

DOWN BEAT

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Search For Jazz In Paris No Easy Task

BY CAPT. HERB CAEN

Paris—The nice thing about a handsome, 27-year-old trumpet player named Aime Barelli is that he restores your faith in French jazz, and after a few months of moseying around the various Paris jernts, said faith is lower than a

Storm Trooper's morale. I'd been hearing nice things about the Barelli brand of "le jazz hot" for quite some time. French connoisseurs, approached on the subject, invariably rolled their eyes heavenward and moaned: "Mon vieux, il est d'un autre monde," a rough Gallic approximation of "outta dis world."

Locating M'soor Barelli in the flesh, however, was a task that made the Search for the Holy Grail look like a conducted tour of Radio City. Only the dogged determination of my fellow crusaders, the Satevepost's Collie Small and Life's Dave Scherman, finally brought success to our "Barelli or Bust" expedition. I got bust fast, but their francs held out as we tramped pluckily from bistro to bistro, hearing a woeful succession of clinkered clarinets, triple-tongued trumpets, sloppy aliphorns and sad saxes

Our opinion of French jazz was down around our ankles one recent Summer night as we turned into the Rue de Berri, running down a torrid tip that the Barelli-house kid was holding forth in a repapered night club now run under the auspices of the Swing-Club de France. The tip turned out to be tops. Outside a discreet entrance was posted a sign proclaiming the presence of M. Aime Barelli, Le Roi du Jazz Hot, recent winner of the French National Swing Contest. (How the French can make a contest out of jazz is another story, which Grantland Rice had better cover because I sure as hell won't).

Slight Membership Tariff

It didn't take us long to discover that the impresarios of the Swing-Club were interested in something besides spreading the gospel of hot. But, having come this far, we weren't stopped by a slight tariff of 1000 francs each (20 smackers) for a "membership card," and a fast bottle of champagne at another grand.

With an 80 dollar investment, we were inclined to be a little critical as M. Barelli and his troupe kicked off at the stroke of (Modulate to Page 3)

James At The Meadowbrook

New York—The Meadowbrook, damaged recently by a cloudburst, was ready to open per schedule last night (August 14) with Harry James on the bandstand. Storm practically ruined the garden but left the roadhouse with only slight damages.

James replacement will be either Jimmy Palmer plus the Modernaires or Ray Bauduc on August 25. Bauduc had previously inked a Meadowbrook contract but it had been cancelled.

Other Meadowbrook dates have Louis Prima on September 11, Randy Brooks on October 9, Tony Pastor on October 25, Sammy Kaye returning November 28 and Tommy Dorsey either a December or January date.

Herman Band On The Cover

The rhythm section of the Woody Herman band, perhaps the finest rhythm section with a white band today, receives deserved recognition as the cover subject, along with the personable maestro himself. Billy Bauer is the guitarist, Chubby Jackson is on bass and Davey Tough on drums. Band is currently at the Pennsylvania in New York City.

Muggsy Says It Ain't So About Musicians!

New York—"I wish one of you guys would write something to spike those crazy stories that get to the public about all musicians being lush-heads and tea-hounds," Muggsy Spanier grumbled.

The Muggs took another sip from his glass of milk.

"Take a look around Julius' here," said Muggsy. "Do you see anybody lighting up or passed out over in the corner? Those stories are a lot of hokey. Look at all the musicians who go in for sports. Harry James and his musicians get up and play ball every day. They've got a good team, too. I worked out with them the other day and they could beat plenty of semi-pro outfits. Do you think for a minute that they could go out and get drunk every night and still be in trim to play that kind of ball?"

"Why, those stories just make musicians sore, that's all," said Muggsy. "They're a pain in the neck. Sure a lot of musicians take a drink but a lot of them don't too. Did you know that they're thinking of forming a special group made up of musicians in Alcoholics Anonymous because so many guys have gone on the wagon and stayed there? I'm a member and I haven't taken a drink in a long time. Neither have Bobby Hackett and Carl Kress and a whole bunch of fellows who joined the A.A."

Muggsy stood up and stretched. "I've got to get back to Nick's for another set," he said. "But I sure wish one of you guys would straighten out the public about all musicians being wild men. That's one story that ought to be told."

Regal Cricket



—or that's the way it was until last month when Cricket Regal left the Clyde Lucas band for another career, that of marriage. Jean La Salle, who had been the Lucas chirp previously, returned to the band.

Wing's 'Gasser Music' In Frisco

San Francisco—Wingy Manone, organizing a new combo here for an announced opening Aug. 6 at Streets of Paris here, says he has renounced Dixieland jazz in favor of a new type of style of his own development and which he has baptized "gasser music." Wingy says style is built around a batch of special numbers written for him by Irene Higginbotham.

Kirby Makes Several Changes in His Band

New York—John Kirby's band at downtown Cafe Society here is beginning to look more like itself again. Due back to the fold yesterday were altoist George Johnson, drummer Cliff Leeman, while Freddy Webster was set to replace Benny Harris on trumpet. Kirby isn't certain whether or not clarinetist Buster Bailey will come back or not. There's talk of Bailey taking his own trio into the Spotlite Club on 52nd St.

G.I. Jazzmen Jam In Paris Studio



Paris, France—Josette Dayde is the young French lass who has been vocalizing over the American Forces network and on several jam sessions broadcast with members of the Glenn Miller Band of the A.E.F. At a recent session in the Paris studios the camera caught Trigger Alpert, bass; Peanuts Hucko, clarinet; Jack O'Conner, vibraphone; Carmen Mas-

tren, guitar and Bernie Privin, trumpet. Pianist Mel Powell and hideman Ray McKinley also sat in on the session but managed to elude the camera. Photo also shows the famous French tenorman Alix Cambelle and countrymen Harry Cooper on trumpet and Hubert Rostains on clarinet.

U.S. Army Signal Corps Photo.

STRICTLY
AD LIB
by THE SQUARE

Kay Starr has rejoined Charlie Barnet as vocalist and, by the time you read this, Ginlie Powell probably will have returned to her first love, the Boyd Raeburn band in San Francisco . . . Billie Holiday will be the first headliner at the new McKinley theater in New York, opening August 17 and backed by the Don Redman ork. Then she starts a tour with the new band of her husband, trumpeter Joe Guy.

Both the Essex House and the McAlpin hotel in Manhattan are seeking name bands . . . When Ed Gardner of Duffy's Tavern returned from abroad, he said Sinatra had understated overseas inefficiency . . . On September 11 Louis Jordan goes into the Zanzibar show which will feature Duke Ellington . . . Rosemary Calvin left Vaughn Monroe and her solos are taken by Betty Norton of the trio.

The horns of Jonah Jones, Shad Collins and Paul Webster of Cab Calloway's trumpet section were stolen simultaneously, forcing cancellation of a WOR broadcast . . . If Trumpeter Condon is drafted, Woody Herman wants the four remaining men in the section to select the replacement, which is a twist . . . Bud Freeman and Wild Bill Davison are on furlough kicks in Gotham.

Dick Todd put the Hit back into Hit Parade . . . Art Tatum returns to the Downbeat club in Swing Alley on August 18 . . . Stuff Smith has a potential hit in Up Jumped The Devil . . . Pianist Teddy Napoleon quit Art Mooney to go back to Gene Krupa . . . Singer Betty Jerome, the wife of drummer Harry Jaeger, is overseas . . . Where is Milt Messer?

Noel Coward is writing a show called Jasmantia for Josephine Baker . . . Rubel Blakely, ex-Hampton vocalist, will appear at Club Casabach in Harlem . . . Art Ford's WNEW Bobbysox Canteen show was sold and will preem August 25 over NBC as the Teentimes Canteen with Ford, Eileen Barton and Jerry Jerome's all-star band . . . Bullets Dargoni is out of uniform, and so is playboy-drummer Bobby Goelst.

Blue Drake is warbling with Phil D'Arcy's group at Roger's Corner in Manhattan . . . Leo and Loma Cooper have a penthouse atop their new building at 63 East Grand avenue in Chicago . . . Billy Butterfield put on

BLUE NOTES

By ROD REED

Irked because one of them was thrown out at the Hazel Scott-A. C. Powell wedding, news cameramen are expected to be more Jim Crowish than ever. Their motto: "Don't shoot till you see the whites."

Hal McIntyre's ork, on a USO tour, is in the Alps. It's the first time a dance band was ever that high—without tea.

The late Pietro Mascagni once conducted a 3,500-piece orchestra in Italy. This is even larger than Harry James' band by a couple of fiddles.

Laurie Macfie says, "Icky Vicki thinks a press pass is when a reporter grabs for a blonde."

Some critics hate to see Louis Prima clowning just to make more money. They'd prefer him to be poor but proud.

Music Rebirth Wakens A War Weary Manila

BY SGT. EDDIE RONAN

Former Associate Editor of Down Beat

Manila, Philippines—Not more than two steps behind the mud-caked heels of the reoccupation troops, jazz invaded Manila and entrenched itself in the city's heart. Today it has dilated along the sprawling capital's main roads, covering the city by night with its throbbing rhythm and dusky voice.

Rizal Avenue, still crushed under the flag of war, has become the 52nd Street of the Far East. Above the tattered doorways of gutted buildings along Rizal, where it stretches north from the Plaza del Gato at the bend of the Pasig river, hang the make-shift signs of Swing Street — Hacienda club, Golden Gate cafe, Royal bar, On To Tokyo club, 8-Ball club and a hundred others. Virtually overnight, jazz was reborn.

One night recently, I stepped into the Golden Gate where four Filipino boys were jamming *Lady Be Good*. The boys were members of Tino Gatchalian's orchestra which played daily at the Apollo theater. Each night, the leader said, they'd break up into small groups to jam for kicks along Rizal. The trumpet man, who while we were talking was playing some interesting open horn on *Honeysuckle*, was Tino Gatchalian's brother, Esing.

The clarinetist had studied music at Jose Rizal College under Pete Aristorias, who I was to learn later was considered the best clarinetist in the Philippines and who had been called the Glenn Miller of the Far East. He revealed that most Filipino jazz musicians had learned to play by transcribing solos from wax to paper and then playing them from the written riffs.

Jazz as Hobby

At the 8-Ball Club a six piece combo—three reeds, two rhythm and a trumpet—was playing *Rosetta*. Marcelino Carluen, the pianist-leader, told me that his key men were symphony artists, but that they played jazz as a hobby. In fact, they like it better than symphony. His clarinetist, Nemesio Regalado, who later played a beautiful chorus on *Body and Soul*, was first soloist with the Philippine symphony. Carluen, himself, was a classicist and had started in music at 16 as organist at the Binondo Church.

Carluen explained that following the Spanish-American war the only Filipinos with musical knowledge were those who had been allowed under Spanish rule to fill in with the Spanish military bands. They learned to read music, he said, and when the Americans took over, these Filipinos were invited to play in the American Army Bands. And it was through this association that the Filipinos picked up ragtime. From there, they reached the conversion to jazz concurrently with the transformation in the states. Carluen's uncle was one of these men.

Carluen likes Art Tatum's piano style best, he said, because he can't copy it.

Valarde Band Best Heard

At the Hacienda Club I met

Mike Valarde, arranger-composer for Philippine Films, Sampeguita Studios and Excelsior Studios, the major motion picture companies here before the war. The Hacienda Club was the most chic I had seen in Manila and Valarde's orchestra the most polished. He had four rhythm, five saxes, four trumpets and three trombones, and his arrangements were clean, played tightly, yet with a great deal of warmth and color. This, I thought, was perfection in arranged jazz in the Philippines. I say this knowing that I have not heard the band of Pete Aristorias, the Glenn Miller of the Philippines, and others that might be equally as good. Yet, I doubt if they could be better. Valarde spelled perfection.

