

DOWN BEAT

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**STRICTLY
AD LIB**
by THE SQUARE

Art Jarrett, a lieutenant in the navy for 36 months, was released to inactive reserve on February 25 and will build a band on the west coast. . . Doris Day changed her mind again about leaving the Les Brown ork and will stick until September. . . Gene Krupa is taking rumba lessons from Senor Martines, the Cuban dancer.

Joe Louis, the heavyweight champ who always wanted to lead a band, now owns half of the Eddie Mallory ork, which will return to the Rumbogie in Chicago when the recent fire damage has been repaired. . . Sam Donahue signed a seven year pact with General Artists Corporation. . . Kitty Kallen is set for a Broadway show, going into rehearsal later this year.

Louis Prima played host to more than 100 high school and college editors at the 400 Restaurant recently. The bar was off limits but plenty of cokes, cookies and milk for the kids. . . Dorothy Claire, now singing at the Latin Casino in Philadelphia, will make a series of NBC Thesaurus recordings. . . Lenny Lewis and his mixed 18-piece ork will move in the Savoy in Harlem this month.

Maria Kramer, owner of the Lincoln hotel, is trying to sew up Art Mooney for five years. . . Shep Fields, the big New Rochelle auto dealer, opened his ork on March 5 at the Concord hotel, Kiamasha Lake, N. Y., for two weeks. . . CBS is sounding out Claude Thornhill on the possibility of organizing a band for an air spot. . . Jerry Wald replaces Tommy Tucker on March 25 at the New Yorker hotel, for a stay until June 15.

When Charlie Barnet replaces Louis Prima at the 400 in NYC on March 20, Louie and his boys will move to the Meadowbrook in Cedar Grove, N. J. . . Charlie Ventura now sets late spring, when the Gene Krupa crew returns to New York, as the date for cutting out to start his own outfit, backed by John Gluskin. . . Nat Brandwynne follows the Lombardo into the Roosevelt hotel (NYC) on March 18.

Albert Nicholas, clarinetist, left Art Hodes and flew to California to join Kid Ory. Art replaced him with Cecil Scott. . . Dizzy Gillespie

BLUE NOTES

By ROD REED

A former maestro, released from the army, promptly re-enlisted. Probably figures even KP is preferable to one-nighters.

What with the many personnel changes at William Morris, one old-timer there is singing, *Everybody New But Me*.

Decca has hired a poet, no doubt to compete with Victor's bard, Samuel Wadsworth Kayefellow.

Icky Vicki can't understand why Congress is so anxious to "get" Petrillo when so many of the musicians who have already got him don't want him.

Shep Fields is taking over an auto agency. Probably means that instead of having floating power, the cars will have rippling rhythm. (Modulate to Page 13)

Johnny Allen In Chi Club



Chicago—Johnny Allen, the former Hal McIntyre and Ray Bauduc vocalist whose fine voice caused much reaction during his stays with both bands, is now featured vocalist at the Rio Cabana here. Leader is Cec Davidson, gals part of the scenery in the club's elaborate floor shows. Johnny's stays with each band were cut short by hard luck—with McIntyre when he failed to pass his overseas USO physical and couldn't leave on tour with the band, and with Bauduc when that band broke up.

has signed exclusively with Musicraft discs. . . GAC signed Johnny Morris for three years. . . Rex Stewart, who opened at the Savoy in Harlem on March 6, may break his contract with William Morris.

Jack Philbin is managing the Les Elgart band now. . . Walter Fuller is at Kelly's Stable on 52nd. . . Margaret Haymes, who taught her sons Dick and Bob to sing, will open a chain of voice studios in major cities. . . George Auld feels much better and will get going again about May 1. . . Other changes in the TD ork have George Seaburg, trumpeter, back to replace Paul McCoy; Greg Phillips taking Sam Levine's chair on tram, and Don Lodice probably coming back to succeed Boomie Richman on tenor.

Ray Scott Opens

New York—Raymond Scott opens at the Chase hotel, St. Louis, April 5 for four weeks. Scott is currently rehearsing his band and will play one nighters before opening at the Chase, followed by a theater tour.

Lovely Chris



Hollywood—This very attractive young lass has talents, we hear, to match her obvious charms. She's Chris Henry, who besides singing and playing violin, piano and accordion, has a Warner Bros. starlet contract tucked away. She sings with brother Glenn Henry's band, which comes out of Long Beach. Outfit, with lovely Chris, is being sent on a coast summer circuit tour through MCA.

Fields Debuts In New York

New York—Herbie Fields, set to open at the new Palladium on Broadway February 22, was unable to open on that date due to a delay in completing the remodeling job at the spot. As this was written, place planned to open March 1.

In the meantime, Fields has made several changes and completed his personnel. Mindy Carson, who has been doing a single, is the girl vocalist, in place of Ann Salloway. Justin Stone and Ben Homer are doing the arranging.

Booked for six months into the Palladium, Fields will probably do thirteen weeks as a starter, go on tour and then return to the ballroom. Joe Glaser will book the band.

Complete personnel: Bernie Glow, Jimmy Rons, Tommy Allison, Stanley Rock, trumpets; Al Esposito, Chunky Koenigsberg, Nick Ivazes, trombones; Kenny Schulte, Johnny Raffer, Leo Luukkonen, Bill Cary, Larry Rivers, saxes; Danny Negrin, piano; Irving Kluger, drums; Jimmy Johnson, bass; Rudy Cafaro, guitar.

Kay Starr And Jewel Clash

Hollywood—Kay Starr plans to file suit against Ben Pollack's Jewel record firm, demanding release from her contract. The singer claims the platter firm has not kept agreements as to production, etc.

Jewel spokesman said the wax company has complied with her contract in all respects, and that her records have been among the company's first and most heavily exploited releases.

Quick Switch

Hollywood—Alvino Rey presented his wife, Luise King, with an airdale puppy at Christmas which he insisted on naming George.

Now, Luise is presenting Alvino with an heir and, of course, the inevitable subject of a name for the offspring is the popular subject of discussion around the Rey ranch.

"Well, you named your dog George," suggested Rey's manager, Jack Egan, "other day. "Why not call the baby Rover?"

No, It Ain't Petrillo They're Spanking!

(An Editorial)

The daily newspapers again are filled with the name of James Caesar Petrillo. The house of representatives passed on February 21 by a vote of 222 to 43 "the most severe legislation ever aimed at coercion, threats and extortion in the labor field," to quote the *Chicago Tribune*.

