, the Ellington aggregation follows up with two more on Thursday 10th at Rouen. The orchestra reaches Paris the following day, but will leave immediately for Knocke, Belgium, for appearances on the 8th, 9th and 10th. Ellington opens in Paris on April 12 at the Palais Chaillot, and will give eight concerts.

BAND CHANGES

Several surprise changes were made in the band before it sailed. Trombonist Tyree Glenn is not making the trip. His place is taken by Ted Kelly—a fine modernist who has been with Dizzy Gillespie and Lester Young's small combo.

Vocalist Al Hibbler stayed in New York to resume as a solo vocalist, with the result that the Duke's vocal contingent will now comprise Kay Davis, Odessa Reid and Charles Brooks.

A cable from "MM" New York correspondent Leonard Feather conveys the exciting news that brilliant ex-Woody Herman, Lionel Hampton trumpeter Ernie Royal has been signed-up for the tour. Feather describes him as "an outstanding modern soloist and possessor of a phenomenal lip that can cope with the highest lead trumpet parts."

(Please turn to page 7)

GOODMAN PICKS HIS MEN FOR CONTINENT

EXCITING news for Continental jazz fans is that among the group Benny Goodman will be fronting when he embarks on his second European tour, on April 20 in Sweden, will be trumpet star Roy "Little Jazz" Eldridge.

As exclusively announced in our issue of March 11, the Goodman outfit's tour will include Switzerland, and other dates will be fulfilled in Italy, the Low Countries, Denmark, and finally France—lasting approximately six weeks.

Roy Eldridge made his fame while with the Gene Krupa Band, and since leaving Gene's crew a few months ago has been working as a single and with his own group. Plans to cross the Atlantic with his own band have several times fallen through.

In addition to Roy, and English bassist Charlie Short—who we stated last week was to join B.G. for the tour—will be former Woody Herman tenor man Zoot Sims, who was with the last big Goodman unit. Pianist Dick Hyman (who is described by "MM" New York correspondent Leonard Feather as outstanding), and former Charlie Ventura drummer Ed Shaughnessy are also included.

Belgian guitarist and harmonica artist Jean Thielemans, who was on Goodman's Palladium bill last summer, may possibly be with the outfit.

March 25

Juli 1949

Bok om bop av Feather

Leonard Feathers nya bok "Inside be-bop" får nog sägas vara den första betydande i sitt slag. Det typiskt amerikanska draget att glorifiera och reklamera lyser med sin frånvaro. Boken är uppdelad i tre sektioner i den första belyser Feather bop-ens bakgrund och de första strömningarna med Christian och Lester Young fram till de numera så berömda sessionerna på Minton's. Sedan följer två långa kapitel om vardera Parker och Gillespie, av vilka det senare är alldeles för långt och trötande. De övriga influenserna vid tiden för Dizzy's framträdande berördes också — Herman, Raeburn, Kenton, Auld och Ventura.

I den andra sektionen följer så en uttömmande och mycket vederhäftig analys av bop-ens teoretiska struktur med utmärkta notexempel och utredningar av olika musikaliska begrepp, som vittnar om Feathers odiskutabla kunnande.

Den tredje sektionen av biografier av de mera kända bop-musikerna från Gene Ammons till Lester, inalles 92 stycken. Även Hasselgård är medtagen. Att sedan en del musiker utelämnats till förmån för andra överser man gärna med — pianisterna Jimmy Jones, Arnold Ross och Duke Jordan har väl åtminstone ibland spelat bop, såvitt jag vet! Likaså att Don Lamond uppges vara född 1941, vilket väl är i yngsta laget!

Bildmaterialet är i många fall överflödigt — dock noterar man med glädje några utmärkta stunder av "bopografen" Herman Leonard.

Feathers många gånger både tänkvärda och sympatiska reflexioner är ett ytterligare plus till denna i stort sett utmärkta bok om en omdiskuterad jazzstil.

Leonard Feather, INSIDE BE BOP,
J. J. Robbin & Sons, Inc.
New York 1949, \$ 2.

T. M.

NOUVELLES D'AMÉRIQUE

par
Leonard FEATHER

New-York, 23 mars 1950. — Après de difficiles négociations, les contrats ont été signés aujourd'hui. Duke Ellington et son orchestre s'embarqueront le mercredi 29 mars sur l'« Ile-de-France », pour une tournée de 3 mois en Europe.

D'après ce que nous savons, la tournée débutera par la France, se poursuivra par la Belgique, la Suisse, l'Italie et la Scandinavie. L'Angleterre, évidemment, restera à l'écart de cette tournée en raison de l'impossibilité d'obtenir le permis de travail.

Divers changements seront apportés au personnel de l'orchestre, certains des musiciens hésitant à faire ce voyage. Tyree Glenn, notamment, cède sa place à Ted Kelly, un excellent soliste, jouant dans le style moderne, et bien connu par son travail avec l'orchestre de Gillespie et aussi avec Lester Young. Sonny Greer sera sans doute du voyage, mais afin de parer au pire (Sonny se trouva soudainement hors de combat lors de la tournée de 1939), un second drummer accompagnera l'orchestre. Il s'agit de George « Butch » Ballard, bien connu ici des amateurs pour avoir joué avec Cootie Williams et récemment avec Count Basie.

Le plus remarquable changement semble le remplacement de Dave Burns par le trompettiste Ernie Royal. Ernie est connu pour avoir joué un rôle important dans l'orchestre de Lionel Hampton. Il est le frère cadet du clarinettiste Marshall Royal, et devint célèbre de 1947 à 1949 avec l'orchestre de Woody Herman. Il est un remarquable soliste de l'école moderne et possède des lèvres exceptionnelles qui lui permettent de jouer les parties de trompette les plus aigües.

Au moment où j'écris ces lignes, Johnny Hodges hésite à faire le voyage, bien qu'il soit probable qu'il se décide finalement à le faire. L'arrangeur Billy Straphorn accompagnera l'orchestre. Al Hibbler, par contre, reste aux Etats-Unis, reprenant à son compte sa carrière de chanteur, accompagné par l'ex-Ellingtonien Al Sears et son orchestre. Il débutera bientôt au « Baby Grand » d'Harlem. Les deux chanteuses de l'orchestre seront donc Kay Davis et une nouvelle recrue, « Chubby » Kemp, qui fit beaucoup de succès lors des dernières apparitions de l'orchestre d'Ellington.

La seconde tournée de Benny Goodman vient d'être annoncée. Elle débutera le 20 avril en Suède. Les villes et les dates où il donnera ses concerts ne sont pas encore exactement connues, bien qu'il soit probable qu'il se produise au Danemark, aux Pays-Bas, en Belgique, en Suisse, en Italie et en France. Il n'est pas encore révélé s'il jouera en Grande-Bretagne.

Le groupement de Goodman est de formation nouvelle puisque aucun des éléments n'a précédemment joué avec lui. La plus grande surprise est la présence de Roy Eldridge qui, jusqu'ici, se produisait seul ou à la tête de son propre orchestre, depuis qu'il quitta Gene Krupa, il y a deux mois.

Ce n'est pas la première fois qu'il est question de sa venue en Europe, mais jusqu'ici toutes les tentatives avaient échoué.

Une des plus remarquables vedettes de l'orchestre sera Dick Hyman, un jeune et brillant pianiste, dont j'ai déjà fréquemment fait l'éloge, et qui jouait récemment dans le groupement de Tony Scott au « Cafe Society ».

Le sextette est complété par Jackie « Zoot » Sims, un jeune saxophoniste ténor de talent qui se distingua dans le dernier orchestre de Woody Herman et qui jouait dernièrement dans le grand orchestre de Goodman; d'Ed Shaughnessy, le remarquable drummer de Charlie Ventura. A ces musiciens se joindront probablement le bassiste anglais Charlie Short et peut-être le guitariste et harmoniste belge Toots Thielemans.

Le Jazz Hot Avril '50

At St. Patrick's, tomorrow, from 5:30 to 6, Father James Keller, of the Christophers, will lead national prayers for the Russian people, for those in satellite states and for the return of Communists to God. ... Nancy Valentine flying to India to wed the Maharajah of Cooch-Bihar? ... It's a boy for the Jules Getlins (he's in "Caesar and Cleopatra") ... Glenn Miller's life penned by Leonard (WMGM) Feather. ... Sir Stork winging to the Glenn Montgomerys (Elizabeth Parley) ... Greatest array of professional basketball greats at the Brooklyn Elks, Friday night, at banquet of old-timers, with Stretch Meehan, Frank Bruggy and Dutch Dehnert heading the speakers.

April 30, 1950

ELLINGTON: jazz pioneer for 25 years

IT was Duke Ellington himself who gave me the idea for this article.

When a man has been as well established in the musical scene as the Duke has this past quarter century, and when so many words of praise have been written about him that every permutation of superlatives seems to have been exhausted, a problem arises.

You know that Duke is still a vitally important figure, yet you find that there is less being written and said about him than about many younger and perhaps less newsworthy entrants into the field.

It was while we were reflecting along these lines that Duke started to muse about some of the advances that have been made in jazz through the years—advances by artists in instrumental and orchestral innovations, as well as by whole bands building new ideas from the production and promotion standpoint.

'Growl' trumpet

The public in general is still inclined to regard Duke mainly as the writer of a string of popular song hits: "Solitude," "Mood Indigo," "Don't Get Around Much Anymore," "I'm Beginning to See the Light," and all the other big factors in his Tin Pan Alley revenue.

However, a survey of his achievements as leader of the world's greatest popular orchestra for more than two decades reveals a remarkable number of "firsts" attributable to the Duke.

Remember when the so-called "growl" trumpet style was a novelty? "Bubber" Miles started doing that with us in 1924," reminisces Ellington. "Then later on we had Tricky Sam Nanton doing his trombone solos with a rubber plunger in the bell of his horn."

Those were weird and wonderful sounds back in the '20s, as were the "hot chimes" played by Sonny Greer in Duke's famous "Ring Dem Bells"; the baritone saxophone, seldom previously used, but brought to the forefront by Ellington's Harry Carney; and the small hand drums, now being wildly overworked by the so-called rumbop and Afro-Cuban groups, first played by Duke himself in 1938 on his own recording of "Pyramid."

Instrumental voice

"Then," says Duke, "I think you can put us down for a first in the wordless vocal department. You hear so much talk nowadays about using the human voice like a musical instrument. I thought that was a pretty good idea in 1927, when Adelaide Hall did it on our original record of 'Creole Love Call.' In fact, I still think it is a good idea, and we use Kay Davis in that style on almost everything she sings with the band nowadays, including the new arrangement of 'Creole Love Call.' Remember 'Translucency'?"

We certainly do. It is one of the loveliest Ellington products of recent years, and no words were required to enable Kay to express the beauty of its melodic line.

In this day and age, of course, the human voice is used as a jazz instrument to an unconscionable degree, and the prevalence of pop vocals has given many outsiders the completely distorted idea that bebop consists largely of exuberantly incoherent singing.

Concert jazz

Having played the rôle of musical pioneer in building so many cornerstones of present-day popular music, Duke might well be expected to have become embittered or cynical about the youngsters who have come up and seized or altered some of his original ideas. Not so. Nearing fifty-one, Ellington is as enthusiastic as ever about young music and musicians, and about incorporating new ideas into his own performances.

The only concessions he makes, in our view, are made in the interests of the somewhat inconsistent demands of commercial expediency. But Duke, like every great bandleader, has always had



Ray Nance. His versatility earned him the nickname of "Floor Show."

to contend with the battle of art versus commercialism, and has fought it more successfully than many.

"You know," he says, "it's almost twenty years now since we started trying to get away from the limitations of the three-minute form. We were tired of thinking of everything in terms of popular dance music to be made on one side of a record. So in January, 1931, we recorded 'Creole Rhapsody,' which ran on two sides."

Duke invariably uses the regal first person plural when referring to himself, as if the whole band were jointly responsible for everything he has written.

"We did 'Reminiscing In

Tempo' in four parts in 1935, 'Crescendo' and 'Diminuendo In Blue' in 1937, and then the series of long concert pieces."

The concert works marked Duke Ellington's most memorable achievements, though to be fully aware of this it would be necessary for you to have attended every one of the annual Ellington concerts since January, 1943.

"Black, Brown, and Beige," described as Duke's tone parallel to the history of the American Negro, was only recorded in truncated form; the "Perfume Suite" was recorded but never released; "New World A-Coming" was never recorded at all by the band; and the "Liberian Suite" finally came out very recently on a Columbia Long Playing record.

Rhythmic bass

It was through works like these that Ellington helped to give jazz true stature as concert music, and set the pace for such people as Stan Kenton, who now tries to combine modern classical and jazz influences with an orchestra of almost symphonic dimensions.

The building of a special jazz number around an instrumental soloist, a device used so frequently by Kenton and others today, also owed a great deal of its impetus to Duke, who in 1936 started a series patterned on these lines with "Cootie's Concerto" (Echoes of Harlem), and "Barney's Concerto" (Clarinet Lament).

"Talking about soloists," said Duke, "I think it was our band that popularized the use of the string bass as a rhythmic instrument. Around 1927 we helped to establish it in place of the tuba, and then in 1935, when we hired Hayes Alvis and Billy Taylor, we became the first band to use two bass players simultaneously. And, of course, in 1939, there was Blanton. I don't have to tell you about that."

The late Jimmy Blanton was the brilliant young bassist now credited as the originator of an entirely new style and technique, and who made the bass fiddle into a successful medium for melodic solos.

New locations

Duke has never been reluctant to extend his instrumental horizon. If you are one of those who recall the dismay which greeted Cootie Williams's decision to end his long tenure with Duke and join Benny Goodman in 1940, perhaps you also recall how this predicament was turned into an advantage when Duke hired Ray Nance.

In addition to his brilliant trumpet work, Nance became the first violinist ever to be featured with the orchestra, and earned himself the nickname of "Floor Show" because of his work as singer, dancer and comedian.

In addition to playing a vital part in determining how jazz was to be played, Duke also lent a

helping hand in determining where it could be played.

In the early 1930s he pioneered with a tour of de luxe movie theatres, an avenue of expression previously unknown for the jazz orchestra. Starting in 1935 he broke down a long series of racial barriers that had prevented Negro orchestras from playing any important white locations. In 1933 and again in 1939 he blazed the international concert tour trail, the latter visit including a concert in a bomb-proof Paris shelter. Finally, he established firmly in America that Carnegie Hall and similar auditoriums throughout America could be successfully used as a regular outlet for jazz concerts.

What next?

It would be hard to compile a complete list of the Ellington "firsts." In 1931 he was the first to popularize the word "swing" with "It Don't Mean A Thing If It Ain't Got That Swing," thus paving the way for the swing era, to the throne of which Benny Goodman officially ascended in 1935.

Duke's was the first and only band ever to be voted into the number one position both as the best sweet and the best hot orchestra in the country in the 1946 "Down Beat" poll.

And in case you care, though to us it could hardly seem less important, Duke Ellington used the technique of standing at the piano during his stage shows many years before Maurice Rocco and other vertical keyboard technicians thus identified themselves.

This is the record of Ellington's past. Where does he go from here?

Last year, the same "Down Beat" that had accorded him so many poll victories came out with a sensational attack, declaring that Ellington was washed up, that his band was a shambles, and he might as well disband it before it fell apart beneath him.

That it was a sensational attack, and that it hurt Duke personally as well as damaging his prestige and bookings, is indisputable; and there have been many times when even the most rabid Ellington fans have felt this way about the Duke.



Yet, as he seems ready to sink into the deepest slough ever he manages somehow to pull out of it with a brilliant concert performance, an outstanding new record, or some other typically Ellington achievement.

Man for man, the morale of the Ellington band is not and never has been good. Those of us who have been close to the picture have often marvelled at the way Ellington gets results from such an apparently disinterested group of employees.

Duke Ellington has been surprising the music world for almost twenty-five years, and it seems fairly safe to assume that the surprises are not over yet.

8 aspects of Duke

1927: "Black and Tan Fantasy," featuring the "growl" trumpet of Bubber Miles, and Tricky Sam on trombone—Brunswick 02306.

"Creole Love Call," featuring Adelaide Hall, vocal, and Miles, trumpet—HMV B4895.

1930: "Mood Indigo," early mood piece—Brunswick 01068.

1931: "Creole Rhapsody," in two parts, early attempt at concert jazz—Brunswick 01145.

1940: "Cotton Tail," featuring Ben Webster's tenor, and "Never No Lament," featuring altoist Johnny Hodges.

"Mr. J. B. Blues" and "Body and Soul," Ellington's piano and Jimmy Blanton's bass—HMV B9211.

1941: "Black, Brown and Beige," in two parts (Suite comprising four movements: "Work Song," "Come Sunday," "The Blues," and "Three Dances")—HMV C3504-5 (12 in.).

1946: "Translucency," featuring the "instrumental" singing of Kay Davis—HMV B9794.

Stuff prevents dog-eating and scumming. It's also water resistant. . . . Author-Deejay Leonard Feather, currently recuperating from injuries suffered in an auto accident, has completed a biography of the late Glenn Miller. Feather culled info for the bio from Miller's wife and family and completed the opus during the recuperative period.

Billboard May 6, 1950

RECORD

BY LEONARD FEATHER

I am now an honorary member of Clark's Larks. That's what it says on a card presented to me by the young ladies who run Jeff Clark's fan club, and because I think they have a good idea in rooting for this personable young singer, I'd like to pass along some of the data I found among Clark's clippings. If Jeff weren't a modest young man, he might well take over this column and write it himself. He edited the school magazine and was active in Phi Delta Epsilon, an honorary journalism society at Westminster College, Sharon, Pennsylvania. Twenty-five years old April 26, he did his first infantile vocal howling in New Castle, Pa., and now lives with his widowed mother in Elmhurst, Long Island.



JEFF

Being a great Henry Morgan fan, I first heard Jeff on that fine comedian's radio show about a year ago when he was half of the singing team of Jeff Clark and Betty Harris. However, he was by no means new to radio at that time, having worked locally for WPIC as an announcer, engineer, and disc jockey during his college days, subsequently graduating to WNEW in New York City.

It was during his thirteen months on this station that Jeff teamed up with Jimmy Rich, the same vocal teacher and manager who had discovered Dinah Shore and put her on the air some ten years before. Clark's breaks from then on were rapid and regular—a victory on the Arthur Godfrey Talent Scout show, a television series called "Jeff Clark's Spare Room," and a summer radio show, "Your Hit Parade on Parade," which led to Jeff's appointment as the top vocalist on the regular "Hit Parade" for the current season.

The "Hit Parade" sponsors usually allow their singers to sound about as varied and original as tractors coming off the assembly line; despite this, Jeff has shown great individuality, singing novelties and ballads with equal ease, and doesn't like to consider himself a crooner. One thing he would like to consider himself is a recording star, although as we go to press it still hasn't been decided whether he'll make his wax debut on Columbia or Victor. Be that as it may, you'll hear plenty more from him, and Clark's Larks will multiply into all the fan clubs, etc., write to his press agents, The Earle Ferris Agency, 40 East 49th Street, New York 17, N.Y.

RECORDS

Mercury seems to be top man on the vocal poll this month, with big hits by four of your favorites. Switching his attention from mules and geese, Frankie Laine has another hit with a record called *Swamp Girl*; Vic Damone has one with the dramatic *God's Country*; Eddy Howard gets very schmaltzy with *Dad-*

RATERS

dy's Little Girl; and we think you'll like young Richard Hayes best of all with *My Foolish Heart*. Also prominent in the male singing sweepstakes are MGM records, whose offerings include Art Lund's *Wilhelmina*, and Billy Eckstine's *Baby, Won't You Say You Love Me*, both songs from "Wabash Avenue." The youthful Bill Farrell, about whom we'll have to write at length very soon, projects his big baritone with *It Isn't Fair*, and Phil Brito starts to recapture his record rating, also on MGM, with *I Don't Know Whether to Laugh Or Cry Over You*.

Another MGM boy is Johnny "Desmo" Desmond. Known in France as "Le Cre-mair" (the creamy-voiced one) when he sang there during the war in Glenn Miller's Army Air Force outfit, he gets into the Gallic groove with *C'est Si Bon (It's So Good)*. While we're on a French kick we might also recommend Tony Martin's *Roulette*.



JOHNNY

Vocal duets are still all the rage. There's a cute number called *For You My Love* done by Tony Pastor and Pearl Bailey on Columbia, also by King Cole and Nellie Lutcher on Capitol. Gordon MacRae and Jo Stafford seem to have another big hit in *Dearie*, which, of course, is also available by Ethel Merman and Ray Bolger on Decca.

Eileen Barton, a cute little girl who started out a few years ago as a radio protégée of Frank Sinatra, makes her National Record debut with an odd opus entitled *If I Knew You Were Comin' I'd've Baked a Cake*, which may be the top novelty tune of 1950.

Miscellaneous recommendations: Frank Sinatra and the Modernaires doing *Sorry*, an old ballad by the late Richard Whiting (Margaret's dad) on Columbia; Perry Como's *Please Believe Me* (Victor).

MAIL BAG

Anyone interested in a Mel Tormé fan club can write to the membership chairman, Miss Joanne Brink, 214 Fowler Drive, Monrovia, California.

Almost half the entire Mailbag this month, as usual, seems to come from people who want either to receive or give some information about Bill Lawrence and his innumerable fan clubs. Girls in Chicago and the suburbs might like to know that the Lawrence Lasses is presided over by Miss Margie Trefta, 1520 Fairview Avenue, Park Ridge, Illinois. Also trying to get more members for her Bill Lawrence club is Barbara McCoy, 109 Willow Ave., Huntington, L.I.

Another international Dick Contino club has been started by Carol Roman, 59 Norwalk Avenue, Buffalo 16, N. Y. Chicago Continoites can contact the "Bela Misa," c/o Miss Kathleen Bobruk, 1333 S. California Blvd., Chicago 8, Ill.

All of you who'd like fan club information listed here are asked to keep your letters very clear, and print names and addresses, etc.

The 'MM' greets Duke Ellington

m. m.
april 8

WHEN Duke Ellington and his Orchestra arrived off Le Havre at 8 p.m. on Tuesday night, Max Jones boarded the liner "Ille de France" to greet them on behalf of the MELODY MAKER.

"I am extremely glad to be back in Europe, though very sorry that we are not allowed to play in England," Duke said. "We have quite a few surprises in store for the fans, including my 'Liberian Suite.'"

Delayed from docking until 9.15 a.m. on Wednesday, Duke gave two performances at the Cinema Normandie that same day before leaving to appear twice at the Theatre du Cirque today (Thursday).

Max Jones is attending all four concerts. His full report will be published next week.

The usual conditions of panic accompanied the Ellington Orchestra's departure on March 29 (reports Leonard Feather from New York).

MISSED IT

Inevitably, one of the band missed the boat. This time it was trumpeter Al Killian, who was delayed by a doctor's appointment and reached the pier five minutes late.

Fortunately, a distinguished explorer who had booked passage was similarly delayed, and for the latter's convenience a tug was sent out to catch up with the "Ille," and Killian was included in the frantic dash to overtake the liner.

Two other trumpet men, Ray Nance and the newly added (Please turn to page 7)

DUKE IN FRANCE

(Continued from page 1)
Ernie Ellington had made plans to go to the liner at Le Havre on Tuesday.

Mrs. Ellington is also leaving this week to join Duke; this will be the first time she has made the trip with him.

Senior from May 1950

The Great Miller Revival

U.S. NEWS FROM LEONARD FEATHER

AMERICA is in the throes of a multiple Glenn Miller revival. Despite the rapid spread of bop, and the current revived interest in Dixieland, the chief guarantee of musical success nowadays seems to be the ability to copy the old Miller formula successfully. Tex Beneke, though his personnel is almost entirely different from that of the old Miller outfit, has reverted to a style strongly reminiscent of Glenn's golden era.

Tex, who retains Glenn's original theme, was the first man to assume the Miller mantle after Glenn's demise, and his attempt to branch out with a different style were not as well received as the numbers that reflected the original idea.

This week, another man got off to a big start when Jerry Gray's first Decca records were put out as the first stage in a big recording drive aimed at establishing him as a leader in his own right.

It was Jerry, of course, whose originals, such as "Pennsylvania 6-5000" and "String of Pearls," as well as his arrangements of such best-sellers as "Chattanooga Choo-Choo," became an integral part of the Miller identity.

Working with Glenn in the Army Air Forces band, Gray helped to conceive the idea of playing popular songs in march style, the most famous result being his "St. Louis Blues March." The new Gray releases include "Stormy Weather March" and a number long associated with Glenn, "By The Waters of Minnetonka."

Jerry claims that he never wanted to cash in on Glenn's reputation and says that he resents the copying of the style by people who "had no connection with Miller"—obviously a gentle dig at Ralph Flanagan. Gray decided "it was time to step in and produce some of the real stuff." He adds cautiously that he has no quarrel with Tex Beneke.

Wilbur Schwartz of the original Miller band, whose lead clarinet was largely responsible for that unique quality in the Miller reed section, is with Gray. So are Les Robinson, great alto sax man of the old Artie Shaw band for which Jerry used to



Miller.

write, and Ted Nash, tenor soloist of Les Brown fame. The Gray trumpet section is almost entirely ex-Miller, with Johnny Best, Zeke Zarchy, Mick Mickle, the fourth man being Conrad Gozzo, alumnus of the Claude Thornhill and 1946 Woody Herman bands.

Another ex-Herman star, Jimmy Rowles, is on piano, and there is a distinguished trombone section of which Glenn himself undoubtedly would have been proud: Jimmy Pederson, Lou McGarity, Murray McEachern and Hoyt Bohannon.

Ralph Flanagan is the third entrant in the Miller sweepstakes. His first Victor releases with a pick-up recording band caused so much excitement that

he is now being billed as "The band that made America dance-band conscious again."

As a result, he organized the band on a permanent basis and will soon be presenting his Miller-inspired sounds at the Capitol Theatre on Broadway, as well as in numerous colleges and dance-halls throughout the country. Flanagan, curiously enough, never worked for Glenn Miller, though it was he who led the band and wrote the arrangements for a "Salute To Glenn Miller" album on Rainbow Records a couple of years ago.

Flanagan opened on March 23 for a six-week stay at the Meadowbrook roadhouse in New Jersey, the same spot where Glenn's band got its first taste of real nation-wide fame in the spring of 1939.

Flanagan has had a particularly auspicious send-off on records; in addition to numerous single releases, he has had a whole album issued entitled "Ralph Flanagan Plays Rodgers and Hammerstein." General Artists Corp., the same office that booked Glenn throughout his career as a bandleader, is handling Flanagan.

It's hard to tell where this Miller epidemic will end, but right now, despite the general doldrums in the dance-band business, there seems to be plenty of room for Beneke, Gray and Flanagan, who have hitched their wagon to a bright star of yesterday that seems never to have dimmed.

Buddy Rogers, famous in the early 1930's as a band leader who used to exhibit dubious talent on numerous instruments, re-organized recently for a stage date at the Paramount Theatre on Broadway.

Oscar Pettiford, brilliant ex-Ellington-and-Herman bassist who broke his arm playing baseball six months ago, is at last recovered sufficiently to plan to re-enter the music business shortly leading a small group.

sweet and hot



by leonard feather

Highly Recommended
No Stars
Average

FROM THE MOVIES

ADAM'S RIB—*Faraway, Amanda* by Ralph Flanagan* (Victor), Guy Lombardo (Decca).

MY FOOLISH HEART—Title song by Mindy Carson (Victor), Billy Eckstine* (MGM), Hugo Winterhalter* (Columbia), Gordon Jenkins (Decca), Richard Hayes (Mercury).

RIDING HIGH—*Sunshine Cake* by Tex Beneke (Victor), Frank Sinatra (Columbia), Bing Crosby* (Decca), Peggy Lee* (Capitol), Robert Lenn (MGM), Ann Vincent (Mercury). *Sure Thing* by Fran Warren* (Victor), Billy Eckstine (MGM), Frank Sinatra (Columbia), Bing Crosby* (Decca), Margaret Whiting (Capitol), Kay Armen (London). *The Horse Told Me* by King Cole (Capitol), Bing Crosby (Decca), Dennis Day (Victor).

THE THIRD MAN—*The Third Man Theme* and *Cafe Mozart Waltz* by Guy Lombardo (Decca), Owen Bradley (Coral), Cafe Vienna Quartet (Columbia), Anton Karas* (London), Dave Apollon (National), Ethel Smith (Decca).

Since our previous mention last month of this theme, this opus has caused a musical revolution. Originally known as *The Harry Lime Theme* (that's Orson Welles' character in the picture), it's coupled on all these versions with *The Cafe Mozart Waltz*, which is an integral part of the same fabulously successful all-zither background. But, of course, Karas' version, which is taken from the original movie sound track, is the one you'll want. Most of the other versions feature either zithers dug up urgently from out of nowhere, or various vocal and instrumental noises trying to sound like zithers.

WABASH AVENUE—*Wilhelmina* by Jan Garber (Capitol), Art Lund* (MGM), Kay Kyser (Columbia), Curt Massey (London), Freddy Martin (Victor). *Baby Won't You Say You Love Me* by King Cole* (Capitol), Ella Fitzgerald* (Decca), Billy Eckstine (MGM), Herb Jeffries (Columbia), Curt Massey (London).

JAZZ

WOODY HERMAN—*Detour Ahead** (Capitol). Another fine vocal by Mary Ann McCall, coupled with a good bop instrumental called *Not Really The Blues*.

CHARLIE VENTURA—*Flamingo* (Victor). A very interesting Rugolo arrangement, but Charlie has played better.

CHARLIE PARKER—*Parker With Strings Album*** (Mercury). This was a brilliant idea—take a tremendous bopular musician, equip him with pleasant popular tunes such as *April In Paris*, *Everything Happens To Me*, *Summer Time*, and surround him with sweet strings, woodwinds and rhythm. As a result you get six sides of superb saxophone by Parker in an album that should appeal to anyone.

May
(April omitted)

PETE RUGOLO REVIEWS THE NEW LEWIS DISC

'I am most impressed by what Vic and his boys are doing'



Pete Rugolo

VIC LEWIS AND HIS MODERN CONCERT ORCHESTRA
"Hammersmith Riff"
"The Man I Love"
(Parlophone R3223)

IT must have been a couple of years ago that I first heard Vic Lewis's orchestra, via records, playing one of the numbers I had originally written for Stan Kenton, "Artistry In Percussion."

Since then, there have been many developments: Stan has enlarged to a combination of almost forty pieces, and Vic now has a band as big as Stan's previous one.

It was therefore with considerable interest and pleasure that I met Vic personally for the first time up at Leonard Feather's last week, the day after he and his manager arrived in New York. Vic had with him two new Parlophone releases, and my immediate reaction was that he is able to do a great deal more with his present combination than he could with the older, smaller band. Also, "Artistry In Percussion" was played from the stock arrangement, while "Hammersmith Riff" is based on the original score.

and the pianist, Arthur Green-slade, who sounds a little like Stan.

Vic played me some other records by his orchestra, and I was impressed by everything Ken Thorne has done; in fact I hope he will write something for Stan, using the new combination with the strings.

My only complaint about all the Lewis sides I heard was the recording.

Vic tells me they only used two mikes, including the echo mike

on the "Riff" side. I have had some experience with Stan and many other bands to know how vital it is to get a perfect balance. Frequently I stay in the sound booth during the session, telling the engineers every little thing we want. Stan has at least one mike each on the trumpet, trombones, saxes, piano and bass, and with the new instrumentation, in order to bring out the strings fully, he has used up to eight or nine mikes on the band.

To sum up, I am very impressed by what Vic Lewis and his men are doing, although there is considerable room for improvement in the recording. I certainly hope that some day I shall be able to hear this band in person.

Apr. 15

ON THE RECORD

By LEONARD FEATHER,
Noted Jazz Critic and Composer

SUCH a dither over a zither! Perhaps by the time you read this some of the noise will have subsided, but at the moment the biggest man in music is Anton Karas, who was paying his zither in a Vienna cafe until Carol Reed took him to London and had him record the unique one-man musical background for "The Third Man." By the time Karas got back to his brauhaus, the record of the *Third Man Theme* had sold half a million copies in England, and he was rushed back there for a command performance. By the time he arrived in New York late in February his record was a hit here on the London label; sixteen other versions had been recorded featuring zithers or pseudo-zither effects; Dave Apollon, staunch mandolinist of many years' standing, formally announced his switch to zither, and all the other four zither players in local 802 had been hurriedly dug up and were working day and night shifts.

The zither is a modern version of what the Greeks called a cithara. It has from thirty-two to forty-six strings, tuned by pegs, and sounds like a cross between a harp and a harpsichord. Rival compositions are already springing up, such as *Zither Serenade* (Art Mooney, MGM Records), and *Come Hither With Your Zither*. At this writing there have been no attempts to play bop zither, which may be just as well.

In the band field, RCA Victor last month made an ambitious attempt to revive the idea that name bands can be a big force in the making of hit records. Fifteen albums have been released, each featuring one band playing the works of one composer, including "Tommy Dorsey Plays Cole Porter," "Charlie Ventura Plays Duke Ellington," "Tex Beneke Plays Hoagy Carmichael," and "Ralph Flanagan Plays Rodgers And Hammerstein." Beneke and Flanagan are Victor's two rival contestants in the Glenn Miller sweepstakes, both trying to prove that the Miller groove of a decade ago makes a successful musical style today. Jerry Gray, who was Miller's number one arranger during the band's peak years, is also undergoing a similar build-up at Decca.

Artie Shaw, the talented Young-Manville-With-A-Horn, who has busied himself through the years marrying such people as Lana Turner, Jane Corns, Margaret Allen, Betty Kern, Ava Gardner, and Kathleen Winsor, still finds a little spare time left over for music now and then. Recently he made his Decca debut with the latest Shaw band. Judging by the first release, *Love Walked In*,

and *I Get A Kick Out Of You*, neither the arrangements nor Artie's clarinet will be much different from previous Shaw orchestras; the only change is that when one of the other soloists gets a chance to ad lib, he plays bop.

A smaller and less pretentious band is the pleasant group led on Mercury Records by Gene Williams, the former Claude Thornhill vocalist, who is as youthful and enthusiastic as the fans who follow him. You should like Gene's instrumental treatment of *Button Up Your Overcoat*.

Two fine bands that have recently disbanded are posthumously presented on Capitol Records—Charlie Barnet with *Ill Wind*, well sung by Trudy Richards, and Woody Herman with *Not Really The Blues*, an eager instrumental performance. It's a lamentable fact that because of the sad economic state of the band business not only Barnet and Herman, but also Count Basie, Cab Calloway and others have broken up their big bands to form small units. By way of strange and inexplicable contrast, Stan Kenton, after staying out of the field for a year, has returned for a concert tour leading an outfit thirty-seven strong, and the first Capitol album by this new organization is due out as we got to press.

Admirers of the tenor saxophone—and they are legion—will find plenty of sustenance in some of the recent small label output. An outstanding soloist on this horn is young Stan Getz, Woody Herman alumnus who won the *Metronome* 1950 poll as the number one man on tenor. An exponent of the "cool" school, he demonstrates the new, relaxed approach excellently in *I've Got You Under My Skin*, and *There's A Small Hotel* (Birdland). Other outstanding tenors: Georgie Auld in *Mill and Mellow* (Discovery); Wardell Gray in *Easy Living* (New Jazz); and Sonny Stitt with *All God's Children Got Rhythm* (Prestige).

The dubious distinction of being the most-recorded artist of the year belongs to Erroll (with two l's) Garner, who still plays wonderful piano, but has an unhappy habit of waxing for everybody and anybody at the drop of a cutting needle. He even has at least five long-playing records out, each presenting him in from eight to twelve selections on Atlantic, Mercury, Savoy, and Dial, the last recorded privately during a social evening in somebody's living room. We'd like to see Erroll behave more exclusively, but we'll say this in his favor: we'd rather see our phonograph die of a glut of Garner than succumb from a surfeit of zithers.

Varsity June

DICK HYMAN - Goodmans nye pianist

DICK HYMAN, BENNY Goodman's nya pianiststjärna, är en ung man med en förvånansvärt rik bakgrund med tanke på den korta tid han varit sysselsatt i musikbranschen. Efter han tagit sin grad på Columbia University i juni 1948, har han spelat skräpmusik med en Lombardo-orkester, dixielandmusik med Sidney Bechet och en grupp dixielandmusiker från Scarsdale High School i television samt på Ryan's på 52nd Street; han har vid flera tillfällen varit på Well's Music Bar i Harlem, spelat på cocktailbarer som solist, skrivit ett helt partitur för en musikalisk komedi och under de sista sex månaderna uteslutande spelat med otaliga bopgrupper.

Dick Hyman förklarar detta genom att säga, att han "inte har något emot att spela på olika sätt". Ännu viktigare är det, enligt vårt sätt att se, att bevitna hans förmåga att så perfekt passa in i vilken kombination som helst.

Han heter Richard Royen Hyman, född i staden New York den 8 mars 1927; hans fader arbetade i en internationell valgörehetsorganisation och hans moder var lägerchef och lärarinna. Dick är uppfödd i Mount Vernon, New York, och har flitigt studerat piano, en av hans lärare var hans farbroder, konsertpianisten Anton Rovinsky. Han har också studerat en säsong vid Juillard.

1945 och 46 tillbragte han 13 månader i flottan som "sjöman till lands" och då spelade han i orkestern vid Great Lakes Training Center och ävenledes med andra orkestrar inom flottan såsom Klarinettist, vilket instrument han nödortfikt studerat vid läroverket.

1947 vann han en friplats, som uppställdes av en radiostation, efter att ha bevisat sig vara den bästa nya pianisten. I juryn satt Teddy Wilson och John Hammond. I priset ingick lektioner för Teddy. Han säger att det skänkte honom mycket att få studera Wilsons teknik och stil.

Så avslutade han då sina studier vid universitetet och i juni 1948 hade han premiär på Wells', till vilket engagemang han förhjälpes av Dan Burley, boogie-woogie-pianisten och skribenten i *Amsterdam News*. Ett av hans tidigare jobb var några få dagar i King Guions orkester, den med "den dubbla rytmsektionen". Dick fick lansering i ett nummer, som orkestern spelade, *Alcohol is Poison*. Den gjordes på Majestic men plattan kom aldrig ut. Under några månader var han begravd i Victor Lombardos, Guys bop, orkester. Den följande tiden arbetade han i gitarristen Mundell Lowes trio, var ackompanjör åt Thelma Carpenter, gjorde en gästroll i Eddie Condons televisions-show med Johnny Windhurst, inspelningar och transkriptioner med Alvy Wests lilla orkester. Han gjorde en Decca-session med Josephine Pennino och Calypso rhythm Boys med John White på zither.

Sommaren 1949 skrev Dick musiken för åstan tjugo sånger, vilket utgjorde hela musiken till en musikkomed, *Came The Dawn* (i någon mån baserad på *Savoy*). Den verkssamme Dick gav ut dessa sånger på egen bekostnad, men tyvärr kom denna utmärkta show aldrig upp på Broadway. Trots sina talanger som jazzpianist har Dick absolut bestämt sig



Dick Hyman — ungdomlig pianist
uppmärksammats på sistona

för att tränga sig in i konkurrensen som positor.

Sedan ingick han i Tony Scotts knut Cafe Society, varefter han och Tony Mundell Lowe arbetade tillsammans i Norvos lilla grupp på Bop City. Efter spelade han för Eder korresponden en serie bopsessions på Three Deans ströjobb med Fats Navarro och Eddie Lang.

I december 1949, då Birdland fick premiär, visade han sin förvånansvärda sidighet genom att med lika stor framgång spela under sex veckor med följande kapellmästare: Max Kaminsky, Lester Kudo, Bobby Hackett, Stan Getz, Hot Lips Page, Gene Ammons.

De enda skivor hittills som get honom idé om Hymans anmärkningsvärda talang för solosidor för ett nytt märke, RCA, en session med Jackie Paris på National, han också gjorde en sida, *Goodbye*, för orgel.

Dick Hyman är en ambitiös ung man har en ovanligt intellektuell och teknisk inställning till musik förutom en känsla för jazz. Med lite tur borde han ett eller två år bli en av de verkliga inom musiken.

April 22, 1950

ALL FOOLS' DAY TO APRIL 13!

VIC LEWIS
describes his Frantic
Fortnight in New York
to Mike Nevard

"A W. it was a heck of a fortnight." The dapper little man yawned and lightened his grip on the album beneath his arm. The man was Vic Lewis, Britain's disciple of "Progressive Jazz." The album contained records of Shostakovich's Ninth Symphony. Under his other arm was a batch of scores which Stan Kenton had given him.

"I did so much, I just can't remember everything." Vic had only been back from the States a couple of days when I saw him, but already he was rehearsing his band on some of the new material. Vic's round of the American night spots with his manager-agent Harold Davison—started on All Fools' Day and ended on Thursday the Thirteenth. The hours of sleep he got between those days could almost be counted on two hands. Birdland, Bop City, Nick's, the Hickory Log, the Copacabana, Jimmy Ryan's. . . . Vic visited them all and heard a mixture of music.

Old friends

Vic's first meeting with Kenton arranger Pete Rugolo was on the day after he arrived. It was at the home of "MM" New York correspondent, Leonard Feather. Leonard, encased in plaster, watched while Pete heard the new Lewis record (reviewed by him in last week's MELODY MAKER). Pete, also Capitol's general recording manager, took Vic along to the studios where "Velvet Fog" Mel Tormé was recording to a "tape" backing, "canned" by Pete's orchestra. "Theatre shows. They're great," said Vic. "At the Strand I saw Count Basie leading a jazz group, which included Buddy de Franco, Georgie Auld, J. J. Johnson, and Billie Holiday."

- 5 -

AMERICAN JAZZ EXPERT JOINS INTERNATIONAL SALUTE:

Though still forced to remain in bed, with two legs in a plaster cast -- the result of an auto accident -- Jazz Expert, Leonard Feather, played host to R D F Director, Pierre Crénosso, and participated in an International Salute to France's JAZZ PARADE. This popular program has a large following in Paris, and on the occasion of their 100th broadcast, Jazz Experts from all over the world were asked to give their favorite recording -- and the reasons for the choice.

From his penthouse apartment overlooking Manhattan, Mr. Feather, who speaks excellent French, gave R D F his choice for the top Jazz record -- EARLY AUTUMN, with Woody Herman and his Orchestra.

We are certain that members of the IGN everywhere extend wishes for a quick return to health for Leonard Feather -- and many more hundredth anniversaries to France's JAZZ PARADE.

... / ...

Dixieland comes back

Amerikanytt från Leonard Feather

New York den 10 mars.

STAN KENTON, SOM NU NÄTT Chicago efter två veckors konsertturné med sin nya 37 mans orkester, har haft anmärkningsvärda framgångar, både musikaliskt och kommersiellt, att döma av rapporterna hittills. Under två kvällar på Chicago Opera House spelade han för fulla hus och spelade in den förvånansvärda bruttosumman av 18.600 dollars. Kentons album med 12 tums skivor med denna orkester kommer snart ut.

George Shearings kvintett spelar sitt första engagemang på en Broadwayteater nästa vecka — på Strand. Margie Hyams tänker snart lämna orkestern då hon skall gifta sig. Ronnie Selby, den engelske pianisten, som ackompanjerade Vic Damone under en tid, arbetar nu med egen grupp på en klubb vid namn La Commedia på 52nd Street. Freddy Gardner, engelsk altsaxofonist, har fått ännu en succé-platta i Amerika med *Roses of Piccadilly* och *These Foolish Things* på Columbia.

Woody Herman, som turnerat med en 8 mans orkester, tänker reorganisera en stor orkester för ett engagemang på Bop City med premiär den 12 april. Valaida Snow, välkänd i Europa för sina turnéer före kriget, då även Sverige besöktes flera gånger, har just skrivit kontrakt med Derby Records och gjorde sin första session i samarbete med arrangören Jimmy Mundy. Art Tatum, som inte framträtt på de större bolagen på flera år, har skrivit kontrakt med Capitol och kommer att få ut sitt första album med åtta sidor inom kort. Bob McCain, tidigare med Mercer Ellingtons orkester, har ingått i Dukes band på tenorsax, därvid ersättande Jimmy Forrest. Duke har bestämt sig för att inte avhålla sin årliga konsert på Carnegie Hall denna säsong, varigenom det blir första gången sedan 1942, som Ellington inte presenteras där. Duke lanserar nu en ohämmad bluesångare, Chubby Kemp, som ersatt Lu Eliot.

Två oväntade ansikten i Dizzy Gillespies orkester är Howard McGhee, som utan framgång sökt bilda en egen orkester, och Melba Liston, talangfull trombonist och arrangör, bäst känd för sina insatser med Gerald Wilson och Dexter Gordon. Count Basies sextett, som bildades efter det hans stora orkester upplöstes, har en bemärkt medlem i Buddy De Franco, som dock väntas reorganisera sin orkester inom kort. I Basies grupp finns vidare Clark Terry trumpet, Bob Graf tenor och rytmsektion.

Det återuppstådda intresset för Dixieland-jazz, som huvudsakligen kan skyllas på Jimmy Dorseys best-selling album på Columbia (*Dixie by Dorsey*), har fått många följdverkningar. Jimmys broder Tommy har gett sig in i leken och inspelat nya Dixielandnummer, vidare skall RCA Victor snart utsläppa ett album med tidigare inspelade Dorseyskivor såsom *Davenport Blues*, *Washboard Blues* och den dubbelsidiga *Milenberg Joys*. Trumpetaren Phil Napoleon, som nu leder sin egen orkester på Nick's, har skrivit med Columbia och skall återuppliva det gamla Original Memphis Five-namnet. Capitol har skrivit nya kontrakt med två-i-taktenorkestrar — såsom Red Nichols, Pete Daily och Sharkey Bonano. Åtskilliga förläggare har också hängt med och gett ut flera gamla jazzstandards, som de försöker få till schlagér igen. Hoagy Carmichael har kommit med en vokalversion på *That's a Plenty* och Johnny Mercer har anmodats att skriva text till det gamla opuset av Nick La Rocca och Larry Shields, nämligen *At The Jazz Band Ball*.

Mannen som gör vad som faller honom in, Chubby Jackson, bjuder på nytt igen efter det han annonserat att han skulle slå sig ned i



Kai Winding, fin boptrombonist, barnfödd i Danmark.

Texas som ledare för en liten orkester. Han har plötsligt återvänt till New York och börjat repetera med en stor, modern grupp, som han satt samman för sina inspelningar på New Jazz. Han skall ha en stjärnorkester inkl. Georgie Auld, som i förra veckan avslutade sin kortvariga karriär som skådespelare på Broadway.

Duke Ellingtons kontor ligger i febrila underhandlingar om en europeisk turné. Även Benny Goodman håller på att få fram en serie engagemang på kontinenten och försöker övertala pianisten Dick Hyman att åtfölja honom.

Bop City har haft dåliga affärer en tid men väntas få dem förbättrade i och med ankomsten av Oscar Peterson, den stora pianosensationen från Canada, som gör sitt första framträdande på en nattklubb i detta land nästa vecka, då han skall lanseras samtidigt med Artie Shaws orkester. Den senare skall ha en strikt jazz-orkester den här gången med Dolores O'Neill som ny vokalist. Birdland lanserar nu Miles Davis' band som har Stan Getz och Ted Dameron. Samtidigt spelar Lester Youngs grupp och sångarna Larry Darnell och Jeri Southern, den senare en ny pianospelande vokalist från Chicago, som livligt uppmärksammas.

Mildred Bailey, som nyligen reste till Kalifornien för att återvinna sin hälsa efter en lång och allvarlig sjukdom, kommer snart att göra sin efterlängtnade comeback på platta antingen på Decca eller Coral och väntas komma tillbaka till radio med ett framträdande i Bing Crosbys show.

Amerika är på väg att låta Glenn Millers gamla stil återupstå. Tex Beneke, vars orkester nu inte innehåller nästan någon av de gamla Miller-musikerna, har återgått till en stil, som påminner om Millers gamla, och han är ju den som allttjämt använder sig av Glenns gamla signaturläda.

Denna vecka har ännu en av de gamla musikerna haft framgång då Jerry Grays första Decca-skivor kom ut som ett första led i att få denne till ledare. Jerry säger, att han aldrig ville kassera in på Glenns popularitet men han ogillar att stilen kopieras av musiker, som "inte haft någon förbindelse med Miller". Han tillägger dock, att han inte hyser någon ovänskap med Beneke. De flesta av de gamla Miller-musikerna kommer att gå med Gray.

Charlie Barnets nya 8-mans orkester spelar i San Diego, California, och tänker börja en televisionshow inom kort i Hollywood. Gruppen har Eddie Shu, den anmärkningsvärde multiinstrumentalisten-buktalaren, som huvud-

sakligen spelar klarinett och alt, plus två populära stjärnor från tidigare Barnet-orkestrar, mr och mrs Neal Hefti (Frances Wayne).

På tal om Barnet, så blev det en hel uppståndelse nyligen då Capitol meddelade, att de tänkte indra hans inspelning med stor orkester av *All the things you are* på begäran av mrs Jerome Kern, kompositörens änka, som ogillade Barnets version.

Columbia skall utge ett album med titeln *Young Man With A Horn*, samtidigt med att filmen äntligen kommer ut. Den lanserar Doris Day och Harry James, som båda höras i filmen. James framträder dock inte utan har endast svarat för musiken.

Dixieland kommer ej tillbaka!

En stridsartikel av Buddy De Franco

JAG HAR JUST LÄST EN ARTIKEL av Dave Dexter om vad han kallar "Den stora Dixieland-renässansen". Jag skulle vilja foga några egna synpunkter till Dexters, då jag tror att han för den europeiske jazzvännens, som måste lita på långväga informationer, har gett en ensidig bild av situationen.

Artikeln citerar otaliga musiker, som antagas ha sagt, att bop är döende, död etc. Vad nu angår äldre musikers åsikter så är det uppenbart, att de inte kan räknas anfalla sin egen musik eller försvara oppositionen. Beträffande de åsikter som Mr. Dexter anför till Charlie Ventura, Billy Eckstine och Stan Kenton, så har jag personligen hört dem uttrycka helt annorlunda åsikter. Det är lätt att fråga någon, "Du tror att bop är död, inte sant?" och få musikerns svar att se ut som om han själv hade gjort uttalandet.

Här är den verkliga situationen som jag ser den från en musikers synpunkt: Det enda slags bop som är död är den musik, som en del av misstag trots representera bop, sådan som s. k. bop-vocals jämte getskägg, bop-glasögon etc. Vad beträffar dixieland-renässansen, så är det samma musiker som spelar den nu, som alltid spelat den, huvudsakligen medelålders och äldre musiker, under det att de unga musiker alltiämt avancerar inom dagens musik, vare sig vi nu kallar den bop eller någonting annat.

Alldenstund så många kritiker och skribenter är emot de unga progressiva musiker, anser jag att reklamen till förmån för dixieland saknar proportion. Det är sant att

dixieland-musik är enkel att fatta och därför lätt slår an på bred publik. De flesta människor föredrar underhållning framför musik, som kan tvinga dem att tänka. För en massa av dessa anhängare är kärleken till dixieland bara sentimentalitet i det de drar sig till minnes melodierna och musiken från deras yngre dagar. En annan orsak varför dixieland spelas så mycket är att nästan vem som helst kan spela den. Jag tror det var Mary Lou Williams som en gång sade, att till och med musikerna i Spike Jones band kan spela dixieland lika bra som några av de berömda, flitigt omskrivna, dixielanders. Personligen har jag inte sett några bevis på att det slaget av musik sveper fram över landet. Nyligen var jag i Chicago med Count Basie och jag gick en kväll till Blue Note, där ett dixielandband med Pee Wee Russell och andra musiker av samma era spelade och platsen var nästan tom, fastän många moderna grupper ha haft stora framgångar på samma klubb. Här i New York på Birdland försökte de en tid ha dixielandband såväl som boppare men nyligen hade de gjort sig av med dixieland och koncentrerar sig nu på bop med framgångsrika resultat.

Hela situationen påminner mig mycket om vad som hände för omkring 12 år sedan, när en del av pressen anföll swing, och över allt kunde du läsa artiklar att "Swing är död". Alla försökte förtala swing med påståenden att det var en övergående fluga, som inte kunde vara, men faktum är att swing idag tas så för given att folk inte längre talar om den med namn, eftersom den bara blivit en

normal del av populärmusiken av idag. På samma sätt kommer ordet "bop" troligen att försvinna men musiken själv har krypat in överallt. Till och med sådana som Benny Goodman, Charlie Barnet och naturligtvis min nuvarande kapellmästare, Count Basie, har lanserat bopsolister.

Många tror att de tycker illa om bop på grund av vad de läsa om musiken, men när de hör musiken utan att ha klart för sig vad det är, acceptera de den ofta. Jag gjorde den erfarenheten när jag arbetade med min egen sextett, då vi gjorde vårt bästa att undvika ordet men aldrig förlorade bopinfluenserna, när vi spelade. På samma sätt har Basies grupp, i vilken jag ingick nyligen, lanserat nummer som "Scrapple from the apple" (en av Counts favoriter), "Anthropology", "Shaw Nuff", "Wail", "Billie's Bounce", som varken Count själv eller lyssnarna medvetet associera med bop, men som har swing och en verkligt god beat när vi spelar dem. I förbigående sagt har det varit storartat att spela i en grupp med Count i rytmsektionen. Jag tror att de flesta moderna pianister fått sin bakgrundstil från honom; hans komp och rytmiska fill-ins är underbara. Man kan till och med säga, att

Bud Powell, den främste av moderna pianister, är en utveckling från Basie på ett sätt.

En annan lustig sak är att jag fastän jag nu spelar mer i bopstil än någonsin ofta får höra människor säga mig, hur lika Benny Goodman jag låter.

Count är en kille från den gamla skolan som verkligen uppskattar modern musik och musiker och tycker om att arbeta tillsammans med dem. Men det värsta med dixielanders är att de verkligen *frukta* den nya musiken och sin oförmåga att spela den. Detta har kanske någonting med Louis Armstrongs attityd att göra. Louis är en stor pionjär inom musik och istället för att överanstränga munnen med angrepp på yngre musiker borde han komma ihåg att när han började ansågs hans musik just lika radikal som vår är idag och den brukade bittert angripas. Jag anser, att en god regel för sådana är att komma ihåg att "if you don't dig it don't knock it".

Det gäller också Mr. Dexter, som tycks ha ställt sig som ledare för en antibop-kampanj under det att Capitol, det grammofonbolag han arbetar för, gör sitt bästa att sälja platator av Dizzy Gillespie, Woody Herman, Miles Davis, Lennie Tristano, mig själv och andra modernister.

Personligen tror jag, att hur långt den påstådda dixieland-renässansen än går, kommer den inte att lyckas få unga musiker att spela som de äldre eller ge upp sina musikaliska principer. Utan de nya utvecklinglinjer, som musiker av min generation ha strävat efter, är framsteg bara ett tomt ord. Faktum är att med eller utan dixie så har god musik kommit för att bli kvar.

Jazz Hot

May, 1950

Henry « Hank » Jones est né à Pontiac dans le Michigan en 1918. Son frère Thad joue de la trompette, ses autres frères, du piano et de la batterie. Il étudie le piano avec Carlotta Franzell, puis joue avec Benny Carew à Lansing (Lucky Thompson, Wardel Gray étaient dans l'orchestre); à Cleveland avec Tommy Enoch; à Buffalo avec Géo Clarke; à New-York avec Lips Page par l'intermédiaire de Lucky Thompson; cinq mois avec Andy Kirk; deux ans de « free dancing » notamment avec Hawkins; au « Three Deuces » avec divers groupements dont Budd Johnson, Ch. Shavers, Bill Harris, Howard Mac Ghee et Lucky Thompson. Tournée JATP en 47. A Rock Island, dans l'Illinois avec le groupement Louis Bellson/Shavers au printemps 48. Rejoint Ella Fitzgerald en avril 48 et l'accompagne en Angleterre en fin 48.

Son premier disque est The Lady in Bed avec Lips Page (Continental), qui sera bientôt publié en France.

Il a composé Ripples, enregistré par Kirby; Bean a re bop, Angel Face, enregistré par Hawkins; Opus de be bop, enregistré par The Be Bop Boys sur Savoy.

(Biographie extraite de INSIDE BE-BOP, de L. Feather)

ROYAL JAZZ
TINY GRIMES, QUINTET
Bedroom blues
Livingroom stomp

Les deux faces de Tiny Grimes que publie Royal Jazz sont bien inférieures à l'Annie Laurie publié récemment en Blue Star. (Personnel moins intéressant, interprétations plus conventionnelles.)

Bedroom blues est joué en majeure partie par le pianiste. Le solo de s'agit de l'éclaircie de Feather ou de Don Byas. Les autres choristes n'ont rien de remarquable. Les choristes ont certains moments. Heureusement, Tiny Grimes joue un fort bon solo de guitare à la fin de la mélodie simple, mais plein de swing et de feeling. Son solo est le seul attrait de cette face.

Le verso est un blues classique; il débute par une citation inattendue de la célèbre mélodie Trepak. Après deux choristes de ténor, de la même veine qu'au verso, Morris Lane chante deux choristes de blues sur tempo lent avec un bon contrechant de trompette. Il se montre ici un bon chanteur de blues dans la tradition des Joe Turner ou Ruben R. Williams. Dans l'ensemble, un assez bon disque.

R. A.

Herman har åter stor orkester

Amerikabrev från Leonard Feather

New Yorkden 13 april.

TVÅ NYA ORKESTRAR HAR framträtt denna vecka på Broadway. De är Woody Hermans orkester, den första stora grupp som Woody har lett sedan han skingrade sin stora orkester i fjol, och Pete Rugolos ensemble, som bildats för att framträda tillsammans med Billy Eckstine på Paramountteatern.

Hermans nya orkester, sammansatt med hjälp av Sam Marowitz, framträdde i Bop City bara efter ett par dagars repetition. Trots den påskyndade premiären lovar sammansättningen gott. Trumpetsektionen omfattar Conte Candoli, Neal Hefti, Bernie Glow, Paul Cohen och Don Ferrara. Trombonisterna är Bill Harris, Eddie Bert, Jerry Dorn. Förutom altsaxarna Marowitz och Woody har saxarna Buddy Wise, Al Cohn och Bob Graf på tenorer samt Martin Flax på baryton. Milton Jackson är alltså med på vibrafon och rytmsektionen omfattar Sonny Igoo, tidigare trumslagare hos Goodman, Red Mitchell, den anmärkningsvärde unge ex-Chubby Jackson-basisten, Dick McKenna (tidigare med Charlie Ventura) på piano och Ralph Burns som pianist i numren för liten besättning. Ingen sångerska har engagerats, eftersom Woody i Bop City lanserar samtidigt med Sarah Vaughan.

Rugolos orkester har Al Porcine, Stan Fishelson, Louis Mucci trumpet, Kai Winding och Bob Alexander tromboner, Al Richmon franskt horn, Sid Cooper och Nerman Stern alt, Manny Thaler baryton, Ben Loring tenor, Ted Napoleon piano (som alternerar med Rugolo), Mel Zelnick trummor, Ed Safransky bas samt sex stråkar.

Två av de vokalister, som Duke Ellington lämnade kvar i Amerika, har i veckan skrivit egna grammofonkontrakt: Al Hibbler är nu med Atlantic Records och Lu Elliot har ett kontrakt med Apollo.

En arresteringsorder utfärdades i Los Angeles på Billy Eckstine efter anmälan av en kund i Oasis nattklubb, där Billy nyligen sjöng. Emellertid kunde Billy inte nås av ordern eftersom han var i New York innan den unga damen hade tid att få igenom sin anmälan. Enligt denna har Billy "slagit och förbannat henne samt rivit sönder



En kul bild på Art Tatum. Egentligen var det meningen att Tatum skulle ha kommit till Europa nu i vår, men därav blev tyvärr intet.

hennes päls". Enligt kapellmästaren Lee Young och andra ögonvittnen var den unga damen inte nykter, hon hade tjuvat på Billy från golvet under det han sjöng och hade sedan följt honom till omklädningsrummet, kallat honom rasförolämpande namn och slagit honom i ansiktet. Billys pressagent säger, att han anser flickan endast vara på jakt efter reklam.

Count Basie har bestämt sig för att bibehålla sin lilla grupp och han fortsätter att spela teater- och klubbengagemang med bl. a. Buddy De Franco i gruppen. Illinois Jacquet har fått engagemang på Paramount i New York med sin nya förstärkta 16 mans orkester.

Ray Anthony och hans orkester, en

framstående nykomling på Glenn Millers plöjda fält, som vi nyligen redogjorde för, hade en framgångsrik premiär på Statler Hotel med Ronny Deauville och Betty Holliday som vokalister och en brasssektion som hade med Billy Butterfields kusin, Eddie Butterfield på trombone och trumpet. Anthony är kommersiellt framgångsrik också såtillvida att han gjort några av sina Capitolplattor i dixielandstil och andra i Glenn Millers stil, som fått ny aktualitet genom Ralph Flanagan, Tex Beneke, Jerry Gray och deras respektive orkestrar.

Joe Thomas, populär tenorsaxofonist och vokalist i Jimmie Luncefords gamla orkester, och partner med Eddie Wilcox under en tid efter Jimmies död, skrev

kontrakt i veckan med Decca såsom rådgivare ifråga om rytm- och blues-skivor, såväl som en serie inspelningar under eget namn.

Lionel Hampton kom med en överraskning i veckan. När han framträdde på Milton Berles show, Amerikas populäraste televisionsprogram, åtföljdes han av en liten kombination med en dragospelare.

George Shearings kvintett har kontrakterats för en serie konserter med Billy Eckstine och det är mycket troligt att de skall ackompanjera "Mr B." på en inspelning för MGM.

Vic Lewis och manager Harold Davison är i New York och har intervjuats av lokala musiksribenter och disc jockeys. Vic hoppas kunna arrangera så att Stan Kenton eller Pete Rugolo kommer över till Europa senare i år som gästdirigenter i Lewis orkester på en kontinental turné.

Tyree Glenn som lämnade Duke inför europaturnén, kommer möjligen att spela med Buddy Rich om denne bildar ett nytt stort band. Buddy har åter lämnat Tommy Dorsey för att försöka sig som kapellmästare. Om Tyree inte accepterar finns det en möjlighet att Buddy försöker få den unge vibrafoniststjärnan Terry Gibbs, som tidigare arbetat med Buddy.

Gibbs är för närvarande kapellmästare med två andra Dorsey-stjärnor, trumslagaren Lou Belson och trumpetaren Charlie Shavers för en liten stjärngrupp. Orkestern, som just lämnat New York, för ett fem veckors engagemang i Minnesota, förstärktes ytterligare genom att Oscar Pettiford ingick.

Erroll Garner debuterar på Café Society inom kort. Klubben som just nu lanserar Mary Lou Williams, Josh White och J. C. Heards kvartett, har också bokat Nellie Lutcher med premiär den 11 maj för ett gage av 2.000 dollars i veckan.

Joe Glaser har skrivit ett kontrakt för Louis Armstrong att författa sin självbiografi. Boken kommer inte att misshandlas av utomstående utan skall komma från Satchmos egen ojämförliga skrivmaskinskonst. Louis skriver också specialartiklar för Flair och har erbjudande från flera andra tidskrifter. Det ser ut som om Louis' litterära karriär allvarligt kommer att äventyra hans kapellmästarskap.

25 år med Duke Ellington

En intervju — av Leonard Feather

New York 10 mars.

DET VAR DUKE ELLINGTON själv, som gav mig idén till denna artikel.

När en man har nått en sådan säker ställning i musikbilden som Duke gjort under de sista 25 åren, och när så många berömmade ord har skrivits om honom, att alla superlativa adjektiv tycks ha överansträngts, så uppstår ett problem. Ni vet, att Duke alltså är en vital viktig person, men ändå finner ni att det skrivs och talas mindre om honom än om många yngre och kanske mindre nyhetsviktiga nykomlingar i facket.

Det var under det vi pratade ungefär så, som Duke började skämta litet om de framsteg som gjorts inom jazzen under årens lopp — framsteg såväl inom instrumentala som orkestrala områden för att inte tala om hela orkestrar, som fått fram nya idéer ifråga om produktion och reklam.

Den stora publiken är alltså höjd att betrakta Duke som huvudsakligen en kompositör av en rika populära sångslager: *Solitude*, *Mood Indigo*, *Don't get around much anymore*, *I'm beginning to see the light* och alla de andra framgångar han haft på schlagerområdet. En översikt emellertid av hans verksamhet som ledare för världens främsta populärörkester under mer än två årtionden visar en anmärkningsvärd massa "först på plan", som kan tillskrivas Duke.

— Kommer du ihåg när den s. k. growl-stilen på trumpet var en nyhet? "Bubber"

Afro-Cuban orkestrar, spelades först av Duke själv 1938 i sin egen inspelning av *Pyramid*.

— Vidare, säger Duke, tror jag att vi också var först med den ordlösa sången. Man hör idag så mycket prat om användandet av den mänskliga rösten som ett musikinstrument. Jag tyckte det var en mycket bra idé 1927, då Adeleide Hall gjorde vår originalplatta på *Creole Love Call*. Ja, faktum är att jag alltså tycker det är bra och vi begagnar Kay Davis med den stilen i nästan allt hon sjunger med orkester idag, bl. a. ett nytt arrangemang på *Creole Love Call*. Kommer du ihåg *Trans-blucency*?

Det gör vi faktiskt. Det är en av Ellingtons mest förtjusande saker under senare år och inga ord behövdes för att göra Kay istånd att uttrycka skönheten i dess melodiska linje.

I och med att han spelat rollen av musikalisk pionjär och byggt så många hörnstenar i den nuvarande populärmusiken kan man kanske vänta sig att finna Duke bitter eller cynisk när det gäller ungdomar, som kommer fram genom att tillgodogöra sig och förändra hans ursprungliga idéer. Så är det inte. Fast han nu är närmare 51 år är Ellington lika entusiastisk som någonsin när det gäller den unga musiken och de unga musikerna och att få fram nya idéer i sin egen musik. De enda eftergifter han gör, enligt vårt sätt att se, görs av kommersiella opportunitetsskäl. Men Duke, liksom varje framstående orkesterledare, har alltid haft att strida mellan konst vs kommersialism, och har kämpat den striden mer framgångsrikt än många.

— Du vet ju, säger han, att det är nästan tjugo år sedan vi försökte komma från begränsningarna i tre minuters-formen. Vi var trötta på att tänka på allting som populär dansmusik som skulle täcka en sida av en skiva. Så i januari 1931 inspelade vi *Creole Rhapsody*, som gick på två sidor.

Duke använder alltid ordet "vi", när han talar om sig själv precis som om hela orkestern skulle vara lika ansvarig för det han skrivit.

— Senare gjorde vi *Reminiscing in Tempo* i fyra delar 1936, *Crescendo and Diminuendo in Blue* 1937 och sedan serierna med långa konsertstycken.

Konsertstyckena innebär Duke Ellingtons mest minnesvärda verk men för att ni tillförlitligt skulle kunna inse detta vore det nödvändigt att ni bevistat varje årlig Ellington-konsert sedan januari 1943. *Black, Brown and Beige*, beskriven som Dukes tonparallell till den amerikanska negerns historia, inspelades endast i förkortad form, *Perfum Suite* inspelades men utsläpptes aldrig, *New World A-Coming* inspelades aldrig av hela orkestern, och *Liberian Suite* slutligen kom alldeles nyligen ut på en långspelande Columbiaplatta. Det var genom verk som dessa som Duke hjälpte till att ge jazzen en ställning som konsertmusik och banade väg för sådana som Stan Kenton, som nu försöker kombinera modern-klassisk musik och jazz med orkester av nästan symfoniska dimensioner.

Att bygga speciella jazznummer för en instrumentalsolist, en sak som så flitigt begagnas av Kenton och andra idag, kan också härledas till stor del till Duke, som 1936 började en serie sådana saker med *Cootie's Concerto (Echoes of Harlem)* och *Barney's Concerto (Clarinet Lament)*.

— På tal om solister, sade Duke, så tror jag vår orkester populariserade begagnandet av en strängbas som rytminstrument. Omkring 1927 introducerade vi den istället för tuban och sedan, 1935, när vi engagerade Hayes Alvis och Billy Taylor, blev vi det första bandet som samtidigt hade två basister. Och naturligtvis så kom Blanton 1935. Det behöver jag inte säga någonting om.

olustigt och att han lika gärna kunde upplösa det innan det föll i stycken under honom.

Detta var en sensationell attack, som skadade Duke personligen så väl som det förstörde hans prestige och engagemang, men många gånger har de mest hängivna beundrare känt på samma sätt om Duke. Men ändå, när han förefaller att sjunka så djupt som är möjligt har han alltid lyckats komma ur depressionen med en briljant utförd konsert,



Ett av de verkligt stora stjärnskotten i Dukes nuvarande orkester, med vilken han turnerar i Europa, är Ray Nance, som här ses repetera in sitt solo i "Liberian Suite" under Dukes överinseende.

Framlidne Jimmy Blanton var den briljante unge basisten, som nu anses vara ursprungsmannen för en helt ny stil och teknik och som gjorde basfiolen till ett framgångsrikt solistinstrument.

Duke har aldrig tvekat att utvidga sin musikaliska horisont. Om ni är en av dem, som kommer ihåg den avsky som hälsade Cootie Williams beslut att upphöra med sin långa tjänst hos Ellington och ingå i Benny Goodmans orkester 1940, kanske ni också kommer ihåg att detta predikament blev till en fördel för Duke, när denne engagerade Ray Nance, som — bortsett från briljant trumpet-spel — blev den förste violinisten som någonsin lanserades i orkestern och fick smeknamnet "Floor Show" på grund av sina insatser som sångare, dansör och komiker.

Förutom att han spelade en stor roll när det gällde att visa, hur jazz skulle spelas, har Duke också räckt en hjälpsam hand när det gällde att bestämma var den skulle spelas.

I början av 30-talet blev han pionjär på en turné med idel lyxbiografer, ställen där jazz var okänd. Med början 1935 bröt han ned en lång serie rasfördomar som hade hindrat negerorkestrar från att spela på viktiga vita ställen. 1933 och åter igen 1939 åkte han på en internationell konsertturné — då även Sverige besöktes vid senare tillfället. Till slut fastslog han bestämt för detta land att Carnegie Hall och liknande konserthallar över hela Amerika med framgång kunde begagnas för reguljära jazzkonserter.

Det skulle vara svårt att sätta samman en komplett lista med Ellingtons upptäckter. 1931 var han en av de första att popularisera ordet "swing" med *It don't mean a thing if it ain't got that swing*, och banade därigenom väg för swingeran, på vars tron Benny Goodman officiellt placerades 1935. Hans orkester var den första och enda som både vann sweet- och hot-röstningen i Down Beats röstning. Och i händelse det är av något intresse, fastän det för oss knappast kan vara mer ointressant, brukade Duke Ellington tekniken att stå upp vid pianot under sina shows många år innan Maurice Rocco och andra vertikala tangenttekniker började med det.

Detta är en översikt över Dukes förgångna. Vart kommer han nu att gå? I fjol kom Down Beat, som gett honom så många röstningssegrar, med en sensationell attack, vari fastslogs att Ellington var slut, att hans band var

en enastående ny platta eller någonting annat typiskt för Ellington.

Man för man är moralen inte bra i Ellingtons orkester och har aldrig varit god. De av oss, som suttit vid ringside, har ofta förundrat oss över det sätt på vilket Duke får resultat av en så tydligtvis ointresserad grupp anställda. Men Duke Ellington har överraskat musikvärlden under nästan 25 år och det verkar ganska tryggt att spå att överraskningarnas tid ännu inte är slut.

För standardrepertoaren:

CRADLE SONG, foxtr.	
arr. G. Theselius	kr. 1: 80
EXPRESS, foxtr. komp. och	
arr. G. Theselius	kr. 1: 80
LIEBESTRAUM, foxtr.	kr. 2: —
SWEET TRUMPET MAN, slowfox	
A-arr.	kr. 2: —

Från närmaste musikaffär eller
ELITFÖRLAGET
Stockholm 6



Buddy Rich tänker bilda stor orkester och har erbjudit vår vän Tyree Glenn en solistplats i den. Som bekant fick Tyree inte åka med till Europa för frun.

Miley började göra det med oss 1924, erinrade sig Ellington. Senare hade vi Tricky Sam Nanton som spelade sina solon med en gummi-kopp i trombonen.

Allt detta var märkligt och underbart på 20-talet och det var också de "hot chimes", som Sonny Greer spelade i Dukes berömda *Ring Dem Bells*. Barytonsaxofonen hade sällan lanserats förut men fick en framträdande plats i och med Duke Ellingtons Harry Carney. Och de små handtrummorna, som nu används på tok för mycket av s. k. rumbop och



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FROM THE MOVIES

ANNIE GET YOUR GUN—Album from the sound track* (MGM)

Now you can really start to build a movie-music home library without crowding the family out of the house! MGM Records have started issuing substantial slices of sound-track songs on long-playing records. "Annie" is one of the best, with Betty Hutton at her most extravert, playing Annie Oakley, helped by Howard Keel's romantic baritone, plus Keenan Wynn and Louis Calhern joining them in a hearty treatment of *There's No Business Like Show Business*. All the rest of the famous Irving Berlin score is on this platter, including *They Say It's Wonderful*, *Doing What Comes Naturally*, and *Anything You Can Do*.

YOUNG MAN WITH A HORN—Doris Day and Harry James* (Columbia).

This Columbia long-playing item includes Harry's instrumental version of *Melancholy Rhapsody*, which was written as a theme for the film (Johnny Johnston made it as a vocal on MGM). The other sides are all standard tunes. Harry's horn is backed by his rhythm section on *Man I Love* and *Linchouse Blues*; by the whole band in a bright treatment of *Get Happy*, and the remaining four sides are pleasantly sung by Doris Day, who sounds to us as though she hasn't lost the enthusiasm and sincerity of her Les Brown band-singing era. Her four numbers are *I May Be Wrong*, *The Very Thought Of You*, *Too Marvelous For Words*, and *With A Song In My Heart*.

CLASSICAL

ERIC COATES—*Music Of Eric Coates** (Columbia).

OSCAR LEVANT—*Levant Plays Debussy** (Columbia)

POPULAR & JAZZ

BILLIE HOLIDAY—*God Bless The Child*** (Decca).

A new version with choir background of the beautiful tune Billie helped originate.

ANDRE PREVIN—*Previn by Request** (Victor).

Six more piano numbers by the amazing young musician from the MGM studios, including one of our preferred tunes, *Bewitched, Bothered, and Bewildered*.

METRONOME ALL STARS—*Double Date** (Columbia).

ART TATUM—Piano solo album** (Capitol).

The world's greatest jazz pianist plays *Dancing In The Dark*, *Nice Work If You Can Get It*, and other old favorites.

RAYMOND SCOTT—*Dedicatory Piece To The Crew And Passengers Of The First Experimental Rocket To The Moon** (Master).

Raymond Scott's music is as odd as his titles. He has recorded ten new sides, each coupling an original opus like this one with a standard tune, such as *Sometimes I'm Happy*, *Dinah*, etc. Good vocals by Dorothy Collins.

Modern Screen July

JAZZ VERSUS BEBOP!

Ett diskussionsinlägg av Charlie Ventura

UNDER DE SISTA TRE åren har felanvändningen av ordet "bebop" resulterat i, att det av misstag definieras som en kuslig musikform, spelad av avskyvärda typer med getskägg, baretter och hornrimmade glasögon etc. "Bebop" har också kallats musik utan melodi, förvrängda rytmer och dissonanser. Detta missförstånd har uppammats av vissa radio- och televisionsshow, filmerna och vissa felinformerade tidningsskribenter.

Låt oss återvända till det ursprungliga ämnet "Jazz versus bebop". Denna kontrovers, om den nu funnis, är baserad på en falsk premiss, eftersom de enligt min åsikt är en och samma sak, eller snarare, en är en del av den andra, så det är precis som att argumentera om "frukt versus äpplen".

Bebop kan realistiskt definieras som en extrem form av naturliga framsteg inom jazzen. Jag tror att min teori har bevisats genom vad som inträffade med "swing". Detta ord, swing, åstadkom en liknande kontrovers i slutet av 30-talet med Benny Goodmans organisation i blickfältet. Jag minns att jag såg och hörde Goodman på Paramount-teatern i New York 1938, då han fick ett enastående mottagande av en entusiastisk publik, som på den tiden ansågs lika löjliga som bebop-anhängarna i dag.