I also heard mentioned a person called Bimbo. His real name is Rodrigo Danao and, according to Valarde, is the Der Bingle of the Philippines. Still, he sings more like Russ Columbo did, he believed. He insisted that I make an effort to hear Bimbo, that he was singing somewhere around Manila. I didn't discover where, so have yet to hear the Crosby of the Far East.

No Native Music Left

I questioned Valarde about native music and he told me that there was no such thing left, it had become inbred with American and Latin-American music. He showed me the closest component to native music when he led his orchestra through an original composition, titled *Buhat* (*Since*). It was a beautiful ballad with very moving passages. The arrangement employed much muted brass, deep sax voicing and modulating rhythm. It, he explained later, was based on a native thought set to an American-styled melody. It could be popular any day in the states. Incidentally, more than 1,500 of his original scores were destroyed during the siege of Manila.

"I may come to the states someday," he told me as I was about to leave, "but when I do I'll have the best Filipino orchestra in the world."

Union Reforming

Back on Swing Street, one of the boys at the Intermzzo Club told me that at this writing they had no musicians' union, but that one was being formed.

"You know," one said, "while the Japs were here we couldn't even play. They didn't like jazz so they banned it. But that didn't stop us. We used to hold our jam sessions at our houses. They couldn't stop us there."

Maybe jazz wasn't reborn in Manila—just brought out compassionately into the light again.

Down Beat covers the music news from coast to coast.

Adrian Rollini Band Of 18-Years Ago



New York—Picture above is an 18-year old shot of Adrian Rollini's band. It was one of the greatest all-star bands ever assembled. l. to r.: Hooley Ahola, Eddie Lang, Bill Rank, Chauncey Morehouse, Bix Beiderbecke, Adrian, Frank Trumbauer, Bobby

Davis, Don Murray, Joe Venuti, and Frank Signorelli. The Rollini Trio of the present day is now playing in Dallas, Texas, returning to New York City for a date at the Victoria Hotel beginning September 6.



red faces

Erlanger, Germany — Bandleader Hal McIntyre walked right into it when he was introduced to Ingrid Bergman here recently.

"I certainly enjoyed your fine work in the picture *Claudia*," Mac said, shaking hands with the lovely screen star.

"Thank you," replied Ingrid, "and may I tell you how much I've always enjoyed your violin playing!"

Note to squares: Dorothy McGuire played in *Claudia*. McIntyre plays alto sax.

New York Jazz Stinks Claims Coast Promoter

New York—"Jazz in New York stinks! Even the drummers on 52nd St. sound like Dizzy Gillespie!"

Thus spake Norman Granz, west coast expert and promoter in town to unearth some hot local talent and survey the general jazz scene. He earns the right to speak with his background as head of Vanguard Records, as the sponsor of twelve successful jazz concerts on the coast during the past year, and for his work as technical director of Warner Brothers' *Jammin' the Blues*.

"I can't tell you how disappointed I am in the quality of music here," Granz told *Down Beat*. "We keep getting great reports out west about the renaissance of jazz along 52nd St. but I'd like to know where it is. Literally, there isn't one trumpet player in any of the clubs with the exception of 'Lips' Page and he was blowing a mellophone the night I caught him. Maybe Gillespie was great but the 'advanced' group that Charlie Parker is fronting at the Three Deuces doesn't knock me out. It's too rigid and repetitive. Ben Webster wasn't playing anything when I heard him. And Billie Holiday... I'm sorry!"

"I've heard two good things in the three weeks I've been in town. One was Woody Herman's band which is just as sensational as everyone's been saying it is. The other was Erroll Garner, whose piano is really wonderful. And I almost forgot, there's a young guitarist named Bill De Arango who plays fine."

"Otherwise, the west coast may not be the happy hunting ground of modern jazz but, brother, neither is 52nd St. these days!"

Where's the Melody, Zutty?

New York — A weird report drifting back from the west coast says that drummer Zutty Singleton is billed as a "single act" at a joint called the Swanee Club. Wonder what he does when somebody asks for *Body and Soul*?

Kenton Plagued By Bad Breaks

New York—Though there were no repercussions at the box-office during the Paramount theater stay the Stan Kenton band hit the jack-pot on bad luck on opening day at the theater last month.

Drummer Bob Varney was rushed to the hospital with acute appendix just two hours before the first show. Ray Toland of the James crew came over to fill in for a few shows. Next blow came when Max Wayne, bassist, had to leave for a rest because of a heart ailment. Ed Safranski, McIntyre mainstay, replaced and may continue until the McIntyre outfit returns from overseas. Third (and last, thankfully) mishap occurred through the courtesy of the army. Guitarist Bob Ahern left to report in St. Louis for an army exam. All of which left just Kenton as the only regular in the rhythm section.

Another replacement had Ray Wetzel, ex-Herman horn, taking over John Carroll's trumpet chain.

City Post For AFM Rep

Los Angeles—Justin W. Gillette, motion pic studio rep of the A.F.M., has been re-appointed to post of Civil Service Commissioner for L.A.

Carter Troubles Adding Up Fast!

Los Angeles—Bandleader Benny Carter, who left here recently on a tour of eastern cities, has been sued for divorce by his wife, Inez McLaurin Carter. Suit asked that Mrs. Carter be awarded "reasonable support" and placed the musician's net earnings in excess of \$500 per week.

As this suit was filed, the bandleader and his wife were in the midst of a suit brought against them by a white neighbor who is seeking to oust them from a home Carter purchased last year. Suit contends that property in the district may be occupied only by members of the Caucasian race according to a restrictive covenant. Case had been taken under advisement by Judge Reuben S. Schmidt.

Clarke Sets New Kemp Style Band

New York—Buddy Clarke plans to debut a Hal Kemp-styled band here early in September. Idea has floated around local music circles for several years now, with various front-men at intervals claiming that a Kemp band couldn't miss. Clarke is the first to get such a band into rehearsal and there's a report that he may get a Hotel Lincoln booking.

Instrumentation of the group is interesting: four reeds, two of which double flute and bass clarinet; three trumpets; one trombone; three rhythm. Brass will play staccato in the manner that made Kemp's ork so distinctive and the reeds will use megaphones on clarinets. Justin Stone wrote the band book; Carol Kay sings.

Blues Singer Opens Own Nitery In L.A.

Los Angeles—Joe Turner, who has been featured at many niteries here, was slated to open his own on Aug. 2. Spot, located at 9900 Central Ave., will be known as Joe Turner's Blue Room.

Roseland Set Until December For Randy

New York—Randy Brooks' new band may set a record at the Roseland for a lengthy stay. Band originally opened May 15—they'll be there until October 9 and then return October 29 through December.

Band cut their second Decca record date recently with first release from their earlier date due out at press time.

Big Tea Playing The Blues



Texas—Playing the blues under the blue is an appropriate line when the band is that of Jack Teagarden. Shot was snapped at the army's Harmon General Hospital in Longview, Texas where Tea and his boys recently entertained wounded overseas vets. Chicks in the band are Mildred Shirley on bass fiddle and Jack's sister Thelma on the Steinway.

N J F Officers Discuss Plans



New Orleans—Members of the National Jazz Foundation gather round the mike to discuss plans of the Foundation. They are (left to right): Scoop Kennedy, president; Pat Spiess, executive secretary; Roy Hill, WDSU announcer; Red Mackie, second vice-president and Henry Alous, first vice-president.

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(Jumped from Page One)

nine. The highly-touted tooter, looking cute as a cup mute in his white slacks, red polo shirt, woven shoes and Paisley neckerchief, shouldered his Selmer and gave the beat to his four-man sax section and four rhythm. Out came the Artie Shaw stock of *Begin the Beguine*, and the people who came to dance began dancing, and the people who came for the jazz began drinking.

Nothing Happens

For the next hour, nothing much happened, except that the sax section demonstrated a nice blend, the rhythm was as un-jumpy as most French rhythm sections—and Alme slid up and down the scale a la James, and got off every now and then on a super slick, synthetic chorus which he had no trouble selling. The way the dames were gazing at his long-lashed loveliness, he might as well have been blowing bubbles, anyway.

Came intermission time. The musicians slithered off the stand and a waiter, who'd been watching us nurse our drinks with growing anger, finally rushed over, emptied our bottle into our glasses, deftly produced another bottle, and presented us with a check for 1000 francs, all in one motion. We sighed, paid, sipped, sighed some more. Then, magically, things began to happen.

G.I.'s Start Things Off

Out from nowhere appeared a G.I. who got behind the piano and began a soothing blues. Another Joe grabbed the bass, and a Sergeant leaped behind the tubs. A T/5 walked in with a trumpet, and a 20-year-old sailor sank his be-fuzzed lips into a tram he must have been hiding in his bell-bottoms. The T/5 headed warmly into an A/1 chorus and feet began tapping all over the place. (Incidental note: French jazzmen don't tap their feet while they play, and as a result, you don't either).

Just as we were about to figure we'd paid 100 bucks to hear some good G.I. jazz, M'soor Barelli himself strolled from the back room and sat down next to the T/5. He contented himself with some background ensemble work over the trombone and gave the T/5 an appreciative glance now and then. Although Alme speaks no English and the Yanks spoke no French, no words were needed just then. There was a lovely feeling of mutual accord in the blues, sort of a small San Francisco Conference on International Groovism.

Barelli Finally Plays

We were all sweating out the Barelli contribution. He wandered through his first chorus in the lowdown register, keeping his notes and tricks at a bare minimum. He turned on the heat a little for the second chorus, rising gracefully into the middle register and keeping strictly in

Charles Delaunay Back in Paris



Paris, France—Famous French jazz critic Charles Delaunay poses with several friends outside of the Hot Club of France clubrooms. Those in the picture are, left to right: Hubert Postaing, clarinetist; Mlle. Irene Carrol, French journalist; Charles Delaunay; Mlle. Irene Bassot; Claude Brial, secretary of the Hot Club and Eddie Berwart, fine young French pianist. Pic was taken by Bob Paetz of Rochester, N.Y.

the blues tradition. Perspiration began trickling down his forehead as he began flying high into the third chorus, and he shifted nervously in his seat, reaching all the time for just the right note, and usually clipping it on the beat.

It was a solid, sincere performance, not meant for the crowd, not designed for flash. Few of the patrons, except us clustered around the stand, even realized that Barelli was sitting in on the session. He himself was playing for the musicians, for the attentive few, and for the kicks of Alme Barelli. He got 'em, we got 'em, and the G.I.'s were strictly sent. It was 100 bucks worth of jazz trumpet in any league, excluding perhaps the Epworth.

Back to Schmalts

The blues finally dragged themselves out to a finish, and Barelli shrugged his shoulders to indicate *fini*, now we play again for the champagne customers. The soldiers packed their horns and moved out, in search of another session. Barelli got up, smiled at the girls around the room and began passing out music with one hand and playing a schmaltsy "J'Attendrai" with the other.

Limply, we headed for the door, still knocked out by Frere Alme's esoterica. Softly cursing the commercial aspects of jazz, which keep guys like Barelli from playing the way they play best, we asked the head waiter:

"How long will Barelli be here?"

"Ah m'sieur," came the answer, "he leaves tomorrow for Monte Carlo."

"Who's coming in to replace him?"

"But m'sieur, tomorrow night the Swing-Club closes until fall."

Small, Scherman and I stared at the head-waiter, gave each other one of those "Hello, sucker" looks, and silently tore up our "membership cards." Sixty dollars worth of paper scraps were wafted gently up the Rue de Berri as we walked away in

the opposite direction, our wallets singing a more fervent blues than Alme Barelli could ever contrive.

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

Singer Jack Leonard Back From The Wars

New York—Sgt. Jack Leonard is back from the wars. The former Tommy Dorsey singer, whom many claim initiated "swoon" singing long before Frank Sinatra came on the musical scene, is back in the States with his army band, waiting reassignment here.