The bill, introduced by Rep. Clarence Lea, (Dem., Calif.), chairman of the house interstate and commerce committee, provides a maximum penalty of one year imprisonment and a \$1,000 fine for any labor leader who compels or tries to compel a radio broadcaster to:

- (1) Hire more employees than he needs or wants.
- (2) Compensate any labor union for its failure to hire unneeded employees.
- (3) Pay an employe more than once for any services he has rendered.
- (4) Refrain from broadcasting a foreign or educational musical program unless a "stand-by" union orchestra is employed.
- (5) Refrain from broadcasting mechanical musical recordings without paying "tribute" to a labor union.

No Names In Measure Itself

Of course, this house measure does not identify James Caesar Petrillo or the American Federation of Musicians by name. But the representatives in their speeches and the daily newspapers in their columns used the name of Petrillo freely, coupled with such terms as "dictator". They would like to have you think that this legislation is aimed at him as an individual.

For example, Winchell's "pal", Rep. Clare Hoffman, (Rep., Mich.) gave vent to the following on the floor: "J. Caesar Petrillo has learned there is a limit to the people's patience. (Modulate to Page 10)

Billie Holiday Concert Makes Jazz History

New York—Billie Holiday's solo concert debut at Town Hall February 16 was an event to go down in jazz history. Unsurpassed in her own field as a great and individual song stylist, and long a favorite in jazz circles, the turnout for her first solo concert was way beyond expectations.

With a crammed house, including several persons seated on the stage, close to a 1000 fans were turned away.

This concert, a startling success in every respect, should establish Miss Holiday in the top bracket and win for her the fame due her long before this. To those not too Holiday conscious and to her many fans, this performance was unexcelled and nothing short of magnificent.

Backed by a quintet lead by trumpeter Joe Guy, Miss Holiday did more than twenty selections, ranging from Gershwin to her own original blues numbers. Difficult to name the most outstanding, her renditions of *Cover The Waterfront, The Man I Love, Lover Man, My Old Flame, I Can't Get Started* (with a special lyric), *Billie's Blues* and *Strange Fruit* were a few of the highlights on the program.

Heywood Six Into 3 Deuces

New York—Eddie Heywood and his sextet, who recently had them standing in the aisles at the Apollo in Harlem, was set to open at the Three Deuces on 52nd street March 8. Deucing is for six weeks with six weeks options. Alternating group at press time was not set, although it was likely that guitarist Bill DeArango or tenor saxist Allan Eager would head a combo to fill the spot.

Sam Donahue Spliced

New York—Sam Donahue, who expects to debut his band about April 1, was secretly married last November to Pat Mahar. Miss Mahar has been doing movie bit parts in Hollywood.

Louis & Lily Ann On the Cover

Leader of one of the greatest box-office bands of the season is trumpet-playing, gravel-throated Louis Prima, who, with his eye-catching vocalist, Lily Ann Carol, is seen on the cover of this issue. Louis, Lily Ann and the band are playing currently at the 400 Restaurant in New York, recording regularly for the Marmite label. Louis calls New Orleans his home, is of Italian descent and some of his most popular songs are done in dialect. *Robin Hood*, which he helped write, is his biggest hit to date.

Happy Pair



Hollywood—"Wow! Are we happy!" is undoubtedly the exclamation from Kay Starr's lips, as her new hubby lifts her high into the air after their surprise marriage at City Hall in L.A. last month. Hubby, Roy Davis, just out of the army, is a freelance studio trumpet man.

Snooty Leaders Hurt Own Publicity Cause

By ROD REED

New York—A recent essay in this space attempted to point out that the bulk of hooking office press agency is as silly as a toupee on a bald eagle.

A large measure of this was blamed on indifference in the offices. But Jackson Q. Bandleader is not without fault in the matter.

In truth, many maestri who love "write-ups" will not lift a finger to get one. "Say something nice about me but don't bother me," is their attitude.

A case: A flack set up an interview for his client, a bandleader, with a press association representative. The story, when written, would hit several hundred papers throughout the country. The maestro welcomed the writer and the p. a. to his hotel suite, excused himself "for a moment" and disappeared into his bedroom.

Reading The Form

Minutes and minutes went by. The writer was getting annoyed, the flack worried. When he could stand it no longer, the flack excused himself and slipped into the bedroom. There was the bandleader propped up in bed calmly and leisurely studying *The Racing Form*.

Another case: A p. a. needed only some good photos to get his client a break in a national magazine. He set up a date and by manipulations got the magazine to send its own cameramen to shoot the stuff instead of making the maestro hire a flash-and-shutter fellow. Photo men and flack arrived at the appointed place at the appointed hour.

Another Too Busy

After awhile the phone rang. It was the leader. "Say, would it be all right to set this up for next Tuesday? I've got a golf date this morning."

And often it's the man who cries loudest for spreads who is also the least co-operative with the press.

Of course leaders are busy. They've even revised the saying so that if a one-armed paper hanger is very, very busy, he's as busy as a bandleader without the hives.

Any newspapermen can be a nuisance. They can bunk in your hair right next to the song-pluggers and bobby-soxers.

Some Don't Care

Some musicians honestly don't care whether they ever get in print or not, they don't want to be interviewed and they don't give a busted tonette what any newspaperman thinks of them.

Fine! It may be reaching the public's attention the hard way, it may be a basically wrong attitude for anyone in the entertainment business—but you can't hate 'em for it. Such guys don't break appointments with the press—they don't make 'em.

Should Give Effort

But the ones who want and expect to get into the papers should expect to give over a little effort to that end. This is not to suggest that they should fawn over the press or hold hands with editors. As a matter of fact, overcordiality makes most newspapermen suspect a plot.

It is to suggest that they should do these things:

1. Make only such appointments for interviews or photos as can be kept.
2. Before an interview, give some thought to a possible news angle about self, band, or music generally.
3. Tell the truth—many newspapermen will murder you in print if you try to fool them.

Some Have 'Know How'

There are plenty of leaders in the business who get a good and ample press either because they instinctively know how to make news or because they have good flacks and co-operate with them fully. And some are so big

through radio, records and personal appearances that they can (if they wish) ignore the press and still send a bundle to Uncle Sam on March 15.