Det för oss till beviset för ovanstående teori, ty betänk det faktum att den s. k. swing-musiken av den tidpunkten anses fullständigt normal av dagens musikälskande lekman. Jag tror att dagens musik, som har kallats bebop, kommer att följa samma mönster. De dåliga inslagen av bebop kommer att kastas åt sidan på samma sätt som hände med de mindre tilldragande sidorna hos swing. Musiken, som är levnadskraftig nog att bli kvar, kommer eventuellt att inlemmas i vår musikkultur och därför bli acceptabel.



Vår svenske viking, Roffe Ericson, se vi här som andra man fr. v. i Charlie Venturas trumpetsektion under en grammofooninspelning. För orkesterns sammansättning redogör Ventura själv i dagens artikel.

Swing var sammansatt av en blandning av dixieland, ragtime etc. (alla sorters jazz) precis som bebop har swing som basis. Enligt min åsikt betyder därför ordet bebop ingenting alls alldenstund den musik, ordet hänvisar till, i verkligheten bara är dagens jazz.

Efter det jag blev kapellmästare 1946 har jag varit med om många provande erfarenheter, eftersom jag kallats bebop-artist. Lustigt nog så har under den tiden jag framgångsrikt spelat på många lokaler över hela landet, där musiken, känd som bop, varit mycket impopulär hos den breda publiken. Under en tid gjorde vi reklam för oss själva, på grammofoonmärken och annorstädes, som Charlie Ventura And His Bop For The People. Jag inser nu att det var ett misstag, eftersom det snarare är ordet självt än musiken i sig som har dåligt anseende. Om man inte talar om för publiken vad det är, så bedömer den musiken på dess egna meriter i stället för att bli rädd för ordet. Det var det jag menade, då åtskilliga tidningar nyligen citerade mig, att jag var glad att bop var död. Detta var missledande, eftersom jag endast

avsåg ordets impopularitet och inte musikens.

För några månader sedan hade jag en chans att demonstrera några av mina musikaliska idéer, då jag sammansatte en stor orkester för att spela ett album med Duke Ellingtons musik för Victor. Jag hoppas resultatet av denna session snart skall finnas tillgängligt för er i Europa, så jag vill gärna bjuda på lite detaljer. "Take the A Train", "Solitude" och "Mood Indigo" var arrangerade av Manny Albam. "Sophisticated Lady" var George "Fox" Williams arrangemang, "Prelude to a Kiss" och "I don't mean a thing" var arrangerade av Johnny Mandel, som för övrigt spelade bastrumpet på inspelningen. Det fanns också en sjunde sida, som inte ingick i albumet, ett underbart arrangemang på "Caravan" av George Russell.

På denna inspelning lanserades solisterna Red Rodney trumpet, Benny Green trombone, Lou Stein piano, Bill Barber tuba. Vi hade också musiker i orkestern som Curley Russell på bas, Frankie Socolow och Al Cohn på tenorer. Jag anser att musiken på dessa

sidor var dansabel och modern utan att behöva påklistras benämningen bop.

Sedan dess har jag sammansatt en ny, stor orkester på permanent basis, med vilken jag hoppas snart få göra inspelningar. Vi har Harvey Estrey på första-sax, flöjt och klarinett, Andy Cicalese alt, Tom Mace förste tenor, oboe och klarinett, Al Young tenor och conga-trummor, och min broder Ben Ventura på baryton och klarinett. Ed Badgely spelar förste trumpet, och de andra är Dick Sherman, Pete Ventura och Rolf Ericson. Rolf har bara varit här ett par år — han är från Sverige som ni vet — och har redan skaffat sig ett fint namn inom amerikanska jazzkretsar som en god all-round-musiker. Som trombonister ha vi Billy Byers, Bob Ascher och Jack Hitchcock, alla framstående solister. Vår rytmsektion består av Joe Soussa piano och dragspel, Chick Keeny trummor, Jimmy Johnson bas och vår vokalist är Lucilla Reed.

Jag hoppas, att när ni hör vad vi försöker göra med vårt stora band, så kommer ni att förstå mina idéer om modern musik lite bättre. Och jag hoppas en dag bli i stånd att resa över Atlanten och presentera det för er in person.



DICK HYMAN

Dick Hyman, le nouveau pianiste de Benny Goodman, est un jeune homme dont le passé musical, si l'on considère le peu de temps pendant lequel il a joué, est déjà stupéfiant. Depuis sa sortie de l'Université de Columbia en 1948, il a joué de la gomme avec un Lombardo, du deux-temps avec Sydney Bécet et un groupe de Dixielanders de Scarsdale High School, pour la télévision et chez Jimmy Ryan dans la 52^e rue, il a fait plusieurs passages chez Well's Music Bar à Harlem, a travaillé en soliste dans des boîtes, a écrit la partition entière d'une comédie musicale et depuis six mois a joué sans arrêt avec divers groupements bop.

Dick Hyman explique la variété de son passé en disant que « ça ne l'ennuie pas de jouer de différentes façons ». Ce qui est plus important, me semble-t-il, c'est son aptitude à s'adapter si parfaitement à n'importe quel groupement.

Richard Roven Hyman est né à New-York le 8 mars 1927. Son père travaillait dans une organisation d'assistance internationale et sa mère était professeur et directeur d'un camp d'éducation. Dick fut élevé à Mount Vernon, dans l'Etat de New-York, et étudia assidûment le piano; un de ses professeurs était son oncle, le pianiste de concert Anton Rovinsky. Il passa aussi une année à Guilford.

En 1945 et 1946, il resta treize mois dans la marine comme « marin sec », jouant dans l'orchestre du Centre d'entraînement des Grands Lacs et travaillant dans d'autres orchestres de la marine comme clarinetiste, instrument qu'il avait un peu pratiqué à l'Université.

En 1947, il gagna une bourse offerte par la station de radio Wov au meilleur espoir du piano; Teddy Wilson et John Hammond faisaient partie du jury. Une partie du prix consistait en une série de leçons avec Teddy. Il assure avoir tiré un grand profit de l'étude, du goût et de la technique de Teddy.

Puis il termina ses études à l'Université de Columbia, et en juin 1948, débuta chez Wells pendant la pause du pianiste boogie, et collaborateur de l'Amsterdam News, Dan Burley. Un autre de ses premiers cachets fut un passage de quelques jours chez King Guion, l'orchestre à la « double section rythmique ». Dick avait un solo spécial dans un des enregistrements faits par l'orchestre pour Majestic, enregistrement qui ne sortit pas. L'alcool est un poison. Pendant deux mois, il resta enterré dans l'orchestre de Victor Lombardo, le frère de Guy. Puis il joua dans le trio du guitariste Mundell Lowe, accompagna Thelma

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Jazz Hot



par Leonard Feather

(Traduit par BORIS VIAN)

Carpenter, fit une incursion dans le programme télévisé de Eddie Condon avec Johnny Windhurst, des enregistrements et des radios avec le Petit Orchestre d'Alvy West (et aussi des trucs pour une marque de cigarettes!). Il enregistra chez Decca avec Joséphine Premice et les Calypso Rhythm Boys, avec Josh White à la guitare.

Pendant l'été 1949, Dick écrivit la musique de près de vingt chansons, y compris la partition d'une comédie musicale, « L'aube vint » (vaguement inspirée de l'histoire de Blanche-Neige) qui fut représentée en dehors de Broadway, avec Dick et un autre pianiste qui jouaient dans la fosse. L'entrepreneur Dick fit imprimer ses œuvres à ses frais, mais cet excellent spectacle n'atteignit pas Broadway. En dépit de son talent pour le jazz, Dick a l'intention bien arrêtée de se lancer dans l'opéra comme compositeur.

Après ça, il entra chez Tony Scott au Café Society, puis lui, Tony et Mundell Lowe travaillèrent dans le petit groupement de Red Norvo à Bop City. Peu après, il joua pour moi-même pour une série de sessions du mardi soir aux Three Deuces et des soirées de samedi avec Fats Navarro et Eddie Shu chez Soldier Meyer à Brooklyn.

En décembre 1949, à l'ouverture du Birdland à Broadway, il montre sa stupéfiante diversité en travaillant avec un égal succès pendant six semaines avec les chefs suivants : Max Kaminsky, Lester Young, Bobby Hackett, Stan Getz, Hot Lips Page et Gene Ammons.

Les seuls disques qui puissent donner une faible idée du talent de Hyman sont quatre solos pour une nouvelle marque, Relax, et une séance avec Jackie Cain sur National; dans une des séances (Goodbye Sue), il est à l'orgue.

Marié en juin 1948 avec la charmante Julia Gainès, Dick Hyman est un jeune homme plein d'ambition qui associe à une compréhension intelligente et classique de la musique, un sens étonnant du jazz. Avec un rien de chance, d'ici un an ou deux, il sera aux tous premiers rangs.

LEONARD FEATHER.

9

May 1950

Krupa cuts Dixie discs

U.S. News Notes from Leonard Feather

R.C.A. VICTOR, which pioneered in 1917 with the Original Dixieland Jazz Band, is the latest record company to show its recognition of the Dixie revival.

A group describing itself as Gene Krupa and his Chicago Jazz has cut "At The Jazz Band Ball" and other Dixie sides; Tommy Dorsey, in addition to his newly released "Dixieland For Dancers" album, has such selections as "Original Dixieland One Step," "Way Down Yonder In New Orleans," "Tiger Rag" and "Bright Eyes," soon to be released.

Even Phil Harris has jumped on the band wagon with "Muskrat Ramble," one of the many Dixieland instrumentals that have recently had lyrics added.

DUKE ELLINGTON'S popular young sister, Ruth (Mrs. Daniel James), started her own radio programme last week on WLIB in New York, doing a special women's show five mornings a week from the station's new studios in the Theresa Hotel in Harlem. One of the first guests was her nephew, Mercer Ellington.

A couple of blocks away,

former bandleader Willie Bryant now does his nightly disc jockey programme over WHOM direct from the Baby Grand Cafe, the 125th Street spot where Al Sears and Al Hibbler are currently featured.

A SURPRISE arrival to New York last week was that of Rex Stewart, who returned here after literally going all around the world, the last stops on the east-bound junket being Australia and San Francisco.

Rex says his travels are not yet over, and he is contemplating a Canadian tour.

Also visiting New York from her adopted home of Braintree, Essex, is the former jazz critic, Helen Oakley, who leaves shortly for her native Canada, along with her husband, Stanley Dance, also a jazz writer, and their two children.

NAT KING COLE and his wife, former Duke Ellington vocalist, Marie Ellington (no relation to Duke), will join forces next week for a Capitol record session, accompanied by a full band, with Pete Rugolo writing the arrangements.

RECORD RATERS

By LEONARD FEATHER

It seems I've spent so much time talking about the many young singing stars who have come up in recent months that there hasn't been room to talk about what's happening in the band field. Well, the big news nowadays seems to be the Glenn Miller revival.

Most of you weren't even in your teens when Glenn's original band was in its glory. The civilian Miller outfit was followed by Major Glenn Miller's Army Air Force band, which made many G.I.'s feel a lot closer to home. In December, 1944, Glenn was tragically lost to the music world when his plane disappeared on a flight from London to Paris. The Miller legend and the Miller musical style have never quite died; in fact, Tex Beneke gave them a new lease on life when he started a Miller-style ensemble in January, 1946, using many of the tunes associated with his old boss.

Tex's tenor saxophone and vocals have made the Beneke band a consistent favorite in its

four years of life, though for a while he decided to try to break away from the Miller manner. But people still liked that mellow sound, with the clarinet leading the saxophones, and all the other special effects identified with Glenn, so finally Tex made a definite return to it.

That was just the beginning of the great Miller revival. Last year the most popular new band to come on the scene was led by young Ray Anthony, who played trumpet for a year in Miller's old band. Ray made a big hit at the Pennsylvania Hotel in New York, where he had worked as a sideman with Glenn years before.

Even closer to the Miller mood is Ralph Flanagan, whose first Victor record release had everybody so excited that they are now billing him as leader of "the band that made America dance-band-conscious again." Flanagan, oddly enough, never worked for Glenn, but he did lead the band and write the arrangements for "A Tribute to Glenn Miller," a memorial album on Rainbow records several years ago. He is now getting a terrific build-up and, oddly enough, the first location he got for his new band was at the Meadowbrook, the same New Jersey spot where Glenn's band leaped into nationwide fame in the spring of 1939.

Ralph now has an album out on Victor, featuring a set of great tunes by Rodgers and Hammerstein. He also has a hard-working fan club, presided over by Gerry Guccione of 62 Bergen Avenue, Bergenfield, New Jersey, and Gerry is interested in signing new members.



TEX



RALPH

The excitement about Flanagan seems to have caused quite a fuss over who should inherit the Miller mantle. Tex Beneke's managers are now claiming that they have been "brushed off" in favor of Flanagan in record advertising. And in the middle of all this, Decca has stepped in with still another rival in the person of Jerry Gray. That's the chap who wrote and arranged most of the wonderful Miller hits you still hear around today, including *String of Pearls*, *Sun Valley Jump*, *Pennsylvania 6-5000*, *St. Louis Blues March*, and the top selling arrangement of *Chattanooga Choo-Choo*.

Jerry claims he never wanted to cash in on Glenn's reputation, but says he resents the copying of the style by people who had no connection with



JERRY

Glenn Miller, and adds, "It was time to step in and produce some of the real stuff." So he produced a new all-star band that includes most of the original Miller trumpet section, and came out with six swell sides on Decca, one of them being *Stormy Weather* Murch, an immediate hit.

It seems that in the decade that's gone by, the popularity of Glenn and the music he created, rather than fading into oblivion, has become more firmly established than ever. (P.S. Ralph's album may be a best seller, but at the same time Victor released a Tex Beneke album of Hoagy Carmichael tunes which is doing nicely. Is everybody happy?)

RECORDS

You should like Johnny Desmond's newest MGM release, *Dream A Little Longer*. On the same label you'll hear that big-voiced young baritone, Bill Farrell, in *Spring Made A Fool Of Me and God's Country*.

If you've heard rumors that bebop consists of a lot of frantic noises, or of people singing meaningless syllables, don't miss a Mercury album called "Charlie Parker with Strings," in which that great alto sax man shows how beautifully his bop style can be adapted to such lovely melodies as *I Didn't Know What Time It Was*, *April In Paris*, *If I Should Lose You*, and *Summer Time*.

The amazing Stan Kenton, still experimenting with new ideas in music, has come out with a Capitol album of eight numbers by a thirty-seven piece orchestra, including June Christy singing *Lonesome Road*. Lots of weird and wonderful music here, some of which becomes interesting after you've heard it a few times. This is available in all three speeds—33 $\frac{1}{3}$, 45, and 78 RPM.

MAILBAG

Miss Beverly Marsh, president of a Bill Lawrence fan club, wants to correspond with other Bill Lawrence clubs. Her address is 2530 Liberty Parkway, Dundalk 22, Maryland. She wants us to mention Bill's new Victor record, *Monday, Tuesday, Wednesday*.

Senior Prom June

Daily News

... planning to settle down on the West ... new line of enterprise. ... Another shakeup in CBS-TV top brass on its way. ... Theatre ushers finally granted a \$2 per week raise by the League of New York Theatres after a year's battle. ... More bad news for embattled playwrights. A local college is giving courses in play reviewing for would-be drama critics. ... Bob Bach and Leonard Feather working on a new video show that would lampoon quiz programs, titled "Stop Thinking." ... Nat Brandwynne, currently in the Roosevelt Grill, viewing with alarm the Charleston trend, predicts the next revival will be the Big Apple. ... Raleigh, N.C. jammed for the

Danton Walker May 30

An inverted form of race prejudice is becoming evident among jazz fans

JIM CROW versus

'CROW JIM'

Both are equally distasteful to genuine musicians;
both are equally harmful to jazz

By Leonard Feather

IN the American music world, which this writer has studied closely for the last fifteen years, there is no factor more vital in its effect on the average musician's career than Jim Crow. Directly or indirectly, the vicious bigotry of racial prejudice has affected countless thousands of jazzmen, white and coloured alike.

Even today, though the situation is vastly improved, a jazzman's career is conditioned by the fact that in the vast majority of cases he is forced to work with musicians of his own colour, regardless of his personal desires and associations. Though there has been an increasing number of mixed bands, it remains an extreme rarity for the entire personnel of an orchestra to be chosen without any regard to the colour bar.

All these facts are presumably well known to the English and Continental jazz fan, but a fact that has been much less widely discussed, or even admitted, is that among European jazz fans an almost opposite situation exists—one which Barry Ulanov once aptly described as "Crow Jim."

Anti-white

This particular form of prejudice—and it is a prejudice no less serious and widespread than its American counterpart—consists of thinking of jazz as essentially an American Negro product; of assuming subconsciously that any jazzman is likely to be a more authentic artist if he is a Negro; and of harbouring what is virtually a prejudice against white musicians as such.

You can find evidence of this all over the place, especially in the poll results. Recently I studied a series of "Metronome" and "Down Beat" polls and compared them with those in the Melody Maker and France's "Jazz Hot." The American polls in earlier years seemed to show a definite discrimination against Negro musicians, most or all of the first-place winners being white.

In the past few years, however, this prejudice has virtually disappeared, so that, for instance, the 1950 "Metronome" results are a fairly good reflection of the actual opinions of young jazzmen and young jazz fans, regardless of the race of either voters or votes. The Melody Maker results through the years have shown relatively little prejudice

one way or the other, though a few British writers seem to have influenced readers' opinions with their "Crow Jim" attitude. On the other hand, results of the last "Jazz Hot" referendum showed a strong prejudice in favour of Negroes and against whites.

Twenty or thirty years ago white and Negro musicians had very few chances for free association and exchange of ideas. Mixed bands were practically unheard of. Early white jazzmen might acknowledge their debt to the Negro, and might sneak off after hours to listen to the Armstrongs, Hendersons and Oliver, but to all intents and purposes white jazz grew up separately from coloured jazz.

Thus there were two separate and distinct forms of jazz, each with its own "style" of that period. It is possible to tell instantly whether the band or soloist is white or coloured. But in recent years segregation has partly broken down. Most white musicians associate freely with Negro jazzmen on both social and musical levels, and as a result of the free exchange of ideas there is now no discernible difference between them. There is no "white style" or "coloured style."

The American Negro musician



Billy Eckstine... a victim of the "Crow Jim" attitude.

is well aware of this, and the results should be obvious even to the most bigoted European fan. When Dizzy Gillespie formed his first small band, he chose his men simply on the basis of their being best qualified for the job; he came up with Al Haig and Stan Levey. Miles Davis, in his wonderful Capitol records, has invariably used several white musicians; Charlie Parker's fabulously successful album with strings had almost an all-white band.

This lack of prejudice extends to the old-timers, such as Louis Armstrong, who had Dick Cary on piano for several months before Earl Hines joined him; and Lucky Millinder, who has toured the country with a band that included several white musicians.

Continental bias

Before Duke Ellington left for Europe recently, he tried to get in touch with Buddy De Franco to join his band for a co-starring, two-clarinet role with Jimmy Hamilton. But Buddy De Franco already had an important new job working with another unprejudiced admirer—Count Basie!

One wishes that the trans-Atlantic students of jazz *hot* would, in their voting, show the same objectivity. Woody Herman's orchestra, certainly the greatest big jazz outfit of recent years, was virtually ignored. In the tenor sax division such outstanding young men as Stan Getz, Brew Moore, Allen Eager, Zoot Sims, Georgie Auld and Al Cohn, all certainly among the top dozen in the field today, never had a chance to get anywhere in the voting.

The same fate was suffered by Lee Konitz, who, after Charlie Parker, is the most original artist in the alto field today.

By sheer chance, most of the top guitar men at the moment happen to be white—men such as Barney Kessel, Mundell Lowe, Chuck Wayne, Billy Bauer and Bill DeArango (most of whom have worked under coloured leaders at one time or another). Practically all of them were ignored in the last "Jazz Hot" poll.

In the piano division, one of Charlie Parker's own personal favourites, the great Dodo Mar-marosa, was neglected (and he

has been very shabbily treated in the reviews of his records). Apparently there is also no interest in Lou Levy, the amazing Lennie Tristano, and George Shearing, though if you ask any Negro musician to name his favourite pianists, the chances are that one or more of these will appear in every list.

'Negro tone'

Shearing is particularly handicapped, since he has two strikes against him from the Frenchmen's point of view: he is not only white, but also British, and the French jazz fan has been educated into an automatic prejudice against the possibility of any Englishman being a great jazzman.

In the vocal department "Crow Jim" has a paradoxical anti-Negro effect. If the singer does not have a guttural, so-called "Negro tone" like Louis Armstrong or Hot Lips Page, he is not considered to be a jazz singer. (Yet Wingy Manone and Louis Prima have this same "Negro tone.") Thus such great artists as Billy Eckstine and Sarah Vaughan, who are the idols of every musician in America, are neglected or belittled by the "pure jazz" characters, who dismiss their work as commercial popular singing.

(Witness also the disgraceful treatment accorded in Paris recently to that lovely and talented artist, Kay Davis.)

I have talked to a number of coloured musicians about this situation, and they all agree that this very odd form of prejudice does exist. Denny Best, who went to Scandinavia as the only Negro member of Chubby Jackson's sextet, is a good case in point.

Like all rational people, he does not expect to be given either an especially good treatment or an especially bad treatment on the basis of his race. He wants to be assessed just like anybody else, as an individual. Yet he found Swedish jazz fans who automatically put him in a class by himself as superior to the other musicians in the group.

The acid test of this whole situation lies in the fact that if you play a new jazz record to one of these fans and ask him to identify which soloists are coloured and which are white, he will find it absolutely impossible



Sarah Vaughan... "belittled" by the "pure jazz" characters.

to distinguish between them with any degree of certainty. The styles of Kai Winding and J. J. Johnson are almost identical. Yet it's safe to say that the French fan will automatically have some reservations in judging Kai's work.

Recently a friend of mine was approached by a French record company interested in buying masters of some American jazz sides. They mentioned that they were interested only in Negro artists. My friend mentioned this to some coloured musicians, and it brought an ironic smile to their faces. The bitterness of race-conscious thinking had affected their entire lives, but this was the first time they had heard of it working in reverse.

Merit alone

To sum up, Continental jazz fans have a very simple course to follow. They merely have to apply the same standards to a Terry Gibbs that they do to a Milt Jackson; the same for Shelly Manne as for Max Roach; the same for Ralph Burns or Pete Rugolo as for Tadd Dameron or Walter Fuller. These men are all musicians; they all are sensible, unbiased people who judge each other on merit alone and not on any myth of superiority or inferiority. They have no time for Jim Crow and no eyes for "Crow Jim."

Let's hope that jazz fans everywhere, including the few remaining anti-Negro diehards, as well as the anti-white diehards in Europe, will learn to see it that way, too.

Laugh, Chub, Laugh!

Chubby Jackson may become a vaudevillian. Following a chapter in his professional life known as the Houston Project, Chub made plans to join ex-movie actor Freddie Bartholomew in an act that will feature some British blues and boogie woogie piano from Bartholomew, some Yiddish clowning from Jackson. Leonard Feather, who's finished a book on Glenn Miller, is helping to write their material. Chubby was all set to move to Houston permanently until the expected work for his quintet, which had played at the Town Lounge there, fell through. Houston liked Jackson's bop, his comedy, his *Evolution of Jazz* routine, but circumstances alter cases, so Martin and Lewis, watch out for Jackson and Bartholomew!

charlie ventura

Dark Eyes C+

You've Got a Date with the Blues B

Charlie's big band jumps on the Russian orbs, as its leader runs through a fast anthology of all the tenor styles, concluding with the staccato exercise Charles made familiar in his original performance of the eight-bar song with the Krupa Trio. Lucille Reed sings Mrs. Leonard Feather's lament very well, knocking George out, pleasing Barry most of the time, but occasionally uncertain in her phrasing according to the latter. Charlie's tenor is better behaved here. (Victor 20-3770)

Charlie Ventura

Dark Eyes

You've Got a Date with the Blues

Big band activity, with Charlie playing his tenor in front of things, even to the same finger figuration he used on his Krupa version some years ago. *Blues* is credited to Jane Feather. Lucille Reed sings it. It's a very pretty tune, faintly reminiscent of a series of changes Benny Carter used to favor. Disc uses an echo entrance and coda like the Jeffries *Basin St.* (Victor 20-3770.)

Metronome June, 1950

Down Beat June 16

new horns for old

THIS will be an attempt to give a panoramic picture of today's jazz in the form of a horn-by-horn, blow-by-blow commentary (note for squares: 'blow' is used here in the modern sense as applied by musicians irrespective of instruments—*This cat blows fine piano . . . Man, who's that blowing drums? . . . Mind if I blow some bass with you?*).

The horns being blown in jazz 1950 differ very little from those that were employed a quarter-century ago. Sure, the banjo and the sousaphone may have passed into the limbo of ragtime, a couple of instruments may be slightly less or more important than in 1925, but basically two facts stand out. First, the only important advances have been made, not in the instruments, but in the techniques and styles of the musicians using them. Second, the broadening of jazz that might have been expected to take place through the use of a wider range of instruments has failed to materialize.

Take an average dance band record of 1925 by a group generally identified as typical of the hot jazz of that era—Fletcher Henderson's orchestra, for example. You find two trumpets, a trombone; two altos and a tenor (all three reedmen occasionally doubling on clarinet), and four rhythm. In 1950, with the exception of an occasional concert outfit like the present Stan Kenton colossus, you find hardly any changes that are not purely quantitative. The trumpets and trombones may have multiplied to four or five apiece, the saxes will also probably be five strong, and in the rhythm section there has even been a retrogression, for many of the big bands today have dropped the guitar, which came in some twenty years ago to replace the banjo.

Before we use up our space worrying about the instruments that are not being used in jazz 1950, it might be wise to survey those that are in the picture, and to cite the chief exponents of each. Let's start at the top with the trumpet, which remains the most versatile and the most nearly indispensable item for both large and small outfits.

As is the case with several horns, we find that the trumpet has moved ahead with phenomenal rapidity in the field of technique and range, often at the expense of tonal quality. Louis Armstrong

was exaggerating, but he did have a partly valid point, when he complained that too many of the young trumpeters today can play an enormous number of notes in an amazingly short time, but ask them to hold one long note and they're dead. The fact is that the main basis of competition among trumpet players, since the development of jazz into the bop phase, has been the ability to get around (and in and out of) the harmonic pattern of a tune in the most interesting possible manner, often at the cost of an honest, legitimate trumpet sound.

Dizzy Gillespie, certainly the most important and most original new trumpet figure of the past decade, has been admired endlessly for his ideas, but have you ever heard a critic single him out for the beauty of his tone? Miles Davis has one of the freshest and most fertile minds of the new trumpet school, but out of the hundreds of sides he has cut there aren't enough on which he has a solo completely free from fluffs, with every note coming out obviously just as it was intended to. To our ears the cleanest and best-toned trumpet men at present in the bop field are Fats Navarro and Doug Mettome. The most versatile and exciting survivors of the pre-bop phase are still Roy Eldridge and Charlie Shavers.

In the high-note field, pioneered by the Lunceford brass section of the late thirties, there are dozens of men wasting their chops on the screaming upper register, few of them with any guaranteed accuracy. Of these, Ernie Royal of the 1949 Herman band and Ellington's Al Killian stand out. Such show-offs as Harry James, or his present-day counterpart, Maynard Ferguson, merely illustrate what can be done with a maximum of technique and a minimum of taste.

Mutes are for some reason not as widely used by the bop trumpeters as by their predecessors. The old growl style a la Cootie Williams, or such special effects as Frankie Newton's buzz-mute, are virtually extinct, and there is no counterpart today for the beautiful cup-mute effects with which Buck Clayton of the old Basie band was identified.

Perhaps even more than the trumpet, the trombone has undergone a great evolution in its career through jazz. Back in the

by leonard feather



ragtime days it was practically a rhythm instrument, most of its exponents being too limited technically in the manipulation of the seven positions to produce anything with real melodic continuity. Jack Teagarden was the real pioneer in taking the bone out of this phase, demonstrating the great virility of tone that could be acquired without any crude blasting and belching. There was also J. C. Higginbotham in his softer days.

The next great originator was Bill Harris, who in 1944 with the Herman band showed a new subdued and subtle quality and a furry tone different from anything that had preceded it. Very shortly afterwards came a new and entirely different school, which attempted to fulfill on a slide trombone the almost impossible technical demands of a bop trumpet style. J. J. Johnson was the first practitioner, followed closely by Kai Winding. It's significant that although Kai sometimes plays valve trombone, it is difficult to tell on records when he is using the horn, because the exponents of this school have to get around with the slides just as fast as if they had valves to work with. Trombonists in the new idiom showing the most promise are Benny Green, Tommy Turk and Earl Swope. In the old school, Duke's Lawrence Brown has the suavest melodic style and the best technique, Vic Dickenson the most versatile and humorous approach.

Turning to the alto saxophone we find a pretty paradoxical picture. Despite the fact that alto is played by the man some people consider the greatest jazz instrumentalist in the world today, there seem to be few youngsters trying to emulate Charlie Parker on his own horn. The prevailing thought seems to be that alto lacks the

body, the audience impact, the just plain sexy quality that can be coaxed from a tenor. Earlier alto men combined a sedately swinging style with a rich, smooth tone—Benny Carter, Willie Smith, Johnny Hodges at his best. Then there was a rougher, down-to-earth groove of which Pete Brown was most typical. Today Parker is not completely without real competition; Lee Konitz is starting a new school with a strange, elusive tone and a very original, subtle style of improvisation. Among the rest there are the Bird-love experts—Sonny Criss is the best we've heard; and the Hodges men, such as Johnny Bothwell; and a few old schoolers like Jimmy Dorsey and Charlie Barnet.

If the alto has suffered a partial eclipse, this is nothing compared with the fate that has befallen the clarinet. In Dixieland days its high, piercing tones were an exciting essential of every five or six piece group. In the swing era Benny Goodman made it the fashionable instrument with which to front a big band; after him came Shaw, Herman, Tommy Reynolds, et al. But today the young reedman concedes that the clarinet is no instrument to be blown lightly. The technical demands, particularly in getting in and around the break between registers, make it a tough proposition. Buddy DeFranco has really taken the clarinet forward all the way into the jazz of 1950; technically and stylistically a superb artist, his only competition for some is John La Porta. Tony Scott, though lacking Buddy's technique, plays in the modern vein; Duke's Jimmy Hamilton, though sometimes lacking in emotion, is a fine modern performer. The almost forgotten Rudy Rutherford of Basie's 1945 band is one of the

few youngsters equipped to handle the clarinet in a 1950 manner.

The tenor saxophone has undergone a major change in style and use in the past decade. For every former disciple of Coleman Hawkins' big, rich tone and lusty swinging style, there are nowadays a dozen youngsters who cling to the cool school, with Lester Young as their idol. Many of them have actually improved on the idea Pres originated: they have his languid, relaxed approach and 'flat' tone (not flat in the intonation sense), but they get around faster. Many of these new tenor stars seem at first almost indistinguishable from one another, though Stan Getz has established himself with a sound that differs noticeably from the sounds of Al Cohn, Zoot Sims, Herbie Steward, and Don Lanphere. Another school of tenors gets a compromise between the cool manner and the honking style, according to the tune being played and who is playing with them: Sonny Stitt, Gene Ammons, James Moody. There are still some fine tenormen around who seem to reflect Hawkins' tonal influence, notably Lucky Thompson and Don Byas, and (in their more subdued moments) Ben Webster and Illinois Jacquet. Then there are such other additions to the rapidly growing Young-inspired school as the new, improved Georgie Auld, Bob Cooper, Brew Moore, and Wardell Gray. There are countless in-betweeners subscribing to no particular influence, among them Charlie Ventura.

Instead of cataloguing the innumerable good tenormen around today we might sum up with the comment that this is certainly the most popular horn in the jazz field at the moment, and that the attempt to stretch the tenor above its normal range in the manner of Jacquet and Flip is strictly an artificial device which cannot last, has no future, and contrary to some ignorant opinions, has no connection with bop.

The baritone, after almost twenty years of virtual monopoly control by Harry Carney, has made great strides since Serge Chaloff emerged to prove that this bulky horn can, in the right hands, lend itself to improvisation as fleet and facile as Bird's alto. The baritone, alas, offers strong temptation to the honkers, as Leo Parker's more reckless records prove. Charlie Ventura has done most of his best work on baritone, in our opinion; Cecil Payne, when not making commercial honk records, plays nimble, modern bop, and Gerry Mulligan has the style, despite a tone that could be rounded out. Still prominent in the Dixieland field is Ernie Caceres, and even farther down the saxophone scale we find Joe Rushton's bass sax, for which there is no counterpart in bop. (Boyd Raeburn has battled with one, but since it's about twice his size he never did get very far.)

The piano has brought us some of the most original minds in

jazz today. Aside from Art Tatum, there is no pre-bop piano artist whose technique and ideas can compare with those of say a Dodo Marmarosa, a Lou Levy, or a Hank Jones. Al Haig was perhaps the first pianist to rise to prominence with an adaptation of the bop idiom to a single-note piano style, but Bud Powell has been known even longer to musicians of the new school, and is certainly a most amazing exponent of modern keyboard ad libbing.

The main shortcoming of many competent bop pianists is the weakness of their left hands, which in some cases can only be heard in occasional rhythmic chord punctuations. The 'lock-hands' process of doubling up the chords and leaving the bass part to the rest of the rhythm section was originated ten years ago by Milton Buckner and is now carried into new territories by such innovators as George Shearing, Lennie Tristano, and Oscar Peterson. Altogether the piano has made tremendous strides; its harmonic and melodic resources have been broadened immeasurably by musicians like Lennie, and swingsters like Mary Lou Williams have kept pace with the changes. In a separate corner, creating a style that owes little to anybody, is Erroll Garner. Lost in the profusion of wonderful pianists, and deserving more recognition, are Ralph Burns, Jimmy Jones, Lou Stein, and some of the better typical boppers, including George Wallington and Buddy Greco.

The guitar has been in an awkward stage of transition since Floyd Smith gave jazz its first amplified six-string sounds in 1939. Charlie Christian followed almost immediately, and within a couple of years the guitar had entirely changed its status. Hitherto its use in big bands had been limited mainly to rhythm section work, its solo contributions typified by the unamplified chord-style creations of Carl Kress. By the mid-40's the average guitarist, bored by playing rhythm, had been elevated electrically to the rank of a single-string soloist.

The guitar remains an excellent rhythm instrument, despite the regrettable tendency of many bands to dispense with it. (Notice Barney Kessel's effective section work in the Dial sides he made with Charlie Parker.) It's hard to single out soloists among the array of great young artists playing today, although the outstanding ones unquestionably are Chuck Wayne, Johnny Collins and Mundell Lowe, Billy Bauer, Irving Ashby, and Oscar Moore. The guitar school retains its fringe of non-electrified soloists (Laurindo Almeida), non-soloists (Freddie Green), and electrified novelty artists (Les Paul, Alvino Rey).

The bass fiddle also underwent an attempt at electrification, with an experiment tried out by Chubby Jackson, but it remains

basically a voltless affair which, brought up before the microphone, is capable of the melodic solos with which the late Jimmy Blanton amazed fellow jazzmen and revolutionized bass work in 1939. Oscar Pettiford wears Blanton's mantle successfully today, far and away the most brilliant bassist, both in solo and rhythm section capacities. Following him are a number of great men, many of whom can tear off a flurry of eighth notes more lithely than the old-timer could handle quarters: Ray Brown, Red Callender, Tommy Potter, Al McKibbin, Gene Ramey, Curley Russell, Arnold Fishkin, Ed Safranski. Use of the bowed bass remains chiefly the precinct of such oddities as Slam Stewart.

The drummer in recent years has risen to a position of unexpected prominence in the small band rhythm section, supplying a continuous cymbal rhythm, and using the bass drum largely for punctuations. Kenny Clarke pioneered in establishing this bop drum technique; his followers have been numerous and brilliant, the greatest being Max Roach. The strange change in the function of the drums has made such old favorites as Gene Krupa and Sonny Greer seem anachronistic in jazz 1950. Among the best modern semi-bop or non-bop drummers are Buddy Rich, Denzil Best and Don Lamond. In the big bands Shelly Manne, Tiny Kahn and Louis Bellson have been outstanding.

The vibraharp, of which Lionel Hampton was almost the only real jazz exponent in the 'thirties, acquired great impetus during the 'forties. Red Norvo switched from the non-electrified xylophone to the more flexible, note-sustaining vibes. Bop brought a flood of amazingly fast new soloists, the top men being Terry Gibbs, Milton Jackson and Teddy Cohen; Margie Hyams' work has achieved new lustre, Milton Buckner cut Hamp at his own game, and new vibe stars are cropping up as fast as they can afford to buy vibes, which is not very fast.

We are left with the broad conglomerate known as 'miscellaneous.' It would please us greatly to see each of these instruments acquire such importance that it would call for a separate

listing. Why doesn't Charlie Parker carry out his promise to double on soprano sax? The occasional solo efforts by Barnet and Auld on this horn showed that Bechet and Herbie Fields to the contrary, some fine modern sounds are obtainable. Why can't somebody duplicate the unique occasion when Harry Klee took a solo flute role on Ray Linn's Signature record of *Caravan*? Why can't a bunch of new stars extend the ideas started by Junior Collins and Julius Watkins, French horn men on the Miles Davis and Milt Buckner records?

Most of all, why do the only instruments that have really made any headway in jazz recently have to be the irritating, unnecessary bongo and conga drums? Is it because any musical illiterate without lessons or practice can go through the motions of playing them? The only notable exception to this dismal practice is Jack Costanzo, who moved gracefully from the Stan Kenton band to the King Cole Trio.

What is urgently needed in jazz today is not merely an increase in the variety of instruments used, but further and more ambitious developments in the use of those instruments already familiar on the jazz scene. Despite the almost complete absence of strings in jazz solo roles, there have been a few shining examples of what can be done, notably the use of a cello for sustained background effects in the Roy Kral-Jackie Cain group, and the recently released Alan Shulman compositions as played by Artie Shaw with a string quartet, harp and French horn. Ideas like these are no more unattainable in conception than they are in execution.

In addition to these innovations, we are waiting to hear somebody who might describe himself as a "Bud Powell of the harpsichord"; similarly we would welcome a Charlie Parker of the flute or a Pettiford of the bassoon. It would be hard to ask for a greater array of talented artists than the jazz solo field offers in 1950. No, we're not short of musicians, but let's hear some more horns!





FEATHER

RADIO and TV:

By Leonard Feather

A Few Words On The Audible Arts

IS THERE anybody in the house who remembers the first talking pictures? Most of us who saw the birth-pangs of sound movies recall how the producers, awed by the new dimension, loaded every foot of film with every variety of sound at the expense of action and other visual aspects of the medium.

Television is retracing history's footsteps backwards. The watchword around the video studios today is, "Keep it visual!" In a depressing reversal of the "talkie" psychology, TV producers strain for eye-appeal angles until we at home are blue in the filter. Milton Berle, a commercial failure in radio, is a riot on TV because, in his more inspired moments, he can make funny faces, or in an access of sheer visual genius can pull such a *tour de force* as dressing up as Madame Butterfly or Napoleon. Celebrities with little to offer but their name value, and sometimes a fast or acid tongue, are roped in on the numerous "panel" shows. But because a panel is not "visual," you may find them sitting around solving some dancer's problem. The dancer is worried because she is torn between making \$10,000 a week in the East and going to Hollywood for \$15,000 a week; so, naturally, she explains her frightful dilemma to such established students of terpsichore as Abe Burrows, Clifton Fadiman and Gypsy Rose Lee. And after they have advised her to commute by air and pull down twenty-five grand, she gets to dance—visually.

Not all panel shows are based on a premise as shaky as CBS' *This*

Is Show Business (Sundays, 7:30 EDST), but most of them offer no better opportunity for either the participants or the viewers to flex any mental muscles. The outstanding exception is, theoretically, the least visual of all these shows, *Who Said That?* (NBC, Mondays, 9:30 EDST), in which there seems to be an assumption, fortunately correct, that interesting people may have interesting faces, and that is might be valid entertainment to see and hear them repeating remarks made during the previous week by other interesting people. Needless to say, *Who Said That?* lost its sponsor some time ago. If it ever grabs another one, H. V. Kalterborn, who provided an impromptu visual moment some weeks ago by juggling tennis balls, will be roped in as permanent chairman of the board; Elsa Maxwell will be called on to fashion new hats, John Cameron Swayze will be muzzled and asked to give all his answers in the form of charades.

Another of the rare TV shows that relies neither on the visual gimmick nor on the vision of Margaret O'Brien as Miss Average Televiewer is *The Author Meets the Critics*, which ABC has shifted around to many different time slots, most recently Wednesdays at 8:30. This invariably lively session, which won a Peabody Award, is also sponsorless.

Music, as such, has had a grueling time at the hands of TV moguls. Of course, it is possible to jazz up Toscanini with some eccentric camera angles, but the producer will still be plagued by the thought that this

might be just as good a show on the old-fashioned wireless.

In the popular music field the picture is gloomy again. The idea of devoting a whole show to an orchestra is so horrendous that the one sponsor who goes through the motions of presenting a band program, *Cavalcade of Bands* (Dumont, Tuesdays, 9:00 EDST), takes out heavy insurance in the form of dance acts, comedians and sundry other interruptions. The resulting mish-mash is a cross between Saturday night on Fifty Second Street and a cut-budget stage show at the Strand.

This brings up the question of the use of Negro talent in television, to which eventually we should like to devote a separate survey. Suffice it for the present to say that things ain't what they ought to be, despite widely-circulated reports to the contrary (some of them, strangely, in the Negro press).

A word should be said in defense of the much-maligned lady commentators of the Faye Emerson-Wendy Barrie ilk. Programs of this type, usually only fifteen minutes long, are as lacking in pretention as they are in production. The usual format shows the attractive lady seated at a desk, showing off her new earrings (Emerson) or throwing memo sheets over her right shoulder (Barrie). Halfway through the show she introduces her guest, who just flew in from Encino to attend the New York premiere of his latest picture, whom you have seen on five previous nights doing the identical interview on five other programs, and who tomorrow will be the guest inexpert on *Twenty Questions*. The process of making the round of the guest-shots has been extended recently to include such Hollywood luminaries as Francis, a mule, and Caesar, a parrot.

Regardless of how she stacks up against parrots and jackasses, this is one time television bigwigs are right. Miss Emerson is, first-last and always, visual. And we wouldn't want it any other way.

June 3, 1950

BETWEEN ISSUES

THIS IS our first formal word since we launched THE NEW LEADER as a magazine on May 6, and we'll say it, first, to thank readers for their inspiring response—and we sincerely mean, inspiring. Mainly, we want to introduce formally two new departments—we did promise new features, didn't we?

We are particularly proud of Kurt List's music column, not only because Mr. List has a genteel beard (we seem

to collect beards on NL, in case you haven't noticed), but because he is an outstanding composer and musician, as well as critic. Mr. List's musical works have been performed by front-rank orchestras the world over, and his musical comment has been published in *Partisan Review*, *Glamour*, *Commentary* and *Modern Music*. He is editor of *Listen*, a music magazine, and of the Bomart Music Publications. A book of his, *The Social Psychology of Music*, will be published shortly by Harcourt, Brace. Quite a tuneful, yes?

Leonard Feather, our new Radio and TV editor, also

The New Leader

eds, as they say, no introduction—but we'll introduce him just the same. Mr. Feather was in TV before Americans took it over as a national craze, when he edited the British Broadcasting Corporation's official TV supplement. He conducted a daily show on WMGM, New York, until an auto accident laid him up several moons ago. And, of course, he is the originator of *Esquire's* famous All-American Jazz Concerts, and an internationally known jazz critic and composer.

'Nough said. When there's more like news to report, we'll be back in a flash—quote, unquote.

June 10, 1950

THE MELODY MAKER AND RHYTHM

This is what's wrong with modern music

by STAN KENTON

as told to 'MM' New York Correspondent, Leonard Feather

I THINK that what's wrong with modern music and musicians has a great deal to do with what's wrong with the music business as a whole. The thing that's holding everybody up, particularly from the business standpoint, is fear.

The agents and the bookers are all afraid to walk out and gamble. If a bandleader suggests doing something new, they have a tendency to say: "Let's wait a while and be sure." And by the same token, many modern musicians play with that same lack of assurance.

They project their ideas only a little way because their insecurity is so great that they're afraid of having their living severed from them.

You don't find many modern musicians having the same old character that you used to find ten or fifteen years ago. Those men blew because they knew that what they were blowing was right and they weren't afraid of being without a job. Today you hear everywhere restraint and restriction; the music is not free.

I think that if the musicians could remove this feeling and get back to a more positive attitude, the agents and everybody else would largely gain back their

positive attitude that was once a part of the business. The musicians and the managers are both to blame; everyone is afraid.

And if you analyse the situation, you find that the power and the real force in music come from people who believe, people who are confident enough to walk right out and say: "This is what I do."

Hesitancy

You take Miles Davis, for instance. I know that Miles won't mind my talking about him because he is already so well established that it won't hurt him, and I say this in a constructive way. Miles is very clever, but I feel sometimes in his playing a hesitancy that shouldn't be there.

A leader on an instrument is just like the leader of any kind of an organization. If a man is in front of a group of people and they feel that he is hesitating about his decisions, they begin to lose faith in him.

Miles has great things in him, if only he could be a little more positive and play without this hesitancy.

In the same way you find saxophone players today who play in a very cool, subdued manner, but that means they are restricting themselves. They should get up and play for the people, and let the character of the thing come out. I have to salute Charlie Parker, since he is the only man who will do it.

Violin sounds

The musicians who admire Charlie so much for the technical and harmonic part of his work should also admire him for his honesty in playing what he plays and what he believes in.

That is why I was unhappy about Charlie Parker's recent album with strings. I think restrictions were placed on him when he made these records.

Incidentally, that reminds me of another thing that is wrong with modern music: I don't think that violins have ever been exploited in jazz yet. It has truly been said that the violin is the instrument of God. The violin is capable of many things other than playing just a cheap, schmaltzy sound.

Modern musicians are confused not only about violin sounds but about the whole urge to create new harmonic excitement. This



Miles Davis. "A hesitancy in his playing that shouldn't be there," says Kenton.

urge has hurt the real emotional character of modern jazz and bebop. It's like a tinny, gaudy musical.

No genuine tenors

I think musicians who play progressive music should listen to an honest, down-to-earth blues record and see what the older musicians have in their playing that we haven't got. We should get back to the real value of our music emotionally.

We are still trying to blow a saxophone legitimately, and as we move ahead harmonically and dress up our sounds, we then get restrictions and restraints. Today, for instance, all the tenor men are trying to play like alto men. There are no genuine tenor sax sounds today.

We in modern jazz have to overcome this. We have to restore the true emotion and tonal values, otherwise people will find refuge by going back to Dixieland. That's what they admire about the older music: it's honest, it's naked and basic and true.

We who believe in modern music should go ahead and play what we believe in because one of the most important things in life is to have the courage of your convictions!

May 27

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NOTA SU MAX ROACH

Ha ventisei anni, dal 1947 dei musicisti come Dizzy Gillespie, Coleman Hawkins, J. J. Johnson e Earl Hines votarono per lui al referendum dell'«Esquire», proclamandolo il miglior batterista dell'anno. E molti veterani del jazz ritengono che egli abbia contribuito all'evoluzione del suo strumento almeno quanto ha fatto Dizzy per la tromba.

È un ragazzo di Brooklyn che si chiama Max Roach; parlando con lui si ha l'impressione che egli sia troppo timido per fare il batterista e che egli abbia paura di imbarazzare il prossimo, tanto è tranquillo e modesto.

Per essere un uomo che è nella professione da soli sette anni, Max ha fatto dei progressi stupefacenti sia dal punto di vista della tecnica sia dal punto di vista della carriera. Egli ha fatto i suoi studi con un vecchio professore del quartiere («Non mi ricordo come si chiamasse — dice Max — ma so che con lui ho imparato a battere come un vero tamburino militare») e ha smesso di studiare soltanto nel 1942.

Dopo aver lavorato qua e là, Max suonò per qualche tempo all'Uptown House di Clark Monroe, dove lavorava anche Charlie Parker. Dizzy Gillespie poi tolse Parker da questo locale per farlo assumere da Earl Hines. A quell'epoca Max suonava con uno stile semplice, molto quadrato, e con un buon tempo, ma non aveva nulla che lo potesse far distinguere da molti altri batteristi. Ma ascoltando Kenny Clarke ne rimase molto influenzato; egli stesso dichiara che Kenny fu la sua «influenza dominante». Tanto che quando Gillespie lasciò Earl Hines per costituire un piccolo complesso per l'Onyx Club, assunse Max perché il suo stile era molto simile a quello di Kenny.

Durante il suo primo anno di lavoro professionale, Max non poté partecipare ad alcuna registrazione a causa del recording ban ordinato da Petrillo. Ma nel 1943, durante le piccole case di incisione accettate dai partiti proposti da Petrillo, Max poté fare il suo debutto anche in questo campo, partecipando a una seduta di incisione per la «Apollo», che fu anche la seduta inaugurale di questa nuova marca. A quella seduta parteciparono anche Coleman Hawkins, Gillespie, Budd Johnson, Clyde Hart e Pettiford. I dischi incisi, nonostante un terribile fruscio che può dare l'impressione che esistano due batteristi, hanno un notevole interesse storico, soprattutto per quanto riguarda Roach, che vi suona nel modo più ortodosso. Le facce incise erano: Rainbow mist, e Woodyin

you (751), Westdays e Bu Dee Da (752), Disorder at the Border e Feeling Zero (753).

Lavorando all'Onyx Club con Dizzy, Pettiford, Budd Johnson e il pianista George Wallington, Max divenne parte integrante del movimento che avrebbe a poco a poco conquistato la 52ª Strada. Le infrazioni ai 2/4 e ai 4/4 divennero più numerose; i tentativi di utilizzare in modo originale la grancassa e i piatti conferirono una nuova fisionomia alla sezione ritmica.

Dopo sei mesi passati con Dizzy, Max entrò a far parte dell'orchestra di Benny Carter, in cui militavano anche Bumps Meyer al tenore e J. J. Johnson al trombone. Sulla Costa del Pacifico con Carter, egli prese parte ad alcune incisioni per la «Capitol», fra cui una con gli All Star International Jazzmen e con Kay Starr. Fu questa la sua unica esperienza di qualche durata con una grande orchestra, benché egli abbia tutti i requisiti necessari, lettura, ecc. ecc. per farne parte.

Ritornato con Dizzy e con «Bird», ai Three Deuces, Max entrò a far parte di quel gruppetto di musicisti che registrò dozzine di dischi, soprattutto per la «Savoy», durante quel meraviglioso periodo compreso fra i due recording ban ordinati da Petrillo. In una di quelle sedute, con J. J. Johnson, fu incisa la sola composizione di Roach, fino ad oggi registrata, un ingegnoso motivo intitolato Coppin' the Bop.

Quando Dizzy partì per la California, Max decise di restare a New York, come libero professionista. Durante quasi tutto l'anno successivo, egli lavorò allo Spotlite e in altri locali della 52ª Strada, sia con Coleman Hawkins, sia con un quintetto comprendente Allen Eager e J. J. Johnson. Successivamente, nell'estate del 1947, al ritorno di Charlie Parker, egli si unì a lui e con lui resterà parecchi mesi, ritornandovi più volte negli ultimi anni.

Fu durante queste esperienze «ornitologiche», che gli si presentò una nuova occasione, quando fu invitato a far parte del gruppo bebop di Symphony Sid. In un primo tempo si trattava di concerti settimanali, ma ben presto la cosa assunse carattere di maggior regolarità, ai Royal Roost di Broadway.

Tra le incisioni anteriori all'ultimo recording ban sono notevoli sei facce incise per la Victor con Coleman Hawkins, Fats Navarro, J. J. Johnson, Budd Johnson, Hank Jones, Chuck Wayne e Jack Lesberg.

Sapete qual'è la migliore sezione ritmica

con la quale ho suonato? — mi dice Max, dopo un momento di riflessione. — Quella del secondo piccolo complesso di Dizzy, con Curly Russell e Al Haig. E mi piacciono particolarmente le facce incise con Bud Powell e Curly e Oscar Pettiford.

Quando gli domando come egli sia arrivato al suo stile attuale, Max riflette qualche istante e risponde: «Potrei dire che «Bird» fu il vero responsabile; non perché il suo stile richieda necessariamente questo modo di battere, ma perché egli prende dei tempi così veloci che è materialmente impossibile battere i quattro tempi alla maniera di Cozy Cole; bisognava quindi trovare delle varianti. Comunque l'idea è stata buona, perché il suono della grancassa è il peggiore di tutti i suoni della batteria».

Una delle cose che più mi piacevano nella vecchia sezione ritmica di Basie era il modo con cui Joe Jones abbandonava il pedale della grancassa per lavorare il piatto high hat, a sostegno delle parti collettive. La cassa ha la tendenza a limitare la scansione del tempo a un semplicissimo 2/4 o 4/4; così pure l'uso che si fa correntemente del piatto high hat. Io preferisco viceversa usare l'high hat per ottenere la trama di base, rompendo il ritmo coi colpi della cassa. Si ottiene un suono più netto, e i tamburi sono qualcosa di più che un semplice riempitivo.

Una delle sue prime esperienze per quanto riguarda le variazioni ritmiche fu Night in Tunisia di Gillespie, che aveva scritto la parte rapida e sincopata per il basso, il piano e la batteria. «Quello mi dimostrò quali risultati si potevano ottenere uscendo dall'immutabile cinghio dell'accompagnamento normale». Max aggiunge che secondo lui l'impiego della chitarra come strumento ritmico nel bebop è perfettamente ammissibile, a patto che essa si fonda perfettamente col contrabbasso; Billy Bauer ha la sonorità che io prediligo, e Freddie Green è riuscito a ottenere una notevole fusione nella sezione ritmica di Basie.

Gene Krupa ha sempre fatto una grande impressione a Max, per la sua maestria tecnica che per la sua concezione. Attualmente non sembra che esista un batterista che abbia una qualche influenza su Roach; al contrario sono molti coloro che si ispirano a lui. Anche quando batte i 4/4 in modo pressoché convenzionale, Max ha un «beat», talmente eccezionale che tutti i batteristi che suonino prima o dopo di lui in qualche locale in cui suoni anche Roach danno invariabilmente l'impressione di essere dei paralitici.

Uno dei desideri di Max è che gli arrangiatori si occupino maggiormente della parte di batteria di quanto non usino fare. La maggior parte di essi, dice, se la cavano scrivendo delle parti per la batteria del tutto scheletriche, o non se ne occupano affatto. Anche Benny Carter si limita a scrivere brevi passaggi di batte-



Max Roach

ria. Naturalmente ciò non diminuisce affatto la grande ammirazione che Max ha per Benny («un grande tecnico del sassofono») per il quale, come tutti coloro che hanno lavorato per lui, ha grande rispetto, per le sue qualità di uomo e di musicista.

La miglior partitura per batteria che egli abbia visto, dichiara Max, è la «Toccata for trumpet and orchestra» di John Lewis, che fu presentata al Carnegie Hall dall'orchestra di Gillespie.

Sono stato da John pochi giorni fa e mi sono guardato la parte della batteria. Tutto è scritto meravigliosamente, e si allontana decisamente dal monotono 4/4. È il primo arrangiatore che abbia visto scrivere delle vere partiture per batteria.

Ho chiesto a Max come mai, considerato il successo che il suo stile ha riportato fra tutti i giovani batteristi d'America, egli non abbia mai scritto e neppure pensato di scrivere un metodo per la batteria.

«Vi dico subito perché — mi ha risposto. — Io non saprei davvero come riempirlo con le poche cose che si sono fatte finora. Noi viviamo in un periodo nel quale tutto ciò che si fa sulla batteria è ancora in fase evolutiva. Tante cose ancora si possono fare...».

Con queste parole, Max, serio, occhialuto, ritorna al suo posto, e con le mani e coi piedi vi racconta una storia assai più completa di quella che qualsiasi batterista potrebbe scrivere oggi.

LEONARD G. FEATHER

Feather till Sverige inom kort

Estrada amerikanske korrespondent Leonard Feather meddelar i brev att han har planer på att i höst besöka Sverige. Han vill gärna för den svenska och amerikanska marknaden arrangera en gramfon-session med svenska elit-musiker.

Estrad June 50

EARL WILSON
MAY POST JULY 5
Line Railroad... Tony and Sally's DeMarco will open a swank dancing school at the Plaza Hotel... Leonard Feather and George Shearing are writing a history of music... Next crooner to get his own TV show will be Dick Haymes.
WHAT'S HOT: Basil Rathbone being booked for a fall

dfiebern stiger i USA

rikabrev från Leonard Feather

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En jamsession (för några år sedan) i Dixielandstil, arrangerad på Club Bohemia i New York av Timme Rosenkrantz. Fr. v. Uffe Baadh, Albert Casey, John Levy, Sol Jaged, Jimmy Jones (vid pianot) samt Bobby Hackett.

2.000 dollars i veckan och försäljningen av "September in the rain" nästan nått 100.000 skivor är beslutet knappast överraskande.

Hazel Scott är den senaste artisten som berättar att hon planerar en europeisk turné. Hon hoppas kunna resa i höst, möjligen åtföljd av sin make, kongressledamoten Adam Clayton Powell. Tommy Dorsey arbetar också att nu fram till en finansiellt givande europatripp.

RCA Victor, som var pionjärer 1917 med Original Dixieland Jazz Band, är det senaste bolaget som visat sig första dixiemusikens återkomst. En grupp, som kallar sig Gene Krupa And His Chicago Jazz, har inspelat "At the jazz band ball" och andra dixie-sidor. Tom-

my Dorsey har förutom sitt nyligen utgivna album "Dixieland for dancing" har också inspelat "Original Dixieland One Step", "Way down yonder in New Orleans", "Tiger Rag" och "Bright Eyes", som snart skall utkomma. Till och med Phil Harris har gett sig dixe-lemen i våld och inspelat "Muskrat Ramble", en av de många dixieland-låtarna som nyligen fått texter skrivna.

Duke Ellingtons populära unga syster, Ruth (Mrs. Daniel James), började sitt eget radioprogram i veckan på WLIB i New York, som är en speciell show för kvinnor och sändes fem morgnar i veckan från stationens nya studio i Harlem. En av hennes första gäster var nevön Mercer Ellington. Ett par kvarter därifrån har förre kapellmästa-

ren Willie Bryant sitt disc jockey program varje kväll direkt från Baby Grand Cafe, stället på 125 gatan, där Al Sears och Al Hibbler just nu framträder.

En överraskande gäst i New York i veckan var Rex Stewart, som återvänt efter att praktiskt taget ha varit jorden runt — nu senast i Australien och San Francisco. Rex säger att hans resor ännu inte är slut och han förbereder en kanadensisk turné.

Nat King Cole och hans fru, den förre Ellingtonvokalisterna Marie Ellington (ingen släkt med Duke), kommer att tillsammans svara för en grammo-fonsession nästa vecka på Capitol, ackompanjerade av full orkester och med Pete Rugolo som arrangör. Woody Herman, som Cole efterträder på Bop city inom kort, nedskär sin orkester till 12 man med tonvikt lagd på klangen tre tenorer-baryton. Han skriver om sin repertoar med huvudvikt på dansabel musik men alltså i modern stil.

Louis Armstrongs, vars självbiografi utges av Harper Brothers, hade premiär på Roxy Teatern på Broadway den 27 april. Joe Glaser underhandlar alltså om ett framträdande i London av Louis som stjärna i ett vanligt skådespel... Erroll Garner, som vid sista sammanräkningen hade gjort inspelningar för 29 olika grammofoonbolag, spelar nu på Cafe Society.

FASCINATION BOP

Lill-Arne Söderberg och
Lulle Kristoffersens nya

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Speciell "Dragspelsstämma
medföljer, 2:25

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Även Europa har rasfördomar

Ett polemiskt inlägg av Leonard Feather

I DEN AMERIKANSKA musikvärlden, som Eder korrespondent har studerat ingående under de senaste femton åren, finns det ingen faktor som mer påverkar den genomsnittslige musikerns karriär än rasfördomarna. Direkt eller indirekt har de rasiala fördomarnas skändliga bigoteri påverkat otaliga jazzmusiker, både vita och färgade.

Även idag, fastän situationen är oändligt förbättrad, är en jazzmusikers karriär begränsad av det faktum att i det största antalet fall tvingas han arbeta med musiker av sin egen hudfärg, oavsett hans personliga önskinningar eller förbindelser. Fastän det kommit ett växande antal blandade orkestrar, förblir det en absolut sällsynthet att en orkesters hela besättning kan väljas med bortseende från den färgade linjen.

Alla dessa fakta är förmodligen väl kända bland europeiska jazzvänner, men ett faktum som är mycket mindre diskuterat eller ens erkänt, är att bland europeiska fans existerar nästan den rakt motsatta situationen.

Denna speciella sorts fördom — och det är en fördom varken mindre allvarlig eller oersonlig än dess amerikanska motpol — innebär att betrakta jazz som en väsentligen amerikansk negerprodukt; att förutsätta omedvetet att vilken jazzmusiker som helst troligen är en mer autentisk artist om han är neger; och att hysa vad som faktiskt är en fördom gentemot vita musiker som sådana.

Ni kan var som helst finna bevis för denna sak, isynnerhet i favoritröstningarnas resultat. Nyligen studerade jag en serie Metronome- och Down Beat-röstningar och jämförde dem med Melody Makers och den franska Jazz Hots. De amerikanska röstningarna för några år sedan tycks visa en definitiv diskriminering av negermusiker och de flesta eller alla av segrarna voro vita. På de senare få åren har emellertid denna fördom faktiskt försvunnit, varför exempelvis Metronomes resultat 1950 är en ganska rättvis bild av de unga jazzmusikernas och jazzvännernas åsikter med bortseende från både röstarnas och favoriternas ras. Melody Makers resultat under åren ha visat en relativt liten fördom på ena eller andra sättet, fastän några engelska skribenter tycks ha påverkat läsekretsens uppfattning med sin pro-neger-attityd. A andra sidan visade resultaten av den senaste Jazz Hot-röstningen en stark fördom till fördel för negrer och mot vita.

Egendomligt nog så var min första artikel ifråga om jazz en debatt mellan mig själv och en annan jazz fan om vilka som gett mest till jazzen, de vita eller de svarta musikerna. När denna min första jazzartikel inflöt i Melody Maker i december 1933, kanske det fanns någon vag orsak att tro på nödvändigheten av en sådan debatt. Emellertid, redan så tidigt måste jag ha insett att det var lätt att argumentera för endera sidan i en så syntetisk fråga. Ja, så här långt efteråt kan det lugnt erkännas att båda synpunkterna hade skrivits av mig. Faktum är ju i själva verket, att jazzen av idag har en enorm skuld till pionjärerna, både svarta och vita musiker.

Ingen tänkande människa anser att ni berömmar honom, om ni beundrar honom för hans s. k. "naturliga känsla för rytm" etc. Som ett faktum kan nämnas att några av de mest bigotta antineger-amerikaner i Södern är av det slag som tror att negern i grunden är en enkel, barnslig, lycklig person, som "är född att dansa och sjunga". Fastän han kanske inte inser det har något av denna attityd påverkat den europeiske jazzvännen.

Ett biologiskt faktum är att alla människor är födda lika och att skiljakigheterna i sådana avseenden som rytm- eller musiksinn är produkter av olika kulturbakgrunder och omgivningar. Så snart de skiljande barriärerna mellan vita och negrer eliminerar, så kommer dessa skillnader också att försvinna.

För tjuo eller trettio år sedan hade vita och svarta musiker mycket få chanser att fritt umgås och utbyta idéer. Blandade orkestrar hade man praktiskt taget inte hört talas om. De tidigaste vita jazzmusikerna erkänna kanske sin skuld till negern och att de kanske på småtimmarna lyssnade på Armstrong, Henderson och Oliver, men i allt väsentligt växte den vita jazzen upp avskild från den svarta. Därför fanns det två skilda och distinkta former, och lyssnar man på en jazzskiva från den perioden är det möjligt att genast fastslå om orkestern eller solisten är vit eller färgad.

Men på senare år har skiljakigheterna brutits ned. De flesta vita musiker umgås fritt med negermusiker på både musikaliska och sociala områden och som ett resultat av detta fria utbyte av idéer finns nu ingen märkbar skillnad



Billy Eckstine och Sarah Vaughan är offer för rasfördomar, påstår Feather, eftersom europeiska jazzvänner kräva att de skall ha "negerröster". Bilden togs vid en gemensam session nyligen för MGM.

mellan dem. Det finns ingen "vit stil" och ingen "färgad stil". Den amerikanska negermusikern är väl medveten om detta och resultaten borde vara påtagliga för den mest bigotte europeiske jazzvän. När Dizzy Gillespie bildade sin första lilla orkester valde han musiker helt enkelt på basis av bästa kvalifikationer. Han kom med Al Haig och Stan Levey. Miles Davis har oförändligt på sina underbara Capitol-skivor använt åtskilliga vita musiker. Charlie Parkers fabulöst framgångsrika album med stråkar var gjort av ett nästan helvitt band. Denna brist på fördom har påverkat de äldre musikerna, exempelvis Louis Armstrong, som hade Dick Carey på piano flera månader innan Earl Hines övergick till honom, och Lucky Millinder, som har turnerat över hela landet med en orkester som hade flera vita musiker. Innan Duke Ellington nyligen reste till Europa försökte han få kontakt med Buddy De Franco, som han ville ha med i sin orkester för en jämbördig två-klarinetter-roll med Jimmy Hamilton. Men Buddy De Franco hade redan ett nytt jobb med ännu en fördomsfri beundrare — Count Basie.

Man kunde önska, att den europeiske jazzvännen i sina röstningar ville visa samma objektivitet. Woody Hermans orkester, utan tvivel den främsta stora jazzorkestern under senare år, ignorades helt enkelt. Bland tenorsaxofonister hade så framstående unga musiker som Stan Getz, Brew Moore, Allen Eager, Zoot Sims, Georgie Auld och Al Cohn, samtliga utan tvivel bland de tolv

bestående av de flesta av de bästa gitarristerna just nu vara vita — sådana musiker som Barney Kessel, Mundell Lowe, Chuck Wayne, Billy Bauer och Bill DeArango (de flesta av dem ha då och då spelat under färgade kapellmästare). Praktiskt taget alla ignorerades i den franska röstningen.

Bland pianisterna negligerades en av Charlie Parkers egna personliga favoriter, den framstående Dodo Marmarosa — och han har blivit dåligt behandlad när hans skivor recenserades. Tydligen finns det heller inget intresse för Lou Levy, den förvånansvärde Lennie Tristano och George Shearing, fastän om man ber någon negermusiker att namnge sin favoritpianist kommer troligen ett eller flera av dessa namn att förekomma på varje lista. Shearing är i all synnerhet handicappad, eftersom han enligt fransmännens synpunkt har två nackdelar: han är inte endast vit utan också brittisk, och den franske jazzvännen har lärt att hysa en automatisk fördom mot möjligheten av att någon engelsman kan vara en framstående jazzmusiker.

Bland vokalisterna har detta medfört en paradoxal anti-neger-effekt. Om vokalisterna inte har en guttural, s. k. "negerton" som Louis Armstrong eller Hot Lips Page, anses han inte vara jazzsångare. (Ändå har både Wingy Manone och Louis Prima denna samma "negerton".) Så stora artister som Billy Eckstine och Sarah Vaughan, som är varje musikers idoler i Amerika, negligeras eller förtalas av de renläriga personer, som nonchalerar deras insatser och kallar dem kommersiell schlagersång. Läggs också märke till den oförskämda behandlingen i Paris som nyligen gavs den förtjusande och talangfulla artisten Kay Davis.

Jag har talat med ett antal färgade musiker om denna situation och de håller alla med om, att denna underliga form av fördom faktiskt existerar. Deniz Best, som reste till Sverige som den ende negermusikern i Chubby Jacksons sextett, är ett lämpligt fall. Som alla rationella människor väntar han inte att få vare sig en mycket dålig behandling eller en mycket bra på grundval av sin ras. Han vill bli behandlad som vilken som helst, som en individ. Ändå fann han svenska jazzvänner som automatiskt satte honom i en klass för sig som överlägsen de andra musikerna.

Det mest ironiska beviset på denna situation ligger i det faktum, att om man spelar en ny jazzplatta för en av dessa fans, och ber honom identifiera, vilka solister som är färgade och vilka som är vita, kommer han att finna det absolut omöjligt att särskilja dem med någon grad av säkerhet. Kai Windings och J. J. Johnsons stilar är nästan identiska. Ändå kan man lugnt förutsäga, att en fransk jazzvän automatiskt gör några reservationer, när det gäller att bedöma Kais musik.

Europas jazzvänner ha en mycket enkel kurs att hålla. De skall helt enkelt sätta samma krav på Terry Gibbs som på Milt Jackson, samma på Shelly Manne som på Max Roach, samma på Ralph Burns eller Pete Rugolo som på Tadd Dameron eller Walter Fuller. De är alla musiker, de är alla sensibla, fördomsfria människor som bedöma varandra efter merit och inte efter en nyt om överlägsenhet eller underlägsenhet. Låt oss hoppas att jazzvänner överallt — då inkluderar vi de få återstående antineger-människor såväl som de antivita i Europa — kommer att lära sig att se på tingen på samma sätt som de.

RATERS



Guests on my Varsity Varieties show are (left to right) Lionel Hampton, Jerry Mahoney, Paul Winchell, and Carol Bruce.

Karin Bendz writes all the way from Buenos Aires to find out about a Doris Day fan club. There's one run by Carolyn Kubli, 959 Plymouth Avenue, San Francisco. Doris' latest on Columbia is *If I Could Be With You*.

Dolores Barrett of Sioux Falls, S. D., wants some data on Billy Eckstine, as who doesn't. Born in Pittsburgh 1914, went to Armstrong High and Howard U. in Washington, and rose to fame with Earl Hines' Band (1939-43). Leading his own band from 1944 to 1947, Billy did a Vaughn Monroe, doubling on trumpet first, and then on trombone. His band, the first big bebop orchestra, made musical history, but for the past two years he's been a sensation as a singing single act, and on his appearance at the N. Y. Paramount last May, the theater manager said the reaction was the biggest thing he'd seen since Sinatra in 1943. There's an album of the old Hines-Eckstine hits on Victor; his most recent vocals, such as *Caravan* and *What's My Name*, are on MGM. (P.S. For our money, he's the greatest singer in the country.)



BILLY

RECORDS

If you want to know all about bebop, don't try the Bing Crosby-Patty Andrews atrocity called *Bebop Spoken Here*. It isn't funny, clever, or bebop. Next month we'll try to go into details about this thing called bop, since the record companies are only adding to the confusion by putting out things like this.

The songs from *South Pacific*, done by the original cast, make a wonderful album on Columbia, or you may prefer Capitol's collection, which includes *Wash That Man* and *Bali Ha'i* done by Peggy Lee, *Younger Than Springtime* and *Some Enchanted Evening* by Gordon MacRae, *Wonderful Guy* and *Cock-eyed Optimist* by Margaret Whiting.

One of Mel Tormé's first and best waxings, *A Stranger in Town*, has been reissued on Coral. He wrote this great tune himself; also penned *There Isn't Any Special Reason*, his latest Capitol cutting. There's no two ways about it—the "Velvet Frog," as Morey Amsterdam calls him, has talent!

LE PRÉSIDENT PARLE

Le leader du sax-ténor tient une audience officielle

par Léonard FEATHER

(Traduction de Paul CLAUDE)

Une tête ébouriffée, un visage endormi apparurent à la porte d'une chambre de l'hôtel de la 44^e rue.

« Hé, entrez donc », dit le Président.

La chambre est vaste, simple, mais embarrassée d'un assortiment fantastique de bricoles. Sur un large dessus de cheminée, de nombreuses figurines, beaucoup de caractère religieux ; sur la table couverte d'assiettes sales, une bouteille de gin, une autre de xérès. Je refusai d'y goûter, mais acceptai un verre de vin pendant que Lester Young essayait de se réveiller par une bonne rasade de genièvre.

« J'ai besoin de ça pour me remettre d'aplomb », dit le Président. Il s'amusa d'une clarinette en métal : « Elle est un demi-ton en dessous ».

Je me souvins des disques des Kansas City Six avec Lester à la clarinette, ceux qu'il enregistra pour Commodore en 1938. « Pourquoi ne jouez-vous plus de la clarinette pendant votre travail ? » Je l'avais écouté jusqu'à 4 heures du matin.

« Peut-être le ferai-je quand j'aurai arrangé mon instrument. J'ai une anche en bois sur celui-ci, j'ai toujours une anche en matière plastique sur mon ténor ».

Lester joua quelques mesures, rejeta son instrument et s'assit près de la fenêtre dominant sur la 44^e rue. C'était une après-midi triste et grise. Il se leva pour mettre le pick-up en marche. *Le Slow boat to China* était sur le plateau, et avec le changeur automatique, comme il n'y avait pas d'autres disques, toute notre interview fut accompagnée de l'incessante répétition du vocal de Harry Babbitt... jusqu'à ce que le Président se décidât à le changer pour un de ses disques favoris de Dick Haymes.

Je jetai un coup d'œil dans les trois casiers de disques, trouvai beaucoup de chanteurs populaires, peu de jazz et seulement quelques vieilles faces de Basie. Pendant ce temps, Lester commençait à raconter l'histoire de sa vie dans le style laconique que peuvent seuls comprendre ceux qui le connaissent. Il est un des rares musiciens dont le vocabulaire correspond à la conception que les magazines populaires et la radio se font du jargon des musiciens de jazz. Des termes tels que « dig », « cool » et « hip » sont ses mots-clés. Pour lui, une personne est un « cat » ou un « stud ». Je n'entreprendrai pas la tâche impossible de citer Lester mot à mot.

« Lester Willis Young, c'est ça. Nouvelle-Orléans 1909. Père violoniste, était chef de chœurs. Musiciens dans la famille ? Ma sœur Irma, mais pas musicienne professionnelle ».

Il débuta comme drummer à l'âge de dix ans dans le « Carnivalband » de son père, cumulant cette fonction et celle de distributeur de prospectus. « Bientôt je fus fatigué d'emballer, porter, débiller la batterie et j'obtins de mon père un alto. Il m'enseignait le solfège, mais je préférais écouter beaucoup de musique, jouer n'importe quoi, pourvu que ce ne soient pas des gammes. Ma sœur était meilleure lectrice que moi. Elle aussi jouait du saxo, ainsi que mon frère Lee ».

« Je jouais toujours d'oreille, jusqu'au jour où mon père se décida à me mettre à la porte. Ceci m'embêta sérieusement. Ainsi je commençai à lire et, en peu de temps, je pus déchiffrer aussi vite que n'importe qui... et même apprendre aux autres. J'avais à peu près 13 ans. J'ai réellement apprécié ce que mon père fit pour moi. Il avait été forgeron, mais il avait étudié à Tuskegee et il était très calé. Il essaya de m'apprendre toutes sortes de choses ».

« Je parvins jusqu'aux 3^e et 4^e degrés à l'école, mais j'ai dû gagner ma vie dès l'âge de 5 ans : cirant les chaussures, criant les journaux. J'étais un bon gosse. Je n'aurais jamais pu chaparder. Ma mère était couturière et maîtresse d'école ».

« Finalement, quand j'atteignis mes 18 ans, je m'échappai de la maison. Mon père voulait aller au Texas, moi pas. Je me sauvai et tombai sur un flic qui me demanda si je n'étais pas capable de me débrouiller tout seul. Je n'avais que les vêtements que je portais. Mais ce vieux frère d'Art Bronson de Salinas, Kansas, qui menait les Bostonians, s'occupa de moi. Le seul instrument qu'il put me procurer était un baryton. Je rejoignis ainsi les Bostonians et plus tard, quand le ténor partit, ils me guidèrent et me donnèrent un instrument « Pan-American ».

Lester travailla aussi quelques mois avec le regretté King Oliver, son compatriote.

Puis il partagea plusieurs années entre sa famille et divers orchestres à Minneapolis et dans les environs. Il y entendit une fois Walter Paige et ses Thirteen Original Blue Devils, avec un ténor qui parut assez mauvais au futur Président. En télégraphiant à Paige, ses offres de service, il obtint la place. La plupart des musiciens étaient de Oklahoma City. Buster Smith, un saxophoniste, qui écrivait une partie des arrangements, fut l'auteur de ce qui devint le fameux *One O'Clock Jump*.