Leonard's fans have long insisted that if their boy hadn't been called into service as early as he was (he was drafted May, 1941), he would have been the rage that Sinatra later became. The argument is pointless or at least impossible to prove now but it is a fact that Leonard, after leaving TD to do a single in 1939, was well on his way to Sinatra-like success when he donned khaki. He was working at the Paramount Theater during his last weeks in civvies, knocking down \$2,000 weekly, which income simmered down to the \$21 monthly the army paid its privates at that time.

Music observers are awaiting the singer's eventual army discharge with interest. They're curious to see whether or not anyone who has been out of the public limelight as long as Leonard has will still command an audience. When Leonard does come out, he'll be booked through MCA.

Los Angeles—King Sisters have been set for the Ozzie Nelson airshow, scheduled to return to CBS after a summer lay-off in August.

Nix Frances

New York—The deal to have Woody Herman's singer, Frances Wayne, cut a side with Duke Ellington's band has fallen through. Original plan called for Woody (a Columbia artist) to allow Frances to wax with Duke (a Victor artist) while Duke would let some of star instrumentalists cut with Woody's ork. Nobody seems to know at this writing why the plan fizzled except that an "executive" at one of the recording houses frowned on the scheme—"very unbusinesslike."

Schumann Replaces Willson On Army Spot

Los Angeles—Capt. Walter Schumann is new music director with the Armed Forces radio service unit here, replacing Merlith Willson, now in civilian life. Schumann was arranger for Eddie Cantor and several radio shows before service.

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Teddy Phillips Ork Off To Fine Start

Chicago—After breaking in his band at nearby Calumet City's Ripside, where the band had plenty of local airtime, Teddy Phillips has taken his promising young crew on the road. Band, a 5-7-3 combo, is composed of a bunch of excellent young kids and shows surprising form for such a new band.

Phillips is currently at the Troc in Evansville, Ind., and follows into the Lake Club in Springfield, Ill. Couple of leading midwest locations are also on the fire for the crew. Phillips, former radio and theater musician, has scored a good part of the excellent book and features himself on clarinet. Brad Morey, local drummer, is also writing for the band.

Lineup of the youthful band (two of the kids are 16, oldest outside of Teddy, who is 28, is but 24) follows: Phillips, Hank Stanley, Burgess Crandell, Bill Lortie and Kenny Mann (hot tenor), saxes; Bill Inman (lead), Mike Cistero (hot), Jerry Ustak, trumpets; Ralph Meltzer (lead),

George Bond (hot) and Art Borman, trombones; Ronnie Sanchez, bass; Wayne Peterson, piano; Joe Sperry, drums. Vocals are handled by Eileen Mack and Bill Howard.

Richards Band Folds In Chicago

Chicago—The Johnny Richards band, on a theater tour for several weeks with Eddie (Rochester) Anderson, folded here after a week at the Oriental last month. Richards returned to the west coast to rest for a month, during which time he expects a release from MCA. He plans to reorganize later, and will probably be booked by Joe Glaser's Associated Booking Corp.

Richards, top arranger, had difficulty in securing musicians capable of cutting his terrific book, as well as booking troubles.

Bob Weiss Civilian

Los Angeles—Bob Weiss, after three years of A.A.F. duty, has received an honorable discharge

Jess Stacy, J. Long Set For Chi Dates

Chicago—Lengthy engagements contracted for Jess Stacy and Johnny Long, in locations using local bands for the past that many months, will give Chicago a wider selection in big-band entertainment.

Jess Stacy and his band, with Lee Wiley on vocals, will replace Jimmy Jackson in the Band Box September 21, for ten weeks or longer. Simultaneously, a coast to coast wire will be installed, giving Stacy plenty of air time. Stacy's initial appearance here on his own since he left to join Goodman in 1935 will be in the nature of a home-coming event.

Johnny Long, whose previous engagements here included the Sherman Hotel and local theaters, begins an eight-week run at the Edgewater Beach hotel August 31, replacing Wayne King.

from the army. Former Heidt business aid is vacationing now prior to returning to music exploitation work.

June & Dizzy



Chicago—June Eckstine gets a big kick from one of Dizzy Gillespie's amazing trumpet passages during a rehearsal of their new show. June, wife of bandleader Billy, had been vocalist with Dizzy's new band. Dizzy fronts the Hep-Sations of 1945 show, due at the Regal theatre here next month.

Bothwell Likes Rabbits, He Says

Chicago—Johnny Bothwell read the August 1 issue of the Beat on August 2. (That's the day he arrived here to spend a few days before journeying east.) Turning to page 1, he saw familiar names looming at him—"BOTHWELL QUILTS RAEBURN AFTER NEAR FIGHT"!!!!

"Well," exclaimed Bothwell, (with gestures) "how dramatic can a band leader be about a sax player leaving his band? Can aidemen be that hard to get?"

Commenting further, Bothwell said: "In addition to the numerous aspersions, allegations and accusations, I must say he (Raeburn) forgot to mention that I frequently have been known to remove baby three-toed sloths from their mothers at a startlingly indecent age. AND, upon occasion, I have been seen leading submarine wolf packs up and down the Mississippi River in search of hapless Eskimo kayaks!"

Regarding his future plans, Bothwell said: "I plan to take a rest and spend some time on a rabbit farm, because rabbits are such friendly beasts and not malicious!"

Step down. —ooo

Peoria Spot Jumps

Peoria, Ill.—Tony, the genial host and operator of Tony's Subway, the GI romance palace, is featuring a local five-piece combo, on a Dixieland kick, maestroed by pianist Dick Weber.

Hackette Fronts Band

Indianapolis—Kidd Lips Hackette, well known septa drummer, has organized his own band and is setting the outfit for a tour.

CHICAGO BAND BRIEFS

By Evelyn Ehrlich

Red Allen, J. C. Higginbotham, Don Stovall, Alvin Burroughs, Benny Moten and Bill Thompson have taken leave of Chicago and will open at the Club Savoy in San Francisco August 17. Red Saunders closed at the Capitol Lounge and opened in the Downbeat Room of the Garrick August 9 for an indefinite engagement. . . Trumpeter Bill Stapleton has joined the Nick Vias combo at the Town Casino. . . Vibraphone as played by Tay Voyer adds up to BRO at the Hollywood. . . Eddie Edell, tenorman, leaves Frankie Masters for Barrett Deem's solid combo at the Sherman Dome, with trumpeter Dick Finley exiting.

Sonny Thompson holds over at the El Grotto until Earl Hines returns September 21. New show stoppers at the Grotto are singers June Richmond and Billy Daniels, with Marie Bryant remaining. . . Earl Hines opens at the Regal August 17, switching Dizzy Gillespie to a September date. . . It's the King Cole Trio and Andy Kirk's orchestra for the Regal August 31.

Jerry Wald, currently in the Panther Room, will be followed by George Paxton August 24. Paxton and his orchestra, organized last August, will be playing their first Chicago engagement. . . The Gene Krupa date at the Sherman is October 5 for three weeks. . . Louis Prima at the Oriental August 24, opens November 30 at the Sherman. . . Cab Calloway seems to have a standing date at the Sherman for December 31. It will be his third consecutive New Year's Eve opening. . . Tony Pastor at the Oriental August 31.

Lots of raves on the new Gerald Wilson band, panic-struck in Chicago for a few days last month. . . Pianist Lil Armstrong at the East Town Bar in Milwaukee (extending into years) packs them in nightly. . . For contrast, four feet-six and a half inches, Margie Davern sings with Tiny Hill. Hill opens at the Ripside in Calumet City August 24. . . Singer Pat Russo, recently with Johnny Richards, joined Del Courtney in Memphis. . . Henry King replaces Benny Strong at the Trianon August 25.

Paul Mares and his family are touring, speculative, down Biloxi way. . . Carl Snyder now general supervising the local Frederick Bros. office, with Jack Kurtze back in his former post as general manager.

Pleasing Chirp



New York—Green Room audiences of the Hotel Edison have Florence Reid to be thankful for these days. Flo is vocalist with the Roy George ork which is currently holding down the bandstand.

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Notes BETWEEN THE Notes

By Mike Levin

I could tell you I am writing this because I was told—which is untrue; or that I need the dough—strictly speaking, also wrong, since the only thing I can use it for here is to stuff the window-chinks. No I am afraid the only reason for writing this column is that I like to listen to good music. After reading *Down Beat* for the past six months, I have taken to barking at the Victrola dog in revenge. Neither of us are quite sure that the things we have felt to be music are any more. The dog is getting so he checks his biscuits for arsenic while I am considering a strenuous study of the Gregorian chant—at least, there isn't much doubt that THAT existed.

There has been so much palaver about jazz, swing, swazz, and jing plus all the variants with insults tossed in, that I am most thoroughly confused, and I have a hunch that you are too.

This column therefore is an effort to give you one continuous target of assault. I may be wrong in a sky-blue-pink fashion, but it will always have the same color alligator playing around on the fringes. If nothing else, I hope to be consistent, and clear. Then you can pick me to pieces as you please, and each of us will go away happier for the effort; I for my steadfast stupidity and you for your gargantuan effort in ridding the world of another dunce of a critic.

My opinions will be personal and biased. They will be useful only in so far as they help you crystallize yours one way or the other. They will in no way represent the editorial opinion of this paper on these subjects—I took THAT to my local coothayer some time ago—and anyway you can't sue me until six months after the duration.

I myself will always think that the paths of topics and subjects followed as clear as topaz. But at least mental leapfrog isn't as enervating as arguing about the same old things in the same old ways. And when I am wrong, I will try at least to make such a large splash that you will know, "Surely there went the most stout, if slightly incorrect Mr. Toad."

Joe Liggins At Frisco Spot With Fine Dough

Los Angeles—The Joe Liggins "Honey Drippers" band, latest Cinderella band here, who came into prominence on the strength of one platter, *Honey Dripper*, were set to open in mid-August at San Francisco's Brown Bomber niteriy at a reported \$1,750 weekly. Band has been at the Zanzibar here lately.

Vocalists On Gloom Dodgers



New York—Two promising young vocalists spotlighted on WHN's *Gloom Dodgers* air shots are Ann Perry and Liza Morrow. Show rates a low bow from jazz lovers for its interest in and presentation of good jazz, having featured such stars as Herman Chittison trio, Una Mae Carlisle and Eddie South. Ann has sung with Shop Fields and Liza was last with George Paxton.

Ross Russell Is New Asch Coast Head

Los Angeles—Ross Russell, operator of Tempo Music Co. here, has been appointed west coast recording supervisor for Asch records. His first assignment is waxing of an album of original rags and early-day piano numbers by Johnny Wittwer, who has been doing solo stints in local spots. Russell will also write brochure accompanying album.

New Jarvis Assistant Is Negro Veteran

Los Angeles—New Al Jarvis assistant producer for the "Make Believe Ballroom" airers is Joe Adams, ex-entertainer and actor, recently discharged from the air forces. Adams was a member of the 98th Pursuit Squadron, all-Negro unit, and was discharged following an injury received when his arm was struck by a propeller.

Tells GI's Off

Darmstadt, Germany—Singer Ella Logan, now overseas for her third war-time trip, told GI's off but good for engaging in indiscriminate fraternization with German chicks—pointing out that they'd be doing exactly what Hitler would want them to do: filling Germany with babies.

Bitter Foe Of Jazz Dies At 82 In Rome

New York—Pietro Mascagni, 82, composer who died in Rome Aug. 2, was one of the bitter foes of swing and jazz. He urged that governments ban such "so-called music," said it was like a habit-forming drug. He denied being a Fascist but his attitude toward jazz certainly was in line with the dictators. (Hitler, whether on Mascagni's suggestion or not, banned it.)

