

DOWN BEAT

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IN THE SQUARE

Dottie Dotson, the lush thrush, who became a bride on July 8, not July 3 as reported, is honeymooning in St. Louis with her new hubby, Jack Kramer, hurrier for the St. Louis Browns. She'll return to show business this autumn as a single. . . . Milt Raskin, with a discharge from the army, went overseas with the Andrews Sisters. . . . Julie Hewitt is the new vocalist with George Paxton.

Erroll Garner took over Una Mae Carlisle's spot on the *Gloom Dodgers* program for a month. . . . Woody Herman is straightening out his dates, going into the 400 Restaurant in Gotham on November 23 for four or five weeks, then to the stage of the NYC Paramount on December 19 or 26. . . . Al Killian is leaving Hampton to join Charlie Barnet.

Sgt. Buck Clayton has scheme for a big band the minute he sheds the uniform. . . . Pianist Nat Jaffe lowered his blood pressure after a siege, but plans to double from the keyboard to the exporting business. . . . Jimmy Stutz (JD) and Bob Lanniger (Les Brown) will use Chubby Jackson's five string bass models, which are being manufactured now.

Phil Moore is writing his third "baby" tune, *I've Got The Situation Well In Hand, Baby*. . . . Charlie Yates joined Joe Glaser's Associated Booking Corp. and the office will handle the new band of Buddy Clarke (not the singer). . . . Heading page 1009 in the new Manhattan phone book is the line "Sinatra-Singer". . . . Louis Prima now owns three horses.

Are The Horn and The Legs in harmony? . . . Tim Gayle is on leave of absence from his publicity post with Fred Waring and is free lancing from Johnny O'Connor's office. . . . Glen Gray nixed an afternoon jam concert at the Rattlesnake Army Air Field in Pyote, Texas (although other bands playing there did so), so the Special Services Officer, Capt. Carl J. Holcomb, apologized to the G.I.'s through the columns of the camp newspaper for guessing wrong about Casa Loma.

Russell Case was appointed popular music director for Victor and Bluebird discs. . . . Nancy Norman sang *I Wanna Get Married* for months with the Sammy Kaye ork. Dick Brown, also a vocalist with the band, took her seriously. . . . Betty Bradley went into Billy Gray's Bandbox in Hollywood for two weeks, has stayed for ten and is being held indefinitely.

Elliot Lawrence's CBS band in Philadelphia (reviewed recently in the *Beat*) is now being piped to Mexico and South America. . . . Dick Todd took over Lawrence Tibbett's *Hit Parade* spot, and Peggy Mann may replace Joan Edwards permanently. . . . Corky Corcoran

BLUE NOTES

By ROD REED

What with his comments on the U. S. O., politics, etc., The Voice is rapidly becoming The Blast.

The New York newspaper delivery strike was a particular disaster to many sidemen. It was virtually impossible to get a *Racing Form*.

Everybody seems worried about misuse of the terms "swing" and "jazz." But as Shakespeare said, "A Sammy Kaye by any other name would be as sweet."

Icky Vicki thinks a head arrangement is a type of hair-do.

Harry James says he isn't commercial. He's an art-for-art's-sake man—and has one of the most artistic bank accounts of all.

Kenton Revolts Against Loss At L. A. Palladium

Los Angeles—Latest revolt of a bandleader against the low salaries that location jobs pay is that of Stan Kenton against the Hollywood Palladium.

Kenton, in return for the booking break his band received a few years ago when still practically unknown, signed to do a series of return engagements at the huge dance spot. Booking coming up is fourth option, for four weeks this fall, under terms of original contract.

Deal has been nixed by Carlos Gastel, Kenton manager, because, due to the big hike in expenses and salaries, the bandleader will lose several thousand dollars on the four week stand. Band may resort to the AFM's ruling cancelling contracts of over a year's standing, despite that Maurice Cohen, manager of the Palladium, assertedly had the union okay on the contract.

During Kenton's last engagement at the Palladium Cohen had agreed, due to financial conditions, to a bonus to adjust the situation. A satisfactory adjustment was never made and Kenton left after losing a good sum of money.

Gastel declined to reveal terms of the deal but said Kenton would have to get at least \$3500 weekly to clear on a location date.

will wait until January to build his band. . . . Jim McCarthy, press agent, collaborated with Count Basie on a tune called *Jumpin' Jim*.

Linda Keene isn't too happy on her USO tour. . . . Johnnie Johnston is subbing on the NBC *Supper Club* for Perry Como, who lost his father just before he went west to make a movie. . . . Hughie Prince and Dick Rogers, ex-band leader, are writing a hip Broadway show for fall. . . . Jack Leonard is back in this country. . . . Gene Howard is taking time off from Stan Kenton because of illness in his family.

Jersey Room May Reopen

New York—Owners of the Mosque Theater across the river in N.J. are planning to carry on the name band booking which Frank Dalley inaugurated at that spot in his Terrace Room. There's a possibility that two bands may run at the same time in the Mosque, one in the dine-and-dance room (which will be re-named), the other in the theater proper.

Original intention was to begin name band shows several weeks ago but the promoters are having trouble finding top bands to play their spot, Dalley having options on most ace crews.

Buddy Rich Still With Tommy

Los Angeles—Buddy Rich, TD's star drummer-man who has been threatening to cut out to front his own crew, is still with the Dorsey band at the present time.

Rich admitted he was giving the matter plenty of thought while Tommy stated his contract with the drummer did not expire until July, 1946.

New Music Hall Head

New York—Charlie Previn has taken over as director of music at the Radio City Music Hall, filling the post left vacant at the death of the late Erno Rapee. Previn, a New Yorker, has been on the west coast.

Jazzmen On Radio Rehearsal



New York—Rehearsing for their broadcast on the Saturday Senior Swing show over the American Broadcasting Company are (l. to r.): Billy Butterfield, Hank D'Amico, George Wettling and Johnny Mercer. Dig the smile on Mercer—could it be that they are playing one of his tunes?

Voice Blows Top About Poor Overseas Shows

By FRANK STACY

New York—Frank Sinatra was sore as a boil. "I can't believe that those kids would double cross me like this!" the swooner yelled, forgetting about dulcet tones for the moment. "Every soldier I met overseas repeatedly asked me to squawk

about the lousy entertainment they were getting when I got back home. Some of these same guys on *Stars and Stripes* taking pot shots at me right now were most insistent of all that I speak up for them."

The wrath of the Voice stemmed from an editorial he was reading, printed in the Army paper, *Stars and Stripes*, which made caustic comment on Sinatra's statement that the USO and Army Special Services "didn't know what time it was" and underrated GI intelligence by the types of shows sent abroad.

Distraught Frankie

Said the Army paper: "Sinatra is hardly an authority on either military or workaday show business. It is just possible that Frankie was distraught and tired when he made his statement. He had just finished seven grueling weeks overseas, during which he sang several times every day, and in addition he had granted an audience to the Pope and wised up His Holiness on the crooning racket, and that taxes one."

The Voice could hardly restrain himself as he finished the editorial. He told *Down Beat*:

"Every celebrity who's been overseas knows that what I said is true. Most of them have been afraid to talk about it because they're afraid of the bum publicity they might get. Why, Special Services has some officers who don't know what end is up. There's one guy in charge of a lot of people in radio over there whose only training was as a network pageboy before he went into service. And one of the biggest big-wigs of all, the guy in charge of practically everything in the Mediterranean area was an assistant in a district attorney's office before he put on a uniform. What does he know about show business?"

Asked if he had seen any good

Sinatra Home



New York—Sinatra, as he appeared shortly after his return from his overseas entertainment jaunt. (Cats: dig the tie.) Frankie went over fine with the boys, much to many people's surprise, and is itching to go back again.

bands while abroad, the Voice got hot again.

No Name Bands

"No, I didn't see one name band there. I know Hal McIntyre has gone over and Shep Fields, but why haven't there been more of them? Put that in *Down Beat* because the servicemen everywhere I went asked me to squawk about that too. The only musician I knew that I ran into was Charlie Teagarden—in the Azores—and he'd been punching a typewriter in an office there, though he finally did get with a band."

Sinatra told the *Beat* that he wants to go overseas again—this time to the South Pacific. In the music trade, however, the feeling is that the Voice won't be allowed to travel abroad again in view of the rumpus his European tour kicked up.

Glen Gray Moves Into Mission Beach Spot

Los Angeles—Glen Gray's Casa Loma ork moves into the Mission Beach ballroom early this month for four weeks, followed by a date at the Golden Gate theater in Frisco.

Bothwell Quits Raeburn Band After Near Fight

New York—After a near fist-fight with altoist Lennie Green, Boyd Raeburn's star altoist Johnny Bothwell is out of the band for good. Bothwell left while at the Palace hotel in San Francisco after Green allegedly threatened to knock him down if he ever returned to the stand. Further complications arose when vocalist Claire Hogan quit with Bothwell. She is rumored about to marry him.

According to Raeburn, the major factor leading to the blow-off "was not his (Bothwell's) superior attitude and insults to the other members of the band, but his loudness and inconsistent manner of leading the section."

Raeburn also claims that the altoist took a number of special arrangements which belonged to the band with him when he left.

According to Bothwell, who is now back in New York, he had refused a number of offers for better money to stay with Raeburn, who had reciprocated by letting Bothwell record and use several arrangements as his own. The altoist plans to build his own band eventually under William Morris aegis with Billy Shaw of that office setting bookings.

Hal McKusick replaced Bothwell with Raeburn and the band has a new chick, Barbara Cox, 17, from L.A.

Caldonia's Hard Head Is Aching

New York—Caldonia! Caldonia! What makes your lawsuit so confused?

Leeds Music, claiming publishing rights on the tune, *Caldonia*, has brought suit for \$100,000 against bandleader Louis Jordan; his manager, Berle Adams; Preview Music, joint Jordan-Adams pub house; and publisher Buddy Morris.

Picture is especially confused because Jordan claims that, not he, but songwriter Fleece Moore penned the tune; because Preview owns the copyright but Morris acted as agent for the number which appears under his firm's trade-name.

Asked to comment on the action, Adams told *Down Beat*: "My mother is very proud of me. Now that I'm being sued for \$100,000, I must be a big man."

L A Nitery Drops Color Line Ban

Los Angeles—Since the resumption of a Negro band policy at the Casa Manana, owners have gradually dropped discriminatory bars as far as patronage is concerned.

Attendance was more than half colored during Count Basie's recent engagement at the dance spot. Mixed dancing is permitted though there have been few cases noted, probably this is the first time that a major nitery here has operated regularly on a non-discriminatory policy.

Fair Irene On the Cover

One of the fairest of dance band vocalists is lovely Irene Daye, and she sings a fine song, too. Irene is featured with the poll winning aggregation of Charlie Spivak, who claims the sweetest trumpet as well as the sweetest canary in the business. Our cover subject and the Spivak crew are currently playing in the Panther Room of the College Inn at the Hotel Sherman in Chicago and will move from there to the stage of the Balaban & Katz Chicago theater.

Play On This!

Los Angeles—Cliff Edwards, jovial comedian famed as "Ukelele Ike" has a new airer out here that has something new in music! Edwards is accompanied in his songs on the program by a novelty instrumental group consisting—the publicity release states in sober terms—of guitar, bass and string! G-string?

Herman Herd Is Great, Krupa Band Promising

New York—Woody Herman's band is greater than ever. Gene Krupa's band, now that the strings have been dropped and Anita O'Day is back, shows signs of recapturing its earlier greatness. Both bands opened here (July 16) at the Hotels Pennsylvania and Astor respectively to good crowds, especially Woody, who packed 'em in at the Penn like they haven't been packed in for a long time. Most of the music world celebrities were on hand, the disc-jockeys like Martin Block, the rival bandleaders like Stan Kenton, the ace singers like Frank Sinatra, Eileen Barton, Connie Haines, as well as the bookers, the press agents, the critics and the fans.

If the Pennsylvania got any complaints, I'm sure they were that Herman's band is too loud—that is, for the average dine-and-dancer visiting the Penn. It certainly wasn't for me nor for any avid Herman Herd follower.

Greatest White Band

I've heard Woody's band fairly regularly during the past two years, during all of which time its work has been exciting. Now, however, with Hefli back, Jackson and Tough pushing the beat, Condoli hitting the high notes, Berman knocking out some swell choruses, "Flip" playing like never before, Harris proving himself one of the all-time great tram-men, Hyams playing more and more vibes, Woody and Frances surpassing each other's vocals, in short, with the entire band playing inspired, integrated swing music, I venture to say that there never before has been a white band comparable to this one.