« Ce furent des temps difficiles. L'orchestre était à plat, jouant trois fois par jour. Une fois, tous nos instruments furent saisis, dans le West Virginia, je crois. Ils nous chassèrent jusqu'au chemin de fer en nous disant de débarrasser la ville. Là, on nous apprit comment saisir un train au vol. Nous le fîmes avec beaucoup de bosses et nous arrivâmes à Cincinnati, sans le sou, sans instruments, sales ; et il nous fallait atteindre Saint-Louis ou Kansas-City ».

« Finalement, je trouvai un type qui me loua un alto, et je pus ainsi jouer une paire de soirées. Et puis nous eûmes une réunion avec Walter et les autres et nous décidâmes qu'il y en avait assez et que dorénavant ce serait chacun pour soi ».

J'arrivai à K.C., pus obtenir un ténor, empruntai quelques vêtements à Herschel Evans, qui jouait avec Bennie Moten. Moten était fauché aussi et tous les types l'avaient lâché. Count jouait du piano chez lui, mais ils s'étaient disputés : Count emmena la plus grande partie de l'orchestre pendant que Mo-

Lester

ten et Lee formaient un autre groupe que je suivis.

Ce fut à cette époque que j'entendis Hawkins pour la première fois. J'avais toujours entendu parler de Hawk (il était de Saint-Joseph, Mo.). Pendant que je travaillais au Paseo Club à K. C., Fletcher Henderson vint en ville. Je courus pour le trouver et comme je n'avais pas un sou, je fus obligé de rester dehors pour l'écouter. Herschel aussi.

Une nuit, Fletcher annonça que son ténor n'était pas venu ; il voulait savoir si quelqu'un pouvait le remplacer. Je me présentai, lu la partition, jouai de la clarinette et autres et jouai sur le ténor de Hawk.

Puis je retournai à mon propre travail, au Paseo ».

L'incident eut des suites longtemps après, quand Lester jouait au Reno-Club de 10 h. du soir à 5 h. du matin pour \$ 1,5 la nuit avec Basie. Fletcher télégraphia à Lester de Little Rock (Arkansas). Count, quoique regrettant de perdre Lester, dit qu'il ne voulait pas le retenir. L'expérience prouva qu'il aurait mieux fait d'agir autrement.

« Ils auraient voulu que je joue comme Hawk, mais pourquoi aurais-je joué comme quelqu'un d'autre que moi ? ».

« Nous arrivâmes à New-York en 1934. Pendant tout le voyage, ils ne cessèrent de me rebattre les oreilles. La femme de Fletcher m'assommait avec ses : « Pourquoi ne jouez-vous pas comme Hawk » et m'emmenait dans les sous-sols pour entendre les disques de Hawkins. Je demandai à Fletcher de me donner une attestation de travail spécifiant qu'il ne m'avait pas renvoyé, ce qui était exact. Je retournai à Kansas City, jouai avec Andy Kirk, puis peu de temps après retournai avec Count au Reno ».

Ceci se passait pendant l'été de 1936, quand la paye au Reno atteignait \$ 2,50 par nuit. Le regretté Dick Wilson, ténor chez Andy Kirk, se joignait à Herschel et Lester, et pendant des heures il y avait des batailles de ténor.

Une nuit, Count demanda à Lester ce qu'il en résulterait si Herschel se joignait à l'orchestre. Lester dit que cela lui était égal.

Aussi, à partir de ce moment-là, il y eut deux ténors chez Basie. Le commencement, ainsi que le rappelle Pres, de l'idée de la bataille des deux ténors, qui devint presque la combinaison standard dans les grands orchestres de Jazz.

Basie se tenait alors au Grand Terrace à Chicago. C'est alors que Lester put enregistrer ses premiers disques : *Shoe shine Boy*, *Lady be good*, *Boogie Woogie* et *Evenin'* avec le Count, Tatti Smith à la trompette, Walter Page et Joe Jones.

Ce fut l'origine de quelque chose de beaucoup plus important : la lente évolution du hot-jazz vers le cool-jazz, symbolisée par l'œuvre et l'influence de Lester Young.

A partir de ce moment, tout marche relativement bien. A New-York, Lester devient

(Suite page 8)

Det finns fel i modern jazz

och Stan Kenton (i ett samtal med Leonard Feather)
analyserar den bistra situationen

JAG TROR, att vad som är fel med modern jazz och musiker har en hel del att göra med vad som är fel med branschen som helhet. Vad som håller alla tillbaka, i synnerhet ur affärssynpunkt, är frukten. Agenter och promotors är alla rädda att hasardera. Om en kapellmästare föreslår att göra någonting nytt, så ha de en tendens att säga "Låt oss vänta ett tag, så vi är säkra." Och på samma sätt så spelar många moderna musiker med samma brist av tillförsikt. De ge uttryck åt sina idéer bara en liten smula, ty deras osäkerhet är så stor, att de är rädda att levebrödet skall tas ifrån dem.

Man finner inte många moderna musiker med samma starka karaktär som man brukade träffa på för tio eller fem-



Charlie Parker har en varm beundrare i Kenton, som dock finner vissa fel i Charlies uppmärksammade album med stråkar.

ton är sedan. På den tiden spelade musiker, och de visste att vad de spelade var rätt, och de var inte rädda att vara utan jobb. I dag hör man överallt hämningar och restriktioner, musiken är inte fri. Jag tror att om musikerna kunde få tillbaka denna känsla och med den en mer positiv attityd, så skulle agenterna och alla andra få tillbaka

sin positiva attityd, som en gång var typisk för branschen. Både musiker och direktörer kan klandras; alla är rädda. Och om man analyserar situationen, så finner man att kraften och verkliga styrkan i musik kommer från de människor, som tror, människor som ha tillförsikt nog att komma fram och säga "Så här gör jag."

Tag Miles Davis som exempel. Jag vet att Miles inte tar illa upp, att jag talar om honom, ty han har redan nått så långt, att det inte kan skada honom, och jag säger detta på ett konstruktivt sätt. Miles är mycket duktig, men jag känner ibland i hans spel en tvekan, som inte borde finnas. En ledare på ett instrument är precis lik en ledare för vilken organisation som helst. Om en man står i ledningen för en grupp människor, och de känner att han tvekar i sina åtgöranden, börjar de förlora tron på honom. Miles har storartade saker inom sig, om han bara kunde vara lite mer positiv och spela utan denna tvekan.

På samma sätt finner man i dag saxofonister som spela på ett mycket svårt, försynt sätt, men det innebär att de lägger band på sig. De bör stiga upp och spela för folket och ge uttryck för karaktären av vad de gör. Jag måste saluera Charlie Parker, eftersom han är den ende som gör det. Musikerna, som beundra Charlie så mycket för den tekniska och harmoniska delen av hans spel, borde också beundra honom för

hans ärlighet i vad han spelar och i vad han tror på.

Det var därför jag inte var nöjd med Charlie Parkers album med stråkar. Jag tror att han hade restriktioner på sig, när han inspelade dessa skivor. I förbigående sagt så påminner det mig om en annan sak som är felaktig inom modern jazz. Jag tror inte att violiner har rätt exploateras inom jazzen ännu. Det har med rätta sagts, att violinen är Guds instrument. Violinen kan göra många andra saker än att bara åstadkomma ett billigt, sentimentalt ljud.

Moderna musiker är förvirrade, inte bara när det gäller violintonen utan ifråga om hela detta krav att skapa nya harmoniska upplevelser. Detta krav har skadat den verkligt emotionella karaktären av modern jazz och bebop. Det är som en hård, prålig musikfilm. Jag anser, att musiker som spelar progressiv musik skall lyssna på en hederlig, jordisk bluesplatta och se vad de äldre musikerna ha i sitt spel, som vi inte har. Vi borde gå tillbaka till vår musiks verkliga emotionella värde. Vi försöker alltjämt spela saxofon legitimt, och allt efter det vi går framåt harmoniskt sett och förbättrar våra klanger, så uppträder våra hämningar och restriktioner. I dag exempelvis försöker alla tenorister att spela som altsaxofonister. Det finns inte längre någon äkta tenor-ton. Sådant måste vi inom modern jazz komma förbi. Vi måste få tillbaka sann känsla och tonala värden, annars har människor en ursäkt att gå tillbaka till dxieland. Det är det de beundrar i den äldre musiken; den är ärlig, den är naken och elementär och sann. Vi som tror på modern musik skall sätta igång och spela vad vi tror på, ty ett av de viktigaste tingen i livet är att man har mod att stå för sina åsikter!

Danton Walker
for the valentino role. . . Lynn Bellamy, Ralph Bellamy's daughter, by his first wife is being hailed as a "new Martha Graham" in the modernistic dance field. . . Jazz critic Leonard Feather getting around his neighborhood, Sheridan Square, in a wheelchair, still incapacitated from that "accident." . . Dennis James the latest victim of "television fatigue." Hospitalized last Monday and resting for the balance of the week. . . June weddings decimating the ranks of the Rockette line. Four of Russell Markert's 5 ft. 7 beauties quitting and he's sending out hurry calls for aspirin.

Daily News June 21



RADIO and TV:

By Leonard Feather

Adler, Draper And McCullough

THE ADLER-DRAPER case was notable in several respects. First, whether they like it or not, Adler, Draper and Mrs. McCullough turned out to have something important in common, according to their evidence: they can't tell a liberal from a Communist. Mrs. McCullough lumped them both together along with Franklin D. Roosevelt as enemies of her way of life; Adler and Draper claimed they were wide-eyed when they learned that the "liberal" causes they had supported were CP fronts.

In the present political climate, perhaps Adler and Draper would have been smarter to let the excitement over Mrs. McCullough's charges subside instead of bringing countercharges against her, since through the resultant publicity they have effectively deprived themselves of a livelihood here. Had they been smarter still and deviated as far right as they have left, they could have received awards of merit, become political authorities and wound up with a network radio contract.

Draper's only encounter with television since the McCullough affair has been an appearance on Ed Sullivan's Sunday night show on WCBS-TV, sponsored by Lincoln-Mercury. All Draper seemed to do on the show was dance (possibly a little on his right leg), but the consequent hullabaloo could not have been greater had he interrupted his act to make a speech advocating the immediate and violent overthrow of Arthur Godfrey. A week later Draper took part in a WOR radio program entitled *Rebuttal*, in which he declared himself

against all forms of totalitarianism. *Rebuttal* has since gone off the air.

The only major non-Communist press support for Draper and Adler was an article by their friend E. J. Kahn Jr. in the April 15 *New Yorker*. Kahn devoted his space to an intensely detailed analysis of the press treatment of the case, bristling with footnotes pointing out errors made everywhere from the *Broom*, over here, to the *Worker*, over there. In one footnote Kahn wrote: "The writer's personal view is that most of Wallace's, Adler's and Draper's political behavior has been nonsensical. The writer has a high regard for the right of an American to be as nonsensical as he damn pleases, within the framework of our existing laws."

This brings up the interesting point that many other artists, including several CP members in all branches of the entertainment field, have stuck to the party line more closely than Draper and Adler (notably during the period of the Nazi-Soviet pact, when Adler and Draper assertedly ran counter to it) but are still pursuing their non-political careers without interruption, even with help from the press. Only two weeks ago one of these artists made two appearances on major radio and television programs—and was warmly applauded in one of the newspapers that had contributed a great deal of space to the expression of anti-Draper-Adler views. This artist has not yet run into Mrs. McCullough and is therefore presumably safe until a system is instituted for

screening every singer, dancer and musician for political opinions before every radio or television performance.

Kahn pointed out in his *New Yorker* piece that a couple of weeks after the Ed Sullivan episode a debate took place between Clarence Derwent, President of Actor's Equity, and society columnist Igor Cassini (Cholly Knickerbocker) on a radio program called *Something Ought to be Done*. It was Cassini who originally gave Mrs. McCullough the goods on Adler and Draper and has been her No. 1 press angel throughout. In this broadcast he said, "I do believe that if a man is a law-abiding citizen he has the right to perform." However, he added that he did not feel that Adler and Draper should have that right.

As an interesting sidelight on this, it might be pertinent to recall a *Books On Trial* broadcast over WMGM on December 14, 1948, in which the book was Burl Ives' autobiography *The Wayfaring Stranger*, for which the defender was Cassini and I was the prosecutor.

At one point in the broadcast I called attention to the fact that Ives seemed greatly flattered by a review of his singing in the *Daily Worker*, and that he described his friendship with Will Geer and his involvement with the Theater Arts Committee, which was strongly anti-Roosevelt during the 1939-41 period. I asked how Mr. Ives reconciled this with his admiration of FDR, also described in the book.

Mr. Cassini bridled. "I am not a Roosevelt man," he said (according to my tape-recording of the program), "and I am not a *Daily Worker* man, but I find nothing objectionable in this part of the book."

One hesitates to infer that Mr. Cassini may have a double standard—one for Draper and Adler, another for Ives. But there is a great temptation to ask him an irreverent and irrelevant question: Cholly, are you now, or have you ever been, a member of the State Department?

Leo Watson, pioneer of scat singing, dies, aged 52



SAD news for jazz fans is the report from "MM" New York correspondent Leonard Feather, this week, of the death of vocalist Leo Watson.

Leo, one of the first and, in the opinion of many, one of the greatest exponents of scat-singing, died last month in Los Angeles General Hospital of virus pneumonia at the age of 52.

Watson began his career playing bass and tiple with the original Spirits of Rhythm, when that vocal and instrumental group was sponsored by Ben Bernie.

In the middle 'thirties he made something of a name for his part in the Five Spirits of Rhythm records (including "Dr. Watson and Mr. Holmes" and "I Got Rhythm"), released here on Brunswick.

He worked with the Spirits for many years, but in 1938 took a featured spot in Gene Krupa's band for eight months. During this time he recorded with Krupa for American Brunswick. In 1937 he recorded with Artie Shaw's Orchestra, and his vocal trombone impersonations (on "Free Wheeling" and "Shoot The Likker To Me, John Boy") caused some comment here and in the States.

For the past decade, Leo had been working on the West Coast, sometimes as drummer (he recorded with Slim Gaillard in this capacity), other times as odd job man or porter.

Leonard Feather writes: "I had the pleasure of organising and playing on Leo's last two record dates. One was a reunion with his old 'Spirits' partner, guitarist Teddy Bunn, for Black and White, in 1944; and the final date was for Signature in '45, when he recorded his memorable version of 'Jingle Bells'."

Dizzy's band breaks up!

U.S. News Notes from
LEONARD FEATHER

DIZZY GILLESPIE'S band has broken up! Despite recent reports that the band was better than ever, and despite Dizzy's attempt to dissociate himself from the word "bebop" by emphasising the danceable and more commercial nature of the outfit, bookings still proved too hard to get. As a result, Dizzy is now working at the head of a six-piece outfit, the same fate that befell Count Basie. Woody Herman and Charlie Barnet about six months ago.

Woody, however, has recently reorganised to full-band size, and last week it was announced that Charlie Barnet, having gradually built up his West Coast band from seven to ten men, is now augmenting it to fourteen, using musicians recruited on his recent tour in Texas.

★
AN unusual deal was completed last week when Tommy Dorsey arranged to take over Charlie Shavers' little band intact and incorporate it into the Dorsey band, with the exception of bassist Oscar Pettiford. Shavers and his two co-leaders, drummer Louis Belson and vibes man Terry Gibbs, have both been with Dorsey before.

Also in the outfit are clarinetist Jerry Weiner, and Lou Levy, the former Herman pianist who visited Europe in 1948 along with Terry Gibbs, as part of the Chubby Jackson Sextet.

★
CAFE SOCIETY, once famous as a New York jazz centre, is beginning to win back this identity with two recent bookings. Teddy Wilson, making his first New York night club appearance in seven years, has just completed a two-week engagement there and is being followed by a sensational all-star show with Art Tatum and Charlie Parker's group as the main attractions.

★
LESLIE SCOTT, the former Louis Armstrong big-band vocalist, who recorded several sessions of his own (including one led by Coleman Hawkins), made an appearance recently with Xavier Cugat's orchestra at a Broadway theatre, and created such a sensation that he is remaining with Cugat permanently, and already has his first record with the band out on Columbia. He must certainly be the only Armstrong protégé ever taken over by Cugat.

Seven days of Bop

To the cry that 'Bop is dead' comes this answer in the form of a one-week diary of major events in New York

From Leonard
FEATHER

"MM" New York Correspondent

IS bop really dead? Many words, some of them quite angry, have been exchanged on this provocative subject in recent months. Charlie Ventura and Buddy De Franco, among others, have expressed their opinions on this subject in these pages.

What concerns us more directly at the moment is not opinion, but cold, hard facts. By way of illustration, it might be pertinent to examine some of last week's most important news events in the jazz field, taking them day by day.

On Monday, at Birdland, one of the Jockey Symphony Sid's weekly sessions had been announced, featuring a reunion of Charlie Parker and Dizzy Gillespie with a small, all-star band. Early in the evening the entire club filled up, and a couple of hours later a crowd of almost 2,000 people out on the street was clamouring to get in. One noted magazine editor had to fight his way through the mob for a full hour before he could get inside the club.

Bird-Dizzy reunion

On Tuesday the Parker-Gillespie reunion was cemented in the form of an historic record date for Mercury—their first together since 1945. Accompanied by Thelonious Monk, Curly Russell and Buddy Rich, they made "My Melancholy Baby," four Parker originals and a Gillespie original.

On Wednesday a new group opened for a run at Birdland, including Miles Davis, J. J. John-

son, Leo Parker and Milton "Bags" Jackson.

On Thursday there were two major openings—one at Bop City with Dizzy's new small band, the other at Cafe Society, where Art Tatum opened in a show that also included Charlie Parker's group, with Kinny Dorham, Al Haig, Tommy Potter and Roy Haynes.

Dorsey adopts it

The opening was well attended and the manager has since then said that both Parker and Tatum have been helping to draw crowds to the spot. The show also features Lea Matthews, a pretty, young, brunette who offers some excellent vocals modelled very closely along Sarah Vaughan lines.

On Friday another bastion fell to bop when Tommy Dorsey, long one of the most outspoken and dogged enemies of modern jazz ideas, incorporated bodily in his band a group that had been working for several months under the name of "The Men of Note."

Led by two Dorsey alumni, Charlie Shavers and Louis Bellson, the group features many bop ideas, and has two unmistakably bop soloists, vibraphonist Terry Gibbs and pianist Lou Levy.

On Saturday this reporter went over the week's new record releases: they include two new piano albums on Mercury, one by the fabulous Bud Powell, the

other by Canada's gift to bop, Oscar Peterson, who has created the biggest sensation in New York jazz circles since Shearing.

Other new releases were Stan Kenton's "Jolly Rogers," an unmistakably boppish original by Shorty Rogers; the latest release by the Jackie Cain and Roy Kral Sextet on Atlantic; George Shearing on MGM, and Mary Lou Williams on King, this last a most unusual item, "Bye, Bye, Blues," on which, with the help of some trick recording, Mary Lou plays bop simultaneously on piano and Hammond organ.

On Sunday the George Shearing Quintet made its television debut, appearing with Ed Sullivan on his nationally popular, sponsored programme. Shearing has since opened at Bop City, sharing the billing with Louis Armstrong's Sextet.

Unhappy attitudes

All this points to one inevitable conclusion. Despite the great anxiety on the part of bookers, critics, and reactionaries of all kinds to kill it, bop is only dead to the degree that the musicians who play it are dead.

This remark carries a double meaning, for there's no doubt that a great deal of the bad publicity bop has received has been due to the frustrated and unhappy attitudes of many of the musicians who play it. They sit on the bandstand moon-faced, often wandering off when they are not playing a solo, never making an attempt to project their personalities, or endear themselves to the public in any way.

Regardless of what one thinks of Dixieland musically, there can be no doubt that at least it gives the public the impression that the men who are making it are happy and are exerting a little effort to make the listeners happy too.

N.D.L.R.

En toute objectivité Jazz Hot publie ci-après un article de notre collaborateur américain, Leonard Feather, article qui paraît simultanément dans le « Melody Maker », et auquel répond plus loin notre directeur.

DANS le monde musical américain que j'ai eu l'occasion d'étudier de près au cours de ces quinze dernières années, il n'est pas de facteur plus important pour la carrière d'un musicien normal que le « Jim Crow ». Que ce soit directement ou indirectement, l'intolérance bornée du préjugé racial a eu une influence sur des milliers de musiciens, qu'ils soient noirs ou blancs.

Même aujourd'hui, alors que la situation s'est considérablement améliorée, la carrière d'un musicien de jazz est subordonnée au fait que, dans la majorité des cas, il est obligé de travailler avec des musiciens de sa couleur quels que soient ses goûts et ses affinités personnels. S'il est vrai que le nombre des orchestres mixtes s'est accru, il n'en demeure pas moins qu'il est extrêmement rare que tous les membres d'un orchestre soient choisis sans qu'il soit tenu compte de la couleur de leur peau.

Tout ceci est vraisemblablement bien connu des amateurs anglais ou continentaux ; mais ce dont on a beaucoup moins parlé, c'est que parmi les amateurs européens, il existe une situation à peu près inverse, situation à laquelle Barry Ulanov donna avec finesse le nom de « Crow Jim ».

Ce parti-pris de forme particulière — et il faut bien considérer que nous avons affaire à une prise de position non moins sérieuse et aussi difficile à raisonner que la forme américaine — consiste à croire que le jazz est essentiellement un produit du noir américain et conduit inconsciemment à considérer qu'un musicien est un artiste plus authentique, du seul fait qu'il est noir, faisant preuve d'un véritable préjugé à l'égard d'un musicien blanc en tant que tel.

Il est facile de vous en rendre compte, en particulier, en consultant les référendas. J'en comparais récemment une série choisis d'une part dans METRONOME et DOWN BEAT et d'autre part dans le MELODY MAKER et JAZZ-HOT. Les référendas américains d'il y a quelques années montrent une incontestable discrimination défavorable aux musiciens noirs, la plupart des vainqueurs étant blancs. Ce préjugé a virtuellement disparu au cours de ces dernières années, de sorte que les résultats du METRONOME 1950 par exemple reflètent assez bien l'opinion actuelle des jeunes musiciens et amateurs de jazz américains, et ne semblent pas tenir compte de la race des votants, ou des élus. Les résultats du MELODY MAKER, au long des années, ont montré relativement peu de préjugé dans un sens ou dans l'autre, bien que l'attitude de quelques critiques britanniques paraisse avoir influencé l'opinion des lecteurs par leur attitude « Crow Jim ». D'autre part, les résultats du dernier référendum de JAZZ-HOT nous montraient un parti-pris marqué contre les blancs.

(Aussi bizarre que cela puisse paraître, mes premières armes dans le domaine de la critique de jazz furent un prétendu débat entre

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un amateur de Jazz et moi-même, pour savoir qui des blancs ou des noirs avaient contribué le plus à la diffusion de la musique de jazz. Quand cet article parut en décembre 1933 dans le MELODY MAKER, on pouvait douter de l'intérêt de ce débat. Quoi qu'il en soit, déjà, à cette époque, il devait m'être apparu qu'il était facile de soutenir l'une ou l'autre thèse. En fait, je peux maintenant révéler que les deux thèses de la discussion avaient été écrites par moi-même ! Il est évident que le jazz contemporain doit énormément aux pionniers, aussi bien noirs que blancs).

Il n'est pas une personne de bon sens, qui puisse considérer qu'on lui fasse un compliment en l'admirant pour ce qu'on appelle son « sens inné du rythme ». En effet, ce sont les plus intolérants racistes des Américains du sud qui croient que le noir est une personne simple, enfantine et heureuse, « née en chantant et en dansant ». Bien qu'il ne le réalise probablement pas, cette attitude est un peu celle de l'amateur européen.

La biologie nous enseigne que tous les hommes ont été créés égaux et que les différences que l'on pourrait trouver dans leurs dons rythmiques ou musicaux ne sont que le produit de différences dans leur éducation et les milieux culturels qui les entourent. Dès que l'éducation des blancs et des noirs sera commune, ces différences disparaîtront.

Il y a vingt ou trente ans, les musiciens blancs et les musiciens noirs avaient très peu de chance de se réunir et d'échanger librement des idées. On ne parlait pour ainsi dire pas d'orchestres mixtes. Les premiers jazzmen blancs reconnaissent probablement ce qu'ils devaient aux noirs et écoutaient peut-être après leur travail les Armstrong, Henderson et Oliver, mais, sous tous les rapports, le jazz blanc grandissait séparément. Nous trouvons ainsi deux formes de musique séparées et distinctes et il est possible en écoutant un disque de cette époque de dire sans hésiter si l'orchestre ou le soliste est blanc.

Mais ces dernières années, la séparation des races s'est faite moins rigoureuse. La plupart des musiciens blancs établissent librement des contacts tant sur le plan social que sur le plan musical, aussi le résultat de ce libre échange d'idées est qu'il n'y a plus entre ces musiciens de différence notable. Il n'y a plus de « style blanc » ou de « style noir ».

Le musicien noir américain se rend parfaitement compte de cet état de chose et son attitude devrait frapper même l'amateur européen le plus intolérant. Quand Dizzy Gillespie forma son premier petit orchestre, il choisit ses musiciens en se basant uniquement sur le fait qu'ils étaient les plus aptes pour ce travail et il prit Al Haig et Stan Levey. Miles Davis pour ses admirables disques Capitol employa chaque fois plusieurs blancs ; l'album

que Charlie Parker enregistra avec des cordes et qui remporte un succès si extraordinaire, est joué par un orchestre presque entièrement blanc. Cette absence de préjugés s'étend aux vieux musiciens, tel Louis Armstrong qui eût Dick Cary pendant plusieurs mois avant que Earl Hines le remplace ; et Lucky Millinder qui fit une tournée avec un orchestre qui comprenait plusieurs musiciens blancs. Avant que Duke Ellington ne parte pour l'Europe, il essaya de prendre contact avec Buddy De Franco pour le faire entrer dans son orchestre afin de le faire jouer en attraction à deux clarinettes avec Jimmy Hamilton. Mais Buddy De Franco avait déjà un nouvel emploi important : il travaillait avec un autre admirateur sans préjugé, Count Basie !

On voudrait espérer que les lecteurs de Jazz-Hot fassent preuve dans leur vote de la même objectivité. L'orchestre de Woody Herman qui a été certainement la meilleure grande formation de ces dernières années fut pratiquement ignorée. Parmi les saxophonistes ténors, des jeunes aussi extraordinaires que Stan Getz, Brew Moore, Allan Eager, Zoot Sims, Georgie Auld et Al Cohn, qui comptent à coup sûr parmi les douze premiers sur cet instrument aujourd'hui n'ont aucune chance de paraître où que ce soit dans le référendum.

Lee Konitz est victime de la même intolérance, bien que, Charlie Parker mis à part, il soit l'altiste le plus original de l'année.

Il se trouve que, la plupart des guitaristes de premier plan soient aujourd'hui des blancs — Barney Kessel, Mundell Lowe, Chuck Wayne, Billy Bauer, et Bill De Arango (la plupart d'entre eux ont d'ailleurs travaillé une fois ou l'autre avec un chef d'orchestre noir). Ils furent pratiquement tous ignorés dans le dernier référendum de Jazz-Hot. Chez les pianistes, l'un des favoris de Charlie Parker, Dodo Marmarosa, est négligé (et il fut traité de façon assez mesquine dans une critique de ses disques). Apparemment, personne n'est intéressé par Lou Levy, l'étonnant Lennie Tristano et Georges Shearing (alors qu'il suffit de demander à n'importe quel musicien noir de nommer ses pianistes favoris, pour qu'il cite au moins l'un d'eux). Shearing, du point de vue de l'amateur français, est doublement handicapé : non seulement comme blanc, mais encore comme Anglais, et le Français a été éduqué de telle façon qu'il considère comme impossible qu'un Anglais devienne un jour un grand musicien de jazz.

Dans le domaine des chanteurs, « Crow Jim » prend paradoxalement une forme anti-nègre. Si le chanteur n'a pas un timbre guttural comme Louis Armstrong ou Hot Lips Page, on ne le considère pas comme un chanteur de jazz (pour autant Wingy Manone et Louis Prima ont ce timbre guttural, soi-disant nègre). C'est pourquoi de grands artistes comme Billy Eckstine et Sarah Vaughan qui sont les idoles de tous les musiciens en Amérique sont négligés et amoindris par les « puristes » qui méprisent leur travail qu'ils considèrent comme commercial (je prends à témoin l'accueil peu courtois que Paris a réservé récemment à la charmante et talentueuse artiste Kay Davis).

J'en ai parlé à un grand nombre de musiciens noirs et tous sont d'accord sur l'existence de ce parti-pris bizarre. Le cas de Denzil Best, qui était le seul noir du sextet quand Chubby Jackson se rendit en Scandinavie, l'il-

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Par **Leonard FEATHER**

(Traduction de J.-J. FINSTERWALD)

June 1950

Jazz Hot

Préjugés ou Malentendus

par Charles DELAUNAY

DANS son article, Leonard Feather aborde ce mois-ci une question particulièrement délicate et complexe sur laquelle nous nous devons de revenir. Le point de vue de notre confrère est intéressant car il représente celui d'une importante fraction des milieux jazzistiques américains, parmi les plus affranchis de certains problèmes raciaux et esthétiques, mais parfois aussi dangereusement « engagés » et montrant le plus souvent une flagrante incompréhension des problèmes tels qu'ils se posent en Europe.

S'il est vrai que de réels progrès ont été accomplis aux Etats-Unis, au cours des dix dernières années, vers une meilleure compréhension de la discrimination du problème racial, et plus particulièrement dans certains milieux musicaux, la situation est loin d'être encore satisfaisante. Quoiqu'on fasse, il subsistera longtemps encore un préjugé — inconscient ou non — en faveur des musiciens blancs. Les derniers référenda ne font que confirmer cette vérité d'hier.

Mais ici, le problème est plus celui de la conception américaine de cette musique, que purement racial.

Il nous semble, à nous Européens, que l'Américain n'aborde jamais le fond du problème, s'attachant davantage aux caractéristiques externes, ne faisant pas la distinction essentielle entre le soliste ou l'arrangeur « tout venant » et le véritable créateur.

Pour autant que les référendas représentent vraiment l'opinion des Américains, on constate que les écarts annuels tiennent plus compte du lancement publicitaire ou d'une performance occasionnelle que de la valeur d'ensemble d'un musicien. Ainsi voit-on des musiciens au talent peut-être prometteur et aux dons incontestables, disputer délibérément les premières places à des artistes dont l'apport musical est incomparablement supérieur.

Consultez les référendas annuels de « Down Beat », que nous préférons à des revues plus spécialisées comme « Métromome » ou « Record Changer ».

On constate la valse effrénée à laquelle sont soumis les musiciens, et dans laquelle les musiciens de couleurs ont peine à atteindre les premières places, que leur soufflent la plupart du temps de simples imitateurs sinon des plagiaires.

Le problème est fort différent en Europe. Et, s'il est vrai qu'il existe un préjugé inverse, dont nous avons maintes fois dénoncé les exagérations, il apparaît que l'Américain se fait de notre continent une idée beaucoup trop simpliste, sans tenir compte des conditions dans lesquelles se trouve l'amateur européen, éloigné du « théâtre des opérations », et limité à la production phonographique locale qui, il faut bien le dire, offre des lacunes incroyables.

Ainsi comment voudriez-vous que l'on connaisse et qu'on apprécie ici Sarah

Vaughan et Billy Eckstine, dont les premiers disques viennent à peine de sortir ? D'autre part, peut-on s'attendre à ce que la masse du public s'attache vraiment à des disques chantés dans une langue qui n'est pas la sienne ? Sans compter qu'il s'agit d'exécutions qui sont, la plupart du temps, éminemment commerciales.

Pas besoin de traverser l'Atlantique pour constater que des musiciens blancs ont su affirmer des dons évidents pour la musique de jazz, et il n'y a certainement aucune raison *a priori* pour qu'ils ne puissent égaler leurs frères de couleur, comme le montrait d'ailleurs Lucien Malson, et dans ce numéro Georges Daniel. Cependant nous sommes bien obligés de reconnaître que jusqu'ici la majorité des véritables créateurs sont noirs, depuis les pionniers de la Nouvelle-Orléans jusqu'aux champions modernes de l'école « bop ».

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lustrer parfaitement. Comme toute personne de bon sens, il ne s'attendait pas à un accueil différent de celui qu'on pourrait faire aux autres musiciens en raison de sa race ; tout ce qu'il demandait, c'est qu'on le jugea équitablement sur ses qualités propres. Or, il découvrit que les amateurs suédois le considéraient automatiquement comme supérieur aux autres musiciens de la formation.

Jouez un disque moderne à l'un de ces jeunes gens et demandez-lui quels sont les solistes noirs et quels sont les blancs ; il sera incapable de les distinguer avec certitude. Le jeu de Kay Winding et celui de J.-J. Johnson est presque semblable, pourtant soyez sûr qu'un amateur français fera automatiquement quelque réserve sur le jeu de Kay.

Récemment, une marque française de disques prenait contact avec un de mes amis en vue de lui acheter quelques matrices de jazz. Elle spécifia que seuls les artistes noirs l'intéressaient. Mon ami le rapporta à quelques musiciens noirs, ce qui amena un sourire ironique sur leur visage. L'amertume du préjugé racial les avait marqués pour toute la vie, et c'était la première fois qu'ils entendaient parler de sa contrepartie. Pour conclure, la voie que les amateurs continentaux ont à suivre est très simple : ils n'ont qu'à appliquer les mêmes critères à Terry Gibbs qu'à Milt Jackson, à Shelly Manne qu'à Max Roach, à Ralph Burns ou Pete Rugolo qu'à Tadd Dameron ou à Walter Fuller. Ce sont tous des musiciens, et leur intelligence n'est pas déformée par une quelconque légende de supériorité et d'infériorité ; ils se jugent les uns les autres d'après leurs seuls mérites. Ils ne savent que faire du « Jim Crow », pas plus que du « Crow Jim ». Espérons que tous les jazz-fan, y compris le soldat des indécrottables anti-nègres, — ou anti-blancs en Europe — commenceront à voir les choses de cette manière.

L. F.

Que peut-on opposer sans ridicule, parmi les blancs aux chefs de file que sont des Louis Armstrong, Coleman Hawkins, Roy Eldridge, Fats Waller, Art Tatum, Teddy Wilson, Lester Young, Charlie Parker... Personne, sinon quelques disciples ou imitateurs de second plan.

Il nous paraît aussi dérisoire de mettre sur le même plan que Duke Ellington des orchestres comme ceux de Goodman, de Woody Herman ou de Stan Kenton, qui apparaissent dans ces référendas ; ce serait confondre un orchestre, parfois de qualité, avec une organisation créatrice.

Nous nous souvenons encore de l'époque où l'orchestre de Goodman était considéré comme une gloire nationale américaine ; il fallait aller jusqu'à la huitième place pour trouver le nom d'Ellington, après ceux de Shaw, Dorsey, etc...

Des nombreux enregistrements laissés par ces derniers orchestres en est-il qui à quinze ans d'intervalle puissent soutenir la comparaison avec les **Black and Tan**, **Creole Love Call**, ou **The Mooche** de Duke Ellington, dont l'originalité et le caractère ont allègrement supporté l'épreuve du temps.

Ceci dit, il est incontestable que les amateurs européens fassent souvent preuve d'un préjugé défavorable à l'égard des musiciens blancs, (américains ou européens) auxquels ils préfèrent souvent des musiciens noirs d'une classe inférieure.

Mis à part, certains cas de parti-pris systématique qui relèvent d'un fâcheux aveuglement ou plus simplement d'une mauvaise foi évidente, il faut reconnaître que l'amateur français, par exemple, est sans doute sensible à la couleur du musicien dont la teinte est pour lui une sorte de garantie d'authenticité (?) Mais c'est souvent aussi parce que le musicien noir, d'une manière générale, est plus spectaculaire, et qu'il se montre plus à l'aise, plus détendu (parfois même enclin à un certain cabotinage facile), que le musicien blanc. Pour excellent qu'il soit, celui-ci se montre souvent mal à l'aise, et semble s'ennuyer. Et le spectateur n'aime pas ça.

Nous avons près de nous l'exemple de deux musiciens noirs qui ont séjourné plusieurs années en France : Don Byas et James Moody, qui n'ont jamais obtenu le succès qu'ils méritaient, pour la seule raison que leur prestation, est toujours dénuée de toute affectation spectaculaire. Et, comme l'un et l'autre le constataient amèrement à l'issue d'un concert de Rex Stewart, « C'est à se demander si le public apprécie vraiment la musique, ou s'il n'attend de nous que des pitreries. »

Ayant parlé du parti-pris de certains amateurs français, il nous est permis maintenant de nous étonner de celui qu'affichent délibérément certaines revues américaines, que ce soit en faveur

du Dixieland ou du Jazz soi-disant « progressiste ».

Ainsi, pour courageux qu'ait été souvent notre confrère américain « Métro-nome », il n'est de secret pour personne que cette Revue, au mépris de toute objectivité, a plus particulièrement soutenu une poignée de musiciens, et en particulier des « progressistes » tels que George Handy, Pete Rugolo, Ralph Burns, Stan Kenton, Lennie Tristano, Billy Bauer, Bill Harris, Charlie Ventura, et d'autres encore, qu'elle considère comme les champions du renouveau du jazz.

Au risque de me tromper lourdement, je dois dire, avec de nombreux amateurs du vieux monde, que rien dans leur musique ne nous a vraiment étonné.

Aussi savante et cultivée que soit leur musique — comparée par certains Américains à la musique moderne — nous craignons que nos confrères américains n'aient été abusés par le factice et l'artificiel de compositions qui ne sont ni de la « grande musique », ni du bon jazz ; alors que des recherches, souvent encore au premier stade de leur évolution, comme les arrangements de Walter Fuller joués à Paris par l'orchestre de Dizzy, ou les compositions de John Lewis, laissent entrevoir la possibilité d'un véritable renouveau de notre musique.

Je m'étonne à nouveau de la publicité qu'on a faite à des solistes comme Ventura, Harris, Tristano, voire même George Shearing ou Lee Konitz, dans la mesure où celle-ci s'est faite au détriment des musiciens comme Lester

Young, J.-J. Johnson, Green, ou Sonny Stitt, dont la classe est pour le moins égale et évidente.

Lors de mes différents voyages aux Etats-Unis, j'eus l'occasion d'entendre la plupart de ces musiciens. Lennie Tristano notamment, ne m'a inspiré qu'un morne ennui. Si musical que soit son style, il est dénué de la moindre parcelle de vie. Je n'en dirai pas toujours autant de George Shearing dont il serait vain de mésestimer les qualités. Mais bien que Shearing soit un technicien, que le plaisir qu'il prend à jouer paraisse réel (ce qui ne paraît pas être le cas de Tristano), je n'ai pas trouvé dans son jeu, quoique ce fût qui me permit de le situer au-dessus d'un Tatum, voire même d'un Garner ou d'un Wilson ; ceux-ci ont créé un style personnel et fait école.

Ceci dit, il me semble qu'il faudrait mettre les choses au point. Le cadre de cet article ne le permettra qu'en partie, mais disons pour conclure que si rien ne s'oppose à ce que les musiciens blancs égalent les noirs, ce sera dans la mesure où ils feront œuvre de création.

Il est indéniable, qu'au cours de l'histoire du Jazz, les musiciens blancs ont pris une part importante dans son développement.

Il ne fait de doute pour personne qu'entre 1920 et 1930, des musiciens comme Frankie Trumbauer, Miff Mole ou Jack Teagarden, ont contribué à apporter à la musique de jazz, encore à l'état « brut », une certaine perfection de jeu et de mise au point dont les musiciens noirs ont su tirer le plus grand

parti. Trumbauer notamment, a eu une influence incontestable sur des musiciens comme Benny Carter ou Don Redman.

Sur le plan purement orchestral, l'avènement de l'orchestre de Benny Goodman a également eu d'heureuses conséquences incitant la majorité des orchestres noirs à soigner davantage la mise au point, la sonorité et la justesse des ensembles.

Comme clarinettiste, Goodman est peut-être des solistes blancs celui qui joua le rôle le plus considérable. Alors que sur les autres instruments, des Roy Eldridge, Lester Young, Teddy Wilson ouvraient de nouvelles perspectives, Benny fut le premier à instaurer avec son instrument un style vraiment nouveau, sans toutefois conserver l'émotion et la chaleur d'exécution de ses confrères de couleur.

Aujourd'hui le jazz compte dans ses rangs de nombreux musiciens blancs qui rivalisent avec les noirs et qui pourraient s'intégrer avec bonheur dans des orchestres mixtes.

Mais ce que nous attendons encore, ce sont de véritables créateurs, dont l'originalité et le génie ouvrent de nouvelles perspectives au jazz.

Ce jour-là, nous serons légitimement heureux et fiers de dire que la musique de jazz n'est plus seulement la musique du peuple noir des Etats-Unis, mais une musique universelle, digne de la place qu'elle a déjà prise dans le monde et que les musiciens noirs et blancs, de tous les pays, s'attachent à répandre et à développer.

Referenda "Down Beat"

LES SOLISTES FAVORIS	ORCHESTRES	TROMPETTES	TENOR-SAX	PIANO
1946	1946	1946	1946	1946
B. GOODMAN	W. HERMAN	ZIGGY ELMAN	Ch. VENTURA	MEL POWELL
H. JAMES	ELLINGTON	R. ELDRIDGE	F. PHILLIPS	T. WILSON
G. KRUPA	GOODMAN	C. SHAVERS	L. YOUNG	A. TATUM
C. HAWKINS	KENTON	R. STEWART	V. MUSSO	J. GUARNIERI
T. DORSEY	HAMPTON	CONDOLI	C. CORCORAN	R. BURNS
L. HAMPTON	T. DORSEY	(A noter que Armstrong et Dizzy Gillespie étant chefs d'orchestre ne participaient pas à ce classement.)	B. FREEMAN	T. NAPOLEON
A. TATUM	G. KRUPA		Al SEARS	T. BUCKNER
W. HERMAN	C. BASIE		(Hawkins ne participait pas à ce classement.)	E. GARNER
J. HODGES				
M. SPANIER				
L. ARMSTRONG (12*)				
DIZZY (26*)				
L. YOUNG (29*)				
Roy ELDRIDGE (38*)				
1948	1948	1948	1948	1948
B. GOODMAN	S. KENTON	C. SHAVERS	V. MUSSO	Lou STEIN
D. GILLESPIE	D. ELLINGTON	Z. ELMAN	F. PHILLIPS	M. POWELL
B. HARRIS	D. GILLESPIE	Mc GHEE	C. HAWKINS	J. GUARNIERI
V. MUSSO	C. THORNHILL	R. ELDRIDGE	I. JACQUET	L. TRISTANO
Ch. VENTURA	Mc KINLEY	P. CONDOLI	L. YOUNG	T. WILSON
H. JAMES	C. SPIVAK	C. ALVAREZ	T. NASH	D. MARMAROSA
C. PARKER	T. DORSEY	M. DAVIS	D. BYAS	S. BURKE
C. SPIVAK	W. HERMAN	R. WETSEL	B. COOPER	R. BURNS
L. ARMSTRONG	H. JAMES	R. RODNEY	T. BENEKE	J. STACY
G. KRUPA	G. KRUPA			A. TATUM
C. HAWKINS (16*)				ERROL GARNER (14*)
L. YOUNG (18*)				BUD POWELL (19*)
D. BYAS (39*)				
1950	1950	1950	1950	1950
B. GOODMAN	W. HERMAN	Mc GHEE	F. PHILLIPS	E. GARNER
B. HARRIS	D. ELLINGTON	C. SHAVERS	S. GETZ	L. LEVY
C. PARKER	C. BARNEY	M. DAVIS	C. HAWKINS	M. POWELL
G. SHEARING	L. BROWN	F. NOVARRO	W. GRAY	H. JONES
L. ARMSTRONG	S. KENTON	R. ELDRIDGE	L. YOUNG	J. GUARNIERI
Ch. VENTURA	D. GILLESPIE	B. HACKETT	V. MUSSO	T. WILSON
Ch. VENTURA	G. KRUPA	E. ROYAL	B. WEBSTER	R. BURNS
F. PHILLIPS	B. GOODMAN		E. MILLER	A. HAIG
D. GILLESPIE			B. MOORE	D. MARMAROSA
H. JAMES				B. POWELL
L. YOUNG (16*)				
C. HAWKINS (25*)				



FEATHER

RADIO and TV

By Leonard Feather

TV Crowds Radio In the Wee Hours

TELEVISION is keeping later hours. Not so long ago, if your friends dropped in much after ten o'clock, there was little or nothing on tap to provide a proud demonstration of your new twelve-inch screen. Today, you can flip the dials at eleven, midnight, or even later, and find at least a couple of channels still operating.

Aside from the numerous sports events, the bulk of late evening video is devoted to interview shows, wherein Maggi McNellis or Ben Grauer or Joyce Matthews will ask a guest such scintillating questions as "How did you get your start?" or "Do you think television is really here to stay?"

A major effort to escape from this rut has been made on WNBT, which recently started something known as "Broadway Open House," running from eleven to midnight Monday through Friday. Sponsored by a beer-bottling outfit, this is still in the experimental stage and uses a variety of masters of ceremonies. During the first two weeks, the hosts included Dean Martin and Jerry Lewis, who reduced the whole operation to a shambles with delightful results; Dave Garroway, whose relaxation-at-all-costs demeanor seems better suited to a formal, scripted show; Dick Haymes, who was singularly ill at ease trying to chat with members of the audience; and Jinx Falkenburg, who in addition to being perhaps the loveliest sight in television, is half of the dullest matrimonial emceeing team on the air.

The show began to settle down

when Jerry Lester took over, first for one night, then three nights a week. His Saturday night show on WABD is invariably entertaining, but he seemed even more at home in the informal surroundings of the open house—and informality is a polite word for it. Trade papers have complained that the show lacks production. Actually this is its greatest charm. Though three script writers are credited, their jobs must be skeletal. Everything is ad lib to the point of chaos. Singers are interrupted in mid-chorus to make way for a commercial; 30-second warning signs, instead of being obeyed by Lester, are grabbed and shown to the viewers; the prop telephone seldom rings until after someone has already said, "That call must be for me."

Sloppiness *per se* is no virtue, but the contrast with the slick, smug smoothness of the Berle brand of humor is delightful, especially when there is a talent of Lester's caliber to cope with it.

On evenings when Lester is not in charge, you can turn to one of the other late-running channels, chiefly WPIX and WATV, both of which feature movies.

You'll be likely to see a picture with such up-and-coming young stars as Wallace Ford, Sally Blaine or Dolores Costello, or perhaps a precocious youngster like ten-year-old Mickey Rooney or Freddy Bartholomew. In these productions, filmed on special celluloid decorated with rain and sleet, you will invariably find that the hero is a cub reporter, look-

ing for his first big story, and afraid to expose the DA's connections with local shady politicians because he has taken a shine to the DA's daughter. But the editor insists that he go through with the expose, even if they have to fight this thing all the way up to President Hoover.

The main attraction of these presentations is not the movie itself. Every fifteen-minute installment of the picture is spelled by a commercial interlude of approximately the same length. The commercial is done live from the studio; in it a handsome announcer seated on a divan, and a blonde from the nearest model agency, will explain how, if you call right away, you can get for the amazingly low price of only \$1.98 a raincoat thin enough to fold into the pocket of your other raincoat, and a complete set of 98 genuine china spittoons. This offer is always about to be withdrawn immediately, but somehow the threatened withdrawal never takes place, and the next night the announcer is sitting on the same divan, but this time he is with a brunette from a different agency. At the end of each commercial, one of them says, "And now let's sit back and enjoy the next portion of tonight's feature"; occasionally, when the camera stays on them a moment too long, you can see them getting the hell out of the joint.

Night-time television is by no means an unalloyed joy, but it is irremovably here. The yawn-till-dawn disc jockeys of the radio era had better watch out.

ON THE RECORD

By LEONARD FEATHER

Noted Jazz Critic and Composer

NOT much has been said in this department about the cold war that's been going on between the record companies. Maybe we shouldn't call it a cold war, but rather a revolution. 45 revolutions a minute for RCA Victor, and 33 1/3 revolutions for Columbia, with the poor public caught neatly in the middle, and wondering whether it might not be better to stick to the good old-fashioned 78 RPM turntable.

We've just been reading some very revealing figures about record sales for 1949. It seems that dealers sold some 177,000,000 discs at the old-fashioned speed, about 7,000,000 of the doughnut-shaped 45's, and 3,000,000 of the 33's. In other words, with men who know their platters best it's the old speed seventeen to one. Actually, the figure on the 33's is misleading, as the average long-playing disc has the same musical content as three, four, or even five of the regular records, although it costs proportionately less than if you bought the same music on 78 (am I making myself obscure?).

Anyway, if you've been wondering what to do, the important thing to remember is that Columbia's 33-speed gimmick offers you records in three sizes; seven inch, playing from three to five minutes per side; ten inch, playing twelve minutes or so; and the twelve inchers, which can run as long as twenty or twenty-five minutes a side. But on the doughnut discs (45 RPM) all you can get is the first of these three types. Our vote goes to Columbia's LP, especially since more and more items of musical importance are being added to its annals.

Most of the items listed below include eight full-length performances and sell for \$2.85. If it's dance music you're after, Columbia has started an admirable LP series, mostly featuring good standard song hits. The ones we've heard so far are by Xavier Cugat, Les Brown, Tony Pastor, and Hal McIntyre.

Among the many other labels that have adopted Columbia's slow-speed system, MGM stands out, with a fine series of movie sound-track albums, notably those from "Words and Music," "Annie Get Your Gun," "Till The Clouds Roll By," and "Easter Parade." For those who like multiple keyboard performances MGM has also transferred to wax Maggy Fisher's Piano Playhouse, one of our favorite Sunday radio shows, featuring Cy Walter, Stan Freeman, and Joe Bushkin. If you're a Bushkin fan you'll prefer "I Love A Piano," which he has all to himself, and which offers Atlantic's

special bargain rate. (They cram in ten tunes per disc instead of eight.)

Decca has put out a flood of LP's, one of the best being the Ella Fitzgerald souvenir album; there are also at least a half dozen Bing Crosby collections, and a couple of older ones, from Bing's salad days, on Decca's Brunswick label. Brunswick is the label that also offers you some great jazz on LP, ranging from two 1930-ish sets by Red Nichols to a great 1945-ish one by the Art Tatum Trio.

If you're a bop fan (and we firmly believe such people still exist) you should be heartened to hear that by the time you read this George Shearing will have two LP collections on the market. In addition to the one on Discovery, for which we helped to organize George's Quintet, there will be a new one on MGM. The amazing blind English pianist provides a perfect answer to the bopophobes who claim it's just a lot of noise and no melody.

If the Dixieland revival has you in its grip, take heed of the new compendium by Ben Pollack entitled "Dixie For Dancin'." Pollack is the man who gladdened these zither-weary ears by waxing for Modern Records a delightful Dixieland treatment of *The Third Man Theme*. In view of Pollack's status as a veteran jazz man of some thirty years' trojan service, it's a little ironical to find "Dixie For Dancin'" on a label called Discovery. Who knows—next month someone may "discover" Louis Armstrong!

Among the single items, we should like to salute, a little belatedly, Abe Burrows' debut on Columbia with *Sweet Memories*, a devastating satire on the *These Foolish Things* brand of ballad. This comes in two sizes—ten inch, regular speed, or seven inch LP. It's funny any way you listen to it.

On Capitol, all the singers seem to have been forced into an uneasy alliance with the carefully whipped-up Dixieland frenzy, with such dubious results as Margaret Whiting's *Razz-A-Ma-Tazz*, and Jo Stafford's *Pagan Love Song*. There are also many high-class Capitol items by high-class, authentic Dixieland artists, such as Pete Daily doing *Minnie The Mermaid*, and Dave Cavanaugh's *I'm Gonna Charleston Back To Charleston*. Good Dixieland can be most enjoyable, but bad Dixieland immoderately spewed out to cash in on a trend can do nothing but harm. If this glut of retrogressive reminders keeps up much longer, the "roaring Twenties" are going to come to the same sudden end they met in 1929.

George Shearing 5 Takes L.A. Oasis

LOS ANGELES—George Shearing, the phenomenal British piano star, will bring his quintet to Eddie's Oasis, for a two-week engagement beginning Friday, July 21, in his first Los Angeles appearance. Shearing, whose "polite bop" has placed him high in the *Metronome*, *Down Beat* and other major musical polls, is one of the brightest new MGM recording stars and his "I'll Remember April" and "I Didn't Know What Time It Was," promise to surpass his early hits, "September In The Rain" and "East of the Sun."

The Shearing background would make him seem the unlikely person to become the rage of American jazz circles. Born August, 1920, in Battersea, London (a district not likely to inspire anyone to musical heights), he was the youngest of nine children and the only musician in the family. George, blind at birth, began his study of the piano when he was five at a school for the blind in London. He played only classical music until he was 16, when he became influenced by the American recordings of

Art Tatum, Teddy Wilson and Fats Waller.

FEATHER TOUCH

His jazz career began when he was 16, and sat in one night at a London jam session conducted by Leonard Feather, who soon arranged George's first recording date. During the subsequent years, George rose rapidly to become England's number one jazz figure, winning the British "Melody Maker" popularity poll for seven consecutive years. It was Feather who helped George to come to the United States, where he has rapidly risen to the foremost ranks of jazz pianists.

George Shearing plays everything from Debussy to bebop. The chief characteristics of the Shearing style are the unbelievable speed of his improvisations, the humor and resourcefulness of his harmonic and melodic ideas, the tremendous swing he generates and his rocking effervescent personality.

Also on the Oasis bill with Shearing will be dancer Sylvia Moon and the Maxwell Davis Trio.

Pittsburg Courier July 20

70 DUKE ELLINGTON—

JAZZ is a young man's art. Run through any list of the country's outstanding musicians, especially the national poll winners, and it's a safe bet that you'll find the vast majority of them in their twenties or, at most, their early thirties. Many of them are youngsters who acquired their jazz experience in a school band and jumped directly from high school or college into their first job with a well-known orchestra.

When you stop to consider this, it becomes all the more amazing that one of the greatest jazz orchestras in the country today is led by a man nearing fifty-one, and includes in its personnel a group of talented musicians, the majority of whom are between thirty-five and fifty. It's even stranger to reflect that Duke Ellington, the leader of this band, was a successful maestro probably before your mother first met your father—was playing prom dates for an earlier college generation in the 1930's—and in 1950 remains an idol of the more discerning college music lovers everywhere.

Yes, jazz is just about a generation



Drawing by Bob Jamesson

Varsity, Sept. 1950

PIONEER in JAZZ

You might say that the Duke grew up with jazz, but you'd be wrong. It's really the other way round

By LEONARD FEATHER

Varsity's Music Editor

old, and you can trace its career by going over the background of the great Duke Ellington. All of you undoubtedly know his name, and whether or not you've had the pleasure of having him play a prom date for you—as he has at so many campuses—at least you may have heard his work through recordings, concerts, broadcasts, and through other people's performances of his world famous compositions such as *Solitude*, *Mood Indigo*, *Don't Get Around Much Any More*, *I'm Beginning To See The Light*, and *Sophisticated Lady*.

You might say that Duke occupied the same position as a musical pioneer and campus favorite of yesterday that is held by Stan Kenton today. Musically, both are rugged individualists who have tried hard to take jazz out of the limited field of dance music and give it a legitimate place in the concert hall. Physically, both are tall, handsome, and dignified personalities, whose personal magnetism has helped them to put across uncommercial music with strictly commercial audiences.

Back in the days when Duke's music first became the rage of New York (that would be 1927, when he first opened at the famous Harlem night spot of those days, the original Cotton Club) jazz was a lot different from the kind you hear at your campus dance or on your phonograph today. Having been brought up during the past decade on a diet of ten-piece brass sections and six-man sax teams, you may find it strange to reflect that a "big" band at the time of Duke's debut would be composed of perhaps two trumpets and a trombone, three saxophones, and a rhythm section comprising piano, banjo, a tuba, and drums.

Duke Ellington did a lot to transform that kind of music into the kind you hear now. He helped to enlarge the sax section, added a third and fourth trumpet, and installed a trio of trombones—all in the interest of getting a wider variety of sounds into the young, rapidly expanding art form known as jazz. He lightened the sound of the rhythm section, repacking the tuba with a string bass.

Before Duke's day, most of the efforts to "improve" jazz consisted of attempts to tie it up with classical music, to bridge the gap between the two forms, as for instance Paul Whiteman playing George Gershwin's *Rhapsody In Blue*, and other pretentious symphonic jazz works. Duke Ellington did something different, something that you can still hear reflected not only in his own band today, but in the music you hear played by the Kentons and Woody Hermans. Instead of playing just popular songs of the day like most of the early dance bands, or pseudo-symphonic works like Whiteman, Duke created a new style, keeping the music still within the framework of jazz, still danceable, and still melodic, with a new personality added in the form of his own compositions and arrangements. His was the first jazz orchestra definitely stamped with the earmark of a composer-leader. Duke the maestro, Duke the "composer," and Duke the arranger were three inseparable personalities. Moreover, Duke used the whole orchestra as an instrument to express his personal

ideas, and many of his original works were written with certain soloists specifically in mind.

Some of these soloists are still with the Ellington outfit today. Among them are Johnny Hodges, an Ellingtonian of more than twenty years' standing whose beautiful alto sax work has been copied by just about everybody you hear today on this instrument; Harry Carney, the baritone sax man who made this instrument popular in jazz; and Lawrence Brown, who is to the trombone what Hodges is to the saxophone. Some of the other stars, who can still be heard on the great old Ellington records, have since gone on to success in non-Ducal fields: Cootie Williams, who pioneered with Duke in what was aptly called the "growl" trumpet style, now has his own band; Barney Bigard, the New Orleans clarinetist who was famous before most of us had even heard of Benny Goodman, left Duke after fifteen years' service and is now with Louis Armstrong.

While such men as these were making jazz history with the Duke, when you were about minus three years old, the Duke himself as a leader took many steps that helped to give jazz its present more or less respectable reputation. For instance, when you go to your local auditorium to witness a jazz concert, don't overlook the fact that Duke helped to pave the way in this field as far back as 1933 when he made his first international concert tour in Europe; and jazz concerts as a regular event in this country have only been accepted since around January, 1943, when Duke launched his first nation-wide concert tour with a performance at Rye High School, Rye, New York, where he gave his world premiere of *Black, Brown, And Beige*, which he described as a tone parallel to the history of the American Negro.

Looking over the whole popular field of music today, you can find traces everywhere of the Ellington influence. For the past fifteen years the word "swing" and the influence of swing music have been pretty much taken for granted; in 1932 Duke was the first to popularize this word with *It Don't Mean A Thing If It Ain't Got That Swing*, which paved the way for the swing era, Benny Goodman, and all the rest. It was during the rise of swing that Duke and his contemporaries played a big part in showing how the youth of the nation could exercise a healthy influence on jazz. The Ellington band, and all the (Continued on page 44)



The Duke relaxes backstage at N.Y.'s Paramount after his fiftieth birthday party. Background is part of his fabulous wardrobe.

DUKE ELLINGTON—PIONEER IN JAZZ

(Continued from page 27)

later bands of the swing decade, showed that dance music could be made more exciting and more original if the bands could be allowed to concentrate on tunes with a beat, and on individual instrumental soloists, to appeal to the more jazz-conscious college crowd.

Nowadays one of the things you take for granted is that you can always hear your favorite band at one of the big nearby movie theaters. That was another department in which Duke pioneered, playing a long tour of de luxe houses back in the early 1930's, when a dance band on any kind of a stage was something most unusual.

But it will be through his work as a song-writer that the Ellington name will live longest. No matter how little the man on the street may know today about Duke Ellington—and although he is no longer a newcomer he is still by no means a forgotten man—almost anyone, with or

without knowing the name of the composer, will have happy memories of such melodies as *I Got It Bad And That Ain't Good*, *Do Nothing Till You Hear From Me*, *Ain't Got Nothing But The Blues*, *I'm Just A Lucky So And So*, *Caravan*, *In A Sentimental Mood*, *I Let A Song Go Out Of My Heart*, *I Didn't Know About You*, *Prelude To A Kiss*, *Azure*. This is just a random glance over the Ellington record. Altogether it covers twenty-five years as a song writer and around a thousand compositions. Some of the Ellington creations are truly timeless. For instance, you hear a lot of talk nowadays about the idea of using the human voice like a musical instrument, a device used by many of the bebop vocalists. Well, Duke thought that was a pretty good idea in 1927 when a girl named Adelaide Hall did it on the original record of his own *Creole Love Call*. In fact, he still thinks it's a good idea and he uses Kay Davis in that

style on almost everything she sings with the band currently, including the 1950 arrangement of *Creole Love Call*, and the lovely, melodic *Trans-blucency*.

Song-writing, however, is just the best known and most commercial part of Duke's composing career. Among musicians he has earned most of his fame for the long series of strictly instrumental numbers for his own orchestra; so if you have heard of Duke mainly through the above-mentioned string of popular songs, you might find it more interesting to investigate some of his more ambitious pieces, like *Black, Brown And Beige*, *New World A-Coming*, the *Liberian Suite*, *Perfume Suite*, *Blutopia*, and the *Deep South Suite*. All these works are really great music, but they never lose contact with the true spirit of jazz; along with the popular touch, they have the touch of distinction that has made Ellington absolutely unique in the annals of jazz.

Possibly, as a rabid Stan Kenton fan, you may take exception to this description of the Duke. Stan's thirty-seven piece outfit, which has been the sensation of 1950 college circles, is ambitious and original; its arrangements are modern, and the string section is an important addition. Yet it's still safe to say that had there not been an Ellington yesterday there might not be a Kenton today, and that even now Stan might well envy the personal touch that has been lent to the Ellington unit through the years. One of the most important keys to his success has been the fact that Duke has made so few changes in the personnel of his orchestra through the years, and that in keeping his lineup more or less stable he has been able to identify himself and his band with the personalities of the great musicians who have worked him. Duke Ellington at fifty is still a mighty man of music.

In case you've been wondering just what he really stands for, and want to know why you've heard his name mentioned so reverently by younger and older musicians alike, there are many ways of finding the answer. One would be to read the book that was written about his life, "Duke Ellington" by Barry Ulanov (Creative Age Press); another would be to invest in a few of his record albums, especially *Black, Brown, And Beige* (Victor), *Mood Ellington* (Columbia), *Duke Ellington At Carnegie Hall* (Musicraft), and *An Ellington Panorama* (Victor). After a few hours wrapped up in music like this, you won't need to be told why Ellington alone among all band leaders won six Eskey statuettes in the Esquire All American Jazz Poll; why his was the only band ever voted number one in both the sweet and the hot division of the Down Beat poll; or why musicians tell you that they divide all orchestras into two categories; namely, Duke Ellington—and The Rest!

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When



FEATHER

RADIO and TV

By Leonard Feather

Etymology Makes Good on Video

IT is this department's happy duty to report the recent arrival of the perfect TV show, or certainly the closest approximation yet. *We Take Your Word* is the title; it appears on video Fridays at 9 p.m., as well as on the radio at the same hour Sundays.

In both forms, the show is a perfect blend of entertainment and education. It deals with etymology, a subject which sounds, at first blush, highly unpalatable. But neither the personable moderator on the TV version, John Daly, nor the members of the panel of experts can be accused of making this seem dull or overspecialized.

The qualifications of a panel member on *We Take Your Word* are far more exacting than on any other program. He must be prepared to give the meaning and derivation of a wide range of words and phrases, and discuss them amusingly and authoritatively.

Newcomers to the program will be astonished at the aplomb with which Abe Burrows, a regular participant, meets these qualifications. The combination of his comic demeanor, quick wit and scholarly knowledge of Greek and Latin roots is as improbable as it is irresistible.

In the event that Mr. Burrows and the other two experts are unable to give the correct derivation of any word, they are referred to the "voice of authority," who appears in the video version as an imposing silhouette. To set the mood for this strictly *ad lib* show, the voice starts each week by explaining the origin of *ad lib*, and concludes the half-hour

with the words "Goodbye; short for *God be with you*."

Although none of the other experts has yet displayed anything comparable to Mr. Burrows' versatile performance, Lyman Bryson does a very competent job. The producers seem to have had some trouble in finding a feminine expert with the right mixture of charm, beauty and knowledge to fill the third chair; most of them, to date, have sat there bewildered, looking as though they started out for a garden party but got lost in the library. However, Vicki Cummings and Jan Struther emerged more or less unscathed from the ordeal.

We Take Your Word is not yet sponsored. Despite its high IQ content, I have hopes that, with Mr. Burrows as bait, it will eventually land a bankroll.

The radio version of the show, until its recent switch to 9 o'clock, labored under an unfortunate time conflict, since it had to compete at 10:30 on Sunday evenings with Moss Hart's *Answer Yes or No*, another bright newcomer to video, heard over WNBT.

Mr. Hart's preoccupation with things psychological is allowed to run riot here. The program deals with such problems as these sent in by listeners: You are about to open a special-delivery letter when an anonymous telephone call warns you that, if you value your peace of mind, you will destroy the letter unread. Would you open the envelope? Or: You are a doctor, and you know that your patient, who has made elaborate plans for the future, has six months

to live. Should you tell her?

The format for discussion of the answers undergoes numerous permutations. Experts A, B, C, and D state what they think expert E would do; expert E then gives his answer. Sometimes, he starts by handing a "Yes" or "No" card to Mr. Hart, face down; sometimes, he shows the card to the viewers first before the other four experts have their say. Occasionally, Mr. Hart calls for a show of "Yes" and "No" hands from the studio audience. The panel frequently includes one or two married couples—Mr. and Mrs. Quentin Reynolds, the Fitzgeralds, Tex and Jinx.

Most of the problems and discussions are kept on a light level, but they are intelligently and provocatively handled. The show's only shortcoming is the long, dreary commercials for Emerson Radio and Davega Stores. It will be a happy moment when, as seems inevitable, Abe Burrows arrives on the scene.

Before we leave the subject of panel programs (most of which, at this writing, are off the air for the summer), a word should be added for *Leave It To The Girls* (WNBT, Sundays at 7:00). Here, four girls whom moderator Maggi McNellis generally introduces as beautiful, glamorous and intelligent—and most of whom generally meet at least one of these qualifications—face a male guest for discussion of questions from listeners, generally involving the relations between the sexes.

The discussions on this show are superficial and involve many drastic generalizations. Sex and all related matters, it would seem, are ugly things which must never be brought up. The fluttering Eloise McElhone and the more sedate Harriet van Horne and Florence Pritchett manage to circumvent this restriction enough to produce an aurally acceptable and visually delightful half hour. But if I had a problem that really needed solving, I would place about as much faith in the beautiful, glamorous and intelligent young ladies as I would in Mr. Anthony.

Dizzys band har upplösts

Amerikabrev från Leonard Feather

New York den 7 juni

DIZZY GILLESPIES ORKESTER har upplösts. Trots rapporter nyligen att orkestern var bättre än någonsin och trots Dizzys försök att befria sig från ordet "bebop" genom att framhålla orkesterns dansabla och mer kommersiella



Leo Watson död.

natur har det varit svårt att få engagemang. Som ett resultat arbetar Dizzy nu med en 6 mans orkester, det är alltså samma öde som tidigare drabbat Count Basie, Woody Herman och Charlie Barnet. Woody har emellertid nyligen reorganiserat till hel orkesterstorlek, och i veckan fick vi veta att Charlie Barnet efter att gradvis ha utökat från sju till tio musiker på västkusten nu är uppe i fjorton man.

Tråkiga nyheter för jazzvännerna är att Leo Watson, en av de första exponenterna för, och utan tvekan den främste, scat-song, dog i förra månaden i Los Angeles i lunginflammation. Han var 52 år gammal.

Leo framträdde ursprungligen på 52nd Street på den gamla Onyx Club med de originala Spirits of Rhythm. Senare lanserades han som vokalist i Gene Krupas band under åtta månader 1938. Under det sista decenniet har han vistats på västkusten och arbetat omväxlande som trumslagare, vaktmästare och varjehanda. Jag hade nöjet organisera och spela på hans sista två grammofoptionsessioner; en var tillsammans med hans gamla kamrat från Spirits of Rhythm, gitarristen Teddy Bunn för märket Black and White 1944, och en session var för Signature 1945, då han inspelade sin oförglömliga version av "Jingle Bells".

En ovanlig händelse inträffade i veckan,

då Tommy Dorsey gjorde föranstalter att överta Charlie Shavers lilla orkester intakt och inkorporera den i sin egen orkester med undantag av basisten Oscar Pettiford. Shavers och hans två kapellmästare-kamrater, trumslagaren Louis Belson och vibrafonisten Terry Gibbs, ha båda varit hos Dorsey tidigare. I orkestern återfinns vidare klarinettisten Jerry Weiner och Lou Levy, den förre Herman-pianisten som besökte Europa samtidigt med Gibbs som medlemmar i Chubby Jacksons sextett.

Cafe Society, en gång berömt som New Yorks jazzcentrum, börjar återvinna denna benämning med två attraktioner. Teddy Wilson, som gjorde sin första nattklubbspåhållning på sju år, har just avslutat ett två veckors engagemang där och åtföljes av en sen-

sationell all-star show med Art Tatum och Charlie Parkers grupp som huvudattraktioner.

Leslie Scott, som förr var vokalist i Louis Armstrongs stora orkester, och gjort åtskilliga egna inspelningar (bl. a. en under Coleman Hawkins ledning), framträdde nyligen med Xavier Cugat's orkester på en Broadway-teater, och åstadkom en sådan sensation att han skall stanna hos Cugat och redan gjort sin första platta med orkestern på Columbia.

Helen Humes, en gång Count Basies vokalist, som hade stor skivframgång för en del år sedan med sin egen "Ee-Baba-Leba", återvände till skivbranschen nyligen i Los Angeles, då hon insjög fyra sidor med en all-star orkester sammansatt av altsaxofonisten Marshall Royal (äldre bror till Dukes trumpetare Ernie). Melodierna var ett nytt

nummer av Benny Carter, "Rock Me To Sleep" och ett eget nummer av Helen, "He May Be Yours".

Art Mooney, som sålde en million plattor av "Four Leaf Clover" för två år sedan, har beslutat sig för att börja med musiken igen, och har uppdragit åt arrangörer som Neal Hefti och Jimmy Mundy att skriva en serie arrangemang åt sig.

Count Basie gjorde sin första grammofoinspelning nyligen för Columbia, varvid han använde sin lilla orkester med Clark Terry trumpet, Buddy De Franco klarinett, Serge Chaloff baryton (han har sedan dess lämnat gruppen) och en rytmsektion med Freddy Green på gitarr och Buddy Rich, som endast deltog i själva inspelningen. Neal Hefti, som skrivit en massa arrangemang för Basies lilla orkester, bidrog med två original, "Neal's Deal" och "Bluebeard's Blues".

Buddy Rich var i förbigående sagt nyligen på Bop City med en imponerande liten orkester: Harry Edison trumpet, Kai Winding trombone och Allen Eager tenor var det tre frontmännen. Han efterträddes av Mary Lou Williams med en trio, som debuterar på detta ställe.



RECORD RATERS



By LEONARD FEATHER

What do you think of the Dixieland music revival? It's made a lot of people happy—especially Bob Crosby, who was fifteen years ahead of the craze, and now sees his Dixie chickens coming home to roost.

Bob started life about as far from Dixie as possible—in Spokane, Washington. After singing in local stage shows at the age of thirteen, he followed brother Bing through Gonzaga University, majoring in music, and winning several letters for his athletic prowess. While Bing was winning plaudits for his vocal on *From Monday On* with Paul Whiteman's *Rhythm*



BOB

Boys—twenty years ago—Bob was winning Spokane's city tennis championship. Then Anson Weeks heard him on a local broadcast, signed him for his band, and after a couple of years Bob left Weeks to become vocalist with the famous Dorsey Brothers outfit. It was in 1935 that he became a bandleader himself, hiring several boys from New Orleans to give his group a new style of Dixieland swing.

Bob says that the old Dixieland records by his band have been popular right through the years, and in certain sections they outsell any other kind of music; especially Massachusetts and Virginia, he says, and also in Great Britain. His band, which he revived for some local recording dates recently, tried to put a little organization and arrangement into the swinging, simple, happy-sounding noises generally described as Dixieland. The most typical sound by which you can identify this music is the opening chorus, with everybody playing ad lib at the same time, generally featuring trumpet, trombone, clarinet, and occasionally a tenor or baritone sax, plus the usual rhythm section.

The written scores of Dixieland music don't mean much by themselves, Bob says. Once a young neighbor of his wanted to borrow one of the Crosby band arrangements. Bob told him he was welcome to it, but assured him (and it turned out he was right) that it would be no use just trying to follow the manuscript. An awful lot of this kind of music is improvised, and if the musicians don't have that kind of spontaneous feeling, it will never sound right.

Bob also says that the musicians trained to play Dixieland are the very top guys in their field. He says if they need a job they can play any other kind of music, swing, sweet, or bebop, but the graduates of other kinds of bands can't play Dixieland. This is where we disagree very strongly with Bob. We are more inclined to share Stan Kenton's view that "Dixieland is the first grade in the grammar school of music," and the young musicians who have mastered bebop are way ahead of it.

Since Dixieland became a national

fad, the record companies have all been jumping on the bandwagon, and you must have heard lots of vocal records described as "with Dixieland accompaniment" that were really nothing of the sort. Just to set the record straight, and to help make your collection a little more authentic, here are some of the items that deserve the Dixieland Seal of Approval. (Most albums mentioned are also available on L.P.)

Commodore: This was the great pioneer outfit in Dixieland dispensing. Six of their best collections are now available on L.P. disks. One of the best is "Gems of Dixieland," featuring two of our favorite trumpet men, Bobby Hackett and Billy Butterfield. Another is by the revived Original Dixieland Jazz Band; a third is "Dixieland Jamboree," with Wild Bill Davidson and George Brunis. You can be sure that any Dixieland on Commodore is the real thing.

Victor: Tommy Dorsey's "Dixieland For Dancing," Reissues of some of his very best sides from the 1930's. Also due out soon is another Dorsey Dixieland album of new waxings by his Clambake Seven.

Columbia: "Gems Jazz," recorded in 1940 and just reissued with Bud Freeman's tenor sax leading an all-star band. Also on this label are "Dixie By Dorsey," the Jimmy Dorsey album that launched the whole revival, and "Dixieland Express" by Phil Zito and some boys from New Orleans.

Decca: Several albums by Eddie Condon, the best being his *Swing in Jazz Concert*, featuring Jack Teagarden, Bobby Hackett, and vocals by Lee Wiley. (Note: the vocals are just on ballad numbers; there's no such thing as Dixieland singing.) And there's Bob Crosby's album, "Dixieland Jazz."

Capitol: Various single records, such as the Johnny Mercer-Wingy Manone *Tailgate Ramble*, Mercer's *At the Jazz Band Ball*, a good album by Pete Daily, and a fair album called "Jazz Time," by Red Nichols.

MGM: "Museum of Modern Jazz," an album combining arranged swing with semi-Dixieland effects. Also an album by Zep Meissner.

London: An awful lot of pseudo-Dixieland featuring girl singers, and a couple of good instrumental items by Jimmy Lytell. Also an album by Danny Polo, "Dixieland Jazz," recorded in London and Paris, and mixing Dixie with European swing.

Actually, if you are that interested, you'll find some of the best Dixieland on obscure labels, such as *Jump* records. Hope that all this will hold you until we get around to bebop.

MAILBAG

We never fail to get some mail for Dick Contino. His star is still in the ascendant. We heard this month from Miss Barbara Plautz, 300 Quincy Street, Waterloo, Iowa, who is president of a Contino club. Miss Lois Lynn has started a fan club for Johnny Desmond in the Chicago area, and wants new members. Her address is 2137 North California Avenue, Chicago 47, Illinois. It seems to us we have unintentionally slighted Perry Como. We will try to make up for it a little by listing one of his fan clubs in the New York area. Anyone interested can write to Marie Urso, 410 St. Lawrence Avenue, Bronx 61, N. Y.

July 8

E. MELODY MAKER AND R.

STAN KENTON

...give the inside story of what happened during his temporary retirement

Today, I never get mad

LAST year, during that year I learned a lot of things; things that were worth explaining.