Mascagni's big hit was, of course, *Cavalleria Rusticana*, composed in 1889. Death resulted from bronchial pneumonia and hardening of the arteries.

Pollack Into Pub Biz

Los Angeles—Ben Pollack, who recently launched his new Jewell recording company, is now setting up two publishing firms. One, affiliated with BMI will be known as Cross Roads Music. The second, as yet unnamed, will carry ASCAP license.

Calloway & Stoki May Do Operetta

New York—Duke Ellington returns to town September 11, replacing Cab Calloway at the Zanzibar. The Duke will make it an eight-week stay.

Calloway, incidentally, was quoted in a recent Broadway column to the effect that he and Leopold Stokowski are at work on an operetta for fall production which will be angled by Stoki's wife, Gloria Vanderbilt. Story went on to say that the play would describe the adventures of a 20th-century jazz bandleader who falls asleep and wakes up to find himself living in the days of the old music masters.

Down Beat checked with Calloway, who said that the show was far from a definite bet yet and that he and Stokowski still had to talk over the possibility of writing together.

After leaving the Zanzibar, Cab plans to give his band a vacation. He'll go to Mexico himself to "bask in the sun and do some writing."

Down Beat covers the music news from coast to coast.



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In the best of places,
But worse in the mouths
Of announcer's faces.

—hel

Cole, Auld Spark Coast Jazz Bash

Los Angeles—A "jazz concert," or what was acceptable as such to the enthusiastic audience that packed the Philharmonic Auditorium to the top row in the balcony, was presented here by Carlos Gastel on the night of July 30.

The King Cole Trio headlined the affair and provided the best moments for most, though the jam session peak was hit in set spark-plugged by Georgie Auld. Buddy Rich handled drumming chores for the entire evening and proved, incidentally, that any

time he wants to he can settle down and play good solid rhythm.

Others who took part were Buddy Tate, tenor; Barney Kessel, guitar; James Johnson, trombone; Karl George and Harry Edison, trumpet; Charlie Mingus, bass and Jimmy Rushing.

Marva Louis To Wax

Los Angeles—Marva Louis, who appeared here recently at Shepp's Playhouse has been signed for a series of records by Otis Rene, operator of Excelsior. Singer will be backed by a band assembled and directed by Jimmy Mundy and containing members of the TD and Basie bands.

Artie Shaw Romance Rumors



New York—Artie Shaw, on his New York trip as in Hollywood of late was in the company of Ava Gardner of the movies a good amount of the time. A tricky couple, too—dig the tricky neckline of Ava's dress and Artie's ditto tie. Shaw is now back on the west coast with his band and Ava. Acme photo.

Glaser To Open In L.A.

Los Angeles—Joe Glaser, who has had offices with M.C.A. here for sometime, plans to open new

offices in Hollywood as soon as a location can be found.

Walker On West Coast

Los Angeles—Jimmy Walker, now head of the Majestic record firm, has been here since mid-July setting up facilities for the west coast organization of his company.

New firm organized by movie man Hal Roach and H. L. Driver will handle distribution. Both recording studios and a pressing plant will also set up here.

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- Blue Lou; Please Don't Talk About Me—Eddie Heywood—79c
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LOS ANGELES BAND BRIEFS

Harry James returns to the local field August 31, following Jimmy Dorsey at the Casino Gardens . . . It was Al Donahue back at the Aragon on August 1, not September as reported last issue. Bob Mohr returned at same time as alternate band . . . Louis Armstrong is at the Trianon now with Eddie Miller set for a later date . . . Les Brown, dynamite at the Palladium, in for eight weeks with Savitt due on September 11 . . . Georgie Auld doing excellently on a one-niter tour, reported averaging \$4,500 weekly . . . Jimmy Higson (Teen-Agers) band of the Hoagy Carmichael show week-end feature at the Pavalon ballroom, Huntington Beach.

Jive Jottings

Howard McGhee heading a fast little unit at the Swing Club, with J. D. King (ex-Kirk), tenor; Teddy Edwards, tenor; Roy Porter, drums; Vernon Biddle, piano; Bob Kesterson, bass. Sherman "Scat-man" Caruthers, is also featured. . . . Vic Dickenson, ace slip-horn man, back with the Eddie Heywood band after a bout with pneumonia. . . . Benni Carter headed east for dates in Washington (Howard) and New York (Apollo) on Aug. 10 and Sept. 14, respectively.

Elise Blye, gal 88er who did such a swell stint at the recent swing session, holds forth nightly at Little Joe's Cafe. She sings, too, and seems a natural for any band.

Notings Today

A fanfare to Eddie Noel for his tasteful use of electric guitar with his free-swinging jump combo currently holding inter-lude spot at the Palladium. Same to his singer, Dotti O'Brien for her well-sung, well-styled vocals. . . . Darrell Downs, now manager of new Berry and Grassmuck music store in Alhambra . . . Allan Courtney, Manhattan disc jockey, here for a vacation and a week's stint as substitute for Ira Cook on the Lucky Lager platter program.

Mussy Marcellino and his guitar doing an early morning aler on KJH aided by Evvy Scott. . . . Harold Levin, partner to the Zucca brothers, out of the Navy and back at the Casa Manana. . . . Delay in securing equipments has postponed opening of Bobbie Bennett's Western Palliades to Sept. 1.

Behind the Bandstand

One of the major band booking firms owns controlling interest in a well known Hollywood hotel popular with musicians. A bandleader, in order to get a much needed room there after arriving in town, was forced to sign a contract with the agency to get said room. Or so the story goes!

L. A. Cats Note!

Los Angeles — Most things come in cycles, the saying goes—and the L.A. electric power is no exception. But the headache here is in the fact that the two power companies servicing the city operate with different cycle currents, one 50-cycle and one 60-cycle. And local cats moving from one section to another find their phonographs and radios often useless. The days ahead will be on the groovy side, however, for the So. Calif. Edison company has announced a three year job of changing all of its equipment to the 60-cycle current, making, for once, all of L.A. on a uniform current.

Riding High!



Hollywood—She may be the intellectual type (since when is Thurber only for the intelligent-ia?), but Jeannie McKeon is riding high with her voice. She is heard regularly on the Jack Kirkwood show over CBS and is now starring at the Trocadero every Sunday night.

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ON THE BEAT IN Hollywood

By Charles Emge

Morton Gould will be mighty careful about signing up on a movie deal the next time. *Delightfully Dangerous*, in which he makes his film debut, is as bad as the title would indicate. Not for a long time has Hollywood made such a mess of a musical idea. But Gould's talents as a composer, arranger and conductor stand out despite the weaknesses of the picture, most ghastly moment is the sequence in which Constance Moore essays a "hot" treatment of a Strauss melody. It's sad that Gould, who could contribute so much to the musical side of picture making, drew such an unhappy assignment for his first venture.

Lot Lingo

An instrument rarely heard in picture scores—or anywhere else—will be heard in Miklos Rozsa's score for *Spellbound*. It's a theremin, played by Dr. S. J. Hoffman, a popular Hollywood chiroplast who took up the theremin as a hobby and is now one of the few musicians who can handle the gadget in symphony work. Caught Frankie Carle finishing his stint on *Riverboat Rhythm* at RKO. He was working at a fancy glass-topped piano (strictly prop) backed by saxmen with prop instruments illuminated with neon tubes.

Ferde Grofe writing a miniature symphony and a concerto sequence for *Universal's* *Time Out of Mind*. . . Paramount tagged Earl Robinson (*Ballad for Americans*) to do music for a technicolor epic, California. . . Republic's Director Frank Borzage is working up a film story about Eugene List, the G.I. pianist whose playing made such a hit with *Truman, Stalin and Churchill*. Plans to have List do a role in the picture.

Perry Como reported to 20th-Fox for his second picture assignment there. He'll play a role opposite Martha Stewart in *Doll Face*. . . J. Russell Robinson, who played piano with the Original Dixieland Jazz Band (and wrote *Margie* and other hits) is cracking the Hollywood tuneries. He just placed a song, *Born to Dream*, in the Wm. Wilder production, *You'll Remember Me*.

The voice of Enrico Caruso will be dubbed into the sound track of a picture based on his life from old phonograph recordings. Same idea was used, and very successfully in an MGM picture of some years ago. Producer Jesse L. Lasky plans a world premiere for the Caruso picture at New York's Metropolitan Opera House.

Music Pic Score Gets Buildup

Los Angeles—First motion pic score to receive decent exploitation is the musical score of *Spellbound*, written by Dr. Miklos Rozsa.

Excerpts from the score were presented recently at a Hollywood Bowl concert with Miklos conducting. In addition press-

Who's Missing?



Hollywood — Jam session, Hollywood style (with a press agent thrown in)! Results find Opie Cates, music director of the Judy Canova and Parkyakarkus shows, bringing his clarinet on a visit to Jimmy Durante and Gary Moore. The sessions lacked nothing but Umbriago's presence.

ings of the music have been made into an album to be distributed to music and motion pic critics. Musicians credit producer Selznick for taking a long step toward securing recognition for the important part music plays in the production of good dramatic pictures.



Hollywood, BRIGHT LIGHTS: Local Cobra Club getting the red carpet out for Ida James. . . Those Mills boys are breaking records at the Florentine and in all this heat. . . Leon "Poison" Gardner is putting the finishing touches to his boogie *Serenade* to a *Knock-Kneed Butterfly*.

Orson Welles and the Bing Plan "Decca album together of *The Happy Prince*. . . When Joe Pasternak ran an ad recently for kids between the ages of 6 and 14 who played classical music he got 230 applicants—and good too. Wot's the next generation gonna be like?

ARC LIGHTS: Moss Hart has signed a writing-directing contract at Fox. . . Max Steiner elected pres of newly organized Screen Composers Ass'n. . . Connee Boswell and Will Osborne got the starting bell for Momo's *Swing Parade* and Louie Jordan joins the pic in three weeks.

Ella Mae Morse gets a top spot in *How Do You Do?* . . . Perry Como finally gets a top break in *City of Flowers* which will be filmed in San Jose, Costa Rica. . . Musy Marcellino has been added to the Don Lee radio staff and also has a pic bid coming up.

Billy Burton bought Sidney Miller's *I Realize Now* tune and will build a pic around that title

Plays Plenty!



Hollywood—A lot of people don't believe that any one man can play piano, organ and cello almost simultaneously as does Buddy Cole on his ABC airshow "Rhythm and Romance." The camera shows how he does it, and Mrs. Cole, known to music fans as Yvonne King of the King Sisters, doesn't do any harm to the picture. On his air show, Buddy is backed by guitarist Dave Barbour, drummer Nick Fatool and bassman Phil Stevens.

for Helen Forrest. . . Disney is making a new fantasy called *Make Mine Music* with Dinah Shore, BG, Cozy Cole, Teddy Wilson, Sid Weiss and others. BG will swing out with *After You've Gone* and *All The Cats Join In*.

Ory Revives Jazz In L. A.

Los Angeles—New Orleans jazz, revived here by Kid Ory and his Creole Jazz Band, currently at the Jade Palace, is enjoying a rebirth among young high school musicians who have been inspired by the Ory crew.

Several local crews of youngsters have assimilated the New Orleans style. Two of the outfits, the "La Canada Stompers" and the "Glendale Gang" hired a hall recently in Hollywood and presented a joint concert in the interests of the movement, which they call Young Jazzmen.

Coast Kid Signs As J. D. Drummer

Los Angeles—Karl Kiffe, 16-year-old drummer who has been turning drum offers from name bands since he was 15, has been signed by Jimmy Dorsey, current at the Casino Gardens.

Kiffe recently closed a long run as a specialty act with the Hollywood stage show, *Blackouts* of 1945.