Caldonia, Apple Honey, Northwest Passage, Happiness and the other familiar Herd items stunned the opening night house with their punch and sparkle. And, to make it a perfect musical evening, there was a new Ralph Burns' original in the book. It's called *Bijou*, it's a rumba, and evoked, for me, Duke's *Flaming Sword*, though I don't mean to say it's imitative. An exciting piece of music, it gives Harris a good chance to demonstrate his incredible technique and solid jazz conception.

O'Day and Ventura

At the Astor, two things knocked me out: Anita O'Day's hip vocals and Charlie Ventura's wonderful tenor-sax work. The former you must know all about and I'll only tell you that she's as great as ever; the latter, a new star on tenor, should walk away with all the honors this year when the swing mag popularity polls come up. He slides into his music with the grace of a Hawkins or Webster, has an astonishingly high register, a perfect tone and a genius for ideas.

Over-all, though, Gene's band still has a lot of work to do before it reaches the heights again. Tommy Pederson's trombone

Million \$ Baby?



New York—Lovely lady indeed is Ruth Cottingham, newest addition to the Fred Waring vocal corps. Ruth was once a saleslady in a Fort Wayne, Indiana, five-and-ten-cent store, and—oh, well, some corny songwriter beat us to the punch line on this one.

work is another tremendous asset but the rest of the brass need considerable polishing. The attack of the whole band, in fact, seems weak and uneven and, taking a guess, I'd say that Gene and his boys could use a lot more rehearsal time.

Harlem Theater August Opener

New York—The Apollo Theater in Harlem here faces competition for the first time in several years. Bookers in several of the big agencies are reportedly more than a little annoyed at having to deal with only the Apollo for their uptown dates and are said to be in back of the opening of the McKinley Theater near Fordham Road in Harlem. The Apollo has had a virtual monopoly on uptown theater entertainment and has been able pretty much to set its own prices and commission rates.

Joe Glaser's office brings in the first McKinley show August 17 with Don Redman's band featured. Another booking will be the *Hepstations of 1945* with Dizzy Gillespie's band and the Nicholas Brothers on August 31. Gillespie, by the way, has a new singer, Betty Sinclair.

Carroll Didn't Go Over With Kyser

Los Angeles—Georgia Carroll, vocalist wife of Kay Kyser, did not accompany her hubby on his summer overseas tour. Plans were changed when army medico discovered that she at one time suffered from malaria and would be susceptible to recurrent attacks in tropical climates.

Kyser left from San Francisco. He was accompanied by the Goldwyn Girls, a trio of lush femininity including a pianist, singer and dancer.

Bob Haymes Marriage On Hollywood Kick

Los Angeles—Bob Haymes, movie singer known as Bob Stanton and brother of Dick Haymes, has been sued for divorce. Attorneys for the former band vocalist stated Haymes had agreed to give his wife and two children 40 per cent of his gross earnings, a new home and to name them beneficiaries of \$40,000 worth of life insurance.

Ten Years Ago This Month

August, 1935

PERSONALITIES: Marshall W. Stearns was organizing branches of his Hot Clubs in all key cities from coast to coast. . . . Sam Beers had signed Art Tatum to open at his famous Chicago Three Deuces cafe. . . . Ben Bernie opened at the Chez Paree with Gerty Niesen vocalizing. . . . Kennaway, Inc. opened new booking offices in New York City with Gus C. Edwards in charge. . . . Gracie Barrie and Dick Stabile announced their approaching marriage; and the married couple, George Olsen and Ethel Shutta were opening at the College Inn.

MILESTONES: Benny Goodman's recording of *King Porter* was rated best record of the month. Date was Bunny Berigan's last recording with BG. . . . T. Dorsey announced that his brother Jimmy had a "young chap named Bobby Byrnes sitting in getting the feel of things, so he can take my place when we finish that contract at Glen Island."

NEW YORK SCENE: George Brunis had replaced Louis Prima at the Famous Door. . . . Clyde McCoy and his band invaded the east. . . . Al Donahue replaced Ray Noble at the Rockefeller Center Rainbow Room. . . . Isham Jones with Woody Herman on vocals was at the Hotel Lincoln. . . . Farley-Riley band of Dixieland was knocking them out at the Onyx.

If It's Good It's Jazz —And It Swings: Duke

New York—*Down Beat* dropped in on Duke Ellington the other night to find out what he thought of the "jazz-swing" philological argument recently resurrected in these pages by George Avakian. "Duke, jazz has been described as every-

ence is there, if any, between your music and jazz or swing or both or neither?"

"We don't bear any conscious relationship to the other bands," Ellington said. "Our music has a strong Negro influence and it's written and played to please the American public."

"But would you accept the word 'swing' or the word 'jazz' as apt descriptions of your music?"

"Anything that's not on the melody is jazz," said the Duke. "Swing is an emotional element that enters after the tune starts moving. In other words, when a number is right and rolling, it's swinging. I think the whole problem here—all this confusion about which word, swing or jazz, is right—hinges on another word in disrepute: 'arrangement.' If a musician in any kind of outfit small band, big band, whatever, plays a clarinet solo with only drums behind him and plays the same chorus in this fashion several times, he's playing an arrangement, even though it may not be noted."

"Would this be true of what they call a 'Dixieland' or a 'Chicago' band—that is, one with only 5 or 6 instrumentalists?"

"Sure, the size of the band bears no relationship to the music in this sense. How many times have you heard some of the diehard old-time or mid-western jazz fans rave about the set chorus one of their favorites plays around a melody? And if a chorus standardized in this fashion isn't an arrangement, what is it?"

"Briefly, Duke, how would you sum up 'jazz' and 'swing'?"

"When it comes out good, when the music is right and the guys are playing the way they want to that's jazz. And it swings!"

Judy & Hubby



Chicago—Judy Garland, singing film star, and her director-husband, Vincente Minnelli, pose for the camera while changing trains here last month en route for a New York honeymoon. Acme photo.

Harry James Breaking Up Band Is Baloney!

New York—"Those stories about Harry James breaking up his band are so much baloney!" Pee Wee Monte, diminutive manager of the James crew made the statement above when questioned about the strong rumors circulating NYC to the effect that James would bust up his crew after finishing his forthcoming Meadowbrook date.

Voice Conducts —Just Once

New York—Frank Sinatra shouldn't have much trouble if he ever wants to front his own band. The Voice subbed for Perry Como on the *NBC Supper Club* recently and, during rehearsal, decided that Ted Steele's band wasn't interpreting the background for his song correctly. So the swooner stepped gracefully to the podium, said: "All right, boys, take it from letter A" and rehearsed the number himself.

Musicians in the band didn't look too impressed, although the rehearsal audience seemed knocked-out by the stunt. One sideman was heard to say later: "If he sang like he conducts, he'd still be back in New Jersey."

Ventura Delays Building Band

New York—Charlie Ventura almost left Gene Krupa's band two weeks ago. The tenorman is anxious to build his own orchestra, with that idea in mind, was ready to hand in his notice to Krupa shortly before the band opened the Astor here.

Now, however, Ventura tells *Down Beat* that he'll wait until Krupa plays the Capitol Theater here (in mid-August) before cutting out to organize an outfit.

On New Airing



Hollywood—Spike Jones and Frances Langford go over the script on the new Chase and Sanborn show. Frances emcee's the show, and is doing a terrific job, while the inimitable Spike has direction of the large band as well as his City Slickers.

Fed Tea' Crusade Cleans the Apple

New York—The heat is on again. Federal agents here recently smashed one of the largest marijuana rings yet uncovered in the 52nd st. area. At least two dozen tea peddlers have been arrested and rumors were strong that G-men were planning even more intensive raids and might catch bigger game shortly.

Several musicians were among those picked up by narcotic agents, including James Washington, trumpet-player, and Kirby Claude Ellison, Prima bassist.

Van Alexander Stages Temporary Come-Back

New York—Van Alexander, out of the band biz for almost two years to do defense work, is staging a temporary come-back. GAC booked the bandleader on two recent public park dance dates here and may use him on others. Alexander used a pick-up crew for the jobs.

On Her Own



Hollywood—Under the management of Ben Pollack, petite Betty Bradley is now making a bid for fame as a single. Former vocalist with Bob Chester until his disbandment, Betty will probably wax for Ben's new Jewel label.



When Paul Whiteman was playing the Drake hotel in Chicago a few years ago, an ambitious young pianist approached Jack Teagarden and asked him to arrange an audition with Pops. The band had just finished a set and the curtains were drawn across the stand, which was deserted. Big Tea seated the youngster at the piano and told him to give. He did—so successfully that the guests began to dance again, and the management sent back a hurry call for the band. Mel Henke, the pianist, screamed in embarrassed haste and never did get his audition.

New G.I. Music Firm Helps Soldier-Composers



(Left) Vocalist Jo Stafford, who had sung some of the G.I. written music published by G.I. Music on a recent *We The People* show, chats backstage between shows with Herb Storfer, music director of the firm, Jack Watson, publicity director, and Ray Rand, president of the G.I. firm.

(Center) Ray Rand talks with Bonnie France, (she was an ex-WAC corporal while Rand was an army private). Bonnie is a dancer and singer.

(Right) Pvt. Sidney Daksa, who came into New York on furlough trying to place one of his tunes, listens as Herb Storfer runs through it. Others are singers Eileen George and Buddy Clayton, both former army personnel.

Apple Combats Hot Weather With Hot Jazz

New York—Latest holdovers among the Apple's hangers at the moment find top swing personalities still active and keeping 52nd street jumping—as per reputation. The summer is definitely a hot one here.

Altman Charlie Parker, Dizzy Gillespie sidekick who is credited among musicians as being as much responsible for the amazing Gillespie style as Dizzy himself, went into the Three Deuces recently. Also headlining the bill there is the astounding Erroll Garner and his trio. In the Parker combo are Don Byas, tenor; Al Haig, piano; Curley Russell, bass; and Stan Levey, drums.

At the Spotlite is singer Billy Daniels and Ben Webster's quintet. The Onyx finds Tiny Grimes subbing while Stuff Smith takes a needed rest in a local hospital. The Lips Page quartet is also featured.

Attractions at the Downbeat room seem as much a mystery to the management as to the musicians. Billie Holiday was under contract but not appearing regularly. Benny Moten's band was there, too. Rumors were also circulating that the Ink Spots and Art Tatum would open there soon. Tatum denies he'll ever go into the spot again and Moe Gale, who might know as he

No News Here

New York—The recent newspaper delivery strike here had at least three musical repercussions. CBS singer Danny O'Neil, who was making his Waldorf-Astoria debut and counting on heavy publicity, discovered that his column items meant nothing if nobody read them. The Onyx night club, on the other hand, must have been relieved to find that few New Yorkers knew that the spot had been named by narcotic agents as a hang-out for tea-peddlers.

In a more humorous vein, over at the Zanzibar, Cab Calloway read Dick Tracy aloud to newspaperless audiences anxious to learn what *Breathless* was up to.

books the Ink Spots, denies the other.

Kelly's Stables currently has the Five Kings, guitarist Jimmy Shirley's trio and Pete Brown doing a solo in the show.

Dunstedter And Willson Civilians

Los Angeles—Lt. Col. Eddie Dunstedter and Major Meredith Willson, leading figures in the development of the army's west coast radio, are leaving the service to return to civilian music activities.

Dunstedter organized and directed the orchestra at the Santa Ana air force base. He is now in Washington, apparently winding up his military work.

Willson organized and directed the orchestra maintained here by the Armed Forces Radio Unit, which produced shows for entertainment of troops overseas. *Command Performance*, one of the biggest army airmers, was developed by Willson.

Neither Willson nor Dunstedter have announced civilian affiliations. Rumored were Dunstedter into radio and Willson into a picture studio music post.

Cats Square To Dance To Jazz—If They Can!

New York—Are you a square if you dance at a dance? That's what swing world observers are asking these days. Typical instance took place the other night at Woody Herman's Pennsylvania opening. The Columbia label may read "*Caldonia*—Fox Trot" but anyone who tried fox-trotting to that tune would have to be a whirling dervish.

Rarely was it during the evening

that any dancers were seen actually dancing; they were all out on the floor, standing in front of the band and just plain diggin'.

Same is true in other parts of the country. William Morris office got a call from a booker in the south recently pointing up the lack of dancers problem.