But to repeat, that's doing it the hard way. The young leader coming up needs publicity. (And so do sidemen who ever expect to become stars—even the ones who refuse to answer publicity biographical questionnaires because they're too much trouble.)

Names makes news and news makes names.

This is the second of a series of articles on band press agency and what to do about it.

Beneke-Miller Start On Tour

New York—The Glenn Miller Orchestra, under the direction of tenor saxist Tex Beneke, which recently broke an all-time record at the Capitol theater on Broadway, closes at the Adams theater in Newark March 13 and opens at the Totem Pole in Auburndale, Mass. March 18 for a week.

Stanley Freedman, pianist, was completing his notice as this was written, to remain in New York for radio work, etc., with Joe Rann replacing.

Reminiscing personnel is: Tex Beneke, John Ferrier, Vincent Carbone, Stanley Aronson, Freddie Guerra, Mannie Thaler, saxes; Bobby Nichols, Graham Young, Steve Steck, Whitey Thomas, trumpets; Johnny Halliburton, Paul Tanner, Nat Peck, Jimmy Priddy, trombones; Addison Collins, French Horn; James Ceasar, Richard Motylinski, Gene Bergen, Phil Cogliano, Joseph Kowalewski, Freddy Ostrovsky, Earl Cornwell, Stanley Kraft, Stanley Harris, Dave Schwartz, Bob Ripley, Jasper Hornyak, violins; Roland Bundo, bass; Bill Conway, guitar; Maurice Purtill, drums.

Artie Malvin is the featured vocalist as well as Beneke, and is also heard with the vocal group which includes Lillian Lane, Gene Steck, his brother Steve, trumpeter, and Murray Kane.

Still in Court

New York—Settlement of the assault case pending against Cab Calloway since last August was again adjourned recently when the complainant, Claude Hopkins, failed to appear. Case now is scheduled to come up next Thursday (14). Calloway and Hopkins got into a skirmish at Zanzibar on V-J night.

Booked Solid



Cleveland—The lovely raven-haired chick with that "down under" look is Marian Brown, who has just completed a solid year at the Statler with George Duffy. Formerly starred on CBS' *Buffalo Proms*.

A Well Earned Vacation



New York—The Woody Herman family, which includes wife, Charlotte and daughter Ingrid, recently boarded a plane for Bermuda and a much needed vacation. The busy maestro is now with his crew doing one-nighters and laying the ground work for the Stravinsky concert which will come off the latter part of March at Carnegie Hall. The Herman trio checked their winter wear for sun suits when they hit the Bermuda sands.

D.A.R. Ices Condon, Jazz Is Too Impudent

By WILLIE WEED
Down Beat History Editor

New York—Those Daughters of the American Revolution just don't care whose toes they step on. That they've refused to rent their hallowed Constitution Hall to such artists as Marion Anderson and Hazel Scott and Dorothy Donegan is pretty old hat now. That Mrs. Eleanor Roosevelt resigned her membership in the group because of its attitude is stale stuff, too.

But now the noble D. A. R. breaks into the prints again by its refusal to rent its hall to the noted saloon keeper and guitar-player, Eddie Condon.

The Washington, D. C., Chapter of the D. A. R., which controls the auditorium, thumbed down the request of our Albert Edwin, who has started a series of once-a-week jazz concerts in nearby cities. When Condon applied for permission to rent the spot for a session, he was cold-shouldered; when he asked for a reason why, he drew a classic of double-talk which hinted vaguely that a jazz concert "might result in damage to the building."

Condon offered to post a sizeable sum to cover any damage which might result from his fans being sent, but the D. A. R. iced him out notwithstanding.

In reprisal, it is rumored that Condon is barring all members of the D. A. R. from Town Hall first Saturday of every month.

Spivak, Haynes Part Company

New York—Charlie Spivak and Don Haynes, who has been his personal manager since the early Spivak days, concluded their business relationship, with Lee Eastman handling Spivak's affairs in the future. Eastman, an attorney, has been Spivak's legal advisor in the past.

Spit was caused by Spivak's dissatisfaction with Haynes because of too much interest centered on the Glenn Miller band, managed by Haynes, who it is understood, also has a financial interest in the Miller band.

'Coroner' Frank

Baltimore—The error was probably unintentional, and on the part of a local Evening Sun typesetter. It was in a *Reuter's* news dispatch from London, concerning the British housewife's preference to spending money for dried eggs instead of for a projected Sinatra tour there. In the story, Frankie was set up in type as "Coroner Frank Sinatra". Amazing what the transposition of a couple of letters can do!

Jazz Cavalcade Complete Drag Save For Allen

New York—"Jazz Cavalcade with America's Greatest Jazz Artists"—so the sign read announcing the concert at Town Hall, February 23. In reality, it was a regression with some of the "wish I had been there when" school endeavoring to "set music back 1000 years," beyond the time of Spike Jones.

Lineup of musicians included Henry "Red" Allen and band, with J. C. Higginbotham, Sidney Catlett, George Brunis, "Wild Bill" Davison, Art Hodes and his Stuyvesant Club group, Wellman Braud, Sidney Bechet, Danny Alvin and Tony Parenti.

Red Allen Kicks

The program started off in great style with Red Allen's fine little group from the Onyx Club on West Fifty-two. Following that came the letdown when self-styled, self-appointed "king of the jazz piano" Art Hodes appeared along with Albert Nicholas and Pops Foster.

Biggest joke of the concert was Wellman Braud, who still slaps his bass, and Hodes accompanying Sidney Catlett. Big Sid was undoubtedly there to draw a crowd but should have worked with men of his own calibre.

Klinkers, et al.

More klinkers and a feeble display of musicianship when the great Joe Sullivan and drummer Kaiser Marshall played. Marshall, in an affected swinging of his brushes, drew some unintentional laughs from the bored audience.

George Brunis, who had been clowning his way through the job of emcee, clowning his way through two numbers, with Davison, Sullivan and Parenti adding to the confusion.

Artists Happy, Anyway

All the "artists" seemed pleased with the way things were going, therefore much back slapping and handshaking took place, almost to the point of being a mutual admiration society.

The only thing that saved the day from being a complete drag was the return of the Red Allen band providing a sharp contrast to the preceding drive. This being the first presentation by Bob Streeter and Sam Polay, and inasmuch as one Henry Hewes held a funeral for this sort of stuff a few weeks previous, I suggest it be left to rest in peace.