Nine-year-old Joe Preston, skin-pounding prodigy featured as specialty by Jimmy Dorsey at Mission Beach ballroom is not appearing with the band at the Casino due to state laws barring children from working in spots where liquor is sold.

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Corrections!

—to err is human, it has been stated. So that it may be proven to any doubting Jackson that this reviewer is still human—record reviews to the contrary—he hereby admits a couple of errors have obstinately slipped into recent reviews. First, the trumpet solo on Woody Herman's A Kiss Goodnight was by Sonny Berman and not Ray Wetzel. Apologies to the talented Mr. Berman for not calling his excellent solo correctly. And secondly, it was Phil Moore himself, and not Billy Daniels, on the vocal of I Want A Little Doggie with Lena Horne. —don



Swing

CHARLIE VENTURA

I Surrender Dear C-V Jump Sunacet SRC 10054

Surrender, almost entirely at a slow tempo, doesn't measure up to Charlie's recent Ghost Of A Chance. It's again all Ventura, he does well enough though there is a certain lack of tone and ideas at times. Jump is at just that tempo, opening with wonderful Arnold Ross piano and nice McGhee-Ventura ensemble passages. Ross again exhibits the brilliant fertility of ideas and excellence of execution as shown on Tea For Two. McGhee plays nice, relaxed trumpet, Barbour, has an adequate and listenable guitar chorus and Ventura blows more tenor—when he doesn't overblow, when he curbs a certain tendency for exhibitionism, he's great. Perhaps not yet great in the full sense of the word musically, but certainly capable of obtaining such heights soon. Bassist Artie Shapiro and drummer Nick Fatool supply excellent and unobtrusive rhythm.

TOMMY DORSEY

That's It Nevada

Victor 20-1710

This deserves the "Swing" classification entirely on the merits of That's It—the reverse side is all TD trombone, violins and Stuart Foster and the Sentimentalists and far from exceptional. But That's It is definitely it! Thanks to some wonderful, exciting Charlie Shavers trumpet and a few bars of excellent Vido Musso tenor, this side is Dorsey's best swing offering in a long time. The band plays when given a chance, and the Fred Norman arrangement manages just that. This is Shavers record, though—it's one of the finest trumpet solos recorded with a big band in many a month!

FLOYD O'BRIEN

Carolina in the Morning Royal Garden Blues

Jump 4

This Floyd O'Brien group comes through with some pretty dixieland with a west coast discovery, Chuck Mackey on trumpet, stealing the honors. Chuck plays a pretty style with a fine feeling for the music. Joe Rush-ton's bass sax is good as is Matty Matlock's clarinet. Van Eps, La Vere, Fatool and Shapiro provide the rhythm. Surfaces are better than those provided by most small jazz firms.

BUCK CLAYTON QUINTETTE

Diga Diga Do Love Me Or Leave Me

We're In The Money B.C. Blues

Melrose 1201, 1202

Personnel includes, besides the trumpet of Sgt. Clayton, ex-Basile-ite, Flip Phillips on tenor, Slam Stewart on bass, Teddy Wilson on piano (though the label reads "Theodocius") and Danny Alvin on drums, subbing at the last moment when Davey Tough failed to show. Tunes, outside of the blues side, are from a few years back and not at all exceptional. Perhaps that's why not too much happens on these twelve-inch sides. It's good in spots but perhaps too spotty to be more than just good listening, considering the musicians involved. Neither Buck or Teddy reach brilliant heights nor does Flip or Slam shine. Best side is the blues; the label reads "traditional" and for once is correct.

Dance

LES BROWN

Till the End of Time He'll Have to Cross the Atlantic

Columbia 36828

Both tunes exhibit the Brown band at their commercial best—interesting if not exciting and well arranged and played big band music. He'll Have To Cross is exciting in one respect and that is the great O'Day styled vocal that Doris Day does. She sounds amazingly like the Krupa chirp, and in doing so manages to cut the best vocal she has waxed to date. There's excellent Ted Nash tenor, too.

LOUIS PRIMA

There's A Broken Heart For Every Light On Broadway You Won't Be Satisfied

How Deep Is The Ocean Atchison, Topeka & Santa Fe

Majestic 7144, 7145

This is obvious commercialism and certainly not at its musical best. It is amazing the inconsistency of the band—it can sound both horrible and good on each and every record. Broken Heart has a miserable LillyAnn Carol vocal though a second chorus is much more palatable. Satisfied has one of Prima's more dissatisfied vocals and someone, on this side, should learn more about sax voicings. Ocean has been recorded innumerable times and invariably better. LillyAnn's vocal gives thought that she could develop into a first-rate chirp given a chance. Santa Fe certainly does not give her that chance. Solos—trumpet, clarinet and trombone—are poorly executed. Again, the band's inconsistency is amazing.

HARRY JAMES

11:60 P.M. Carnival

Columbia 36827

Typical of the James crew today: musically excellent and expertly tailored commercially. There happen to be several brilliant jazzmen in the band yet there is only one solo outside of Harry's monotonous horn—(Corky Corcoran's tenor). I say monotonous for James plays almost exactly the same on every record—same over-attention to tone, phrasing and general lack of ideas. Band jumps behind Corky, otherwise Carnival is a production semi-classical number that is no discredit to modern dance music but certainly far from the jazz idiom. 11:60 P.M. has a good Kallen vocal on a rather disappointing set of lyrics.

HAL MCINTYRE

Autumn Serenade Some Sunday Morning

Victor 20-1711

Serenade has a weird but beautiful opening with Hal's exquisite alto and a choir of voices, used not unlike the choir with Stokowski and the Philadelphia Orchestra on Debussy's Sirenes. Otherwise the side, exclusive of some nice trumpet, doesn't amount to as much as might be expected. Reverse side is an average pop with average vocal and band treatment outside of excellent muted brass backgrounds. Ed Safranski is again notable on bass.

Others

Frankie Carle dishes up two current pops in his popular stylings though definitely not for the hipsters. Sides are I'd Rather Be Me and I Was Here When You Left Me. (Columbia 36826). Ray Noble also sticks to the ballads, So-o-o-o In Love and The Wish That I Wish Tonight. (Columbia 36834). Glen Gray features Eugene Baird (long since with Bing Crosby's air show) and Skip Nelson on Counting the Days and All By Myself. (Decca 18895).

Vocal

PIED PIPERS

We'll Be Together Again Lily Belle

Capitol 207

We'll Be Together Again receives tasty and melodic handling from this superb vocal group. The unusual and gorgeous mood ballad is done in an effective slow tempo with Paul Weston supplying backgrounds and the Pipers excellent vocal effects. Tune was written by Carl Fischer and the excellent lyrics (Modulate to Page 9)

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10-in. No. C-208—I'M A SHY GUY; I THOUGHT YOU OUGHT TO KNOW King Cole Trio. 53c
ALBUM No. 8-1—ALL FOR YOU; YOM YOM VEEDLE; STRAIGHTEN UP AND FLY RIGHT; I CAN'T SEE FOR LOOKING; GEE BABY, AIN'T I GOOD TO YOU; I REALIZE NOW King Cole Trio. \$2.10
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10-in. No. 20-1670—MOOD TO BE WOODED; KISSIN' BUG Duke Ellington & Orchestra. 53c

JAMBOREE

- 10-in. No. J-501—PENNIES FROM HEAVEN; JAMBOREE JUMP Don Byas All-Star Quintet. \$1.05

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Jazz Jive by JAX

Diggin' the Discs—Don

(Jumped from Page 8)

are by blues vocalist Frankie Laine. Reverse is also at a slow, relaxed tempo though *Lily Belle* lacks the charm of the other. June Hutton again shines with her solo bits. Two fine sides—commercially and musically—by one of the best mixed vocal groups.

KING COLE TRIO

I'm A Shy Guy
I Tho' You Ought To Know
Capitol 208

Tunes tailored to the trio's stylings and to Nat Cole's vocalizing. Type of stuff they've done many times before though always enjoyable listening. *Shy Guy* is Nat's own tune though the reverse *Ought To Know* is more effectively done. Oscar Moore's brilliant chordings make

the backgrounds as listenable as Nat's fine vocals. There's also plenty of solo guitar and piano.

Others

Four more sides by the Voice, though while well done not his best by any means. Material is one handicap here. Sinatra sings *If I Loved You* and *You'll Never Walk Alone* on one coupling and *I Fall In Love Too Easily* and *The Charm Of You* on another. (Columbia 36825 and 36830).

Helen Forrest exhibits but traces of her real greatness on the popular oldie *From Out Of Nowhere* and *Strange As It Seems*. Victor Young's orchestra accompanies. (Decca 18694).

A new combination and a new voice on records—Skip Farrell—make their Capitol debut. The Dinning Sisters, whose recent album is a best seller, team with crooner Farrell on *Homesick—That's All* and *Love Letters*. Jerry Vaughn provides the backgrounds. *Homesick* suffers in comparison to the recent and wonderful Sinatra version. Otherwise it is an excellent debut for Mr. Farrell.

BEST TUNES of ALL by Jax

Careless Love Blues

W. C. Handy is credited with the composition of this superb blues tune, but actually the melody and even the words were taken directly from the American folk both black and white. Handy merely set it down, organized and standardized it a little, then called it his own. Most of the famous Negro blues shouters have recorded *Careless Love*, two of the best versions being by Bessie Smith on Columbia 3172 and by Joe Turner on Decca 7827. Josh White has featured it more than any other current singer, and his three records of it—Muscraft 248, Asch 550-1, Blue Note 23—are among the finest blues discs of our day. George Lewis on Climax 105 presents the outstanding small-band version by a

Still Another Record Firm Debuts On Coast

Los Angeles — Another newcomer in the scrambled independent recording field, already overcrowded with an uncountable number of small wax companies, is the Royal label. Firm is under the baton of Irving Mills. Initial offerings will feature singer Bob Matthews with ork of Buzz Adlam, ex-Heidt arranger.

Negro group, while that by the Dixieland Jazz Group on Victor 27545 is one of the better white renditions. *Careless Love* is almost as familiarly known by its alternate title, *Loveless Love*. It has been waxed as such by two fine vocalists, Billie Holiday on Okeh 6064 and Jack Teagarden on H. R. S. 5. *Loveless Love* was cut as a clarinet solo by Johnny Dodds on Paramount 12471, as an organ solo by Fats Waller on Victor 23260. Noble Sissle's two platters of *Loveless Love*, English Brunswick 1117 or French Brunswick 9049 and Decca 154, remain the leading big-band orchestration still today.

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and many others.

Volumes 2, 3, 4 to be released soon.



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The Black & White firm has just released two twelve-inch platters by Lil Armstrong and her All-Star band out in Chicago back in January. In some respects they are worth waiting for, but in many ways they are worthless. Let's take up the faults first. The ensemble work, where it exists at all, is far from perfect. This falling is due largely to the strange make-up of the personnel and the consequent incompatibility, six musicians with too little in common and too diverse an approach to jazz. Trumpeter Jonah Jones and trombonist J. C. Higginbotham belong together, pianist Armstrong and drummer Baby Dodds also play well side by side, while clarinetist Al Gibson and bassist Sylvester Hickman have nothing much to offer this group or any other. If you look at it from the swing viewpoint, then Jonah and J. C. are ideal selections but Lil and Baby are rather strange choices. If it's hot jazz you want, on the other hand, Armstrong and Dodds are right enough but Jones and Higginbotham are all wrong. In any case, Gibson and Hickman seem mistakes. The unit just doesn't fit, and thus the music doesn't jell.