Said the booker about Dizzy Gillespie's band: "Hey, this is a great band but there must be something wrong with it! Nobody dances here any more, they just stand around the bandstand and gawk!"

Steals Beat

New York—Dig this one and blow your top! Lionel Hampton is quoted in the Los Angeles Tribune as saying that the beat in *Caldonia* was stolen from his *Flying Home*. Hamp, cut it out, will ya?

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Replaces Dottie



Chicago—Local girl, Trudy Marsh, is the new vocalist with the Del Courtnay orchestra, replacing Dottie Dotson who is temporarily retiring from professional life. Trudy, who sang with the Emil Vandas band at the Edgewater Beach hotel here, opened with Courtney at the Claridge Hotel.

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CHICAGO BAND BRIEFS

By Evelyn Ehrlich

The Sherman Hotel, lining up bands to complete this year's schedule, has Lionel Hampton for two weeks beginning September 7, following George Paxton. Louis Prima, Gene Krupa and Les Brown are also set for the Panther Room. On September 14, during Hampton's stay, Meade Lux Lewis and Joe Sullivan begin a battle of boogie in the room. Charlie Spivak, who opened to a capacity crowd, moves to the Chicago theater for three weeks August 10, making way in the

Panther Room for Jerry Wald (8/10-23), who moves in from the Oriental theater where he opens August 3.

The Red Allen-J. C. Higginbotham band, now in their third year in the Downbeat Room of the Garrick, are ready to move out and are currently on notice, expiring August 8. Joe Sherman, still ballyhooing "jam session going on downstairs" to people strolling on Randolph Street (who look at each other and ask "What's a jam session?") is screaming longer and louder for an extension, but if he doesn't win, Red and the gang will accept an offer in San Francisco.

In the meantime, Red Saunders, who cut his large band to six pieces and is packing them in at the Capitol Lounge on State Street, is being romanced by Joe Sherman to move into the Garrick when Saunders' contract expires August 6, if the Capitol's three-week option isn't

picked up. Saunders, however, still has big-band ideas and only joined the combo set when all of his band couldn't pass the physical for an overseas tour. Since opening the Capitol, the USO has proposed a tour in the states and Saunders may reorganize to entertain the G.I.'s...

Walter Fuller, alternating in the Downbeat Room of the Garrick, took time out for a tonsillectomy and his fine tenorman, Morris Lane, fronted during his absence... Cootie Williams, Ella Fitzgerald and the Ink Spots return to Chicago for a week at the Regal theater August 3... Ted Phillips is airing from the Riptide at Calumet City over WIND, 11:45-12:00. Bill Howard, sharp (looking) and flat (vocally) is singing with Phillips, who closes at Riptide August 23 and opens the following night at the Lake Club in Springfield for four weeks.

Boyce Brown's combo at the Preview is something not to be overlooked. Original personnel included Boyce on alto, Floyd Bean, piano, Willie Sherman, bass and Jimmy Barnes, drums, but Bean, who was working overtime arranging for Eddie Stone and Jess Stacy's new band, has been replaced by Gene Friedman... Fletcher Henderson completes a long and successful run at the Rhumbogie August 9, with the management planning to replace with a local band directed by Marl Young... Bob Merrill, trumpeter, is back at Cafe de Society... Billy Eckstine one-nights at the Savoy August 12.

Paul Meeker (sax-clarinet) has a band at the Paradise Ballroom, with Donna Lee on vocals... At the Aragon-Trianon ballrooms, conflicting bookings brought Joe Sanders in at the Aragon July 24, instead of Henry King, until August 5, when Art Kassel returns. King will open at the Trianon later this month following Benny Strong... NBC vocalist, Jean McKenna, has signed a recording contract... Mary Jane Dodd, former Del Courtney vocalist, has joined the American Broadcasting staff here.

Harold Otis, hot violinist recently featured with Stan Kenton, is back in Chicago due to his father's illness but will rejoin Kenton in the fall. In the interim, he is building a combo for local jobbing... Bill Frederick is beaming over that L.D. phone call from Horace Heidt, praising Georgie Auld's band at Heidt's Trianon in Southgate. Cal Auld, a Frederick Bros. band, will

Small Combo Jazz Is Back in Windy City

Chicago—Small combo jazz in the Loop has been noticeable of late only in its absence. But now, after a long and gloomy period that was seldom if ever broken by the sound of good hot music, jazz seems to have found its way back to what was once a center of things hot second only to the Apple.

Main interest now is in the fine Red Saunders combo at the Capitol Lounge. The crew, a solid six-piece septa outfit sparked by the leader's truly outstanding drumming, opened in early July for a seven-week stand. Outfit features, besides Red, 18-year old Sonny Cohn, a promising trumpet find; Tony Casey, alto; Leon Washington, tenor; Mickey Simms, bass and Porter Derrico, piano. Band is one of the finest small crews to be heard here in a long while.

The Town Casino has two small groups excellent for good jazz. Bassist Nick Vlas heads one combo with drummer George Bursavich and pianist Rudy Kerpays (who filled in with Woody Herman for a short time). Vlas is currently searching for a suitable trumpet to round out the group. Other group is the Red Collins trio, featuring the exciting young blind pianist, Lenny Tristano. Lenny musicians' favorite here, plays a really great piano.

Boyce Brown, famous Windy City altoist, has moved into the Preview with a quartet that provides some exciting and excellent jazz.

And, as they have for over two years, the Red Allen-J. C. Higginbotham band continue at the Downbeat room of the Garrick Lounge. Four other combos are also on hand here.

Canfield Replaces Hilliard on C. B. S.

Chicago — Jimmy Hilliard, whose weekly Columbia Network shots emanating from Chicago rated top billing among swing fans, has resigned his post at WBBM to explore more lucrative fields. Since leaving the station, Hilliard has been doing some arranging for various groups but expects to vacation for a month or six weeks in Minnesota and then will probably head for New York.

Ford Canfield, ace trombonist, has been upped to the position vacated by Hilliard. Canfield is quite enthusiastic about the recent addition of Joe Rumoro, guitarist, who will be featured along with other members of the band, including pianist Sid Nierman, trumpeter Porky Panico, tenorman Dean Schaefer, and drummer Milt Holland. The Tuesday night (11:05-11:30 C.W.T.) broadcasts which haven't been going coast to coast recently will hit the network again about September 1.

BANDS DIG Beat

RED SAUNDERS

(Reviewed at Capitol Lounge, Chicago.)

Decent small combo jazz returned to Chi's Loop in a big way with the Red Saunders outfit. It's a new group and a very promising one at that. Saunders, a personable front man, is an exceptionally fine drummer and the fine spirit and drive the six-piece outfit obtain comes mainly from his drums. The combo, reviewed during their first two weeks at the Capitol, and their first job since Red broke up his larger south side band for a smaller group, is the usual tenor-alto-trumpet-bass-piano-drums combination. Musicians are all better than average; Mickey Simms, bassist, is particularly fine, playing with a strong tone and beat and good ideas. Majority of the solos go to tenorman Leon Washington, who plays with more a jazz conception than the others. One night Eddie Johnson was found subbing on tenor—his solo on *Sunny Side Of The Street* was one of the greatest this reviewer has ever heard for the tune. Trumpet man is 18-year old Sonny Cohn and a real comer. Kid is featured on such stuff as *Piasta In Blues*. Tony Casey plays capable alto and clarinet and Porter Derrico plays little solo stuff but nice backgrounds and fill-ins. For ensemble the tenor-alto-trumpet unit was inclined to overblow and was a bit sloppy though this was undoubtedly due to the newness of the group and the fact that they were still reading their parts. Stuff is well arranged, clever and with a big band conception and sound. And, as mentioned before, the drive of the outfit is exceptional and exciting. At the moment the group neglects a certain subtleness, accent is too much on blasting out (which isn't good anywhere and particularly in the small Capitol Lounge). Still, it's mainly a jazz combo and it's hard to hold such solid stuff down. Here's a group that already plays fine music and could easily develop into an unusual and not uncommercial septa combo.

—don

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Buddy Morrow Heads New Ork

Chicago—What's in a name is not just an idle question as far as Moe Zudicoff is concerned, especially when the monicker goes with a name band, currently brewing for Jimmy Dorsey's featured trombonist, Zudicoff, until recently, used the name Muni Morrow, since altered to Buddy Morrow. MCA has signed Morrow's band, which gets under way in mid-October, to a three-year pact. He will be personally managed by Al Herman.

MCA, further augmenting its stable, will book Tiny Hill when he resumes late this month. Before signing with MCA, Hill was handled by the Central Booking Office. Ted Phillips' new band, currently at the Riptide in Calumet City, Ill., is another MCA property.

Jukes Quieted Down By Little Flower Blast

New York—Mayor LaGuardia let loose a blast at noisy jukeboxes during one of his recent Sunday afternoon broadcasts. Though a music-lover himself, the Little Flower grumbled that it was too hot these nights for the jukes to roar; they kept decent people awake. He ordered the cops to make arrests in "gin mills" that failed to soft-pedal their music machines.

—don

Beat's Mike Levin In Germany



Sgt. Mike Levin, associate editor of *Down Beat*, poses with a few of his fellow G.I.'s in an unnamed village on German soil. Mike, who was New York editor and record reviewer before military service, sends in his *Notes Between the Notes* column regularly from his army station. He's due back in this country this fall.

Notes BETWEEN THE Notes

By Mike Levin

Last column I got off on a rave about Mel Powell and since the spirit still lingers on, and seeing as how I don't get around to the joints as much as before and therefore in some respects have a more objective opinion, thought I would keep raving.

First, whatever you may think about F. the Sinatra's singing, and I have heard very much worse, he is still a guy the music business can be proud of—he has a thought beyond the next check, chick, and cocktail.

Second, the Woody Herman band deserves beaucoup respect for the way it has made itself better every season, finally emerging as a AAA-1 aggregation.

Third, there ain't nothing like Bing Crosby.

Fourth, even when the Ellington band fools around as it did back of Anita O'Day at the California concert, it still can kick off some fine music.

Fifth, *God Save The King* is a tremendously impressive national anthem—makes the French and Russian look very sick in comparison.

Sixth, Louis Jordan's *Caldonia Boogie-Woogie* is a classic, even for him.

Seventh, the Glenn Miller band has pushed European dance music ahead about ten years at one jump as far as arranging and band technique go.

Eighth, the French have some dang fine hot men in the best jazz traditions. All over the country I have heard little bands recently with trumpet men playing Berigan-like solos, and reed men in the colored reed style without over-

supposed to play like Harry James but more often reflects Armstrong and Berigan.

Ninth, the Louis Prima band, while often raw and filled with Kenton and medley tricks, plays with a driving enthusiasm and obvious joy in what they are doing that can't help but interest the customer—and boss Prima's trumpet-singing is a distinct relief from some of the baloney purveyed these days.

Ten is long-felt love of mine of which I never have spoken in this column. One of my prime beefs is that you can find quite a few creditable girl singers in various sections of the country, but with a few well-known exceptions, just try to find yourself a guy who sings good jazz. Oh sure, there are McKenzie, Armstrong, Teagarden, Crosby, and some others—but so few that the mere scarcity makes them all the more memorable.

Five years ago, when I was in Cleveland on business, I fell into a joint known as the *Wonder Bar*

where a pal of mine, Bill DeArango was playing guitar. Think he's blowing up a storm on 52nd Street right now. But then he was working in the show. So was some character who stepped out and sang Sweet Lorraine.

Now being a hack pianoman, Lorraine is a baby of mine, and I am always ready to yell at the way most people murder it. But not only did this guy treat it with reverence and taste, he went on to sing *Sunny Side of the Street*, *Judy*, *A Cottage For Sale* and a couple of others with exquisite phrasing and feeling. I lived in that joint for about three days, and every time he sounded better—Holiday, McKenzie, and a few other things with the male range and timbre added.