Forces Band.

Band's first important location job may be the Century Room of the Commodore, starting in mid-April, with a run at the Meadowbrook following. The ace tenor-man also is a possible candidate for the bandstand at the Glen Island Casino for the summer. At press time Donahue had not signed with any agency, though it was practically certain GAC would get the nod.

Shelly Manne Joins Kenton

New York—Stan Kenton, changing drummers faster than you could write the names, now has Shelly Manne on drums, replacing Charlie Perry. Manne was playing with a group at the Three Deuces on 52nd Street and recording with various jazz groups. He joined Kenton at the Adams theater in Newark.

Don Boyd To Brown

New York—Don Boyd, jazz trombonist with Harry James and Glenn Gray before entering the army air corps, has joined Les Brown. Boyd, who directed a band at Buckley Field, later winning recognition in the Pacific with his GI band, will remain with Brown for a year. After that he expects to build his own band and will be personally managed by Grady Watts.

Horseplay At Signature



New York—Horseplay in the Signature Recording offices here find Ray Bloch and Johnny Bothwell interested spectators as Mr. and Mrs. Bob Thiele go into their act. Bob is the head of Signature, with his wife, lovely Monica Lewis, the top singing star. Ray, noted radio conductor, is music director for the company, while Johnny is the former Raeburn alto sax star now ready to launch his own big band. All three—Lewis, Bloch and Bothwell—have had sides released recently by Signature.

Cozy Cole In BG Sextet

New York—Cozy Cole had to leave a featured role in the touring *Carmen Jones* to rejoin BG for the engagement at the Paramount Theater. It was Cole's seven-piece combination which replaced the Sextet last year in another Billy Rose production, *Seven Lively Arts*.

With the addition of Cozy, Goodman again has an outstanding ensemble in his Sextette. Mel Powell on keys, the sensational vibes of Johnny White (whom Benny discovered on the coast) guitarist Mike Bryan and bassist Barney Splier.

Disc Firm Forced To Change Name

Los Angeles—Eddie and Leo Meener, operators of the Philharmonic Music Shop, and the Philco record label, have been forced to change the name of their new platter company to Medlee. Change was due to the threat of a law-suit by the Philco Radio corp.

Philco Radio's action led many to believe that the company would soon enter the recording field themselves. There has been no substantiation beyond this act, however.

The brothers have been operating successfully with an early hit of *Be-Baba-Leba*, featuring Helen Humes. Lester Young has since been featured on a number of jazz sides.

Agreement was that they would stop releasing Philo platters March 1.

Jack Powers Rejoins Prima At 400 Club

New York—Jack Powers, recently out after four years in uniform, rejoined Louis Prima at the 400 Club as vocalist.

Plus Powers, who was with Prima prior to service, two sidemen who worked with him before going into the forces have also returned; Steve Mace on trombone and Tony Clarlo on bass.

to civilian musical activity with a session for Keynote platter company, one of several dates set by Harry Lim during his recent visit to Hollywood. Russin plans to remain in Hollywood to work radio and studio dates.

Enthusiastic Crowd Greet's Ray McKinley

New York—After several weeks of closed rehearsals and much hush hush as to what would be forthcoming, Ray McKinley made his formal bow at the Century Room of the Commodore Hotel February 21, to a large and enthusiastic crowd.

The band, composed mostly of veterans, judging from the number of "discharge ducks" sported, leans to the commercial side, not in a schmalts vein, offering some well scored, well played listenable ballads. Featuring some sixteen odd doubles in the sax section and a complete set of tuneable tympani tom toms played by McKinley and Joe Gerace, some remarkable new effects were achieved. The jump tunes, or so-called jazz arrangements, were disappointing. They all sounded like McKinley's old book, which is somewhat dated now, and in no way came up to the high standard set by the fine ballad scorings.

Brass Section Best

Best section is the brass, with the biggest boot of the evening delivered by trumpeter Charles Genduso leading his five-man section with a drive that made it sound like a section every leader dreams of. There was some fine jazz trumpet played by Jack Steele and also some trombone jazz by Jim Harwood, who deserves to be heard more often.

Besides the leader, Mundell Lowe takes top honors in the rhythm section via some very tasty guitar work in a progressive mood.

Sax Section Weak

Due partly to the absence of lead altoist Ray Beller, the sax section made a poor showing, in spite of the doubling and redoubling. Soloists in this department were equally unproductive, giving forth with some moldy tripe that is reminiscent of an era usually associated with button shoes and silent pictures. An out-of-tune clarinet and a decadent tenor man accomplished nothing.

Teddy Norman does a nice job on the ballad vocals, with a natural, unaffected voice, plus a pleasant appearance. Evelyn Stallings, in a too affected manner, was adequate. Taking into consideration that it was opening night, McKinley seemed to be more at ease when he was singing than at any other time. The guy sings great.

First Appearance Good

Besides singing, playing drums and tympani, Ray knows what he wants in a band and has shown that he knows how to get it. With some new jump arrangements, unlike Goodman of 1936, it shouldn't be long before the band rounds out into a smooth musically good unit. All in all, McKinley's new band turned in a good show for their first appearance.

Ziggy Chooses Dorsey Berth

Los Angeles—Ziggy Elman headed for New York from here late last month to rejoin Tommy Dorsey. The trumpet star had just received his discharge after three years of army service at the Stockton Air Base.

Ziggy plans are to front his own band, once his name is brought back into the limelight as a TD feature. His contractual controversy involving MCA and GAC is still to be ironed out.

Babe Russin In Keynote Wax Session

Hollywood—Irving ("Babe") Russin, tenor sax star recently discharged from service with the AFRS orchestra here, returned

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New York—"Take it off, take it off" urges Phil Brito who has persuaded the chirp, Dale Belmont, to give the sweater off her back to the clothing drive for Europe. Dale looks a bit skeptical, stops half way, and asks, "Are you sure you're not making this drive for Lana Turner?" If this keeps up, it looks like we guys will have to visit the continent to get our kicks. A girl with a figure like Dale's should never be without a knitted garment!



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Chi Hot Club, Despite Dissension, Makes Hit

Chicago—Hot music has found, temporarily at least, a home for its adherents, here in Chicago. Attendance at the first three sessions of the newly formed Hot Club of Chicago has been exceptional, considering that dissension within the club seems to have lowered the quality of the music presented.