It all started when a group of us—Wesley Duke, and a couple of others—decided to set up a series of *Hot Jazz* across the country that would give progressive outfits a place to go. I felt assured that it would be a big success, but gradually I came to realize that there were perhaps not enough people with the right momentum to keep it going. We could open the places and run there for a few months, but what was going to happen after that?

I knew that all the money that went into it would be lost, and that it would be a disaster not only for us, but for jazz and everybody.

So I decided to give it all up. I gave up the band and decided to go to South America—drove to New Orleans and got on a freighter.

Suddenly I find myself where nobody knows who anybody is, and I see men whose existence I had never even dreamed about. Just as they had never heard about us and never knew about jazz.

Hit bottom

I said to myself, "How can our world be so important to us? How could I have made so much out of something that is so unimportant to the world?" Then after a few weeks of this, after seeing hundreds of boats and hundreds of dock workers, seeing all the material that is shipped around the world, I finally hit bottom emotionally, so to speak.

But, of course, we all want to feel important, and after that emotional experience, there comes a building-up process, and you come back to the very simple philosophy that every man has within him something that is very important to him.

When I returned to the States I realized once more what I felt for my share in the music business. Ever since then there has been a wonderful attitude, better than I ever had before, toward the people.

I never get mad because someone comes up and wants to hear "Sugar Blues." You don't hit a guy like that with a trumpet. The guy may have that character within him that makes him like "Sugar Blues." I never heard of anyone who has never heard of "Sugar Blues."

Frozen up

You cannot condemn these people because they don't like what we are talking about or playing.

Now, for instance, when you meet a guy like Lennie Tristano—there's a guy who seems frozen up inside himself. We don't condemn Lennie for that, because his background has made him that way.

He's never had a chance to free himself, he's never known what it's like to feel the warmth of another person from another walk of life, so completely that music to that man is just a harmonica and a guitar.

Maybe this man has a feeling and warmth within him. Can you blame him because he has never heard of Lennie Tristano, and can Tristano be angry with him if he says, "Mister, it sounds like you're playing a lot of discords to me?"

How can you get mad and run back and shut yourself in your little shell again? Why can't you live with the people and feel something for the people?

Insane?

If it had not been for the people we wouldn't even have been in business today. Look at all the joints we've been kicked out of over a period of years. Look at the way the agencies have talked to me and told me I have closed every door behind me. "You can't do this, Stan, it's insane."

But the people still came, didn't they? And they are going to pay their money for a long time, as long as I feel right about the thing.

Of course, I think that I do a lot of things that gain public acceptance, but not just trying to win money and influence people. I think it's a melting feeling that comes from realizing that you have to live with people and understand them.

And, believe me, when you can communicate with somebody from a completely different walk of life, then you are really succeeding in doing things to the people.

It's only since I have had these experiences that I have really learned to love every inch of the road, and the bellboys I meet, and the hotel clerks, and that old boy who sells me gasoline in Iowa at three in the morning.

Senior Prom August

Ananias of Jazz

Mister Jelly Roll.
By Alan Lomax.

Duell, Sloan & Pearce. 318 pp. \$3.50.

ALAN LOMAX, the distinguished folk song authority, has done an excellent job of exploring the life and legends of Jelly Roll Morton, the fabulous New Orleans colored Creole of the earliest jazz era. Once again, the Crescent City around the turn of the century comes vividly to life, as it has in so many books about jazz. Mr. Lomax paints a colorful picture and, if he adds little to the authentic annals of his setting contributed by earlier writers, the fault is less his than that of his subject. For the Jelly Roll Morton revealed in these pages is not quite the giant musical figure the author had in mind.

Mr. Lomax pictures Morton as a "modern Cellini." The more perceptive reader may find instead a modern combination of Ananias and Baron Munchausen, a man who concealed his frustration and compensated for his musical failures by building up an ego of fantastic proportions, with such claims as "I personally originated jazz in New Orleans in 1902."

The reader will also find a man who was disliked as a person and held in contempt as a musician by most of the truly great men of jazz, a man who according to Mr. Lomax's own admission, was a part-time pimp and whorehouse pianist, many of whose lyrics were as obscene as his nickname and unprintable in this book; a musician who resented and belittled the talent and success of everyone from W. C. Handy and Duke Ellington to the Original Dixieland Jazz Band.

Instead of a mastermind of music, the reader may observe a man whose life was governed by a belief in ghosts and voodooism and a prejudice against his own race ("Really, Jelly Roll didn't like Negroes," his

widow is quoted; "he always said they would mess up your business. And Negroes didn't like him.") However, Morton did not discriminate; he disliked most white musicians too.

The book's weakest aspect is the section of musical illustrations, in which Lomax inadvertently shows how, even twenty years ago, Morton was far surpassed as a pianist by the real talents of Earl Hines, Fats Waller and many others, and as an arranger-composer by the Duke Ellingtons and Fletcher Hendersons.

Reviewed by Leonard Feather

Jazz composer and critic; radio-TV columnist for The New Leader

Mister Jelly Roll was written on a Guggenheim fellowship grant. Far too much jazz literature has been dedicated to perpetuating the picture of this music as a bawdy product of semi-literates. Perhaps some day, when they too are dead, similar attention will be given to the real masters of jazz, the Tatums and Wilsons who took it out of the sporting houses and the gutters of New Orleans, who developed its folk-music roots to make it the vital, adult, articulate art form it is today.

July 29, 1950

TH

Kenton forms 20-piece —for week-ends only!

U.S. News Notes from LEONARD FEATHER

TO the surprise of his fans, only a month after breaking up his forty-piece outfit at the conclusion of its concert tour, Stan Kenton reorganized a twenty-piece band last week to open at the spot where he first became famous, Balboa Beach in California, where he will continue to work (on week-ends only) through the summer.

This group was formed at the suggestion of numerous Kenton sidemen who had apparently found conditions not too good after the break-up of the previous outfit.

Pete Rugolo flies to the coast shortly to help work with the band, contributing to its library. There is also talk that Pete may use the entire band under his own name for some Capitol record dates.

DUKE ELLINGTON has re-organized his orchestra after ten days' vacation following his return from Europe. After playing a couple of one-nighters the band appeared on a major network television programme, Cavalcade of Bands. Viewers were surprised to find several changes in the Ellington line-up. Andrew (Fats) Ford and Paul Campbell are newcomers to the trumpet section, replacing Ernie Royal and Al Killian. Tyree Glenn has returned, but only temporarily, since he has a television show with his own trio which will keep him in New York.

Another new addition is that of tenorman Paul Gonsalves, who created quite a stir last year with Count Basie's last big band.

Kay Davis left the band to get married, and Al Hibbler may not return since he is doing very well on his own. Duke's new vocal line-up includes Chubby Kemp, June Norton (a newcomer who is doing some of the wordless Kay Davis numbers) and Marion Cox, the tall, attractive star of the Ellington 1947 band, who sang on Duke's Victor record of "Saint Louis Blues," but was forced to leave Duke owing to a serious illness.

Another surprising return to the band was that of Oscar Pettiford playing cello. Oscar has been experimenting with some original ideas for cello, and Duke is thinking of incorporating them into the band as a new sound. If Oscar stays he will supplement Wendell Marshall, not replace him.

BUDDY RICH opened in Philadelphia last week with a newly assembled group that includes Zoot Sims, who returned belatedly from Europe, where he was on Benny Goodman's tour. Also with Rich are Harry "Sweets" Edison on trumpet; Teddy Brannon, piano; Curley Russell, bass; and Chauncey Wells, trombone. Buddy is expected to give up his hand-leading activities soon in favour of a new daily television show, which will feature him as a combination singer, dancer, drummer and disc jockey.

CHARLIE PARKER has been so successful with his string

ensemble at Birdland that he will remain there six weeks, after which plans are being made to book him on some theatre dates. This may result in the postponement of his projected European tour.

LIONEL HAMPTON signed a deal last week to do a series of movie shorts with his band especially for use on television. He is believed to be the first music personality to embark on a venture of this kind. Also involved in a new television deal is Cab Calloway, who is on the verge of signing a contract with the Columbia Broadcasting System to play the role of the King Fish in the video version of "Amos 'n' Andy."

ARTIE SHAW, who never stays out of the news for long, was the victim of a robbery at his hotel in Cincinnati last week. Intruders took some valuable jewellery and \$180 in cash.

Numerous changes are reported in the Shaw line-up, notably the addition of Teddy Cohen, the brilliant young vibraharpist featured last year with Chubby Jackson and Buddy De Franco. Artie recently co-starred with Gordon Jenkins's orchestra on a Decca record date.

SY OLIVER is attempting to do with the Lunceford legend what Jerry Gray and so many others have done with the Miller tradition. He has assembled a large, mixed band for a series of Decca record dates, and has cut new versions of many of the tunes which he originally arranged and recorded with Jimmie Lunceford. Among the musicians were Taft Jordan and Bernie Privin, Henderson Chambers, Jerry Jerome, Ernie Caceres, Billy Kyle, and two former Lunceford sidemen, George Duvivier and Jimmy Crawford.

THE unpredictable Chubby Jackson, having abandoned his project to go into a vaudeville act with Freddie Bartholomew, left town last week heading a small jazz group, the musicians being unknown youngsters, with the exception of drummer Mickey Scrime.

PIANIST Dick Hyman, recently returned from his European tour with Benny Goodman, is now playing at Birdland with Flip Phillips's group, which also includes Kai Winding. . . . Charlie Ventura is trying to buy an interest in a Philadelphia night-spot to provide his orchestra with a permanent job. . . . Eddie Condon's television show on CBS, the debut of which was reported here only a few weeks ago, is expected to go off the air this week. . . . Doug Mettome, brilliant young ex-Goodman trumpeter, has joined the Woody Herman herd. Another Herman newcomer is blonde vocalist Pat Easton. Woody, touring the south, stopped off in Nashville, Tennessee, recently to cut three sides in a local studio for Capitol.



FEATHER

RADIO and TV:

By Leonard Feather

Will Jim Crow
Prevail on TV?

NEGROES will get a big break on television," I used to hear them say in the novelty era of TV. "They show up well under those lights." It now appears, however, that the sponsors and ad agencies view the Negro in the old What-Will-The-South-Say light.

The South, along with the North, sees the Negro in frequent guest appearances on vaudeville shows. Thanks to Arthur Godfrey, a vocal quartet known as the Mariners—two white, two Negro—can be seen on TV. Thanks to the prevalence on TV of grade-C caliber mystery movies, you can often see the Mantan Moreland type of Uncle Tom characterization at its groveling worst. But television has not yet produced a *Lost Boundaries* or a *Home of the Brave* among its original TV plays.

Even where the South can't see him—in the executive and production offices of the TV networks—a Negro, reports the NAACP, has little or no chance of getting a job in secretarial, publicity or technical work. Only one Negro, drummer Specs Powell of CBS, has a job as a regular staff musician.

Altogether, it looks as though the Negro is in for the same deal on video that he has experienced in radio, where Louis Armstrong and King Cole remain to this day the only colored stars ever to have had their own sponsored network show. Talent is never chosen without regard to color; there is always an undercurrent of "let's not overdo this thing." If two Negro acts happen to be on the same vaudeville show, they

are seldom presented adjacently; instead of considering the actual nature of the acts, the producer will say, "Let's not put two colored acts together."

At present, no Negro TV artist in the East has a sponsored program. Hazel Scott had a sponsor on a 15-minute show (WABD, Wednesdays, 7:45) which is now on sustaining, though we hear the sponsor, Sitroux Tissues, will resume in the fall. Miss Scott's program is in excellent taste; it is a one-person affair in which she plays piano, sings and talks pleasantly. It is safe to assume that the sale of Sitroux tissues among people of all complexions will benefit from Miss Scott's efforts.

Bob Howard, by now a TV veteran (WCBS, daily, 6:45), is not sponsored, though his show serves as the framework for an endless parade of one-minute spot announcements. Howard's chief characteristics are a personality of the type known as ebullient, and a complete inability to remember the lyrics of any song. We shall not attempt to evaluate his piano playing.

Bill Cook, well-known for years in Jersey as a disc-jockey, says he was the first Negro to present a TV variety production. He is seen on *Stairway to Stardom* (WATV, Thursdays) 8:00), a sustaining show, the first half-hour featuring amateurs and the second half professional talent, mostly Jersey stuff. The show is obviously produced on an extremely low budget; moreover, it isn't Mr. Cook's fault if you have trouble getting Channel 13. You should move

to East Orange or Hohokus.

The only TV program I have seen that made no bones about the Negro question was a forum led by Ed Sullivan on WPIX in which Cab Calloway discussed the subject itself, castigating the agencies for their attitude toward Negro talent. Sullivan took a bold stand on Cab's side of the argument against a couple of more cautious individuals who seemed to feel that the Negro had had a darn good break and should be thankful.

A couple of other shows made steps in the right direction. Bob Bach produced *Adventures in Jazz* for CBS, introducing a host of great Negro stars; Eddie Condon used Negro talent extensively in his 1948 series on WNBT. Later, the same Mr. Bach helped produce a show which CBS first called *Uptown Jubilee* and later *Sugar Hill Times*, with Willie Bryant, Timmie Rogers and Don Redman's band. It was dropped after five weeks of trying to buck Milton Berle, on at the same time.

Television does not need an *Uptown Jubilee* as much as it needs a TV equivalent of the radio show Will Roland produced for CBS five years ago entitled *Night Life* (also starring Willie Bryant) in which most, but not all, of the talent was colored. *Night Life* never had a chance of being sponsored, but it was good, and entertaining; and it made an important stab in the right direction.

We can do without the Jim Crow revues just as we can do without the Communists' Black Republic; just as we could have dispensed with a couple of mediocre Negro acts that cluttered up Duke Ellington's appearance last week on WABD's *Cavalcade of Bands*. Perhaps some day Duke himself will appear in a show that will use him not merely as a figure in a flashy all-Negro vaudeville production, but as the mentor and narrator of an interracial series dealing with the world he has seen during his illustrious thirty years in music.

Pardon me for dreaming. I just woke up and saw Willie Best rolling his eyes on Channel 13.

July 29, '50 The New Leader

HERE'S

PRES!

A SLEEPY, dishevelled figure poked a head through the door of the 44th Street hotel room.

"Hey, come on in," said the President.

The room was large, bare, but littered with a fantastic assortment of odds and ends. On the long mantelpiece were innumerable figurines, many of them religious. A table nearby housed several soiled plates, a bottle of gin and another of sherry. I refused the former but agreed to a glass of wine, as Lester Young tried to wake up with a stiff shot of juniper juice.

"Got to take this in to be fixed," said President, as he fooled with a beat-looking all-metal clarinet. "It's half a tone off."

I thought back to the Kansas City Six records featuring Lester on clarinet, the ones he cut for Commodore back in the late 1940's. "Why don't you play clarinet on the job?" I'd listened to him until four that morning.

"Maybe I will when I get this horn fixed. I use a wooden reed for this—always have a plastic reed on my tenor."

Lester blew a few cadenzas, put the horn down abruptly and sat by the window looking out on 44th Street. It was a sad, grey afternoon. He reached out to set the phonograph in motion. Key Kyser's "Slow Boat to China" was the incumbent item, and with the automatic changer working, but with no other records on the machine, our entire interview was accompanied by the incessant repetition of the Harry Babbitt vocal, until Pres finally decided to make a change by putting on some of his favourite Dick Haymes records.

I leafed through the three boxes of records, found many popular singers, little jazz, and only one section of old Basie sides, while Lester began to unfold the story of his life in the laconic manner that can only be understood by those who have met him.

Jazz jargon

He is one of the few musicians whose vocabulary corresponds with the popular magazine and radio conception of a jazz musician's jargon. Such terms as "dig," "cool" and "hip" are key words with him. A person is not a person but a "cat" or a "stud." I have not attempted the impossible task of quoting Lester verbatim.

"Lester Willis Young, that's right. New Orleans, 1909. Father played violin, was a teacher with choirs. Musicians in the family? Well, my sister Irma, she was musical, but she's not a professional musician."

He started playing drums at the age of ten in his father's carnival band, doubling as a handbill-carrier. "Pretty soon I was tired of packing and carrying and unpacking drums, so I got my dad to get me an alto. He wrote out the scales for me, but I'd get to listening to a lot of music and I'd goof off and play everything but the scales. My sister was a better reader than I was. She played saxophone, too, and so did my brother Lee."

Baritone to tenor

"I always played by ear, until one day my father just told me to get out. That hurt me real bad, so I started reading, and pretty soon I could cut everybody and I was teaching other people to read. I was about 13. I really appreciated what my father did for me. He'd been a blacksmith, but he studied at Tuskegee and he knew so much. He tried to teach me everything."

"I got to the third or fourth grade at school, but I've been earning my own living since I was five; shining shoes, selling papers. And I was a good kid; I would never steal. Mother was a seamstress and a schoolteacher."

"Finally, when I was about 18 I ran away from home. My father wanted to go to Texas, and I didn't. I ran away and went to a cop who asked me whether I could take care of myself. I had nothing but the clothes on my back. But this fellow Art Bronson, from Salina, Kansas, who had the Bostonians, accommodated me. The only horn he could get me was a baritone, so I joined the Bostonians and later on, when the tenor man goofed off, they switched me and got me a Pan-American horn."

Lester also worked for several months with the late King Oliver, from his home town.

Tough times

Lester spent several years, both with his family and with various bands, in and around Minneapolis. Once when he was there he heard Walter Paige and his Thirteen Original Blue Devils on the air, with a tenor man who sounded pretty sad to the future president. Wiring Paige an offer of his services, he got the job. Most of the men in the band were from Oklahoma City.

Buster Smith, a saxophonist who wrote a lot of the arrangements, was the originator of what later became famous as the "One O'Clock Jump."



'MM' New York Correspondent Leonard Feather is given an exclusive interview by the ace U.S. tenor saxist

LESTER YOUNG

"Those were tough times. The band was getting bruised, I mean really bruised, playing to audiences of three people. One time all our instruments were impounded, in West Virginia I think it was, and they took us right to the railroad track and told us to get out of town."

"There we were sitting around with these hobos, and they showed us how to grab the train. We made it—with bruises. We got to Cincinnati, no loot, no horns, all raggedy and dirty, and we were trying to make it to St. Louis or Kansas City."

"I found a man who had an alto and he loaned it out for gigs, so I managed to play a couple of dates. Finally we all had a meeting—Walter and the boys—and we decided it was 'every tub'—every man for himself."

Meeting Hawk

"Well, I got to Kansas City, got hold of a tenor, borrowed some clothes from Herschel Evans—he was playing with Benny Moten. Moten was stranded too, and all the men put him down; Count had been playing piano with him but they'd been squabbling, so Count cut out and took over most of the band while Benny Moten and George Lee formed another group and I went with them."

"That was the time I first heard Hawkins. I'd always heard so much about Hawk—he was from St. Joseph, Mo.—and while I was working at the Paseo Club in K.C., Fletcher Henderson was in town. I ran over to dig him between sets; I hadn't any loot so I stayed outside listening. Herschel was out there, too."

"Then one night Fletcher said his tenor man hadn't showed up, and wanted to know if there was someone around that could blow. I went in, read the book—clarinet part and all—blew Hawk's horns, then ran back to my own job at the Paseo."

"The incident had a sequel long afterwards, when Lester was at the Reno Club working from 10 p.m. to 5 a.m. for \$1.50 a night with Basie. Fletcher wired Lester from Little Rock, Arkansas. Count, though reluctant to lose Lester, said he didn't want to hold him back. As it turned out, it might have been better if he had."

"They expected me to sound like Hawk," recalls Pres. "But

why should I blow like someone else? We got to New York in 1934—feeling the draught all the way—and they rang the bell on me. Fletcher's wife gave me this 'Why don't you blow like Hawk?' line and took me down in the basement to listen to Hawkins' records. I asked Fletcher to give me a letter of release saying that he hadn't fired me, and that was it."

"I went back to K.C., played with Andy Kirk, then after a while went back with Count at the Reno."

This is the summer of 1936, when the money at the Reno was up to \$2.50 a night. The late Dick Wilson, Kirk's great silken-toned tenor man, would join forces with Herschel and Lester after hours for some historic tenor battles. Then one night Count asked Lester how he would

The following fifteen months, as Lester recalls them, were the most miserable of his life. Adjustment to the rigours of military discipline did not jell too well with Lester's *laissez-faire* nature, a nature that is reflected vividly in his style of playing.

Lag-along style

After his discharge came the series of tours with Norman Granz, record dates for him on Philo-Aladdin, and an abrupt end to the Granz relationship, followed by the formation of his own group, with ex-songsmith Charlie Carpenter holding the managerial reins. Lester is cautious when he talks about bop and boppers. Some bop, he points out, is "just chromatics—no heart, no soul. I like to express feeling; I play from here," with a gesture to the heart. "Anybody can flat a fifth. And I play a swing tenor."

Lester was no stranger to the work of the bop pioneers. He knew Charlie Parker when Bird was a schoolboy; knew Charlie Christian, too, around Oklahoma and Minnesota, as all of them were developing what Pres describes as "that lag-along style where you relax instead of hitting everything on the nose."

Lester's choice

The old troupers are reluctant to accept new ideas, Lester concedes. "We all love to be young and new. These guys love to come in, but they hate to go out. They'll ring the bell on me for talking like that, but it's the truth. Sure, bop can be pretty—but my music is swing!"

Of his hundreds of recordings, Lester picks Basie's "Taxi War Dance," Billie Holiday's "Sailboat in the Moonlight" and "Back in Your Own Backyard," as his personal favourites. His reason for the first selection is the strange one that at one point in his solo he sounds "like a foghorn," a description that has been applied indiscriminately to all his work by some of the less Pres-minded critics.

And of his own compositions, he selects the delightful "Tinkle Toe," which Columbia would be well advised to reissue.

'Grey boys'

Lester is playing differently today from the Lester who set a new trend in jazz tenor. There are those who say that many of the youngsters who started out by copying him now excel him at his own game. But Pres is a strange and complex character, who at any time is liable to scare the wits out of anyone who believes he's washed up.

As he prepared to leave the hotel, I tried to pin him down on a question he's always reluctant to answer—who are his favourite tenor men in the new school?

After much hemming and hawing and requests not to be quoted, Lester finally came out with a blanket endorsement of Wardell Gray. Then he added, "If you're talking about the grey boys, Allen Eager can blow." I wasn't talking about any particular race of boys and was surprised to hear Lester draw the racial distinction, since in these times a difference in complexion has no bearing whatever on individual styles.

Not that it matters much whom Lester wants to elect as vice-president, or to succeed him as chief tenor executive.

To judge by the opinions of innumerable tenor saxophonists all over the United States, one of the few stable things in jazz today is the presidency of Lester Willis Young.

Hot to cool

It was the beginning of something much more important than anyone realised. Lester, more than anyone else at the time, augured the slow change-over from hot jazz to cool jazz. His relaxed, infectious beat and seemingly listless sound constituted a radical departure from the accepted standards of those times for jazz extemporisation.

From this point on it was comparatively easy going. In New York, Lester became the darling of the recording studios, making innumerable house dates with Billie Holiday, Teddy Wilson and others, as well as the matchless series of Decca, Vocalion, Columbia and Okeh dates with Basie until the memorable day in 1940 when he refused to make a session allegedly because he didn't want to record on Friday the Thirteenth, and was rewarded with the axe.

Call-up

"Remember the little band I had at Kelly's after that? Shad on trumpet, Clyde Hart on piano, Johnny Collins guitar, Hal West drums, Nick Fenton bass. We didn't get a date on our own, but we made some sides for Bluebird accompanying Una Mae Carlisle, and I had solos on 'Blitzkrieg Baby' and 'Beautiful Eyes'."

"It was a good band, but the boss was a crow; he didn't like mixing. I got a lot of kicks sitting in at other places—Minton's, the Village Vanguard, Nick's—and toured for the USO with Al Sears' Band. Then I had to go back to Kansas City; my father and step-mother both died."

"I made it out to the coast, and my brother Lee and I started a band together: we brought it East to Café Society, but we never did make records. After that I was back with Count again on the coast, at the Plantation; but they wanted me. The Army wanted me so bad they took me right off the bandstand."

PETER TANNER'S NEW YORK DIARY**Ryan's: Jazz oasis in a
52nd St. desert**

Another spot which doesn't close Mondays is the downtown Café Society, and here I had arranged to meet MELODY MAKER New York Correspondent Leonard Feather at midnight to hear Art Tatum and Charlie Parker and his band. Leonard has had a pretty rough time of it since his terrible accident last November and though he has pretty well recovered now, he still can only walk with the aid of crutches.

As Leonard lives in the penthouse of the building which houses Café Society in the basement, it was just a matter of taking the lift down for him. Leonard told me that he and his wife will be taking a long trip soon and that they hope to look in on London sometime during it.

July 29

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CHALOFF'S CHALLENGE

in the battle of the baritones

FOR many years—in fact, right from the inauguration of the jazz polls—the results of any voting in the baritone sax department were always a foregone conclusion. Harry Carney invariably carried off the honours by such a wide margin that you could picture the voters muttering to themselves: "Does anyone else play baritone?" and deciding in the negative.

Well, after all these years, Harry is still playing wonderfully, but something has undermined his monopoly. A youngster from Boston, almost unknown until four years ago, proved such a strong challenge that in the 1948 "Metronome" poll, for instance, he garnered 477 votes against Carney's 822, and by 1950 he has achieved the impossible, with 587 votes to Carney's 207.

The youngster, Serge Chaloff by name, has given new life and a new personality to the heavy horn.

Serge's mother is English, his father Russian by descent, but it's a Boston family. Chaloff, Sr., was playing piano with the Boston Symphony when Serge was born in November, 1923, but for the past ten years he has been teaching. Mrs. Chaloff is a teacher, too, at New England Conservatory.

Between the two of them they gave young Serge a good grounding in piano between the ages of six and twelve. Later, he studied clarinet with Manuel Valerio of the Boston Symphony, but his baritone work is strictly self-taught.

"Who could teach me?" he recalls logically. "I couldn't chase Carney all around the country."

Heard Bird

The baritone, and Serge's burgeoning jazz ambitions, were a sore spot with Chaloff père, and Serge has vague recollections of being chased around the attic in the course of numerous attempts to reform him. Chased but not chastened, he listened to records featuring Carney and Jack Washington, Basie's perennial baritone man.

At sixteen, Serge joined Tommy Reynolds' band, played tenor at first but soon switched back to baritone. He was on some records with Reynolds around 1940 but got no solos. After a year with Reynolds and a couple of weeks with Dick "Stinky" Rogers, he settled for a while in Shep Fields' all-reed band, the one that recorded "Please Think of Me."

"But I still hadn't figured out what I wanted to do on the horn," he says. "Then I had a year in Ina Ray Hutton's band around '43. She had some good men, and some of us worked together later with Boyd and Woody—Stan Fishelson and Ollie Wilson.

The Raeburn band, Boyd's first important group in the East, was the scene of Serge's newer and fuller jazz awareness. To put it as succinctly as he does, "I heard Bird."

Along with Fishelson, Ollie, Don Lamond, Freddy Otis, and other jazz guys in the band, he became one of the earliest bop enthusiasts, and finally began to develop enough of a style to enable him to take solos.

Cohn's influence

"But," he recalls "it was in the Georgie Auld band, just after that, that I was most influenced, especially by Al Cohn, and Georgie himself—he plays every style well. We made some fine records for Musicraft. No, I still didn't have any solos."

In the course of a subsequent year with Jimmy Dorsey during which nothing happened to him, Serge finally got to blow on some records while out on the coast.

Ross Russell of Dial records cut some sides with Sonny Herman, Serge, Ralph Burns and a mainly Herman group. Serge and the rhythm section alone cut "Cherokee," which was released twice, first under the title "Dial-ogue," with the group led as Ralph Burns' Quintet, the second, pressed from a new take, the title changed to "Serge" and the group led by the "Mad Monks."

Serge wasn't happy with the "Dial-ogue" take. The bass player not only played in two, he played bad

notes in two!"—but the recording gave a vivid idea of the extent to which he had absorbed Bird's modern conception and adapted it to baritone. Recorded in 1946, the Dial date was an augury of the sensation Serge was to cause when he went into the Three Deuces a year later in a sextet headed by Georgie Auld, with trumpeter Red Rodney as the other horn, plus a great rhythm section—George Wallington, Tiny Kahn and Curly Russell.

Incredible agility

By this time Serge's style was fully developed. He could get around on the horn at any tempo, played changes with incredible agility both of mind and of fingers, and generally was equipped to astonish anyone who thought the baritone was too cumbersome to be worth developing to this point.

The short-lived Auld Sextet was succeeded by a nine-piece outfit with which Auld played both dance music and bop at the equally short-lived Troubador, farther down 52nd Street. Meanwhile, Serge had cut a date for Savoy with the sextet, except that trombonist Earl Swope replaced leader Auld.

One side, "A Bar A Second," listed as by "Serge and his Bebop Buddies," was his own delightful twelve-bar composition. Another side, "Gabardine and Serge," credited to Serge Chaloff's All Stars, also based on the blues, was one of Norman (Tiny) Kahn's originals.

"But the best date," says Serge, "was the one under Red Rodney's name on Keynote—'Fine And Dandy' and 'Elevation,' with Allen Eager, Chubby Jackson, Al Haig and Tiny.

While at the Troubador in September, 1947, Serge got a call from the Coast: it was Woody Herman. He was coming back into the band business, and was Serge interested? Serge was very interested in a band that contained so many of the musicians he admired. He was happier and steadier in this job than ever before, until the band broke up towards the end of 1949.

Creative writing

During that year I helped him make a date under his own name with some of Woody's guys. We cut "Chasin' The Bass," "The Most," "Chickasaw," and "Bopscotch" [reviewed alongside by Edgar Jackson].

Serge is enough of a musician to do some fine creative writing, but he's been too busy with his horn, he declares. He did a little arranging when he was with Ina Ray Hutton. His favourite arrangers include Ralph Burns, Tadd Dameron and Al Cohn.

"Al's wonderful! He did a great job for Woody on some sad old tune—'What'll I Do?' You'll never believe it! And he wrote 'The Goofer Eye,' the one we recorded with Woody, and 'You Turned The Tables On Me.' The guy writes modern, yet commercial and very musical. Woody thinks he's the end. . . . Tiny Kahn will surprise you, too! He's been writing for Buddy Rich and Barnet, and it sounds like the

old Basie band, only with more modern harmony."

Serge's sore point is the sloppiness of many bop performers. "Bop must be presented and performed with finesse. It's terrible when you walk into a place and see one guy with his foot on the piano, and another guy with a bag of peanuts in his hand; and then when they're supposed to take a chorus, maybe they'll blow two bars and rest five. The more things go wrong, the more they look round and laugh at each other as if the whole thing's a big joke. No wonder the public says, 'If that's bop I don't want it!'"

"But Woody had a great bunch of guys. They liked the music and they liked to play it right. Count is a great guy to work for, too, and he likes modern ideas."

And if you get Basie's forthcoming Columbia releases, on which Serge is featured, you'll know how right he is.

You'll also know why the baritone is no longer in danger of becoming the Cinderella of the saxophone family—since Serge started the upsurge!

LEONARD FEATHER
writes on
SERGE CHALOFF
while
EDGAR JACKSON
reviews his
latest discs
and says
they are



Connoisseurs' jazz

SERGE CHALOFF AND THE HERDSMEN

****Chasin' The Bass (Pettiford) (Am. Futurama MS707)

****The Most (Al Cohn) (Am. Futurama MS706) (Esquire 10-073-5s. 9d.)

****Bopscotch (Serge Chaloff) (Am. Futurama MS705)

****Chickasaw (Gibbs, Rogers) (Am. Futurama MS704) (Esquire 10-074-5s. 9d.)

Chaloff (bar.) with Al Cohn (tr.); "Red" Rodney (tpt.); Earl Swope (tmb.); Terry Gibbs (vib.); Barbara Carroll (pno.); Oscar Pettiford (bass); Denizli Best (drs.). Recorded March 10, 1949.

DON'T let the name Herdsmen, or the fact that except for Denizli Best and pianist Barbara Carroll all the members of this group hail from the Woody Herman orchestra, mislead you into believing that this was a Herman date for which Serge Chaloff's name was used.

Since Woody has had to be brought into the matter, I might as well say before going further that there are moments in the records which call to mind that wonderful voicing and tonal blend we heard from the saxes in his famous "Four Brothers."

But, actually, this was a freelance session arranged and supervised by Leonard Feather for the American Futurama Company. As usual with records under Leonard's aegis, we get what we don't always get even from equally star-studded line-ups—namely, real connoisseurs' jazz.

The exact implication of those last three words cannot be explained briefly. It is a matter of those subtleties which differentiate jazz from all other forms of music—subtleties which, for want of a better term, are usually covered by the word "style."

How is one to know what is good style and what is not? Mainly, it is a matter of having an instinctive understanding, cultivated by experience. Like good jazz musicians, those who really understand jazz are born and then made. Or, as trumpet-player "Red" Rodney (who, you

'Some of the finest baritone playing ever heard on record'

will note, played on this date) sound of the ensemble (that succinctly, but comprehensively, once put it, "You have to be able to hear what you are supposed to hear, and that takes a lot of listening."

However, most of you who are interested enough in jazz to be reading this record review probably completed your listening apprenticeship long ago. So you will know what I mean when I say that these Chaloff Herdsmen sides are not merely jazz based on the modern idea. They are played with all the inventiveness that has caused the musicians who were on the session to be recognised as among the most creative jazz protagonists of the moment.

"Chasin' The Bass" differs from the other three sides in that it is mainly a bass solo by Oscar Pettiford. If at first you find (as I confess I did) some difficulty in getting the hang of what is happening and appreciating the full significance of Oscar's melodic line against Barbara Carroll's chords—at times, all one gets to denote the harmonies—it may help you to know that the composition is constructed on the twelve-bar plan.

Exciting Gibbs

Although "The Most," "Chickasaw" and "Bopscotch" feature Serge Chaloff in some of the finest baritone playing ever heard on records, and some from the other players, they are more in the nature of group presentations.

"The Most" is a lazy-paced opus with a melody that can itself claim to be a feature. Among other things, the performance is conspicuous for suggestions of the aforementioned "Four Brothers" voicing, and a good sample of "Red" Rodney's personable trumpet.

"Chickasaw" is a fast tempo opus which savours strongly of Ray Noble's "Cherokee," and is appropriately titled after another Indian tribe. It includes vibesman Terry Gibbs in one of the most exciting get-arounds that even he has committed to wax.

Also, there are sixteen bars by Barbara Carroll. Barbara is said to share with Mary Lou Williams the distinction of being one of the two greatest American girl pianists of the moment. Her performance here thoroughly justifies the claim.

"Bopscotch" is everybody's showcase. To add to the nice

There is much more that could—and should—be said on the finer points of these performances. But, with no space for more detailed reviews, I hope that what I have written will be sufficient to give you a general idea of what happens in four recordings you certainly should not fail to hear.

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M.M. Aug. 5

Afterthought

In the "MM" of July 1, Leonard Feather comes up with such a shrewd observation on the subject of Bop v. Dixieland that I can only suppose the significance of it has not yet seeped into the Feather brain. Discussing the downfall of bop (which certainly adds up to just that, if we read between the lines), Leonard refers to "the frustrated and unhappy attitude of many of the musicians who play it" and then goes on to say "they sit on the bandstand moon-faced, often wandering off when they are not playing a solo."

Then, on the subject of Dixieland, Feather remarks that "there can be no doubt that at least it gives the public the impression that the men who are playing it are happy and are exerting a little effort to make the listeners happy, too."

Come, come, Leonard! Is it only an *impression* of happiness? Can't you face up to the fact that Dixieland musicians love their mode of music—in contrast to the boppers, who, by your own admission, are so damned bored with what they're playing that they wander off the stand?

Y 22, 1950

[Registered at the G.P.O.
as a Newspaper]

EVERY FRIDAY - 4d.

FATS NAVARRO, ACE BOP TRUMPETER, IS DEAD

Memorial evening to be staged at Birdland



THEODORE NAVARRO, Jr., known to thousands of jazz fans as "Fats" Navarro, died on Friday, July 7, in Metropolitan Hospital, New York. The cause of death was officially listed as tuberculosis. He was in the hospital only a short time.

At this writing, fruitless efforts are being made to locate Navarro's father, a barber, who is believed to be on the island of Key West in the Gulf of Mexico, where "Fats" was born only twenty-six years ago. "Fats" wife, who was three thousand miles away in Seattle, Washington, at the time of his death, is on her way into New York.

On hearing that "Fats" had no relatives or friends in New York at the time of his death, disc-jockey Symphony Sid and the operators of Birdland, where Navarro played his last engagements, immediately made arrangements to hold a special memorial evening to defray the funeral expenses.

The death of "Fats" Navarro ends another tragic story of jazz (writes Leonard Feather). His is the third premature death of a brilliant young trumpet player of the modern school. The other two, Freddie Webster and Sonny Berman, were also victims of a way of life that has become pitifully common among a certain group of musicians, and which inevitably leads to tragedy.

"Fats" was only nineteen when jazz fans first heard him in this town with Andy Kirk's band. A distant cousin of Charlie Shavers, he came from a musical

(Please turn to page 11)

July 22, 1950

NAVARRO

(Continued from page 1)

family. It was not surprising that he was like Dizzy Gillespie, from the inspired style to the most brilliant exponents of the school. In the past two years "Fats" had become less and less active. The once plump, healthy figure dwindled down to a scant 110 pounds (less than eight stone), and he apparently cared little about his physical well-being.

"Fats" was regarded by many as perhaps the greatest of all bop trumpet players, unrivalled for cleanness of execution and clearness of tone.

Elx Beiderbecke, in the nineteen years since his death, has been immortalised endlessly through books, movies and national magazines. Unhappily, it is not likely that "Fats" Navarro will enjoy such immortality. He belonged to a school of music that has been spurned and belittled by the Press; moreover, he had a racial stigma to overcome that makes it even less likely anyone will ever make a movie of his life.

But those of us who knew and admired "Fats," and worked with him, will keep the memory of a great musician who could have and should have gone on to greater things.

Feather Joins Ellington Outfit

NEW YORK—Leonard Feather, jazz critic and composer, who has just returned to full-scale activity after nine months' absence as the result of a serious automobile accident has been signed as a member of the Duke Ellington organization, it was announced this week.

In his new capacity, Feather will take control as general manager of Mercer Records, the new label recently started by Ellington's son, and of Tempo Music, the Ellington publishing company. In addition, he is working with Ellington on several radio and television script writing assignments.

Feather has also started a series of bi-weekly Thursday appearances on Skitch Henderson's WNBC disc-jockey show, presenting a program devoted to a different instrument each time.

Courier Sept 16

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With the Dance Bands

FAST. Pianist Leonard Feather co-authoring an 88-method tome with pianist George Shearing. MCA inked composer-arranger Otto Cesa, who is skedded to preem a

Leonard Feather Joins Ellington Disk Firm

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Courier Sept 16



FEATHER

RADIO and TV

By Leonard Feather

Radio's Future In a TV World

SINCE these are the dog days of television, and many summer replacement shows shouldn't happen to a dog day, it occurred to me the other night that right across the room from my TV set was a radio. The power of TV is such that, for the first few months of ownership, you would rather watch a 1929 Grade C movie than tune in one of the outstanding radio shows. Then comes a leveling-off period when you realize that, by neglecting your AM set, you are missing out on some worthwhile items.

After the rediscovery of my radio and a few days of concentrating on its offerings, I started to reflect—as have many vice-presidents who are far more vitally concerned—on the question of radio's survival. TV has already outdistanced it in total listening-audience figures for several major cities. Within a year, TV will certainly have become as important a national entertainment—and perhaps even advertising—medium as radio.

After television reaches the point the "talkies" had reached when the movie industry realized silent films were moribund—what next?

There are several factors that may yet be radio's salvation:

1. It is difficult to watch a TV program while driving a car.
2. TV screens in factories will not be conducive to higher production.
3. Poor vision or blindness prevents a considerable segment of the population from enjoying TV.

Thus, there are these three major groups, not to mention people in hos-

pitals or in remote spots where television reception is inadequate, for whom radio will remain the chief means of entertainment.

What will be the quality of the shows provided for these groups once the big-money sponsors and artists have moved over to video? It seems to me that the typical popular radio extravaganza of the Jack Benny or Bob Hope type is doomed as an AM product. Possibly some can still be presented in the form of transcribed versions of the TV offerings, but this is unlikely to satisfy the radio audience. *We, the People*, which experimented with "simulcasting" for several months, found the difficulties of adjustment too complex, and decided, a few weeks ago, to produce two separate programs for radio and video.

The programs that seem best fitted to survive on radio are, first, long-distance shows; second, strictly-music presentations, and, running a poor third, news and opinion forums.

Until that remote day when a worldwide system of coaxial cables is established, it seems unlikely that television will be able to provide anything to improve on the reports Jimmy Cannon has been making from Tokyo (WJZ, Sundays, 11 a.m.). Here is an outstanding example of radio as a public service in a form that need fear no competition. (By way of ironic contrast, immediately after Cannon at 11:15, I tuned in a show of the most expendable kind, to which even television cannot add much: a matrimonial team were

worrying their little heads about the weighty problems of the Bikini bathing suit.)

No less impressive than Mr. Cannon's contribution was the recent Bach series over WNBC, for which Leopold Stokowski took the role of disc jockey. If this peculiar form of parasitic radio-activity is to persist, one can only hope fervently that more Stokowskis will be lured into its orbit.

Immediately after the Stokowski show there was a transcribed rebroadcast of *Who Said That?* which I had missed the night before on WNBT. It sounded entertaining on radio, but it seemed to me that even H. V. Kaltenborn's voice gains something when supplemented by his face. Then came *America's Town Meeting of the Air* (WJZ, 9 p.m.) in a lively session on the somewhat overworked subject of Communist school teachers. If I had been accustomed to catching this show regularly on TV, it might have seemed less satisfying than it did in its AM format.

After this, I listened for a while to the Dodgers beating the Pirates, and, for the sake of complete confusion, tuned in the same game simultaneously over WMGM and WOR-TV. There was less difference than I expected in handling the commentaries—just a little less talk on TV and excellent coverage by Red Barber and Connie Desmond alternating in the two media. I hardly need say which of the two provided the better way to follow a baseball game.

Rounding out the radio evening was disc jockey Fred Robbins (WINS, 11 p.m.), sponsored by a manufacturer of television sets. It was interesting to reflect that, the more listeners Fred persuades to buy these sets, the more new TV set owners will soon be watching *Broadway Open House* instead of listening to Fred Robbins. Thus, while TV sponsors have provided a crutch for many small, independent stations during these trying times, radio is effectively digging its own grave.

August 12, 1950

← OVER

RECORD

By LEONARD FEATHER

As if it weren't hard enough to get away from him on the radio and TV, you can now have a whole LP session of Arthur Godfrey doing eight of his biggest hits on Columbia. Everybody's there—the Chordettes, The Mariners, Janette Davis, Archie Bleyer and the gang. For a guy who can't really sing, or even play much ukulele, Godfrey sure does wonders; in fact, he even has me liking him.

For you Sheboyganites, the Chordettes have a whole LP disc of their own. I go for their brand of female barber-shop harmony.

Other stars now making a hit on records include that bright, entertaining group from WNET, the Kirby Stone Quintet, doing *Arithmetic* on MGM; Roberta Quinlan singing *Buffalo Billy* on Mercury; and some very pleasant sides by Fran Allison, Kukla's pal, on Victor.

It's nice to see a teen-headliner continuing to make progress after he has gone beyond the child prodigy stage; that's why we were happy to receive a Coral release featuring Paganini's *Caprice* and Savino's *Sabia* played by the Cy Coleman Trio. Cy is the amazing 19-year-old pianist who was featured as a teen-headliner in the January issue of *SENIOR PROM*.

Bing Crosby, an old pal of Mildred Bailey's back in their Paul Whiteman days, recently persuaded Decca to bring Mildred back to wax after a long illness. Her first release is *Blue Prelude*, and she still sounds as good as she did in your cradle days.

Remember Jackie Cain, the little blonde singer we told you about last year? Well, she and her groom, Roy Kral, have a new number out by their most unusual little group. The title is *What Do You Think I Am?* and it's on Atlantic.

Did you ever hear anyone play a piano and an organ at the same time? Sounds impossible, but one of our favorite musicians did it on her latest record by means of trick recording.

Mary Lou Williams, *Bye Bye Blues*, and the dubbing together of her two performances comes off very neatly. The other side is a very pretty piano solo, *Willow Weep For Me* (King).

Columbia has an excellent idea in its new LP series. Here is the official billing of one of them to give you an idea of how it works: "Your Dance Date with Les Brown and His Band of Renown, Designed for Dancing, with no



GODFREY



Senior Prom

RATERS

interruption between numbers." There are similar albums by Hal McIntyre and others.

Here are some last-minute record items:

Doris Day's best side in many moons is that lovely old song, *Darn That Dream*, on Columbia. Don't miss it.

If you know anybody really wonderful and want to tell them so musically, here are two new songs that express the same idea in slightly different words: *You're Wonderful* by Frankie Laine on Mercury, and *You, Wonderful You* by Don Cornell on Victor.

MAIL BAG

So much mail about fan clubs has come in lately, and I've had so little space left over to deal with it, that I decided this month to make up for lost time.

Bobby Colt, the new singing star on Admiral records, has a big club run by Miss Carolyn Irwin, 2624 East 26th Street, Brooklyn 35, N. Y.

Perry Como fans can write to Marie Urso, 410 St. Lawrence Avenue, Bronx 61, N. Y., or to Janet Treadwell, 45 Willow Avenue, Huntington, Long Island.

Alan Dale's fan club ranks are swelling. Write to Charlotte Ann Sutula, 1115 Pittston Avenue, Scranton 5, Pennsylvania, or Christina Rohan, 11-28 123d Street, College Point, N. Y.

Vic Damone has an official fan club run by Ann Irwin, Box 193, Stanhope, New Jersey. Her club, the Vic-Adettes, is an official member of the Vic Damone fan club guild. The first fifteen who join the club and mention *SENIOR PROM* get a special pin with Vic's name and a large picture of him.

Bill Farrell, whose MGM records have caused such a stir, is getting to be a fan club favorite. Write to Miss Gail Hartman, 993 Lovejoy Street, Buffalo 6, New York.

Ralph Flanagan, mentioned recently in our column on the Glenn Miller revival, is being plugged by Jean Morris, 352 Midwood Street, Brooklyn 25, N. Y.

Dominic Frontiere, Horace Heidt's new star, now has an official club, the president being Shirley Glassmeyer, 1406 Lehigh Street, Allentown, Pennsylvania.

The Fontane Sisters, Margie, Bea, and Geri, who have done such swell work on Perry Como's show, now have a club. Write to Myrna Loris, 1368 Ocean Parkway, Brooklyn 30, New York.

Dick Haymes, according to Mary Jane Kenny, doesn't get enough plugs in this column. Well, here's one. She's president of his official fan club, 68-30 Burns Street, Forest Hills, New York.

Bill Lawrence fans in the Washington, D. C., area can drop a line to Dolores Krahe, 1514 52d Avenue, Washington 19, D. C.

Jerry Lewis, who became a Record Rater with some very amusing sides on Capitol (some alone, others with partner Dean Martin), is proud of "The Lewis-ites," run by Muriel Richelson, 456 Alabama Avenue, Brooklyn 7, New York.

Will Gordon MacRae's fan club president please drop me a line giving me the address to which fans should write?

A Vaughn Monroe club has been started by Maureen O'Shaunessy, 12907 Mettetal, Detroit, Michigan.

I hope that will hold you for a long time. In the future let me know if your club is officially authorized by the artist, and please type your letters if possible, or at least write very, very clearly.

Sept. 1950

PREGIUDIZI

L'articolo che riproduciamo è stato recentemente pubblicato sulla rivista inglese *Melody Maker* e successivamente ripreso dalla francese *Jazz Hot*. Il critico inglese Leonard Feather, che da anni vive in America dove si è affermato come uno tra i più intelligenti cultori del jazz, vi pone in termini molto chiari il problema, tante volte trattato sulla nostra rivista, della discriminazione razziale a favore dei negri, di cui danno prova da anni i critici e gli appassionati del jazz europeo.

Com'era prevedibile, il franco articolo di Feather ha suscitato in Europa un vespaio di commenti sfavorevoli; non è neppure mancato chi ha accusato l'Autore di malafede e ipocrisia. Quanto a *Jazz Hot*, a cui sono diretti soprattutto gli attacchi di Feather, la rivista francese si è difesa per bocca del suo Direttore, negando l'esistenza di un partito preso contro i bianchi (tesi difficilmente sostenibile considerato che dal 1945 ad oggi quasi nessun articolo è stato da essa dedicato a musicisti bianchi) e spiegando le ragioni della predilezione dei suoi redattori per i musicisti negri.

Per quanto ci riguarda, possiamo dire di condividere, in linea di massima, l'atteggiamento di Feather, che peraltro pecca a sua volta di « biancofilia » (anche se inconsapevole) lasciandosi prendere troppo spesso dall'entusiasmo nei riguardi di giovani musicisti bianchi, il cui reale valore — sotto il profilo, molto importante, della personalità — è per lo meno opinabile.

Nel mondo musicale americano che ho avuto modo di studiare nel corso di questi ultimi quindici anni non c'è fattore più importante per la carriera di un musicista normale che il cosiddetto « Jim Crow ». Direttamente o indirettamente la intolleranza basata sul pregiudizio razziale ha avuto la sua influenza su migliaia di musicisti, siano essi negri o bianchi.

Anche al giorno d'oggi, quando la situazione si è considerevolmente migliorata, la carriera di un musicista di jazz è subordinata al fatto che, nella maggior parte dei casi, egli è obbligato a lavorare con musicisti del suo colore, a dispetto di quelli che possono essere i suoi gusti o le affinità personali. Se è vero che è aumentato il numero delle orchestre miste, non è men vero che è estremamente raro che i membri di un'orchestra siano scelti senza tener conto del colore della loro pelle.

Tutto questo è verosimilmente ben noto agli amatori inglesi o continentali, ma ciò di cui si parla assai meno è dell'esistenza, tra gli amatori europei, di una situazione di fatto pressappoco inversa, situazione alla quale Barry Ulanov diede spiritosamente il nome di « Crow Jim ».

Questo partito preso di forma particolare — e bisogna notare che abbiamo a che fare con

una presa di posizione non meno seria e difficile da giustificare di quella americana — consiste nel credere che il jazz sia essenzialmente un prodotto del negro americano e conduce a considerare artista un musicista per il solo fatto che egli è nero, dando prova di un vero pregiudizio nei confronti del musicista bianco in quanto tale.

E' facile rendersene conto, in particolare, consultando i referendum. Io ho paragonato recentemente una serie di nomi presi da una parte dal *Metronome* e dal *Down Beat* e dall'altra da *Melody Maker* e dal *Jazz Hot*. I referendum americani qualche anno fa mostravano una incontestabile discriminazione a sfavore dei musicisti negri, essendo la più parte dei vincitori di pelle bianca. Questo pregiudizio è virtualmente scomparso in questi ultimi anni, in modo che i risultati del *Metronome* del 1950 per esempio, riflettono assai bene l'opinione attuale dei giovani musicisti e degli amatori di jazz americani, e non sembrano affatto tener conto della razza dei votanti o degli eletti. I risultati del *Melody Maker* nel corso degli anni hanno mostrato relativamente pochi pregiudizi in un senso o nell'altro, quantunque l'atteggiamento di alcuni critici inglesi sembri aver influenzato l'opinione dei lettori con la loro presa di posizione « Crow Jim ». D'altra parte i risultati dell'ultimo referendum di *Jazz Hot* ci mostrano un deciso partito preso contro i bianchi.

La biologia ci insegna che tutti gli uomini sono stati creati uguali e che le differenze che si possono trovare nelle loro doti ritmiche o musicali non sono che il prodotto della differenza delle loro educazioni. Quando l'educazione dei negri e dei bianchi sarà comune, queste differenze spariranno.

Venti o trent'anni fa i musicisti negri e quelli bianchi avevano raramente la possibilità di riunirsi e di scambiarsi idee; allora non si parlava di orchestre miste. I primi jazzmen bianchi riconoscevano probabilmente di dover molto ai negri e forse, dopo il loro lavoro, ascoltavano gli Armstrong, gli Henderson e gli Oliver; ma sotto tutti i rapporti il jazz bianco si è sviluppato separatamente. Troviamo così due forme di musica separate e distinte ed è possibile, ascoltando un disco di quell'epoca, dire senza esitare se l'orchestra od il solista è bianco. Ma in questi ultimi anni la separazione delle razze s'è fatta meno rigorosa. La maggior parte dei musicisti bianchi stabilisce liberamente contatti con i negri tanto sul piano sociale quanto sul

piano musicale, in modo tale che il risultato di questo libero scambio d'idee è che non c'è più tra questi musicisti una differenza notevole; non c'è più uno « stile bianco », o uno « stile negro ».

Il musicista negro americano si rende perfettamente conto di questo stato di cose ed il suo atteggiamento dovrebbe smuovere anche il più intollerante amatore europeo. Quando Dizzy Gillespie forma il suo primo complesso sceglie i suoi musicisti basandosi esclusivamente sulla loro maggior attitudine al lavoro, e prende Al Haig e Stan Levey. Miles Davis per i suoi ammirabili dischi Capitol usa ogni volta musicisti bianchi; l'album che Charlie Parker ha inciso con accompagnamento d'archi e che ha riportato uno strepitoso successo, è stato inciso con una orchestra quasi interamente bianca. Questa assenza di pregiudizio si estende anche ai vecchi musicisti, come Louis Armstrong che ebbe con se per diversi mesi Dick Cary, prima che lo rimpiazzasse Earl Hines; e Lucky Millinder dal canto suo ha fatto una tournée con un'orchestra che era composta in massima parte di bianchi. Lo stesso Duke, prima di partire per l'Europa, prese contatti con Buddy de Franco per averlo con sé come clarinetto da

far suonare con Jimmy Hamilton. E Buddy de Franco rifiutò per il semplice motivo che aveva già un altro impiego importante: lavorava con un altro musicista senza pregiudizi, Count Basie!

E' augurabile che i lettori di *Jazz Hot* diano in futuro prova, nei loro voti, della stessa obiettività. L'orchestra di Woody Herman, che è stata certo la migliore grande formazione di questi ultimi anni, è stata praticamente ignorata. Tra i sassofonisti tenori, giovani straordinari come Stan Getz, Brew Moore, Allen Eager, Zoot Sims, Georgie Auld e Al Cohn, che a botta sicura si possono annoverare tra i dodici primi su questo strumento, non hanno avuto possibilità di sorta di comparire sul referendum. Lee Konitz è vittima della stessa intolleranza quantunque, eccezion fatta per Parker, egli sia il più originale altossafonista dell'anno.

La maggior parte dei chitarristi di primo piano sono oggi dei bianchi — Barney Kessel, Mundell Lowe, Chuck Wayne, Billy Bauer e Bill de Arango. Essi sono stati praticamente ignorati nell'ultimo referendum di *Jazz Hot*. Tra i pianisti, uno dei favoriti di Parker, Dodo Marmoroza, è negletto. Apparentemente nessuno si è



Il pianista cieco George Shearing, è l'uomo del giorno, in America. Il suo quintetto, in cui militano la vibrafonista Margie Hyams, il chitarrista Chuck Wayne, e i negri John Levy (cb.) e Denzil Best (batt.), ha costituito la più grande sensazione dell'ultimo anno.

FATS NAVARRO DÖD

New York den 10 juli.

THEODORE NAVARRO JR, bland tusentals jazzentusiaster känd som "Fats" Navarro, avled fredagen den 7 juli på Metropolitans sjukhus i New York. Anledningen till dödsfallet angavs officiellt vara tuberkulos. Han vistades på sjukhuset endast en kort tid.

När detta skrives, har fruktlösa försök gjorts att lokalisera Navarros fader, en barberare, som tros vistas på ön Key West i Mexicobukten, där "Fats" föddes för bara 26 år sedan. "Fats" hustru, som vistades 3.000 miles borta i Seattle, Washington, vid tidpunkten för dödsfallet, är på väg till New York.

Efter att ha hört att "Fats" varken hade släkt eller vänner i New York gjordes omedelbart arrangemang av disc jockeyn Symphony Sid och direktionen på Birdland, där Navarro spelade sina sista engagemang, att hålla en minneskväll för att täcka begravningskostnaderna.

Med "Fats" Navarro har ännu ett tragiskt liv inom jazzen gått bort. Han är den tredje som gått bort för tidigt bland briljanta unga trumpetare av den moderna skolan. De andra två, Freddie Webster och Sonny Berman, var också offer för ett liv, som blivit beklagansvärt vanligt bland en viss grupp musiker och som oundvikligt leder till tragedi.

"Fats" var 19 år då jazzentusiaster först hörde honom i New York med Andy Kirks band. Han var en avlägsen släkting till Charlie Shavers och kom från en musikalisk familj, och det var inte överraskande att han — liksom Dizzy Gillespie — från en stil inspirerad av Roy Eldrige utvecklades till en av de mest briljanta exponenterna inom bopskolan. Han åtnjöt respekt och beundran av musikerkamrater i sådana orkestrar som Billy Eckstines, Tommy Reynolds, Lionel Hamptons, Illinois Jacquets och Tadd Damerons. Han spelade



Fats Navarro.

på otaliga bopinspelningar med små band, däribland en med Benny Goodman.

Under de sista två åren hade "Fats" blivit mindre och mindre verksam. Den en gång välfödda, kraftiga kroppen krympte efterhand ihop till knappa 50 kilo och brydde sig påtagligen mycket lite om sitt fysiska välbefinnande. "Fats" ansågs av många musiker som den kanske störste av alla boptrumpetarna, utan konkurrens, när det gällde utförandets renhet och tonens klarhet.

Bix Beiderbecke har sedan han gick bort för 19 år sedan blivit gjort odödlig genom böcker, filmer och tidskrifter. Olyckligtvis är det inte troligt, att "Fats" Navarro kommer att bli odödlig. Han tillhörde en skola av musik, som pressen har behandlat styvmoderligt; han hade också rasiala barriärer att kämpa mot, som gör det än mer otroligt att hans liv någonsin kommer att bli föremål för en film. Men vi som kände och beundrade "Fats" Navarro och arbetade tillsammans med honom, kommer länge att bevaka minnet av en stor musiker, som kunde och borde ha åstadkommit oförgömliga saker.

Aug. 1950 L. F.

Besök hos Condon's ÄR BOPMUSIK verkligen död?

Med Timme Rosenkrantz
som ciceron

Ingalunda, säger Leonard Feather



En bild från Eddie Condons egen klubb på 3:e gatan i New York. Vi ser omskrivne maestron Eddie, George Brunies trombone och så en liten bit av Wild Bill Davidson.

ETT AV DE ALLRA FÖRSTA ställen en jazzintresserad beger sig till, när han är på besök i New York, är förmodligen Eddie Condons nattklubb på 3:e gatan. Här är det liv och glada dagar och här träffar man alla sina gamla hjältar från jazzens historia.

Tänk er bara, att ni står vid en bar, mitt emellan Paul Whiteman, Tommy Dorsey, Gene Krupa och Jess Stacy. Det är det mycket lätt att göra hos Condon, ja, det är nästan omöjligt att undgå det.

Här i landet är jazzen uppdelad i två läger: puristerna, därmed avser vi de människor, som blott intresserar sig för Gustav Vasa och den jazz som fanns på kungens tid — i New Orleans. Så har vi bopparna, de människor, som försvurit sig åt Dizzy och Charlie Parker.

I Amerika finns det naturligtvis många fler läger. Där känner man för det första inte Gustav Vasa, men New Orleans finns det alltså några som minns. Så finns där folk som intresserar sig för Chicago-jazz, det betyder alltså Jess Stacy, Eddie Condon, Red Mac Kenzie, Teschmaker, Bix osv. Så finns där också en stor skara som uteslutande talar om Count Basie, Benny Goodman, Harry James, och så har vi sådana som tycker om kammarjazz, King Cole, Teddy Wilson, Art Tatum, Stuff Smith och naturligtvis har vi också bebopanhängarna.

Condons nattklubb klarar sig enbart med Chicagobeundrarna. Man riskerar att bli utkastad om man börjar tala om Goodman, Basie eller Gillespie.

Personligen har jag nu det så ställt, att jag kan tycka om all musik bara den är bra och väl utförd. Därför har jag ingen svårighet att komma in hos Condon, och jag är diplomat nog att inte ens nämna Dizzys namn viskande.

Som bekant kom Eddie Condon till New York med några av sina musiker-vänner från Chicago men det var svårt för dem att slå igenom. På den tiden fanns det inget intresse för jazz, det var Guy Lombardo som satt i högsätet.

I mitten av 30-talet var det en ung man vid namn Milton Gabler, som startade sitt eget grammofonbolag, Commodore hette det. Milton hade i många år varit ledare för en av de finaste jazzskivaffärerna i världen, och han hade sett att det verkligen fanns intresse för saken. De unga människorna brydde sig lika lite om Guy Lombardo som vi tycker om ersättningste. Han valde Eddie Condon som ledare för upptagningarna och under loppet av de följande åren producerade Gabler tillsammans med Condon en rad glimrande plattor i Chicago Style, vilka såldes

New York den 19 juni.

ÄR BOPMUSIK VERKLIGEN död? Många ord, en del mycket indignerade, ha skrivits i detta provokativa ämne de senaste månaderna. Charlie Ventura och Buddy De Franco bland andra ha framlagt sina åsikter i ämnet i denna tidning.

Vad som mer intresserar för ögonblicket är inte åsikter utan kalla fakta. Som en illustration kan det kanske vara upplysande att genomgå några av förra veckans viktigaste nyheter inom jazzvärlden från dag till dag.

Måndag, på Birdland, hade en av discjockeyn Symphonys Sids sessioner annonserats, lanserande en reunion med Charlie Parker och Dizzy Gillespie tillsammans med en liten stjärnensemble. Tidigt på kvällen blev klubben fullsatt och ett par timmar senare trängdes en folkmängd på omkring 2.000 personer utanför på gatan för att komma in. En känd tidningsredaktör måste slå sig fram genom massan under en hel timme, innan han kunde komma innanför.

På tisdag cementerades Parker-Gillespies återförening i form av en historisk inspelning för Mercury — deras första tillsammans sedan 1945. Ackompanjerade av Thelonius Monk, Curly Russel och Buddy Rich gjorde de "My Melancholy Baby", fyra original av Parker och ett original av Dizzy.

På onsdag hade en ny grupp premiär på Birdland med Miles Davis, J. J. Johnson, Leo Parker och Milton "Bags" Jackson.

På torsdag var det två viktiga premiärer — en på Bop City med Dizzys nya, lilla orkester, den andra var på Cafe Society, där Art Tatum medverkade i en show, som också hade Charlie Parkers grupp med Kinny Dorham, Al Haig, Tommy Potter och Roy Haynes. Premiären var välbesökt och direktören har sedan sagt, att både Parker och Tatum ha dragit folk till stället. I shown finns också Lea Matthews, en vacker ung brunett, som sjunger utmärkt på ett sätt, som mycket påminner om Sarah Vaughans stil.

På fredag föll ännu en fästning för bop, då Tommy Dorsey, sedan länge en av de mest talföra och envisa fienderna till de moderna jazzidéerna, inkorporerade i sin orkester en grupp, som under flera månader arbetat under namnet "The Men of Note". Ledd av två av Dorseys förra musiker, Charlie Shavers och Louis Bellson, har orkestern lanserat många bopidéer och har två deciderade bopsolist, vibraharpisten Terry Gibbs och pianisten Lou Levy.

Lördag gick er korrespondent igenom veckans nya grammofonskivor; där fanns bl. a. två nya pianoalbum på Mer-

cury, ett av de fabulöse Bud Powell, det andra av kanadensaren Oscar Peterson, som har åstadkommit den största sensationen inom New Yorks jazzcirkel efter Shearing. Andra nyutgivningar var Stan Kentons "Jolly Rogers", ett boporiginal av Shorty Rogers, den senaste inspelningen av Jackie Cain och Roy Kral Sextetten på Atlantic, George Shearing på MGM, och Mary Lou Williams på King, den sista en mycket ovanlig sak, "Bye Bye Blues", på vilken Mary Lou spelar bop samtidigt — genom en trickupptagning — på piano och hammondorgel.

På söndag gjorde George Shearings kvintett sin televisionsdebut, och sedan dess har Shearing framträtt på Bop City samtidigt med Louis Armstrongs sextett.

Allt detta leder hän till en oundviklig konklusion. Trots den stora lusten hos promoters, kritiker och reaktionärer av alla slag att slå ihjäl bop, är den död bara i den meningen att musikerna, som spelar den, är döda. Denna anmärkning har en dubbelmening, ty det finns inga tvivel om att en stor del av den dåliga reklam bop fått beror på den otrevliga och olycksaliga attityden hos många av de musiker, som spelar bop. De sitter på estraden med bleka ansikten, vandrar ofta omkring, när de inte spelar ett solo, gör aldrig ett försök att framhäva sina personligheter eller att på något vis försöka få publiken att tycka om dem.

Bortsett från vad man anser om Dixieland musikaliskt sett, så kan det inte råda något tvivel om att den åtminstone ger publiken intrycket av att de, som spelar, är lyckliga och anstränger sig en smula att också göra lyssnarna belåtna. Detta är också en av de viktigaste grunderna till den framgång som Shearings kvintett haft, ty bortsett från dess musikaliska finesser, är den sammansatt av musiker som är intresserade av att arbeta tillsammans, välkomnar publikens applåder, inte är hemfallna åt moraliska lyten eller laster och i största allmänhet uppför sig som mänskliga varelser.

Att den stil av jazz, som olyckligtvis försetts med namnet bop, kommer fortleva är odiskutabelt. Den kan inte utplånas av Dixieland eller någon annan tidig jazzform mer än en Buick of 1950 års modell kan ersättas av en modell från 1925, eller 1950 års vetenskapliga metoder kan ersättas av dem som fanns inom en tidigare generation. Men om musiker med radikala, moderna idéer vill komma någonstans med dem, måste de göra någonting radikalt ifråga om det sätt, på vilket de presenteras. Bop är inte död — det är musikernas anleten, som gör att den verkar vara det!



RECORD RATERS



By LEONARD FEATHER

Not so long ago he was shining shoes in Cleveland. This year he is expected to earn \$150,000—none of it from shining shoes. That's the story of Bill Farrell, the hottest new thing in singers, and the young man so many of you have been asking me to write about.

When Bill's first MGM record appeared a year ago, he was hailed as "the 19-year-old wonder" (I fell for that gag too, right here in this column), but it turns out he was born in 1926, not 1930.

After the shoe-shining and newspaper-delivering period during his early school days in Cleveland, Bill became a bass player working with a group called the Jumping Jacks.

They say a straw vote was taken among the Jacks to see who would have to handle the vocal chores for the group, and Bill, drawing the short straw, reluctantly started to sing. Seems as though he sang for his own kicks, using some of the ideas that showed his natural feeling for jazz. Usually this is a pretty hard thing for a singer to get away with—it took Sarah Vaughan and Billy Eckstine years to reach the top—but Bill caused an almost immediate sensation, first in his home town, then in Buffalo, where Bob Hope was in the audience on his closing night.

Bob invited Bill over for a chat and told him how much he liked his work. "When I get back to Hollywood," he said, "I'll get in touch with you." Remarks like that are a dime a dozen in the music business, but Bob Hope really kept his promise. It wasn't long before young Mr. Farrell became a regular member of the Hope ensemble, along with Jerry Colonna, Doris Day, and Les Brown and his orchestra.

He was on the show for the whole thirty-nine weeks of the 1949 season, and during that time plenty of big record offers came in. When he signed with MGM, they started him out right with *Circus*, which became a best seller, and *It Isn't Fair*, which by now has probably reached a bigger total.

Bill's first night-club break in New York was at Bop City, where he has appeared twice. There were two schools of thought about his personality. Some people found his facial mannerisms a little peculiar, others thought everything about him fascinating. Anyway, they all talked about him—and that seems to be what counts. He was also a big hit at the Apollo Theater in Harlem, has been signed for the Paramount Theater on Broadway, and is being considered for the Copacabana some time this fall. He is embarking on 56 his television career with a show from



BILL

Chicago on Dumont every Monday evening, which will probably be seen on the entire network by the time you read this.

Bill's latest MGM release is *You're Not In My Arms Tonight*, one of those mellow ballads, coupled with a well-contrasted rhythm treatment of *Deed I Do*, both with excellent accompaniment conducted by Russ Case.

Of course, by now you all know about the disc debut of Gary Crosby, the sixteen-year-old freshman from Georgetown University, Washington, D. C., and we hope you have added *Play A Simple Melody* and *Sam's Song* to your collection. Gary is aided on the Decca record by papa Bing, but he is not going to need much aid in making a career for himself—the lad really sings.

You can also get *Sam's Song* (subtitled "The Happy Tune") by Toni Harper on Columbia. Toni is certainly one of the most distinguished of teen-age tunesmiths, and she sounds to us like a future rival for Ella Fitzgerald. In fact, one of her best records is a number on which she doesn't have to do any kid stuff at all, a pretty ballad called *Is That All I Mean to You*, which we recommend strongly.

It's a funny thing how the song that became quite popular a couple of years ago under the title of *You're Too Dangerous*, *Cherie* is now enjoying a new lease on life with its original French name of *La Vie en Rose*, and an entirely different English lyric. It's now available in the new disguise by Tony Martin on Victor, Bing Crosby on Decca, Paul Weston on Capitol, and lots of others. But our particular preference goes to the version that we're sure nobody can or will ever duplicate, namely the one by Louis Armstrong on Decca. On the other side Louis sings an equally unlikely Armstrong vehicle, *C'est Si Bon*. There'll never be another Louis, but we're happy there's just that one!

Here are some recent vocal favorites we think you'll like: *I Cross My Fingers* by Perry Como on Victor; *I'm Bashful* by Mindy Carson on Victor; *Vagabond Shoe* by Vic Damone on Mercury; *Happy Feet* by Dean Martin on Capitol; *You Wonderful You* by Art Lund (from MGM's "Summer Stock," on MGM); and *Good Night Irene* by Frank Sinatra on Columbia.

MAIL BAG

Can anybody help Kay Matthews of 174 East 46th Avenue, Vancouver, British Columbia, Canada? Says she's written twice to Vaughn Monroe for fan-club information but received no answer. She's also looking for a Louis Armstrong fan club if anyone has one.

We're still getting mail from people who want to join a Gordon MacRae fan club but can't locate one. Hope some MacRae booster will oblige with the necessary data. Or write to his movie studio, Warner Bros. Pictures, Inc., Burbank, Calif.



TONI



GARY

Senior Prom

Oct. 1950

Louis Armstrong 50 år

Amerikabrev från Leonard Feather

New York den 10 juli.

EN FRAMGANGSRIK premiär kunde vi njuta av den här veckan på Birdland, då Charlie Parker framträdde med en stråkgrupp av samma besättning som den han hade på sitt best-selling album på Mercury. Sammansatt av violinisten Sam Caplan, välkänd för sitt engagemang hos



Brilljante Al Haig är alltså pianist hos Charlie Parker — trots att den senare nu med stor framgång lanserar en stråkorkester.

cello, oboe, harpa, piano (Al Haig), bas (Tommy Potter) och trummor (Roy Haynes). Deras musik applåderades av en publik, som var packad med celebriteter, däribland Duke Ellington.

I Birdlands nya program fanns också Gene Ammons band med Sonny Stitt, som spelade baryton och tenorsax, och med Benny Green på trombone. Stan Getz uppträder också på klubben och använder sig då av Parkers rytmsektion. Samma kväll framträdde Al Sears på Cafe Society med en 5 mans orkester.

Billie Holiday är på turné i södern och har en stjärnorkester med sig med trumpetaren-arrangören Gerald Wilson som ledare och med Melba Liston på trombone — båda var som bekant med i Dizzys stora, nu upplösta orkester.

Veterantrumslagaren Zutty Singleton, som nyligen medverkade som den enda negern i Nanny Lammars pseudo-Dixieland-orkester i Kalifornien, har fått kontrakt på att leda sin egen orkester i ett stort avsnitt i filmen "Love That Brute" med Paul Douglas och Cesar Romero. Singleton framträdde nyligen med en 12 mans orkester och hade framgång på Billy Berg's i Hollywood.

Pianisten Herman Chittison, en gång favorit bland europeiska jazzvänner före kriget då han var hos Willie Lewis, har åter kommit i ropet här. Under åtta år har han medverkat i ett fort-löpande radioprogram och nyligen gjorde han en kortfilm på Blue Angel Club, där han varje kväll spelar med sin trio. I veckan fick han kontrakt om ett album för Columbia.

Duke Ellington har haft tolv dagars semester efter sin återkomst från Europa och reorganiserar sin orkester i veckan för en serie one-nighters i New

England och för en televisionsshow. Ernie Royal flög vidare till Kalifornien, när han kom tillbaka, och skall inte spela med i orkestern.

På Nationaldagen den 4 juli fyllde Louis Armstrong 50 år. Otaliga fester gick av stapeln, bl. a. en föreställning med massor av celebriteter på Bop City. Louis gjorde också en televisionsshow.

I tryck har han fått massor med reklam, bl. a. ett helt nummer av Down Beat, som dedicerades till honom, vidare ett 12 sidors reportage i tidskriften Holiday, och massor av artiklar i flotta tidskrifter, som skrivits av Louis själv i sin ojämförliga stil.

Tyvärr blev festligheterna inte vad de kunde ha blivit på grund av Satchmos allvarliga sjukdom. Han är nu på undersökning hos en specialist, som skall bestämma huruvida en operation är nödvändigt. Om inte, reser Louis till Washington för att spela på en nattklubb där.

Till stor överraskning reorganiserade Stan Kenton en 20 mans orkester bara en månad efter det han upplöst sin 40 mans orkester i och för premiär på det ställe, där han först blev berömd, Balboa Beach i Kalifornien, där han skall spela över lördagar-söndagar under hela sommaren. Orkestern bildades efter



Sy Oliver skall försöka återuppliva de specialarrangemang han på sin tid skrev för Jimmie Luncefords orkester.

och Bernie Privin, Henderson Chambers, Jerry Jerome, Ernie Caceres, Billy Kyle och två Luncefordmusiker, George Duvivier och Jimmy Crawford.

Den alltid överraskande Chubby Jackson har, efter att gett sina planer på att bilda en vaudevilleakt tillsammans med filmskådespelaren Freddie Bartholamew, lämnat New York och rest ut med en liten jazzgrupp — musikerna är alla unga och okända utom trumslagaren Mickey Scrima.

Pianisten Dick Hyman, nyligen tillbaka från sin europeiska turné med Benny Goodman, spelar nu på Birdland med Flip Phillips grupp, som också lan-



Louis Armstrong blev våldsamt hyllad på sin 50-årsdag, men tyvärr är hans hälsa just nu inte den bästa.

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STUDIOS

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framställningar av Kentons musiker, som tydligen inte funnit förhållandena vara så lätta efter det den stora orkestern upphörde att finnas till.

Sy Oliver tänker med Luncefordlegenden försöka göra detsamma som Jerry Gray och så många andra gjort med Miller-traditionen. Han har sammansatt en stor, blandad orkester för en serie inspelningar på Decca, och har inspelat nya versioner av de många melodier, han ursprungligen arrangerade och inspelade med Jimmie Lunceford. Bland musikerna märktes Taft Jordan

serar Kai Winding. Charlie Ventura försöker köpa in sig i en nattklubb i Philadelphia, så att hans orkester kan ha ett permanent jobb. Eddie Condons televisionsshow, som hade premiär på CBS bara för några veckor sedan, väntas upphöra när som helst. Doug Mettome, briljant ung trumpetare som varit hos Goodman har ingått i Woody Hermans band. Ännu en nykomling hos Woody är den blonda vokalist Pat Easton. Jo Jones är tillbaka på trummor hos Illinois Jacquet, där han efterträdde Shadow Wilson.

CONFUSION

LEONARD FEATHER in his recent article, "There are not just two kinds of Jazz," seems to be trying to confuse what is in effect a relatively simple issue.

The "in-betweens," as he calls them, are obviously the left-over element of the development period in modern music which we have come to know as the "swing era."

Many of the musicians he mentions have developed with the new music, contrary to what was stated, such as Shavers, Coleman Hawkins and the Benny Goodman Band.