In short, peoples, this was and is something new under the sun. I understand that this guy has hied himself to the coast and with the help of Al Jarvis has begun to carve himself out a niche—also that a couple of his own tunes are

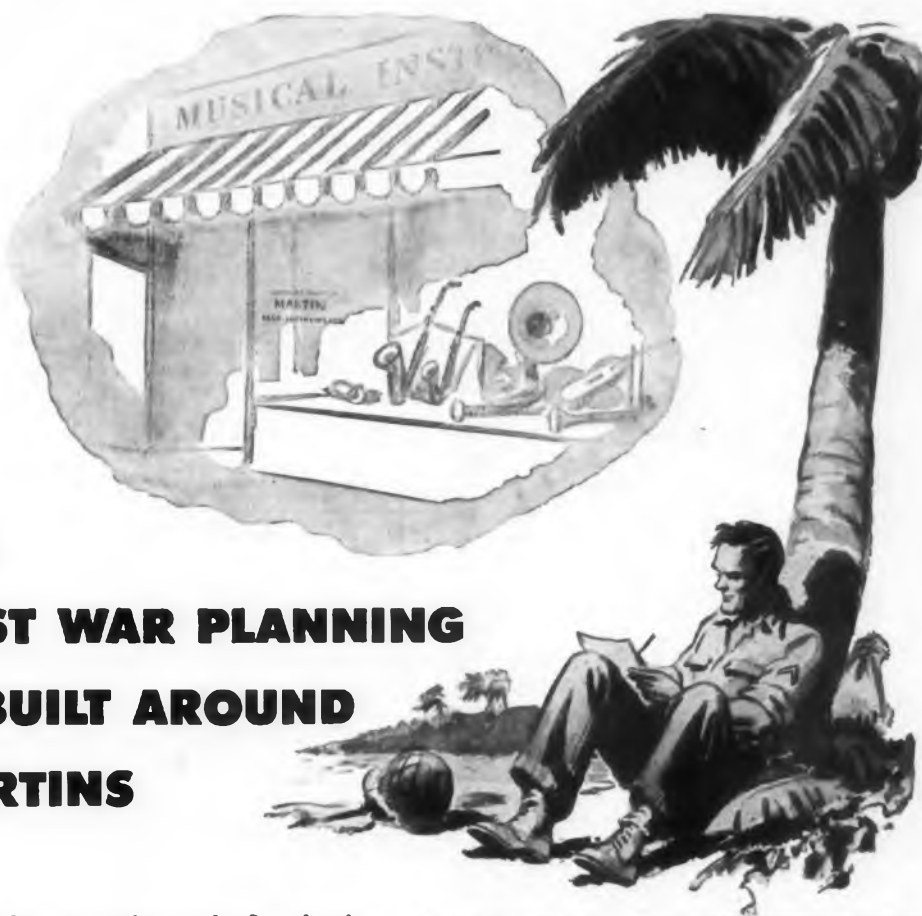
Boyd Atkins in Fourth Year at Peoria's Faust

Peoria, Ill.—Boyd Atkins, former Louis Armstrong alto saxist, who opened with his own combo at the Faust Club here for a two-week engagement four years ago, is currently taking his annual vacation from the Faust. Atkins' group includes Sonny Allen, drums; Edith Clark, piano and Agnew Gary, trumpet.

starting to catch on, with recordings by King Cole and others to come.

I refer to Frankie Laine, a broad shouldered amiable owl who I think should be getting ready about now for a fast shove upwards. Being a dour character, I don't fall off the deep end much—but this guy is that different—something new, good, and worthwhile. Suggest you coastites hear him, and then let the east get on the band wagon.

breathing and bending their tones too much. England has a trumpet man named Kenny Baker who is



HIS POST WAR PLANNING IS BUILT AROUND MARTINS

Occasionally, between strikes at the Jap, there's a chance to dream. A few minutes to find a spot of shade and make plans.

The other day we received a letter, written during one of those breathing spells, by a member of an AAF Band on a far Pacific island. He'd been a school band director before the war.

And after it's over?—well, his post war plan is a music store! He wants to sell Martins. He's writing us now about a dealer franchise. *The part of his letter we quote at the right will tell you why.*

It wouldn't mean so much, perhaps, if his were the only letter like this. But, actually we get many from men serving in all war theaters. They're all impressed with the high quality of Martin band

May 22, 1945
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instruments—and especially the way Martins stand up under the rigors of war service.

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LOS ANGELES BAND BRIEFS

By HAL HOLLY

Jimmie Lunceford was slated for a return engagement at the Casa Manana for four weeks starting July 31, with Basie moving out for a series of theater dates and a stand at the Plantation starting in early September. . . . Denny Beckner remains at Aragon until return of Al Donahue around Sept. 1 and then pulls out for an over-seas jaunt for USO. Tiny Dobbins followed Bob Mohr as Aragon's alternate combo. . . . Cugat's first dates on his return to the Coast were two week-end stands at the Aragon as special added attraction. . . . Louis Armstrong set for Aug. 14 opening at Trianon. . . . Lew Gray reports from Seattle where he opened at the Trianon for a four weeks' stand early in July introducing his new vocal find, Nadine Vaughn. Planned to continue tour through Northwest.

Carlos Molina held over again at Troc as musical backing for new ice show there. . . . As previously

reported; Ted Straeter at the Biltmore Bowl; Freddy Martin at the Grove; Carmen Cavallaro at Ciro's; Georgia Auld at the Trianon; Jimmy Dorsey at Casino Gardens; Les Brown at the Palladium; Emil Coleman at the Mocambo.

Jive Jottings

Kid Ory's Creole Jazz Band signed for second 13-weeks at Jade Palace took up option. Picture deals in offering for the veteran jazz men in Ory's combo. . . . Oliver "Big Six" Reeves ended long run at Streets of Paris, moving to North Pole Club, Oakland. King Perry combo, recently at Shepp's Playhouse, took over at the Streets, sharing bill with "Four Blazes" and Gladys Palmer.

Frankie Laine and "Make-Believe Ballroom Four" (Winnie Beatty, piano; Gene Sargent, guitar; Harvey Woolsey, bass) might possibly open the new Chi-Chi Bar, formerly Sardi's. . . . Looked like a booking mix-up would cancel Tab Smith's deal for Shepp's Playhouse (he was signed to open around Aug. 1) with indication that Floyd Ray would get the assignment.

Valaida Snow signed for a solo stint at Shepp's starting July 30. (Valaida is the gal singer and trumpet player who did a long stint as a Nazi-held internee

Gershwin Bowl Concert Sell-out

Los Angeles—All Gershwin concert at Hollywood Bowl last month gave the Bowl its first sell-out of the season and one of the few in its history. Victor Young conducted with Carmen Cavallaro, Eugenie Baird and several other headliners present.

Actual attendance was near 22,000, practically doubled last year's Gershwin concert, despite almost no exploitation of the *Rhapsody in Blue* pic here. Previous Bowl sell-outs, which average less than one per season, have been credited previously only to Lily Pons, Paul Robeson and operatic and ballet attractions.

during early days of European War) . . . Zutty Singleton left Slim Gaillard Trio to do a single at Swance Inn. "Slim and Bam" (Tiny Brown) continue at Billy Berg's, sharing stand with Eddie Heywood band and singer Vivian Dandridge.

Notings Today

Ross Russell is out of Merchant Marine after three years at sea (including a stretch in a life boat off Murmansk when his ship was torpedoed) and has opened the Tempo Music Shop in Hollywood, specializing in authentic jazz and folk music records. . . . We hear from Portland that Charlie Barnet has signed Frances Shirley, gal trumpet player. . . . Noni Bernard appointed general music boss of the Kay Kyser crew during Kyser's absence from the airshow (which features Phil Harris as emcee).

Solid Chick



Hollywood—Pert, diminutive vocalist Delores Crane, now with 19-year-old Jimmy Higson's sensational band, the Teen-Agers, featured on Hoagy Carmichael's NBC Show, *Something New*. Delores is a former San Diego lass and her singing is on the solid side.

New History Of Jazz' Series By Capitol Ready

Los Angeles—What many participating musicians believe will prove to be the most ambitious series of jazz discs ever to be released by a major record company will be placed on the market in mid-August by Capitol. The series, comprising 40 sides within four albums, is entitled *The History of Jazz* and required nearly three years of effort.

More than 100 topflight jazzmen are featured. First Volume deals with the birth of jazz in New Orleans. Wingy Manone, Zutty Singleton, Barney Bigard, Nappy LaMare, Eddie Miller, Ray Bauduc and Matty Matlock are among the better known musicians recorded.

The undertaking is the work of Dave Dexter, Capitol's jazz enthusiast, who also has written a complete history of American jazz to be included in individual booklet form with each album. They will be released at the rate of one each month.

Among other known musicians in the venture are Coleman Hawkins, Benny Carter, John Kirby, Red Nichols, Jack Teagarden, Vic Dickenson, Nat Cole, Sonny Greer, Lawrence Brown, Rex Stewart, Allan Reuss, T-Bone Walker, Jay McShann, Billy Butterfield, Sid Catlett, Al Casey, Horace Henderson, Harry Carney, Taft Jordan, Red Callendar, Bumps Myers, Bill Coleman, John Simmons, Buster Bailey and several dozen others.

Rudi Blesh On Hollywood Visit

Los Angeles — Rudi Blesh, prominent devotee of New Orleans jazz music and well known as writer on subject, is in Hollywood for a vacation and business visit. He's spending most of his time listening to Kid Ory's Creole Jazz Band at Jade Palace but is also investigating kid bands playing in the original New Orleans jazz manner as result of the Ory influence. He expects to use material gathered here for book on jazz he will publish in the fall.

Floyd Ray Victim Of Fast Clothing Deal

Los Angeles—Bandleader Floyd Ray, who played a stand at the Plantation here a while back, is stranded without a wardrobe. Batoneer has filed a complaint against a cleaning firm which, he says, took his clothes without his permission and then sold them because he did not call for them in time.

Former Band Singer Into Light Opera Lead

Los Angeles — James Newell, former Gus Arnheim vocalist, takes the lead in *Songs Without Words*, new light opera opening at Philharmonic Aud here August 20. Songs and score were adapted by Franz Steininger from themes from Tchaikowsky.

T D, Shaw Search For New Singers

Los Angeles—Tommy Dorsey and Artie Shaw are both looking for a girl singer. Carolyn Grey left the Dorsey band after a brief term to join Anson Weeks at a Big Bear Lake resort rather than sign a long-term contract. Tommy was reportedly talking terms with Margie Carle, daughter of Bandleader Frankie at this writing.

Imogene Lynn, who has been featured by Shaw since he formed his new band, was still with unit (Shaw is stymied by transportation problems and is only doing recordings) though Shaw was auditioning singers.

Both Dorsey and Shaw have turned down name singers whose managerial contracts are held by agents. Both leaders insist on unencumbered singers.

Down Beat covers the music news from coast to coast.



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By Charles Emge

The movie makers themselves are finally blowing the top right off the vocal double business. Of late even Hollywood's subsidized trade press and the subservient fan mag "writers" have been forced to mention the once taboo subject because the industry is letting the public in on how easily the trick is accomplished with such pictures as *Thrill of a Romance*, in which Van Johnson serenades Esther Williams with the voice of Lauritz Melchior, and *Out of This World*, in which Eddie Bracken is endowed with a voice so easily recognizable that the picture's open credit to the singer is just a gesture.

Of course, the whole thing was touched off by Columbia's neat trick with *Phil Sivers* and the voice of Sinatra, but the Columbia publicity department still plays dumb when questioned about those three voices handed to Cornel Wilde in *A Thousand and One Nights*.

Notes on current filmsicals:

That Cass Daley drum number in *Out of This World* was recorded by Earl Hatch, who says that by the time the number was photographed Cass had learned the drum act so well she could have recorded it herself. Diana Lynn did her own piano recordings but her vocals are doubled.

Some notes on *Thrill of a Romance*: The little girl introduced as "Miss Susan Dorsey" is not Tommy Dorsey's daughter. Why such a weak and misleading stunt was used to present her is anyone's guess. Her name is Helene Stanley, she is 15 years old, really plays piano and sings, and we think she'll warrant plenty of watching.

The jam session number featuring Buddy Rich and other members of the Dorsey band came out better than those things usually do. The reason: it was recorded right on the set by the "direct" (simultaneously with photographing) method. All "hot" instrumental numbers should be recorded and photographed that way; what is lost in sound quality is gained in authenticity.

Lot Ling:

Connee Boswell draws first picture stint in some time with spot in Monogram's *Swing Parade*, which will also have Will Osborne, Taft Jordan and others.

Bandleader Dick Winslow (Hollywood's Bar of Music) who has played that role in many pictures is breaking into bona fide acting roles. Watch for him in Paramount's *To Each His Own* with Olivia de Havilland. . . . Ann Canova, sister of Judy, is doing arrangements for Judy's songs in the Columbia picture *Hayfoot Strawfoot*. . . . Anti-Negro "censors" in the city of Memphis clipped the Louis Armstrong se-

Slow Speed Disc Device Exhibited

Los Angeles—What might prove to be the most revolutionary development in the recording industry since cylindrical records were replaced by discs is seen in a new record-playing device demonstrated here recently by its inventor, U. L. di Ghilini, of Beverly Hills.