Over 500 attended the session last month featuring Jack Teagarden. The more discerning jazz fans left disappointed (as did Big Tea by the time it was over), for the group supporting Jack was extremely uneven, and the session wound up limping home.

Fight Within Club

Future success of the club—musically as well as financially—seems to depend on the factions within the club, and whether or not the right group gains control. So far one faction has forced the issue, picked musicians for the sessions according to their own preferences, and not the musicians'. The future of the club appears dubious to the more sincere members, unless such club directors as George Hofer and John Lucas can exercise

more unprejudiced authority.

Next session, set for March 17, was to feature two groups—one led by Floyd Bean, the other by George Zack. Both groups are completely similar, and already several of the musicians involved have expressed dissatisfaction with the men arbitrarily selected to play with them. Such was the case in the Teagarden session, with Tea having little in common musically with Bud Jacobson, Johnny Craig and Jim Lannigan. Only pianist Jack Gardner and Sterling Bose (before his lips collapsed) were adequate.

The Hot Club obviously believes jazz only to have a past, and not a future. They are attempting what many believe to be a rather futile attempt to resurrect what's left of old Chicago jazz, instead of the more obvious and worthwhile effort to further contemporary local jazz.

—don

Laughing Nancy



New York—Lovely Nancy (with the laughing face) Reed isn't singing the song written for Frank Sinatra's little daughter, but well she might. She's Hal McIntyre's new vocalist, before that was intermission pianist-singer at the Commodore hotel. A Juilliard student, she will accompany herself at the piano on Hal's current theater tour.

CHICAGO BAND BRIEFS

New Rainbow Gardens opens tomorrow night (March 12) with Tommy Dorsey. Ballroom is on the north side, at Clark and Lawrence avenues. Other bookings will follow a name band policy, with Bobby Sherwood, Frankie Carle and Stan Kenton linked in. The Kenton date is for week of May 7. Remote broadcasts will probably be aired nightly from the spot.

Frankie Carle will follow the currently started Tony Pastor band into the Panther Room of the Sherman, the date now standing at four weeks. Woody Herman follows Carle, then moves onto the Chicago theater boards for two weeks, commencing May 24. Jack Teagarden did not too bad a biz in the room, considering his long absence from this territory. Jack still blows some great jazz.

SWING ROW: Barrett Deems has taken a small combo into the Showboat, on West Madison street. Spot is being operated by

a relation of the Garrick's Joe Sherman. Deems, if he pulls the business, will secure an interest in the place. . . Pianist Rudy Kerpays, who plays a particularly tasty piano, is now at the Preview Lounge, with three cohorts including George Bursavich on drums. Outfit manages to be a little different, thanks to Rudy's ideas, with some effective subtle and inventive jazz work.

Outside of a brief period as off-night sabbing around the Randolph street spots, Lennie Tristano, Chi's number one musician's musician, has again stopped jobbing. . . Max Miller, the mad man of the piano, is currently working as a single at Elmer's. Max wants to perfect his piano work, then organize a quintet for a buildup. He'll then double between piano and vibes. If stand-bys Jimmy Raney, guitarist, and Joe Brocola, drums, return, it should be great. . . George Lynch, owner of Kelly's Stables on 52 st., was in town last month digging local talent. The Eddie Wiggins combo and the Miller unit interested him enough to put forth tempting offers to both groups.

New Band News

Dick Stern debuted his 16-piece outfit at the Riptide, opening March 1 for ten days, with options. Ruth Nelson is the singer, and there are some good men (as well as dough) in the band. . . Joe Burkhardt is rehearsing another new outfit; has a good book though experiencing difficulty finding the right musicians. . . Clare Karella has an unusual lineup for his new band, made up partly from Northwestern U. students. Group has five saxes, four rhythm and three trombones and only one trumpet.

The Jimmy Dale band (he's Hal Fox, the well-known musicians' tailor) blew out the walls of the Band Box with their recent engagement there Feb. 28. If the management is looking for a jump band, this one should be uninhibited enough! Val Grayson was holding down the bandstand regularly, as this was written.

North Side Ramblings

There's a smooth society-jazz (yup!) seven-piece group at the Pump Room of the Ambassador East, headed by pianist-arranger Dave Lewinter. Book calls for some sharp musicianship, and includes most everything from boogie to Bach.

George De Carl got the band slot for the New Horizon room of the Hotel Continental. Band is shaping up nice, is off their rather storable dixieland kick. . . Gloria Van is chirping with the Henry Brandon band at the Edgewater Beach.

Don Reid moves into the Melody Mill ballroom in April, when Ray Pearl moves onto the road. The two bands seem to have the spot tied up and have continued to alternate with ten-week stints. Reid added two brass to his crew.

South Side Shots

Fletcher Henderson moved into the Club Delisa Feb. 18, for what may be a six-month run. Dwight "Gatemouth" Moore, blues shouter, is starred in the show.

Lonnie Simmons swing unit, just out of the navy, alternates with the Clarence Black trio at the Pershing Lounge. Downstairs, at the El Grotto, Roy Eldridge supplants Earl Hines on the 15th, followed sometime in the near future by Gerald Wilson. . . Hillard Brown's outfit is at Joe's DeLuxe. . . The Sweethearts of Rhythm due into the Regal theater week of May 10.

Hot Club Session

The Hot Club of Chicago holds its next session on the 17th, at the Moose hall, 1016 North Dearborn. Two groups will be used—George Zack's Windy City Five (with Zack, piano; Johnny Mendel, trumpet; Bud Phillips, clarinet; Pat Pattison, bass; and Hey-Hey Humphries, drums) and Floyd Bean's Toddlin' Town Quintet (with Bean, piano; Bill Stapleton, trumpet; Boyce Brown, alto; Jack Fonda, bass; and Lou Finnerly, drums).

Clarinetist Darnell Howard took a trio into the Silhouette for a short stay. Cliff "Bnags" Jones, drums, and Jack Hester, piano, were along.

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Kenton Crew Worth A Long Trip Anytime

New York—The Meadowbrook in New Jersey seems quite a distance from the city, and in the winter months, it seems even more distant. But why bother about the weather or the mileage when there's a band like Stan Kenton's on hand?

One fan (Grace Barrett from Satchawan, Alaska) in town to make the rounds, shelled out twenty-three bucks for cab fare to the Meadowbrook just to give a listen to the Kenton band.