Among the good features of these discs are the four tunes chosen, two standard favorites and two of Lil's originals. On 1210 are coupled *Confessin'* and *East Town Boogie*, the latter a pianistic tribute to the Milwaukee club where for some years now Lil has intermittently been holding forth. *Lady Be Good* and *Little Daddy Blues* are mated on 1211. Other high spots include some splendid tromboning by Higgy, some acceptable if not brilliant piano from Lil, some good and some bad horn on *Confessin'* by Jonah, and some well conceived but poorly recorded Dodds drumming.

Confessin' is far and away the best side, and it's really J. C. who stands out. Higgy opens his solo with almost the same break he took on the Esquire concert and continues to the bridge with a half-chorus identical to that he played at that bash in New Orleans. From there on he blows something entirely new and different, all of it great solo trombone, all of it virile and exciting. His coda serves as an appropriate climax, not only to this number but to the entire session as well. This waxing presents Higgy at his very best, and therefore becomes a must for most collectors.

Chalk Lil up with an A for effort. Let's hope she and Baby try again, surrounded next time by men who play their kind of jazz and mine!

Hal Wasson Revamps Midwest Ork & Style

Kansas City—"A guy has to have a lot of brass to organize a new band nowadays", maestro Hal Wasson believes. And so his new band will have the unusual instrumentation of one tenor sax, five brass and three rhythm. Wasson, who has dropped his dixieland stylings for a band with a beat, opens at a local spot later this month. Dave Stout, pianist and arranger with Wasson for last five years, remains with the new outfit.

New Jazz Spot Plans To Use 'Apple' Names

Glastonbury, Conn. — A new jazz spot, The Paddock, recently opened here. Jack Gordon, the manager, plans to feature Monday night Jazz Concerts and says he'll bring in many of the "Swing Alley" names. Currently featured is a group built around Bill Leukhardt on clarinet, Mason Pearsall, trumpet; Lou Bredice, piano; Vin Krzykowski, tenor sax; Bernie Pascarello, bass, and Irving Eckhardt, drums. Charlie Donnelly's orchestra plays the rest of the week.

DOWN BEAT

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Musicians Need Health Education!

We received a letter recently from a former musician, who is now a patient in a Colorado sanatorium. He praised *Down Beat* for making the frank statement, in a news story about the illness of a name musician, that tuberculosis was the suspected cause.

He points out that tuberculosis is practically an occupational disease among musicians, that too much hush-hush usually surrounds discussion of such cases and that the average musician never receives enough education on health to enable him to avoid becoming a victim.

Musicians are most active between 15 and 40, the age span in which humans are most unresponsive to the tubercle bacilli. Most of them play wind instruments, which strain their lungs if they are in a run-down condition. They work at night, relax at screwy hours and lose sleep by getting up to record or rehearse in daytime.

Musicians eat the wrong food on an irregular schedule. They smoke too much and frequently work in a smoky atmosphere. Fresh air and sunshine are unknown factors in their existence. Some of them over indulge in liquor. It is no wonder that they are heir to respiratory diseases and often succumb to pneumonia, even if they do escape tuberculosis.

Recent physical check-ups by the government of members of dance bands planning to make overseas tours support the theory of this letter writer. In some instances entire bands were turned down on physical grounds, in others replacements for half or more of the men were required before the unit could qualify for a tour. This does not mean that all of the men rejected were tuberculosis victims, but it does indicate that their health was not up to par.

Down Beat agrees with the letter writer that professional musicians should be given opportunity for health education, particularly along lines adapted to their peculiar mode of life. Where this responsibility should lie, with the band leader or with the musicians' union, we do not know. We do believe that name leaders in the higher brackets could well afford a periodic physical check-up for every member of their organizations.

This check-up, plus chest x-rays for horn blowers, might catch many an incipient case of tuberculosis at a stage in which it easily could be halted. It would result in better all around performance by the band and it would preclude the danger of infection or contagion within the group. You can't live a sideman's life for him, but you could help him to live a fuller one—and in better health!

Ex-Wave Chirps With Elliot Lawrence Band

Philadelphia—Roslyn Patton, shedding her WAVE uniform, resumes her canarying career in becoming the thrush for Elliot

Ex-Chi Leader



Texas—Former band leader Freddy Nagel now toots his saxophone with the 263rd A.C.F. band at Fort Bliss, Texas. Freddy was well known around Chicago with his band.

Good Catch



Minneapolis—A fish story that can be proven is good fortune of Babe Grubbs, and Babe hereby proves his catch with this pic. Actually the catch was more than what is shown here but the *Beat* editors cut out part of Babe's catch for the sake of badly-needed space. Grubbs is bassist with Glen Brandy, popular leader here.

Wedding Tune



Atlantic City—Wedding March got a solid send-off from bride Sgt. Kathleen McMahon, of Detroit, at a pre-ceremony rehearsal at the AAF Red-ribbon center here. Tremulous bystander is the groom, Pfc. Joseph Ferrin, Cincinnati, a former Husse, Kemp and Spivak trumpet man.

WHERE IS?

SKIP MORE, trombonist, formerly with Artie Shaw
JEANNE GRAVELLE, vocalist, formerly with Henry King
RALPH RADLEY, saxist, formerly with Mark Fisher
JOHNNY GRASS, French horn, formerly with Claude Thornhill
BLAINE RABEY, vocalist

WE FOUND

JACK WILLIAMS, 817 Cherry St., Quincy, Ill.
GENE BARRINGER, now with Carl Sykes, Guerneville Grove, Guerneville, Cal.



"No, it ain't the Anniversary of Jazz—it's transportation trouble!"

CHORDS AND DISCORDS

That Lawrence Band

Philadelphia, Pa.

To the Editors: Just got the July 15 D.B. and read the "Bands Dug." Our local Elliot Lawrence had a fine review. I know Elliot, and what a terrific kick he and the guys got. That trumpet (ala Gillespie) you mentioned belongs to Red Rodney; the tenor, Gerry Mulligan. Candy Campbell

D'Artega In E.T.O.

Paris, France

To the Editors: Why not a little publicity on the D'Artega All Girl ork, who have just started a tour in the E.T.O. and finished six months in Italy? This show is "tops" from the G.I.'s standpoint overseas. They have done a terrific job building morale for us. Am writing this at the request of all my buddies, too. T/5 Chris Cazar

Jazzmen With James

Franklin, Ohio

To the Editors: So you think Harry James is going commercial. I have seen bands such as Pastor, Cootie Williams, Les Brown, Jimmie Lunceford, Sonny Dunham and many others but for my dough will still take James.

With top jazzmen like Willie Smith, Corky Corcoran, Arnold Ross, Jimmy Campbell and Allan Russ, he has to be tops. And as for the fiddles, for my part he could skip them but there are others to please besides swing fans. All in all—band, vocalists and maestro—they're the best in the business. Keep up the good work, Harry. We're with you. Don Oglesby

Miller Music Lives

Pilzen, Czechoslovakia

To the Editors: I would like to appeal to all who love music. When Glenn Miller entered the army he took his style of music with him but promised that after the war he would bring it back to the millions who enjoyed it. That promise may not be fulfilled but that does not mean his music is to be only a memory.

One of the greatest tributes we can give a man who brought enjoyment to so many is to keep

his music alive. One man who can do this is Jerry Gray, now chief arranger and director of the band.

To those who are unable to hear this band it is nothing new or different, it is still Glenn Miller's band and music. So when the world is once again at peace let this music be heard again and not just to be remembered as one of the past greats in music.

Sgt. Gene Byrd

Shout For Sherwood

Pullman, Washington

To the Editors: Being a conscientious disc jockey—when Bobby Sherwood hit Spokane recently I was there to catch. Excuse me if I stand up and "shout for Sherwood!" That boy dished out some superb stuff that is really comparable to Woody Herman's power plant. And why doesn't Capitol help things along by issuing some of that "Shellac a la Sherwood?" I ask you! C. Stanley "Googy" Locke

New Gale Assistant

New York—Ralph Cooper has been named assistant to Moe Gale and will be in charge of all bookings from that office.

Ding Dong Gene



Hollywood—Gene Krupa does a little percussion work on the odd carring of Wesley Brent, chorus girl in Gene's new pic, *George White's Scandals*. Publicity boys say the center of attraction here is the carring, and if you disagree, you're on our side.

A COLUMN FOR RECORD COLLECTORS.....
THE HOT BOX
By GEORGE HOEFER, Jr.

Collecting of the old Okeh's, Paramounts, Gennetts and other rare items was not completely stopped by the record salvage drives of '42-'43. Proof comes in a letter from the Beat's erstwhile Hot Jazz record reviewer John Jax Lucas from Minneapolis. Jax reports on a record haul made by Jack Stanley, staff announcer for WCCO Minneapolis. Stanley, with one year of hot collecting behind him, uncovered some four thousand records piled in orange crates on the seventh floor of the Furniture Exposition Warehouse in the elder Twin City.

The record bonanza represented only a portion of the stock of the Northwestern Phonograph Supply Company that went out of business in 1932. Two years ago about twice as many records as Stanley found had been thrown away. Most of the records were on the Okeh and Columbia (old) label with some Vocalions, Brunswicks and Victors. Paramounts and Gennetts were numerous but unfortunately not of the collector item variety. The first seven records picked up by Stanley were Bessie Smith Columbias and in all about two hundred unplayed gems were bagged including thirty-five duplicates.

Here are a few of the things Stanley was able to add to his collection: Bix and His Gang (Okeh), King Oliver (Brunswick and Vocalion), Ellington (Okeh, Victor and Brunswick), Red Nichols (Brunswick), Joe Venuti (Okeh), Miff Mole's Molers (Okeh), Bessie Smith (Columbia), Dixie Rhythm Kings (Brunswick Race label), Jabbo Smith (Brunswick), Ed Lang & Lonnie Johnson (Okeh)

Jo Jones and Red Dorris Jam



Fl. Ord.—Jo Jones and Red Dorris stage a session at the Rec Hall here for other GI's. Red was featured with Stan Kenton's early crews, Jo was Count Basie's famous drummer. Both boys are now army privates.

and many others too numerous to mention here.

JAZZ CONCERTS: Jimmy Noone Memorial concert at Uptown Playhouse, Chicago given by John Stelner with Darnell Howard, clarinet; Boyce Brown, alto sax; Baby Dodds, drums; Gideon Honore, pianist (played many years in Chicago with Noone); Jack Goss, guitar; Tut Soper, second piano; Pat Pattison, bass. Sunday afternoon August 5th.

JAZZ PUBLICATIONS: A new magazine from Belgium—JAZZ started publication in March 1945, and twice monthly since by Jacques W. Genin, 106, Avenue de l'Université, Bruxelles, Belgique. Similar to English jazz magazines although written in French.

JAZZ RECORD SHOPS: Tempo Music Shop, 5945 Hollywood Boulevard, Hollywood 28, Calif. Ross Russell, well known collector, recently discharged from duty with the Merchant Marine is opening up this shop to feature authentic jazz and folk records and items for collectors.

JAZZ ON THE RADIO: Don Landfear is giving a forty minute jazz record program every Monday night from 11:20 to midnight (CWT) over station WMT Cedar Rapids, Iowa. Records on the show come from the fine collection of Les Zacheis.

JAZZ MISCELLANY: Johnny Bayersdorfer, the onetime New Orleans band leader, is at the Club Flamingo—Chicago. Bayersdorfer recorded for Okeh.

Probably the first jam spot in Chicago was a speakeasy known as Dinty Moore's at Balmoral and Broadway on the far north side. Around 1923 the following musicians used to gather at Dinty's to jam: Bix, Harry Gale (Bix's favorite drummer), Don Murray, "Tenny" Scoville, sax; Jimmy Hartwell (clarinetist with the Wolverines), Vic Moore (Wolverine drummer) and Frankie Lehman, a banjoist who told us about the spot.