Principal feature is that of a slower-speed disc, at a speed so slow that over two hours of music can be recorded on a 12-inch disc.

Di Ghilini said that he plans the manufacture of a combination recorder and player which will also handle the conventional phonograph records now in use. Experts and manufacturers were obvious in their interest of the new device.

The inventor claims the "slow-motion" recording will not necessitate any basic changes in present record pressing processes. Pop tunes could be put on discs of about three and a half inches in diameter, simplifying pressing and distribution.

Nichols Signs At Morocco Nitery

Los Angeles—Red Nichols has signed a one-year contract effective Aug. 6 with the Morocco, Hollywood nitery where Nichols opened with his "Five Pennies" combo June 1. Deal included a raise from the \$1,000 a week for which Nichols opened to \$1,150.

Benny Lagasse Heads New Coast Combo

Los Angeles—Benny Lagasse, clarinet man formerly featured by Raymond Scott, has formed an eight-piece combo featuring Bonnie Jean Hartley on vocals. Outfit is doing series of one-niters as break-in dates. No permanent agency affiliation at present.

Pallisades Dancery Goes Western Style

Los Angeles—Bobbie Bennett, former cowboy combo manager, has taken over the Pallisades ballroom at Santa Monica and will turn the place into a rustic rhythm spot with the new Deuce Spriggins unit on the bandstand. Spot will be renamed as Western Pallisades.

Al Katz Joins Oxley

Los Angeles—Al Katz, ex leader who was recently ousted from his Belmont Studios by a military radio unit, has joined the Harold Oxley agency here, handling cocktail units.

quency from the Warner picture *Pillow to Post* when it was shown there. . . . Charlie Barnet signed for spot in WB's *The Man I Love*.



Hollywood, BRIGHT LIGHTS: The Emil Colemans had to drive-out of a Drive In theatre when their auto horn got stuck at a dramatic spot in the movie. . . . Harold Adamson comes up with this one: "She's the kind of chick who whispers in your ear sweet nothing-doings". . . . Wingy Manone's ex-Doris Murphy is

sellin' cigs at Ciro's. . . . Rise Stevens and the Sinatra are teamed for an album of Gerahwins. . . .

Hoagy Carmichael saves the scraps of paper he doodles-out his tunes-on and has been offered fancy prices by collectors. . . . News of the Cole Porter op was a fluke and he's plenty okay. . . . Jane Farrow enroute to The Apple for a Vinton Freedley opus. . . . These jerks who're "lightin' up" are making the real musicians so self conscious they're scared to stand in eig lines. . . .

ARC LIGHTS. . . Metro will try to make another Jean Harlow out of Doris Day, who chirps with Les Brown. There'll always

be an England but never another Harlow. . . . When the Andrews Sisters come back from Overseas they'll go right into a pic. . . .

Tony Romano tells a funny one about his tour with Bob Hope. They met some descendants of a cannibal tribe who were so sensitive Bob was warned Not to ask them "Wat's Cookin'". . . . Joe Glaser will do a musicfilm to spotlight Les Brown and Louis Armstrong. . . .

Burl Ives came to town and was shipped to Kanab, Utah for his first pic. . . . Billy Eckstine landed the lead with Lush Lena Horne at Metro. . . . Johnnie Johnston replaces Perry Como on the air while Como makes pic.

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A lamentable proof of the miserable commercial state of the recording biz at present, particularly among the large disc firms, is to be found in one of the recent Decca releases. In this Decca outdid themselves (no mean job, either) to hit what could almost be stated as the absolute height of commercialism—and sad music, incidentally. Their release

presented three records—Guy Lombardo with Hildegarde and the Tune Spinners (which wouldn't even enthrall my grandma), Leo Reisman and Russ Morgan. The tunes waxed, needless to say, didn't matter.

Further proof of the discouraging situation is in the following reviews. Only the Benny Goodman and Duke Ellington discs are worth the price.

Swing BENNY GOODMAN

Clarinet
June Is Bustin' Out All Over
Columbia 36823

Clarinet is the Mel Powell opus (Benny's former pianist now with the Major Glenn Miller Band of the A.E.F.). Arrangement is by Powell. It's practically all BG clarinet, done with Benny's usual impeccable taste and technique. It's pretty in spots, listenable throughout and seldom if ever jazz. But the band rocks well, the brass is clean and powerful and the rhythm provides a good beat. Comparing it to BG's previous clarinet opus, *Clarinet ala King*, it comes out second best—the Okeh disc is better in almost every respect, particularly as to Eddie Sauter's magnificent scoring. *June*, one of the hits from *Carousel*, spots a vocal by his ex-chirp Kay Penton and nice piano and guitar bits, by Charlie Queener and Mike Bryan. Arrangement is by Edgar Sampson and pleasingly scored. Benny's clarinet sounds as happy as the title of the song.

DIZZY GILLESPIE

Be-Bop
Salted Peanuts
Manor 5000

This could have been thrown out and swing fans would not have missed much. As it is it will undoubtedly give many listeners the wrong impression as to what

Randy and Marion Cut Wax



New York—Randy Brooks accompanies singer Marion Hutton on their recent Decca "double feature" recording date. Randy's new band is at the Roseland now while Marion is doing radio work here.

Dizzy and Charlie Parker and their crew had been putting down on 52nd street. In the first place, Don Byas, tenor, is on the sides and his horn doesn't blend with Dizzy's nearly as well as Parker's alto. Tone just isn't right for that kind of fast stuff. Then, too, the arrangements are too affected and overdone, so much so that it's hardly good swing. Solos are by Dizzy, not too badly done as both solos are long enough to develop some ideas, Don Byas, Trummie Young on trombone, short and uninspired, and the late Clyde Hart on piano. Shelly

Manne and Oscar Pettiford provide rhythm, though Shelly sounds a bit bewildered by all the nonsense. This is too frantic to be worthwhile, though noteworthy in being a bit of fresh air in the otherwise too stagnant swing music of today.

Dance

DUKE ELLINGTON

Everything But You
Riff Staccato
Victor 20-1697

First side, *Everything*, is Ellington's newest ballad, with exceptional lyrics by Don George, who seldom misses. Harry James is also credited—it's another *Beginning To See The Light* combination. Tune might not become as popular as *Light*, but musically it's none the less inferior. Joya Sherrill takes the vocal, her best one to date. She's far from a great singer though she has been improving steadily since her debut with the band. Outstanding on the side, however, is Harry Carney's thrilling baritone solo—undoubtedly one of the greatest he's recorded. Can anyone doubt Carney's superiority and greatness? There's a tasty Ellington piano intro, too, as well as the fine sax backgrounds. *Riff Staccato* is a bit frantic and, for the Duke, rather meaningless. Ray Nance could have done better with the vocal. Al Sears plays some very fine hot tenor and provides most of the musical interest here. He's improved immensely, to which Frank Stacy agrees in his band review column. Nice muted trumpet bit behind Nance, possibly Taft Jordan. Both sides are sparked by nice, bouncy tempos.

JESS STACY

Daybreak Serenade
It's Only A Paper Moon
Victor 20-1708

Swing fans will be a shade astonished at Jess' piano here—they're a trifle Frankie Carle-ish—though his excellence of technique, phrasing and tone can't be

Hal Derwin Does Ballad On Shaw Disc

Los Angeles—Artie Shaw used a male vocalist of ballad-singing type for first time on a recent waxing date when Hal Derwin did vocal on *That's for Me*.

disputed.

There is still much more depth to Stacy's piano than Carle was ever credited with. *Daybreak*, a very melodic and pretty tune, is pleasingly arranged. Studio band used on the date was composed of exceptional musicians and results are obvious. *Paper Moon* isn't as effectively done—tempo is upped too much and Jess could have kept closer to the melody with better results. Lee Wiley, who really has one of the better voices, just doesn't jell on this side. She is much more effective with slower tempos.

EDDIE HEYWOOD

Blue Lou
Please Don't Talk About Me
Decca 23437

Listeners, who were impressed by Heywood's first discs, will find the pianist playing almost the same stuff even now. His style has become too cute and too consciously stylized to be as effective as it is affected. At the best it's merely clever. On these sides he plays the same tricks done before and there is little or no improvement with repetition. Soloists are not known, but there's trumpet, alto and trombone. Ensemble isn't exceptional, either. Still, this record is a vast improvement on the usual Decca releases.

SAMMY KAYE

Gotta Be This Or That
Good, Good, Good
Victor 20-1681

First side, *This Or That*, is a distinct surprise to this reviewer; while, by regular band standards it's just ordinary, for Kaye's crew it is remarkable. The band doesn't sound too bad at all. There's an almost pretty tenor chorus for relief from the inevitable Kaye band vocal chorus. Nancy Norman also sings. Reverse side should also be heard—for it's a good example of how atrocious Sammy Kaye's band usually is. Vocals are horrible and the stale riffs the band plays are actually laughable. It would be funny if it wasn't so pitiful. Besides, what could be done with a tune as sad as this? Bad, bad, bad!

GLEN GRAY

Gotta Be This Or That
While You're Away
Decca 18691

The Gray version of *This Or That* ranks among the least interesting of the already over-recorded tune—arrangement is stale, and outside of a few bars of nice piano is rather a monotonous affair. Vocal is by Fats (Modulate to page 10)

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Commodore has just released the first Red McKenzie disc in a decade, 562, coupling *Wherever There's Love with Talk of The Town*. A lot of collectors and critics are going to ask whether or not this is really a hot record, and if so, how it compares with the Holiday or Wiley or Page or Teagarden sides on Commodore, and why. And this leads to the question, what makes a jazz singer? Which, in turn, takes it all straight back to the origins in the sacred and secular folk-songs of the American Negro. Let's forget Ma Rainey and Bessie Smith for the moment, together with their countless disciples black and white, in order to concentrate here on the male singers of hot jazz.

Start in Texas with one of the last of the great folk singers, one of the first of the great blues singers. Blind Lemon Jefferson. His art is kept alive today by Lead Belly and Josh White, but by very few others. Then move on to New Orleans, to two famous jazz instrumentalists who were also the first outstanding ragtime singers. Jelly-Roll Morton and Louis Armstrong. Satchmo developed the art of scat singing, whereas the former mastered the piano-vocal in-

terpretation of drags and stomp. Next pass on to Kansas City, where the orchestral blues shouter came into his own. Jimmy Rushing was there at the beginning, while Big Joe Turner and Walter Brown were quick to follow. Finally head for New York and the urbane counterparts of Armstrong and Morton, scat-singer Cab Calloway and pianist-vocalist Fats Waller. Cabell has influenced many singers such as Leo Watson, the latest Waller-style vocalist to succeed probably being King Cole. Jefferson, Morton, Armstrong, Rushing, Calloway, and Waller serve then as the chief prototypes for Negro jazz singers.

White Followers

What of their white followers? Jack Teagarden from Texas sings by far the finest blues, Wingy Manone from New Orleans comes closest to Louis, composer-pianist Hoagy Carmichael corresponds roughly to Jelly, Woody Herman is at his best in a Kansas City vein. Johnny Davis has been known to scat somewhat like Cab, and composer Johnny Mercer's humorous jive at times reflects an approach similar to Waller's. All these men have their imitators, though few in number.

Where does McKenzie come in? His blue-blowing may have been an unconscious carry-over from the spasm stuff of Stalebread and his fellows, but his straight work certainly presented the first intelligent rendition of Tin Pan Alley products by a white singer. Bing Crosby? The great Groaner is a vocal jack-of-all-



I Ain't Gonna Give Nobody None Of My Jelly-Roll

Spencer and Clarence Williams composed this famous old jazz standard many, many years ago. I remember hearing Wilbur Sweatman's version, Columbia 2818, when I was just a kid. And that platter was almost a relic even then! Three very great records of this number have been cut during the last decade, Sidney Bechet's on Victor 27447 and Eddie Condon's on Commodore 531 and Mezz Mezzrow's on Bluebird 10099. Bechet's features an all-Negro group, Condon's an all-white outfit, and Mezzrow's a mixed unit. Sidney's disc demonstrates the classic merits of the New Orleans style, Eddie's reveals all the best values of Chicago jazz, while Mezz's shows what can be done by a combination of the two. It's almost impossible to say which waxing is the best, but all three are well worth having. This tune can stand a lot more hearing than it's received lately, anyway!

trades and a master of several. For versatility alone, he has no equal among jazz singers of either race.