I went early one night and stayed late. Enjoyed every minute of it—from the dinner music to the last jump in *Artistry*. Kenton, besides himself, has a

staff of arrangers and a bunch of musicians and vocalists who make for an exciting evening of entertainment.

Several Top Arrangers

Gene Howard, who not only sings, can take a bow for his ballad arrangements. Pete Rugolo recently joined the Kenton arrangers and trombonist (used to play trumpet) Gene Rowland arranged most of the recent Capitol record hits.

June Christy is looking smarter and singing better with each appearance.

Trumpets Strong

First trumpeters (but good) Ray Wetzel and youthful Buddy



DILLYS MYFANWY MILES

This is the true name of one of the most popular band vocalists, whose parents were born in Wales.

When she became a professional singer, she decided that her Welsh name might confuse the public and would not look well in lights, so she switched to a more simple cognomen. Her first job was with the band of Eugene Jelenick, but later she became the canary for a better known maestro, an association which culminated in their marriage last February 16 in New York. You know this pretty singer as:



Phyllis Miles

Childers (a favorite among the teen-age Hollywood starlets!) and Chico Alvarez, Johnny Anderson and Ken Hanna are the trumpet section. Wetzel will no doubt win all future popularity polls for his vocalising! Chico Alvarez, after three and a half years in the service, is not really a newcomer in the band, having been with Kenton previously. He plays a lot of jazz.

Five trombones—count 'em: Ray Klein, Gene Rowland, Kal Winding, Milton Kabak and Bart Varsalona. Gene Rowland plays valve trombone and he and Kal Winding are the jazz stars in this department. Bart Varsalona plays bass trombone.

Vido Musso is the guy who plays all that jazz tenor. Boots

Mussulli's alto is a real kick, and Al Anthony (alto) and Bob Cooper (tenor) were other surprising treats. Baritone saxist Bob Gloga, with the Kenton band since its beginning, completes the sax section.

With leader-man Kenton at the piano, bassist Eddie Safran-ski and guitarist Bob Ahern, the rhythm section, since closing at the Meadowbrook, has undergone a change. Shelly Manne replaced drummer Charlie Perry. Safran-ski is a real asset in any man's rhythm section!

It's an old story that Stan Kenton fopped miserably on his first eastern try and has since been working gradually but steadily towards the top. His recent engagement at the Mead-

owbrook was quite a contrast in comparison to his previous date there in June, 1942. He "didn't do so well" that trip, but judging from the way he wowed 'em this time, Kenton is an established favorite in these parts now. The sooner he returns east the better!

At St. Paul's Lowry

St. Paul—Randy Ryan, co-author of *Put That Ring On My Finger*, opened February 22 with the Lyle Davis crew for an indefinite stay at the Hotel Lowry. Randy plays guitar and doubles as band vocalist. Davis, who has a seven piece outfit, just finished a 16 week run at the Mayflower hotel, Akron.

'Other Woman



New York—Hmmm—an interesting "other woman" type, perhaps? Dolores Gray is a graduate of the band biz—she was vocalist with Wayne King last summer—and is now on Broadway; the singing it of the *Are You With It?* show. The attractive lass has had the inevitable Celluloid Junction offers (according to her press agent, whom we can easily believe), and she also is in line for her own radio show.



- ★ With the "Swingsok" you can lock cymbals at cushion tension desired—top cushion acts as an adjustable check nut. Cymbal mounts are of thick soft rubber.
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Union Contract Held Until April

Los Angeles—Motion picture studio musicians have been notified that negotiations in connection with a new over-all agreement covering employment of AFMembers in movie work will not be completed prior to expiration of present pact March 31. Union has informed the movie musicians that any new contracts for personal services with the studios must "be made subject to terms and conditions of pending negotiations."

As there is no way of knowing what the "terms and conditions of pending negotiations" could turn out to be it's understood there will be no new contracts drawn up and signed, and that movie musicians working under contracts will continue under present terms until the new deal is worked out.

Order concerning the contracts came from J. W. Gillette, AFM studio representative. Gillette has been under fire by group of studio musicians who are seeking to oust him from his job and

have requested Petrillo to grant studio musicians the privilege of electing their representative.

Gripes, Raves For Raeburn

Los Angeles—Standard Radio officials say reactions to their Boyd Raeburn transcriptions, which have been distributed in the far hinterlands, vary from downright enthusiasm to outright indignation. Despite the kicks company is continuing to expand its catalogue of Raeburn waxings.

Raeburn who has no regularly organized band at present, is using cream of Hollywood radio and studio musicians and stars from local bands for his transcriptions. For recent session he had such men as Dodo Marmorosa, Ray Linn, Jackie Mills, Lucky Thompson and his new trombone find, Britt Woodman.

Selections included new originals by George Handy, arranger, who is credited with having given the "style" to the Raeburn band. Ginnie Powell, currently with Harry James, did the vocals.

Louise Tobin Back On Air Again



Hollywood—Gathering around conductor Ted Steele, at the piano, before going on the air with a recent Ted Steele Presents show over KMPC here, Louise Tobin, Benny LaGasse and Gene Morgan run through a new arrangement. This was Louise's first p.a. since her retirement several years ago. She was once Benny Goodman's vocalist, and is the former Mrs. Harry James.

April Debut For LA Ballroom

Los Angeles—The Avadon, new ballroom-cafe in construction at Ninth and Spring sts. downtown, will be ready for opening by latter part of April. Spot will feature name bands six nights a week and will operate on a dine and dance policy similar to the Palladium.

House manager will be Barney McDevitt, well known here as press agent for numerous bandsmen and ballroom enterprises.

Avadon, which represents an investment of around \$250,000, is

to be set up as a strictly Class-A spot. Backers are a group of local business men.

Meadowbrook Gets Double Rhythm Band

Los Angeles—King Guon's "double-rhythm" band, which features two basses, two guitars and two drummers and is one of the most talked-of band ventures launched here in years, goes in the Culver City Meadowbrook March 19, taking over the Tuesday and Wednesday night stint now held by Bob Mohr. Meadowbrook's feature band plays only Thursdays through Sundays.

LOS ANGELES BAND BRIEFS

Drummers are very much in the spotlight here with Gene Krupa opening March 21 at the Meadowbrook Casino, Buddy Rich March 19 at the Palladium, Ray Bauduc pounding 'em out with his new four-beat combo at the Susie-Q, and drummer Bud Combine's new trio now backing Kay Starr at the Streets of Paris. And we almost forgot to mention Cee Pee Johnson, the big tom tom man, who has been holding forth these many months at the Swing club.