COLLECTOR'S CATALOGUE: Bob Delson & Ed Humm of 32-11 149th St., Flushing, L.I., N. Y. These two boys have organized the American Jazz Club. Honorary members include such divergent jazz men as Art Hodes and Eddie Heywood's entire band. Subscription is two dollars a year which includes receipt of a monthly paper.

Joseph Calabrese, 1834 So. Hicks St., Philadelphia 45, Pa. Collects Waller, Hines, Hampton and Krupa.

T. Hamilton Shearer, 16 Holland Way, Hayes, Kent, England. Jazz interest embraces New Orleans, Race and Folk aspects. Wishes to correspond and trade records.

Pelham Heath Robbery

New York—Pelham Heath Inn here was robbed of \$3,000 by two masked bandits recently (July 29). Crooks locked up owner Herman Schubert and his wife, but not before the latter called them "a couple of stinkers."

Little Smack Is Back With Band

Los Angeles—Horace Henderson, who left band leading Henderson time back for an arranging career, is back with a band at the Plantation club here. Niterly reopened in late July with Henderson.

Most of the Henderson sidemen are ex-Carter members. Among them are Charlie Drayton, bass; Jimmy Pratt, ofay drummer; William Frenz (ex-Kirk), tenor; Jule Grant, alto; Harold Scott, trumpet; George Washington, trombone and Odell West, tenor. Flo Jarrett holds the vocal spot.

New Dancery Planned For L. A.'s East Side

Los Angeles—New dance hall for L.A.'s east side is being planned by Sherrill Corwin, manager of the Orpheum theater here, for a fall opening. Dance floor space will be about 20,000 feet.

Corwin will feature name bands with small combos for intermissions. Name singers and vocal groups will be week-end attractions.

Philly Disc Firm With New Angle

Philadelphia—Of the conviction that you can no longer get the music you want on records, charging that the disk firms are loading the counters with pressure platters, a new pop label is getting ready to pop here dedicated to serve local needs and likes only. The new firm will center activities in the Philadelphia area only, building their tunes locally before putting them on wax with locally-popular singers and orchestras.

Reserving Embassy as the identifier for their label, the company will include a music publishing firm and an artists bureau. Negotiations are now under way for the purchase of a pressing firm which is winding up government contracts.

Local record dealers and juke box ops, none too happy over the output of the big labels and their business practices, have expressed more than casual interest in the new local label. Before putting the song on wax, the new firm will plug the tune locally via local radio shows, musical units at the cocktaileries, and bands and singers at the niteries.

Beulah's Chirp



Lovely Carol Stewart is the featured vocalist of Marlin Hurt's 'Beulah,' which made its debut over the Columbia Network two weeks ago. Anyone here calling for Beulah? Fool!!

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BANDS DUG BY THE Beat

DICK HAYMES AND HELEN FORREST

(Reviewed at the Roxy Theater, New York)

What a disappointment this was! And from two of the best singers in the business too.

I don't know what's happened to Haymes and Forrest, but if they'd put on a show like this while they were working with name bands, they certainly never would have made the big time grade they're exploiting now.

Forrest especially is singing very badly. She seems to have developed some strange notion that the more you bend a tone, the better it should sound. But I'm sorry, it just doesn't work out that way; not unless your name is Coleman Hawkins or maybe Frank Sinatra. The peculiar phrasing which Helen has contrived (no other word will describe it) is actually ludicrous. It comes out like a bad parody of Billie Holiday on a night when she isn't singing. If it's not out of place for a reviewer to make a suggestion to a normally expert singer, I'd like to ask Miss Forrest to be herself and just let the notes come out naturally and wonderfully, the way they used to in the old days.

Haymes wasn't as bad though. Inexplicably, he sang tunes that

I, at least, have never associated with him, like *Paper Moon* and *Old Man River*, and in an over-throaty manner. Worse still, was the sad routine he went through with Helen on their dueting. Making with the corny gestures and the coy miming may knock out the kids in the front row with their lunch-boxes in their little laps, but it only embarrassed this certain party.

LEE CASTLE

(Reviewed at Palisades Park, New Jersey)

Lee Castle has probably had as much bad luck as any other young leader in the business. He's broken up and started afresh with two or three bands since first stepping out of sideman ranks some time ago. Chiefly, one supposes, because he doesn't have powerful backing and the booking agents are inclined to fluff him off or use him on dates only in emergencies.

From his own nature and from the superior quality of his trumpet work, I'd say that Castle deserves something better. He plays as good a horn as you're likely to bump into around name band circles, a helluva lot better, in fact, than many a big name with a successful band.

At the Palisades, it was Lee's own horn work and not the

Georgia Chirp



Savannah Beach, Georgia—Mary Ann Davis, exotic and versatile vocalist, is now appearing with the Bobby Jones band at the Hotel Tybee here. The Jones band has just finished 17 weeks at the Club Pier, Daytona Beach, Florida.

quality of the band that made the visit a pleasure. He plays in the Armstrong tradition and is probably Louis' most enthusiastic fan. Lee's trumpet has a fine rich tone and he plays simple ideas, completely avoiding both the sensational "reaching for notes" style and the "liquid" but very schmaltzy tone which seem to be in style.

If the band were half as good as its leader's trumpet, it would be a great outfit. Unfortunately, it isn't. The only time during the evening that the whole orchestra seemed to get up and go was when Castle's own chorus acted as a whip to spur them on. Their ensemble passages were generally pretty sloppy and lacked that electric drive which makes a good swing band. The excuse for this, of course, is that Castle has had lots of trouble maintaining a set personnel and there are always three or four guys coming and going in the band because of the unsteady and indefinite bookings.

Maybe the booking agents should give Lee a better break. I know that the results in terms of music and profits returned would surprise them.

Kenton Awaits A.F.M. Decision

Los Angeles—Controversy between Stan Kenton and Maurice Cohen, manager of the Palladium, over alleged low salaried contracts had developed nothing new with both parties concerned awaiting the decision of AFM's James Petrillo, who was to personally study the case.

Kenton has refused to play a forthcoming fall date at the huge dance spot because he stands to lose a considerable amount of money under the terms of the original contract, made several years ago.

Narcotic Agents On the Warpath

New York—Narcotic agents are working over-time. They reportedly picked up the road manager of a name band on the west coast; pinched Winston Williams, one of Benny Carter's sidemen, in East St. Louis, Ill., grabbed four guys and a chick here for having three pounds of weed with them in a parked car. The girl was Helen Furniss, described by the police as a cabaret singer, though they didn't say what cabaret, while the cops said the four men were "unemployed musicians."

Airer Has New Amateur Twist

New York—Station WHN here is working on a new "amateur" hour twist. Show, called *New-To-New-York* and produced by Edmund Anderson, is based on the idea that many of the nation's best singers and musicians bloom outside of Manhattan but, when they come to the big-town, can't get a break.

First guest on the show was 16-year-old Cece Martin, vocalist from Akron, Ohio. Her WHN shot was her first NYC appearance since she came here nine months ago.

James Sets Up New Music Pub

Los Angeles—Harry James, who has dabbled in but never seriously operated a publishing business before, has now set up his own firm, the Music Makers Publishing Co. with offices in New York and Beverly Hills.

West coast activities are under direction of Dave Hyltone, formerly manager of James' band. New York office is headed by Charles Lang. James is now negotiating for purchase of an established catalogue with an ASCAP rating.

Russ Case Build-up

New York—Russ Case, former name and studio band trumpeter, is being submitted by the William Morris Agency as musical conductor on several package radio shows. Case, who was recently named popular recording director at Victor, will wave the stick for Victor network artists.

TED WEEMS Name Band Leader Features New Jump Tune. "SWING A LULLABY"

new Swing Sensation, for which words and music were written by Tom Spinosa, San Francisco Ork Leader, is being currently featured by Ted Weems and his Orchestra and is fast becoming a hit song. Ted Weems, who has made more than a million dollars in the band business, is known to the profession as the Ork Leader who always picks the coming hits. "Swing A Lullaby" was published by:

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Brito Inks For More Air

New York—Singer Phil Brito has been signed for another thirteen weeks on the Paula Stone-Phil Brito show for Mutual.

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Jarrett And Navy Show Crew



Hawaiian Islands—Lt. Art Jarrett, USNR, discusses a new arrangement with Richard Lather, director of the Bilgewater Septette while (left to right) Laurence Burnham, Robert MacGregor, Jarrett, Donald Smith, Lather, Ronald D. Anderson, James D. Loomis, Philip Lawrence, and Charles Power look on.



Ex-BG, TD trumpeter, Harry Finkleman (better known as Ziggy Elman) has been transferred to the Air Transport Command's Ferrying Division near Reno, Nevada, where he will continue his duties as a bandsman at the C-46 training base. Elman was formerly assigned to another Ferrying Division base at Long Beach, California.

Pfc. Jon Hugh Flanagan did the score for the 7th War Loan Show at Camp Haas, California. . . . Cpl. Tom Hamill is the "American in Paris" this issue. Hamill has been given the bobby-sox treatment by the French girls. He has been singing with a swing trio under the direction of Ted Sherwood, ex staff director of WRUF in Gainesville, Florida. Hamill plays bass and clarinet but hits his stride when clinging to the mike. And even though the girls can't understand a word he says, the U.S. was never like this.

WAC Vocalist



Orlando, Florida—WAC Bass Mortensen, west coast stage aspirant, "keeps up appearances" by appearing regularly with CWO Hugh Williams' 584th AAF Band. The 7-piece "Nite Fighters" five outfit is made up of members of the big band and is giving the Orlando cats good solid stuff.

chestra. Now comes news that with the cessation of hostilities in Europe, the grand old building is once more to return to its former glories, with the symphony and the aria once more being echoed round its famous walls.

More and more London theatres are hearing the piercing notes of jam and jive. The latest of these, already numbering the Stoll Opera House, Coliseum, Palladium, Odon and State, is the Winter Garden, where the policy of using celebrity concerts to be held each fortnight, was inaugurated on June 3rd by theatrical impresarios, Clifford Webb and Countess Mala De La Marr. Both American, Canadian, and Continental, as well as British bands are being featured. Cpt. Bob Farson's Canadian Band of the AAF, The U.S. 8th Air Force Fighter Comets, the 826 Convalescent Band and the Canada Show Dixieland band, are some of the American and Canadian outfits that have already taken part in these shows, while the cream of the British profession have been engaged to perform.

The 335th Fighter group "Fighter Comets" dance band is doing well in London. The 335th is the third highest scoring unit in the 8th Air Force, having accounted for over 850 enemy planes. They are commanded by Lt. Col. Clayborn Kinnard of Franklin, Tenn., who

Joan On Tour



New York—Joan Brooks, singing star now on USO tour in Europe, poses alongside the army vehicle which took her to LaGuardia Field for the first lap of her extensive tour. Joan returns to her radio spot in September.

led his own band in civvy life. Members of the band include: Sax: Cpl. Arthur Walters, Cpl. Howard Wicell, Sgt. Robert Rilk, 2nd Lt. Harrison Price, Cpl. Harold Wheatley; trumpets: 1st Lt. Lawrence Roman, Cpl. Joseph Dennis, Sgt. John Pappas; trombones:

Sgt. Douglas Steward, Cpl. Addison Tineher; Piano: Pfc. Ralph Leopold; Drums: S/Sgt. Clarence Hart; Bass: Pfc. Thomas Hanelin; and Guitar, 1st Lt. Frank Gelsone.

News of another band: The guys of the 721st AAF band at Fort Summer, New Mexico, under the direction of Sgt. Al Telaccl, pianist and arranger. Members are: Sax: Jerry Shroedl, Norm Glazer, Glenn Hamner, Bernie Whiteman and Bob Noble; trumpets: Chuck Meyers, Price Hurst, Johnny Reid; trombones: Sam Cerunto and Curt Kinsmouth; Drums: Lou Diamond; and Bass, George Herman.