If McKenzie isn't a folk-singer or a blues-singer or a scat-singer, you may ask, why is he

considered hot at all? It's a good question too, for the answer lies in something pretty intangible, in a certain quality peculiar to Red but very difficult to isolate and analyze. He has no stock tricks, not even any characteristic features which set his singing apart from anyone else. Yet he's easy to identify, in fact it's almost impossible to mistake him. Don't look for any particularly unusual phrasing, except for something relaxed and completely at ease. Don't expect especially hot intonation though his excellence may lie partly in a bittersweet, salt-sour tonality. What he has got is a voice at once strong and pleasing. He's forthright, straight-forward, simple and sincere. His taste is near perfect. He and Sinatra could try the same numbers, and actually the difference might not seem much at first. It's there just the same, something that keeps Red above the rest of the ballad vocalists and crooner-swooners.

Due to Red's Past

Maybe it's due to Red's past, lifelong associations with really fine jazzmen. Maybe that's what made Bing what he is today, too. At any rate, Red, I'm glad you're back and hope you're back to stay. These new platters of yours aren't your best by any means, but I'd like to see anybody cut you on them. Just don't forget the old Mound City Blue Blowers, the Chicago Rhythm Kings, the Jungle Kings, and the New Orleans Rhythm Kings altogether!

New Jazz Org Builds Nationally

New York — The New Jazz Foundation, organization which ran two jazz concerts here this season (and not to be confused with the National Jazz Foundation in New Orleans), is planning to build its membership to national proportions. Until now they had limited their membership to local area.

Plans are to produce more concerts here this fall and, later, in major cities throughout the country.

Jazz fans interested in joining the Foundation are asked to apply to Mal Braveman, 252 W. 75th st., New York.

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Does the spot make the band, or the band make the spot? This is one of the questions which will have to be determined in some fashion in the early postwar period, with dozens of young, new bands struggling for a toe-hold in the business.

We believe that bands make spots, and that a spot, no matter how well established or how many radio wires it controls, can only offer opportunity to a new band in direct proportion to that band's own potential.

And since the spot's contribution is so vaguely intangible, we think it is lousy for location owners to hold down prices on all bands, new or old, to a point where a leader or his backers must dig into their pockets for the privilege of playing the joint.

Diggin' the Discs—Don

(Jumped from Page 8)

Daniels. Reverse side is a pretty ballad by Max Steiner, Warner Bros. music head, with pleasing vocal by Skip Nelson. Tempo drags the side, however. Nice trombone.

CHARLIE SPIVAK

Summertime
I Got Plenty O' Nuttin'
Bess You Is My Woman
It Ain't Necessarily So

Victor 20-1652, 20-1653

Nuttin' is the only side at jump tempo and the side of most interest. Others are all at drag tempo and lifeless. Charlie's pretty horn is featured well throughout all four sides—he plays perfectly yet his horn is too tone conscious and his phrasing and jazz feeling suffer accordingly. An altoist is also featured though his ideas are sterile and uninteresting. Arrangements sound stock-like though the band cuts them excellently. Trombone quartet and some hot trumpet help make Nuttin' something.

Vocal

PERRY COMO

Till The End Of Time
That Feeling In The Moonlight

Victor 20-1709

Perry, who has as fine a voice as the next guy, has never done himself justice on records. These sides are further examples of the point. End Of Time is based on Chopin's Polonaise, though lovers of that melody will be disappointed. Reverse is a very inane tune that Perry should have been ashamed to record. With better material and a band of the Stordahl beauty, he could do much better. Victor should realize that they have one of the finest singers in the biz, and act accordingly.

Down Beat covers the music news from coast to coast.

Musicians Off The Record



S/Sgt Paul A. Ross, who used to swing a tenor sax for Maurice Spitalny and Tony Pastor, now swings a fifty-caliber machine gun in the top turret of an Eighth Air Force B-17 Flying Fortress. Sgt. Ross is holding a belt of ammunition similar to the one that caught fire and exploded all about his top turret position. He and the navigator put out the fire and no one was hurt.

In The Family



New York—Tony Lane, leader of the Airline Trio, which is currently in its 14th month at the Hotel Dixie can be proud of his two-year old son, Leonard, who, according to this picture, is definitely in line for a Clark Gable build-up. The chick is Leonard's three-year-old cousin, Betty.

is a necessary one.

True, the union at times has taken drastic action against hotel and club owners who try to chisel a piece of the future profits of all bands who play for them. And it has stepped in occasionally to protect a leader against an inequitable contract. But in the latter case, it usually is a band which now is in the money but is facing one of those deadly options which astute spot operators are wont to saddle new bands.

We know a young leader in an eastern key spot now who is getting up off nine hundred smackers each week to meet his payroll. That's a lot of lettuce for remote broadcasting, when we can still recall that Benny Goodman with his first, great band, after weeks of radio on a major commercial show, played a panic clear across the country before he clicked.

We know another young leader with a freshly organized band in the middle west. He's a personality, has a good book, most of which he scored himself and he held the band to a 4-4 combo to keep down the nat. Does he have a job yet? No, but he has three offers, one from a midwest spot which wouldn't meet his conservative payroll, to say nothing of transportation. Another from a west coast operator, who wants a third of the band. And the pay-off from an eastern promoter, who only wants half of the band. Nuts!



"What did he mean when he said that the audience would only listen with its eyes anyhow?"

RAGTIME MARCHES ON

NEW NUMBERS

MORGAN—An 8 lb.-6 oz. daughter Patricia Ann, to Mr. and Mrs. Russ Morgan, July 10, in Berkeley, Cal. Father is band leader.

SANDLER—A son to Mr. and Mrs. N. L. Sandler, June 18, in Toronto. Mother is former Ruth Lowe, songwriter.

FRAZIER—A son to Mr. and Mrs. George Frazier, recently, in New York. Father is former Beat writer, now with Life magazine.

LA FOYE—A son, Larry Anthony, to Mr. and Mrs. Larry La Foye, June 29, in Bridgeport, Conn. Father is guitarist and teacher.

RAM—A 5 lb.-14 oz. daughter, Melody Felice, to Mr. and Mrs. Buck Ram, July 4, in New York City. Father is with Noble Music Publishers.

TIED NOTES

RICH-SUTHERLAND—Buddy Rich, Tommy Dorsey drummer, to Jean Sutherland, July 16, in Las Vegas, Nev.

BATTERWHITE-BERESFORD—Tex Satterwhite, Tommy Dorsey trombonist, to Diana Beresford, June 11, in Hollywood, Cal.

LUCAS-NEUMANN—John Lucas, better known as "Jax," record reviewer for the Beat, to Patricia Neumann, July 28, in Winona, Minn.

HUNT-KEENLY—Toby Hunt, trumpeter with Chan Chandler, to Nancy Keenly, former Lloyd LaBrie vocalist, July 6, in Denver, Colo.

SMITH-ULVANG—Ed Smith, drummer, formerly with Jerry Wald, to Hilroy Ulvang, vocalist, July 20, in Chicago.

FERRIN-McMAHON—Ftc. Joe Ferrin, trumpeter, formerly with the late Hal Kemp, now with the Winged Victory Orchestra, Atlantic City, to Sgt. Kathleen A. McMahon, July 7, in Atlantic City.

DUNN-POOLOS—Schmooz Dunn, trumpeter with Eddie Stone, to Helen Pooles, violinist with Eddie Stone, July 8, in New York.

COOMBS-JOHNSON—Buddy Coombs, drummer and copyist, to Bernice Johnson, June 2, in Chicago.

MACHLITT-REED—Bill Machlitt, trombonist with Johnny Whited's band, Danceland, Russell Point, Ohio, to La Vena Reed, June 9, in Toledo.

Rough Deal

Los Angeles—Dealers have become aware that some party is quietly buying up long-dusty stocks of old player-piano rolls. Snooters report that a local promoter has just about cornered the market and now plans to split the rolls and market some as a substitute for a well-known household necessity, shortage of which has reached critical stage here. Promoter of scheme admits rolls have disadvantages but says: "After all, this is war and no substitute is as good as the real thing."

CHORDS AND DISCORDS

James Commercial

Ottawa, Kansas

To the Editors: I kept hoping that Harry James was just in a temporary lull and would pull out of it and make some good records, but after reading in the last Beat the article in which he snorts and barks at his "would be jazz fans" I've finally given up hope.

I don't know what he plays now but if he thinks he is putting nothing but good music on records I'm putting him on my "they sold out for more money" list.

Columbia should inaugurate a new policy of giving one James' record to each customer who buys a Herman record so that music lovers can see how one man is interested in doing something for music while another is just interested in what music can do for him.

Don Dennis.

Herman Herd Tops

Salzburg, Austria

To the Editors: I definitely agree with your Diggin' the Discs review of Woody's recordings of Out Of This World and Apple Honey. You have devoted considerable space during the past few months to ravings over "The Herd" and it gives me great satisfaction to see Woody receiving the credit he so richly deserves.

I might add that Chubby Jackson, Flip Phillips and Bill Harris are nothing short of sensational.

If Woody continues cutting stuff like *Caldonia* and the above mentioned he should easily walk off with top honors in the next poll, and if Chubby, Flip and Harris don't rate high in the poll, something is definitely wrong!

Charles Crowder.

Pha Terrell Best

Fort Ord, Calif.

To the Editors: One of the things missing in the Beat has been something on septia America's number one singer—Pha Terrell. He has more hit tunes to his credit than any other of our high ranking colored crooners.

Rudy Russell.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX
By GEORGE HOEFER, Jr.

Dave Dexter of Capitol Records is making history this month with the inaugural of his *History of Jazz* series of albums. Collectors of hot jazz recordings will find a comprehensive depiction of jazz history in the forthcoming quartet of albums containing one hundred noted jazzmen both of the old school and the modern.

Paul E. Miller of *Esquire* has been giving lectures on jazz this summer. The lectures are illustrated by the use of recordings selected to explain the five emotional attitude groupings listed in the controversial chapter of the 1945 *Esquire Jazz Book* entitled *The Main Currents of Jazz* written by Mr. Miller and James Crenshaw. Mr. Miller also advises that Vernon Hollis and William Clayton are going to sponsor a series of twelve lectures at the Parkway Community House on Chicago's south side this coming Fall.

George Malcolm-Smith, author, insurance man and radio commentator has been serving the cause of good jazz for three years via his radio show *Gems of American Jazz* over *WTIC Hartford, Conn.* Show has been such a local success that the *Hartford Electric Light Company* has purchased the deal and is now sponsoring the best in American music. Our choicest *Boxer* is hereby awarded *George M.S.*

The tune *Caldonia* made famous by Woody Herman is not new. The late George Thomas copyrighted it in 1924 and the first recording of the tune was by Sippie Wallace of Okeh. The Thomas family turned the tune over to Richard M. Jones at the time of George's passing.

Among prominent collectors returning from Europe after two years of war duty is Lt. Roy C. Mitchell of the Army Air Forces from *Terre Haute and Philly.*

Cpl. Jay G. Reeder writes from Salzburg, Austria, that he is playing trumpet with a nine piece band at an *Officer's Club* with an outside dance floor under a parachute canopy. Jay is the well known Jack Teagarden collector.

Paul Mares has sold the Club Dixieland at Clark & Erie Streets. After trips to New Orleans and California he plans to return and open up a spot similar to Nick's in New York City.

Bill Culler advises the *Columbus Hot Club in Ohio* is quite active. June Harding did an article entitled *The Jazz Fans Are Up In Arms for the Columbus Sunday paper.*

Henry Shayne, better known as *Mr. Freddie* is now a featured pianist at Elmer's in Chicago.

Chicago's *Moonlight Cruises* on the S.S. *Grand Rapids* are enlivened by Del Baker's four piece group. Del is the pianist, Steve Chuma the trumpet, Ding Johnson the sax, and Bill Alzos the drums. On the day shift trip to Benton Harbor the band is led by oldtimer Al Turk.

Guitarist George Barnes, now in the Army had been reported 'Missing.' The other day he walked into Milt Wolf's office. The missing George Barnes was a war correspondent of the same name.