Looks like Opls Cates might take over the Monday night spot at the Palladium. . . GAC is showcasing a new group as intermission band at the Palladium on Monday nights—the "Aloftian Five", sharp little unit under clarinetist Dick Shannon. Boys spent three years together on Alaska's GI circuit. . . Dick Peterson heads new unit at Tom Breneman's, an interesting vocal-instrumental group.

Five Jottings

Art Robey jump band took over Barney Bigard's stint at the Gay Inn, where Nappy Lamare's combo fills the spot formerly held by Wingy (Gasser Music) Mannone. Wingy is taking a vacation from the bandstand to ready his new booking combine, which will book, says Wingstein, only the "right kind of bands."

Ted (Lampighter) Yerxa staging all-star guest nights at Vine street's Morocco, with Les Paul Trio leading off, Gene Krupa set to follow. Affairs take place Thursday nights.

Addie Hanson's party at Standard Radio, tossed in honor of keynote's Harry Lim, featured an evening of swell music from the Standard library. All of which moves us to ask why do so many stations carrying Standard service pass up so much of the fine jazz available on those big 36-inch transcriptions?

Notings Today

Ray Sherman has joined Jan Savitt at the Casino Gardens as new pianist. . . Johnny Alston, tenorman with numerous top colored outfits, heads his own crew at the Do-Dee club here. . . Several musicians opening music stores—Sonny Burke in Westwood Village, Don Carper in Hermosa Beach, Herb Hodgkins and Max Vaughn in Highland Park.

T-Bone Walker, now under management of Al Katz of the Oxley office, is in the east for confabs with specialists over a stomach ailment. . . Cliff (Fish-back) Lange is the new musical director of Pan-American records, in charge of all large band dates; Buddy Baker drew similar assignment with Exclusive.

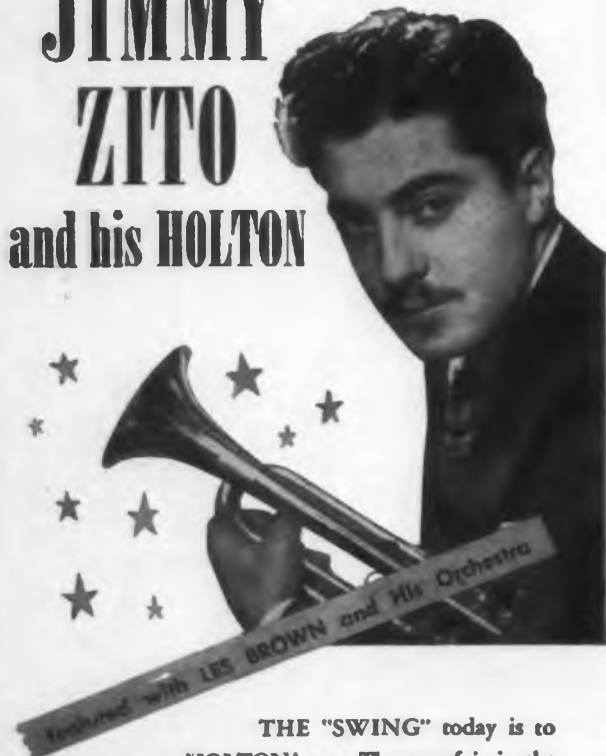
Spud Murphy, onetime BG arranger, has returned to post at Columbia studios. . . Jimmy Bitick, veteran bandleader, has joined the Reg Marshall agency as booker.

Behind the Bandstand

Ginnie Powell refused to sign a long-term contract with Harry James because she wants to be free to rejoin the Boyd Raeburn band as soon as it again gets under way. She would rather sing with the Raeburn crew than any other in the country, no matter where or what Boyd plays.

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

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MUTES

They're Back Again Better Than Ever



By Charlie Emge

Is there any place for "grand" opera in the movies? Almost every attempt to combine the operatic and movie mediums has resulted in a dull picture. The movie makers are still fumbling around with operatic ideas.

It's our belief that opera will one day be seen and heard only in the form of excerpts interpolated into movies. The great singers of today, such as Melchior, Flagstad, and yesterday, such as Tibbett, Thomas and others, will be heard in such excerpts, their voices reproduced (the AFM willing) from phonograph records, as Caruso's will be in Caruso Sings Tonight, a production still six months away.

This leads us to mention the first Italian picture released in this country since the war, Amami Alfredo, now being shown in New York and Hollywood, and which relies for whatever interest it may have on its reproduction of portions of Verdi's La Traviata. We took it in to see if there might be any better excuse for opera in pictures than on the stage. We didn't find the answer in Amami Alfredo. The Italian movie men have simply followed the familiar Hollywood formula of inserting operatic sequences into a weak story.

But the musical performances, especially that of Maria Cebotari (Violetta), are excellent (it's satisfying to know that the voice is not that of an unpublished ghost singer); the orchestra (from Rome's Teatro Reale) sounds pretty good, and the recording and synchronization are passable.

There is one new—to this writer—musical touch. Instead of opening with an ostentatious display of names and credits to the accompaniment of a blast of typical "main title music," Amami Alfredo opens to music from La Traviata with nothing on the screen but a series of abstracts in color. The opening is so impressive that nothing in the rest of the picture approaches it.

Sound Stage Siftings

King Cole Trio set for several picture shots, one with Bob Hope at Paramount, another with George Raft at U. A. in immediate offing. . . Spike Jones and gang report to RKO this month. . . Andre Previn, 16-year-old pianist mentioned frequently in Down Beat's Hollywood news, arranged the boogie woogie version of Three Blind Mice Jose Iturbi plays in MGM's Holiday in Mexico.

Alvino Rey and the King Sisters united in Universal short, with Marilyn King subbing for Laine (Mrs. Rey), who was about to welcome the old bird as this was scribbled. . . Burl Ives back at 20th Century-Fox for his second movie stint (first was in Smokey). . . Bernard Herrmann, who did the music for Hangover Square, a really notable job, also back at 20th to do score for Anna and the King of Siam.

Universal is first studio to set up a special publicity office to handle music news from the studio. Don McDonald in charge. . . Ray Turner, who was pianist for Robert Alda in Rhapsody in Blue will be featured musically in George Pal Puppetoon, Together in the Weather.