Others mentioned belong to the progressive field, of which, of course, bop forms an integral part. This fact Mr. Feather seems to have completely ignored when he mentions such men as Tristano, Burns, Rugolo and the great Stan Kenton.

It is not a case of bop versus the rest, but of the effort of modern music to set a new standard in modern art in the face of the crudity and ignorance of the past—and, I'm afraid, of the present also.—David Kenley, Cardiff.

Feather Gen'l Mgr. Of Mercer Records

Leonard Feather, jazz critic and composer, has been named general manager of Mercer Records, new label recently launched by Mercer Ellington, Duke Ellington's son. Feather will also be manager of Tempo Music, Duke Ellington's publishing company.

Feather, recently returned to activity after being seriously injured in an auto accident nine months ago, is also working with Ellington on radio-TV show scripts.

Variety Sept. 13

NOV. 1950 MODERN SCREEN

93

sweet and hot



by leonard feather

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FROM THE MOVIES

ANNIE GET YOUR GUN—*There's No Business Like Show Business* by Artie Shaw with vocal by Mel Tormé and the Mel-Tones (MGM). *I've Got The Sun in The Morning* by Artie Shaw with vocal by the Mel-Tones (MGM). *They Say It's Wonderful* by Gordon MacRae (Capitol).

CRISIS—*Theme Music (Revolutionary March Time, Village Square Time)* by Vincente Gomez* (MGM).

It seems the producers decided they would like to duplicate Anton Karas' *Third Man* feat of scoring and playing an entire movie background with one instrument. So the new Cary Grant-Jose Ferrer hit has all its music supplied by Gomez's great guitar, playing music composed by Miklos Rosza of *Spellbound* and *Madame Bovary* fame.

DUCHESS OF IDAHO—*Let's Choo Choo Choo to Idaho* by Connie Haines (Coral). Van Johnson (MGM). Phil Harris (Victor). Kay Kyser (Columbia). *You Can't Do Wrong Doin' Right* by Van Johnson (MGM). *Of All Things* by Connie Haines (Coral).

HONKY TONK—*A Good Man to Have Around* by Kay Starr (Capitol).

ALBUMS

ABE BURROWS—*Abe Burrows Sings?** (Columbia)
Here's our favorite video star doing some of his more insane compositions, such as *Boulder Dam*, *Upper Peabody*, and the fabulous *Brooklyn*. Abe may be funnier than this on Channel 2, but it's still a hilarious addition to your record library.

ELLINGTONIA—Vols. I and II* (Brunswick)
You can build almost an entire history of jazz by getting some of the fine LP discs that have been coming out on the Brunswick label. Some of the others are *Louis Armstrong Jazz Classics*, two volumes of *Red Nichols Classics*, *Dixieland Jazz* by the *New Orleans Rhythm Kings*, and two volumes of some of the best old Bing Crosby hits.

JAZZ

LOUIS ARMSTRONG—*La Vie En Rose** (Decca)

DAVE BARBOUR—*Harlem Mambo** (Capitol)
Two excellent examples of the new Mambo craze, the other side being Dave's own *Guitar Mambo*.

WOODY HERMAN—*Music To Dance To** (Capitol)

I härnad för Mr. In-Between

Stridbart inlägg av Leonard Feather

YOU'VE GOT TO accentuate the positive", instruerade oss en gång Johnny Mercer i en schlager, "eliminate the negative; don't mess with Mr. In-Between."

Jazzvänner och många jazzkritiker ha tagit hans råd alltför bokstavligt. De acceptera Dixieland eller bebop som positivt eller negativt eller vice versa och reducerar alla argument om jazz till nivån "Dixieland versus Bebop". De ignorera fullständigt alla de odefinier-



På den här sidan visar vi bilder på en del framstående musiker som enligt Feather med stor orätt tycks vara bortglömda i denna ensidiga debatt om Dixieland versus bebop. Ovan Benny Carter.

bara grader i musik som ligger mellan dessa två ytterligheter.

Att deklarerar, som en stor tidning nyligen gjorde, att "all jazz är uppdelad i dag i två länder" (ett vore bebopens land och det andra New Orleans eller Dixieland-musik) är lika klokt som att beskriva all politik som uppdelad i två parter, kommunism och fascism. Där finns faktiskt en anmärkningsvärd parallell. Bopfanatikerna, som beskriver alla utomstående som "moldy figs" är ungefär lika förståndiga som kommunisterna, som kallar alla andra för fascister. Och de motsatta dixielandvännerna som ser ned på allt som är det minsta progressivt är inte bättre än de reaktionärer och fascister, som försöker rödmåla all opposition.

Jag skulle vilja klara ut den här här-



Harry Carney.

van genom att försöka fästa lite nödvändig uppmärksamhet på några av de otaliga musiker, som spelar fin jazz i dag och vilka är varken dixielandare eller beboppers.

Inom orkesterfältet exempelvis finns det nu inte en stor orkester som utslutande spelar bop. Men nästan alla beundrar Duke Ellington; några för all del av sentimentala skäl, men många därför hans orkester alltför representerar nya tankar och enastående solistinsatser. Nästan alla tyckte om Basies stora orkester, fastän den knappast utvecklade sig under ett helt decennium. Count och hans musiker, fastän de aldrig spelade en takt bop, hade en enastående swing och drive, och gav uttryck åt känslor, som de flesta jazzmusiker alltför anser vara en viktig del i jazz. Till och med Counts lilla orkester kombinerar nu bopsolister med en rytmsektion från swing-eran.

På samma sätt får Stan Kentons band mycket beröm för superba musiker och skickliga arrangemang. Kentons orkester av 1950 lanserar få ad libitumsolister, vare sig bop eller andra. Eddie Sauters arrangemang för Ray McKinleys band, skrivna av en man som mycket lite bryr sig om vad som sker inom jazzen under dessa sista revolutionerande år, ha alltför tillräckligt av hantverksskicklighet och tillräckligt av de ursprungliga kvaliteterna i jazz, för att få både tre och fyra stjärnor av både Dixieland- och bopmusiker (och av dem som står emellan också).

Vad händer? Är dessa orkestrar och andra liknande bekvämt utsuddade i



Johnny Hodges.

tankarna hos alla dessa som älskar att kalla all jazz antingen Dixieland eller bebop? Tillhör ni den skolan som anser alla utanför bopidiomet, till och med Benny Goodman, vara dixielandare? Eller ansluter ni er till Dizzy Gillespie själv, som anser Louis Armstrong för att vara inte en Dixielandmusiker utan enkelt och simpelt en stor musiker?

Medan vi talar om trumpetare, vad händer med Cootie och Ray? Kan de inte spela längre? Jag är ledsen att göra någon besviken, men de kan fortfarande spela, och det kan också Buck Clayton med sin kopsordin, och den ojämförliche Charlie Shavers, och Harry Edison, som för tio år sedan spelade några av de fraser, som bopmusiker anser vara nya i dag. Och det finns två musiker i Dukes trumpetsektion, Ernie Royal och Al Killian, båda lika originella och hörvärda som Diz eller Fats Navarro, även om de inte förminskar en kvint. Det finns trombonister också, sådana som Vic Dickenson, som varken spelar dixieland eller bop, men acceptabelt för alla skolor.

Vad saxofonavdelningen nu angår,

skulle ni betrakta Benny Carter eller Willie Smith för corny? Även om vi går med på att Johnny Hodges inte längre ger oss den kick han gav tidigare, så gör han dock alltför saker emellanåt, som en massa andra altsaxofonister skulle vara stolta över att kunna utföra. Och bland tenorister, så kan några av de främsta av dem, exempel-



Ray Nance.

vis Coleman Hawkins, Don Byas och Lucky Thompson, möjligen också Lester Young och några av hans disciplar, bäst beskrivas som moderna musiker, som associera sig med bopmusiker men som faktiskt inte själva spela strikt bebop.

"Mr. In-Between" har det inte så lätt bland klarinettisterna; instrumentet är på väg att dö ut inom jazzen och det finns inte några riktigt stora klarinettister utom Buddy De Franco bland bopparna. Benny Goodman är alltför en stor klarinettist, men medelmåttigheten i hans musikaliska mål och hans konservatism på senare år har gjort, att han inte längre väcker något verkligt intresse bland musiker och fans. Emellertid är Jimmy Hamilton ett utmärkt exempel på en god, modern musiker som spelar "bra", men inte spelar bop. För låt citationstecken men jag hyser alltför en dold önskan att om någon kunna säga, att han spelar "väl".

Bop-piano och Dixieland-piano är båda begränsade som uttrycksform; många av dagens framstående stilister och stilbildare är sådana som inte spelar i någondera stilen: Art Tatum, Lennie Tristano, Nat Cole, Milton Buckner och deras disciplar. Och vad skall man säga om Teddy Wilson — men ändå i en långsam melodisk låt anses alltför Teddy vara en hänförande musiker, även om han spelar fyra slag i takt med sin vänsterhand. Vidare, om Fats Waller levde i dag (och Johnny Guarnieri kan övertyga vem som helst om att han gör det), vore han alltför en egen, respekterad individualist.

Gitarren har förändrats så mycket i karaktär att det är svårt att finna bra exempel på in-between-skolan. New Orleans-fans tycker i varje fall inte om gitarrsolon såvida de inte spelas av Blind Willie Bottle eller Crippled Jimmy Crud på en tvåsträngad gitarrlåda. Men jag påstår att sådana icke boppers som Al Casey, Mary Osborne, Leonard Ware, Dave Barbour, Les Paul och Jimmy Shirley skänker jazzen personliga bidrag utan att på minsta vis vara omoderna.

Bland slagverken har vi ett enastående exempel, Buddy Rich, en briljant



Billy Strayhorn.

artist som beundras av de yngre fast han varken spelar bop eller påstår sig tycka om bopstil. Den store Sid Catlett är välkommen i bop, Dixieland eller orkestrar mitt emellan. Basister som Slam Steward, Red Callender och till och med Chubby Jackson, trots Chubbys nära samröre med boppers, kan faktiskt inte kallas strikta bopmusiker. Faktum är att det finns bara några få som Oscar Pettiford och Ray Brown, som ofta spelar solon med alla boppers karakteristiska egenskaper.

Jag har aldrig hört någon spela verkligt effektiv bopviolin. Men det finns musiker som Stuff Smith, en av de evigt unga genierna inom jazz och en av de mest underskattade, samt Ray Nance, en musiker med många anmärkningsvärda talanger. Varken Stuff eller Ray kan lättvindigt avfärdas som dåliga, bara för att de inte faller inom bop eller dixies ramar.

Vad arrangörer angår, så skriver nästan alla de stora före bop som Ellington och Strayhorn alltför musik som är av stor betydelse, fastän mycket av den kritiserats hårt av vissa kretsar och Strayhorn förvisso har stagnerat. Ralph Burns är ju ingen boparrangör, inte heller Rugolo eller George Russell eller den tidigare namngivne Sauter, ändå tillhör de de viktigaste som skriver musik inom jazzen för närvarande.

Denna översikt har endast skrapat på ämnets yta ty det måste finnas hundratals andra i städer i detta och alla andra länder, som representerar "in-between"-musiken. Det är ett stort område, och det måste utan tvekan finnas fler musiker i denna kategori än



Harry Edison.

man kan räkna att finna inom Dixieland- eller bop-lägren. Så nästa gång ni läser eller hör några av dessa dixieland-versus-bop-diskussioner, så gör ert bidrag — försök få med ett vänligt ord om denna stora, mer och mer bortglömda armé förstklassiga jazzmusiker, som kan rubriceras med ordet "Mr. In-Between".



FEATHER

RADIO and TV

By Leonard Feather

TV Shows Malik Toward Some

TELEVISION, having enjoyed a couple of years as a thriving adolescent, showed the first signs of stubble on its chin during the past few weeks, when the combined network facilities took their cameras out to Lake Success. The entire video industry took a giant step forward with its magnificent coverage of the UN Security Council meetings. More important, the audience was increased from the mere 514 who were able to secure seats in the chamber to millions who flocked into department stores, private homes and wherever else TV facilities were available to an anxious public.

In many ways, we viewers were luckier than the 514 spectators in the chamber. As Benjamin Cohen, Assistant Secretary-General in charge of information, pointed out in an interview during one of the sessions, television is better equipped than any other medium to impart the emotional temper of the meetings and the idiosyncrasies of the participants; it gives the viewer an actual sense of being part of a scene where the protagonists hold the destiny of mankind within their grasp.

TRANSLATION PROBLEMS

Most of the sessions to date have been carried jointly by CBS and NBC, and some also by ABC. The first scene is a long shot showing the empty chamber: while a commentator brings us up to the minute with details of every development outside the Council chamber, we may see a group of Annapolis students filing in or a gathering of distinguished

political and military figures.

At all sessions I was privileged to witness—and never did I forget that it was a privilege and take it for granted—there were frequent lulls caused by the multilingual problem. While Malik spoke, there was a simultaneous translation into English, audible both to viewers and to those in the chamber; but, at Malik's insistence, there was also a consecutive translation, so that everything was heard twice in English and then again in French. One could glean some occasional comfort from catching the translators in errors, but one of the commentators generally avoided monotony by taking over during the second or third translation for some apt sidelights on the speech.

Although the camera often strayed to show the spectators' reactions, the general policy was to concentrate closely on the faces of the principal actors in this terrifying drama. The terror was never more vividly real than when the camera focused on Malik's implacable visage. If any comparison with his systematic obstruction can be made, the likeliest would be a basketball game in which one giant player has stuck his hand in the net and refuses to remove it.

Warren Austin's demeanor, dignified and impersonal, was no less impressive as he tried desperately to bring an end to the deadlock. On many occasions, it was hard to conceive how he resisted the temptation to take the whole dispute off the polite diplomatic and oratorical level, and abandon his references to "the distinguished representative of the

Soviet Union" in favor of a person-to-person, no-holds-barred exchange with Malik.

In addition to the speeches of the "Korea-diplomats," there were numerous interviews from the main corridors, superlatively conducted by Don Hollenbeck and George Herman. All in all, it was television's peak achievement in its short span of full-scale activity, and, incidentally, an experience that would have shaken even Henry Wallace off the party line had he not already reached the terminal.

WALLACE NOT READY FOR GOP

Speaking of Mr. Wallace reminds me that, a couple of weeks ago, I was astonished to read in the *Post* that he was announced as a guest on a radio program entitled *This Week on the Communist Front*, conducted by David Snell (WOR, Sundays, 7:45 p.m.). Prepared to hear anything—possibly an announcement that Mr. Wallace had joined the Republican party—I stayed home especially for this show, only to find that the *Post*, never noted for the accuracy of its listings, was in error. Mr. Snell talked about Mr. Wallace, but not with him. However, the error was a fortunate one in that it reminded me of a program which should be of considerable interest to NEW LEADER readers.

ADDENDUM: In my recent piece on the Negro's status in radio and television, I omitted to point out that CBS deserves to be saluted for its policy; this network is far ahead of the others in the number of qualified Negroes it has integrated into its executive and production personnel.

A word should also be said for the Jackie Robinson show (WJZ, Sundays, 10:30 p.m.). Jackie not only makes an able sports commentator, but is given complete freedom in his selection of guests. The program is not based on the premise that Jackie happens to be a Negro, but simply on his interest as a great sports figure. A pretty simple premise, and a pretty sound one at that.

Would you call Teddy Wilson corny? There are not just two kinds of jazz

"YOU'VE got to accentuate the positive," Johnny Mercer once instructed us in a famous song, "eliminate the negative; don't mess with Mr. In-Between."

Jazz fans, and many jazz critics, have taken his advice all too literally. They accept Dixieland or bebop as the positive and negative, or vice versa, and reduce all jazz arguments to the level of a "Dixieland-versus-bebop" feud. They virtually ignore all the infinite gradations of music that lie between those two extremes.

To declare, as a big feature did in a national magazine recently, that "all of jazz is divided today into two countries" (one being "the land of bebop" and the other that of New Orleans or Dixieland) is just about as accurate as to describe all politics as being divided into Communism and Fascism.

In fact, there is a remarkable parallel here. The bebop fanatics who describe anyone to the right of them as mouldy figs are about as bright as the Communists who brand any non-Party-liner as a Fascist.

And the figs who denounce anything the least bit progressive as bebop are no better than the reactionaries and Fascists who try to redbait all opposition.

Original thought

I'm for clearing up a lot of this fog here and now by drawing a little much-needed attention to some of the innumerable musicians playing fine jazz today who are neither Dixielanders nor beboppers.

In the orchestral field, for instance, there is not a big band around today that plays bop exclusively. But practically everyone still admires Duke Ellington; some, admittedly, out of nostalgia, but many because his band still represents original thought and exciting individual solo work.

Almost everyone liked the big Basie band, too, though it hardly progressed in a decade. Count and his men, while barely blowing a beat of bop, possessed a tremendous swing and drive, communicating emotions that most jazzmen still consider an important part of jazz.

Even Count's little band today combines top soloists with a swing-era rhythm section.

Blanked out?

Similarly, Stan Kenton's band comes in for much praise because of its "jazz" musicianship and skillful arrangements. Kenton's 1950 effort is very few ad lib solos, bop or otherwise.

The Duke Ellington arrangements for Ray Charles's band, written by a man who knows and cares little about what's been going on in jazz, these past few revolutionary years, still have enough craftsmanship and enough of the basic qualities of jazz to elicit three- and four-star ratings from both Dixieland and bebop musicians (and listeners, too).

What's happened? Are these bands, and others like them, conveniently blanked out in the memories of those who like to categorize all jazz as Dixieland or bebop? Do you go along with the school that considers everyone outside of bop, even Benny Goodman, to be a "Dixielander"?

Or do you go along with Dizzy Gillespie himself, who considers that Louis Armstrong is not a Dixieland musician but purely and simply a great musician?

While we're on the subject of trumpet players, what happened to Cootie and Ray? Can't they blow any more? I'm sorry, old man, but they can still blow for

... There are scores of musicians making a valuable contribution to jazz that cannot be described as either Dixieland or Bebop. Are they to be completely ignored? asks—

LEONARD FEATHER

me, and so can Buck Clayton with his cup mute, and the inimitable Charlie Shavers, and Harry Edison, who blew ten years ago some of the ideas the boppers consider new today.

Sax department

And there are two men in Duke's trumpet section, Ernie Royal and Al Killian, both as original and as earworthy as Diz or Fats Navarro, even if they don't flat a single fifth.

There are trombonists, too, like Vic Dickenson, playing neither tailgate nor bop, but acceptable to almost every school.

In the saxophone department, would you consider Benny Carter or Willie Smith corny? Even granting that Johnny Hodges no longer carries the kick we got out of his earlier work, surely he, too, does things, every once in a while, that a lot of other alto men would be happy to accomplish.

As for the tenors, some of the greatest of them all, notably Coleman Hawkins, Don Byas and Lucky Thompson, possibly even Lester Young, and some of his many disciples, can best be described as modern musicians who associate with boppers but certainly don't play strictly bop themselves.

Mr. In-Between hasn't fared so well in the clarinet department; the instrument is virtually obsolescent in jazz and there isn't one truly great soloist except Buddy De Franco in the bop idiom. Benny Goodman is still a great clarinetist, but the mediocrity of his musical settings and his static status in recent years have prevented him from causing any real interest on the part of musicians and fans.

However, Jimmy Hamilton is an excellent example of a good

modern musician who plays "good," but doesn't play bop. (Pardon the quote marks, but I still sometimes feel a sneaking desire to say that someone plays "well.")

Bop piano and Dixieland piano are both very limited and limiting forms: many of today's outstanding stylists and pace-setters are those who play in neither style: Art Tatum, Lennie Tristano, Nat Cole, Milton Buckner and their disciples.

And how about Teddy Wilson—surely, on a slow melodic tune, Teddy still rates as a thrilling musician, even if he does play four beats with the left hand.

Non-bop stylists

Furthermore, if Fats Waller were alive today (and Johnny Guarneri could convince any blindfold listener that he is) he would still be a rugged and respected individualist.

The guitar has changed so much in character that it's hard to find good examples of the in-between school. New Orleans fans don't like guitar solos anyway, unless they're played by Blind Willie Bottle or Crippled Jimmy Crud on a two-stringed cigar-box.

But I'd say that such non-boppers as Al Casey, Mary Osborne, Leonard Ware, Dave Barbour, Les Paul and Jimmy Shirley are making personal and shrewd contributions to jazz without showing a coat of mould.

The percussion picture has at least one outstanding example, in Buddy Rich, of a terrific artist who's admired by the younger school though he neither plays nor professes to like the bop style. The great Sid Catlett is equally welcome in bop, Dixieland and in-between bands.

Bass men such as Slam Stewart,



"Surely, on a slow melodic tune, Teddy Wilson still rates as a thrilling musician even if he does play four beats with the left hand."

Red Callender and even Chubby Jackson, despite Chubby's close association with boppers, really can't be called strictly bop; in fact, there are only a few men like Oscar Pettiford and Ray Brown who frequently play solos that have all the technical characteristics of bebop.

I've never yet heard anyone play really effective bop violin. But there are men like Stuff Smith, one of the perennial geniuses of jazz and one of the most underrated; and Ray Nance, a musician of many remarkable talents.

Surely neither Stuff nor Ray can be lightly dismissed as unacceptable simply because they don't fall into either the Dixieland or the bebop pigeonhole?

As for arrangers, virtually all the great pre-boppers from Ellington and Strayhorn down are still writing music that's of considerable importance, though much of it is subject to severe criticism from some quarters and Strayhorn admittedly seems to be stagnant.

Ralph Burns is surely no bop arranger, neither is Rugolo nor George Russell or the above-cited Sauter, yet they're among the most important people in the jazz writing field at present.

A vast territory

This galaxy has merely scratched the surface of the subject, for there must be hundreds of others in towns all over this and other countries who are adding their two cents' worth to the annals of "in-between" music. It's a vast territory, and there must surely be more musicians in this category than can be found right now at either the Dixieland or the bebop extreme.

So next time you get involved in one of those Dixieland-versus-bebop arguments, or read something of the kind in a newspaper or magazine, just put in your two cents' worth—try to get in a kind word for that vast, increasingly overlooked army of first-rate jazz musicians who come under the heading of Mr. In-Between!

Billboard Sept. 18

Leonard Feather Recovered; Back on Busy Sked

Jazz Critic-Composer Leonard Feather, fully recovered from a serious auto accident, has taken over a multiple role in the Duke Ellington organization. Feather takes charge immediately as general manager of Duke's Tempo Music publishing firm, and also of Mercer Records, diskery recently launched by Duke's son, Mercer. In addition, Feather is working with Duke on several radio and TV script series. Feather is also back on the air making semi-weekly appearances on Skitch Henderson's deejay show over WNBC, New York.

Miles Davis arrested on narcotics charge

MILES DAVIS, youngest and most widely respected of the current modern trumpet stars, has been arrested on narcotics charges. He and drummer Art Taylor were picked up by detectives at Los Angeles when boarding a plane to fulfil an engagement with Billy Eckstine in San Francisco.

Several capsules of heroin were found in their possession.

News of the arrest has shocked American music circles, for Miles has frequently expressed his disapproval of the habits of so many of his fellow-boppers (writes Leonard Feather).

The two musicians were both members of the original big band led by Billy Eckstine. Recently, they were hired again as part of the small unit to accompany the singer on his current joint tour with the George Shearing Quintet.

Miles Davis is widely known to record-collectors in this country through his many waxings with Charlie Parker and by his own unique - sounding group on Capitol. He played at last year's Paris Jazz Festival with Parker's outfit.

STAD DECC

M.M. Oct. 10

METRONOME NOVEMBER 1950

An Act of Mercer

Leonard Feather, conductor of METRONOME's blindfold test who has now recovered from last November's automobile accident, has joined Duke Ellington's diverse organization in the capacity of general manager of Mercer records and of Tempo Music. The record company was recently started by Duke's son Mercer, for whom it is named; its first release is reviewed on page 33. The music publishing company has recently been reactivated and will publish all original material released on the Mercer label.

Duke till televisionen

Amerikabrev från Leonard Feather

New York den 10 augusti.

DEN STORA NYHETEN från skivfronten är att Tommy Dorsey lämnat Victor. Tommy har varit på detta märke ända sedan han lämnade Dorsey Brothers Orchestra för att bilda sin egen orkester 1936. Han säges vara missnöjd med utgivningen av hans skivor. Ännu har inget definitivt avtal träffats med något annat bolag. Sammy Kaye, också på Victor under många år, har lämnat bolaget och övergått till Columbia.



Henry Red Allen.

Benny Goodman, som nyligen återvände till Columbia, har skrivit kontrakt för television, som börjar den 7 september och varje vecka skall sändas över Dumont. Med sig som stjärnor har han Tony Martin och Frances Langford. Detta innebär B. G:s första televisionsserie fastän han gjort flera gäst-uppträdanden i andra sändningar.

Ännu en kapellmästare, som allvarligt överväger att ge sig televisionen i våld är Duke Ellington, som har anmodats att svara för en serie program i likhet med den moderniserade version av Tolvskillingssoperan, för vilken han skrev musiken, när den gavs på Broadway för några år sedan. Duke har två andra idéer för television, på vilka agenter arbeta, och det kan väntas att han ger upp det besvärliga livet med att resa på vägarna med orkestern och i stället håller den tillsammans i New York för radio, television och inspelningar plus de klubb- och teater-engagemang som finns i New York. Under tiden är Duke på turné — just nu på en teater i New York.

Duke reorganiserade sin orkester efter hemkomsten från Europa — efter 10 dagars semester. Andrew (Fats) Ford och Paul Campbell är nykomlingar i trumpetsektionen, där de ersatt Ernie Royal och Al Killian. Tyree Glenn har återvänt men endast temporärt, eftersom han har egen televisionsshow med trio, som gör att han måste stanna i New York.

Ännu en nykomling är tenoristen Paul Gonzalves, som blev mycket uppmärksammas förra året i Count Basies orkester.

Kay Davis har lämnat orkestern för att gifta sig och Al Hibbler kommer troligen inte att återvända, då det går så bra för honom på egen hand. Dukes nya vokalist är alltså Chubby Kemp, June Norton (en nykomling som gör

några av Kay Davis ordlösa sånginslag) och Marion Cox, den ståtliga, attraktiva stjärnan från Ellingtons orkester av årgång 1947, som sjöng in Dukes Victorplatta "St. Louis Blues", men som tvingades lämna orkestern på grund av sjukdom.

En överraskande förändring i orkestern var också att Oscar Pettiford återvänt — som cellist! Oscar har experimenterat med några nya idéer för cello och Duke tänker exploatera dem i orkestern som en ny klang. Om Oscar stannar kommer han att komplettera Wendell Marshall, inte ersätta honom.

Ett nytt grammofonbolag har bildats under namn av Mercer Records — efter Mercer Ellington, Dukes son, och skött av denne. De två första utgivningarna är två sidor av Johnny Hodges orkester med musiker ur Dukes band, och två sidor med en annan Ellington-ensemble som lanserade Chubby Kemp.

Den planerade turnén med Billy Eckstine och George Shearings kvintett har nu bestämts att starta den 15 september. Trettiotvå engagemang har redan gjorts upp, däribland ett på Shrine Auditorium i Los Angeles och ett på Symphony Hall i Boston. De två attraktionerna får ett gemensamt gage av 3.000 dollars per kväll plus en procent på åtminstone 50 %.

Louis Jordan och hans Tympani Five, alltså storattraktion på Broadway, har just slutat på Paramount och haft premiär på Bop City, där de sekunderades av Lester Youngs band och Les Pauls trio. Dixielandryan härskar nu för fullt i radio, åtskilliga program sändes varje dag från kust till kust — till och med en direkt från Vieux Carré i New Orleans. Den återupståndna Chamber Music of Lower Basin Street kasserar också in på dixielandfebern. I förbigående sagt så reklameras Louis Primas uppträdande just nu på Paramount som "lansering New Orleans-Dixieland Band".

Möjligen på grund av det nuvarande behovet av eskapistmunderhållning på grund av den överhängande krigsfaran ser det ut som om dansbanden långsamt skulle få lite mer att göra.

Åtskilliga orkestrar som var på väg



Mildred Bailey är äntligen återställd från sin långvariga sjukdom.

att upplösas har bestämt sig för att fortsätta. Bland dem märkes Charlie Ventura, som har skrivit långt kontrakt med Arcadia Ballroom, och sångaren Gene Williams, vars moderna 12-mans orkester är på Glen Island Casino för

Parker Dizzy Gillespie, som engagerats som singleartist, samt vidare Coleman Hawkins med en grupp bopmusiker som Bud Powell, Art Blakey, Miles Davis, J. J. Johnson och Percy Heath på bas.

King Coles Londonpremiär är fastställd till den 2 oktober. Carlos "Man Mountain" Gastel, som är manager både för Nat och Nellie Lutcher, beräknas resa över med dem. Nellie skall turnera i England och på kontinenten ungefär samtidigt med Nat.



Mary Lou Williams.

sommaren. Stan Kenton, som nyligen organiserade en 20 mans orkester för Balboa Beach i Kalifornien, har bestämt sig för att ta orkestern ut på turné.

Ralph Flanagan, för närvarande den populäraste av de nya orkestrarna i landet, skall börja på New Yorks Statler Hotel (föret berömt för sin goda musik då det hette Pennsylvania) den 11 september och efterföljas av Jimmy Dorsey. Duke Ellington är också tillbaka i stan den 27 september med ett engagemang på Paramount Theatre. På tal om Duke, så erinrar jag mig, att en sida han inspelade för några år sedan i Kalifornien lanserade Woody Herman sjungande "Cowboy Rhumba" med Ellingtons orkester, nu snart skall utsläppas på Columbia. Baksidan blir — tänka sig bara — "How high the moon".

Den stora välgörenhetstillställningen för framtidne Fats Navarros hustru och dotter har avhållits på Birdland med stor publikanslutning. Den största applåden fick Big Catlett, som spelade med vibraharpisten Teddy Cohen och en grupp unga musiker, samt Bud Powell för hans ovanligt fabulösa version av "All God's Chillun got Rhythm". Bland de medverkande märktes i övrigt Charlie Parker med stråkorkestern, såväl som Miles Davis och en liten grupp, Howard McGhees kombination och Lennie Tristanos sextett. De reguljära attraktionerna på Birdland är förutom

Buddy Rich har haft premiär med en ny orkester, som innehåller bl. a. Zoot Simms, som återvänt efter sin Europatripp med Goodman. Vidare finnas i orkestern Harry "Sweets" Edison på trumpet, Teddy Brannon piano, Curley Russell bas, och Chauncey Wells trombone. Buddy väntas dock snart sluta med orkester för att i stället ägna sig åt television, där han skall lanseras i sin egenskap av sångare, dansör, trumslagare och disc jockey.

Lionel Hampton har skrivit kontrakt om att göra en serie kortfilmer med sin orkester, vilka skall begagnas på television. Cab Calloway nämnes också i samband med television.

George Gard (Buddy) De Sylva, den fabulöst framgångsrike filmproducenten och komponisten, har avlidit av ett hjärtlidande i en ålder av 54 år. Bland Buddys femhundra sånger märkas "Sonny Boy", "Look for the silver lining", "California here I come" och "Avalon".

På 20-talet hade han stor framgång som showman på Broadway och hade vid ett tillfälle tre operetter gående samtidigt. Från 1930 började han ägna sig åt film, där han hade lika stor framgång med sådana slagverk som "For whom the bell tolls", "Going my way" och "Birth of the Blues". Inom musikbranschen var han de senaste åren mest känd som en av huvudfigurerna vid grundandet och exploaterandet av Capitol-skivorna.

ON THE RECORD

By LEONARD FEATHER
Noted Jazz Critic and Composer

"The evil that men do lives after them,
The good is oft interred with their bones."

—ARTIE SHAW

MAYBE Artie Shaw himself didn't originate this statement, but he has a reason to feel almost as proprietary about it as Shakespeare. Twelve years ago he made a record, which did not particularly please or displease him at the time, called *Begin The Beguine*. The evil that resulted was not in the music itself (that really was a pretty exciting arrangement Jerry Gray wrote) but in the effect it had of "type-casting" Artie. Type-casting is as much of a menace in music as it has been in the movies. For every Hollywood star who has tried to get away from a certain kind of role, there is a bandleader or soloist who is equally frustrated in trying to express his own musical ideas. Artie Shaw tried hard to get out of the rut. Last year he recorded a flock of classical, semi-classical, and light popular things that came out on Columbia LP. But by the time the records were released he was back in front of a dance band, doing what he'd sworn he'd never do again, playing *Begin The Beguine*.

Eileen Barton is a pretty girl and a pretty nice ballad singer, but she never got very far until a novelty record about baking a cake catapulted her into national fame. She still wants to sing good tunes, but her record company and night club employers want to keep her in the kitchen, and Eileen is burned up from too much cake-eating. That's just another example of the evils of type-casting.

Harry James used to be a good jazz trumpet player until he found that a nanny-goat vibrato and a lush string section could turn him into a movie idol. This month we were pleased to get a rare reminder of Harry's musical talent. He recorded Bix Beiderbecke's *In A Mist* without any frills, and it is by far the best James disc in years (Columbia).

If Glenn Miller were alive today it's a cinch he would have escaped from type-casting and developed some new musical style; but oddly enough more and more bandleaders, of their own free will, are jumping back into Glenn's 1939 groove. We have some new releases by Jerry Gray on Decca, Ralph Flanagan and Tex Beneke on Victor, and all we can say is that the Glenn Miller legend is a powerful thing. So run out and buy Tex Beneke's *Tunnel Of Love* and *Whispering Rain*, and Flanagan's *Tzena*, *Tzena*, and *Pink Champagne*,

and Gray's *You Wonderful You* and *Dig, Dig, Dig For Your Dinner*.

Now comes a parallel case, in which the memory of Jimmie Lunceford is being perpetuated by Sy Oliver, the arranger who was to Lunceford exactly what Jerry Gray was to Miller. Sy's new Decca records of *Four Or Five Times*, *For Dancers Only*, etc., don't sound to us any better or worse than the originals made by Jimmie fifteen years earlier. The important difference, however, is that when Jimmie made his versions the ideas sounded new, original, and exciting.

Count Basie is one man who doesn't want to live with a ghost. The old big Basie band of the 1930's is gone forever, and Count's first Columbia releases with his new septet show the old Basie jump style in a new, boppish framework, with modern solos by Buddy De Franco's clarinet and Serge Chaloff's baritone sax.

A pianist who is young enough to be Count's son, and who at eighteen became the world's youngest movie studio music director, is André Previn (he's now a doddering twenty). André has a new album this month on Victor, available on both 45 and 78 speeds, featuring his piano versions of six tunes from MGM's "Three Little Words," for which he served as musical director. The title song for this picture is also available on the same label by Phil Regan, and there's a whole album on MGM of music taken directly from the sound track.

An interesting point about this is that Anita Ellis, who did the voice dubbing for Vera-Ellen in the picture, gets the credit she deserves on the labels of these discs, although the program notes inside the album cover carefully avoid explaining the situation. The album of course includes numerous sides by people who don't need voice dubs, such as Fred Astaire, Red Skelton, Arlene Dahl and Gloria De Haven, who turns in a nice performance on *Who's Sorry Now*.

For the jazz fans there is no shortage of new material. The New Jazz label offers the Chubby Jackson band in *Sax Appeal* and *Leavin' Town*, featuring tenor solos by Georgie Auld and Zoot Simms respectively.

Stan Getz, the twenty-three year old tenor sax prodigy from Philadelphia, whom we first heard with Jack Teagarden's band when he was fifteen, seems to be the new idol of the "cool jazz" crowd. Right now you can hear him on an interesting LP collection on New Jazz, or on single records, such as *Sweetie Pie* and *Yesterdays* (Roost), *Stan's Mood* and *Stan Gets Along* (Savoy).

In writing to advertisers, please mention VARSITY.

DOWN BEAT
OCT. 20

AT

THIR

Mercer Records Hires L. Feather

New York—Leonard Feather, who has been laid up for almost a year as the result of an automobile accident, has been named general manager of Mercer Records. This is the new label started by Duke Ellington's son, Mercer.

First sides being put out by the label are by Johnny Hodges' combo, vocalist Chubby Kemp, and the Oscar Pettiford quartet. On the latter sides, Pettiford plays cello and Duke and Billy Strayhorn appear as duo-celeste players.

In addition to his job with Mercer records, Feather has also become manager of Tempo music, Duke's publishing outfit, and is working with the leader on video and radio scripts.

Reader Finds List, Feather, Confusin', Not Amusin'

I'm puzzled, perturbed and disturbed!

In the September 23 issue of THE NEW LEADER, Leonard Feather recommends Barry Gray's disc-jockeying talkathon with the comment, "You will hear something to make you think rather than sleep."

Shortly after midnight on October 1, after completing the current issue of THE NEW LEADER, I tuned in WMCA, wondering whether Mr. Gray was up to his usual standard. I

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heard the following colloquy:

"What's the color of your hair?"

"Dirty blonde."

"I'm interested in your hair, not your morals."

I switched the dials and heard some hideous commercials which, at that point, even Dr. Bohn might have considered refreshing.

But I'm still puzzled, perturbed and disturbed. . . .

Referring to Duke Ellington's contribution to

Nov. 1950



FEATHER

RADIO and TV

By Leonard Feather

Disc Jockeys After Midnight

NEVER HAVING BEEN an adherent of the early-to-bed-early-to-rise philosophy, I am perhaps a little more experienced than the average listener at discerning the various attractions of the after-midnight disc jockey, a strange breed of animal that feeds on black coffee and crumbs from song-pluggers, has a mating call that can be heard every hour on the hour, and lays its eggs on a circular turntable.

After many years as a jazz aficionado, I naturally gravitated in my nocturnal listening habits toward a gentleman with the unusual cognomen of Symphony Sid, one of whose outstanding characteristics is that the last thing you are likely to hear him playing is a symphony. Sid, who plays more of the kind of music I happen to like than any other jockey, does his show direct from a booth in Birdland, a Broadway night club that features live music of the same "cool jazz" brand that Sid disseminates in recorded form. Occasionally relieved by Bob Garrity, Sid maintains his rhythmic vigil over WJZ nightly from five minutes after midnight until 5:45 in the morning.

Recently, during a lull (or perhaps an overfrigid moment) in the cool sounds, I turned the dial and came across the Barry Gray show on WMCA. Mr. Gray operates from Chandler's restaurant, where there is no other entertainment, on the assumption that the presence of a disc jockey in a public place is now enough guarantee of good business, and especially of patronage by celebrities anxious to plug their latest

book, song, play, movie or spouse.

A few years ago, this same Mr. Gray, a brash young man then handling a disc-jockey stint on WOR, acquired a rather unusual reputation through his policy of charity for none and malice toward all. Nowadays his sarcasm is considerably toned down, and he is no longer a disc jockey. In the course of his three-hour nightly siege over WMCA, he rarely plays more than two or three records, the rest of the time being dedicated to ad lib talk with visitors.

This may sound like a dubious arrangement, but Mr. Gray's manner of steering the conversation into interesting channels is usually very successful. In the course of a single evening, you may hear longwinded and argumentative discussions about how to get a song published, where to find the best blintzes, and the prospects for the coming election.

Politics, sports, show business, life, liberty and the pursuit of the dollar—no subject is too abstruse or too unlikely for Mr. Gray's microphone. I can think of no daytime program with the same atmosphere of complete spontaneity and informality. Possibly Mr. Gray's guests feel that, at a time of night when few people are likely to be listening, they can afford to be somewhat franker in their opinions. Whatever the reason, it's safe to say that, if you turn on WMCA one of these evenings after midnight, you will hear something to make you think rather than sleep.

Not quite so late in the evening, but late enough to compete with the successful WNBT comedy show,

"Broadway Open House," is a little item entitled "Midnight Snack," usually heard from about 11:10 to 11:55 five nights a week over WCBS-TV. The chief protagonist in this little diversion is one Bobby Sherwood, for whom I have been rooting silently these many years. Bobby was a bandleader for a long time, exhibiting an alarming variety of talents—he sings, plays the guitar, trumpet and several other instruments, in addition to composing and arranging—but he never achieved much more than a *succès d'estime*. He also had a brief acting career in the Broadway play, *Hear That Trumpet*.

Belatedly, on "Midnight Snack," Bobby is given an opportunity to display most of his widely scattered abilities. He is a charming host, and a competent singer and guitarist. Occasionally he shifts to the piano to accompany singer Beryl Richards. There is nothing wrong with this show that couldn't be righted by allotting "Midnight Snack" at least a nominal budget. At present, it shows all the signs of being produced on a threadbare shoestring.

The fall TV season is now almost in full swing. The first important arrival was "Star Time" (WABD, Tuesday, 10-11 p. m.), a one-hour extravaganza featuring Frances Langford, Lew Parker and Phil Regan. The less said about this show the better. Mr. Parker appeals to my sense of ill-humor as a funnyman; Ben Blue, who was featured in a custard pie-type barbershop scene, will never live to be as old as his gags, and Miss Langford embarrassed the Benny Goodman Sextet by getting half a measure behind them and never catching up. It is to be hoped that "Star Time" will give more of a break to the Goodman group, which not only didn't get a chance to spread itself musically, but couldn't even squeeze in a credit for its members, including such distinguished people as Teddy Wilson and Terry Gibbs. The King of Swing deserves a better break from the agency moguls.



FEATHER

RADIO and TV

By Leonard Feather

Comics, Comedians
and Comedy Artists

WATCHING TELEVISION since the return of the big comedy programs in recent weeks, I have formed a theory about professional funny men. By and large, they can be divided into three categories: the comedy artist, the comedian, and the comic.

The comedy artist is a man who is not necessarily funny in himself. It is his job to sense and reflect the funniness of others. A paramount example of comedy artistry is Sid Caesar, star of NBC's *Show of Shows* (Saturday, 9:00-10:30 p.m.). Mr. Caesar's own personality is quiet, modest and unfunny, and he speaks a brand of decent English seldom heard around Lindy's or wherever the comedians congregate. But when he turns from announcing someone else's entry to performing a sketch of his own, he represents comedy at its most subtle, comedy no gag-writer can supply, since it requires a high degree of observation from the artist himself, a lifelong study of the foibles of almost every human type.

In one scene, Mr. Caesar was a prehistoric man, eating a prehistoric meal after selecting the courses from a stone menu. Then, he was Dr. Sigmund Shock, the eminent psychiatrist, explaining the difference between the mind and the brain. Later, in a magnificent pantomime scene with Imogene Coca, he was a visitor to a cocktail party in which every drink, sandwich, piece of furniture and fellow-guest (aside from Miss Coca) was imaginary. Finally, in an incredibly brilliant and witty monologue, he was a husband visiting a

couple of close friends after a fight with his wife, telling them in hysterical detail every reason why they are through forever, and finally answering a phone call from the wife with a meek "I'm sorry too, darling" and a promise to be right home.

As far as I can remember, this department has never applied the word "genius" to any radio or television artist. It is a pleasure to bestow it first on Sid Caesar. Nor can we conclude a survey of his work without a low bow to Imogene Coca, another real comedy artist who provides him with a perfect foil.

The comedian, in contrast to the comedy artist, is definitely funny *per se*. Without depending on a knowledge of what's funny about others, he can make you appreciate what's funny about himself. He can say "Yes" or "Hello" and make the audience laugh. In this sense, the greatest comedian in television is Jerry Lester, whom we have praised before for his work on *Broadway Open House* (NBC, Tuesdays, Thursdays and Fridays, 11 p.m.). Jerry has succeeded to a remarkable degree in building up a "happy-family" atmosphere that envelops the cast of his show. No matter how many bad puns may mutilate the script of Daffy, the tall dumb blonde, or Milton de Lugg, the bespectacled dumb bandleader, or the other members of the group, the whole hour exudes a happy and warm feeling that rises above the level of any ordinary comedy show. Even more remarkable, this feeling does not pall after frequent and regular listening.

This brings us to the comics. The comic is a man who does not depend on his observation of the funny human race, like the comedy artist; nor does he depend on a natural funniness of his own, like the comedian. The comic leans on funny words, funny things, funny props. Caught before the camera with his dialogue down, he lets a gag-writer be his umbrella.

Insofar as they can be rated on ability, I would say that the best comic in television is Fred Allen, who made his TV debut at 8 p.m., Sunday, September 24, over NBC and will be heard every fourth Sunday. Mr. Allen made a great mistake by using puppets, with only the voices of the real people, for the characters in Allen's Alley. His staff of gag-writers did not provide him with yawn-proof material. However, with time he will probably become as much of a habit in this medium as he was for so long in radio.

The comic differs from the comedian and the comedy artist in that one is apt to tire rapidly of his formats and gag routines. Jack Benny and Allen are about the only exceptions, as far as my personal reactions are concerned, and it remains to be seen what will happen when Benny moves to video. Milton Berle, whose program caused me great merriment for the first couple of months, has slowly descended the scale from laugh-provocation through mild titters through yawns to utter disgust. The odd thing is that, intrinsically, he is probably exactly the same as before. The same is true of several other comics, who shall be nameless.

In conclusion, I should like to register a minority opinion on a man who, for countless years, has been held in a high esteem which I am completely at a loss to understand. I cannot waste time trying to figure out whether Ed Wynn is a comedy artist, a comedian or a comic, but if somebody would care to drop me a line explaining the nature and source of his humor I should be grateful, interested and greatly surprised.

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... place him among the immortals. ... Leonard Feather, the jazz critic, has undertaken management of the Duke and Mercer Ellington publishing enterprises. ... A music publisher, who bought 300 copies of a waxing of one of his company's tunes, eventually received a

Our Town Oct. 7



FEATHER

RADIO and TV

By Leonard Feather

TV Invaded By Marxists

ONE DEVELOPMENT *Red Channels* never caught up with was the recent Marxist invasion of television. Twice in the same week, the subversive sounds of Marxist laughter could be heard throughout the land as Chico made his debut on ABC and Groucho was seen for the first time over NBC.

As a Marx Brothers student of long standing, I was anxious to see these programs succeed. It pains me to say that the long-anticipated comedy riot did not take place. Chico's show, called "College Bowl" (WJZ-TV, Mondays, 9 p.m.), has a campus atmosphere provided by casting Chico as the good-natured proprietor of a local soda-fountain. From the dramatic standpoint, the program, with its picayune love intrigues and simple solutions supplied by Chico for the students' simpler problems, has all the characteristic nosemarks of a grade B 1930 college movie.

Chico's props and malaprops are not enough in themselves to sustain the proceedings. On the first show, he had a very short piano solo; the orchestra, composed of excellent musicians, was wasted on unimportant background material, and the brightest feature was Joan Mann's effective choreography. The sponsors, who make soap, had an interesting revelation to offer in the commercials: their product contains a new miracle ingredient that causes it to remove dirt.

Three days later, Groucho made his bow with the TV version of "You Bet Your Life" (WNBTV, Thursdays, 8 p.m.). Actually, this is untrue. What Groucho presented was the radio version of "You Bet Your Life" with a couple of cameras stuck in front of the participants.

It would be hard to imagine a less imaginative handling of a show. Long one of my favorite radio items, the program gained absolutely nothing—in fact, it seemed to lose something—with this static visual treatment. In the first place, it was kine-scoped, and the knowledge that you are watching a film deprives the show of any feeling of intimacy and spontaneity. There was absolutely no background or setting—just a plain blank wall. In one shot, Groucho wore a coat; in the next, the coat was missing, indicating that there had been unexplained cuts in the performance. The sound of recorded laughter from the studio audience added to the unnaturalness of the whole affair. Moreover, because of the restrictions on recording music

for TV, the music cues and Groucho's cute closing vocal plug for De Soto-Plymouth had to be eliminated.

Groucho's handling of the quiz contestants was as artful as ever, but it is to be hoped that the questions will not be reduced to the moronic level of other quiz shows. Previously, in the radio version, the \$1000 question at the end of the half-hour was pretty tough. This time, Groucho asked the quizees to name the capital of Korea.

Another debut last week was that of Ethel Waters, in a TV version of "Beulah." The same Tuesday evening that Hattie McDaniel appeared in the title role on radio at 7 p.m., I had the opportunity to compare her performance with that of Miss Waters half an hour later in the visual version.

The comparison, however, is unimportant; the only thing that stands out in connection with either show is the stereotyping used for Beulah and all the other characterizations. Presumably they represent what the producers think the agencies think the sponsors think the public thinks is a typical Negro. This would be less objectionable if there were also available on the air a regular series of programs along the lines of *Lost Boundaries*, *Home of the Brave* or *No Way Out* to maintain a reasonable balance. Unfortunately, the networks seem to be quite a bit behind Hollywood in this respect.

Miss Waters is a great artist who once charmed Broadway and Harlem as a slim, attractive, talented singer. It is a shame that Beulah should be the only kind of role available to her, but she cannot be blamed for wanting to make a living and accepting what is offered. It is true that there are people like Beulah, as Miss Waters may argue; there are also white people like the condescendingly nice employers depicted on the show.

When it comes to Butterfly McQueen's squeaky characterization, however, it is time to draw the line. There just *aren't* people quite like that.

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SENIOR PROM, NOV. 1950

2TH RECORD

By LEONARD FEATHER

Several fans have asked for some info on Robert Clary, the "Kid from Paris," who came over here last year and has been making some swell Capitol records. Well, it's an amazing story.

Born in 1926, little Robert began singing as a child, entertaining kindergarten classes. When he was ten a French movie director saw him and promised him an audition. But when this was all set, Hitler walked in and messed everything up. One night the Gestapo knocked on the Clarys' door and gave them all ten minutes to get out—including Robert's mother, father, two sisters



ROBERT

and a nephew. Herded into a police station, they were whisked away the next day and sent off in a sealed cattle car, fifty people to a car. When the train reached Southeastern Germany, the able-bodied males, including Robert, were taken off. We won't go into details about the awful fate that befell Robert's family. It was like something out of John Hersey's novel, *The Wall*.

Robert worked in German prison camps, then at Buchenwald. He sang with a band of French political prisoners after being smuggled out of the labor crew.

After the American Army moved in, Clary was nursed back to health in Paris. Eighteen years old, he started in show business, doing swing numbers in French, touring Belgium and Holland. He was singing at the Olympia in Paris when a recording executive from California discovered him in October, 1948. He was brought to America a year later, after a record that he had made in a noisy night club, strictly for audition purposes, was released here on a small label and turned out to be a freak hit. The song was *Johnny Get Your Girl*.

Since coming over here Robert has recorded in a modern American studio with modern American backgrounds and there is a world of difference. If you've heard his *Louise* or *Put On an Old Pair of Shoes* on Capitol, you will know what I mean.

Robert has been having a little difficulty about his labor permit (he's still a French citizen), so we don't know whether or where he'll be working by the time you read this. We certainly hope his adult career, which got off to a good start after such a terrifying childhood, will be one of continuous successes.

Those of you who have written asking me for advice about singing as a career will be interested in a new book called *The Why and How of Popular Singing* by Miriam Spier. It's published by the Edward B. Marks Music Corporation in Radio City. It's an introduction by Peggy Lee, and gives some very useful tips about vocal requirements, diction,

RATERS

phrasing, showmanship, and all the other musts of popular singing. Even if you aren't planning a singing career, but would like to know what makes some of your favorite singers tick, you'll find a lot of interesting stuff in this little book.

RECORDS

Two new RCA Victor albums, available on both 45 and 78 rpm, should empty a lot of purses and pockets. They are



ROSEMARY

"Vaughn Monroe Sings New Songs of the Old West," and "Tony Martin's Dream Girls." The latter ladies consist of Ramona, Dolores, Laura, Rosalie, Diane, and Sweet Sue. Vaughn's collection includes *The Pony Express*, *The Phantom Stage Coach*, *No Range To Ride Anymore*.

Rosemary Clooney, a lovely young lady whom we've admired since she was one of the Clooney sisters with Tony Pastor's band a couple of years ago, is rapidly rising to become one of the top stars on the Columbia label. You've probably seen her on that bright TV show "Songs For Sale," and perhaps also on "Sing It Again," and the "Camel Caravan."

There are some interesting sidelights on the Clooney career—the girls lived in Maysville, Kentucky, where their grandfather was a politician. Rosemary got her start singing for the crowds at political rallies, and helped to get Grandpa re-elected for three times, as well as winning an amateur contest in the area. Rosemary was thirteen the Clooneys moved to Cincinnati, and it was there that she and her sister began their last year of school made famous with an after-school radio session on WIW. Tony Pastor heard some of their broadcasts and started their road to fame.

Rosemary is a real teen-ager, and an all-out Sinatra fan. It makes a nice career that one of her new Columbia releases is *Peace On Me*, which she does as a duet with Frank Sinatra!

Two new albums are definitely headed for the best-seller list are Frankie Laine's *Musical Maestro Please* on Mercury, and Nat "King" Cole's *Home*, coupled with *Unleash Of Love*.

For D. M. Larson, who's complained we never mentioned his records, don't overlook Columbia's LP release of *Operatic Arias* by Pons and Andre Kostelanetz.

MAIL BAG

Miss Sue Harrison of 873 East 40th Street, Brooklyn 10, N. Y., has asked us to announce that she is president of a Gordon MacRae fan club.

Anyone in the California area interested in a Tony Martin club can write to Miss Karen Wilson, 3336 Yonge Street, San Diego 6, Calif.

sweet and hot



by leonard feather

**Highly Recommended
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FROM THE MOVIES

LET'S DANCE—*Can't Stop Talking* by Betty Hutton (Victor). *Oh Them Dudes* by Polly Bergen (Victor). *Why Fight The Feeling* by Vaughn Monroe, (Victor). *The Tunnel of Love* by the Mills Brothers (Decca). *Tex Beneke* (Victor).

MR. MUSIC—*Life Is So Peculiar and High On The List* by Bing Crosby and the Andrews Sisters* (Decca).

MY BLUE HEAVEN—*Don't Rock The Boat, Dear* by Margaret Whiting and Dean Martin* (Capitol). *Dinah Shore* (Columbia). Have you noticed what a terrific fashion it's getting to be to name movies after old songs? Just lately we've had *My Blue Heaven*, *Tea For Two*, *Three Little Words*, and *Oh, You Beautiful Doll*.

SUMMER STOCK—*Friendly Star* by Judy Garland (MGM). *Get Happy* by Judy Garland (MGM). *Mem'ry Island* by Freddy Martin (Victor). *Dig, Dig, Dig For Your Dinner* by Phil Harris (Victor). *Les Brown and Modernaires** (Columbia). *You Wonderful You* by Roberta Quinlan* (Mercury).

TOAST OF NEW ORLEANS—*I'll Never Love You* by Trudy Richards* (MGM). *Be My Love* by Billy Eckstine (MGM). Album of operatic arias by Mario Lanza* (Victor).

Trudy is the charming blonde who sang with Charlie Barnet's band last year and is getting an MGM build-up as a soloist.

THREE LITTLE WORDS—Album from the sound track* (MGM). *Thinking of You* by Art Morton-Paul Weston (Capitol). It's nice to see that the *Three Little Words* album gives due credit to Anita Ellis, one of Hollywood's most underpublicized sound track artists. Anita did the voice doubling for Vera-Ellen in the film and you can hear her on three of the eight numbers in this collection, as well as other items by Red Skelton, Fred Astaire, Helen Kane, Arlene Dahl, Gloria DeHaven, and Gale Robbins.

ALBUMS & LP'S

ELLIOT LAWRENCE—*College Prom** (Decca).

Elliot makes his Decca debut with a tasteful selection of college favorites including *Star Dust*, *Laura*, *Deep Purple*.

GEORGE SHEARING—*You're Hearing Shearing* (MGM).

The Quintet makes its first MGM album and LP appearance with a group of items that includes *November Seascape*, a pretty and unusual piece of music by vibraphonist Margie Hyams.

SARAH VAUGHAN—*Vaughan Favorites** (Columbia).

The "divine Sarah," backed by trumpeter Miles Davis and a small all-star band, reverts happily to her old style in *East of the Sun, Mean To Me* and other favorites. These same two tunes are included in another LP of Vaughan favorites now reissued on the Remington label.



RECORD

By LEONARD FEATHER

ARE you mad at that dynamic young singer, Eddie Fisher?" asks Marcia Robb of Brooklyn, indignant at our failure to put Eddie's picture and story in this department. No, Marcia, not mad at him, just caught short by the suddenness of his success; so we'll make up for our omission right now, for you and for Barbara McCoy of Huntington, L. I., and for the president of an official Eddie Fisher Fan Club, and for all the rest of you who have written in about him. (The fan club is run by Arlene Scharaga, 117-01 145th St., So. Ozone Park 20, N. Y.)



EDDIE

It's really a Tale of Two Eddies, the other being Eddie Cantor, who heard Eddie Fisher singing a year ago at Grossinger's, the famous summer resort in the Catskills, and promptly made him a member of the Cantor cross-country troupe.

Young Mr. Fisher wasn't entirely unknown before that, however. In fact, he was a very successful teen-ager and won a Horn and Hardart Children's Hour contest when he was thirteen. That's the same show that helped Kitty Kallen and many other Philadelphia youngsters to teen-age fame.

Eddie had four radio programs a week while he was still going to high school in Philly. It all added up to \$18 a week plus a lot of glamour. The glamour came in the form of pictures of Eddie placed on local trolley cars by the milk company that sponsored one of his programs. They say that the pictures used to wind up with a lot of lipstick imprints by the end of the trolley's run, placed there by Eddie's teen fans.

In his declining-teen years Eddie had lots of breaks outside Philadelphia, in fact even as far afield as San Francisco, where he worked at the Golden Gate Theatre with Gus Van. He sang in the production numbers at the swanky Copacabana night club and won an Arthur Godfrey Talent Scout show. He made the tour with Cantor and recorded a few numbers for RCA Victor.

But the biggest break of all was a lucky accident involving another Victor artist, Fran Warren.

Fran was supposed to open at the big Riviera Club right across the Hudson from Manhattan, but she became ill at the last minute and Eddie was rushed in to replace her. It's the old story; the hasty replacement was an overnight sensation, getting rave reviews from every New York paper. Be-



DON

RATERS



fore long he was signed for the Paramount at \$1,000 a week and was considering several movie offers. Right now every big night club and theater in the country is fishin' for Fisher. And you can invite him into your home via his latest and best RCA item, *Thinking of You and If You Should Leave Me*.

Another new singer who's made a record hit with *Thinking of You* is Decca's bright young hope, Don Cherry. Don's is an unusual story, since he's a golfer at heart and might have made a perfectly healthy open-air career out of it. He still plays often enough to keep away that night-club pallor, but right after college he competed in a number of amateur tournaments, and it was only after singing occasionally in the Army that he decided to take some music courses at Mid-Western U. in his home town of Wichita Falls, Texas.

Golf led him to a job with Jan Garber's band when Jan played one night at a golf country club. Golf led him to a long stay at the Chalet in Dallas after he'd met the owner of the club in a tournament. But golf finally took second place on May 5 last when, during a vital part of the Western Amateur Tournament in Dallas, he got a wire from Decca Records to come to New York, pronto. Don withdrew from the tournament, flagged down the nearest plane, and almost immediately found himself making four sides with Victor Young, and a couple with Artie Shaw.

You've probably heard Don by now on that NBC network show, a nice, intimate little program of his own; and you'll be hearing lots more of him from Decca. Vital statistics: 5 feet 10, 155 pounds at presstime, wavy blond hair, hazel eyes, will be 27 on January 11.

RECORDS

Frankie Laine's most relaxed and pleasing performance in a long time is his version of *God Bless The Child*, a Billie Holiday-Arthur Herzog tune I've always liked. On the other side of this Mercury release is a minor-key spiritual-type number, *Don't Cry Little Children*.

David Rose's composition *Four-Twenty A. M.*, which you'll recognize as the original theme of Faye Emerson's video show, has been fitted up with lyrics and sung by Bill Farrell on MGM. The original Rose recording is on the same label. MGM also has a new George Shearing *Autumn*.

Glad to report *Catch Me* has released an LP disc by Sarah Vaughan on which she does eight wonderful old songs accompanied by a small, intimate band. No vocal group, no enormous string sections—just the right voice in the right setting, at last.

More Vic Damone Fan Clubs—write to Frankie Fitzpatrick, 881 East 39th St., Brooklyn 10, or Neil Layne, Buckart, 712 Bergeen Blvd., Ridgefield, N. J., or Gail Rich, R. F. D. 1, Southbridge, Mass.

Judy Baird is national president of the official Gordon MacRae Fan Club, 889 East 40th Street, Brooklyn 10, N. Y.

Alan Dale fans interested in a club can write to Twila Jean Nelson, Box 185, Graettinger, Iowa. *The End*

Jazz? Nej tack, hellre kor

Artie Shaw intervjuas av Leonard Feather

SISTA GANGEN JAG HADE intervjuat Artie Shaw, under hans korta gästspel framför en semiklassisk orkester på Bop City, hade han försäkrat mig, att han var färdig med jazz för alltid. När jag spelade några fina moderna jazzplattor med bopsolisterna för honom, var hans kommentar "Om det är den vägen jazzen skall gå, är jag glad att vara ifrån den".

Tre månader senare var Artie Shaw sysselsatt med att bilda en ny jazzorkester.

Sedan dess har han 1) upplöst jazzgruppen efter en måttligt framgångsrik turné, 2) gått från Columbia till Decca och lett, mycket kortvarigt, en något mindre orkester som hade ett jättemisslyckande på Bop City, 3) överraskat alla genom att ha premiär med sin nya "Gramercy Five" på en skandinavisk restaurang på Broadway vid namn Iceland, där ingen jazztalang någonsin förut lanserats.

Härom kvällen beslöt jag mig för att pumpa den överraskande Artie, som är den verkligen pratsamme, för att få reda på orsaken till hans paradoxala uppträdande. När jag kom in på Iceland, en vackert dekorerad och spaciös lokal med ett stort smörgåsbord i ett hörn, hade "show'n" just börjat. I verkligheten bestod show'n, och det fanns tre sådana per kväll, endast av några få nummer av Arties kvintett och två sånger av sångerska, Terry Swope, som var Johnny Goodmans förra stora orkester för ett år eller så tillbaka.

The Gramercy Five, av vilka Artie själv är den ende vite medlemmen, var helt enkelt Artie Shaw plus Billy Taylors kvartett med Johnny Collins på gitarr, Joe Benjamins på bas och Charlie Smith på trummor. Efter föreställningen drog sig Shaw tillbaka till omklädningsrummet under det kvartetten stannade för att spela ett par stackar för dans.

"Jag förstår inte varför de ens bryr sig om att presentera en show" sade



Artie Shaw på den tiden det begav sig.

Artie försagt, då vi satt i omklädningsrummet. "Vad är det för uträkning? Du står där och säger att vi skall spela det eller nu skulle vi gärna vilja spela det, och där sitter dom, en massa medelålders kvinnor, som inte lyssnar, inte bryr sig om eller förstår vad du gör, kanske önskar att du försvunne så att de kunde fortsätta med sin måltid.

Frenesi på fyra man

En kväll kom en av dem fram till mig och bad att få höra "Frenesi". Kan du tänka dig det, ett nummer som jag inspelade med 40 man, och de väntar att få höra det av fyra. Samma sak med "Begin the Beguine" — vart jag än går

och vad för storlek min orkester har, så kan jag inte komma ifrån det."

"När du i alla fall hade sådan motvilja mot jazz, varför återvände du till den alls?"

"Jag kom hit bara för att plocka åt mig lite lättförtjänt guld," sade Artie. "Det är bara en penningfråga. Man kan inte göra pengar på musik längre — band business, som den var på vår tid, är död. Folk följer inte band och känner alla solisterna och hänger runt estraderna på det sätt som de gjorde före kriget. Det är en ny generation nu som inte har den sortens intresse för orkestrar som sådana. De som genomlevt ett krig och vill bli påmindas om tiden innan det, de begär "Begin the Beguine" men nu är de inte dansorkester fans längre, de är medelålders människor med familjer. Och om de är ännu lite äldre, utvecklar de en längtan till razz-ma-tazz eran från 20-talet. Det är därför Dixieland har kommit tillbaka; det är inte musiken, det är allt det som folk blir påmindas om genom musiken."

"Hur är det med skivor då"? frågade jag. "Kan du inte uträtta någonting där?"

"Det är samma gamla historia om huruvida du sysslar med musik för att skapa något eller för att tjäna pengar. Jag försökte på Columbia — inspelade ett album med stråkar och gjorde några klassiska saker och Alan Shulmans stycken och några populärsaker; det var bra musik men kommersiellt sett hände ingenting. Så gick jag till Decca, och Dave Kapp sa precis vad jag skulle göra. Han sade att så snart vi hade en försäljning på några millioner bakom oss, kunde vi kanske ha råd att göra någonting musikaliskt värdefullt. Så de satte mig tillsammans med Gordon Jenkins att spela den där saken i "I'm forever blowing bubbles". Jag ansåg det löjligt; en corny novelty och jag kan alltså inte förstå varför folk tycker om den. Men Dave har redan sagt att han är beredd att betala mig på 500.000 skivor och möjligheter finns att det går upp till miljonen.

Amerikabrev från Leonard Feather handlar om

Nästan bara Duke

New York den 5 oktober

DUKE ELLINGTON har varit en mycket upptagen man på sistone. Den 29 september vid middagstiden fördes den illustra mastron in i Vita Huset för att presenteras för president Truman. Duke skulle endast ha stannat några få minuter, bara så länge att han hann skänka presidenten manuskriptet till "Portrait Of New York Suite", som Duke hade ombetts att skriva av Arturo Toscanini att presenteras av NBC Symphony Orchestra julnatten. De två pianisterna blev emellertid så absorberade av sin musikdiskussion att besöket kom att vara en halv timme. Mr. Truman berättade att hans favoritkompositör var Mozart. Duke berättade att han funnit presidenten vara mycket naturlig, avspänd och lätt att tala med. Dukes ankomst och avgång från Vita Huset, såväl som ett par minuter av själva mötet, kom i television och visades på landets alla televisionstationer samma kväll.

Mercer i pappas band

Ellingtons familj fortsätter att skänka oss nyheter. Mercer Ellington, Dukes son, spelade med i brassektionen i faderns berömda orkester premiärkvällen på New Yorks Paramount-teater. Mercer spelar E flat horn i orkestern och var överlycklig. "Det här jobbet har jag velat haft i nitton år," sade han. Tillsammans med Duke på Paramounts scen är Sarah Vaughan, som bl. a. sjunger "Perdido", ett nummer som hon nyligen insjög på Columbia, och detta innebär att denna klassiska jazzstandard för första gången insjungs.

Bortsett från det nya jobbet i pappas band har Mercer händerna fulla med det nya skivbolag, Mercer Records, han nyligen bildade. Bolaget hade en session i veckan, varvid lanserades en ny sångare, Jimmy McPhail, som har förorsakat något av en sensation i och runt Washington. När Duke spelade på Howard Theatre i Washington för två veckor sedan engagerade han McPhail att sjunga i orkestern under återstoden av engagemanget. Duke var så entusiastisk över den 22 år gamle sångarens röst och stil, att han tog McPhail med sig till New York för en inspelning på Mercer Records. Sidorna var "Brown Suede"

och "I wonder why", två ballader av Mercer; "No Smoking", en ballad av Duke, och den populära schlagern "I'll remember April". Istället för full orkester användes en mycket ovanlig trio bestående av Duke och Billy Strayhorn dubbelpianon och Wendell Marshall på bas. Efter det McPhail var färdig med sitt gjordes några pianoduetter av Duke och Strayhorn, däribland "Cotton Tail" och "Flamingo".

Och som om han inte gjort nog redan, berättade Duke att han hade planer på att utdela belöningar i form av miniatyrsmucken till framstående unga jazzartister, som inte fått det erkännande de förtjänat. Vinnarna skall utväljas av Duke själv och överräckas under några av hans konserter i vinter.

Chris Griffin studiochef

Chris Griffin, trumpetaren som var tredje man i Benny Goodmans berömda horntrio som hade Harry James och Ziggy Elman, är den senaste musiker som blivit studiochef, det är på Signature Records. Griffin har redan gjort fyra sidor under eget namn.

Earl Swope, förut trombonist hos Woody Herman och Benny Goodman, har ingått i Elliot Lawrences band, där han ersatte den inkallade Gene Hessler.

New York tycks vara på väg att få en ny swinggata, som åtminstone tillfälligtvis övertagit den gamla 52nd Streets plats. På Broadway i ett litet kvarter mellan 52nd och 53rd Streets kan man just nu finna en massa jazztalanger. På Arcadia Ballroom är Charlie Venturas stora orkester. Nästa dörr är Iceland, där Artie Shaw med sin nya Gramercy Five representerar första steget i lokalens nya jazzpolitik. Och nästa dörr ligger Birdland, som alltså ger den bästa jazzunderhållningen i New York: de nuvarande attraktionerna är Oscar Pettifords kvintett och Illinois Jaquets band. Den senare har nu 9 man med Brother Russel och Joe Newman på trumpet, Ted Donnelly på tröm-

bland Duke och vokalisterna Chubby Kemp och Sarah Ford. Två musiker, inte medlemmar i orkestern, som medverkade var trumpetaren Red Rodney och trumslagaren Max Roach med Hodges, Harry Carney och Wendell Marshall.

Jack Denny, en kapellmästare som kanske de äldre läsarna minns för hans inspelningar under 20-talet, har av-



Från den "historiska" första inspelningen med Oscar Pettifords cello. Fr. v. Oscar, Billy Strayhorn, Duke Ellington (liggande), Lloyd Trotman basist och inspelningsledaren Leonard Feather.

bone, den anmärkningsvärde Ray Perry på alto och violin och Rudy Williams (från gamla Savoy Sultans) på baryton.

Pettiford med Terry Gibbs

Pettifords grupp har åstadkommit sensation bland musiker, eftersom Oscars cello till jazzen fört någonting, som det ofta talas om men som så sällan återfinns, en ny klang. Pettifords cello spelar ensembleriffs med Terry Gibbs vibrafon, och Terrys spel är lika flytande och jämnt som alltid. I gruppen återfinns också Jo Jones på trummor, Lloyd Trotman på bas, och tillfälligtvis, Duke Jordan på piano.

Oscars cellodebut på Mercer Records, som vi rapporterade i förra numret, har nu fortsatt i det han medverkade som vanlig musiker på åtskilliga sidor inspelade av en grupp Ellingtonians, däri-

lidit... Phil Napoleons lilla grupp med Tony Spargo på trummor är mycket framgångsrik på Cafe Society där den lanseras jämte Erroll Garner och Ruth Brown... Tommy Dorsey har funnit olja på sin egendom i Texas och det sägs, att han allvarligt överväger att övergå musiken för alltid.

Winestone arrested on drug charges in Canada

BENNY WINESTONE, tenor sax star who was Scotland's gift to the London jazz scene in the 1930s, was arrested in Canada on November 20.

He was charged with Al King, Louis Metcalf and Argonne "Dense" Thornton with illegally possessing a considerable number of marijuana cigarettes as well as several ounces of loose marijuana.

They were all held in \$2,000 bail pending a preliminary hearing.

Ironically (cables Leonard Feather) it was another marijuana jam that caused Benny to return from the United States to Canada a few years ago, after he had worked for a short time with Jess Stacy's orchestra.

Metcalf, with whose band Benny had been working for the past two years, is the old-time trumpet player heard for a while with Ellington around 1926. Thornton, who likes to be known by his adopted Moslem name of Sadik Hakim, has played in the U.S. with Lester Young and Ben Webster.

Two young jazzmen to be named in narcotics scandals earlier in the month were Bud Powell and Conte Candoli. Powell was involved in an FBI raid in Philadelphia, and Conte, a talented trumpeter who visited Sweden with Chubby Jackson two years ago and was recently with Woody Herman, was arrested for allegedly forging the name of a well-known doctor to a prescription for morphine.

DEC. 2, 1950

AMERICAN MANNERS

What's in a Name? A Plug for Tasty Matzoh Balls

By LEONARD FEATHER
In The New Leader, Socialist weekly

★ Elliott Roosevelt shares a 45-minute stint with his mother, Mrs. Eleanor Roosevelt, every week on television. His activities in the past have included the sale of Christmas trees, but never anything as directly connected with salesmanship as his



ELLIOTT AND ELEANOR ROOSEVELT

job on the Eleanor Roosevelt show. He acts as his mother's manager, master of ceremonies and reader of commercials.

"Do you still squeeze oranges in your home?" I heard the son of America's immortal F.D.R. inquire the other day. "Then try a can of Flamingo fresh-frozen orange juice."

"Have you heard about Bobbi, the amazing new pin-curl home wave?" asked the man whose father has been called the greatest figure of our age. "Just put up your hair in pin curls and give yourself a Bobbi."

"There's nothing to compare with Manischewitz's chicken noodle soup," declared the off-spring of our World War II commander-in-chief, the man who inspired the world with his Four Freedoms. "Manischewitz's matzoh balls and kreplach are a delight no family should miss."

As one of the trade papers pointed out, it is equivalent to hearing Princess Elizabeth selling fish and chips on the BBC while Queen Mary interviews Churchill.

CRITIC SUMS UP YMA SUMAC

Critic-composer Leonard Feather, in VARSITY, this month came forth with one of the most provocative reviews on Yma Sumac:

By LEONARD FEATHER

Noted Jazz Critic and Composer

Probably the strangest musical package ever received by this department is the Capitol LP disc entitled "Voice of the Xtabay", the voice being credited to one Yma Sumac. On first hearing the Sumac sounds my reaction was one of cold skepticism, as I made the following observations:

(1) Xtabay, or Xterbay, is Pig-Latin for Baxter.

(2) The conductor, arranger and part-composer on this disc is Leslie Baxter.

(3) Leslie Baxter also took a prominent part in some records last year featuring the theremin, a weird musical instrument that sounds like a human voice. Therefore, I concluded,

(4) Yma Sumac is not a human being at all, but a theremin.

Then a first glance at the program notes showed me this was wrong, so I formed a further conclusion:

(5) Yma Sumac is a girl named Amy Camus who takes Serutan.

A second look at the notes shattered my dream of having spotted a phony, as I observed that Miss Sumac comes from a native village called Ichocan, 16,000 feet up in the Andes of Peru, was discovered by the Peruvian government and imported here for these recordings. And the Xtabay it is further explained, is somewhat like Laura in the Johnny Mercer song of that name—she's the smile in the misty night, the girl of your dreams, the face on the barroom floor, etc.

To come to the point, Miss Sumac's voice is everything the critics have called it—a fabulous vocal weapon with a four-octave range and an almost frightening combination of primitiveness and sophistication. The Inca music and lyrics, most of them by Moises Vivanco, are perfectly tailored to Miss Sumac's requirements.

to be a big hit is Jimmy Wakely's 'Pot O'Gold'. I think this is Jimmy at his best. The tune is great and he does a great job with it. My hat's off to Tennessee Ernie for the fine work he has been doing, especially when he got together with Kay Starr for their fine disk of 'I'll Never Be Free' and 'Ain't Nobody's Business'."

DEC. 4, 1950

NEW LEADER

Says Elliott Has Inalienable Right to Sell Matzoh Balls

In his column of November 20 on Elliott and Eleanor Roosevelt's radio program, Leonard Feather cites the British royal family in connection with Elliott's allegedly undignified behavior. He overlooks the fact that the royal family is supported by a nation that likes its royalty to act as royalty is supposed to act. He also overlooks the fact that Elliott Roosevelt has to earn a living, and that advertising products of merit is an honest way to do this and in full accord with American ideals. In addition to everything else, might not Elliott's sponsorship of matzoh balls and soup with kreplach be a blow against anti-Semitism?

New York City

ROSE RUBINSTEIN

DEC. 4-1950

RCA Victor To Push 'Immortal' Album Series

NEW YORK, Nov. 18. — RCA Victor this week was finalizing plans for its most ambitious album push since the *Here Come the Dance Bands Again* series. Unlike Bands, however, the upcoming drive will embrace both the Red Seal (classical) catalog and the popular catalog, even touching lightly on the folk field. Package theme will be the RCA Victor *Treasury of Immortal Performances*, and the first sets in the grouping are scheduled for release February 1.

Crosby, Columbo, Sinatra

In the pop *Treasury of Immortal Performances*, album No. 1 will be *Dance Band Hits*, consisting of six sides as follows: Benny Goodman's *Stompin' at the Savoy*, Ted Weems's *Heartaches*, Tommy Dorsey's *Boogie Woogie*, and Glenn Miller's *Song of the Volga Boatman*. Album 2 will be an *Immortal Performances* of male vocalists, featuring Russ Columbo, Bing Crosby and Frank Sinatra. Other pop albums will feature *Keyboard Kings of Jazz*, and folk singers Gene Austin, Jimmie Rodgers and Vernon Dalhart.