JAZZ PUBLICATIONS: Two New Pamphlets have been received from abroad, *Piano Jazz No. 2* published by Jazz Music Books from 140 Neasden Lane, London, N.W. 10, and *Trumpet in the Night* by Cedric Pearce

published by William H. Miller, Box 2440V, G.P.O. Melbourne, Aust.

Dr. S. I. Hayakawa's lecture entitled *Reflections On The History of Jazz given before the Arts Club in Chicago is now available in pamphlet form. Write Dr. S. I. Hayakawa, Illinois Institute of Technology, 3300 Federal Street, Chicago.*

COLLECTOR'S CATALOGUE: Lola & Gene Tate, 708 E. 11th St., Indianapolis 2, Ind. Anglo collecting team going in for Jelly Roll Morton, Bix and Boogie Woogie.

Norman Heller, 57, Stanley Rd., Broughton Park, Salford, 7, Lancashire, England. Billie Holliday, Jack Teagarden, and Chu Berry. Invites correspondence.

BANDS DUG
BY THE
Beat

STAN KENTON AND LOUIS JORDAN

(Reviewed at the Paramount Theater, New York)

This date marked Stan Kenton's return to the Broadway scene after an absence of several years. When he first came east with his newly-organized crew in February, 1942, Kenton had great hopes for whirlwind success. He flopped badly at Roseland and hasn't been heard on the Main Stem for some time.

Reports on box-office receipts for Kenton's first two weeks show that he's far from being a flop this time. The kids in the crowd on the night I caught the band seemed knocked-out for fair, especially by the powerful, fast-moving *Artistry in Rhythm* (one of Kenton's best originals).

Despite this, though, Kenton's showing was somewhat disappointing. There's no point in railing again here against the general policy of theaters to demand showmanship instead of good music from name bands. Even Kenton wasn't immune, though his own startling manner of leading a band, with his arms working like pistons and hair flying around like mad, would seem to fulfill the need for theatrics. The band, with Stan singing *St. James Infirmary Blues*, got up and made effeminate gestures, shouted not-too-funny responses to the tune's lyric and, in general, tried to act like inspired cut-ups. They didn't strike me as being funny at all, though, I must confess, a lot of other people laughed.

Vocalist Gene Howard sang *There's No You and Dream* very well indeed. June Christy, Chicago chick who replaced Anita O'Day, sounds amazingly like Anita.

Louis Jordan's little band had a long stay on stage and made the most of it. The music of this clever group is really delightful, though with its extra emphasis on cuteness, it doesn't play as much jazz as it once did on records. It's Jordan himself who's the whole show with his irrepressible wit and good jazz singing. He sang numbers like *Duration Blues*, *Deacon Jones* and *Caldonia* and brought down the house.

ART MOONEY

(Reviewed at the Hotel Lincoln, New York)

Organized six months ago, Art Mooney's band has made amazing strides. It has had four location spot bookings to date (Carnival Room, Pelham Heath

Who's Flat?

New York—After this review of Art Mooney's band was written, word came that the Song Bards had been fired, had quit, or were about to be fired or quit. The saxes as well were reported on the way out. One rumor says that Mooney fired the Bards because they sang flat. If he did, he's making a mistake. They didn't and don't sing flat; they only sounded that way because the sax section was flat behind them.

Inn, Pallsades, Hotel Lincoln) and is set to return to the Pallsades after winding up this date.

Trade impression of Mooney is that he has the stuff to make a fast hop to big-money brackets once he settles definitely on his music style and perfects it. So far, he's had both a straight mickey band with strings and, currently, a sweet-swing crew with choral singing, vocal quartet and all the rest of it. His biggest asset is his off-hand manner on the stand, his ability to ingratiate himself with the customers and convince them that they're having a great time.

Musically, his band is still far from great. Much of the book is based on the Glenn Miller reed idea but, unfortunately, several of the sax-men just don't play well enough to achieve the unison perfection that the style demands. Often, in fact, the reeds sound out-of-tune and if it weren't for some hard-hitting, spirited trumpets and a good trombone ensemble, a lot of the jump music would be quite unpalatable.

The band is in far better shape along vocal lines. Two soloists, Fran Warren and Don D'Arcy, are excellent. Fran is definitely

starry material. She sings a swell, throaty ballad, puts plenty of feeling into a lyric, and looks pretty. D'Arcy with plenty of experience behind him, ranks as one of the top name band singers.

Four kids, the Song Bards, also look like potential hits, though their harmonies are still too unimaginative. They blend well, look good, and, with sharper arrangements, should impress any audience. Dick Wise, who doubles trombone, sings jump tunes in a so-so fashion.

ART HODES TRIO

(Reviewed at the Village Vanguard, New York)

This trio sure packs a mean musical wallop. If you happen to be a "new" jazz fan, don't let the fact that it features a blues-style pianist and a drummer who doubles washboard scare you away. The Hodes' Trio jazz is authentic and great whatever your standards.

My own favorite in the threesome is trumpeter (not cornetist) Max Kaminsky, unquestionably one of the more outstanding musicians of our day. Max has always played a remarkably inventive horn with splendid tone and he's a sincere, hard-working

instrumentalist. Since he joined forces with pianist Art Hodes and drummer Freddie Moore, his horn sounds even better to me. For one thing, he doesn't stick to the narrow two-beat repertoire his band featured last year at the Pled Piper. His tunes and styles now vary. He plays the best standards and blues and with muted as well as open horn; even better, he's featuring plenty of plunger work of a caliber that would allow him to play Cootie Williams' book anytime.

Art Hodes has never been my choice for the piano-player; his attack always seemed weak to me; his ideas limited. It was a real kick the other night to hear him play solid jazz with both powerful attack and a fertility of invention.

Besides his washboard routine (which, I'll admit, is good fun to watch), Fred Moore shouts good blues and, of course, concentrates most of the time playing restrained but beautiful drums.

The Vanguard may be closed for a couple of weeks to give the help a vacation but I recommend strongly that you pay it an early visit when it re-opens. Hodes and his group are expected to carry on then and they're something you really shouldn't miss.

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The Count Quit Drums To Gain Fame As Pianist

By Sharon A. Pease

For the tenth of our series of repeat columns we have chosen Count Basie. His original column appeared in *Down Beat*, October 1, 1938. A condensed biographical sketch appears below.

Born in Red Bank, N. J., August 21, 1906. . . . First instrument was a snare drum which he played with the grammar school band. . . . Also played bass drum in the Boy Scout band. . . . At 12 his idol was the drummer in the local theater. . . . Secured a job as cleanup and errand boy so he would have an opportunity to talk shop with him. . . . Impressed with Basie's interest, the pit men fixed up a set of drums for him. . . . He soon organized a juvenile band and began working jobs.

Sonny Greer as Rival
His chief rival on drums was

Sonny Greer, who later achieved fame with Duke Ellington. . . . With competition so keen Basie decided to shift to piano and began studying. . . . Worked first job on piano when his regular pianist failed to show up and he had to play the engagement himself. . . . From then on he stuck with piano, often using Greer as his drummer.

Left school and went to New York where he landed a job as pianist with Sonny Thompson's act which was touring the Keith-Orpheum circuit. . . . When the season ended he returned to New York for a vacation. . . . There he met Fats Waller who coached him on pipe organ. . . . Next job was with Gonzell White's orchestra. . . . Worked theaters from New York to Kansas City where the band broke up. . . . Played organ at the Eblon Theater for a few months before joining Walter Page's band.

With Benny Moten

Next came five years with Benny Moten (1930-35). . . . When Moten died his brother took over the group and Basie organized his own orchestra. . . . Shortly thereafter the Moten band broke up and the men joined Basie. . . . Thus he had practically all the personnel of

the old Moten group including bassist Walter Page, his former employer.

Basie was working at the Reno, Kansas City night club, when he was discovered by John Hammond and Benny Goodman in 1938. Through their efforts he was given an opportunity to play engagements in Chicago and New York. That opportunity was all he needed, for his success is now musical history.

Basie's Piano Style

Basie's piano style was designed and developed to be featured with an orchestral accompaniment. Therefore most of his solo work employs the backing of a rhythm section. The accompanying example was taken from his solo recording of Joe McCoy's *Oh, Red*, Decca 2780. The fourth and fifth choruses were selected because they are quite complete for piano alone and offer the opportunity for analysis of authentic Basie styling. Chorus A employs a walking bass throughout the first eight measures. The remaining four measures, and all of chorus B, use a standard single tone bass pattern. The treble embodies the true Basie characteristics. Numerous rests are an important part of the melodic effect. Percussive attacks break the silences much like the use of the brass sections in modern dance bands. Off beat melodies and meticulous phrasing and shading contribute to his renowned "jump" lilt.

(Editor's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715 Lyon & Healy Bldg., Chicago, Ill.)

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Agnew Ork Texas Blaze Victims

Houston—Victims of an early morning fire that gutted an entire downtown block on July 13 were Charlie Agnew and his band. Their loss in equipment and entire library was estimated at \$10,000. There was no insurance coverage.

The Aragon ballroom, where Agnew had been playing, was a total loss. The bandleader, who was staying at an adjoining hotel partly damaged by the blaze, managed to rush into the burning dance hall to save three sax and three clarinets. The Agnew crew have since obtained new instruments and with the help of Gus C. Edwards, Agnew manager, a new library. They are currently at the Hi Hat Club in Dallas.

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Drawings at REVELLE

The Curtis Bay "cats," or the dance band of the Coast Guard Training Station at Curtis Bay, as they were officially booked by their superior officers, will play no more in Baltimore. Immediately after completing an engagement recently in the Coast Guard show starring Cesar Romero at a downtown theatre, the musicians packed up their instruments and took off for duty aboard a transport vessel in the Pacific to entertain service men going to and returning from those fronts.

Thus departed one of the most colorful groups of musicians to be rounded up in a single military installation. The seventeen members of the band came from the ranks of big-name bands, top-notch radio ensembles and night club orchestras—bands led by Benny Goodman, Alvino Rey, Claude Thornhill and others. The group's original leader, Chief Musician Bill Schallen (formerly with Alvino Rey) left for transport duty five months ago and his place was taken by Musician S/C Danny Hurd (formerly pianist with Hal McIntyre).

Other members of the group include: Saxes, Bob Walters, Leroy New, Teddy Hyland, Pete Brendel; Trumpets, Louis Mucci, George Reynolds, Johnny Laone, Tommy Arthur; trombones, Kai Winding, Eugene Ghile. Bob Alexander, Bob Kircher; piano, Paul Schmitt; guitar, Wade Grove; drums, Sidney Goldstein, and bass, Johnny Frigo. "We get our kicks now and then," writes E. R. (Red) Wolfe of the U.S.S. Guam, "from a small combo we call 'The Deep Six.'" Wolfe leads the group and plays the trumpet. Other members include: Wally Opitz, Steve Ratajcyak, Eddie Skowronski, Vincent Sanzone, and Harry Sanderson.

Former Philadelphia bandleader, John V. Carlin has been awarded the Bronze Star "for meritorious service as musical director in the Special Service Section of Headquarters Army Air Forces, India-Burma Theatre." Carlin at one time played accordion in Meyer Davis' band. . . . And another Philadelphia lad, George E. Pendleton, has his own band aboard a battleship

Tune Toppers Due Home Soon



Pacific Area—After touring the forward Pacific war areas, covering practically every American held island on a tour of over a thousand performances and a hundred thousand miles of traveling, the Tune Toppers are soon to come back to this country. Outfit, which has been together since pre-Pearl Harbor days in civilian as well as navy clothes, has temporarily broken up with the discharge of accordionist Joe DiLalla back to civilian life. The Tune Toppers include Nicky Drago, trumpet; DiLalla, accordion; Billy Manzo, guitar and vocals and George Ramby, bass. Boys are all from Cleveland, Ohio.

somewhere near Hawaii. George's tenor and clarinet has been featured in recent years with Tommy Dorsey, Goodman, Teagarden and Savitt.

Sgt. Eddie Scalzi, former lead alto man with the bands of Bob Chester, Woody Herman, Shep Fields and Teddy Powell, is leading a 14-piece jump band called the "Aircords" at the Army Air Forces Redistribution Station No. 1, Atlantic City. The band, which plays nightly dances and entertainment for AAF combat returnees, features Edna Kaye of Atlantic City on vocals. Personnel of the "Aircords," include Pfc. Tony Martin, S/Sgt. Bob Boehmler, Sgt. Benny Brazinski, Pfc. Tommy Sottosanti and Scalzi, saxes; Cpl. Phil Krogen and Cpl. James Bennett, trombones; Cpl. Norman Webb, Pfc.