Liberace Seabee Ork One Of Best In Pacific

George Liberace's 128th Seabee swing band has been chosen the "Best band in the POA." The band was organized in Rhode Island over a year ago and is now giving 80 performances a month in the Marianas. The band's regular Friday night "Music Under the Stars" program has been the most popular entertainment on the island and has been broadcast to the U.S. via CBS during the past month.

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

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Allen, R. (Savoy) San Francisco, nc
 Armstrong, L. (Trianon) Southgate, Cal.
 Arnheim, G. (Sherman's) San Diego, r
 Barnett, C. (Earle) Philadelphia, 8/17-28, t;
 (Strand) NYC, Opng. 8/24, t
 Barron, B. (Peabody) Memphis, Clang.
 8/20, h
 Basie, C. (Golden Gate) San Francisco,
 8/15-21, t; (T & D) Oakland, Cal., 8/28-
 9/8, t
 Benson, R. (Cal Neva Lodge) Lake Tahoe,
 Cal.
 Bishop, B. (Roosevelt) New Orleans, h
 Bradshaw, T. (Savoy) NYC, b
 Brandwynne, N. (Strand) Atlantic City, h
 Brooks, R. (Roseland) NYC, b
 Brown, L. (Palladium) Hollywood, Cal., b
 Busse, H. (Palace) Akron, O., 8/17-20, t;
 (Lockout House) Covington, Ky., Opng.
 8/22
 Calloway, C. (Zanzibar) NYC, nc
 Carle, F. (Palace) Columbus, O., 8/21-28,
 t; (Palace) Cleveland, 8/24-30, t
 Castle, L. (State) Hartford, Conn., 8/17-19,
 t; (McKinley) Bronx, N. Y., 8/24-30, t
 Cavallaro, C. (Ciro's) Beverly Hills, Cal.,
 nc
 Cool, H. (Blackhawk) Chicago, r
 Courtney, D. (Claridge) Memphis, Clang.
 8/20, h
 Cross, B. (Blue Moon) Wichita, 8/17-9/2, b
 Cross, C. (Rainbow Bandev) Salt Lake
 City, Opng. 8/24, b
 Cummins, B. (Last Frontier) Las Vegas,
 Nev., h
 Davidson, G. (Rio Cabana) Chicago, nc
 Donaldus, A. (Aragon) Ocean Pk., Cal., b
 Dorsey, J. (Casino Gardens) Ocean Park,
 Cal., Clang. 8/28, b
 Dunham, S. (Eastwood Gardens) Detroit,
 8/17-23, b

Ellington, D. (Earle) Philadelphia, Opng.
 8/31, t
 Fields, E. (Rose Room) Dallas, Tex., Clang.
 8/27, nc
 Foster, C. (New Yorker) NYC, h
 Fulcher, C. (Bonair) Augusta, Ga., h
 G
 Gorner, M. (Commodore) NYC, h
 Gray, G. (Mission Beach) Mission Beach,
 Cal., b
 Hampton, L. (RKO) Boston, 8/16-22, t
 Hauck, C. (Schroeder) Milwaukee, Opng.
 8/21, h
 Hawkins, E. (Strand) NYC, Clang. 8/23, t
 Hayes, S. (Palm Beach) Detroit, r
 Heaman, W. (Pennsylvania) NYC, h
 Hill, T. (Rio Tide) Calumet City, Ill., nc.
 Opng. 8/24
 Hines, E. (Regal) Chicago, 8/17-23, t;
 (Plantation) St. Louis, Opng. 8/24, nc
 Hudson, D. (Steel Pier) Atlantic City, 8/19-
 25, b; (Bill Green's Casino) Pittsburgh,
 Opng. 8/27, b
 J
 James, H. (Meadowbrook) Cedar Grove, N. J.,
 Clang. 8/25; (Casino Gardens) Ocean
 Park, Cal., Opng. 8/31, b
 Jordan, L. (Plantation) Los Angeles,
 Clang. 8/22, nc
 Joy, J. (Mablebach) K.C., Mo., h
 K
 Kassel, A. (Aragon) Chicago, b
 Kaye, S. (Antor) NYC, Opng. 8/27, h
 Kenyon, S. (Coney Island) Cincinnati, 8/18-
 24, b; (RKO) Boston, Opng. 8/30, t
 King, H. (Biltmore) NYC, Clang. 8/22, h;
 (Trianon) Chicago, Opng. 8/25, b
 King, W. (Edgewater Beach) Chicago,
 Clang., 8/30, h
 Kinney, R. (Latin Quarter) Boston, Clang.
 8/25, nc
 L
 LaBrie, L. (Idora Pk.) Youngstown, O., b
 LaSalle, D. (Blackstone) Chicago, b
 Lee, B. (St. Anthony) San Antonio, Tex., h
 Leonard, A. (Frolics) Miami, Clang., 8/27, b
 Lewis, T. (Latin Quarter) Chicago, nc
 Lombardo, G. (MGM Studio) Culver City,
 Cal.

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddy Martin
 ARAGON, Chicago — Art Kassel
 ARAGON, Ocean Park, Cal.—Al Donahue
 BISMARCK, Chicago — Emile Petti
 BLACKHAWK, Chicago—Harry Cool
 CASINO GARDENS, Ocean Park, Cal.—Jimmy Dorsey; Aug. 31, Harry James
 GLEN ISLAND CASINO, New Rochelle, N. Y.—Shorty Sherrock
 EDGEWATER BEACH HOTEL, Chicago—Wayne King; Aug. 31, Johnny Long
 LINCOLN HOTEL, New York—Art Mooney, Clang. Aug. 22
 MARK HOPKINS HOTEL, San Francisco—Joe Reichman
 MISSION BEACH BALLROOM, San Diego—Glen Gray
 NEW YORKER HOTEL, New York—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 Orleans—Billy Bishop
 ROOSEVELT HOTEL, New York—Eddie Stone
 ROSELAND, New York—Randy Brooks
 ST. FRANCIS HOTEL, San Francisco—Lawrence Welk
 SAVOY, New York—Tiny Bradshaw
 SHERMAN HOTEL, Chicago — Jerry Wald; Aug. 24, George Paxton
 TRIANON, Chicago — Benny Strong; Aug. 25, Henry King
 TRIANON, Southgate, Cal. — Louis Armstrong
 WALDORF-ASTORIA, New York—George Olsen
 ZANZIBAR, New York—Cab Calloway

Fighter Group Trio Session



Germany—"Honey-suckling" it once over lightly are these three cats who compose the solid trio from the 405th Fighter group. Pianoman is Ross Irvine of Philadelphia and Cincinnati with Barnesville, Ohio's George Covard on drums. Tenorman is unidentified but guy plays a swell horn, so the boys over here state.

Kids Set Own Band And Niter

Alhambra, Calif.—With more insight than most in dealing with youth problems, the city fathers here are providing youngsters of the community with an opportunity to enjoy the kind of music they like best in healthy surroundings. Civic authorities have helped youngsters to form their own dance orchestra to provide swing music for the youths' "Swing Inn," self-managed rec center. Organization of the dance orks is under direction of Dr. W. Clare Moore, long prominent in music here.

Martin Fronts Band Again

Los Angeles—Paul Martin, who gave up the baton a while back to take managerial post with Larry Finley ballroom chain, has reorganized his band and was to open at Jantzen Beach Aug. 6 on first leg of a tour of the northwest. With Martin as manager and drummer is Dave Hudkins, formerly with Artie Shaw and recently promoter of new band headed by Dave Matthews. Matthews outfit, a highly promising unit, is stymied at the moment for lack of financial backing.

Talented Beaut



New York — Lovely Mary Johnson is a promising newcomer from the west coast, equally talented as an actress, singer and dancer. She was in the Merry Widow road show, her first professional job, incidentally.

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Jimmy Keith Ork Brightens K.C. Pic

Kansas City—Downtown jazz picture brightens with the advent of Jimmy Keith's combo, featuring "Little Phil" Phillips, at the Casa Loma, 18th street center. Previously out in the county, new location should bring this top crew the appreciative audience to which it's entitled.

"Blue Monday" sessions at the Casa Loma have played host recently to Benny Carter and Bumps Meyers, and members of the Eckstine and Gillespie bands. Four Tons of Rhythm, just closing at the spot, have displayed the excellent git and tenor of Jim-Daddy Walker and Bill Saunders, to good advantage. Winston Williams, KC bassist, joined the Carter band for its Eastern trek.

Open Outdoor Spot

Bill Wittig, PlaMor manager, has opened his outdoor dancing space for his booking of Carter, Casa Loma, George Auld, Art Kassel, and other of the name bands who regularly appear at this top Midwestern dance spot. Auditorium has seen the Spivak, Carter, Eckstine and Gillespie bands in recent weeks. Biz continues good in the one-nighter field locally.

Oliver Todd's fine College Inn crew has been drawing its share of downtown dancers, particularly with their semi-session Saturday afternoon bash. Bassman Roy Johnson's original *The Jive Will Be Here When You're Dead and Gone* has developed into practically a theme song for the spot.

Local Hotel Scene

Local hotel scene sees Jimmy Joy in the Muehlebach, Jack Wendover at the President, and Charlie Wright at the Bellerive's El Casbah. Stan Nelson's trio, with Jean Montrose's tasty vibes, has been held over in the Penguin Room of the Continental.

The Streamliners, Joe Meyers, Dave Reiser, and Raymond Smith are rehearsing their sharp trio for a downtown opening, with their "cool-Cole" treatments also attracting attention radiowise.

Red Welch has enlarged his Jungle Club crew with four saxes, and their excellent dance and show backing is keeping this downtown spot prominent on the stay-uppers' map.

Paul and Inez Jones continue to draw well at Sox' and his Webster-styled tenor leads frequent fine sessions at the spot.

Ross McRae to C. B. C.

Regina, Sask.—Ross McRae, program director of CKCK here, and co-arranger with Bruce Peacock of the popular Saturday Afternoon Swing Session, recorded jazz airer, has left here for the Canadian Broadcasting Corp. in Toronto.

—Isabell Country

Rare Harp



Omaha, Nebr.—Harpist for the Union Pacific's airer, *Your America*, and also featured at the Paxton hotel here, is Louise Seidl. Harp is an authentic and rare Irish type and one of five in Louise's collection.

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- Aug. 20—Jack Teagarden
- Aug. 21—Count Basie, Dick Merrick
- Aug. 22—Russell Montcalm
- Aug. 24—Paul Webster
- Aug. 25—Bob Crosby, Paul Jordan, Dolores O'Neill
- Aug. 26—Mickey Bloom, Sonny Lee
- Aug. 27—Charlie Russo
- Aug. 28—Jack Reed
- Aug. 29—Walter Bainton
- Aug. 30—Floyd Bean

Wichita Bands Busy Throughout Summer

Wichita, Kansas—Recent name bands making short stands in town were Snookum Russell at the Rose Room and Ray Bauduc at the Blue Moon. Johnny Gilbert's band followed the new Bauduc organization. Other local bands doing good business are Gage Brewer at Shadowland, Alonzo Mills at Moody's and Charlie Butcher at the Club Lido. The bands of Floyd LePerin, Phil Reed, Jack Mayfield and Martin Stone are playing alternately at Club CeJay, and Vic Thomas is holding forth at the Plamor.

—Irma Wassell

D'Amico Quintette on American Net Spot

New York—Clarinetist Hank D'Amico has his own show over the American network. Called *Hank D'Amico and His Quintette*, program can be heard every Tuesday at 11:15 p.m. (EWT). Line-up is Tommy Kay and Tony Colucci on guitars; Art Maratti, vibes; Felix Globbe, bass; and George Wettling, drums.

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CANADA and FOREIGN 25c

\$4 PER YEAR