Pop albums in the series will sell for 75 cents per disk, plus 50 cents for the album. These, too, will be issued on 45 and 33 only. Pop packages will feature liners written by Leonard Feather, and the classical stuff will have copy by such longhair critics as Deems Taylor and Irving Kolodin.

Immortal promotion was spearheaded by the company's merchandise manager, Bob Macrae and, according to him, over 2,000 of the firm's catalog items were culled to arrive at the finals for inclusion in the various sets. In a



FEATHER

RADIO and TV

By Leonard Feather

Ad Libbing vs. The Sponsor

HOW FAR can you extend freedom of speech on the air? This highly controversial point can be of vital importance, whether it concerns a political commentary, a disc-jockey show or a comedy program.

Ad libbing is, I believe, the average listener's idea of the stuff perfect programs are made of. To the untutored ear, every program may sound ad lib. It is a primary aim of many performers to give the impression of spontaneity. In recent years, however, the increasing sophistication of the listening public has made it difficult to convey this spirit of improvisation. When somebody reads a line wrong, it is safe to assume that 90 per cent of his audience will immediately perceive that his stumbling speech is due to faulty reading.

As a result, a new psychology has developed on radio. It is now fashionable, especially on comedy shows, to refer pointedly to the fact that a show is being read (or, in the case of television, memorized), and to make a gag out of any hitches that may arise. Similarly, when an emcee asks the singer, "How about singing my favorite song, *Body and Soul*?" the singer as likely as not will answer, "Well, as long as that's the one we were rehearsing this afternoon, why not?" thus showing the audience that he is a genial fellow and doesn't mind letting anyone in on the secret that there was preparation.

Fred Allen has shown himself a master of this technique. On his last television appearance, he seemed more at ease and was certainly pro-

vided with better material than on his previous show; but, as is so often the case with Allen, some of his best laughs came when he muffed lines and made some typical dry comment on his error.

The art of the ad lib has been gracefully exploited at great length by the all-night jockeys, and more particularly by the non-jockey of whom I wrote recently, Barry Gray. However, the radio moguls are inclined to be much more liberal about what goes on in the small hours, when the listening audiences, the sponsors and the ad agencies are so often asleep. In radio's and TV's more active hours, freedom of speech runs into considerably more trouble.

An important example is the case of Wendy Barrie, who has often impressed me as the most relaxed, unconcerned and informal personality in television. Wendy conducts a 15-minute interview show which has most recently been seen on WNBT at 5:45 on Saturdays. She is equipped with some rough notes telling her the main facts about her guest, but beyond this her program is as nearly ad lib as anything of its kind in the daylight hours, video or audio. Also, she does not plug her sponsor's product as if this were the biggest job since the selling of democracy to the Germans. She is so casual about it that I, for one, am sold. But is the public sold? More important, does the sponsor think the public is sold? The last report I heard was that Wendy Barrie had lost her sponsor.

A similar problem is faced by

radio's master of ad lib, Henry Morgan. One of the rare occasions when I reject TV in favor of radio is at 6:30 every evening, Monday through Friday, when WNBC offers fifteen minutes of ad lib talk by the sardonic, cynical and often sadistic Mr. Morgan. It was this kind of program that originally attracted so much attention that he landed in big-time radio with an elaborate production-comedy program. For a couple of years, he ran through a wide range of sponsors, kidded the products in the commercials, and a few months ago found himself sponsorless. Now the latest word, as I write this, is that Morgan and NBC have abruptly terminated their relationship.

Morgan's caustic commentaries on the social, political and economic scene, and his delightful accounts of his recent trip to Europe, are consistently worthwhile listening for any audience with an I.Q. of senior high school level or better; yet it seems that he cannot attract anyone who wants to sell something to people on this level.

I have heard situations like this used as an argument against commercial radio and in favor of the BBC. This is fallacious reasoning. The over-all quality and quantity of programs in the United States is immeasurably superior to anything that can be found anywhere else on this planet. It is true, and highly regrettable, that the Morgans and Barries may have tougher going than one would like to see; but as long as there is one spot open, network or local, sponsored or sustaining, to enable such performances to reach our ears, we should be grateful.

It might be added that in Great Britain there are no sponsors to kid, but ad libbing is even more strictly forbidden than on the big network sponsored shows in America. Moreover, if you want to get an honest answer about BBC programs, just ask the British man-in-the-street—but make sure there are no ladies around while he's answering!

CAPITOL RECORD



Disk Jockey-Reviewer LEONARD FEATHER, NBC, MANHATTAN, voices, "Capitol has recorded many fine examples of modern jazz, but the one that stands out in my mind is

Ralph Burns' beautiful *Early Autumn* recorded by the great Woody Herman orchestra a couple of years ago. This is great music to play to anyone who is not yet too familiar with the brand of jazz for which it stands. It has the same superb quality, both of ensemble and of solo work, that you find in the more exhibitionistic pieces, but its wonderfully serene mood, and especially the excellent tenor sax work by Stan Getz, can make it attractive to the more disinterested, non-jazz minded listener."

NOV. 20, 1950

December 4, 1950

ON THE RECORD

By LEONARD FEATHER
Noted Jazz Critic and Composer

PROBABLY the strangest musical package ever received by this department is the Capitol LP disc entitled "Voice of the Xtabay", the voice being credited to one Yma Sumac. On first hearing the Sumac sounds my reaction was one of cold skepticism, as I made the following observations:

(1) Xtabay, or Axterbay, is Pig-Latin for Baxter.

(2) The conductor, arranger and part-composer on this disc is Leslie Baxter.

(3) Leslie Baxter also took a prominent part in some records last year featuring the theremin, a weird musical instrument that sounds like a human voice. Therefore, I concluded,

(4) Yma Sumac is not a human being at all, but a theremin.

Then a first glance at the program notes showed me this was wrong, so I formed a further conclusion:

(5) Yma Sumac is a girl named Amy Camus who takes Serutan.

A second look at the notes shattered my dream of having spotted a phony, as I observed that Miss Sumac comes from a native village called Ichocan, 16,000 feet up in the Andes of Peru, was discovered by the Peruvian government and imported here for these recordings. And the Xtabay, it is further explained, is somewhat like Laura in the Johnny Mercer song of that name—she's the smile in the misty night, the girl of your dreams, the face on the barroom floor, etc.

To come to the point, Miss Sumac's voice is everything the critics have led it—a fabulous vocal weapon with a four-octave range and an almost frightening combination of primeness and sophistication. The Incaic and lyrics, most of them by ses Vivanco, are perfectly tailored to Miss Sumac's requirements.

Now let's come down to earth from the Andes and look at something more mundane. Elliot Lawrence has scheduled to Decca, and his first release is a collection of what he calls eight tunes most requested at 200 college proms we played in the past three years. These, it turns out, are *Laura* (there she is again), *Just, Deep Purple, Once in a while, East of the Sun, I've Got a Feeling on You, I'm In the Mood For You* and *I Can't Get Started With You*. Mr. Lawrence should do nicely with "College Prom", as the album is called.

Mention of *East of the Sun* reminds me that this tune happened to crop up in three other LP's released recently. One is by the George Shearing quartet in an MGM collection that contains *September in the Rain* and previously unissued Shearings.

A second is by Sarah Vaughan in a new set on Columbia, on which she's accompanied by an excellent small band. The trumpeter is bop idol Miles Davis, the clarinetist Tony Scott, whom you may have seen recently in Chico Marx's pseudo-campus television show. Our final *East of the Sun* occurs in another Sarah Vaughan LP, part of a set that combines the first numbers she ever recorded. They have been reissued on the Remington label, which has startled the record industry by putting out its LP's at 99 cents instead of the customary \$2.85.

Another maestro who, like Elliot Lawrence, has moved to Decca, is Tommy Dorsey, who made millions during his fifteen years with Victor, and whose all-time top seller was *Boogie Woogie* (composed by Pinetop Smith). Tommy's first Decca release is *T. D.'s Boogie Woogie* (composed by Dean Kincaid), not to be confused with the original (the only resemblance is in the music). On the other side is *Opus Two* by Sy Oliver, composer of another of the top T.D. hits of the Victor era, *Opus One*.

The past month or two has been heavy on "new sounds". Red Norvo now has a remarkably big-sounding trio comprising himself, a bass player and a guitarist. They have four sides on Discovery Records, including *Cheek to Cheek, Night and Day* and an interesting new opus, *Time and Tide*. Norvo's chief contemporary on the vibraharp, Lionel Hampton, introduces another new sound with a sextet featuring Doug Duke in *Where or When* and *There Will Never Be Another You* on Decca. Mr. Duke plays a special Hammond-type organ of his own construction.

A third new sound is provided by Oscar Pettiford, whom you may remember as winner of numerous polls as the No. 1 bass fiddler. Pettiford has shrunk his activities down to fit a 'cello, which he plucks in the manner of a jazz bass. His first recorded example of this unique technique, on the new Mercer label, is a new version of *Perdido* on which he is aided by no less an assistant than Duke Ellington at the piano.

Middlebrow recommendation: Mario Lanza's album of operatic arias and duets (with Elaine Malbin) as sung in *Toast of New Orleans*, the duets including *Dicon Ch'Oltre Mare* from *Madame Butterfly*. And for a duet of a different nature, eminently successful in its field, don't miss *Can Anyone Explain?*, by Ella Fitzgerald and Louis Armstrong, who can out-duet Bing Crosby and the Andrews Sisters with their throats tied behind their backs.

'Strictly for the loot!'—says Artie Shaw



Artie Shaw

THE last time I interviewed Artie Shaw, during his short sojourn in front of a semi-classical orchestra at Bop City, he assured me he was through with jazz for ever. When I played him some great modern jazz records featuring bop soloists, his comment was: "If that's the way jazz is going, I'm glad to be out of it."

Three months later Artie Shaw was busy forming a new jazz orchestra.

Since then he has (a) disbanded the jazz group after a moderately successful tour; (b) switched from Columbia to Decca and fronted, very briefly, a slightly smaller band that laid a big egg at Bop City; (c) surprised everybody by opening with a new "Grammercy Five" at a Scandinavian restaurant on Broadway known as Iceland—where no jazz talent was ever featured before.

The other evening I decided to corner the unpredictable Artie—to ask WHY? As I walked into Iceland, a well-decorated and spacious basement with a huge smörgasbord table in one corner, the "show" had just started.

Cabled from New York by LEONARD FEATHER

The Grammercy Five, of which Artie was the sole white member, was to all intents and purposes Artie Shaw, plus the Billy Taylor Quartet.

"I don't know why they even bother to put on a show," Artie said as we sat in the dressing-room afterwards.

"What's the point? You stand there and say now we're going to play this, or next we'd like you to hear that, and there they are, a bunch of middle-aged women, not hearing, not caring or understanding what you're doing; probably wishing you'd get off so they can get on with their meal."

'A few fast bucks'

"Well, so long as you were so disgusted with jazz anyway, why are you back in it at all?"

"I just came down here to pick up a few fast bucks," said Artie. "It's strictly for the loot. You can't make it with music any more—the band business, as we know it, is dead! People don't follow bands and know all the soloists, the way they did."

"The people who've been through a war and want to be reminded of the days before it are not dance band fans any more; they're middle-aged people with families."

"And if they're a little older they develop a nostalgia for the razzmatazz era of the 1920's. That's why Dixieland has come back; it's not the music, it's everything people are reminded of by it."

"Well, if you're not interested in the music business, what are you interested in?"

"Cows," said Artie quickly. "With me right now it's just a matter of how soon can I get back to my farm."

"I don't want to go out like Joe Louis. I want to realize when I'm through, and I don't want to try to fit in where I don't belong."

... Leonard Feather signed by WOR. ... Sir Stork left a boy at the Bill Burches, Gene

DAILY NEWS
DEC. 9-50

In line with WNEW's swing to jazz, another local station, WOR, has scheduled a new platter series featuring jazz critic Leonard Feather. The hour show preems Saturday (9) at 4 p.m.

LEONARD FEATHER, the jazz expert, is starting his own radio show for the first time since he almost lost his life in an accident a year ago. The new program will debut on WOR Saturday, and will be heard each week on that day from 4 to 5 p.m. Feather has also been appointed the New York representative for "Down Beat."

Leonard Feather, composer and jazz music critic, will begin a new series of weekly recorded music programs over WOR tomorrow from 4 to 5 P. M.

Leonard Feather will do a weekly jazz disk show over WOR, New York, Saturdays from 4 to 5 p.m. ...

WHICH SKITCH?

Skitch Henderson had one career as teen prodigy pianist, another as popular bandleader. Now he's making his third big success as maestro of the music-discs over NBC

By LEONARD FEATHER



Did you switch to Skitch? Millions of people have in the past few months, turning their radio dials faithfully every morning to hear the personable young pianist-bandleader who has recently become a disc jockey on NBC.

One of my first questions during our dinner interview was on the subject of his nickname. "How come Skitch?" I asked. "And who gave it to you?"

"Sorry to disappoint," he said, "but I just don't know. Lyle Cedric Henderson was the name originally, so a nickname was inevitable. All I can remember about 'Skitch,' though, is I've had it since my school days. I couldn't tell you how it started without making up a story."

We sat down and ordered dinner—a good solid steak dinner, because one of the things that sustains Skitch on his rigorous schedule is his healthy appetite. He's an impressive figure, about six feet one, blond, and substantially built. As I found out during our conversation, he's quite a hobbyhound, goes in for skiing, sailing, flying, and knows plenty about radio technique. He's been building some equipment in his Seventh Avenue bachelor apartment to enable him to play his super radio and classical records through a big speaker from a wall.

Skitch started early at the keyboard; in fact he seems to remember having wanted to be a concert pianist right from the age of five. Papa Henderson was in the diplomatic corps, attached to the British Embassy and stationed in Geneva, Switzerland. Skitch went to school there for five years, after which he entered the Lords School of Music in London. He was a teen prodigy when the Birmingham League Concert Guild sponsored his first stage appearance.

Skitch crossed the Atlantic in 1935, looking for wider musical experience. Until that time he'd always looked on jazz as pretty much of an unimportant lowbrow affair, but let Skitch take up

"When I was a teen-ager and a new-comer to this country," he recalls, "I got my first chance to listen to real jazz and discover that it could be great music. It was Duke Ellington's orchestra that really convinced me. Pretty soon I was trying my hand at playing jazz piano."

After he'd taken the plunge into the pop field, Skitch held down an assortment of jobs—accompanying Cliff "Ukulele Ike" Edwards on a vaudeville tour; working in the Hollywood studios on the Bob Hope and Dave Rose shows; and spending a month or two with a couple of regular dance bands, such as Skinnay Ennis, Glen Gray, Artie Shaw (he played on the famous Shaw record of *April in Paris*), and Tommy Dorsey.

It was only a short while after his adopted country entered the war that Skitch joined the Air Corps. First he was an instructor of fighter pilots; he flew with the second group of B-29's to go into combat in the Pacific, and on leaving the service in 1945, he proudly wore the silver bars of a captain and the wings of a B-29 commander.

You probably know most of Skitch's postwar story. Taking over the Frank Sinatra show when Axel Stordahl, Frankie's musical director, became ill, he found himself a bandleader, complete with Capitol Records contract, and that was the start of his three-year career as a popular maestro.

The hardest decision he had to make, he says, was to resolve to tell his men he was breaking up the touring band to take a job as conductor for the Frank Sinatra radio show. Sharing billing with Sinatra and soprano Dorothy Kirsten, he headed a big radio-type band with strings, woodwinds, and everything, for four months.

"Then one day it happened," says Skitch. "One of my bookers at the Music Corporation of America called me and said there was a disc jockey spot open on NBC, and would I be interested?"

"Not on your life!" said Mr. H. emphatically. (Continued)

WHICH SKITCH

(Continued from page 50)

"Wouldn't touch it. Out of the question."

Reluctantly he went to NBC the next day. They handed him some commercial announcements, asked him to read them; he picked out six records at random and talked about them. The very next day NBC made Skitch an offer that was too good to resist. They had listened to aspiring disc jockeys for months and turned down dozens of people. Skitch's voice, charm, and easy-going personality struck them immediately as what they'd been looking for.

So on June 13, 1950, Skitch Henderson the platter pilot was born. He had to adjust himself to getting up at five in the morning, broadcasting from 6:30 to 9 A.M., and then again from noon to 1 P.M. six days a week. The only playing he did was the piano interlude between records and an occasional solo.

It should have been some consolation to Skitch to know that a solid 3½ hours a day on the air was the largest hunk of radio time ever given to an artist in the history of NBC. But what really sold him on the whole thing, before long, was the fact that he was making millions of new friends for himself—and for good music.

"I found out that you don't have to play down to the public. I try to keep the show on the level of a class production—and the rating keeps going higher!"

At first the Henderson jockeying activities were mostly confined to the New York station, but lately more and more of his time has been going out on the NBC network. Skitch is flying higher now than he ever flew since his B-29 days. Besides his weekday "Skitch Henderson Show," he now emcees the Saturday morning "Prom Date," a show for collegians, on which he plays music the college crowd particularly likes and talks about doings at the schools he and his band have visited. He's been making guest appearances on most of NBC's biggest radio and TV shows; has his own video program, *Talent Search*, every Monday evening, and may branch out still further this winter with a fling at conducting some special shows with the NBC Symphony. The End

Starting next month, Skitch will do a hitch on *SENIOR PROM*, too. His column, "Prom Date," will keep you posted on campus dances, the music that's popular with the school crowd, what's new in prom dating.

LEONARD FEATHER SHOW

Writer: Feather
60 Mins.; Sat., 4 p.m.
Sustaining
WOR, N. Y.

Leonard Feather, jazz critic and composer who formerly had a show over WMGM, N. Y., before an auto accident bedded him for almost a year, has returned to the airwaves with a solid 60-minute disk session. Feather is not only one of the more knowledgeable students of jazz, but he parlays good showmanship and good taste into a show that should have appeal beyond the peep circles. Feather's cool manner, moreover, contrasts favorably with the usual run of pop disk commentators.

Opening stanza (9) was neatly framed around the central theme of the use of strings in jazz combos. Tracing the fiddle fad back to the mid 1930's, Feather ran through an excellent series of disks which opened with Artie Shaw's old string group to the contemporary Charlie Parker outfit. While his comments were interesting, Feather kept the platters well to the forefront where they belonged. Feather played several collectors' items, including disks by Benny Goodman, Stuff Smith, Oscar Pettiford, Billy Holiday, Charlie Parker, and Harry Caran.

NEW LEADER

Can't Stomach Ex-Commies, But Feather Ticks Him

THE NEW LEADER and I parted (political) company many years ago. I can't stomach the way it is cluttered up with a bunch of ex-Commie writers.

Force of habit has gotten me to renew my sub and glance through its pages. I must confess I read Leonard Feather's column and enjoy it very much. The November 20 one ["On Roosevelts and Matzoh Balls"] is a gem. The column some months ago about midnight TV programs [September 23] was a perfect account of the Chicago programs at that hour. Chicago, Ill.

M. V. HALUSHKA

DEC. 11, 1950

Leonard Feather Show

Reviewed Saturday (9), 4-5 p.m.
Sustaining via WOR, New York.

Leonard Feather, eminent jazz connoisseur, critic and deejay, returned to the air with a smoothly pieced and well co-ordinated hot music stanza. Feather made with hot wax palaver for WMGM until he became involved in an auto accident which put him on his back for nine months with a broken arm and a pair of broken legs.

His initial seg on the new once-weekly show was pegged on a musical gimmick—the place of strings in the jazz scene. Disks and the brief but enlightening descriptive chatter were in the best of taste. Feather built a solid case on behalf of jazz music, and could pick up a following on the strength of tasty programing and minimum conversation. Selections were off-the-beaten track, even within the sphere of the jazz spin show, but represented a fine sampling on behalf of the strings-in-jazz angle.

Hal Webman.

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.)

FEATHER for you—they're records. And we're going to call them records." (This guy's a radical.)

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'Beat Expands For New Year

Down Beat swings into 1951 with several changes and additions, staff-wise and material-wise, that are calculated to give our readers more news and information and a stronger and greater variety of coverage of happenings and developments in the field of music from coast to coast.

Leonard Feather, whose work on the jazz scene for many years as writer, critic, composer, and radio commentator has given him a wide and intimate familiarity with music and the men who make it, has been engaged as New York correspondent for *Down Beat*. He began his duties with this issue.

Leonard is a good reporter, an excellent writer, his taste and opinions musically are not restricted to any one school, and he is in constant touch with activity in the popular music field. We believe that the *Beat's* Manhattan coverage will be greatly enhanced through his effort.

Down Beat's record reviews, always accepted as authoritative and unbiased by discriminating buyers, are being prepared for the next issue by a three-person panel.



MC SIEGEL BLIND AT CHRISTMAS

METRONOME'S HINDMOST AUTHORITY RETURNS

TO TAKE SPECIAL ST. NICKSIELAND-TYPE TEST

MANY MONTHS have elapsed since I was last privileged to record the activities of my good friend Prof. Snot-y McSiegel, for whom it was my honor to act as interpreter and mouthpiece for many years. (This association was finally broken when, in return for a promise never to endorse them, he received a set of free mouthpieces from Pat Pending.)

Running into the venerable professor outside the union recently, I convinced him that he owed it to the American people to lend his scythe-sharp mind and sickle-sharp ear, scissor-sharp brain and shear-sharp tongue to the blindfold test. Taking out his Neversharp pencil and laying down his half-a-tone-sharp euphonium, the professor proceeded to amaze me with the keenness of his observation as I played him a series of topical St. Nicksieland-type records. The following were his observations.

THE RECORDS

1. The viola player is out of tune and should stop double-stopping . . . Sleigh-bell solo is a clever effect, but wouldn't a celeste have been just as authentic and more musical? . . . I don't care for the xylophone—he gets a resonant sound, almost like a marimba . . . Terry Gibbs? . . . No, it must be Lionel Hampton imitating Teddy Cohen . . . There comes the viola again. I don't think violas have any place in jazz—with one exception; Vio'a Lipschitz, who used to sing with me at Figland. If this was made twenty years ago, there is no excuse for it; if it's a recent recording I'll make allowances. Give it two stars anyway, just for the trombone.
2. This sounds like one of those new-fangled things by the Progressive Jazzman, what's-his-name—Ken Stanton. Arrangement is, as the French would say, *tres rigolo* . . . Personally, I see nothing new in this kind of approach. When I was at Sing Bum Sing's Chinese Fried Chicken Shack in Kansas City and they asked me to enlarge the band, I handed a Schönberg arrangement to the string section, a Milhaud to the brass and some old Chinese grammar-books to the saxes; it came out sounding exactly like Ken Stanton. Later I found that Carlos Gattel had two Mexican spies in the joint that night. Well, you can't do

anything about stolen ideas, and anyway this kind of thing lacks the Christmas spirit. The vocalist obviously subscribes to the Sarah-Vaughan-Monroe school of thought. She should have canceled her subscription. Give this two stars and one stripe.

3. First off, you've got to admit one thing—Irrving Berlin writes a beautiful song . . . I don't think it was a smart idea to get the Happiness Boys to do this vocal. Why doesn't somebody give Tony Wons a break? . . . Recording is good; sounds like an RCA Victor 45 or Columbia 33 1/3 . . . no, wait . . . it must be one of those new Horrorthone 99 1/8 discs, the kind that have the record where the hole used to be and the hole where the record was . . . on the hole, it's worth three stars.

4. The singers are familiar, but I can't for the life of me—no, wait a minute, it's on the tip of my tongue . . . now it's on the edge of my throat . . . *achoo!* . . . pardon me, it was tickling my nose . . . could it be the Stink Pots? . . . I would have said the Mills Brothers, but obviously there are only three voices . . . It's probably Paul Whiteman's Rhythm Boys. They'll get a great b'end when their voices break . . . let's say 3 stars—no, make

RECORDS REVIEWED BY PROF. MCSIEGEL

Prof. McSiegel was given no assistance whatsoever in recovering from the stupor in which he listened to the records. When awakened the next morning for his views he was thus able to express a completely unbiased opinion.

1. Slam Stewart Quintet. *Jingle Bells* (Continental). Slam Stewart, bass; Johnny Guarnieri, piano & celeste; Bill De Arango, guitar; Murey Feld, drums; Red Norvo, vibraharp.
2. Shep Fields and His Rippling Rhythm Orchestra. *The Christmas Symphony* (MGM). Thelma Gracen and ensemble, vocal.
3. Spike Jones. *All I Want for Christmas Is My Two Front Teeth* (Victor).
4. Gary, Phillip, Dennis, Lindsay and Bing Crosby. *A Crosby Christmas* (Decca).
5. King Cole Trio with string choir. *The Christmas Song* (Capitol). Comp. Mel Tormé.
6. Jazz at The Philharmonic. *Perdido* (Mercury). Flip Phillips, tenor sax.

it 3 1/4...wait till I look at my slide rule...3.1416 stars. A Christmas Pi!

5. I know this one—you can take it off right away; I've heard it many times; Nat Cole's great composition, *The Christmas Song*, sung by Mel Tormé . . . I don't think Mel's trio has ever sounded quite the same since he added Jack Costanzo . . . the background here is by that new group, Charlie Parker With Strings Without Charlie Parker. The voice lacks a little presence; on a record like this it should have Christmas presence . . . Three stars for Mel's singing, four for Nat's tune and two for the background. That's our first nine-star record, isn't it?

6. Now here at last is a record that really has the Christmas spirit . . . the first one you've played. You can just close your eyes behind the blindfold and listen to that beautiful soprano sax (Charlie Barnet or Sidney Bechet?) and it inspires you to poetry . . . something like this . . .

Nutmegs roasting on an open fire,
Jack Frost ripping at your toes,
Eskimoës dressed up in leopard-skin apparel,
Singing like Dizzy and Joe Carroll.
Everybody knows you can get high on mistletoe
If you season it just right.
Tiny tots with their eyes bleary red
Will tumble out of bed tonight . . .
To Santa Anita they're on their way,
They're good and loaded on their sleigh,
And every mother's child is going to spy
To see if reindeer fly when they're high.
And so I'm offering this sip of grapes
To my kids, who number ninety-two,
Stay in line when you dine on this fine jug of wine,
Merry Christmas to you!

AFTERTHOUGHTS BY MCSIEGEL

My favorite composer, for Christmas songs of course — Noel Coward . . . but for the best all-around Christmas song I'll take *Yule Never Know* . . . I don't count *Jingle Bells* because there is a disgraceful hoax attached to this. It happened when I was playing a gig in the powder lounge of the Panther Room of the College Inn of the Hotel Sherman of the Loop of Chicago. The boys and I started ad libbing a little 16-bar melody, and since our instruments had been impounded we borrowed some glasses from the waiters and set them up chromatically . . . a song-plugger named Max Domain was sitting there, making a mental note of the whole thing, and a week later we found out he had given the whole idea to a brother of his named Public and they printed it under the title of *Jingle Bells*. I am not trying to imply that they did anything unethical; it was merely a case of outright thievery. But that's the music business for you!

—LEONARD FEATHER

Armstrong kommer i april

New York-brev från Leonard Feather

New York i november.

JOE BUSHKIN HAR NYLIGEN överraskat New York-borna med sammansättningen av sin nya orkester på Cafe Society. Den förre Condon-pianisten har omgivit sig med fyra stråkar, en rytmsektion och ett horn, som skall svara för intressanta semijazzutföranden.

Arrangemangen är så rörliga att vilket blåsinstrument som helst passar in perfekt — med följd att efter det Peanuts Hucko spelat klarinett de första tre kvällarna bestämde sig Bushkin för gästartister. Under två kvällar utfyllde Buck Clayton ensemblen, sedan kom Terry Gibbs en kväll med sin vibrafon och så följde Jimmy Hamilton på klarinett. Orkestern har haft radioutsänd-

ningar varje kväll och stråksektionen, rekryterad ur NBC Symphony, arbetar utmärkt tillsammans. Musiken skiljer sig inte mycket från den idé som skapades av Artie Shaw 1935, men det är angenämt att lyssna på den.

Ännu en överraskning på sistone har varit en premiär på Hickory Log vid Broadway, då Tommy Dorseys evigt unge trumpetstjärna, Charlie Shavers presenterades. Charlie behövde ett jobb under den tid Tommy Dorsey skall reorganisera sin orkester efter semestern, då Shavers återgår till fadershuset.

John Kirby spelar hos Charlie Shavers

Något av ironi var att Shavers förre kapellmästare, John Kirby, som varit arbetslös nästan oavbrutet under de sista par åren efter det han upplöste sin orkester, nu spelar hos Shavers. Kirby planerar att göra en stor comeback inom kort med en konsert på Carnegie Hall.

Den ständigt populära Ralph Flanagan's band slog alla efterkrigsrekord under sitt engagemang på Statler Hotel här, och det planeras nu att engagera ännu en orkester i Glenn Miller-stilen, Jerry Grays orkester, till Meadowbrook den 15 november. Flanagan's engagemang på Statler har övertagits av Jimmy Dorseys orkester. Jimmy hade galapremiär med broder Tommy och andra prominenta kapellmästare på en jansession. Eiley Morris har ersatt Charlie Teagarden i trumpetsektionen — Charlie har övergått till Ben Pollack i Californien — och Shorty Sherock har stått framför orkestern under några kvällar då Jimmy var sjuk.

Louis Armstrongs Europatripp under 1951 tycks nu definitivt vara klar för april och alla länder utanför järnridån skall besökas (även England om myndigheterna kan övertygas om att Louis' musik är varieténummer precis som

det bekantgjordes att han var 45 år. Quealey hade spelat med Jan Garber, Paul Whiteman och olika Dixieland-grupper.

Benny Carter åter till New York

Benny Carter återvände nyligen till New York efter att ha bott åtskilliga år i sitt Hollywoodhem. Han överväger att reorganisera en orkester fastän det mesta av hans tid på sistone har upptagits av inspelningar, huvudsakligen med stjärnorkestrar för olika filmer.

Buddy De Franco fick av rasskal se sig utestängd från medverkan i en film nyligen, som gjordes av Count Basies orkester (tillsammans med Billie Holiday och Sugar Chile Robinson). Producenterna, som fruktade söderns reaktion att få se en vit musiker i en färgad orkester, lät Buddy spela men använde en färgad musiker i bilden. Detta borde göra de kontinentala jazzvännerna belåtna: i stället för att anklaga Basie



Kompositören Leon René, som bl. a. gjort berömda "Sleepy time down south", tillsammans med en berömd disc jockey, Jack Lacey.



John Kirby har varit arbetslös praktiskt taget de två senaste åren men förbereder nu en comeback med konsert på Carnegie Hall.

MUSIKERNAS ANNONSMARKNAD

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STUDIOS

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Här har vi vår mångårige amerikakorrespondent Leonard Feather tillsammans med direktören för Three Deuces på 52nd Street.

King Coles). Det talas också om att Louis kanske skall besöka Afrika.

Äldre läsare som erinrar sig Fred Elizaldes dagar i London kommer också ihåg namnet Chelsea Quealey, en dåtida jazztrumpetare, som dog nyligen, varvid

för att begagna en medelmåttig vit klarinettist, kommer de nu att få höra Buddy men se Marshall Royal och kommer att fråga: "Vem är denne underbare clarinetiste noir?"

Många narkotikamål igen

Billie Holiday har det besvärligt igen. Kort efter det nyheten spreds att hennes chaufför sade arresterats på grund av narkotikainnehav, meddelades det att Billie intagits på ett sjukhus i Los Angeles på grund av en oidentifierad sjukdom.

Ray Perry, välkänd altsaxofonist och violinist, dog i början av december på ett sjukhus i New York efter en kort sjukdom. Bäst känd för sina insatser i Lionel Hamptons första orkester i början av 40-talet, hade han de senaste åren arbetet med lokala orkestrar runt Boston och nu på sistone lanserats i Illinois Jacquets orkester. Han ansågs vara nästan den ende violinisten i popstil och lanserades både på alt och fiol i Ethel Waters album på Continental.

De senaste unga jazzmusikerna, som indragits i narkotikaskandalen är Bud Powell och Conte Candoli. Powell var med i en FBI-raid i Philadelphia i förra veckan och Conte, den talangfulle unge trumpetaren som besökte Sverige med Chubby Jackson för några år sedan och på sistone var med Woody Herman, arresterades för att ha förfalskat en välkänd läkares namn på ett morfinrecept. Dexter Gordon som nyligen utsläpptes från fängelse efter sitt längsta frihetsstraff hittills, arbetar med en liten orkester i Californien.

Changes In 'Beat' Staff

Chicago—Leonard Feather, music critic and writer, becomes New York correspondent for *Down Beat* with this issue. In addition to covering the Broadway beat for this paper, Leonard will continue his activity with



Leonard Feather

Mercer records, his promotion work for Duke Ellington's coming Metropolitan opera house concert, and his regular blindfold test feature in *Metronome*.

Also beginning with the next issue, his regular record reviews will

Esoteric Joins Jazz Field Via Vox Buy

NEW YORK, Jan. 13.—Esoteric Records, which till now has specialized in longhair output, will debut in the jazz field with an LP version of the *Charlie Christian Memorial Album*. Jerry Newman, partner in Esoteric, purchased the masters from Vox, which had issued the set on shellac.

These recordings have now come full circle, since it was Newman who originally recorded them at a jam session in 1941 at Minton's, the Harlem nitery usually credited with being the cradle of bop. Newman subsequently sold the waxings to Vox, and they have since registered as a leading catalog item in the jazz field.

The disk will be a 10-inch LP retailing at \$4, with liner notes by Leonard Feather.

Bridgeport Sun-Herald
Jan. 28



LEONARD FEATHER, authority on modern music, tells all about it Saturday afternoons at 3 on WOR.

Oltre OCEANO

King Cole è tornato negli Stati Uniti, alla fine di ottobre, dopo una lunga serie di esibizioni, col suo trio, in Inghilterra, Svezia, Danimarca e Svizzera. Il trio ha debuttato il 16 settembre nella solita formazione (Irving Ashby, chit., Joe Comfort, basso e Jack Costanzo, bongò) al «Palladium» di Londra, donde, dopo quindici giorni, è partito per una tournée in varie città inglesi.

Foto

Tutto ciò ha l'aria tremendamente furba: però il pubblico europeo non si è lasciato gabbare e ha decretato un clamoroso fiasco alla tournée...

Mercer Ellington il figlio di Duke, ha fondato una Casa di dischi, la «Mercer-Records», di cui ha nominato direttore il noto critico Leonard Feather. Nella seduta inaugurale della neonata ditta sono state incise varie facce da un piccolo complesso costituito prevalentemente da membri dell'orchestra di Duke Ellington, sotto la direzione di Oscar Pettiford, che ha suonato per l'occasione il violoncello, con risultati — dicono — eccezionali.

Mentre Count Basie cambia ogni

Senior Prom - February - 1951

Modern Screen
February
1951

RECORD

By LEONARD FEATHER

Roberta Robinson of 6025 N. Wadsworth, Arvada, Colorado, wants to know whether there's a Tony Martin fan club she can join; if not, she wants to form one. Well, maybe she can start one in her area, or she can write to Mary McMahon, president of a Tony Martin club at 32 Park St., Bloomfield, N. J.

I started this column with the above information because I feel very Martin-conscious this month. Tony just made a record in collaboration with Freddy Martin for the first time, and I thought it might be an appropriate moment to dig up a few facts about these two unrelated but equally popular Martins.

First thing I found out was that Tony was a very successful teen-age bread-



Tony and Freddy

winner; made \$102 a week playing saxophone and singing with a band in a San Francisco hotel when he was sixteen, and was playing vaudeville dates a couple of years before that, with a small orchestra consisting of some of his colleagues from Oakland High. (Tony's a native Californian, born on a Christmas morning to Mr. and Mrs. Alvin Morris and christened Alvin, Jr.)

It may come as a surprise to you that Tony made his coast-to-coast radio debut before most Prom readers were born—on March 28, 1932, when he sang on the Lucky Strike hour. The year after that he drove to Chicago to play at the World's Fair and was almost killed in an accident en route. Then after being advised by Frances Langford to get into movies, he tackled Hollywood, dropped the Al Morris tag and became Tony Martin. Singing at the Trocadero, where Darryl Zanuck heard him one night, he was signed to a 20th Century-Fox contract.

Tony's Hollywood career moved from 20th Century to Columbia and MGM; some of his best pictures were *Sally, Irene and Mary*; *Music In My Heart* with Rita Hayworth; *Ziegfeld Girl* with Lana Turner; and *The Big Store* with the Marx Brothers. After that came four years in the service, first with the Navy and then with the Army, ending with the U. S. Army Air Forces.

Some of Tony's postwar movies are *Showboat*, *Till The Clouds Roll By*, and *Cash and Carry* and probably his biggest record in the last couple of years was *Circus*. But maybe the one with Freddy will

RATERS

be even bigger—and that brings us to the other Mr. Martin, who was also a teen-age wonder. Spent twelve years in an orphanage in Springfield, Ohio, his parents having died when he was four; bought a sax which paid his way through a journalism course at Ohio State, and wound up, not as a writer, but as a saxophone salesman!

Freddy's bandleading career began when he took over the leadership of someone else's outfit in which he was playing sax and singing at the Hotel Bossert in Brooklyn. He crossed the river to Manhattan in no time at all, and became one of the kings of sweet music. But it was in 1941, when he introduced his version of the Tchaikovsky Piano Concerto, that he really made a world-wide name for himself.

When he's not busy adapting concertos to dance-band use, you may find Freddy working on his prize-winning model airplanes or his paintings, or something more businesslike, such as his big music publishing companies.

Anyway, to cut two long stories short and bring them together, Freddy's vocalist was unable to make a record session a few months ago and at the last minute Freddy had the brainstorm of asking his distinguished namesake to join forces with him. The result is the Victor record of *Tamborina* and *Once Upon a Rumba*, both colorful things which should do all right for the Concerto King and the Butterscotch Baritone.

Freddy Martin fan clubs? I'm waiting for info. If you run one, or know who does, drop me a line.

RECORDS

Here are some other record notes of the month: Denny Youngman is getting a nice build-up from Coral Records and I think you're going to like his four latest numbers; *Autumn Leaves*, the Johnny Mercer song, backed by Patricia, and *So Long Sally*, with a *Marshmallow World*. And all you Alan Dale fans shouldn't need a reminder about his *Rainbow Gal* and *Let's Do It Again*, on Columbia. Another young singer who's causing a lot of talk is Jay Johnson, with the Stan Kenton band, featured with Stan in *I'm So in the Mood* on Capitol.

Frank deVol's arrangements do a lot for Gordon MacRae's versions of two hit songs from Cole Porter's *Out of This World* on his new Capitol release. The titles are *Use Your Imagination* and *I Am Loved*.

MAIL BAG

Carolyn Schoeninger has a Mel Tormé fan club which she runs from 14587 Prevost Ave., Detroit 27, Mich. Mel's latest Capitol release is *Skylark* and *Lullaby of the Leaves*. Both good old tunes with Pete Rugolo arrangements.

A club for Tommy Dorsey's popular singer, Johnny Amoroso, has been started by Donna Horn, 2543 East 18th St., Indianapolis, Ind.

Jennifer Morris of New York City wants to know about Lena Horne's records and whether she has a fan club. Lena's on MGM (also has some excellent older sides on Victor). And by the way, her life story entitled "In Person: Lena Horne" has just been published by Greenberg Publishers.

sweet and hot



by leonard feather

Highly
Recommended
Recommended
No Stars:
Average

FROM THE MOVIES

ATLANTIC CITY—*Blues My Naughty Sweetie Gives To Me* sung by Bill Darnel (Coral).

BEAVER VALLEY—*Jing-a-Ling* by the Fontane Sisters* (Victor). Andrews Sisters (Decca).

You'll like this theme melody from the Walt Disney production, written by Don Raye and sung by the Fontane girls with Dick Contino and the Hugo Winterhalter Orchestra. The Andrews' version is backed by a revival of the *Parade of the Wooden Soldiers*.

LEMON DROP KID—*Silver Bells* by Bing Crosby and Carol Richards* (Decca).

LET'S DANCE—*Oh Them Budes* by Polly Bergen (Victor).

MR. MUSIC—*Life is So Peculiar* by Louis Armstrong and Louis Jordan** (Decca). Peggy Lee* (Capitol); Lisa Kirk* (Victor); Monica Lewis* (MGM).

All the records of this wonderful Frank Loesser song are so great it's hard to pick a favorite—better just listen to all of them.

MY FRIEND IRMA GOES WEST—*I'll Always Love You* by Eileen Wilson and Don Cherry* (Decca).

ROGUES' REGIMENT—*Just for a While* by Mindy Carson (Victor).

SAMSON AND DELILAH—*Song of Delilah* by Art Lund* (MGM).

TWO WEEKS WITH LOVE—original cast album* (MGM).

This set of slices from the soundtrack brings you everything but the Technicolor. Jane Powell does four of the six numbers alone, two with Carleton Carpenter. Records are available on all three speeds.

WEST POINT STORY—*You Love Me* by Gordon MacRae* (Capitol).

ALBUMS & LP'S

JOE BUSHKIN—*Piano Moods** (Columbia LP)

Columbia has started to corner the piano market, and if you're in the mood for pretty keyboard music for easy listening there are several other good sets by Dardanelle, Walter Gross and a whole bunch of fine pianists. Best of all is the one by Erroll Garner.

HARRY JAMES—*Your Dance Date** (Columbia LP).

Here's another of those dance collections with no interruptions between tunes—just continuous James jazz mostly in the jump style but with some mighty pretty moments, too.

JEANETTE MACDONALD—*Favorites** (Victor).

Six Jeanette MacDonald hits including *Ciribiribi*, *One Night of Love*, *Only a Rose*.

EZIO PINZA—*Enchanted Melodies** (Columbia LP).

NEWS-FEATURES

Chicago, February 9, 1951

Kenton Trophies No Feather Load For Leonard



(Photo by Popsie)

New York — The Beat's Leonard Feather, who looks a little beat himself after carting those plaques around for a while, unloaded the annual poll loot on a recent *Cavalcade of Bands* TV show. He presented the Down Beat plaques to Stan Kenton, for winning

the best band honor; Shelly Manne, top drummer; Maynard Ferguson, first trumpeter, and Jay Johnson, best male band singer. Left to right above are Shelly, Leonard, Stan, Maynard, and Jay.



SARAH DOUBLES IN AWARDS. — Sarah Vaughan, the gone gal with the magic voice, is shown with the awards presented to her by two national magazines in recognition of her selection as America's No. 1 girl singer in the annual popularity polls conducted by both periodicals. Presentation of the awards during Miss Vaughan's concert at Carnegie Hall, New York, was made by Leonard Feather (left) and George T. Simon.

strings of the story together with spanned the Jazz Age.

Leonard Feather (USA) calls him

'The Ananias of Jazz'

ALAN LOMAX, the distinguished folk song authority, has done an excellent job of exploring the life and legends of Jelly Roll Morton, the fabulous New Orleans coloured Creole of the earliest jazz era.

Mr. Lomax paints a colourful picture and, if he adds little to the authentic annals of his setting contributed by earlier writers, the fault is less his than that of his subject. For the Jelly Roll Morton revealed in these pages is not quite the giant musical figure the author had in mind.

Mr. Lomax pictures Morton as a "modern Cellini." The more perceptive reader may find instead a modern combination of Ananias and Baron Munchausen, a man who concealed his frustration and compensated for his musical failures by building up an ego of fantastic proportions.

The reader will also find a man who was disliked as a person and held in contempt as a musician by most of the truly great men of jazz, a man who, according to Mr. Lomax's own admission, was a part-time spiv and bawdy-house pianist, many of whose lyrics were completely obscene and quite unprintable in this book; a musician who resented and belittled the talent and success of everyone from W. C. Handy and Duke Ellington to the Original Dixieland Jazz Band.

Instead of a master-mind of music, the reader may observe a man whose life was governed by a belief in ghosts and voodooism and a prejudice against his own race ("Really, Jelly Roll didn't like Negroes," his widow is quoted; "he always said they would mess up your business. And Negroes didn't like him."). However, Morton did not discriminate; he disliked most white musicians, too.

The book's weakest aspect is the section of musical illustrations, in which Lomax inadvertently shows how, even 20 years ago, Morton was far surpassed as a pianist by the real talents of Earl Hines, Fats Waller and many others, and as an arranger-composer by the Duke Ellingtons and Fletcher Hendersons.

MELODY
MAKER

CHICAGO
DEFENDER

Varsity - March, 1951

ON THE RECORD

By LEONARD FEATHER

Noted Jazz Critic and Composer

IT MIGHT be appropriate at this time to tell a tale of two pities. The first one concerns Benny Goodman's "Carnegie Jazz Concert" album on Columbia, of which it might be said that it's a pity it wasn't released years ago. The second involves Stan Kenton, whose latest album (or LP) is called "Stan Kenton Presents," and the pity here is that Stan ever identified himself in the public mind with the phrase "Progressive Jazz."

The Goodman story is unique in musical history. On Sunday, January 16, 1938, Benny offered the first swing concert given in Carnegie Hall — this was back in those dim days when it was almost sacrilegious to mention jazz and Carnegie in the same clef. A recording was made of the whole affair, which Benny relegated to a remote corner of his Park Avenue apartment. A year ago Benny's little daughter, Rachel, was excavating in a closet when she came across a sealed tin box and inquired "Daddy, what's this?" Daddy opened up the box, promptly had its contents transferred to tape for safe-keeping, and on resigning with his old label last fall arranged the issue of the entire concert on two 12-inch LP discs.

If you've ever been a Goodman fan or heard the fabulous tales of his reign, during the '30s, chances are you've heard him with his band, trio, or sextet doing some of the things featured during this memorable program, since many of them have become Goodman standbys. However, the album offers numerous advantages. The same tunes as they were originally recorded (mostly on Victor) lacked the excitement and drive you find here; maybe the presence of a cheering capacity audience "sent" the guys to new heights.

It was a pretty amazing bunch of guys, at that. The Goodman crew of 1938 included Harry James, Ziggy Elman, Jess Stacy, Gene Krupa, Teddy Wilson, Lionel Hampton and Vernon Brown; in addition there was a "History of Jazz" interlude for which guest stars were added from the Duke Ellington and Count Basie bands. There is a fabulous jam session on *Honeysuckle Rose* featuring Lester Young, Basie, Johnny Hodges, Buck Clayton, Harry James and Krupa.

Altogether, it's a pretty exciting package, and the thirteen years haven't dated the music too badly, with the exception of Krupa, who at that time was such a popular feature of the Goodman outfit that he played in an overloud and monotonously heavy style which spoils a few numbers.

What makes the album even more interesting is the highly detailed nos-

talgie set of program notes written by Irving Kolodin, who not only helped to put on the concert, but later wrote Benny's biography and has been the BG authority right along.

Recorded a dozen years later by a man who has pretty much the kind of following in 1951 that Benny had in 1938, "Stan Kenton Presents" is big, bold and brassy in the Kenton tradition. Stan talks loud and long about what he is trying to do for jazz. (He has to talk loud if his voice is to be heard above those forty musicians.) I have often given him the benefit of the doubt regarding his position as the Messiah of modern music. A year ago, though, he declared himself through forever with dance music, college dates and anything but concerts. A couple of months later he had cut his band down to twenty men and was playing for dancing. The question arose: how sincere is he about his sincerity?

Four of the six numbers in "Stan Kenton Presents," instead of having titles, are simply identified by the people they feature: "Art Pepper" is a Shorty Rogers composition featuring Pepper's excellent alto sax, and is the only thing in the whole set that comes pretty close at times to being jazz. "Maynard Ferguson" features the excruciatingly bad taste of a trumpet player by that name; "Shelly Manne," composed by Stan, is a drum concerto; and "June Christy" is another of those voice-used-as-an-instrument things which Duke Ellington has been doing more successfully for almost twenty-five years. The other two titles, "House of Strings" and "Halls of Brass," are highly intricate and clever pieces of writing with practically no resemblance to jazz of any kind, and should be judged by the same standards you'd apply to a new work by Milhaud or Stravinsky.

Let's come down to earth and see what music the ordinary mortals have been making. Artie Shaw has come up with a new "Gramercy Five" group which makes a slight bow in the direction of bop on *Shekomeko Shuffle* (Decca). Woody Herman's alto sax and Bill Harris' trombone make a nice item out of *The Nearness of You* (Capitol). Howard McGhee and a bunch of brittle, brilliant boppers are heard to advantage in *Meciendo* (Blue Note). In the vocal department there is a forthright delivery of *I'm Gonna Love 'Til I Die*, sung by Frankie Laine (Mercury), who, having neglected to study with June Christy, uses his voice as a voice. The same might be said for Billy Eckstine, who shows his big tonsils on *I Guess I'll Have to Dream the Rest* (MGM).

Here's Your SATURDAY NIGHT DANCE

Music Menu

9:00 Dance Date with Harry James Sweet Jenny Lou These Foolish Things New Two O'Clock Jump	Col. CL 6138	Between the Devil and the Deep Blue Sea Sugar Foot Strut At the Jazz Band Ball	
9:15 Benny Goodman Sextet Session Just One of Those Things China Boy Shine Rachel's Dream	Col. CL 6052	11:15 George Shearing and His Quintet Summertime Changing with the Times As Long as There's Music East of the Sun	MGM E-518
9:30 Dance Date with Xaxier Cugat Begin the Beguine Estrellita Green Eyes La Paloma	Col. CL 6021	11:30 Rumba de Cuba, Chuy Reyes La Ultima Noche Blen! Blen! Blen! Negra Leono Hokey Joe	Cap. H-152
9:45 Sing, Dance with Sinatra Lover It's Only a Paper Moon My Blue Heaven It All Depends on You	Col. CL 6143	11:45 Hamp's Boogie Woogie Hamp's Boogie Woogie Tempo's Boogie Hey! Ba-Ba-Re-Bop Flying Home	Decca DL 5230
10:00 Dance Date with Les Brown A Foggy Day Easy to Love Drifting and Dreaming Ebony Rhapsody	Col. CL 6123	12:00 Sarah Vaughn It Might As Well Be Spring Can't Get Out of This Mood Goodnight My Love Ain't Misbehavin'	Col. CL 6133
10:15 Waltz Time with Abe Lyman Charmaine La Golondrina Down by the Old Mill Stream Meet Me Tonight in Dreamland	Col. CL 6093	12:15 Claude Thornhill Dance Parade Autumn Nocturne I Don't Know Why Night and Day You Were Meant for Me	Col. CL. 6050
10:30 Cliffie Stone, Square Dance Band Double Bow Knot Swing in the Centre, Swing on the Side Catch All Eight The Arizona Double Star	Cap. H 4006	12:30 Erroll Garner Rhapsody I Can't Give You Anything But Love Blue and Sentimental Pavanne Impressions Turquoise	Atlantic LP 109
10:45 Abe Burrows Sings? Lopin' Along Sweet Memories Brooklyn Gypsy's Violin	Col. CL 6128	12:45 Music for the Fireside, Paul Weston I Cover the Waterfront Where or When If I Could Be With You Stars Fell on Alabama	Cap. H 245
11:00 Dixieland Jazz, Bob Crosby The Dixieland Band	Coral CRL 56003	1:00 Ray Noble Dance Parade Goodnight Sweetheart	Col. CL 6065



When the budget won't stretch to live music, you can plan a record program even more varied and entertaining

THE average fraternity house has a tremendous record collection that's being constantly enlarged by individual and group purchases. But the sizeable investment represented by these discs is only rarely tapped for adequate dividends.

When a bunch of the boys and their dates get together on a weekend evening, chances are somebody throws a pile of records on the machine and that's that. It occurs to no one that with a little careful preparation a program of dance and listen-to music can be organized that will match any provided by top live talent.

To save you the time and trouble of this preparation, I've tried to line up a complete ready-to-hear program. All the equipment you need is an LP (33 $\frac{1}{2}$) record machine, and by now pretty nearly everybody has one, or knows a friend who'll lend one.

Assuming we can use these long-play records, I've assembled a batch that will last you from three to four hours, depending on whether your LP machine has an automatic changer or whether you allow a couple of minutes' intermission at the end of each record.

Since the emphasis is mainly on dancing, I've tried to include as much as possible of the kind of music that's equally suitable for that or listening. I've even allowed for a couple of items that'll provide perfect background for all kinds of conversation—romantic, pedantic or frantic.

One of Columbia's "Your Dance Date" series makes an ideal start for the evening. These are proudly advertised as "designed for dancing, with no interruption between numbers,"

and the Harry James contribution offers such instrumental numbers as *Sweet Jenny Lou*, *These Foolish Things* and a new version of the *Two O'Clock Jump*.

For a good contrast and a more intimate sound, you can follow this with the Benny Goodman Sextet Session, in which such gentry as Slam Stewart, Mel Powell and Teddy Wilson make it easy on the feet and ears alike. I've listed a Latin "Dance Date" disc next, and although Cugat may not be the most authentic exponent of South-of-the-Border rhythms, he's certainly the most popular. (We'll come to the authentic stuff later.)

"Sing and Dance with Frank Sinatra" is exactly what the title implies; a perfect record for this sort of occasion, with fine orchestral work under George Siravo's baton. And for sheer, straight-forward dance music I don't think there's a band to beat Les Brown's. No imitation of Glenn Miller and no trick styles here; just good instrumental performances of some old favorite tunes. (You'll notice on the menu that I've avoided including any current pop tunes; I want this to be a program that will last you indefinitely.)

After this heavy session of four-four tempos, maybe you'll be ready for time out, while those who care to waltz can do so to the sounds of Abe Lyman. This will soften you up for the square dance session that follows. I'm pretty much of a square when it comes to distinguishing one square dance from another, but everyone seems to agree that the Cliffie Stone record, complete with calls (and some special square (Continued on page 72)



By LEONARD FEATHER
Varsity's Music Editor

YOUR SATURDAY NIGHT DANCE

(Continued from page 21)

dancing instructions on the other side) is just right for this sort of get-together.

By now you've almost reached the halfway mark in your dance date, and I'll assume that while some of you make a quick trip to the snack bar or to the nearest comfortable chair-for-two, you'll be ready to accept a little interlude in the form of some comedy. I won't pretend that you can dance to anything on the record oddly entitled *Abe Burrows Sings?* but I'm willing to guarantee it's gloom-proof, and chances are that it'll provide most of the assembled company with a pleasant reminder of one of their favorite TV personalities.

To start the second half of the program I've suggested a package of Dixieland. Not one of the flood of hastily-produced small-band things, but a rousing collection by the first and best big band ever to play real Dixieland, Bob Crosby's outfit. For a complete change of pace and style, from Dixieland to bop, the Crosby quarter-hour is followed by George Shearing's Quintet, doing four num-

bers—or rather, one piano solo by George, for listening only, and three tunes by the group, for dancing or listening.

Rumba de Cuba by Chuy Reyes, the young Mexican pianist-composer, is the item I hinted at before when the Xavier Cugat record appeared on the menu. Good vocals and good performances by a rhythmically intriguing outfit. Following this, for the last really hectic session of the evening, I suggest some boogie-woogie by Lionel Hampton, mainly because the last thing you can accuse Hamp of is dullness.

By now, let's say, it's around midnight; the dancing urge may have passed its peak and maybe a few of the lights have been lowered. If you're ready to be lulled by some soothing singing, Sarah Vaughan will lend a subtle and distinctive touch with her recent collection of standard tunes—but here again, as in the Thornhill session that follows, you'll still find a steady beat for those who want to dance this thing through.

Tapering off the decibels in favor

of some music guaranteed not to disturb anybody, but also not to bore, you might try any of the numerous Erroll Garner records on LP. The one I've suggested happens to include five tunes instead of the customary four, with a suggestion of Ravel in this mellow Garner mood.

For the closing session, you can use *Music By The Fireside* by Paul Weston, whether or not you have a fireside, because this kind of music will make you imagine there is a fireside. If that seems like the wrong note on which to end the dance, you could play the whole of Ray Noble's "Dance Parade" collection; otherwise just use the closing Noble selection, *Goodnight Sweetheart*, which ought to seal off the evening tactfully enough.

Now for a few practical details: most of these records sell for \$2.85—and we have seventeen records listed; but don't forget that by turning over the records (I've only selected discs that are equally attractive on both sides) you'll have another complete evening's program, and the whole thing will have cost you less than \$50.



RECORD

By LEONARD FEATHER

Maybe you're a Jay Johnson fan, in which case the big news about him wasn't a surprise to you. But to a lot of people it was quite a shock when this handsome young baritone, who was completely unknown a year ago, won the No. 1 award in a national music magazine poll (*Down Beat*) as the most popular male band singer in the country.

Not that Jay is undeserving of such acclaim, as you may know if you've heard a few of the Capitol records he's made since he joined Stan Kenton. Some of the recent ones are *But Then You Kissed Me*, *Be Easy Be Tender*, and *I'm So in the Mood*.



Jay

Of course, it's possible that you knew Jay Johnson before he joined the Kenton band, barely a year ago, but it would have been under the name of Glenn Douglas. Yes, he's the same Glenn Douglas who was Tex Beneke's vocalist.

Jay was only sixteen when he started singing with local bands. He's from Montclair, N. J. (born there March 27, 1928), and it was another singer, Bobby Sherwood, who gave him his first name band break. When Bobby had a band that was playing in Newark, he heard Jay in a talent show there and invited him to join the band. Jay stayed until the Sherwood outfit broke up in 1946, worked a few months for Boyd Raeburn the following year, then went to Memphis, where he struggled to keep going by doing one radio show a week and working in a clothing store.

Deciding to try his luck in California, he got a few singing jobs but had to work as a dishwasher and housepainter. In fact, he was painting Tex Beneke's house when he gave Tex an audition record, then got the job as vocalist while the band was at the Hollywood Palladium. He only used the Glenn Douglas moniker during the Beneke engagement. When he left Tex to join Stan Kenton, he went back to his real name.

Stan Kenton's band must be a pretty tough bunch to sing with, what with all those complicated arrangements, but Jay liked Stan's music and asked for the job. Kenton said sorry, all his arrangements were written in June Christy's key (she was the vocalist in the previous Kenton band), and they'd have to hire a girl singer. Jay not only sang in June's keys but was already familiar with the arrangements.

Jay sounds to me as though he's been listening to Billy Eckstine a little, but I think he'll develop a nice style of his own. Anyway, judging by that poll result, his fans aren't worried about whose ideas he's using; they just like the way he uses them!

Talking about Tex just now reminds me that the big news in dance-band circles has been Beneke's break with the old Glenn Miller music and style.

RATERS



He and Glenn's widow are no longer partners in the band that Tex formed a few years ago, and Tex has stopped using the original library of Miller arrangements. Well, maybe there are too many Glenn Miller bands around anyway, and Tex may make out better developing some new musical thoughts.

Ralph Flanagan, most successful of all the Miller-mannered bands, is the subject of a very amusing little book which he recently published himself. It's called *The Bandleader*, and it consists simply of twenty full-page pictures of Ralph making a wide variety of faces, in answer to an equally wide variety of odd questions from fans. The pictures and captions were all done by George T. Simon. The picture below of Ralph being overcome by a fan's comment is a sample. You can get this amusing little book for 50 cents from Flanagan, Woods and Hendler Publishing Co., 1270 Avenue of the Americas, New York 20.

MAIL BAG

Ruby Isenberg, of 87 Maple St., Roxbury 21, Mass., wants you to know that if you live in or around Boston she's the president of the Bill Hayes Fan Club for that area. For New Yorkers, the



"Gee, when I saw you walk in I thought you were Alan Ladd!" When an admiring fan talks that-a-way, Ralph Flanagan looks this-a-way.

Show of Shows TV star has a club presided over by Irma Kaye of 65-48 113 St., Flushing, L. I.

Umpteen people have asked me to say something about Alan Dale. Well, if you've been reading the column long enough you know that we haven't neglected him, but for Dolores Bedford, and all the mem-

bers of Dale's Little Darlings, let's put in a plug for Alan's two latest Columbia records. One is *Timeless* and *If I Had Only Known*; the other couples *Rainbow Gal* with *Let's Do It Again*. Okay, Darlings?

Rosemary Samartano of 3567 East 147th St., Cleveland 20, Ohio, would like me to remind you that she's president of Vic Damone's club, the *Damonettes* (or did she mean *Damonettes*?). And Carol Kampner, 141 Ogemaw, Pontiac, Mich., is in charge of an official Robert Merrill Fan Club.

Two of my readers who ought to get together are Sally Cusamono and Barbara Bellovin. They both live in Brooklyn and both have Guy Mitchell fan clubs. Sally's at 153 9th St. and Barbara's at 360 Clinton Avenue.

"Mr. B. Fan Clubs" for Billy Eckstine are being organized through Jules Fox of 6358 Fountain Avenue, Los Angeles, Calif.

Johet Steckman would like a plug for *Sony Calello* who used to sing with *Tommy Dorsey* and is now doing TV in New York. She recommends his Apollo record, *When You Kiss a Stranger*.

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S M A L L C O M B O H I T S

Charlie Barnet



Duke Ellington



Louis Armstrong



notes by **LEONARD FEATHER**

The "theme song" is a child of radio. Born of the early broadcasting era when popular bands felt that a "signature tune" would make a personal identification with which to open and close each performance, the idea spread rapidly through the 1930's. Finally the theme became an indispensable item in the library of every new orchestra.

Paradoxically, though, many of the best known theme songs were not originally conceived as such. For many obvious financial reasons the logical thing would be for every bandleader to compose his own theme song. But of the six famous themes in this album,

only Artie Shaw's is solely credited to the maestro himself; Lionel Hampton's is partially his own, and the other four do not bear the bandleader's name at all.

The reason is simple. These tunes at first were just another item in the books; it was their spontaneous popularity that eventually forced the bandleader to adopt them. Duke Ellington had several other themes (all self-written) before *Take the "A" Train*, but soon after his record of this Billy Strayhorn composition was released it became more closely identified with Ellington than any previous hit.

Although *Good-bye* was clearly designed as the perfect number for a closing theme, the majority of the items in this set had a far more informal origin. *Cherokee*, composed a couple of years earlier by Ray Noble, was hastily orchestrated for Charlie Barnet's band, mostly by arranger Billy May, during a cross-country bus-ride the night before the record date. There had been several previous versions, all mildly successful, and nobody thought, when Barnet recorded his in July 1939, that it would cause any particular stir.

Take the "A" Train actually did have its origin in a New York Eighth Avenue subway train bearing that initial. This arrangement, begun in these somewhat bumpy circumstances, was recorded in Hollywood a few weeks later, in February 1941.

Louis Armstrong first recorded Leon and Otis Rene's *When It's Sleepy Time Down*

South as a popular song of the day, in 1931. The present version, dating from December 1932, was originally part of a recorded "Medley of Armstrong Hits," from which *Sleepy Time* is an excerpt.

Recorded by Benny Goodman in 1935 and used as his theme song ever since, *Good-bye* was composed by a young and relatively unknown arranger of those days, Gordon Jenkins, who has since moved on to big-time bandleading in his own right.

Artie Shaw is one of the few swing bandleaders never to have bowed to the dictates of commercialism by making a theme song of his biggest hit record. Instead of *Begin the Beguine* Artie always preferred the weird and intriguing sounds of his own *Nightmare*.

Flying Home was recorded in this version in February 1940 with a ten-piece band that included Ziggy Elman and Jerry Jerome.

Artie Shaw



Benny Goodman



Lionel Hampton





Benny Goodman



Lionel Hampton



Coleman Hawkins



Bunny Berigan



Artie Shaw

notes by **LEONARD FEATHER**

The existence of the "small combo" as opposed to the big band has been an important factor in jazz for about fifteen years. Until the early or middle 1930's there was no consciously drawn line between the big and small band, mainly because even the largest bands in the jazz field were not very large, nor was there a great degree of difference in the amount of orchestration used.

With the arrival of the swing era, and its revelation that authentic jazz could be played by a group of fourteen or more musicians, some of the early bandleaders felt a need to escape from the limitations of playing swing band arrangements all night long and to find refuge in the small, intimate quality of what was then styled "Chamber Music Jazz."

Benny Goodman, the pioneer in this field, supplemented his big band with the trio in 1935, and augmented it to a quartet the following year in Hollywood when he heard Lionel Hampton leading a band at a local night club. *Stompin' at the Savoy*, one of the first and most successful of all the quartet sides, was waxed on December 2, 1936, almost a year after Benny's original big-band version of the Edgar Sampson composition.

Teddy Wilson and Gene Krupa complete the historic foursome.

Artie Shaw's escape from the big-band format, conceived and recorded in 1940, involved a little experimentation in the form of a harpsichord, played by Johnny Guarneri, the first jazz artist to make formal use of the instrument. Billy Butterfield's trumpet, Shaw's clarinet, and a rhythm section comprising Al Hendrickson, guitar; Jud DeNaut, bass; and Nick Fatool, drums, rounded out the famous Gramercy 5. Although most of this group's recordings were Shaw originals, probably their biggest hit, both musically and commercially, was the Kern ballad, *Smoke Gets In Your Eyes*, included in this album.

Much more informal than the Shaw concept of intimate jazz was the famous "Jam Session at Victor," a hastily-arranged get-together of five distinguished musicians who were assembled at RCA's Manhattan studios on March 31, 1937. It is a tragic reflection on the jazz musician's pace of life that three of the five stars who were on this session died a few years after it was made, all of them still in their twenties or thirties. They

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COLUMBO-CROSBY-SINATRA

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KEYBOARD KINGS OF JAZZ

notes by **LEONARD FEATHER**



Russ Columbo



Bing Crosby



Frank Sinatra

It might be said that the art of "crooning" began when the male singers with popular dance bands began to realize they had to reach their audience. The impersonal, megaphone waving approach of the earlier vocalists gave way to a technique that left the listeners, especially the feminine element, with a sensation that the singer actually knew what he was singing about and felt the romantic sentiments he expressed.

Bing Crosby came up out of the band-vocalist class with the rise of the crooner vogue; Russ Columbo, a contemporary of Bing's, was another exponent of what was once called the "boo-boo-boo" school of vocal thought; Frank Sinatra merely recreated the same story when the term "swoon" was first applied in relation to the emotional reactions of his youthful audiences.

The Sinatra heard in these two sides is the Frankie Boy who had suddenly found himself famous. Two years as Tommy Dorsey's vocalist had shown him that the night clubs, theatres and concert halls were ready to welcome him on his own, and in January 1942 the first two sides were cut for release under his own name. It was in October of that year that Frank struck out for himself, and the following February brought a contract for the Hit Parade show. Sinatra was ready for the big time, as *Night and Day* and *The Lamplighter's Serenade* amply demonstrate.

Russ Columbo, the handsome Italian-American who captivated the 1931 predecessors of the bobby-soxers as well as pleasing more mature audiences with his great performances, was a musician and band-

leader as well as a singer. For a long time before these records consolidated his fame, he toured with an all-star band organized for him by Benny Goodman, occasionally playing violin himself and featuring such distinguished young musicians of that era as Joe Sullivan, Babe Russin and Gene Krupa. Columbo recorded *Prisoner of Love* and *Goodnight Sweetheart* in October 1931, and was still riding the crest of a crooners' wave when a tragic shooting accident in California cut short his brilliant career in September 1934. It has often been said that had Columbo lived long enough he might have enjoyed a career comparable with that of Crosby or Sinatra.

The two Crosby sides in this album were made when Bing was at about the same stage Sinatra had reached when *Night and*

Day was released; he was graduating from the role of band singer to that of solo vocalist. As a member of the Rhythm Boys with Paul Whiteman, he had frequently been heard in solos on Whiteman records; on *I Surrender, Dear* he was the vocalist with Gus Arnheim, and *Just a Gigolo*, recorded two months later (March 1931) was one of the first ventures to accord him solo billing. The Crosby heard here, though a little higher in pitch and perhaps not as full-toned as the Crosby of Hollywood renown, differs very little in essence from the voice that has become one of the living symbols of America in every corner of the Globe. The past two decades have brought many new singing stars, but they have not dimmed the quality of these sides, now occupying a logical place in this gallery of immortal performances.

ALBUM WPT-5
Printed in U.S.A.

 
* Marcas Registradas

Form No. 2S-4019



Ammons and Johnson

notes by **LEONARD FEATHER**

While the styles of famous dance bands have changed greatly through the years, the changes in instrumental styles, notably among the pianists, have been more subtle and perhaps less inclined to date the performances. In this collection are assembled six memorable contributions to jazz piano annals by men whose keyboard personalities have withstood the ravages of the years.

Count Basie, for example, has been nationally admired and imitated for fifteen years since he brought his humorous, ellip-

tical "trigger-finger" piano style to New York. In this version of his own *Swingin' the Blues* he is aided by a small band featuring the tenor saxophone of Paul Gonsalves (more recently with Duke Ellington) and the trumpet of Emmett Berry.

Several years earlier, and just as timeless as the Count, is that other nobleman of popular music, the Duke, in a piano solo version of his most famous ballad hit, *Solitude*. Recorded in May 1941, this typifies the brilliant use Ellington makes of his not



Count Basie



Duke Ellington



"Fats" Waller



Meade "Luz" Lewis



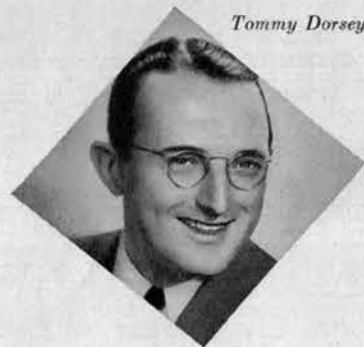
Earl Hines

A T R E A S U R Y O F

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D A N C E B A N D H I T S



Tommy Dorsey



Glenn Miller



Duke Ellington



Hal Kemp



Ted Weems



Larry Clinton

notes by **LEONARD FEATHER**

Here are six performances of varying styles and ages that have survived the test of time to live on as brilliant examples of the modern dance music era.

Tommy Dorsey's *Boogie Woogie* has become a subject for reverence in Tin Pan Alley circles as a result of its almost fantastic success. Recorded in August 1938, and released without fanfare as one of the earlier and better examples of orchestral boogie-woogie, it became one of the top-selling records of all time, the figure to date being somewhere between three and four million.

Strangely enough, only a handful of the millions who have heard and bought this record know the name of the man who is featured throughout the performance. The unsung pianist who made *Boogie Woogie* Tommy's top hit was Howard Smith, then a member of the Dorsey rhythm section and now familiar to televiewers as the pleasant-looking, balding, spectacled maestro of the small unit on the Garry Moore video show.

Larry Clinton's *Martha* is one of several hits that made the name of Clinton a powerful box-office draw in the late 1930's. Since

Chicago, January 26, 1951

Smack Is Back, But With A Combo

By LEONARD FEATHER

New York — Smack is back — and it couldn't happen to a nicer pianist - arranger - band leader. The name of Fletcher (Smack) Henderson is a revered one to millions who have watched the jazz pageant during the last quarter-century. It was Fletcher who won the *Beat* poll for two successive years a decade ago in the arranging division; Fletcher whose fabulous bands of the '20s and '30s brought forth such fabulous alumni as Louis Armstrong, Coleman Hawkins, Benny Carter, Don Redman, Buster Bailey, John Kirby, Edgar Sampson, Red Allen, Dickie Wells, J. C. Higginbotham, Benny Morton, and dozens more.

Last month the name of Fletcher Henderson became news again when, after a six-week tryout with a larger band at the now-defunct Bop City, Smack opened at Cafe Society with a pleasant little sextet. Two of his three horns were graduates of the old Henderson era, trumpeter Dick Vance and clarinetist Eddie Barefield; the other was tenor man Lucky Thompson.

Small for Smack

With drummer Jimmy Crawford, of Lunceford fame, and bass man John Brown as his only other sidemen, Fletcher has to work with the smallest entourage that has surrounded him in almost 30 years of band leading.

"I miss these harmonies," he says a little wistfully, "all those instruments I used to employ for my writing. I actually find it's harder to write for a band like this—I've only made a couple of things so far—but Lucky and Eddie and Dick are all doing some writing. Maybe I'll grow to like the small band idea, with time."

To Smack, the Apple will always be the center of the world. "My biggest mistake was spending 14 years not living in New York. But it was nice to come back and find so many things as I left them."

Went to Coast

It took a long spell of checking up, between sets at Cafe Society, to get the facts of how Fletcher's last few years have been spent and what brought him back to town. "I broke up my last band in 1945 after a 15-month job at the De Lisa in Chicago. Went to the coast and did a lot of writing for Benny."

What were some of the things he'd written that the Goodman band recorded during that Capitol

Fletcher III

New York—Fletcher Henderson suffered a slight stroke Dec. 21. The attack affected his left side, confining him to home under strict doctors' orders not to work until further notice. Norman Lester took over the piano chair in his sextet at Cafe Society.

records period? There had always been an element of doubt when the reviewers commented that this or that arrangement "sounded like Smack."

"Well, I did *Sweet and Lovely* and *Slow Boat to China* and *Back in Your Own Back Yard* and *Chicago*. I did two that never came out, *I'm in a Crying Mood*, with Emma Lou Welch singing, and a new version of the *Henderson Stomp*, under the title *Notes to You*, with Mel Powell on piano. That was a terrific record—I can't understand why Capitol hasn't released it."

"How long did you work for Benny this time?"

Pre-Ban Work

"I did a lot of work during that big rush just before the 1948 recording ban. When the ban was on, I went on the road accompanying Ethel Waters. We played the Roxy here, and the Blue Mirror in Washington, then in December, 1949, she went into *Member of the Wedding*."

"I had to stop work anyway. I had a blood pressure of 240; I was sick and thin and upset. I decided I'd rather relax and live a little longer, so I went into seclusion; got away from music completely. Just stayed home and played pinochle. Altogether I took off nine months. It was a good thing for my perspective on music. When I came back I felt refreshed."

His blood pressure satisfactorily subsided and his pen beginning to itch, Smack was approached by Erv Brabec of MCA to write the score, with J. C. Johnson, for *The Jazz Train*, Bop City's projected switch from a name band to a show policy. He took a band into the spot, saw business languish despite good reviews, but knows the show is still basically good and may be taken out on the road in 1951.

What About Stan?

The quality that made Fletcher's arrangements a memorable

factor in the swing era was a basic simplicity combined with the ubiquitous element of swing. Bearing this in mind, it was natural to ask Smack how he feels about the way jazz has been going these last few years. How about the harmonic complications, the classical influences, the bigger and more pretentious bands, the weakening of the reliance on swing? To epitomize the whole thing, how about Kenton?

"I really like what Kenton's doing. It may seem very far-fetched unless you get at the foundation of what he's trying to do, but the fundamentals are still there. I like that kind of writing."

"Jazz has made enormous progress in recent years. Not only the bands and arrangements, but the soloists, too."

How about those violent denunciations of be-bop attributed to him during his California sojourn?

Exaggerated

"Those statements were exaggerated. I could always listen to Charlie Parker and Dizzy. It was just that I didn't understand some of it. Some of the youngsters

didn't make sense to me."

But, asked to name his favorite arrangers, "I'll take Benny Carter and Eddie Sauter. They're both great in different ways. Sauter gets too ethereal when he's given too much time to work; he does his greatest things on the spur of the moment."

"You know," added Smack, "after all these years, the arranger is still the forgotten man of jazz, the one who gets least credit for band performances that become hits. I sure was lucky to work for Benny; he was about the first who really gave arrangers the recognition, and he did so much to help me that way."

A Kick

The next set was coming up. Fletcher excused himself, and as he hurried toward the bandstand, threw a telegram on the table. "Just got this tonight. It sure was a kick."

We read the wire. It was from a musician who had played with Fletcher's band in 1924 at the Roseland ballroom.

"Lots of luck," it read, "wish I was there to blow with you tonight. Your boy—Louis Armstrong."

Feather Signs To Do DeeJay Show For State Dept.

New York—The first jazz jockey to become internationally syndicated will be *Down Beat's* Leonard Feather, who signed this week for a weekly series entitled *Jazz Club, U. S. A.* to be syndicated by the state department's *Voice of America*.

The half-hour program will combine regular records with special taped recordings made by *Voice of America* during visits to Birdland, Stuyvesant Casino, Carnegie hall, and other spots where jazz is heard in person. Programs will be combined on 16-inch discs and the platters shipped abroad for broadcasts in Europe, Latin America, the Far East, and as close as possible to Iron Curtain territory.