Frank Damico and Cpl. Joe Malta, trumpets; Pfc. Al Moore, drums; Cpl. Morty Saroff, piano; Pfc. Norman Fisher, guitar; and T/5 Norman Sutton, bass.

Pfc. Jim McCarthy, who has publicized the bands of Count Basie, Vaughn Monroe, Sam Donahue and Billy Eckstine, is now in the public relations department at Thomas M. England General Hospital, Atlantic City, where he is editor of the "Review," a weekly tabloid newspaper for the hospital.

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On GI Tour



Shep Fields is now on tour overseas with his 18-piece band. Fields was said to have cancelled a fortune in bookings in order to entertain GI's on the foxhole circuit. His impressions of the tour are told in an adjoining column.

New York — Sam Donahue's navy band may be assigned to Treasure Island on the west coast according to reports heard here. Now stationed temporarily in Washington, D.C., the band is reportedly set to broadcast from Treasure Island.

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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; CEA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., 830 N. Dearborn, Chicago; MG—Miss Gale, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JG—Joe Glass, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. O'Leary, 424 Madison Ave., NYC; SZ—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

- A**
 Agnew, C. (El-Hat) Dallas, Clang, 8/14, h
 Allen, R. (Garrick) Chicago, nc
 Armstrong, L. (101 Buffalo, N. Y., 8/8-9, t; (Eastwood Gardens) Detroit, 8/10-11, h
 Arnheim, G. (Sherman's) San Diego, r
 Auld, G. (Tranon) Southgate, Cal., Clang, 8/11, b
- B**
 Barros, B. (Peabody) Memphis, h
 Basie, C. (Orpheum) L.A., Cal., 8/7-11, t
 Bradshaw, T. (Savoy) NYC, Opng., 7/20, b
 Brandwynne, N. (Strand) Atlantic City, h
 Brooks, R. (Roseland) NYC, b
 Brown, L. (Palladium) Hollywood, Cal., b
- C**
 Calloway, C. (Zantibar) NYC, nc
 Clark, F. (Buffalo) Buffalo, N. Y., 8/8-9, t; (Eastwood Gardens) Detroit, 8/10-11, h
 Carter, B. (Howard) Wash., D. C., 8/10-11, h
 Cavallaro, C. (Ciro's) Beverly Hills, Cal., h
- D**
 Dool, H. (Blackhawk) Chicago, r
 Courtney, D. (Claridge) Memphis, h
 Cross, B. (Melody Mill) N. Riverside III., 8/1-5, b
 Cummins, B. (Last Frontier) Las Vegas, Nev., h
- E**
 Davidson, C. (Rio Cabana) Chicago, nc
 Davis, "Scat", (Loew's State) NYC, 8/2-15, t

- K**
 Kessel, A. (Aragon) Chicago, Opng. 8/5, h
 Kenton, S. (Eastwood Gardens) Detroit, 8/9-9, h
 King, H. (Biltmore) NYC, h
 King, W. (Edgewater Beach) Chicago, h
 Krupa, G. (Astor) NYC, h
- L**
 LaBrie, L. (Pla-Mor) K.C., Mo., Clang, 8/12, h; (Idora Pa.) Youngtown, Tex., Opng. 8/14, h
 Lee, B. (St. Anthony) San Antonio, Cal., h
 Leonard, A. (Frolics) Miami, Opng. 8/7, b
 Lewis, T. (Latin Quarter) Chicago, nc
 Light, E. (Gateway Casino) Somers Pt., N. J.
 Lombardo, G. (MGM Studios) Culver City, Cal.
 Long, J. (Million Dollar Pier) Atlantic City, Clang, 8/4, b; (Vogue Terrace) McKeesport, Pa., Opng. 8/10, b
 Lopez, V. (Taft) NYC, h
 Lucas, C. (Vogue Terrace) McKeesport, Pa., Clang, 8/9, b; (Lee-N-Eddie's) Detroit, Opng. 8/10, nc
 Luneford, J. (Casa Manana) Culver City, Cal., Clang, 8/11, nc
- M**
 McCoy, C. (Bill Green's Casino) Pittsburgh, Clang, 8/9, b
 McGrew, H. (Broadmoor) Colorado Springs, Colo., h
 Martin, F. (Ambassador) Los Angeles, h
 Masters, F. (Stevedore) Chicago, h
 Molina, C. (Trocadero) Beverly Hills, Cal., h
 Monroe, V. (Riverside) Milwaukee, Wis., 8/10-11, t
 Mooney, A. (Lincoln) NYC, h
 Morgan, R. (Claremont) Berkeley, Cal., h
- N**
 Navarro, A. (Wardman Park) Wash., D. C., h
- O**
 Oliver, K. (Palmer House) Chicago, h
 Olsen, G. (Waldorf-Astoria) NYC, h
- P**
 Pastor, T. (Lakeside Pk.) Denver, 8/3-16, b
 Paxton, G. (Million Dollar Pier) Atlantic City, 8/5-11, b
 Pearl, E. (Dutch Mill) Delavan, Wis., 8/2-7, b
 Petti, E. (Blamarch) Chicago, h
 Prima, L. (Palace) Akron, O., 8/2-4, t; (Orpheum) Minneapolis, 8/10-11, t
- R**
 Raeburn, B. (Palace) San Francisco, h
 Reichman, J. (Mark Hopkins) San Francisco, h

Sinatra Fad

New York—Frank Sinatra, who has hipped the popularity of bow-ties considerably, had added something new! Latest, as shown on the first page, this issue, is his new special—what, for lack of other vordage, might be termed a droop-style. He had two dozen of them made especially for him before his recent overseas tour but returned home sans same. They were left over on the demand of souvenir-hunting G.I.'s.

Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles**—Freddy Martin
ARAGON, Chicago—Joe Sanders; Aug. 5, Art Kessel
ARAGON, Ocean Park, Cal.—Al Donahue
ASTOR, New York—Gene Krupa
BISMARCK, Chicago—Emile Pettit
BLACKHAWK, Chicago—Harry Cool
CASA MANANA, Culver City, Cal.—Jimmie Lunceford, Clang, Aug. 11
CASINO GARDENS, Ocean Park, Cal.—Jimmie Dorsey
GLEN ISLAND CASINO, New Rochelle, N. Y.—Shorty Sherock
EDGEWATER BEACH HOTEL, Chicago—Wayne King
LINCOLN HOTEL, New York—Art Mooney
MARK HOPKINS HOTEL, San Francisco—Joe Reichman
MISSION BEACH BALLROOM, San Diego—Tommy Dorsey; Aug. 7, Glen Gray
NEW YORKER HOTEL, New York—Sonny Dunham; Aug. 6, Chuck Foster
PALACE HOTEL, San Francisco—Boyd Raeburn
PALLADIUM, Hollywood, Cal.—Les Brown
PALMER HOUSE, Chicago—Eddie Oliver
PENNSYLVANIA HOTEL, New York—Woody Herman
ROOSEVELT HOTEL, New York—Eddie Stone
ROSELAND, New York—Randy Brooks
ST. FRANCIS HOTEL, San Francisco—Ray Herbeck; Aug. 7, Lawrence Welk
SAVOY, New York—Tiny Bradshaw
SHERMAN HOTEL, Chicago—Charlie Spivak; Aug. 10, Jerry Wald
STEVENS HOTEL, Chicago—Frankie Masters
TRIANON, Chicago—Benny Strong
TRIANON, Southgate, Cal.—Georgie Auld; Aug. 14, Louis Armstrong
WALDORF-ASTORIA—George Olsen
ZANZIBAR, New York—Cab Calloway

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Festival Jitterbug Bash With Hamp

Chicago—The annual American Negro Music Festival, which, musically speaking, leans on the more serious side, almost turned into a jitterbug contest when Lionel Hampton and his band took the stand. Held on July 20, the Festival drew an attendance of more than 20,000 and featured, among others, vocalist Ann Brown and the Deep River Boys. Hampton continued his one-nighter tour for the remainder of July and then declared a holiday during the coming two weeks, which according to Jack Naples, Hampton's manager, is much needed. Following the vacation, Hampton plays weeks in Boston, Philadelphia and Washington. After completing a two-week engagement at the Sherman here, beginning September 7, Hampton goes to the coast for a week at the Orpheum in Los Angeles (for more cash than any band playing that theater) and a six-week run at the Trianon in Southgate, Cal., beginning November 6.

Omaha Golden Goose Is Killed

Omaha, Nebr.—The AFM, after an investigation and hearing held here last month by C. L. Bagley, AFM vice-president from Los Angeles, has reversed the position of Local 70 here in favor of the complaint of unfair scale made by the American Legion. The local had tried to jump scale at the Legion dance spots to \$96 weekly per man, a figure \$35 higher than that charged at class "A" hotels. A new band scheduled to go in one Legion spot was told to sign at only that amount while the present band, with Local 70's prexy and two other officials, were let continue at the old scale of \$70 weekly. Meanwhile Legion is using traveling band in one spot with the Hotel Rome, bandstand of union prexy Harry Black, still dark. —Harriet Harpster Miller

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Aug. 6—Vic Dickenson, Tony Parenti, Billy Rowland, Luis Russell
Aug. 7—Hal Derwin
Aug. 8—Benny Carter, June Howard, Lucky Milinder, Axel Stordahl
Aug. 9—Lymon Gандee, Skip Nelson
Aug. 10—Johnny Clark, J. C. Heard, Al Morgan, Claude Thornhill
Aug. 11—June Hutton, Russell Procope, Bill Shartzler
Aug. 12—Ruth Lowe
Aug. 13—Skinnay Ennis, Nate Kazebier, Buddy Rogers
Aug. 14—Billy Kyle, Staff Smith
Aug. 15—Pee Wee Erwin, Joe Garland, Monk Hazel, George Hoefler, Tommy Pederson

Krupa Drums Spark His New Filmusical

New York—Gene Krupa fans are in for a pleasant ninety-five minutes of entertainment when RKO's new picture, George White's Scandals, opens in their neighborhood theater. The picture, a somewhat humorous musical starring Joan Davis and Jack Haley, features Gene and his band with Gene's drumming highlighted throughout.

400 Club Bookings

New York—With the exception of four weeks of Woody Herman's music it will be Tommy and Jimmy Dorsey at the 400 Restaurant until well into 1946. Tommy opens spot Sept 6 for 11 weeks, followed by the Herman four and JD's 10. Jimmy opens on Christmas Day.

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These People Figured In Recent News Of The Music World



(1) Guy Blakeway, manager of Hollywood's Jade Palace, shows Kid Ory, famous New Orleans jazz trombonist, where the signature goes on Ory's contract. The signing, witnessed here by Marill Morden, Nesubi Ertegun and Rudi Blesh, brought Ory's Creole Jazz band out of retirement into the Jade for an indefinite length of time. First option of the contract has already been taken up. Miss Morden and Ertegun are producers of the Sunset label jazz discs and Blesh the east coast jazz writer.

(2) Duke Ellington poses with the winners of the Juilliard School of Music contest which he sponsors. Winners receive three year scholarships at Juilliard. They were Warren Norwood, flute; Elaine Jones, tympani and Paul Rudoff, French horn.

(3) Patrice Munsel, radio and Met opera singer, proves she has the figure and beauty to accompany her gorgeous voice. Pat, who is but 19, was found resting by a California pool between motion pic tests. *Acma photo.*

(4) Patients at Birmingham General Hospital, California.

after selecting Charlie Barnet's *Cherokee* as one of their fave discs asked the Mad Mab for a photo. Charlie, once having been an honorary member of the Cherokee tribe, poses in full battle regalia—fire water and all!

(5) Vocalist Carol Norman, a lovely bit of femininity beneath all those song covers, shows just how to keep cool for the summer. Such advice is fine for her, but under the circumstances a little hard to take for onlookers. Carol is the lush thrush with Art Wings' new crew, now in rehearsal.

(6) Frankie Carle and his vocalist, Phyllis Lynne, find sleep the thing as they wait for a late train connection in the Omaha station. Frankie was on his way to Hollywood where he was set for flicker work.

(7) During the Stan Kenton band's recent date at the Frollica, in Miami Beach, Bob Varney finds he can't even practice on the beach without interruptions. The Kenton drummer is shown here with Terri Kabak and Dot Varney, wives of Kenton musicians. Mrs. Violet Kenton and Jane Christy, Stan's new vocalist find.

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(4) Patients at Birmingham General Hospital, California.

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