Jazz Club, U. S. A. will start on the air in late February and may be beamed from a shortwave station here in addition to the broadcasts abroad. Feather will later do commentaries in French and other languages for foreign versions of the show.

"Young Turks," calling to make plans of SPA contract provisions, etc.
(Continued on page 32)

U. S. JAZZ FOR EUROPE

Feather To E.T. Show For "Voice of America"

NEW YORK, March 3.—Jazz critic and deejay Leonard Feather has signed with the Voice of America to do transcribed show devoted to jazz live and recorded for Europe and South America. The show will be beamed via short wave over the Voice of America station here, and transcriptions will be shipped abroad for broadcast from foreign water-terries.

The program, *Jazz Club, U.S.A.*, was conceived in response to a flood of requests from abroad, including many from Iron Curtain countries. The Feather deal was set by Harold Boxer, of the Voice's music department. The Voice has blanket clearance from the American Federation of Musicians to transcribe disks as well as live performances. In the latter category, Feather has taped jazz shows at Carnegie Hall, Birdland and other locales of the hot. The series is set up in weekly half-hour broadcasts, with a different type of jazz presented on each show. The first 13 weeks have already been cut, and the second 13 have been blueprinted. To date, the Feather commentary has been in English, but he may turn out series in French, German and Italian.

The Cash Box, Music

Disk Jockeying Goes International; "Voice Of America" Takes Over

NEW YORK—The State Department's "Voice of America" has signed Leonard Feather to do the first internationally syndicated jazz disc jockey show. Program will be piped weekly to all foreign countries and is skedded to reach into Iron Curtain territory. The first series of broadcasts, titled *JAZZ CLUB U.S.A.*, will run for 26 weeks with plans in progress to keep it a permanent feature of "Voice of America."

The jazz show was planned after an intensive research campaign to find just what the foreign countries desired most in the entertainment line—and also what would best typify the American spirit. The answer was unanimous . . . American jazz! A great number of letters smuggled out from behind the Iron Curtain indicated that jazz recordings, "Forbidden fruit"

in those territories, were a top luxury to millions of Europeans and that a jazz broadcast would probably be more eagerly listened to than any other in the entertainment field.

Leonard Feather, one of America's foremost authorities on the subject of jazz, is well-known for his articles on the subject both here and abroad. His book, "Inside Bebop," published by J. J. Robbins was widely read and many of his musical compositions have been popularized by the outstanding jazz artists of the day. Feather is also active in radio and currently conducts his own show on WOR.

On the "Voice of America" broadcasts, Leonard Feather will take advantage of his linguistic talents and will speak in several different languages including French, German, and Italian.

BILLBOARD

N.Y. Amsterdam News March 10 1951

'Jazz Club USA' May Make Europe Real Hep

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Leonard Feather, one of America's foremost authorities on the subject of jazz, is well-known for his articles in "Metronome" and "Down Beat" magazines, the latter of which he serves as New York editor, and for his various articles in other music publications both here and abroad.

On the "Voice of America" broadcasts, Leonard Feather will take advantage of his linguistic talents and will speak in several different languages including French, German, and Italian.

VARIETY

Name Feather to Beam Jazz at Iron Curtain

Leonard Feather, jazz critic, has been signed by the U. S. State Department's "Voice of America" to conduct a jazz disc jockey show which will be beamed at the Iron Curtain countries. Initial series, titled "Jazz Club U.S.A.," will run for 26 weeks.

Show was put into the works after surveys conducted in Europe and letters from Soviet-dominated countries indicated that jazz music, formerly broadcast by "Voice" sporadically, was a favorite program fare overseas.

DAILY NEWS

Voice by Leonard

Leonard Feather, writer and authority on jazz, has been assigned by the State Department's "Voice of America" radio program to do an international jazz disc jockey show for short wave broadcast around the world.

Sarah's Stand

A Feather and a Nest Egg

Leonard Feather tickles the jazz fans every Saturday afternoon from 3 to 4:30 via WOR with reviews of new releases, jazz world news and innovations. One of the things we picked up on from his last Saturday session was Joe Rollins and his "Bop in Strings" playing "Dee Dee's Dance" and "Sally is Gone". This is great stuff! (Mercer Label). . . . Columbia has signed Jimmy Rushing

VARIETY

SWING TO BOP • STOMPIN' AT THE SAVOY

Recorded at a Jam Session in May, 1941, at Minton's Playhouse
and featuring

CHARLEY CHRISTIAN

Jazz Immortal

FSJ-1 — CHARLEY CHRISTIAN

The name of Charley Christian has a double significance in the jazz world. First and foremost, it symbolizes more than almost any other name the transition from hot to "cool" jazz that had such a great impact on modern music. Second, Charley's name is almost synonymous with the electric guitar, an instrument that was virtually unknown in jazz until he introduced it.

Born in Texas and raised in Oklahoma City, Charley first experimented with an amplified guitar as far back as 1937, when he was 18 years old.

His earliest job of any importance was in Anna Mae Winburn's orchestra, touring Oklahoma and the Middle West. Later he worked with a sextet under Al Trent in which his single string guitar work blended with the trumpet and tenor sax for three-part harmonic effects that were completely new to jazz.

Mary Osborne, who heard him in this band in Bismark, N. D., recalls her amazement at Charley's sense of time and his relaxed, even beat in those days. He was playing ideas that later emerged in the Benny Goodman Sextet under such titles as *Flying Home*, *Gone With What Wind*, and *Seven Come Eleven*. Charley didn't play hop exactly, says Mary, but he did new things with augmented and diminished chords and introduced ideas that had a great deal in common with what was to become known as bebop.

To quote from the writer's survey of that branch of jazz, *Inside Bebop*,* Christian in those days "would improvise on some of the popular songs that happened to have interesting chord patterns, such as *You Go To My Head* and *My Old Flame*.

"Occasionally, he would even play a Django Reinhardt solo taken note for note from a Reinhardt record. Though the French gypsy's conception of jazz was infinitely removed from Charley's, he would get a kick out of imitating Django's choruses on *St. Louis Blues* and then following it with something of his own.

"In July, 1939, after John Hammond heard Charley in Oklahoma City and arranged for him to join Benny Goodman in

New York, he came to the attention of some other jazzmen who had been experimenting with new sounds and new ideas. After his job with Benny every evening at the Pennsylvania Hotel, Charley would take his amplifier and instrument up to a dining room at the Hotel Cecil on West 118th Street in Harlem. Henry Minton, a former saxophonist who had been the first Negro delegate in Local 802, converted the dilapidated room into a club, installed Teddy Hill as manager and made the place an open house for musicians, where jam sessions were practically a nightly event.

"Still a bashful, polite small town boy, Charley soon made friends and admirers uptown. Jerry Newman, a young jazz fan who used to bring his portable recording machine up to Minton's, recalls that Charley never disappointed his listeners, and if he knew that people were paying attention he really improvised. Saturday at Minton's, however, was pretty hectic, with about fifteen men on a small bandstand, all trying to get in their thirty-two bars. When this happened, Charley would just sit and play chord accompaniments, refusing to take a solo, because he knew it would be wasted. On the few occasions when he felt relaxed, the paying customers paid tribute by standing still in front of the stand and just listening while Charley played the same exciting jazz that was driving the whole Goodman band."

Some of these moments were captured by Newman on the performances heard in this LP record. Guitarists will be interested to note that Christian employed a down-stroke technique almost exclusively and that the only electric guitar in jazz record history before the Christian-Goodman alliance was *Floyd's Guitar Blues* played by Floyd Smith on a steel guitar with Andy Kirk's orchestra.

In the particular style and technique with which he has been identified, Christian was truly a pioneer. It was a great blow to jazz when his health, always delicate, gave way in July, 1941, and he was taken to Bellevue, suffering from tuberculosis. He passed away March 2, 1942, in a Staten Island sanitarium, leaving behind him the memory of a great and unique contribution to jazz history.

Notes by LEONARD FEATHER
Cover Design by CYNTHIA PENNELL
Cover Photo by GEORGE CAMPBELL

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J. J. Robbins & Sons, Inc.
New York, N. Y.



LONG-PLAY RECORD — 33-1/3 MICROGROOVE — NON-BREAKABLE
ESOTERIC RECORDS, INC., NEW YORK CITY

MADE IN U.S.A.



"THE DIVINE SARAH" WINS AGAIN—For the fourth consecutive year, Sarah Vaughn has been voted "America's Top Female Vocalist" by the leading musical journals in the country. The ex-choir girl is shown receiving the "Metronome" award as America's No. 1 girl singer during her concert at Carnegie Hall, New York, from George T. Simon, associate editor of "Metronome" magazine. In the background are Leonard Feather, New York editor of "Down Beat," who had just presented Miss Vaughn a similar citation from that publication, and "Symphony Sid" Torin, popular jazz disc jockey, who was master of ceremonies at the concert.

N. Y. AGE

Year from 1921 through 1923. Owners.

Thrills Capacity Crowd

Sarah Vaughan A Hit In Carnegie Hall Concert

NEW YORK — Sarah Vaughan, the girl with the "Magic Voice," scored one of the great triumphs of her career this past Wednesday night as she thrilled a capacity crowd in concert at famed Carnegie Hall.

Miss Vaughan, who in the past few years has won acclaim as achieved the stature of true America's No. 1 singer, singing greatness at Carnegie Hall in what was hailed by critics and the capacity turnout alike as one of the greatest vocal concerts ever presented at the hallowed hall.

After joining with Errol Garner's trio and Lester Young's band in the opening section of the program, Miss Vaughan returned after, accompanied by a string ensemble under the direction of her arranger and conductor, Norman intermission to render "Ave A Motherless Child," "City Called Heaven" and "The Lord's Prayer." "Metronome," and Leonard Feather, New York editor of "Maria," "Sometimes I Feel Like "Down Beat."

'Down Beat' Gets Leonard Feather 'Blindfold Test'

Chicago—Beginning with this issue, Leonard Feather's popular *Blindfold Test* will appear in the columns of *Down Beat*. The first one, in which vibist Terry Gibbs listens to the records, guesses at the identity of units and soloists, and comments upon the musicianship, will be found on page 12. The *Blindfold Test* will be printed in alternate issues, or once a month.

A jazz concert at the Metropolitan Opera ... and some new Duke numbers

Duke's programme was spectacular!

PROBABLY the most eagerly awaited jazz concert ever—certainly the most dazzlingly promoted—was the spectacular programme offered the other night by Duke Ellington at the Metropolitan Opera House, New York. It was the first time any organised jazz orchestra had ever appeared in this tradition-hallowed hall of the opera. The only other jazz concert ever held there was given by a pick-up group of Esquire award winners in January, 1944. Main reasons for this Ellington event were that Duke felt his annual Carnegie Hall concerts had reached the stage where they were more or less taken for granted, and this was the next logical step; also, the concert was a benefit, net proceeds being turned over to the National Association for the Advancement of Coloured People.

It was fitting that the concert should start with a tribute to the great organisation that was to benefit from it. Shortly after 8.30 p.m. the huge audience (the house was filled to capacity with a couple of hundred standees, making a total of about 3,600 people) saw Vincent Impellitteri, the Mayor of New York City, step from behind the curtain to make a brief introductory speech. The curtains parted and Duke, resplendent as ever in white tie and tails, strode on and led the band straight into a new, elongated version of his 23-year-old composition, "The Mooche," featuring Quentin Jackson, Ray Nance and Russell Procope.

Two drummers

One feature immediately noted by Ellington fans was the presence of two drummers and two bass players. Joe Benjamin, recently with Billie Taylor's Quartet, was added as second bassist, and Sonny Greer was supplemented by Bill Clark, who has worked with Marv Lou Williams and Lester Young.

The rest of the numbers in the first part of the show were mostly solo vehicles for such stars as Harry Carney, who played the moody, sonorous "Frustration"; Cat Anderson, who recently returned to the band, blowing the top-register, two-minute tour de force entitled "Coloratura"; Lawrence

says New York Correspondent **LEONARD FEATHER**

Brown doing his biggest request number, "Rose Of The Rio Grande"; and tenorman Paul Gonsalves, sounding almost like Ben Webster in a new version of "Take the 'A' Train," which started out with a slow-tempo chorus. There was also a rendition of Duke's new pop song, "Love You Madly," with a rather undistinguished vocal by Yvonne Lanauze, a recent addition to the band.

Then came "Harlem," the concluding number in the first half of the concert. Originally written as part of a suite commissioned by the NBC Symphony Orchestra, this was rearranged by Duke for his own orchestra. The music, he said, "depicts Harlem as you might perceive it through all your five senses from your Harlem airshaft window—the smell of good, spicy cooking, the radios all simultaneously tuned in to the current popular artists, the sounds of gossip, and," he added, "don't overlook that in Harlem you find the world's greatest players and purveyors of the rumba."

This was reflected in one part of the composition which had a delightful Cuban flavour. Judging by the critical and popular reaction, this was the most successful of the new works performed on this auspicious evening. Running to about 14 minutes, it contained a variety of moods, tempos and displays of typically Ellingtonian instrumental virtuosity. It will probably be recorded in its entirety for an LP disc.

Intermission

After "Harlem" came the intermission, during which the photographers had a field day posing glamorous shots of such celebrities in the audience as Dr. Ralph Bunche, Lena Horne, W. C.



Enter the Duke.

The "MM" cameraman catches Duke Ellington as he enters the stage door of New York's Metropolitan Opera House for the concert reviewed on this page.

Handy, Mayor Impellitteri, Ethel Waters, NAACP head Walter White, and Mrs. Ruth Bryan Rohde, former Minister to Denmark and present UN delegate, who was co-chairman of the committee who put on the concert. Prize fighters Ezzard Charles and Barney Ross were also present.

A new work

The first item after intermission was a new work called "Controversial," and divided into two parts which Duke called "Before My Time" and "Later." "Later," which was actually played first of these two, was a strange and inconclusive work with some tonal colourations and modernistic concepts that would give pause to the most ardent Stan Kenton enthusiasts.

Almost six minutes long, it was the kind of thing on which it would be hard to pass judgment without at least half a dozen hearings.

"Before My Time," on the other hand, was simple and enjoyable. It was an hilarious impression of the Dixieland era with satirical imitations of all the clichés and corny devices employed during the roaring 20's. "A little folksy and nostalgic," as Duke said, "reminiscent of the root of our American musical heritage called jazz, though because some of our learned friends resented its negative social significance, we avoid using the term Dixieland in the title." Duke's first comment after writing and looking over his own work, he reports, was: "This music goes back so far it's before my time." This gave him the idea for the title.

Later, came the other new Ellington work of the evening entitled "Monologue—Duet—Threesome." The first of these three parts was an innovation. It featured Duke in the role of narrator, telling a simple and amusing little story about a man and a girl, with the orchestra punctuating his narrative.

"Duet," written by Jimmy Hamilton and arranged by Strayhorn, was an instrumental interpretation of what Duke called "the age-old theme of man and woman," with Jimmy Hamilton's clarinet as the woman and Wendell Marshall's bass as the man.

"Threesome" offered another device new to Ellington concerts. Here the triangle of love was expressed musically by the orchestra and interpreted choreographically by a fine dance group known as the Co-Op, who got one of the biggest hands of the evening.

Summing up

To sum up, the evening was one which provided much musical excitement, the only disappointments being the vocal inadequacies.

Duke is now on tour repeating the identical concert in Philadelphia, Chicago and other cities. Meanwhile, those of you who are out of reach of all this will be glad to know that the entire Metropolitan concert was recorded for the Voice of America and will be broadcast soon on various programmes, with commentaries in several languages, all over Europe, Latin-America and the Far East during the next few months.

CAPITOL NEWS

'Curtain' Gets Real Cool Treatment

Iron Veil Will Rattle To Jive

Requests from South America, and Europe, including many from Iron Curtain Countries, calling for jazz has induced the music department of the Voice of America to sign Leonard Feather, disc jockey and jazz critic, for a transcribed show. Music will be taped directly at live sessions as well as being taken from records.

The first thirteen weeks are already on tape and will be short waved over the Voice of America station here. Transcriptions will also be made and sent to foreign stations.

What is regarded by musicians as "advanced" forms of modern jazz has a large following in Europe, particularly in Sweden, France and Denmark. There is also a sizeable audience for modern jazz among German youth.

The Russians dislike jazz, and that's official. A record of "St. Louis Blues" made in the Soviet Union is in the possession of a "Downbeat" critic who says of it, "the musicians did express their own ideas, because no arranger on earth could have written the sounds that came out of that record, and perhaps by now every participant has been liquidated."

PAGE 3

Melody Maker
March 10 '51

LEONARD FEATHER
PRESENTS 'DOWN BEAT'
AWARD TO SHEARING



Lionel Hampton watches as George Shearing receives his "Down Beat" Poll award from Leonard Feather.

Fletcher gör come back

Amerikabrev från Leonard Feather

New York den 6 december.

FLETCHER HENDERSON kommer igen. Den gamle pianisten-arrangören, som var en berömd kapellmästare för nästan 30 år sedan, hade försvunnit ur rampljuset med sådana jobb som ackompanjator åt Ethel Waters. Nyligen ledde han emellertid en 12 mans orkester på det numera avlidna Bop City och den här veckan har han premiär med en mindre grupp på Cafe Society.

Med honom är Dick Vance, trumpet, och Eddie Barefield, klarinett, båda kända från tidigare Henderson-orkestrar: vidare Lucky Thompson, tenor, John Bron, bas, och Jimmy Crawford, trummor. De tre blåsarna bidrar alla med arrangemang.

Erroll Garner gav sin första solokonsert denna vecka på Town Hall. Som vanligt hade han med sig Shadow Wilson och John Simmons och han drog gott med folk som bjöds på typiska Garner-solon. Han har nu slagit sig till ro som en framgångsrik gramfonartist på Columbia efter att ha gjort inspelningar för praktiskt taget samtliga småbolag i landet.

Charlie Parker återvände till New York efter en lycklig och framgångsrik vecka i Sverige samt några få dagars semester i Paris. Dagen efter sin återkomst måste han emellertid skyndsamt tas in på sjukhus eftersom hans gamla magsår gått upp. Om läkarna bestämmer att en operation icke är nödvändig kan han vara uppe igen om en eller annan vecka för att reorganisera sin stråkorkester.

Benny Goodmans kontrakt för televisionshow med Frances Langford har inte förnyats. Benny försöker emellertid att hålla kvintetten samman i och för några teaterjobb. Bland hans musiker funderar Terry Gibbs på att bli sin egen och Teddy Wilson har mycket att göra i New York så Benny kommer att få det svårt att hålla gruppen intakt.

John Kirby kommer att reorganisera den ursprungliga Kirby-sextetten för en konsert på Carnegie Hall den 22 december. Med undantag för den ursprungliga trumslagaren (framlidne O'Neil Spencer) kommer alla att vara med: Sha-

vers, Buster Bailey, Russell Procope och Billy Kyle — och Sid Catlett sköter trummorna. I samma konsert återfinnes också Juanita Hall, sångstjärnan från "South Pacific", vidare Orioles, en ny sånggrupp som är enormt populär bland negerpubliken samt en Dixielandgrupp under Wilbur de Paris.

Mycket tal har det varit i musikkretsar om de åtta sidor som gjordes för några månader sedan i Kalifornien och vilka just utkommit på Discovery Records lanserande Dizzy Gillespie med en orkester under Johnny Richards ledning — tio stråkar, harpa, fyra rörblåsare, franskt horn, tre tromboner och rytm. Dessa briljanta arrangemang kanske vi snart får höra i verkligheten på Carnegie Hall.

Gene Krupa har upplöst sin orkester på obestämd tid och Buddy Rich talar om att göra detsamma med sin lilla grupp. Den senares orkester, som har bl. a. Zoot Sims och Sweets Edison, kanske övertas av den senare.

Stan Kenton har så stor framgång med att spela dans (som han svurit på att aldrig göra) med sin 20 mans orkester att han nu på obestämd tid uppskjutit sina planer på att göra en konsertturné med sina 40 man, som vi tidigare meddelat.

Charlie Barnet har skrivit ett nytt kontrakt med Capitol om att göra inspelningar med den orkester han just har organiserat i Hollywood, med huvudsakligen stråkar, som spelar på ett sätt som hittills inte hörts inom jazzen.

Benny Carter hade premiär i Boston med Johnny Hunt, trumpet, Chippie Outcalt, trombone, Al Williams, piano, Joe Harris, trummor, och Joe Benjamin, bas. Han hoppas kunna få denna grupp större och stanna kvar som kapellmästare ett tag innan han återvänder till sina arrangörssysslor i Hollywood.

Count Basie tog Serge Chaloff med sig igen häromdan för att göra åtta sidor, vilka utkommer i ett Columbia-album. De andra i hans underbara jumpband, som nu spelar på Club Harlem i Philadelphia, är Clark Terry, trumpet, Buddy de Franco, klarinett, Wardell Gray, tenor, Freddy Green, gitarr, Gus Johnson, trummor, Jimmy Lewis, bas.

Modern Screen May

sweet and hot



by leonard feather

** Highly Recommended
* Recommended
No Stars: Average

FROM THE MOVIES

AT WAR WITH THE ARMY—Tonda Wanda Hoy by Judy Valentine* (MGM).

From a very crazy picture comes a slightly crazy song by a cute singer. Judy's ably assisted by the Quartones vocal group and Sid Ramin's orchestra.

GROUNDS FOR MARRIAGE—Selections by Kathryn Grayson* (MGM).

Available on all three speeds, this album of selections from the movie comes, like so many MGM collections, directly from the sound track. Included are selections from *Carmen* as well as some Puccini and Rimsky-Korsakov. On the duet sides Gilbert Russell, Stephen Kemalyan and Richard Atckison offer vocal assistance.

LULLABY OF BROADWAY—title song by Doris Day with Harry James* (Columbia); Tommy Dorsey (Decca); Andrews Sisters (Decca). *I Love The Way You Say Goodnight* by Frankie Carle (Victor).

THE MATING SEASON—*My Lost Melody* by Monica Lewis (MGM).

MR. IMPERIUM—*Let Me Look At You* by Clark Dennis (Capitol).

ROYAL WEDDING—*The Happiest Days Of My Life* by Buddy Morrow* (Victor). Buddy Morrow is the talented trombonist who's been getting a big build-up from Victor since Tommy Dorsey deserted to Decca. Nice vocal by Tommy Mercer.

POPULAR

TREASURY OF IMMORTAL PERFORMANCES—series of six albums* (Victor).

RCA Victor has just about covered modern musical history, between its Red Seal "Treasury" releases, and these six popular albums, the latter annotated by yours truly. There's a collection of theme songs, including the signature melodies of Artie Shaw, Benny Goodman, Duke Ellington, Charlie Barnet, Lionel Hampton and Louis Armstrong.

"Dance Band Hits" is a collection of such favorites as Glenn Miller's *Song of the Volga Boatmen* and Tommy Dorsey's *Boogie Woogie*. "Small Combo Hits" includes the Goodman Quartet's *Stompin' At The Savoy* and Artie Shaw's *Gramercy 5 in Smoke Gets In Your Eyes*. "Keyboard Kings of Jazz" has Duke Ellington playing *Solitude* and Fats Waller's *Honeysuckle Rose*; "Folk Singers" revives six famous songs by Vernone Dalhart, Gene Austin and the late Jimmie Rodgers.

You'll probably find the most interesting album to be the one combining three of the all-time greatest crooners: two sides by the late Russ Columbo, two very early Bing Crosbys, and two numbers cut a decade ago by Frank Sinatra right after he left Tommy Dorsey's orchestra. Oddly enough, they all still sound good!

All these sets are available on either 45 rpm or on LP.

Parker hotar stämma Delaunay

Amerikanytt från Leonard Feather

New York i januari

CHARLIE PARKER och hans manager, Billy Shaw, är ursinniga över den förstasides-toria, som publicerades i Melody Maker under december under titeln "en otroliga historien om Charlie Parker i Paris". Det påstås, att Parker hotat att spela på Parisutställningen sedan försvinna i sista minuten. Parker säger, att han kommer att göra al om inte en omedelbar ändring publiceras, vari felaktigheterna i den ursprungliga historien vederläggs.

hade inte lovat medverka på salongen

Det är inte sant, påpekar Parker, att han gått med på att spela på salongen. Det är inte sant, att han talade med Billy Shaw i telefon vid något tillfälle under vistelsen i Paris. Inte heller fick han sina utlovade uppehållskostnader betalade av de franska arrangörerna.

Vad som hände, säger Charlie, var att efter han mötts vid lufthamnen och fått en massa fabulösa löften, fick veta att utställningen inte var kommersiell och att han högst kunde få 10.000 francs per dag (ungefär 150 kronor) att täcka sina utgifter. Billy Shaw

och Parker ansåg båda, och det gjorde också den svenske promotorn Nils Hellström, att om Paris skulle komma med i Parkers turné, så skulle inte Nils behöva betala båda halvorna av hans rundtripsbiljett. Emellertid, fastslår Charlie, vägrade fransmannen att betala återresan.

Charlie är mycket förgrymmad

Charlie och Billy Shaw är mycket förgrymmade över de äreröriga personliga anmärkningar, som gjorts om hur Bird tillbringade sin tid i Paris. Charlie påpekar att han har brev både från Nils Hellström och Charles Delaunay, vilka utan skymt av tvivel bevisa, att han var i sin fulla rätt att resa, som han gjorde. Både Kenny Clark och Henri Guisgang kommer att bekräfta hans version.

Föraktar skötseln av parisutställningen

Både Billy Shaw och Eder korrespondent fick utan anmodan brev från Nils Hellström, i vilka Nils påpekade hur utmärkt Charlie Parker hade uppfört sig på sin skandinaviska tripp, hur pålitlig och punktlig han var alla dagar



Det blåste så hårda vindar från Paris att vännen Charlie Parker måste slå upp rockkragen.

och hur framgångsrikt hans besök varit för alla vederbörande.

Charlie säger att han hyser enbart förakt för det sätt på vilket Parisaffären sköttes. Han tillägger att åtskilliga berömda amerikanska musiker, strandade i Paris som en följd av antingen svårigheter med arbetstillstånd eller annat, utnyttjas av franska agenter och tvingas ta jobb för några få dollars per kväll. Han säger, att fastän han mycket gärna vill komma tillbaka till Europa, hoppas han att nästa gång hans Parisbesök kommer att skötas på samma skickliga sätt, på vilket Nils Hellström klarade sin del i Danmark och Sverige.

Charlie spelar för närvarande på en nattklubb i Philadelphia och har Red Rodney och en rytmsektion med sig men hoppas snart reorganisera sin stråkensemble.

Dizzy med stor stråkorkester

Violinisten Sam Caplan, som ledde Charlies stråkgrupp under några månader, hjälpte Ralph Burns att organisera den 24 mans orkester, som i julas spelade en konsert i Carnegie Hall med Dizzy Gillespie som ledare. Dizzy använde nio stråkar, fyra rörblås, tre tromboner, franskt horn, harpa, tre rytm och congastrummar. Inspelningar ha också gjorts på Discovery, arrangemang av Johnny Richards, och de ha fått ett så entusiastiskt mottagande, att Richards fått posten som musikchef på Discovery och snart kommer ut med ett eget album. På samma konsert i Carnegie Hall lanserades också Ella Fitzgerald, Bud Powell, Milton Jackson och bopsångaren Joe Carroll plus Lennie Tristano sextett.

Tre kvällar tidigare, också på Carnegie, gjorde John Kirby sin mycket omtalade comeback, vid vilket tillfälle hans ursprungliga orkester sammansatts, naturligtvis med undantag av framlidne O'Neil Spencer, vars plats sköttes av Sidney Catlett. Olyckligtvis blev kvällen en finansiell katastrof — över 2.500 av Carnegie Halls 2.800 platser stod tomma. Emellertid lät Kirbys band lika trevligt som någonsin och det är synd att det inte finns någon möjlighet att hålla det samman, enär Procope är med Ellington och både Charlie Shavers och Billy Kyle har andra jobb. Konserten hade också ett New Orleansliknande band med Wilbur och Sidney de Paris och sopransaxofonisten Bob Wilber.

Fletcher är sjukskriven

Fletcher Henderson, vars sextett har spelat på Cafe Society, fick ett lätt slaganfall i förra veckan. Han vistas i sitt hem och väntas inte kunna spela på åtskilliga veckor, eftersom hans vänstra sida är förlamad.

Bill Harris, som nyligen avslutat ännu en turné med Jazz at the Philharmonic, hade premiär på Birdland med en utvald grupp som hade Harry Edison, Al Cohn, Lou Stein, Joe Shulman och Jo Jones. Senare planerar Bill Harris flera nattklubbsjobb i andra städer i samarbete med Flip Phillips.

Conte Candoli har vikarierat i Stan Kentons band för Shorty Rogers, som arrangerar. Nick Travis har ersatt Conte i Woody Hermans band.

En ny orkester, som anstränger sig hårt att uträtta någonting nytt inom musiken är Nat Pierces orkester från Boston.

Shearing vann Down Beats röstning

George Shearing har vunnit röstningen i Down Beat. Resultaten för 1950 visade att den brittiske pianistens grupp fick nummer 1 i gruppen för "instrumentala småkombinationer", men till stor överraskning för de flesta förlorade George Shearing pianostämman till Oscar Peterson, som bara i fjol var en absolut okänd nykomling från Kanada och vid den tidpunkten endast fick 10 röster.

De flesta av de andra vinnarna blev desamma. Charlie Parker, Stan Getz och Serge Chaloff vann överlägset; Billy Eckstine och Sarah Vaughan likaså, den förre med en enorm överlägsenhet över Perry Como; Buddy DeFranco slog Benny Goodman med tvåhundra röster; Bill Harris slog Tommy Dorsey med nästan tusen.

Kenton — gubben i lådan

Stan Kenton dök upp lite varstans. Hans orkester segrade (Woody Herman som tvåa) och han hade också topptrumslagaren Shelly Manne, topptrumpetaren Maynard Ferguson och topprefrängsångaren i Jay Johnson. Tre andra som också associeras med Kentons namn segrade: Eddie Safranski på bas, June Christy som refrängsångerska och Pete Rugolo som arrangör. Fergusoners seger blev ännu en överraskande vinst för canadensisk jazz, fastän kanske inte en tribut till publikens smak, eftersom han var 50 röster före Louis Armstrong och nästan hundra före Miles Davis och med Dizzy Gillespie på fjärde plats.

Andra segrare var Terry Gibbs på "blandade instrument", långt före Red Norvo, Lionel Hampton och Margie Hyams. Billy Bauer vann gitarr och Mills Brothers vokalensemblerna. Spike Jones blev "King of Corn".

DOWN BEAT

VOL. 18—No. 2

CHICAGO, JANUARY 26, 1951

(Copyright, 1951, Down Beat, Inc.)

Duke Readies New Works For Met Opera House Bow

By LEONARD FEATHER

New York—"Strings? Positively no! Out of the question!" With those emphatic words, Duke Ellington denied to this reporter the rumor that because of the importance of his impending Metropolitan Opera House debut, his orchestra might be heard with an added string contingent for the first time.

"What on earth would I want with strings?" the Duke continued heatedly. "What can anybody do with strings that hasn't been done wonderfully for hundreds of years? It wouldn't be any novelty, anyway; Paul Whiteman used strings 30 years ago. No, we always want to play Ellington music—that's an accepted thing in itself."

Knows Capabilities

"I know every sound Hodges will produce, everything Carney and Brown can do. I don't want to be controversial just for the sake of being controversial."

But, he was asked, how about those sides recorded a few years ago for the *Jazz Scene* album, featuring Carney with five strings?

"That was different. I sat in the control room and monitored everything very carefully. If you put the same thing on the stage you'd need dozens of strings to get a full sound, and that would be completely impractical."

Need Right Men

"I believe in the *Liberian Suite*, for instance, we showed we can achieve any sound an orchestra can get. It isn't necessary to have all the instruments; what you need is the right musicians to get the right sounds. I think Nat's *Mona Lisa* had the best-sounding strings I've heard in the last year. But strings when they're badly handled can sound worse than anything else."

"Anyway, why all this negative talk? Why worry about what I'm not going to do? Let's do some positive thinking."

A little positive thinking ensued, though Ellington is always cautious about giving advance information on his concert plans. "You can't ballyhoo people into coming," he declared. "If people have respect for you, they'll be there."

'New Zest'

The Jan. 21 benefit at the Met for the NAACP, and the ensuing concerts, will add "new sounds of tonal zest," he added, and the orchestra will for the first time "encroach on the domain of rhythmic pantomime." This year's music "will, as always, have social significance."

His contribution to the *Portrait of New York* series, a piece called *Harlem*, to be broadcast and recorded by the NBC Symphony orchestra, will be orchestrated for the Ellington band.

A new suite will also be premiered. The title isn't set, but the three movements will be called *Monolog*, *Duet*, and *Threesome*. This is where the choreography may be introduced, and Duke will double as narrator.

LP Sides, Too?

One of the earlier concert pieces, *The Tattooed Bride*, has been expanded to 14 minutes and was recorded at a recent Columbia ses-

that's under way," added Duke, "is a two-part number showing a contrast in styles. One part is *Moderne*, featuring the kids with the sounds. The other was originally called *Dixieland Rhapsody*, but I found out suddenly the other night that the title has to be changed. I asked Art Ford up at WNEW whether he liked *Dixieland*, and he resented the word very much. I realized that if this word has such strong negative social significance we shouldn't use it; the title is now *Pre-Roaring-Twenties Rhapsody*."

Different Tendencies

"The suite was inspired by the fact that we do have people in the band who have tendencies in each of these directions—early and modern—and can perform these styles gracefully."

At this point Ellington gracefully refused to give any further details. Let's leave it, he said, until after Jan. 21.

'Blindfold' Greatest

Baltimore

To the Editors:

Leonard Feather's *Blindfold Test* is the greatest thing going. The finest that the *Beat* has added recently.

Doug Hanson

Dance Biz Needs Younger Leaders: De Franco

By LEONARD FEATHER

DOWN BEAT

L. 18—No. 5

(Copyright, 1951, Down Beat, Inc.)

CHICAGO, MARCH 9, 1951

New York—"Do you know what the trouble is? The band leaders are too old!" Discussing the musical state of the nation, Buddy DeFranco made this statement as he arrived in New York to prepare for his eagerly-awaited debut as a maestro. "Back in the days when Benny Goodman and Harry James and Gene Krupa were the great new names," continued Buddy, "they were still in their 20s."

"They were all young enough to have a common bond with the younger set, and they were the ones who influenced the school and college kids toward better musical ideas."

What About Kids?

"But what about the kids who are 19 or 20 today? They were four or five years old when Goodman and Basie hit. They don't remember the hysteria of those days, the wild excitement about swing."

"We'd like to bring back that feeling," added the poll-winning clarinetist, who celebrated his 28th birthday Feb. 17. "I don't want to boast that we can bring the music business back, but we'd like to swing the business, create the same kind of fervor that was there before."

"We want to give the kids something they can hang their hats on—bring young music to young people and start a modern idiom that they can grow up with, instead of trying to recreate a 1935 or 1940 product in 1951. Benny was and always will be a great musician, but his era is a remote thing to these kids, and even Flanagan is no chicken. I don't mean we want to push the older guys out of the way, but there's room for the younger element, too, among the bandleaders themselves."

Could Be Man

It would seem that Buddy is just the man to represent that younger element. No great new poll-winning jazz instrumentalist has started a big band in years, with the sole exception of Dizzy Gillespie, and, as Buddy comments, "bop just missed the cue—in general the fault was an attempt to make too much of a commercial gimmick out of it; there were too many bop-mongers in the business end."

A couple of years ago Buddy made an abortive attempt to start a big band via a Capitol record date. The four sides were never released, and Buddy has attempted to buy back the master of the one side that did turn out reasonably well, a George Russell original called *Bird in Igor's Yard*. But he says Capitol wants more money than he can afford for it.

"That was one attempt at pioneering that I never should have made," he recalls. "Then I did the small-band date with a Shearing-type quintet. That was a stupid thing; if people want that kind of music they'll buy Shearing. The two best sides from that date, an original of Teddy Cohen's and one of mine, never came out."

Joined Basie

After trying unsuccessfully to keep the quintet together, Buddy joined Count Basie in January 1950 and spent what he describes as "the freest musical period of my life" working for Count. "I got everything I wanted to play, and of course Basie has never failed to have a swinging group. He always manages to goose the guys, kick 'em, and make them swing."

"Clark Terry is an amazingly versatile trumpet man—a very underrated musician—and Wardell is great, too. I think Basie should have a great chance if he tries to make it again with a big band."

One of the most encouraging things about his year with Basie was the constant questioning from fans all over the country who asked Buddy when he was going to start his own band. Now that he's ready, he has the backing of General Artists Corp. and lawyer Andrew Weinberger, both of whom helped pilot Artie Shaw to fame. He was ready to start rehearsals Feb. 19 with some good ballroom bookings in view, and to cut his

More radio jazz

"JAZZ CLUB U.S.A." the new show produced by the U.S. State Department's "Voice of America," with New York correspondent Leonard Feather as master of ceremonies, is now being beamed by short wave directly to Europe every Monday from 10.45 to 11.15 p.m. (BST) on the following wavelengths:

48.98 metres (6,125 kilocycles); 41.67 metres (7,270 kilocycles); 30.93 metres (9,700 kilocycles); 25.45 metres (11,790 kilocycles); 23.00 metres (14,250 kilocycles); 19.65 metres (15,270 kilocycles); 16.67 metres (17,770 kilocycles); 13.95 metres (21,500 kilocycles).

The show, which includes every kind of jazz from Dixieland to bop, not only features records, but also actual jazz concerts and jam sessions as recorded at Birdland, Stuyvesant Casino, Carnegie Hall, Cafe Society and numerous other spots.

Feather To DeeJay WOR Platter Stint . . .

Jazz expert Leonard Feather this week (20) kicks off a new all-night platter remote over WOR, New York, from Monte Proser's new cafe-theater nitery. The record-interview show, which will be aired four times a week from 3 to 5 a.m., is bank-rolled by Pass Books, a premium admission mail-order operation. Feather already pilots a jazz record hour over WOR Saturday afternoons.

first MGM record date the same week with a pickup personnel.

As for the regular lineup, Buddy cheerfully said "Despite rumors to the contrary, it's still possible to get a whole band of good musicians with clean habits and clean shirts, guys who are eager to work for the public."

Probable Personnel

A library is being written by Nat Pierce, Sonny Truett, and Buddy himself. Among the probable sidemen are Pittsburgh trumpeter Jimmy Pupa, who worked with Buddy years ago in the Scat Davis, Fio Rito, Barnet, and Krupa bands. Several other Pittsburgh men were expected to come in with Pupa. Other possibilities included Andy Cicalese, alto; Frankie LaMarr, tenor, and Ted Kotick, bass. The girl singer is Bonnie Richards, a newcomer with no previous band experience whom Buddy considers a real find.

Harry Meyerson of MGM records is a great guy to work with, Buddy adds, and there has been no quarrel about choice of tunes. "I think we'll be able to please MGM, ourselves, and the public. I don't expect to be lucky enough to get a real hot record right off. All I need is a warm one. One warm record and we'll be in business!"

Ellington på Metropolitan

En gloriös konsert – av Leonard Feather

DEN KANSKE MEST efterlängtnade jazzkonsert, som getts, ägde rum häromdagen då Duke Ellington spelade upp på Metropolitan Opera House.

Det var första gången en organiserad jazzorkester fick tillträde till denna traditionsbundna lokal. Den enda jazzkonsert, som getts där tidigare, var av Esquire-segrarna 1944.

Konserten var för välgörande ändamål; behållningen skänktes till National Association for the Advancement of Colored People.

NAACP är den största och kraftfullaste organisationen i sitt slag i lan-

organisationen. Strax efter 8.30 såg den stora publiken (huset var totalt utsålt och över 3.600 personer var där) borgmästaren i New York City, Vincent Impellitteri, komma framför ridån och framföra ett kort hälsningsanförande. Ridån gick upp och Duke, elegant som alltid, kom in och slog in orkestern i en ny, förlängd version av den 23 år gamla kompositionen, "The Mooche", med Quentin Jackson, Ray Nance och Russell Procope som solister.

Till någon överraskning visade det sig, att orkestern för dagen hade två basister och två trumslagare. Joe Benjamin, senast med Billy Taylors kvartett, var andre basist och Sonny Greer hade hjälp av Bill Clark, som har arbetat med Mary Lou Williams och Lester Young.

De återstående numren i konsertens första del var huvudsakligen solistsaker för sådana stjärnor som Harry Carney, vilken spelade den stämningsfulla "Frustration", vidare Cat Anderson, som nyligen återkommit till orkestern, spelade i toppregistret den två minuter långa "Coloratura", som han brukade spela i "Perfume Suite", Lawrence Brown spelade sin välkända "Rose of the Rio Grande", och tenoristen Paul Gonzales lät nästan som Ben Webster i en ny version av "Take the A Train", som började i långsamt tempo. Vi fick också höra Dukes nya schlager "Love You Madly" med ganska intetsägande sång av Yvonne Lanauze, en nykomling i orkestern.

Sedan kom "Harlem" som avslutningsnummer i första delen av konserten. Den skrevs ursprungligen som en sats i en svit för NBC:s symfoniorkester och hade nu omarrangerats av Ellington. Att döma av kritik och applåder blev "Harlem" mest omtyckt av de nya verk, som framfördes denna kväll. Den är omkring 14 minuter lång och ger en rad stämningar, tempon och visar fram Ellingtons typiska instrumentala virtuositet. Den kommer möjligen att inspelas i hela sin längd på en LP-skiva.

Efter "Harlem" kom pausen under vilken fotograferna hade en härlig dag att fånga celebriteter bland publiken, exempelvis Dr Ralph Bunche, Lena Horne, W. C. Handy, borgmästare Impellitteri, Ethel Waters, NAACP-chefen Walter White, Boxarna Ezzard Charles och Barney Ross var också närvarande.

Det första numret efter pausen var ett nytt verk med titeln "Controversial", uppdelat i två satser med underrubrikerna "Before My Time" och "Later". "Later", som faktiskt spelades först av de två, var en sällsam sak med

"den gamla historien och en man och en kvinna". Jimmy Hamiltons klarinett var "kvinnan" och Wendell Marshall's bas var "mannen". Här fanns briljant och rolig arrangering. "Threesome" var ännu en nyhet. Orkestern samarbetade med en fin dansgrupp, känd som "The Co-Op", vilken fick en av de största applåderna för kvällen.

Efter dessa tre nummer kom resten



Celebriteter under pausen. Vackra Lena Horne uppvaktas av tre herrar från borgmästarens kontor med borgmästare Impellitteri längst till höger.

några klangfärger av så modernistisk art att den borde väcka tankar hos den mest inbitne Stan Kenton-entusiast. Den var sex minuter lång och så avancerad, att man inte kan fälla något omdöme utan att åtminstone ha hört den ett halvt dussin gånger. "Before My Time" var å andra sidan enkel och trevlig. En uppsluppen bild av Dixieländeran med satiriska inslag i form av alla klichéer och corny tricks, som var så vanliga på 20-talet. Fastän hela orkestern begagnades emellanåt var numret huvudsakligen en solosak för Harold Baker trumpet, Quentin Jackson trombone och Russell Procope, som började med klarinett och till slut spelade Tiger Rag-fraser på sopransax.

Näst på programmet kom Johnny Hodges, som spelade en vacker melodi av Billy Strayhorn, "Violet Blue", och som extranummer kom en kort "Jeep is Jumpin".

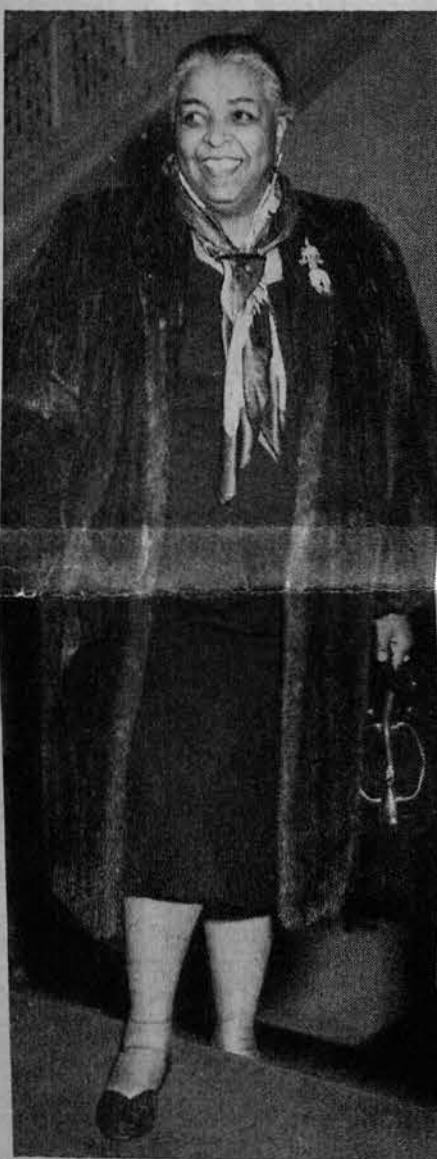
Så följde ännu ett nytt verk av Ellington med titeln "Monologue — Duet — Threesome". Den första av de tre satserna hade Duke som recitator. Han berättade en förtjusande liten historia om en man och en flicka under det att orkestern spelade. "Duet", skriven av Jimmy Hamilton och arrangerad av Strayhorn, var en instrumental tolkning av — vad Duke kallade —

att verka antiklimax, i all synnerhet som vi nu presenterades för Al Hibbler. Eder korrespondent har aldrig hyllat denna stjärna och hans sång på Metropolitan visade dålig smak som alltid.

Så följde det vanliga potpourri med Ellington vid flygeln i en kavalkad av hans populäraste kompositioner. Det skulle bli avslutningsnumret men två extranummer gavs: Ray Nance sjöng "St. Louis Blues" och de fem trumpetarna (Harold Baker, Cat Anderson, Ray Nance, Nelson Williams, Frances Williams) kom med "Blue Skies".

Som en sammanfattning måste sägas att konserten gav oss mycket hänförande musik, och de enda besvikelserna var de klena vokala inslagen. Det utsålda huset, till vilket 3.600 personer betalt biljetter från 7.50 till 25.00 dollars resulterade i ett netto på 16.000 dollars, av vilka en stor del överlämnades till NAACP.

Duke är nu på turné och skall spela samma konsertprogram i Philadelphia, Chicago och andra städer. Jag kan glädja läsekretsen med att hela denna Metropolitan-konsert inspelades för Voice of America och kommer att ut-sändas med kommentarer på främmande språk över hela Europa, Latin Amerika och fjärran östern under kommande månader.



Ethel Waters anländer i full stass till Duke Ellingtons Metropolitan-konsert.

det. Den har gett ut millioner dollars under sina 40 år och har bekämpat rasdiskrimineringen på alla fronter.

Det var därför lämpligt att konserten skulle börja med en tribut till den stora



Populärt sätt att lära sig
spela gitarr!

SPECIALGREPPTABELL för Gitarrspelning
(Spansk gitarr)

Utarbetad av LARS FLORIN

Innehåller bl. a. Gitarrens stämning. — 4 olika lätta välkända visor
arr. med accordsbeteckningar. — Fingersättning m. m.

Kr. 3:50

EDITION SYLVAIN A.-B. Drottninggatan 38, Stockholm

Finns hos alla Bok- och Musikhandlare

Jederby

har idealmåtten

För 3/4-bas är idealmåtten på G 2,30—2,40 och för D 3,30—3,40 mm. Dom pläderade Jederby för redan år 1935 i en artikel i OJ, och de ha stått sig genom åren. Naturligtvis föredrar andra basister kanske tjockare strängar men de flesta håller med Jederby om att de tunnare är bättre.

Ni kan få Regal bassträng med idealmåtten. "Regal är en bra sträng, som jag rekommenderar", säger Thore Jederby, nestorn bland dansbasister. Regal finns i väl-sorterade musikaffärer landet runt. Regal kostar för C 7:45, G 8:55, D 10:45, A (spunnen) 16:60 och E (spunnen) 19:— kronor.

I PARTI FRÅN

B C STRANDQVIST, Hälsingborg



The State "Voice of America" Broadcasts "Jazz Club U.S.A."

LEONARD FEATHER FEATURED

THE STATE DEPARTMENT'S "VOICE OF AMERICA" HAS SIGNED LEONARD FEATHER TO DO THE FIRST INTERNATIONALLY-SYNDICATED JAZZ DISC JOCKEY SHOW. PROGRAMME WILL BE PIPED WEEKLY TO ALL FOREIGN COUNTRIES, AND IS SKEDDED TO REACH INTO IRON CURTAIN TERRITORY. THE FIRST SERIES OF BROADCASTS, TITLED JAZZ CLUB, U.S.A., WILL RUN FOR 26 WEEKS, WITH PLANS IN PROGRESS TO KEEP IT A PERMANENT FEATURE OF "VOICE OF AMERICA."

The jazz show was planned after an intensive research campaign to find just what the foreign countries desired most in the entertainment line—and also what would best typify the American spirit. The answer was unanimous . . . American jazz! A great number of letters smuggled out from behind the Iron Curtain indicated that jazz recordings, "forbidden fruit" in those territories, were a top luxury to millions of Europeans, and that a jazz broadcast would probably be more eagerly listened to than any other in the entertainment field.

Leonard Feather, one of America's foremost authorities on the subject of jazz, is well known for his articles in "Metronome" and "Down Beat" magazines, the latter of which he serves as New York editor, and for his various articles in other music publications both here and abroad. His book, "Inside Bebop," published by J. J. Robbins, was widely read, and many of his musical compositions have been popularized by the outstanding jazz artists of the day. Feather is also active in radio and currently conducts his own show from 3.0 to 4.30 each Saturday on WOR.

On the "Voice of America" broadcasts, Leonard Feather will take advantage of his linguistic talents and will speak in several different languages, including French, German, and Italian.

★ ★ ★

"Voice of Amer." Signs L. Feather

The State Department's "Voice of America" has signed Leonard Feather to do the first internationally syndicated jazz disc jockey show. Program will be piped weekly to all foreign countries and is skedded to reach into Iron Curtain territory. The first series of broadcasts, titled JAZZ CLUB U.S.A., will run for 26 weeks with plans in progress to keep it a permanent feature of "Voice of America."

Leonard Feather, one of America's foremost authorities on the subject of jazz, is well-known for his article in METRONOME and DOWN BEAT magazines, the latter of which he serves as New York editor, and for his various articles in other music publications both here and abroad. His book, "Inside Bebop," published by J. J. Robbins was widely read and many of his musical compositions have been popularized by the outstanding jazz artists of the day. Feather is also active in radio and currently conducts his own show from 3 to 4:30 each Saturday on WOR.

On the "Voice of America"

WOR Back to All-Nite Platter-Chatter Airing

WOR, N. Y., which some months back dropped its all-night show, returns with a platter-chatter stanza on Friday night (23). Airing, to be heard seven mornings weekly from 2-5 a.m., will originate from Monte Proser's Cafe Theatre on Broadway, with Jack O'Reilly and Leonard Feather as regular deejays. Each night there will be a different guest emcee from the newspaper world, with columnists Danton Walker, Frank Farrell and Hy Gardner among those already set.

Show will be backed by Metropolitan Pass Book—which provides passes to several attractions for a \$1.98 nick—through Steve Hardin agency.

broadcasts, Leonard Feather will take advantage of his linguistic talents and will speak in several different languages including French, German and Italian.

BILLBOARD

Feather To DeeJay WOR Platter Sini . . .

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BRIDGEPORT HERALD

Employment Security and New Orleans Urban League . . . Jack O'Reilly and Leonard Feather are the permanent emcees on WOR's new three-hour-insomnia-stretch disk jockey show, starting at 2:00 a. m.

WORLD-TEL

. . . If we really need another all-night disc jockey show from a night club, Monte Proser's Cafe Theatre will fill that want with Leonard Feather, a jazz authority, and Jack O'Reilly, masters of said gab over Station WOR.

Channel 5 elected that the

JAZZ-HOT MAGAZINE

PAR LEONARD FEATHER

JAZZ CLUB U.S.A., le nouveau programme donné par la « Voix de l'Amérique » avec le concours de votre correspondant comme maître de cérémonie est maintenant retransmis directement pour l'Europe sur ondes courtes, tous les lundis de 21 h. 45 à 22 h. 15, sur les longueurs d'onde suivantes :

48.98 mètres (6125 kilocycles)
41.67 mètres (7270 kilocycles)
30.93 mètres (9700 kilocycles)
25.45 mètres (11790 kilocycles)
23.00 mètres (13250 kilocycles)
19.65 mètres (15270 kilocycles)
16.87 mètres (17770 kilocycles)
13.95 mètres (21500 kilocycles)

Ce programme qui illustre toutes les formes du jazz, du Dixieland au hop n'est pas seulement réalisé grâce au disque, mais aussi à l'aide de concerts et de jam-sessions prises au Birdland, au Stuyvesant Casino, à Carnegie Hall, au Café Society, etc...

Roy Eldridge a été fort occupé, depuis son retour la semaine dernière, après un an passé en Europe. 24 heures après l'atterrissage, il était annoncé comme l'attraction de cette semaine au Birdland au même programme qu'une petite formation de Dizzy Gillespie (Bud Johnson, J.-J. Johnson, Milt Jackson, etc...). Zoot Sims qui était en Europe avec Roy, l'année dernière, dans le sextet GOODMAN, va jouer avec « Little Jazz » ainsi que le pianiste Billy Taylor.

Le célèbre couple s'est dissocié cette semaine : Peggy LEE et Dave BARBOUR divorcent. Ils avaient convolé en 1943, alors que tous deux étaient dans l'orchestre de Benny GOODMAN. Dave est actuellement en vacances au Mexique, incertain sur ses projets d'avenir tandis que Peggy se produit à la Télévision et au théâtre.

Mrs Tawny NIELSON a récemment pris sous contrat la chanteuse Frances WAYNE et l'arrangeur Neal HEFTI, un des couples musicaux les plus unis, pour une session chez « London ». Frances s'était retirée depuis 2 ans et Neal qui jouait de la trompette et arrangeait pour le grand orchestre de Woody HERMAN (1940) dont Frances WAYNE était la chanteuse, poursuit son activité d'arrangeur pour la radio.

Duke ELLINGTON a été pressenti pour donner un concert, au profit du « Damon Runyon Cancer Fund », qui doit avoir lieu le 12 juin au « Lewisohn Stadium ». Il n'y aura pas d'autres attractions, déclare Duke, simplement son orchestre dans un stade pouvant contenir quelque vingt mille personnes.

Georgie AULD a fait sa première session pour la sous-marque de Decca, Coral, avec sa propre section rythmique et un ensemble vocal sous la direction de Dave LAMBERT.

Charlie SMITH, dont la place de drummer chez le Duke a été prise par Louis BELSON, a rejoint la petite formation de Joe BUSHKIN, à New-York.

NOUVELLES



D'AMÉRIQUE

La guitariste Mary OSBORNE débute cette semaine, avec son trio, à l'« Hickory House ».

Bud POWELL, de retour à New-York, après sa dernière « dépression nerveuse » était avec Dizzy et Bird au Birdland, courte apparition qui ne dépasse pas la semaine.

Marian McPARTLAND, la pianiste moderne dont les amateurs anglais se souviennent quand elle était Marian PAGE, a enregistré pour King avec une petite formation comprenant entre autres un violoncelle, une harpe, le bassiste Bob CARTER et le drummer Don LAMOND.

PAR HOT "LIPS" PAGE

VOICI quelques nouvelles d'ici. Ce soir, au Birdland, Symphony Sid s'est fait boxer par Dizzy Gillespie. Depuis, les « boppers » sont mal vus dans le coin.

Vous savez évidemment la triste nouvelle de la mort de « Sid » Catlett. A Pâques, il vint nous rendre visite dans la coulisse pendant nos Concerts « Night Session ». Et puis, vian ! Tout à coup, son cœur a lâché. C'est vraiment dommage. C'était un chic type !

Le Duke a perdu plusieurs de ses plus importants musiciens. Mais il a eu la chance de pouvoir les remplacer, et aux dernières nouvelles, il semble qu'il ait le meilleur orchestre qu'il ait eu au cours des dix dernières années de sa carrière.

Basie a reformé son grand orchestre pour des engagements sur scène. Il a enregistré hier soir pour Columbia et, croyez-moi, ça sonnait comme son ancien orchestre de 1938. S'il pouvait seulement amener cet orchestre en Europe, vous entendriez quelque chose !

Une mauvaise nouvelle avec la disparition du Savoy Ballroom, qu'on a rasé pour construire un nouvel immeuble.

Voilà tout ce qui me paraît présentement important.

PAR LARRY QUILLINGAN

A San Francisco, Marty MARSALA (c), entouré de Julian LAINE (tb), Albert NICHOLAS (cl) et « Smokey » STOVER (dm) font les beaux jours du Club Hangover.

C'est le pianiste Johnny WITTMER qui assure les intermèdes.

« Muggsy » SPANIER devait prendre la succession de Marty MARSALA le 24, bien qu'à l'heure où sont écrites ces lignes, le personnel de son orchestre soit encore très incertain. Vraisemblablement, il y aura Darnell HOWARD à la clarinette.

Louis ARMSTRONG et ses All-Stars doivent commencer au « Rafael's 150 Club ».

Georges SHEARING joue en ce moment avec son groupe dans un Club du Centre de la ville.

Stan KENTON également, a quitté New-York pour la Californie et joue tous les soirs avec son orchestre.

Rétrospective

DANS le dernier numéro de Jazz Hot, nos lecteurs ont pris connaissance, non sans quelque étonnement, d'un courrier en fait fau, des opinions professées par M. Paul Specht.

Il convient, néanmoins, de présenter Paul Specht à nos lecteurs car, si ce nom n'éveille aucun souvenir chez les jeunes amateurs, il n'en est pas de même pour les « mœurs » de 1920 à 1930, qui ont eu ses disques entre les mains.

Né en 1895, Paul Specht, après avoir joué dans des orchestres symphoniques, fonda en 1915 son premier orchestre de jazz. Il fut le premier à jouer régulièrement pour la radio (1922). De nombreuses vedettes du jazz blanc jouèrent dans son orchestre, tels que Joe Venuti, Arthur Schutt, Charlie Spivack, Artie Shaw et Frank Guarante.

L'orchestre de Paul Specht sous le nom des « Georgians » et sous la direction de Frank Guarante, vint à plusieurs reprises en Europe. Robert Goffin, dans son premier livre « Aux Frontières du jazz » nous en parle comme l'un des meilleurs orchestres qu'il ait entendus.

Devenu critique, Paul Specht, dans son livre « How They Became Name-Bands » révèle quelques anecdotes du monde professionnel et éclaire pour nous ces jours obscurs où le jazz faisait son entrée dans la capitale commerciale des États-Unis.

Ci-après, nous reproduisons un extrait de presse paru dans le « News Zürcher Zeitung », en 1926, sur les « Georgians » qui jouaient au Café Esplanade de Zurich (6-20 avril 1926).

Le « Georgians Jazz Band » actuellement à l'Esplanade, constitue l'attraction qui attire — tel un pot de miel — pour les mouches — tous les amateurs de jazz. Même entre quatre et six heures du soir, l'après-midi, alors que tout le monde est encore au labeur quotidien, peu de sièges sont vides. Toujours énormément de gens.



ment de gens, foule cosmopolite, qui peut-on dire, sont attirés vers la musique plus par l'appel fait à leurs jambes qu'à leur émotion ou à leur intelligence. Ils considèrent cette forme de musique comme la plus naturellement dansante. Impossible de compter les jambes qui dessinent joyeusement des figures de danse sous les tables, comme si ces huit musiciens s'emparaient de tout leur pouvoir rythmique ! On peut penser ce que l'on veut du jazz, mais il faut bien en convenir, les Georgians représentent magnifiquement leur Art.

Comme j'entraîrais dans la salle, je fus frappé de stupeur — un coup de poing en pleine figure — par l'aigu de la note à demi-étranglée d'un cornet. A croire que l'instrumentiste avait exprimé l'essence concentrée de l'âme de tous les chiens maltraités. Je fus tenté de boucher mes pauvres oreilles. Mais une demi-heure après, j'avais appris à considérer cette note comme autre chose qu'une simple insulte à l'oreille. J'avais appris que le cornettiste était un artiste, libre de toute contrainte. Celui qui impose brutalement sa présence quand les autres musiciens effleurent le sentimentalisme, celui qui stimule la mélodie et la fouette lorsqu'elle incline vers la mélancolie, celui qui est assis comme un postillon derrière le rythme et lance ses « allez ! allez ! ». Après cela pouvais-je lui en vouloir ?

D'autres que moi penseront bientôt de même.

Il ne faut pas juger le jazz par son effet composite : rien ne doit être isolé de l'ensemble, et aucun instrument particulier ne doit être écouté au détriment des autres. Cependant, il est bien difficile, en l'occurrence, de suivre cette recommandation car chaque instrumentiste est un maître de son instrument et il n'est pas possible de trouver ailleurs de tels cornets.

Outre la musique de danse, cet orchestre est spécialiste des chansons folkloriques. Bien sûr, il ne s'agit pas de chansons que le père se chante à lui-même dans la sérénité du soir, mais d'un arrangement transposé ou plus exactement « jazzifié », sans qu'on puisse pour cela parler de distorsion.

RÉUNION A MANHATTAN

PAR LEONARD FEATHER

La sonnerie du téléphone interrompit ma grasse matinée dominicale : « Publicité de la W.N.E.W. » m'entendis-je dire. « Pouvez-vous venir cet après-midi à une réunion du Trio Benny Goodman ? Nous invitons la presse et quelques amis de Benny ».

L'après-midi, je pris l'autobus de la 5^e Avenue jusqu'au coin de la 46^e rue, où la W.N.E.W. — un des plus importants postes privés de New-York — possède ses splendides et modernes studios.

Après avoir grimpé un étage, je suivis, tout au long d'un corridor, la musique qui me conduisit jusqu'au studio. Près de la porte d'entrée se trouvait une table chargée de bouteilles, de verres et de sandwiches. Le studio était divisé en deux : une plate-forme et une centaine de sièges. Sauf une trentaine, ceux-ci étaient inoccupés et le restèrent jusqu'à la fin.

Sur la scène, Benny Goodman, légèrement empaté, entouré par un petit groupe de musiciens : au piano, imperturbable comme toujours, Teddy Wilson, qui est devenu un familier de la station : il y a un programme de dix minutes tous les jours.

D'un côté de la scène, se tenait Martin Block, le premier qui trouva la célébrité comme « disc-jockey ». Récemment, il a mis au point une session d'enregistrement tous les dimanches et celle-ci devait être la première effectuée en public.

Je remarquai aussi une autre silhouette familière, émergeant derrière un pupitre. C'était Gene Krupa. Quand je lui exprimai ma surprise de le trouver là, il me répondit : « Je débarque juste de Charleston, West Virginia et je dois être à Pittsburgh, ce soir, à 9 heures. Mais je n'aurais pas voulu manquer ça ! ».

A mesure que le temps passait, il devenait de plus en plus certain que les organisateurs avaient sous-estimé la propension des gens à rester chez eux le dimanche après-midi ; les sièges demeu-

raient vides, les boissons intactes et les sandwiches bien rangés sur leur plateau. Néanmoins, quand l'émission commença, les quelque trente ou quarante personnes présentes avaient créé suffisamment d'ambiance pour décontracter les musiciens.

Benny, Teddy et Gene commencèrent. Bien qu'ils n'aient pas joué ensemble depuis des années, rien ne semblait changé ; sans quelques cheveux blancs sur les tempes de Teddy, la légèreté « brioche » de Benny et deux ou trois rides nouvelles apparaissant sur le visage frénétique de Gene pendant ses solos, on aurait pu croire que les années ne s'étaient pas écoulées.

Les oreilles seules avaient changé. Le cours du temps, bien qu'il n'ait pas apporté de grosses modifications dans le trio Goodman, nous le fait voir sous une perspective différente.

Aujourd'hui, il faut entendre le trio à la lumière du jazz qui a produit un de Franco, un Max Roach ou un Denzil Best, un Bud Powell ou un Tristano. Ce serait une intéressante expérience si l'on pouvait momentanément écarter ces facteurs et écouter la musique subjectivement !

Il n'y avait pas un seul « jeunot » dans l'assistance. La plupart des spectateurs étaient des gens déjà « dans le coup » quand Benny était le roi, nouveau et incontesté, de la clarinette et d'une nouvelle étape de l'histoire du jazz ; quand la conception du beat 4/4 de Gene Krupa était considérée comme le pas final et le sens harmonique et rythmique de Teddy Wilson, l'idéal d'un million de pianistes. Calme et modeste, John Hammond était assis dans un coin. En fait, c'est lui qui fut à l'origine de toute l'affaire — non seulement le Trio Goodman, à l'enregistrement duquel il contribua, mais aussi l'ensemble du phénomène Goodman.

Heureux, souriant, John moins encore qu'aucun des membres du trio ne semblait avoir été

marqué par le temps ; en fait, il ne paraissait guère plus âgé qu'en 1935, quand je l'ai connu.

Le trio joua trois morceaux, terminant avec « Running Wild », pris sur un tempo qui aurait paru invraisemblable durant l'ère swing, mais qui semblait presque « Père peinarde » éclairé par la vélocité des tempos « casse-gueule », introduits par Charlie Parker et Max Roach. Puis, Benny ajouta un à un, Eddie Safranski pour « Sunny Side of Street », le guitariste Johnny Smith pour « After you're gone », Lou Mc Garity pour « Basin Street » et formant ainsi un septette, Buck Clayton pour « Honeysuckle Rose ». Le vibrapone n'était pas prévu ; Benny avait décidé que, pour l'occasion, ce devait être Lionel Hampton ou rien, et Hamp ne se trouvait pas à New-York.

Quand Martin Block, essayant de se montrer l'hôte parfait, suggéra « I found a New Baby », ce fut pour s'entendre dire par Benny, très Don Quichotte, d'une voix désarmante : « Non, il vaut mieux jouer autre chose. » Et l'orchestre entama un blues sur les harmonies de « One O'Clock Jump », jouant ainsi presque jusqu'à la fin de l'émission. Comme Block annonçait la fin de la retransmission, décrivant comment le spectacle avait été enregistré pour le « Armed Forces Radio Service » et la Voix de l'Amérique, Benny rassembla ses gars pour attaquer son indicatif de clôture, la magnifique « Goodbye » de Gordon Jenkins.

Tout au long du programme, mon voisin avait dispensé les plus chaleureux applaudissements. C'était Sol Yaged.

Sol est clarinettiste et possède son propre trio qui joue aux « Three Deuces » de la 52^e rue. Il ressemble tellement à Benny, musicalement parlant, aussi bien que par ses attitudes quand il joue, et c'est un tel adorateur de Benny que ses copains musiciens l'ont plaisamment surnommé « Le Benny Goodman Juif » et quelquefois « Le Benny Goodman de la clarinette ». Sol était vraiment en extase aujourd'hui.

Le programme terminé, je suis allé bavarder avec les musiciens, féliciter Teddy Wilson pour sa nouvelle carrière à la télévision (il avait un rôle assez important dans un mélodrame, il y a

quelques jours) et parler à John Smith de sa remarquable carrière, presque anonyme, dans les studios de radio. Bien que les jazz-fans n'aient pas entendu parler de lui jusqu'à la dernière session du sextette Goodman pour Columbia, ce jeune homme venant du Maine travaille dans des orchestres pour la radio et gagne jusqu'à mille dollars par semaine, soit en jouant de la guitare, soit en écrivant de la musique.

J'ai l'impression qu'Eddie Safranski se défend bien aussi avec ce qu'on pourrait appeler la « radiobsécurité » en jouant dans des trucs comme le « Big Show » de Tallulah Bankhead où, comme musicien de pupitre inconnu, il obtient moins de gloire, mais beaucoup plus de sécurité et de finance qu'aux beaux jours passés chez Stan Kenton.

Lou McGarity, de son côté, ne se plaint pas.

Buck Clayton était dernièrement avec le populaire quartette de Joe Buskin, à l'élégant « Embers Club ». Gene Krupa s'accroche toujours pour demeurer avec une plus ou moins grande formation. Son ensemble est plutôt réduit pour un grand orchestre — douze éléments — mais, ainsi, il peut jouer régulièrement et ne pas perdre d'argent.

Quant à Benny, il est plus indécis que jamais. Il s'intéresse beaucoup au classique, enregistre et concert ; mais poussé par John Hammond et sa vieille amitié pour Fletcher Henderson, il va probablement mettre son pied très bientôt le concert au bénéfice de « Smack ». « Mais, dit-il, pas avec un grand orchestre. On ne peut pas constituer un grand orchestre si rapidement ; je jouerai plutôt avec une petite formation. »

En quittant le studio, je fus pris d'une étrange pensée. Je me demande si, quelque jour, une session similaire aura lieu en l'honneur des héros d'aujourd'hui, si un groupe d'amateurs quinquagénaires poussera un soupir nostalgique quand Dizzy Gillespie, Charlie Parker et Bud Powell monteront sur scène pour faire revivre, en 1965, l'âge d'or du hop ?

Eheu fugaces !

Traduit par André CLERGEAT.

Une autobiographie : **Ethel WATERS***

VOICI une autobiographie qui vient à son heure et ce, dans toute l'acceptation du mot, calculée avec précision pour rehausser, mieux encore sceller le triomphe que connaît actuellement Ethel Waters auprès du public américain. Il n'y a rien d'original dans cette mise en scène, bien que ce soit une coïncidence pour le moins préparée avec circonspection, comme cela se doit dans de telles circonstances. Disparue du firmament des étoiles de la scène depuis des années, Ethel Waters a réussi un de ces « comebacks » (retours) dont la dernière décennie a donné quelques exemples bien frappants : Al Jolson, Gloria Swanson entre autres pour mémoire. Ayant débuté comme chanteuse de blues dans les bouges, elle a fini par devenir une des meilleures actrices dramatiques aux Etats-Unis... et des mieux payées, fait dont elle semble tirer vanité. Ceux qui l'ont vu dans « Tales of Manhattan » et dans « Pinky » se souviendront de cette admirable femme qui incarnait à l'écran les vertus simples de celles de sa race. Et pas si longtemps encore, Broadway l'acclamait dans une pièce de théâtre qui restera désormais associée à son souvenir : « The Member of the Wedding ».

Comment Ethel Waters a touché le pinacle du succès, c'est l'histoire de sa vie qu'elle raconte elle-même en termes directs et souvent brutaux. L'intérêt humain de la narration demeure un des aspects qui ont

sans doute assuré à ce livre une circulation rapide. Et non moins impressionnante est son émotivité en matière religieuse. Dieu concrétise la foi qu'elle s'est donnée en un Etre Suprême, gardien des traditions immuables de la vie. La confiance qu'elle Lui témoigne la guidera au moment des décisions tant et si bien qu'elle refusera de paraître dans telle pièce ou de chanter telle chanson parce que le sujet l'aurait offensé dans sa ferveur divine. Mais que l'on ne s'y trompe point. Cette femme, passée le cap de la cinquantaine et qui se confesse un peu tardivement n'est pas exactement un modèle de sainteté, et elle ne prétend pas le nier. Aussi aurait-on mauvaise grâce à lui en vouloir, car elle se rachète d'une manière qui lui assure toute notre sympathie... Mais c'est comme chanteuse de blues que nous nous souviendrons d'Ethel Waters. Depuis l'époque où elle s'était donnée le nom de « Sweet Mama Stringbean », elle a chanté des complaintes de sa race sans l'affectation particulière de certaines artistes nègres qui ont essayé d'imiter les Blancs. Et rien que pour cela, nous lui sommes très reconnaissants.

Félix MANSKLEID.

*Ethel Waters : « His Eye Is on The Sparrow », Edit. Doubleday & Co N. Y.

REVUE DE PRESSE (Suite de la page 19)

Lequel produit en personne un très remarquable papier sur Pee-Wee Russell, papier auquel j'ai peu de chose à ajouter vu qu'il dit en substance que vraiment Pee Wee joue *presque toujours* comme un cochon —. Moi, je supprimerai juste le « presque » — à part ça, Pee Wee est certainement un très bon gars, et il a parfaitement raison de boire s'il aime ça.

On nous signale également l'existence d'un certain Bill Bennington, auteur d'une histoire du jazz récemment présentée par lui comme thèse (de doctorat sans doute). Pourquoi le docteur Souchon ne publierait-il pas la chose ? Ça servirait aussi à *Paris-Match*.

Record Changer, mars 1951. Une annonce d'une page vous laisse rêveur : un zèbre vend sa collection d'enregistrement de Bing Crosby : PLUS DE 3.150 DISQUES... 90 % de neufs.

Eh ben, ma mère !...

Et il lui a fallu 15 ans et 20.000 dollars pour la monter, sa collection, à ce zèbre !

Y en a qu'on guillotine pour moins.

Plus loin, reproductions très amusantes du petit livre par lequel Lulu White, la célèbre tôleuse du Mahogany Hall, attirait la clientèle. Extrayons :

« The elevator, which was built for two, is of the latest style. The entire house is steam heated and is the handsomest house of its kind. It is the only one where you can get three shots for your money :

The shot upstairs
The shot downstairs
And the shot in the room »...

Heureux temps, heureux temps !...

Un peu plus loin, autres reproductions (*Record Changer* reproduit beaucoup ces temps-ci), des pages premières du Catalogue Victor « Race Records » de 1929. Là aussi, on peut dire « Heureux temps »...

Autrement, *Record Changer*, de plus en plus, accorde tant de place à la musique Dixieland blanche (ou ce qu'il est convenu de désigner ainsi) que ça finit par vous briser les nougats et qu'on est heureux

de retomber sur un bon Down Beat ; à tout prendre, ça finit par être le seul lisible...

Ou mieux, deux bons Down Beat, ceux, respectivement, du 23 mars et du 6 avril.

Down Beat recueille, depuis le numéro du 23 mars, le « *Blindfold Test* » de Leonard Feather, qui est sans doute (et sans difficulté) la meilleure invention de ce bon Léonard. Ça consiste à faire entendre à des musiciens des disques peu connus ou très récents, sans leur dire qui c'est pour « tester » leur oreille. C'est assez drôle ! Qui, en France, s'y soumettrait volontiers ? (éprouver problème des noirs et des blancs, etc...) il y a de très jolies choses à faire dans cet ordre d'idées.)

Le « *bouquet* » du mois est consacré à Fletcher Henderson. Des tas de vieilles photos très marrantes. Au milieu de l'ensemble et de l'hommage à « Smack » (on sait que le pauvre Fletcher est paralysé depuis le 22 décembre à la suite d'une attaque), on a la surprise de découvrir l'effigie toujours souriante du camarade Diéval, en bonne compagnie puisqu'il est entouré de Dizzy et du pianiste Billy Taylor. Interview de Diéval, assez amusante.

Eddie South, remis d'une poussée de tuberculose qui le tenait depuis 18 mois dans un sana de Chicago, réapparaît sur une photo... peut-être sur cires aussi, un jour ?

Numéro du 6 avril :

* Premier article : *Paris n'est plus ce qu'il était au point de vue Jazz...*

Hé ! voilà ma foi un article où l'on rencontre quelques pertinentes vacheries concernant la mentalité de l'amateur moyen... (oh ! combien) et le niveau des orchestres de Jazz actuels de la capitale... Qu'est-ce que vous voulez, on a beau être des génies, nous autres, en France, il y a aussi le travail...

Une rousse musicienne, Norma Carson, jouerait, paraît-il, comme feu Fats Navarro !

Voilà qui sonne fort agréablement. Faut la présenter à Kathleen Stobart. J'ai toujours eu un faible pour les orchestres féminins — (pour les regarder, je précise...)

Et sur cet ignoble rappel d'une sexualité jamais assouvie (sic) je vous tire ma révérence.

Boris VIAN.

JAZZ-HOT PRÉCISE SA POSITION (Suite de la page 7)

Ceci dit, nous ne nous laisserons pas marcher sur les pieds. Certains, qui nous sollicitent maintenant pour des articles ou des photos les concernant, oublient parfois une attitude passée plutôt désinvolte.

Nous l'oublierons aussi, mais nous marquerons le coup. Nous prétendons avoir droit au respect que nous accordons à la liberté des autres.

Nous avons considérablement amélioré cette revue depuis sa fondation. Nous continuerons. Le fait qu'elle soit pratiquement la seule à « tenir » et à se développer nous laisse penser que nous sommes dans la bonne voie.

Et puisque cette longue prise de position résulte de lettres parfois

contradictoires envoyées par nos lecteurs, nous pouvons ainsi conclure :

Continuez à nous dire, franchement, ce qui vous paraît défectueux, ce qui vous paraît incompréhensible, ce qui vous choque, ce qui vous manque.

C'est utile à tous...

Quant aux lecteurs qui ne savent pas lire et en profitent cependant pour écrire, ma foi, nous pouvons toujours leur répondre comme nous avons répondu à l'un de nos détracteurs.

En leur renvoyant leur argent...

Parce que « Jazz Hot », voyez-vous, c'est une revue de jazz indépendante, et libre.

J. H.

TERRY GIBBS

par Léonard FEATHER

LE vibraphoniste américain N° 1 est Terry Gibbs. C'est l'opinion des lecteurs de Down Beat et de Metronome qui l'ont placé en tête à leurs référenda de cette année : c'est aussi l'avis de milliers d'autres, musiciens et amateurs, mais qui ne votent pas.

L'éviction de Hampton et Red Norvo par Terry Gibbs a été l'exploit le plus spectaculaire depuis que Buddy de Franco avait déposé Benny Goodman de son trône. Dans Metronome cette année, Terry a totalisé presque quatre fois plus de points que son suivant immédiat, Milt Jackson, celui-ci devançant Red Norvo de deux points. Dans Down Beat, il possède une marge confortable sur Red Norvo, Lionel arrivant péniblement troisième. (Dans les deux référendas, Margie Hyams se classe quatrième.)

Quel genre de bonhomme est-il, ce Brooklynien de 26 ans qui a réalisé un tel « boom » ? Récemment j'ai pu le faire asseoir assez longtemps pour lui extirper quelques renseignements — sacré boulot en fait, car toute sa personne est aussi active et vélocité que ses doigts. Plutôt petit, un air avenant sous des cheveux noirs, nerveux, il parle comme il joue, sans respirer.

Né le 13 octobre 1924 d'une famille de Juifs orthodoxes de Brooklyn, Terry fut dès son plus jeune âge entouré par la musique. « Mon père était naguère le plus grand chef d'orchestre des spectacles radiophoniques juifs », rappelle-t-il. « Il jouait du violon et de la contrebasse, et sa formation s'appelait « Abe Gubenko and his Radio Novelty Orchestra ». Mon frère et deux de mes sœurs sont musiciens également. Quand j'étais tout môme, je me faufilaient jusqu'au xylophone de mon frère pour étudier en son absence. »

Petit Julius Gubenko (c'est ainsi que l'on appelait Terry, alors) apprit la batterie et les timbales, et participa à un tournoi d'amateurs organisé par le feu Major Bowes ; il en sortit vainqueur et partit en tournée avec Bowes, puis retourna à l'école.

Avant qu'il n'eût l'occasion d'entreprendre sa carrière professionnelle, il fut mobilisé. Pendant un temps, Terry fut chauffeur de citerne, période qu'il se rappelle sans enthousiasme, mais ses trois années d'uniforme, il les passa presque entièrement dans des orchestres de l'Armée, en Louisiane et au Texas, jouant de la batterie, du xylophone et des timbales.

Rendu à la vie civile, Terry entra dans le grand bain de la 52^e Rue, jouant avec le guitariste Bill de Arango et gravant ses premiers disques avec Allen Eager sur Savoy (*And that's for sure, All night all frantic, Meeskite, et Donald Jay*).

A peu près à cette date, l'attention de Tommy Dorsey fut attirée sur le jeune et talentueux Terry. Tommy Dorsey qui n'avait pas encore formulé ses opinions violemment antibop ou — plus probablement — n'avait pas réalisé que Terry jouait bop, l'engagea. Leur association fut malheureuse ; Terry n'ayant pratiquement aucune chance de jouer, s'esquiva au bout de six semaines. Il partit ensuite pour la Scandinavie avec un quintet comprenant Chubby Jackson, Conte Condoli, Frankie Socolow, Lou Levy et Danzil Best.

« La Suède, c'est un pays terrible », dit Terry (son grand compliment). « Les gens sont si enthousiastes et si larges d'esprit ! Vous pouvez demander à un type quelconque quel est son trompette favori, et, que ce soit un jeune

homme ou un adulte, il est capable de vous répondre : « Dizzy Gillespie et Bobby Hackett ». Voilà des gens qui aiment la musique ! »

La tournée avec Chubby Jackson s'acheva au début de 1948, à l'époque du décret Petrillo. Terry n'avait rien enregistré à part les disques avec Allen Eager et quelques faces avec Aaron Sachs pour Manor, lesquelles ne furent publiées que beaucoup plus tard. Il travailla plusieurs mois avec le grand orchestre de Buddy Rich, puis dans le jeune et excitant orchestre de Woody Herman. Peu après la formation de l'orchestre, Terry participa à la mémorable session pour Capitol : *Early Autumn, That's right, Keeper of the flame, More moon, Jamaica rhumba et Lemon drop*, interprétant dans cette dernière face son célèbre vocal-bop en duo avec Woody. Peu de temps après, il grava quatre faces avec une petite formation de Woody Herman sous le nom de Serge Chaloff.

« Je suis entré dans l'orchestre à Chicago le 5 septembre et je l'ai quitté également à Chicago, exactement un an plus tard le 5 sep-

A PROPOS DE TEMPOS

(Suite de la page 10)

glissées et legato sur un tempo qui ne percute pas. Quant aux notes staccato, le soliste arrangerait sa phrase pour que de temps en temps une note se rencontre exactement avec un beat du tempo, et il l'attaquera sec. Mais comme le tempo est exécuté de façon flottante et pas du tout d'une manière âpre et soutenue (comme font les batteurs de Lester Young), la musique ainsi produite n'aura pas le souffle de celle de Lester, elle sera le résultat d'un procédé, d'une « combine », exploitée parfois avec beaucoup de talent (Al Kohn).

Les trois principaux éléments qui font la qualité d'un musicien de Jazz étant le swing, la musicalité, et la sonorité, nous venons de voir combien ces éléments sont subordonnés au tempo. On peut alors se demander pourquoi les blancs n'ont pas exploité cette recette à fond pour jouer aussi bien ou même mieux que les noirs. La raison en est simple. La façon de jouer des noirs, de dominer et de maîtriser constamment une musique prodigieusement vivante, réclame une énorme dépense d'énergie et nécessite de la part de l'exécutant une vitalité peu commune qui fait souvent défaut à la blanche. Certains blancs très doués arrivent pendant quelque temps à faire aussi bien que les meilleurs noirs mais ils « ne tiennent pas le coup », et s'effondrent parfois au bout de quelques années. Il est vrai que les noirs s'effondrent également au bout de quelque temps mais ils durent tout de même plus longtemps que les blancs. (Benny Goodman est complètement fini alors que Sidney Bechet a encore quelque chose à dire).

En résumé, la recette du tempo prépondérant malgré ses faux airs de baguette magique, n'accorde ses faveurs qu'à ceux qui sont capables de l'utiliser, c'est-à-dire aux noirs bien doués et à quelques blancs. Tant pis pour les autres, ils n'ont qu'à ne pas faire de musique. Il n'y a en somme rien de changé.

RAPH SCHECROUN.

tembre 1949 », dit Terry. Il s'était marié dans l'intervalle et — ceci est la raison de son départ — désirait s'installer à New-York.

Durant plusieurs mois, il « bricola » ici et là, dirigeant de petites formations aux « Three Deuces », au « Soldier Meyers », à Brooklyn et au « Tin Pan Alley Club » de Georgie Auld. Puis vint la formation qu'il appelle « l'orchestre le plus heureux que j'ai jamais vu », une entente de Charlie Shavers, Louis Bellson et lui-même comme chefs d'orchestre associés, d'un sextette qui joua en parfaite harmonie pendant six mois : Jerry Winner à la clarinette, Lou Levy au piano et pendant un temps, Oscar Pettiford à la contrebasse.

L'orchestre ayant quelques difficultés à obtenir un engagement régulier, accepta une proposition de Tommy Dorsey pour entrer dans son orchestre, Tommy leur ayant promis de leur accorder un numéro. Cependant, ce projet ne fut jamais réalisé : Pettiford ne vint pas du tout, Jerry Winner fut rapidement remercié, Lou Levy s'en alla également en raison d'incompatibilités avec Tommy Dorsey et, en septembre 1950, voyant que le sextette était complètement démantelé, Terry, à son tour, donna son congé. C'était vers la fin septembre. Depuis lors, Terry a participé à une série d'émissions hebdomadaires pour la télévision avec le sextette de Benny Goodman, ainsi qu'à une séance d'enregistrement avec Benny pour Columbia. Puis il essaya, vainement, de s'imposer avec sa propre formation comprenant le pianiste Bill Triglia, le guitariste Jimmy Raney et le drummer Charlie Smith. Il rata une tournée avec Benny Goodman, ne pouvant arriver à un accord avec ce dernier. Et, à l'heure où j'écris, il n'a encore pas trouvé un engagement stable depuis deux mois.

Bien sûr, l'enthousiasme des fans représente beaucoup pour Terry, mais les bulletins de vote, ça ne se mange pas ! Il attribue les raisons de sa situation actuelle à son manque de manager-conseil et à la carence de disques publiés sous son nom (ceci sera bientôt réparé par une session pour Triumph). Il dit également que quelques-unes des meilleures faces de Capitol enregistrées avec Woody Herman, telles que *Lollipop*, n'ont jamais été publiées.

Actuellement, il n'y a absolument aucune raison pour que Terry ne trouve pas, sous peu, la consécration commerciale. Nullement atteint par les névroses qui ont conduit la carrière de beaucoup de ses copains boppers à une fin tragique, il s'arrange pour réussir tout seul, et communiquer son enthousiasme à son public. Il domine la technique du vibraphone, à tel point qu'il est capable de jouer « en jumelé » ce que nombre d'autres arrivent péniblement à jouer uniment. Et il est au sommet de son inspiration quand il est en compagnie d'un de ses drummers favoris : Charlie Smith ou Louis Bellson.

Il a appelé l'indescriptible admiration des deux grands vibraphonistes de la génération « swing », qui, ayant trouvé leur chemin de Damas, s'avancent maintenant dans l'esprit moderne : témoins le récent *Move* de Red Norvo ou l'*Album Bop* de Lionel, nous les montrant tous les deux sur les traces de Terry. Quand Norvo et Hampton disent que ce même « a quelque chose dans la ventrite », vous pouvez être sûrs qu'ils savent de quoi ils parlent.

Traduit par André CLERGEAT.

A radio programme from the past . . .

A reader heard an amazing broadcast; a reporter was dragged early from his bed . . . and this page tells you why. Says the reader:

I WONDER how many people in this country caught a wonderful broadcast from the USA on Sunday night, April 1.

In the 19 metre band, at 10.30 p.m., the show lasted for 55 minutes and featured—yes, it really is true—the Benny Goodman Trio!

I'm quite convinced Maurice Burman would have used up a whole issue of the "MM" had he heard it.

It was wonderful to hear some of the numbers we remember so well, and which were once recorded by the trio—"China Boy," "After You've Gone," and so on. After ten or eleven years, since they were last together, the boys were still as exciting as ever.

All very easy going, informal and (BBC please note) good jazz. Pity the BBC hasn't enough initiative to put over a similar type of broadcast in this country. It could well replace some of the stuff we have had on "Jazz Club" lately.—DON PHILLIPS, Glasgow.

... reviewed by

The man who was at the session

THE other morning a telephone voice interrupted my Sunday slumber. "This is the publicity department of WNEW," said the voice. "We hope you can come to the Benny Goodman Trio reunion this afternoon. We're inviting the Press, and a few friends of Benny's."

That afternoon I took the Fifth Avenue bus to the corner of 46th Street, where WNEW, one of New York City's larger independent stations, maintains its modernistic and fairly expensive studios.

Walking up one flight and following the sounds of music down a long corridor, I found the studio. Near the entrance door was a table laden with bottles, glasses and sandwiches.

The studio had a platform across one end, the rest of the space being taken up by about 120 seats. All but about thirty were unoccupied, and remained that way when the broadcast began.

On the stage was the familiar though slightly expanded figure of Benny Goodman, surrounded by a small group of musicians. At the piano, imperturbable as ever, sat Teddy Wilson, who happens to be a regular visitor to this station, where he has a ten-minute programme of his own every day.

Swing sessions

On one side of the stage was Martin Block, who, back in the early 1930s, as originator of the "Make Believe Ballroom," was the first man ever to become a celebrity as a disc jockey. He had recently been putting on a recorded swing session every Sunday, and this was to be the first live event in the series.

As Benny finished running down one number I saw another familiar figure emerge from behind a music stand. It was Gene Krupa.

When I expressed surprise that he had been able to make it, he said: "I just flew in from Charleston, West Virginia, and I have to be in Pittsburgh by nine o'clock this evening. I just didn't want to miss this."

As the deadline approached it

Cabled from New York by LEONARD FEATHER

became obvious that the station had underestimated people's tendency to stay home on Sunday afternoon; the seats were still mostly empty, the liquor undrunk and the canapes neatly in place on their trays. However, when the broadcast began, the thirty or forty people in the room made enough of a hullabaloo to make everything sound wildly enthusiastic on the air.

Benny, Teddy and Gene started out the show. Though they hadn't played together in years, nothing actually sounded different. It was as though time had stood still, except for the few grey hairs on Teddy's temple and the slight paunch on Benny, and a few more lines on Gene's frantic face as he gesticulated his way wildly through a solo. (See above.)

The only difference was in the listener's ears. The passing of the years, while it has not brought essential changes to the Goodman Trio, has put it in a different perspective. Today the trio has to be heard in the light of a jazz world that has produced a De Franco, a Max Roach, a Denzil Best, a Bud Powell or a Tristano.

If you could momentarily forget these factors and listen to the music subjectively, it was a fine experience.

There wasn't a single teen-ager in the audience. Many of the spectators were people who had been close to the scene when Benny was a new and unchallenged king of the clarinet and of a whole new phase in jazz history; when Krupa's conception of the four-four beat was considered the ultimate; and Teddy the harmonic and rhythmic ideal of a million pianists.

Passing years

Sitting quietly and modestly in the corner seat was John Hammond, who in effect had started this whole thing—not only the Goodman Trio, which he helped to put on wax, but the entire Goodman phenomenon.

Smiling and sent by the reunion, John seemed to show the passing of the years less than any member of the trio; indeed, he hardly looked any older than when I first met him in 1935.

The trio played three numbers, ending with "Running Wild."

'Melody Maker' Mailbag

I MUST say how I enjoyed the "MM" National Award Concert at the Empress Hall on Sunday, April 15. I sincerely hope it will be an annual event.

But I have one criticism: a large section of the audience left whilst Gerald and his Orchestra were playing, causing a great deal of noise and disturbance.

Surely they could have had the decency to remain in their seats for the remaining half hour or so of the concert? If they were in such a hurry, why did they bother to attend the concert at all?

This example of bad taste decidedly marred what was otherwise an excellent show. I hope it won't happen again. — Rhona Woodley, Marlow.

THE NATIONAL AWARD CONCERT

MAY I thank you and all the other people concerned for such a fine afternoon's entertainment on Sunday, April 15, at your first Annual Award concert.

It was an excellent idea to gather together all the poli-win-

ners in one show—and must have been a treat for all the fans who voted, to see their favourites showing them how right they had been!

Special thanks to the Empress Hall and to those pioneers of British jazz concerts—Stan and Bert Wilcox, of the Wilcox Organisation, who have done so much to put good music before the public. — R. G. T. Cranley, London, E.10.

UNORIGINAL BRITONS

IS it beyond the wit of British arrangers and vocalists to produce original styles and to cease copying American artists?

I recently heard two records by a new British vocalist: one, on which he was accompanied by a male choir, emulated the well-known Guy Mitchell-Mitch Miller records; the other started with a very fair imitation of Phil Harris and then broke into an even poorer imitation of Tony Pastor interspersed with typical Pastorial brass breaks, very similar to his recently released record of "The Face."

Now, I have no objection to acknowledged imitations such as those of Phil Harris by Charlie Chester; but surely our arrangers are not entirely bereft of originality?

Must we always be one step behind the USA in our style, or could we, for once, take the initiative and let them follow us? Get weaving, Britain! — E. C. Pucknell, Lingfield.

BILL BADLEY REPLIES:

SO Mr. Williamson ("MM," 7/4/51) thinks I am biased: that I express a preference for early jazz and make unjust attacks on modern jazz.

As a critic I cannot, and do not, express my own personal preferences. My duty is to the undiscriminating average listener.

Regardless of my own personal feelings when reviewing the "Jazz Club" in question, I regarded the music played by the Saints as swingy, uncomplex and, as stated, "honest-to-goodness-jazz."

The Danny Moss group, however, carbon-copied the Miles Davis outfit. Result: mechanically played, complex music. Personal feelings aside, I felt that the average listener would be offended by what, to him, was merely "noise"—and would switch off.

Mr. Williamson appreciates, I hope, that I am not concerned in my reviews with technical ability or band policy. If I feel the average listener would approve of the broadcast, I say so.

Pardon my left hand...

by RALPH SHARON

THERE'S NO BUSINESS LIKE NO BUSINESS

MORE and more musicians are turning their thoughts to businesses other than the music biz.

First of all we had the Tito Burns hat—now I hear that Freddie Randall is seriously contemplating putting on the market his latest invention: a revolving bowl for tired goldfish.

Harry Gold will shortly try a new venture. He's entering the iron and steel business. Harry will be doing the ironing, and the "Pieces" will do the steeling.

Finally, Humphrey Lyttelton is pondering about flooding the country with the H.L. double-breasted nightshirt, with padlock attached.

Does anyone think that music will ever come back?

THE CRACK I'D LIKE TO HAVE MADE

PLAYING alto, tenor, clarinet and flute are all in a day's work for multi-instrumentalist Fred Perry—but Fred also has a keen sense of humour. During the interval of a recent one-nighter at Leeds, a pretty little blonde asked him if he was related to the great tennis star Fred Perry.

"No ducks," replied Fred wryly, "he was in a different racket entirely." Fred is studying the oboe—so after "dubod" we now get "obop."

SAX APPEAL

AFTER chatting to a well-known agent's secretary last week, I learned some interesting facts of life.

This girl goes for sax players in a big way and assured me that tenor players are the most passionate lovers, baritone players are convincing schemers, alto players are like octopuses (or octopussies), and that soprano men are exceedingly childish.

She is now studying brass section men, and in a couple of weeks' time I'll report her comments.

I'm sorry, but pianists look like having a heck of a long wait for their report, but don't worry, boys, I'm still trying!

MODESTY IS A THING CALLED CONN

NOT many people know that a well-known West End alto man Harry Conn, once had an offer to play third straw with Shep Fields and his rippling rhythm.

MY OLD DUTCH

NEXT time you read this column I'll be reporting from Holland. I'll let you know whether Dutch jazz fans are enthusiastic, or just don't give a dam.

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Voice of America sänder till Europa

Amerikanytt från Leonard Feather

New York den 11 april.

JAZZ CLUB USA, det nya programmet som produceras av State Departemen's "Voice of America", med Eder korrespondent som konferencier, kommer nu att sändas ut på kortväg direkt till Europa varje måndag kväll från 21.45 till 22.15 Greenwich Mean Time, på följande våglängder:

48.98 meter	(6125 kc)
41.67 meter	(7270 kc)
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19.65 meter	(15270 kc)
16.87 meter	(17770 kc)
13.95 meter	(21500 kc)

Programmet, som inrymmer all slags jazz från Dixieland till bop, lanserar inte bara plattor utan också verkliga jazzkonserter och jam sessions, inspelade på Birdland, Stuyvesant Casino, Carnegie Hall, Cafe Society och otaliga andra ställen.

Roy Eldridge i full swing

Roy Eldridge har varit en flitig man sedan han återvände från sitt år i Europa. Inom 24 timmar efter det planet landat hade han annonserats som denna veckas nya attraktion på Birdland med Dizzy Gillespies lilla band (lanserade Bud Johnson, J. J. Johnson och Milt Jackson) som alternativ orkester. Zoot Sims, som turnerade i Europa med Roy, skall arbeta med honom såväl som pianisten Billy Taylor.

Ett berömt musikaliskt och äkten-skapligt samarbete bröts nyligen i och med att Peggy Lee och Dave Barbour uttagit skilsmässa. Gitarristen gifte sig med Peggy då de båda arbetade i Benny Goodman's orkester 1943. Han är nu på semester i Mexico, framtidsplaner obestämda, under det att Peggy Lee arbetar med television och teaterjobb.

Frances Wayne och arrangören Neal Hefti, ett av de lyckligast gifta äkta musikaliska paren, har engagerats att göra en session för London Records. Frances har inte varit verksam på två år under det att Neal, som spelade trumpet i och arrangerade för den fina Woody Herman-orkestern i mitten av 40-talet, då Frances var vokalist, nu är



Muggsy Spanier.

verksam som arrangör för otaliga kommersiella radioshows.

Duke konserterar på jättestadion

Duke Ellington kommer att göra en stor välgörenhetskonsert för Damon Runyons cancerfond, att avhållas i Lewisohn Stadium den 12 juni. Inga andra attraktioner skall lanceras, förklarar Duke — bara hans orkester i vanligt skick i ett stadion som rymmer omkring 20.000 personer.

Georgie Auld gjorde sin första session i förra veckan för Deccas "lilla" märke, Coral, med sin egen rytmsektion och en vokalgrupp på fem man under Dave Lamberts ledning plus sin egen tenor... Charlie Smith, vars plats hos Duke övertogs av Louis Bellson, har återvänt

till Joe Bushkin i New York... Mary Osborne, hennes gitarr och trio, spelar nu på Hickory House... Bud Powell har återvänt till stan efter sitt senaste "nervösa sammanbrott" och gick till Dizzy och Parker på Birdland men orkade inte spela veckan ut... Marian McPartland har gjort inspelningar med en liten grupp för King Records och lanserade cellisten-harpisten-bassisten Bob Carter plus trumslagaren Don Lamond.

Les Browns orkester kommer troligen att lämna New York den 9 maj för sin europeiska turné med Bob Hope och Marilyn Maxwell. Browns band kommer att innehålla vokalist-saxofonisten-komikern Butch Stone, sångerskan Lucy Ann Polk och hennes man, trombonisten Dick Noel.

Enligt både Joe Glasers kontor och Petrillos har ansträngningar gjorts för att Brown skulle få uppträda inför brittisk publik istället för bara ett fåtal amerikanska soldater, men det var förgäves, trots att man erbjöd brittiska förbundet att göra någonting motsvarande. En talesman för Petrillo sade åt Eder korrespondent, att "situationen är precis densamma som den alltid har varit".

Oscar Peterson får inget arbetstillstånd

En någon liknande situation har gjort att den kanadensiske pianistsensationen Oscar Peterson haft svårt att återvända till USA. Många bookningar har näst inhiheras i och med att han inte fick sitt arbetstillstånd förnyat. Man väntar dock att svårigheterna snart skall lösas.

Count Basie har bildat ett nytt stort band för en vecka på Apollo, och kommer kanske att behålla bandet permanent, om omständigheterna medger det. Benny Goodman hade för första gången på två år en stor orkester nyligen på en televisionsshow. Hymie Shertzer sammansatte orkestern åt honom och hade med Al Klink, Bill Stegmeyer, Lou McGarity, Will Bradley, Cutty Cutshell, Bernie Privin och Doc Severinson. Benny lanserade också en sextett med Terry Gibbs, Teddy Wilson, Jo Jones, Ed Safranski och gitarristen John Smith, och för ett trionummer hade han Mel Torme på trummor.

JAZZ-HOT MAGAZINE

DUKE ELLINGTON AU METROPOLITAN OPERA par Leonard FEATHER

IL EST probablement le concert le plus avidement attendu et certainement le programme le plus éblouissant, le plus spectaculaire, que nous a offert Duke Ellington, l'autre soir, au Metropolitan Opera House.

Première apparition d'un orchestre organisé de Jazz dans ce sanctuaire de la tradition. Le seul autre concert de Jazz qui y ait jamais eu lieu, fut présenté par les vainqueurs du référendum d'Esquire, en janvier 1944.

Ce concert était donné au profit de l'Association Nationale pour l'émancipation des Gens de Couleur (N.A.A.C.P.). La N.A.A.C.P. est l'organisation la plus vaste et la plus puissante des œuvres de ce genre. Elle a dépensé des millions de dollars au cours de ses quarante et quelques années d'existence, combattant les cas individuels de ségrégation et de discrimination sur tout le territoire des Etats-Unis et elle a obtenu 28 décisions favorables sur 31 cas qui furent amenés devant la Cour Suprême des Etats-Unis.

Peu après 20 h. 30, une énorme affluente (la salle était remplie à l'extrême et environ 200 personnes étaient debout, réalisant un total de 3.600 entrées), vit Vincent Impellitteri, Maire de New-York, apparaître devant le rideau pour prononcer une courte allocution. Le rideau s'ouvrit et Duke, resplendissant comme toujours, cravate et habit blancs, dirigea immédiatement l'orchestre dans une nouvelle version de cette composition vieille de 23 ans, « The Mooche », où s'illustrèrent Quentin Jackson, Ray Nance et Russell Procope.

Les admirateurs d'Ellington remarquèrent tout de suite la présence de deux batteurs et deux bassistes, Joe Benjamin, qui faisait partie récemment du Quartet de Billy Taylor, était ajouté comme second bassiste, tandis que Sonny Greer était secondé par Bill Clark, qui avait travaillé avec Mary-Lou Williams et Lester Young.

Les exécutions de la première partie du programme étaient, pour la plupart, destinées à mettre en valeur les principaux solistes : Harry Carney joua ce morceau d'ambiance, « Frustration », Cat Anderson, revenu depuis peu dans

l'orchestre, réalisa son tour de force dans le suraigu de « Coloratura » (extrait de « Perfume Suite »), Lawrence Brown, dans son morceau de bravoure « Rose of the Rio Grande », et le ténor Paul Gonsalves — sonorité presque semblable à celle de Ben Webster — dans une nouvelle version de « Take the A Train ». Egalement nouvel aspect de la populaire composition de Duke, « Love you Madly », avec un vocal plutôt confidentiel de Yvonne Lanauze, nouvelle venue dans l'orchestre.

Puis vint « Harlem » qui termina la première partie du concert. Ecrite à l'origine pour l'orchestre symphonique de la N.B.C. et réarrangée par Duke pour son propre orchestre, cette musique, dit-il, « décrit Harlem tel qu'on peut le percevoir au travers de nos cinq sens, par la fenêtre d'un puits d'aération de Harlem : l'odeur de la bonne cuisine épicée, les radios qui se rejoignent simultanément pour faire entendre les artistes populaires, le bruit des bavardages » et, ajouta-t-il, « n'oubliez pas qu'à Harlem on trouve les meilleurs joueurs et compositeurs de rumbas ». Ceci était reflété dans une partie du morceau qui avait une délicieuse saveur cubaine.

A juger de la réaction populaire comme de la réaction critique, « Harlem » fut la plus réussie des créations de la soirée. S'étendant sur environ 14 minutes, elle contient une large variété d'atmosphère, de tempos et déploie une virtuosité instrumentale typiquement ellingtonienne. Elle sera probablement enregistrée dans son intégralité en « long playing ».

Après « Harlem », entracte, au cours duquel les photographes s'en donnèrent à cœur joie pour éblouir les célébrités de l'assistance : le Docteur Ralph Bunche, Lena Horne, W.-C. Handy, le Maire Impellitteri, Ethel Waters, Walter White, directeur de la N.A.A.C.P., et Madame Ruth Bryan Rohde, naguère Ministre du Danemark et actuellement déléguée à l'O.



AU CONCERT DE DUKE ELLINGTON. — De gauche à droite : Mauro Contrastano, adjoint au maire de New-York, Barney Ross, Lena Horne, Billy Rowe du "Pittsburgh Courier" et le maire de New-York Vincent Impellitteri.

N.U. Les champions bien connus Ezzard Charles et Barney Ross étaient également présents.

La seconde partie débuta par une nouveauté : « Controversial », divisée en deux parties que le Duke a appelées « Before My Time » et « Later ». « Later » qui fut jouée d'abord, est une pièce étrange et peu concluante, parsemée de colorations tonales, et d'effets modernistiques qui feraient hésiter les plus ardents fanatiques de Stan Kenton. Long de presque six minutes, c'est le genre de choses sur lesquelles il est prématuré d'énoncer un jugement avant une demi-douzaine d'auditions. A l'opposé, « Before my Time » est simple et agréable. C'est l'impression amusante de l'ère du Dixieland agrémentée de tous les clichés et procédés utilisés autour de 1920. « Un peu nostalgique », comme dit Duke, « souvenir de l'origine de notre héritage musical américain appelé Jazz, bien que, n'ayant pas de signification sociale aux yeux de quelques-uns de nos amis cultivés, nous ayons évité le terme Dixieland dans le titre ». Le premier commentaire de Duke, après avoir écrit et considéré ce nouvel ouvrage, fut : « Cette musique remonte si loin, c'est avant mon époque. » Ceci lui donna l'idée pour le titre. Bien que l'orchestre entier joue à certains moments, ce sont surtout Harold Baker, à la trompette, Quentin Jackson, au trombone, et Russell Procope, d'abord à la clarinette, puis au soprano (Tiger Rag) qui en sont les vedettes.

Le morceau suivant nous valut d'entendre Johnny Hodges interprétant la délicate pièce de Billy Strayhorn, baptisée « Violet Blue » et sur un rappel, « The Jeep is Jumpin ».

Puis vint une nouvelle création intitulée « Monologue-Duet-Threesome ». La première de ces trois parties était une innovation : Duke, dans le rôle du chœur racontant une petite histoire simple et amusante à propos d'un homme et d'une femme, l'orchestre ponctuant

sa narration. « Duet », écrit par Jimmy Hamilton et arrangé par Billy Strayhorn, est une interprétation instrumentale de ce que Duke appelait « le thème vieux comme le monde de l'homme et de la femme », la clarinette de Jimmy Hamilton représentant la femme et la basse de Wendell Marshall personnifiant l'homme. « Threesome » nous offrit une autre image, nouvelle dans un concert d'Ellington : ici le triangle de l'amour était exprimé en musique par l'orchestre et représenté chorégraphiquement par un groupe de danseurs remarquables : les « Co-Op », qui obtinrent un des plus beaux succès de la soirée.

Après « Monologue », « Duet » et « Threesome » n'importe quoi devait sembler hors d'atmosphère, et surtout Al Hibbler.

Votre correspondant n'a jamais été spécialement admirateur de ce chanteur et sa prestation au Metropolitan n'a pas été du meilleur goût, débutant par un pot-pourri de chansons : il s'enfonça ensuite dans le pathos de ses « Trees » et « Danny Boy ».

Après Hibbler, vint le classique pot-pourri, avec Duke Ellington au piano et l'orchestre, dans une ronde de ses plus populaires compositions. Ceci était censé être le fin du programme, mais il y eut encore 2 rappels avant que, définitivement, le rideau ne se fermât : Ray Nance chantant « Saint Louis Blues » et les 5 trompettes (Harold Baker, Cat Anderson, Ray Nance, Nelson Williams, Frances William) jouant « Blue Skies ».

En résumé, cette soirée fut de celles qui procurent une véritable satisfaction, la seule déception étant l'indigence des vocaux. Financièrement, le prix des places allant de 7 dollars à 25 dollars, la recette s'éleva à environ 16.000 dollars, substantiel apport à la N.A.A.C.P.

Duke est maintenant en tournée, rééditant à Philadelphie, Chicago et d'autres grandes villes, ce même concert. Cependant, vous tous, qui êtes loin, serez heureux d'apprendre que le Concert du Metropolitan fut enregistré en entier pour la Voix de l'Amérique, et qu'il sera diffusé bientôt à travers le monde.

New York i mars. JOHNNY HODGES OCH HANS nyligen bildade orkester hade premiär denna vecka på en nattklubb i Newark. Tre tusen miles avlägsen hade hans gamle boss, Duke Ellington, premiär på Oasis Club i Los Angeles. Namnen på de nya musikerna efter Hodges och Lawrence Brown är ännu inte kända i New York.

Oscar Pettiford har reorganiserat sin sextett och har nu Howard McGhee på mellofon, Teddy Gohen på vibrafon, Duke Jordan på piano, Ted Sturgis på bas och Specs Wright trummor. Denna orkester skall snart ha premiär på Club Harlem i Miami — det är första gången en mixed orkester får spela i denna stad. Rasmötsättningarna i Florida påstås ha förbättras avsevärt sedan Josephine Baker, när hon uppträdde på en flott nattklubb, krävde att all rasdiskriminering inom klubben måste förbjudas. Som ett resultat har åtskilliga klubbar i Miami öppnats för alla.

Josephine Baker har i förbigående sagt slagit publikrekord med sin framträdande på Strand Theatre. I revyn fanns också Buddy Rich nya stora orkester mot Zoot Sims och Harry Edison.

Flip Phillips har haft premiär med en all star-orkester på Birdland med bl. a. pianisten Dick Hyman och trombonisten Bill Harris. I samma show finns Joe Roland med sin vibrafon och bop-stråkar, en grupp som livligt uppmärksamats på sistone i New Yorks musik-kretsar. Flip efterföljdes av Mary Lou Williams trio och Gene Ammons—Sonny Stitts orkester på Birdland.

Terry Gibbs, som tidigare endast gjort en enda grammofoninspelning under eget namn, inspelade åtta sidor nyligen för Triumph och hade med sig Bill Triglia på piano, Jimmy Raney gitarr, Curly Russell bas och Art Blakey trummor.

Buddy De Franco har repeterat med sin nya stora orkester och spelar sitt första engagemang påskveckan på Chick Club i Philadelphia. Många, som

Josephine slår rekord

Amerikanytt från Leonard Feather

har hört hans första fyra sidor på MGM påstå, att Buddys band verkligen har en stor chans att slå igenom både kommersiellt och musikaliskt. Arrangemangen ha skrivits av Nat Pierce, Sonny Truett och Buddy själv.

Jimmy Mc Partland med fru Marian Page på piano har gjort flera sidor för Prestige med bl. a. Gene Sedric på klarinett och Vic Dickenson på trombone. Jimmy är för ögonblicket på Colonial Club i Boston.

Gene Krupas nya orkester, som han bildade efter sin två månader långa semester, är ute på sin första turné. Den består bara av 12 man och har en ny



Peanuts Hucko, fin klarinettist, respekterad i alla läger i USA.

repertoar. Vokalist är Dodie O'Neil, som ni kommer ihåg från de gamla plattorna med Artie Shaw och Bob Chester.

New York har fått en ny jazzklubb. Den heter Embers och i motsats till de flesta ställen som lanserar god musik är den belägen på den flotta East Side och vänder sig alltså till den rika publiken. På premiären hade man Art Tatum, Joe Bushkins kvartett och Joe Mooney, som nu lämnat sitt dragspel och istället spelar hammondorgel. Bushkins lilla grupp har Buck Clayton på trumpet, Billy Rule på trummor och Sid Weiss på bas. Bushkins förre trumslagare, Charlie Smith har övergått till Duke Ellington.

Mildred Bailey har välkomnats tillbaka till New York efter en lång sjukdom, som reducerat hennes vikt till nästan hälften. Hon är på Bon Soir, en trevlig klubb i Greenwich Village och ackompanjeras av Reggie Beane, piano, Gene Fields gitarr och Beverley Peer, basist.

Marshall Royal, äldre broder till trumpetspelande Ernie Royal, har övertagit klarinettstämman i Count Basies septett. Rudy Rutherford hade ursprungligen engagerats att ersätta Buddy De Franco, men fick bara stanna ett par veckor.

Peggy Lee och maken Dave Barbour har slutat med sitt musikaliska kompanjonskap, åtminstone för tillfället. Peggy är på Copacabana, vilket innebär hennes första nattklubbsjobb i New York.

Billie Holiday har för närvarande inget grammofonkontrakt, i det Decca definitivt brutit alla förbindelser med henne. Hennes manager underhandlar nu med två ledande bolag.

Joe Sullivans gamla pianonummer "Little Rock Getaway" återkommer nu som schlager, text har skrivits av Carl Sigman.

Tre gamla stjärnor från Fletcher Hendersons era — Red Allen, Buster Bailey och John Kirby — förenades igen och spelade på Hickory Log med Kenny Kersey på piano och Arthur Herbert på trummor.

Chicago, May 4, 1951

BOOKS NOTED

Waters' Autobiography Is 'Gripping, Frank, Lurid'

His Eye Is on the Sparrow, by Ethel Waters with Charles Samuels. Doubleday, \$3.

By LEONARD FEATHER

New York—A few months ago a book appeared by the name of *In Person: Lena Horne* as told to Helen Arnstein and Carlton Moss. The appearance now of Ethel Waters' autobiography (with only one ghost writer) provides some interesting comparisons. Though Lena's was a fascinating account of the life of a wonderful person, Miss Waters' is emphatically the better book. It is longer, better written, perhaps a little franker in spots, and certainly tells a colorful and often lurid story.

Lena, who describes how uncomfortable she felt around white people until not so many years ago, finally became a militant fighter for her rights and married across the line. Miss Waters, on

the other hand, has a far more passive attitude and still doesn't care too much about mixing.

Religion Predominated

Religion played virtually no part in Lena's life; it is the guiding force in Ethel's and a dominant theme throughout her book. An intense desire to understand the mechanics of music and singing dominated Lena's career; Ethel just went ahead and sang, and her book is far less directly

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concerned with music. However, *His Eye Is on the Sparrow* has a special interest from our standpoint for several reasons. First, it describes vividly the sordid, squalid living conditions out of which so many great Negro talents have managed to emerge. Two, it involves as major or minor characters such people as Bessie Smith, Fletcher Henderson, Eddie Mallory, Willie Bryant, and Reginald Beane.

Most of all, there is a frank account of the obscenely bestial treatment accorded to Negroes in the south, in a tense sequence telling of Ethel's narrow escape from possible lynching in Atlanta after incurring the enmity of a cracker theater manager.

Gripping Passages

Almost as gripping are the passages in which she described her tortuous love affair with a dope addict, her two unhappy marriages (one at the age of 13) and numerous other relationships with men, all of which ended in misery. The circumstances that led to her own birth, when her mother was only 12, are the most shocking of all; but this is a book full of shocks, even for those of us who thought we knew a little about the subject.

Ethel tells the whole story of her early days in the subject.

Records and later with Black Swan of her launching of such songs as *St. Louis Blues*, *Dinah*, and *Stormy Weather*. As is so often the case with autobiographies, the earlier passages in the book are by far the best; as she moves into the big time one sees the years rolling by at a far greater rate per chapter, omitting the minute details found in the first half of the volume, it is hard to escape the impression that often, after she becomes a star, one is reading a single side of an incident or event to which there were two conflicting sides, two sets of opinions. But even at her most elliptical, Miss Waters is fascinatingly informative.

The only danger inherent in the book is that it may tend to encourage many stereotype concepts in

the mind of the average square reader. "Singing and dancing were nothing among us colored people," Ethel writes. "They came natural as breathing."

And "Musicians are as daffy and uninhibited as so many jolly little monkeys."

Ammunition

Between such items as these and the numerous accounts of Ethel and her relatives and friends trying to knife, shoot, brain, or otherwise maim each other, there is plenty of ammunition to enable Rep. Rankin to say "See? What did I tell you about them crazy Nigras?"

But for those who examine causes as well as effects, and for those who care to read the strange-than-fiction story of a remarkable woman whose voice has thrilled two generations, this is quite a book.

Nya svenska band gör sensation

Sverige runt i radio med Simon Brehm

EN AV DAGARNA FÖRE PASK fick radiopubliken tillfälle att stifta bekantskap med en av våra allra färskaste kapellmästare, Andrew (Anders) Burman, och hans kvintett, bestående av förutom kapellmästaren på trummor, Ove Lind, klarinett, "Ankan" Almstedt, bas, och de båda "Roffarna" Berg och Larsson på resp. gitarr och piano.

Det var en alldeles utomordentlig sändning, bl. a. bevisande att det finns andra än de ofta förekommande "coolingarna" som kan spela jazz i Svedala. Man spelade helt i goodmanskvintettstil, man kan om man vill kalla den moderniserad, speciellt vad som avser solospelet, och kvintetten lyckades nära nog 100 % igt få fram en ganska sällan hörd eller "känd" swing av bästa kvalitet.

Svensk klarinettist med beat

Solistiskt är det svårt att nämna någon före en annan, men Oves solon var ibland nästan fantastiska — få om ens någon klarinettist spelar med en sådan "beat". Upptagningen var också av högsta klass. Enda invändningen mot programmet skulle möjligen gälla titeln. "Moderna rytmer" var nog i alla fall missvisande. Dessutom en liten undran. Skulle man inte kunna finna en lämpligare sändningstid än minuterna före middagsrapporterna till liknande program. Jag kan knappast tänka mig att t. ex. de middagslagande husmödrarna, vilka torde utgöra en stor del av lyssnarmajoriteten just då, kan vara speciellt intresserade av denna sorts musik.

Samma invändning gäller naturligtvis även Roffe Ericsons sextettsändning under samma programtitel och samma programtid som ovanstående, fast någon



Sven Bollhem, elittrumslagare, har haft egen sändning men spelar annars numera hos Thore Swanerud.

Noréns, vilket är avsett som allra högsta beröm. En herre som säkerligen kommer att låta tala om sig. Lasse Gullin lyckades i dag bra mycket bättre än förut med sitt tenorspel — kanske blir det i alla fall hans "melodi" till slut. Barytoninslagen som vanligt, dvs. formidabla. Mats Olsson är en pianist som trots sin relativa okändhet är i allra högsta elitklass. Där får Norin en verkligt prima efterträdare till Gunnar Svensson. Slutligen visade sig Bengt Wittström vara en förträfflig assistent till Dalander och Mats Olsson i kom-

annars bara de vanliga slagnumren. Orkestern lät också mycket blek denna gång — kanske var man inte speciellt intresserad av uppgiften. Det bästa numret var "Yesterdays", där Arne Domnerus' klarinettsolo var förstklassigt.

Perssons Blandning i kaleidoskopet

Den påföljande onsdagskvällen blev sannerligen ett bevis på grammofoonskivornas inflytande i de svenska jazzprogrammen. Först som vanligt "Nattugglan", så 15 minuter Lester Young på grammofoon, så en historisk översikt om trumpeterna som jazzinstrument (det första i en tilltänkt serie) med grammofoonillustrationer, så Sten Carlbergs swingkvart som faktiskt blev nära 20 minuter, så "Mood Indigo" bandinspelad från Rex Stewarts konsertturné för några år sedan, och till slut ett par Kentonnyheter, även dessa på grammofoon. Det var nästan så att man fick för mycket av det goda. Nog skall det väl finnas större variationsmöjligheter inom detta jazzkaleidoskop?

Gonella spelade ju skrämmande dåligt!

Jo, det fanns det också. Det visade sig inte senare än onsdagen efter, då Olle Helander bjöd på fem kvarts verkligt omväxlande underhållning. Först kom i serien om instrumenten en trevlig avhandling om trombonen, så en låt med Nat Gonella, inspelad vid hans besök här 1938 (tänk att man faktiskt på den tiden avgudade karlen som jazzmusiker och samlade på hans plattor osv. — det är ju nästan skrämmande vad dåligt han spelade, det märker man nu). Lasse Gullins kvartett underhöll lyssnarna i 20 minuter med en blandning av både gott och ont. Lasse spelar underligt nog mycket ojämt. — Medan han i ena minuten kommer med de underbaraste fraser — speciellt i långsamma, sorgsna melodier — verkar han väldigt obalanserad i andra — mest när han spelar tenor, tyvärr. Mats Olsson är som förut nämnts mycket habil. Här påminde han ibland om Tristano, ibland om Shearing och ibland om Peterson, men även han har det litet besvärligt med balansen. Nils-Bertil Dalanders annars så förmåliga trumspel hördes överhuvudtaget inte (tekniska orsaker — dessbättre sällsynta) och i förhållande till det blev alltså "Bengan" Wittströms basspel alltför dominerande, alldeles särskilt som man ibland tyvärr måste anmärka på hans rensplöjning och tonval. Jag vet inte om detta är särskilt grinigt av någon speciell orsak,

men jag kunde inte låta bli att reflektera över den svenska jazzens standard i förhållande till den amerikanska, då Sten Carlberg i nästan omedelbar anslutning till Gullins kvartett i sin swingkvart började med Stan Getz' "Strike up the band". Det kan inte hjälpa att skillnaden framstod särskilt klar — i Getzplattan saknades sannerligen varken balans eller swing eller någonting annat. Kanske är denna jämförelse också orsaken till att jag aldrig hört Getz spela så fint förut. Det skall bli intressant att utröna nästa gång jag får höra denna synnerligen förmåliga inspelning. Tydligt och klart är i alla fall att vi måste akta oss att överestimerar den "svenska" jazzens kvalitet.

Ove Rönns sammetslena saxion

Ove Rönns spelade trevlig "arbets"-musik fredagen den 13, och speciellt fäste man sig vid ett par nummer smakfullt sjungna av Carl-Erik Lindgren. Kanske var att planka Sarah Vaughn-fraserna i "Thinkin' of you" litet väl pretentiöst. Ove själv har ju en sammetslena altsaxton, och rent kommersiellt var hans spel oklanderligt.

Sångaren Jack Norén

Samma dag spelade Thore Jederby thédans. Jack Norén medverkade med sång. Han sjöng ett par mediumlåtar utmärkt, men onekligen passar han bättre i långsamma saker. Man fäste sig också vid pianisten Ejemos läckra harmonibehandling och "Lill-Jonas" Bergströms musikaliska utsvävningar på både altsax och klarinett. Trumpeten sköttes föredömligt av Leppe Sundewall. Däremot frågar man sig vad fiolspelaren hade i programmet att göra. Det hade väl passat bättre med ännu en blåsare.

Sven Bollhem hade en annan förmiddag etablerat sig som kapellmästare för en kvartett, vilken bestod av Lenart Köhlin, Swanis och nya basisten Lasse Gustafson. Köhlin övertygade inte denna gång, men Bollas däremot spelade här verkligt föredömligt. Lätt och lekande vispkomp är tydligen modellen.

I övrigt kan nämnas att jazzkaleidoskopet fr. o. m. den 15 maj skall flyttas till annan tid, nämligen tisdagar 19.30—20.00. Hoppas att den ej jazzintresserade radiopubliken inte knorrar. Det kan vara skönt att någon onsdag slippa sitta uppe ända till 12. Denna tid är ju kortare än förut, men i stället får vi behålla de gamla dansmusikensändningarna på onsdagarna. Där skall förekomma såväl jazz- som kommersiell musik.

De nya stilbildarna

Lester "Pres" Young



Lester Young är en fascinerande musiker ur flera synpunkter. För det första är det väl ytterst sällsynt att en musiker redan från början framträder med en färdig stil och sedan kan bibehålla den tämligen oförändrad över en så lång tidsperiod som femton år. Hör man Lester idag har man heller ingen svårighet att känna igen hans stil som den framträder i hans inspelningar med Count Basies kvintett år 1936, t. ex. "Shoe Shine Boy" eller "Lady Be Good".

För det andra är det också sällsynt att en enda musikers stil kan komma att bilda basen för så många andra musikers sätt att uttrycka sig — följer man de moderna tenoristernas utvecklingslinjer bakåt strålar nästan samtliga hop i en punkt: Lester Young. Även om han själv anser sig spela "swing tenor" enligt tidiga 40-talsbegrepp måste man fastslå att det var musiker som han, Charlie Christian och kanske några till, som gav impulserna till jazzmusikens omsvängning från hot till cool jazz.

Lesters levnadslopp kan väl i korthet beskrivas som följer:

Född i New Orleans 1909. Musikaliskt påbrå från fadern. Började med trummor, sedan altsax och baryton. Spelade med The Bostonians, King Oliver, Walter Paige. I början av 30-talet till Kansas City med Benny Moten och Count Basies första, lilla ensemble. Ett försök att ersätta Hawkins hos Henderson 1934 slog inte väl ut — för Lester lät inte som Hawk! Efter några månader hos Andy Kirk till Basie i Kansas City, 1936. Hos Basie till slutet av 1940. Eget band i New York, ströjobb och eget band igen tillsammans med bro-

USA:s vibrafonist nr 1 arbetslös

Om Terry Gibbs - av Leonard Feather

AMERIKAS FRÄMSTE jazzmusiker på vibrafon heter Terry Gibbs, vilket väl inte kommer som någon överraskning för den svenska publiken. Detta är i alla fall åsikten hos de röstdeltagare, som valde honom till förste pristagare i både Down Beats och Metronomes röstningar i år och hos alla de tusentals musiker och "fans", som inte deltog i röstningarna.

Att Terry lyckats besegra Hampton och Norvo på deras solida hemmaplan är något av det mest anmärkningsvärda som hänt sedan Buddy De Franco petade Benny Goodman från dennes tron. I Metronome i år fick Terry nästan fyra gånger fler röster än sin närmaste konkurrent, Milt Jackson, och den senare var två röster före Red Norvo. I Down Beat vann han bekvämt före Red med Lionel Hampton som trea — Margie Hyams kom fyra i båda röstningarna.

Rastlös och rörlig

Vad för sorts människa är denne 26 år gamle Brooklyn-pojke, som har gjort ett sådant slag inom den "hamrade" jazzen? Nyligen fick jag Terry att sitta still länge nog för att få några fakta av honom — en svår uppgift, eftersom han är lika rastlös och rörlig som sina fingrar. Han är en kortvuxen, lycklig kille med svart hår och senig figur och han talar lika andlöst som han spelar.

Han föddes den 13 oktober 1924 i en ortodox judisk familj i Brooklyn och musik växte han upp med. "Min far var en gång den störste kapellmästaren på speciella judiska radioshows", erinrar han sig. "Han spelade violin och bas och kallade sin grupp Abe Gubenko and his Radio Novelty Orchestra. Min bror och två systrar är också musikaliska. När jag var liten brukade jag smita in och fingra på min brors xylofon, när han inte var hemma."

Lille Julius Gubenko (som Terry då hette) pluggade trummor och pukor, och medan han ännu var i skolan deltog han i en amatörtävling, som han vann, och reste på turné med kapellmästaren Bowes, innan han återgick till skolan.

Innan han fick tillfälle att börja som yrkesmusiker, blev han inkallad. Vid ett tillfälle var Terry chaufför på en tankbil, en tid som han erinrar sig utan saknad, men det mesta av de tre åren vistades han i militärörkestrar i Texas och Louisiana och spelade trummor, xylofon och pukor.

Efter att ha blivit civilist fick han spela några jobb med gitarristen Bill De Franco på 52nd Street och göra sina första plattor med Allen Eager på Savoy — "And That's For Sure", "All Night All Frantic", "Meeskite" och "Donald Jay".

Tommy Dorsey köpte grisen i säcken

Vid den tidpunkten blev Tommy Dorseys uppmärksamhet fäst på den talangfulle ungdomen och Tommy, som antingen ännu inte hade bildat sin världssamma antibop-inställning eller, vilket är troligare, inte insett att Terry spelade bop, engagerade honom. Samarbetet var olyckligt; Terry, som knappast fick någon chans att spela, slutade efter sex veckor. Hans nästa stora jobb blev i Sverige med Chubby Jacksons lilla fina band med Conte Candoli, Frankie Socolow, Lou Levy och Denzil Best.

"Sweden was crazy", säger Terry (det högsta beröm enligt hans vokabulär). "Människorna är entusiastiska — och fördomsfria, wow. Du frågar en kille, vilken hans favorittrumpetare är, och vare sig han är ung eller medelålders, är det troligt att han säger Dizzy Gillespie och Bobby Hackett. Dom gillar helt enkelt musik!"

Jobbet med Jackson upphörde tidigt 1948, när inspelningsförbudet pågick. Terry hade inte gjort någonting på vax utom skivorna med Eager och en session med Aaron Sachs för Manor, som inte kom ut förrän mycket senare. Han spelade flera månader med Buddy Rich's stora band, och fick sedan sitt stora genombrott — en chans att spela med Woody Hermans nya, ungdomliga och exciterande band. Efter det förbudet upphört lanserades Terry i sådana minnesvärda Capitolsidor som "Early Autumn", "That's Right" och "Keeper of The Flame", "More Moon", Jamaica Rhumba" och "Lemon Drop", den sista hade hans berömda komiska vokaldueett i bopstil med Woody. Senare deltog han i en serie sidor med Hermans musiker under Serge Chaloffs ledning.

Hos Herman exakt ett år på dagen

"Jag ingick i orkestern i Chicago den 5 september, och lämnade den, också i Chicago, exakt ett år därefter — den 5 september 1949", säger Terry. Hans orsak att lämna var, att han gift sig under det året och ville slå sig ned permanent i New York.

Under flera månader ströpspelade han, ledande smågrupper på Three Deuces, Soldier Meyers i Brooklyn och Georgie Aulds kortlivade Tin Pan Alley Club. Så kom bildandet av vad han kallar "det lyckligaste band som jag någonsin sett" — en allians av Charlie Shavers, Louis Bellson och han själv som ledare för en sextett, som arbetade samman under sex månader, med Lou Levy på piano, Jerry Winner klarinetten och under en tid Oscar Pettiford på bas.

Bandet hade svårighet att få jobb regelbundet och accepterade ett erbjudande att ingå i Tommy Dorseys band en masse, sedan Tommy lovat att lansera dem. Det skedde dock aldrig — Pettiford gick över huvud taget inte med, Jerry Winner avskedades snart, Lou Levy och Tommy hade olika åsikter, som ledde till att Lou slutade, och i september 1950 efter det sextetten så definerades.



Terry Gibbs är nu en av de stora musikerna i USA. När han besökte Sverige med Chubby Jackson var han så gott som okänd.

nitivt hade splittrats hos TD, slutade också Terry.

Det var alltså i september i fjol. Sedan dess har Terry lanserats på en televisionsserie med Benny Goodmans sextett, och också gjort en serie plattor med BG på Columbia. Han försökte förgäves få ett break med egen orkester och hade då med sig pianisten Bill Triglia, gitarristen Jimmy Raney och trumslagaren Charlie Smith. Han ville inte resa på turné med Goodman, eftersom de inte kom överens om gaget. Och när detta skrives har han faktiskt inte haft ett stadigt jobb på två månader!

Röstsedlar är bra — men svåra att bli mätt på

Att entusiasterna valde honom till nr 1 betydde en hel del för Terry, men det är svårt att äta röstsedlar. Han skylar sin nuvarande situation på avsaknad av ordentlig manager och skivor under eget namn (detta kommer dock att korrigeras snart med en session för Triumph). Han säger också, att några av de bästa Capitol-sidorna han gjorde med Woody, exempelvis "Lollipop", aldrig kom ut.

Det finns i själva verket inget skäl i världen, varför Terry inte skulle ha kommersiell framgång. Han lider inte av förbannelsen att ha de neuroser, som lett till att alltför många av hans kamrater inom bopmusiken fått ett tragiskt slut, musiken räcker för honom som inspirationskälla, och han kan överbringa sin entusiasm till publiken. Han behärskar vibrafontechniken till den grad att han spelar fraser i dubbeltempo, som många musiker skulle ha svårt att spela i vanligt tempo. Han är som mest inspirerad och uppfinningsrik, när han har i sällskap någon av sina favorittrumslagare, helst Charlie Smith eller Louis Bellson.

Norvo och Hampton beundrar honom

Han har förskaffat sig som beundrare två av de stora vibrafonisterna från swingepoken, vilka nu anstränger sig att bli moderna själva — som bevis kan anges Red Norvos "Move" eller Hamptons bop-album, vilka visar att båda vandrar i Terrys riktning. Ja, när Norvo och Hampton säger, att den där killen Gibbs har någonting, så kan ni vara säkra på, att de vet, vad de talar om.

Compact's Man of the Month is Columbia's Champ Butler. He's a freckled, 23-year-old redhead, was named after a friend of his father's, former Speaker of the House Champ Clark. He shows great promise on his new release, *I Apologize* (##); other side is *There'll Be Mornin' in the Mornin'* (b) ... pretty dirge-like.



CHAMP BUTLER

sharps and flats

By LEONARD FEATHER

Key to Record Ratings:
Excellent
Good
b Fair
bb Poor

Eleanor, b *My Prayer* (Capitol). Trumpeter Ray Anthony is almost as successful as Tex Beneke, Ralph Flanagan, Jerry Gray, and everybody else who uses the Glenn Miller style. Vocalist Tommy Mercer (no relation to Johnny) is featured on these two ballads... # *Portrait of Tallulah No. 2*, # *Dahling* (Columbia). *Portrait* features Joe Bushkin's piano, Buck Clayton's trumpet and a swinging string section. Coupling is also dedicated to Miss Bankhead, Joe's foremost fan... ## *Ella Sings Gershwin* (Decca). The songs of George Gershwin never lose their enchantment. Accompanied only by Ellis Larkins' piano, Ella Fitzgerald brings out all the beauty of *Soon*, *How Long Has This Been Going On?* and others. Available in all three speeds, this record is a must... b *Here Come the Blues*, b *I Left My Hat in Haiti* (MGM). An odd combination: Billy Eckstine's voice, Woody Herman's clarinet, Rugolo's arrangements. Eckstine fans will be disappointed; Herman admirers will prefer the latest by Woody's band, *Ninety-Nine Guys and Searching*... # *The Cannonball Express*, # *That Ol' Devil* (Capitol). Peggy Lee sings two songs that are pleasantly different from her usual routine. Both sides have a good rocking rhythm and rather wild orchestral work... ## *How High the Moon*, # *Walkin' and Whistlin' Blues* (Capitol). Guitarist Les Paul and vocalist Mary Ford on a record that's sure to fascinate you. *How High* has a sort of hillbilly flavor and a fast tempo; the *Blues* lives up to its title in an uncanny manner... # *Strayhorn Trio* (LP, Mercer). The trio consists of Billy Strayhorn and Duke Ellington at the pianos, plus a bass player. They're the most informal, unusual piano team ever... # *What Will I Tell My Heart?*, # *Dr. Jive Jives* (Decca). Arthur Prysock, whom you may not have heard of but will certainly like, does a swell job on *Heart*. Pianist Buddy Johnson is featured on the reverse.

Compact's Girl of the Month is London Records' Anne Shelton. As one of England's top singers, she was well known to GIs during the war. Now she's in America and has just made a topnotch recording of *Love Time* (##), the charming waltz Dick Manning and Herb Rickles wrote as a salute to Compact's number-one cover.



ANNE SHELTON

sharps and flats

By LEONARD FEATHER

Key to Record Ratings:
Excellent
Good
b Fair
bb Poor

I Won't Cry Anymore, # *Because of You*. You'll like Tony Bennett's singing of the pretty tune on the first side (Columbia). The same tune is done as a tenor sax solo, with vocal background by Dave Lambert's quintet; very unusual (Coral)... b *Pretty Eyed Baby*, b *That's The One For Me*, # *Rose, Rose, I Love You*, # *Jezebel* (Columbia). First two are duets by Jo Stafford and Frankie Laine. Tunes don't suit them; there's a much better version of *Pretty Eyed Baby* (b) by Billy Williams' Quartet of TV fame (MGM). *Rose* and *Jezebel* show Frankie on his own and more at ease... # *It's De-Lovely*, # *Flamingo* (Federal). Marian McPartland, the talented pianist from England, gets a very pleasant sound on her solo debut, accompanied by harp, 'cello, and rhythm... # *Hello, Young Lovers*, # *We Kiss In a Shadow*, b *Shall We Dance*, # *On Top Of Old Smoky* (Victor). First two numbers are sung by Perry Como, the other pair by Vaughn Monroe. All but the last are from *The King And I*. *Smoky* has been done by Josh White (London) and you may prefer it to Vaughn's version... ## *Mel Torme Sings* (MGM, LP). Good news! Some of the best sides Mel ever made are available again. They include the unique *County Fair* as well as *I Cover the Waterfront*, *A Cottage For Sale*, *I Can't Give You Anything But Love*... bb *September Song*, b *Artistry In Tango* (Capitol). A disappointment for Stan Kenton fans. First side is all wrong for such a great tune; other side is just another rehash of Stan's second-hand-Ravel theme. Skip it... # *I'm Yours to Command*, # *I'll Buy You A Star* (Capitol). Gordon MacRae does a fine job on a 20-year-old Russ Columbo song, recently discovered in a trunk by Russ's heirs, never recorded before. The other side is from *A Tree Grows in Brooklyn*... ## *Deep Purple*, # *These Things I Offer You* (Columbia). Sarah Vaughan's voice and these two tunes are ideally mated.

In the Listening Booth

A rising bandleader . . . The cello, harmonica and organ make some surprising jazz

By LEONARD FEATHER

A NEW STAR . . . If you follow jazz, the name of Buddy De Franco may not be a new one to you, since for the past couple of years he has been ousting Benny Goodman from the top clarinet spot in the music polls. In one balloting he outpulled the old King of Swing by two to one.

It's surprising how few bandleaders have had big reps as great instrumentalists. Since Goodman, Shaw and the Dorseys leapt into the limelight in the '30's, they've had no competition in the double-threat field. Glenn Miller was a trombonist, sure—but he always belittled his playing, and never took a solo. Les Brown has an excellent band, but he's a mediocre saxophonist. Woody Herman's band puts out some better-than-middling modern music, but his own clarinet work is the least modern sound in it.

Thus it's a double pleasure to welcome De Franco to the bandleading fraternity. One of his first MGM releases, featuring his own arrangements of *Out of Nowhere* and *Dancing on the Ceiling*, he shows that he can produce sparkling, danceable music that's really fresh—not like warmed-over Stravinsky or ghostly imitations of Glenn Miller.

. . . AND SOME NEW SOUNDS. Georgie Auld has a backlog of

thirteen distinguished years behind his tenor saxophone. On his latest (Coral label) are *Man With The Horn* and *I Won't Cry Anymore*, with accompaniment by Dave Lambert's vocal quintet. Result: music that is moody, off the beaten soundtrack, and highly listenable.

"New Stars, New Sounds," as a matter of fact, is the title of a recent pair of LP volumes on Mercer Records. The first volume introduces "Wild Bill Davis and His Real Gone Organ." Wild Bill demonstrates to the tinliest-eared skeptics that you can get plenty swingy on a Hammond box. There are also three numbers by the Eddie Shu Quintet. Shu should be made to pay four sets of union dues: in *Two Pair O' Shu's* he improvises solos on alto sax, trumpet, clarinet and harmonica. Bop harmonica is a sound I never expected to hear, but on Shu it sounds good.

Volume II features Oscar Pettiford. On four of his numbers he plucks a cello jazz-bass style, and the effects are nothing short of astonishing. The other four have Oscar back at the old bull fiddle. Riding high with him are Serge Chaloff and other notable strays from the Woody Herman band.

All in all, a hot month for cool music.



Buddy De Franco

AUG. 33

In the Listening Booth

Swing's in the air again. Those old masters Goodman, Basie and James are back with great bands

By LEONARD FEATHER

A column ago, I noted the fact that the old King of Swing had been deposed in the popularity polls by a relative newcomer. It turns out that such a king just doesn't stay deposed—not if his name is Benny Goodman. Benny is today chief evangelist in a full scale revival of swing.

It was Goodman's famous Carnegie Hall Concert back in 1938 that really put the zing into swing. Recordings of this classic clambake were made, but for some reason lay in a deep-freeze until last fall, when Columbia unwrapped them. The album has been snowballing in popularity ever since.

For Benny Goodman's first new sides he has called in his old arranger, Fletcher Henderson. Products of their collaboration include *South of the Border* and *Down South Camp Meetin'* (Columbia). The Goodman-Henderson team dates from 1935, and somehow, through hot wars and cold, their music hasn't changed much. For serious students of jazz, this is exciting medieval history; for others, it's a matter of taste.

Harry James, most famous of Good-

man alumni, can't be kept down either. Now he's come up with a corker in *Tango Blues* (Columbia)—his own tune and, of course, his own trumpet.

Just to get further entangled in the family tree of swing, Duke Ellington's band now includes three James alumni: drummer Louis Bellson, trombonist Juan Tizol and saxman Willie Smith. Bellson has written a tune for the Duke, inspired by his former boss—*The Hawk Talks*, "The Hawk" being Harry James' nickname among musicians. Fine drumming here by Bellson, as on the reverse, *Fancy Dan* (Columbia).

Count Basie, who has not played for Harry James, has nonetheless joined the neo-swing group and has reverted to a big band. He's off at an amiable trot with *Little Pony* (Columbia).

The revival has even permeated "progressive" music, as witness Stan Kenton's remarkably restrained *Dynaflow* (Capitol), Woody Herman's *By George* and Lionel Hampton's *Cool Train* (both MGM). Even more on the bop side is *Early Spring* (Capitol), with some dazzling sounds from poll winner George Shearing and other Metronome All-Stars. ●



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LETTERS

Continued

nice our hospitals would be if our doctors and nurses went around performing their duties and operations on human beings with light heads and blurred eyes.

MARGARET NAPUE

Minneapolis, Minn.

In your February issue, in an article under Cab Calloway's byline, there was a reference to an article of mine on this subject which appeared in Esquire.

I object strongly to the use of this quotation which was out of context and incomplete and which, therefore, gave a wholly erroneous impression of my personal feeling on this subject.

I do not believe, and never have, that any musician plays better when he is "high." On the contrary, both in the Esquire article and in other articles, I quote various sources who stated exactly the opposite. In an interview with Charlie Parker, I quoted him as saying that he never played well while on the dope habit, and feels he always does his best work when in complete control of his faculties.

I would appreciate your publishing this to correct the dangerous impression left by the Calloway article. Also, since Cab talks about the bad impression the public gets by associating musicians with marijuana, it should be pointed out that this impression has been encouraged and aggravated by Cab Calloway's own recordings of *Reefer Man*, *Jumpin' Jive* and similar tunes which he helped to popularize. The snide and jocular references to the effects of marijuana in these songs may have helped Calloway sell some records, but they certainly did the reputation of the music business no good.

LEONARD G. FEATHER

New York, N. Y.

With apologies...

Toronto

THE TELEGRAM, SATURDAY, MAY 19, 1951.

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McNAMARA'S BANDWAGON

By HELEN McNAMARA



ONE of the most popular columns Leonard Feather, jazz critic, author, composer, has ever conducted is the one he calls *The Blindfold Test*. A popular feature of *Metronome* magazine for years, and now *Downbeat*, Mr. Feather spins records for well known musicians, taking down their spontaneous comments. Not wishing to imitate Mr. Feather too closely, we decided to try out the same idea, without the blindfolds. (Our commentators, we found, were a little dim-sighted, anyway.)

GUEST REVIEWERS

Unlike Mr. Feather's critics, our two reviewers, a young couple whom we shall call Bill and Peg, are not overly fond of jazz. They'd rather hear a good popular tune any day than "jive." So forthwith we put on the new Columbia recording of Frankie Laine singing *Jezebel*. Bill, the Laine fan, nearly fell over himself exclaiming: "That's great. I like Frankie. It's one of his best."

But the other record listener, Peg, said tersely: "Not enough to hold your interest. There will never be another *Mule Train*."

As for Frank Sinatra's latest, *I Whistle a Happy Tune*: "It's cute... for a children's program."

Guy Mitchell singing "A Beggar in Love" got a better reception. Said Bill: "He's got a nice voice, he sings with feeling, it tears at you. And I like big choruses."

MIXED REACTION

Rosemary Clooney's recording of *Mixed Emotions* got a mixed reaction. Said Peg: "I don't care for the tune, it's too hard to remember,"

hear too much of it. It gets monotonous."

Before we slipped on the new MGM record of *How Am I to Know*, we announced that Ava Gardner was doing the vocal, but later decided that was unfair. Before the needle had dropped on the record Bill was saying: "Oh, I like that and then, after a few bars, 'a voice that suits her personality.' Peg: 'Yes, she's not bad.'"

Ann Blyth singing the *Loveliest Night of the Year* on the flipover was liked because of the quality of her voice, but the song? "It's not right for her... it should be done by a big orchestra only, like *Kostelanez*."

HIT SONGS OF THE WEEK

1. *How High the Moon*, Les Paul (Capitol).
2. *On Top of Old Smoky*, The Weavers (Decca).
3. *Too Young*, Nat King Cole (Capitol).
4. *Mockin' Bird Hill*, Les Paul (Capitol).
5. *Mockin' Bird Hill*, Patti Page (Mercury).



Il noto critico Leonard Feather (qui colto mentre intervista al microfono Charlie Parker) è maestro di cerimonia di una delle più ascoltate trasmissioni di jazz d'America, ritrasmessa anche per l'Europa, per la Voce dell'America, ogni lunedì dalle 21,45 alle 22,15 sulle onde corte.

Jordskred bland USA-bandet

Amerikanytt från Leonard Feather



Den här säsongens största musikaliska sensation, österrikaren Anton Karas har varit i Stockholm med sin cittra och sin Harry Lime-melodi. Han presenterades vid en kabaréföreläsning på Konserthuset av Estrad och fick de vackraste lovord i stockholmspressen. Nu lär han vara i Amerika. På bilden ser vi honom undervisa Stig Järrel i hanterandet av en cittra. I dagens amerikabrev får vi också läsa, att "Den tredje mannen" erövrar Broadway med en allmän cittra-epidemi som följd. Jaja, ingen undgår sitt öde.

New York 3 februari.

DET OBARMHÄRTIGA upplösandet av välkända orkestrar fortsätter. Bland de senaste berömda orkestrarna, som upplösts, märkas Count Basies, Charlie Venturas och Louis Jordans.

Basies planer för närvarande rör sig om formerandet av en grupp på omkring sju man, som inom några dagar skall göra inspelningar på Victor och om någon vecka ha premiär på Brass Rail i Chicago. Count har ännu inte bestämt vilka av sina originalmusiker han skall behålla i den lilla kombinationen. Detta innebär det första egentliga upplösandet av Basies organisation sedan den kom till New York för mer än tretton år sedan. Jimmy Rushing, Counts evigt populära bluesångare, har arbetat ensam på Birdland, där sista veckans program också innehöll två välkända Basiemusiker, Lester Young och Jo Jones.

Charlie Ventura, vars lilla band förlorade mycken prestige i och med att Jackie Cain och Roy Kral slutade, har av läkare tillrättat upphöra med spelandet under ett par månaders tid. Han kanske återvänder med en stor orkester. Charlie inspelade nyligen sex Ellington-melodier med en 17 mans orkester på Victor. Ironiskt nog ha flera av dessa melodier inspelats av Ellington själv på Victor för fyra år sedan, men Ellingtons versioner ha lagts på hyllan.

Att Louis Jordan måste upplösa sin orkester skylles — liksom i Venturas fall, på kapellmästarens dåliga hälsa. För två veckor sedan meddelade Jordan, att han måste sluta med musiken under minst fem månaders tid på grund av sjukdom och han skall nu alternera mellan sitt nya 50.000 dollars-hem i Arizona och sin villa i Los Angeles. Tack vare en 10-årig serie av schlager på Decca och en ständigt växande inkomst från personliga framträdanden har den lille saxofonisten från Chick Webbs orkester troligen blivit millionär och har väl råd att dra sig tillbaka.

Det senaste erkännandet åt jazz från high-brow-kretsar är, att i denna vecka skall börjas en ny kurs om jazz på New Yorks universitet under ledning av förre jazzkritikern Marshall W. Stearns. Hans föredrag kommer att illustreras med skivor och det kommer att bli gästutträdande av alla från Goodman till Gillespie. Kursen omfattar femton veckor.

Förutsägelserna av Charlie Barnets vänner, att han aldrig skulle kunna hålla sitt beslut att dra sig tillbaka från musiken visade sig vara rätta. Det uppenbarades i förra veckan, att Barnet har slutat sitt kompanjonskap med Carlos Castel och skall återvända till kapellmästaressyslan med en åtta mans orkester i Kalifornien.

Honolulu tycks bli en bra plats för jazz. Trombonisten Trummy Young har haft en orkester där under lång tid och

Red Callender har varit aktiv både som kapellmästare och disc jockey. Red Norvo har uppträtt på Brown Derby i Honolulu och efterföljes där av Vido Müssos sexmans orkester.

Ett nytt program på Birdland denna vecka omfattade alltjämt allt, från Dixieland till Bebop med attraktioner som Bobby Hacketts kvartett, som i förbigående sagt har en underbar, modern pianist vid namn Dick Hyman, vidare Wynonie "Mr Blues" Harris och stjärnan, som gav klubben dess namn, Charlie Parker med trombonisten J. J. Johnson som extra star i sin grupp.

En ny show skall också börja på Bop City med Dizzy Gillespies och Flip Phillips orkestrar, fastän den största uppmärksamheten och reklamen där skänkes en ung sångare, 20 år gamle Bill Farrell, som väntas bli en ny stjärna.

Nya ställen med god musikpolitik är den åter öppnade Greenwich Village Inn, där Cab Calloways lilla band lanseerades i den första föreställningen, och Harlems Alhambra Theatre, som den första veckan lanseerade Andy Kirks orkester, Bob Howard, Buck and Bubbles, Dusty Fletcher och med Willie Bryant som konferencier.

I stan befinner sig också Ella Fitzgerald, som hade en framgångsrik premiär på Cafe Society tillsammans med Ray Browns trio och J. C. Heards lilla band.

Savoy Ballroom i Harlem, en gång berömt som musikaliskt Mecca, har då och då enstaka kvällar av värde. Exempelvis förra veckan då tre orkestrar hade engagerats under två kvällar: Erskine Hawkins, Illinois Jacquet och Cootie Williams. En nykomling i Jacquets band är den briljante Ray Perry, en kamrat till Illinois i den gamla

Tråkiga nyheter är också att Buddy Stewart och George Evans avlidit. Stewart, som dödades vid en bilolycka i New Mexico, kommer främst att minnas som Dave Lamberts bopsjungande kollega, med vilken han inspelade den första bopskivan med sång, "What's this", med Gene Krupas orkester. Han hade också de senaste åren sjungit med Charlie Ventura och Charlie Barnet. George Evans var en av Broadways bäst kända pressagenter för teater och musik och han hade representerat sådana stjärnor som Frank Sinatra, Duke Ellington, Lena Horne och Elliot Lawrence. Han var också den publicist som verksamt bidrog till Glenn Millers berömmelse.

Oscar Pettiford, den briljante basisten, som bröt sin arm, när han spelade baseball för sex månader sedan, har äntligen blivit så pass bra, att han kan tänka på att återvända till musikvärlden. Han ämnar leda en liten grupp.

Exclusive Records, ett av de största bolagen på västkusten för några år sedan, har gjort konkurs och försöker nu sälja sina tvåhundra masters med sådana stjärnor som Herb Jeffries, Frances Wayne, Jack McVeagh, Mabel Scott och Joe Liggins Honey Drippers.

RCA Victor har skrivit kontrakt med Eddie Wilcox och hans orkester och kommer att forcera fram den första plattan, "A touch of the blues".

Det entusiastiska mottagande som gavs den brittiska filmen "Den tredje mannen" här på Broadway, har lett till en cittraepidemi. Till och med Guy Lombardo har skaffat en cittraspelare och åtskilliga plattor ha kommit ut som lanseerar filmens originalmelodier och även andra, "inspirerade" av filmen.

Stan Kenton skall spela åtta små och fyra stora plattor för Capitol i veckan. Bland arrangörerna märkas Pete Rugolo, Chico O'Farrill och Shorty Rogers, som också återfinns i trumsektionen. Trumslagaren Denzil Best har återvänt till George Shearings kvintett. Hazel Scott har fått en serie egna televisionssändningar.

I slutet av mars ger Duke Ellington sin årliga konsert på Carnegie Hall. Han arbetar nu med två mycket intres-



Här ser det ut att gå ganska glatt till, men så är det också Timme Rosenkrantz som är värd. Ni ser honom snegla fram över huvudet på Ben Webster. Den andre färgade vännen är Rex Stewart, som dock för tillfället befinner sig i Australien.

De två damerna har vi inte fått namn på och det är kanske lika bra det.

Hampton-orkestern, som — förutom att spela fin altsax, anses vara den ende autentiske bop-violinisten. På tal om Cootie Williams orkester, så avled i förra veckan hans trumslagare under de senaste åren — Robert Aviles.

santa kompositioner. Den första kallas "Jazz Accelerando" och startar långsamt för att gradvis öka i tempo. Den andra heter "A history of Jazz in three minutes", och skall ha med lite av varje från ragtime till bop.