Lend and Blend Opera Pipes



New York—Two big names in opera lend and blend their talents on Texaco's Star Theater, Annamary Dickey and James Melton. Both singers are very popular with radio listeners who lean to the semi-classics for kicks.



Hollywood, BRIGHT LIGHTS—Abe Lyman is quitting the baton dept for a ballroom career. . . Georgia Gibbs will record for Jimmy Walker's Majestic. . . Jeri Sullivan will spend three weeks at the Golden Gate in San Fran. . . Keynote just finished waxing saxer Babe Russin. . . Mae Johnson bawled the blues on four sides of Sunshine.

ARC LIGHTS: Dennis Day will be outta the Navy in March and back in harness. . . Marilyn Maxwell's new ditty Poor Little Glamour Baby will be used in her Metro pic Show-off. . . Gene Krupa will be co-starred and Herb Magidson and Allie Wrubel

are doing the score. Dezi Arnaz and his ork are set for a Warner's shortie. . . Nina Mae McKinney has a good spot in Pine-Thomas' Danger Street. This will be Nina Mae's first pic in several years. . . King Cole Trio set for Para's Where There's a Liza with Bob Hope.

LOVE LIGHTS: Ramsay Ames and George Morgan (Frank's boy) are a new item. . . Jean Pierre Aumont and Maria Montez's new baby was gifted with a musical cradle by Annabella and Ty Power. . . Rita Hayworth is being romanced by Jimmy Stewart and Tony Martin.

Ginny Simms and her Hyatt Dehn are adding a nursery to their new home. . . Mike Todd is coaxing Dinah Shore for his N.Y. musical—but she prefers it out here with George Montgomery. . . George Edward McMichael of the "Merry Macs" was divorced by Emma Laurine, this week. She'll get \$200 a month alimony and \$300 a month for Nelda and Judy, the kidslets.

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Diggin' the Discs with DON

Gerald Wilson's powerhouse crew from the west coast comes through with no less than eight sides, on the enterprising Excelsior label. One number is outstanding—a superb mood portrait of Duke Ellington's *Come Sunday*, from *Black, Brown & Beige*. Band is coming eastward soon, and is one outfit every swing fan should dig.

There's still a terrific overabundance of vocal records being put out by all the major companies.

Moldy Fig?

"Dixieland means playing out of tune, in the wrong key, in a dirty shirt, not taking a bath and staying drunk and high at the same time."

—Dave Tough, quoted in *Metronome*, August, 1945.

New Item: Dave Tough joins the Dixieland combo at Eddie Condon's club. (February, 1946)

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- 10-in. No. C-10002—A BELL FOR MORVO; OH THE UPSIDE LOOKING DOWN.....\$1.05
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- 10-in. No. S-573—BILLIES BOUNCE; NOW'S THE TIME.....79c
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★ PHILO ★★★★★

- 10-in. No. P-115—STARDUST; MY LOVE COMES TUMBLING.....\$1.05
- 10-in. No. P-117—INTERSECTION; JUST ANOTHER WOMAN.....\$1.05
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- 10-in. No. P-125—LESTER BLOWS AGAIN; D. B. BLUES.....\$1.05
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While the record buyer can still choose his own (if available), juke boxes are packed with all the Haymes-Como-Crosby-Sinatra-Stafford-etc. vocals, to the extent that finding a good jump number is practically impossible. Figuring that most vocal stuff is obvious commercialism, and each singer's output is very similar, this columnist will henceforth ignore all but the most outstanding of them.

Swing

GERALD WILSON

- Yenta*.....
- Come Sunday*.....
- Love Me A Long Long Time*.....
- I Don't Know What That Is*.....
- You Better Change Your Way of Lovin'*.....
- Skip The Gutter*.....
- Ain't It A Drag*.....
- I'll String Along With You*.....

Come Sunday, as written above, is the side of sides here; an outstanding example of the brilliance of the band as well as the arranging ability of the leader. Band is cleaner here than on previous Excelsior sides, more powerful and certain of itself. *Yenta*, and the last four sides listed, feature the Thrasher Sisters, and while they might prove more commercial, they're hardly as interesting musically. Girls sing well enough without rising into an exceptional class. *Don't Know What That Is*, which belongs to the band, to Wilson's trumpet and Jimmy Bunn's piano, is also first-rate. Recordings are far from good, some-

times obscure the band's work to a disturbing degree. Wilson's arrangements always shine as does his trumpet.

STAN KENTON

I Been Down In Texas

Shoo Fly Pie

Capitol 235

Texas doesn't quite come off—mainly because it's ultra-commercial, saved by the humor put into the four vocals by June Christy, Ray Wetzel, Gene Howard and Kenton and some kicking brass work. *Shoo Fly Pie*, despite rather unintelligible words, comes through because Miss Christy's there to kick a typically fine vocal chorus off. Band's wild, almost too much so. Vido Musso solos on tenor.

COOTIE WILLIAMS

Salt Lake City Bounce

Juice Head Baby

Capitol 237

Cootie hasn't hit his groove yet, on Capitol wax—though these two sides are about the closest to it. *Juice Head* is Eddie Vinson's side (which he recorded with his own band on Mercury), with vocal and alto sax. Cootie's trumpet is well in there; as are some nicely scored passages in *Bounce*.

KING COLE TRIO

Sweet Georgia Brown

It Is Better To Be By Yourself

Capitol 239

Sweet Georgia is an instrumental, one of the too-few the

Trio has waxed of late, furnishing interesting testimony to the awards the unit, and Nat on piano and Oscar Moore on guitar, have won. Reverse is Nat's own tune from a late pic, typical Trio stuff. Neither exceptional, but at least a bit better than they have been recording.

VIVIEN GARRY QUARTET

Hopscoch

Where You At

I Surrender Dear

I've Got To, That's All

Sareco 101-104

Arv Garrison's fine guitar and George Handy's piano are featured; *Hopscoch* is particularly Arv's, and he proves himself a completely first-rate single string artist. Vivien's unusual piano comes in for its share of the honors, coupled with the weird, futuristic Handy treatment of the arrangements. Vivien's vocals are featured on *Dear* and *That's All*. She sings well, not unlike a hip 52nd street character—and she also plays a bass that could get by anywhere. Four unusual and interesting sides, unique in also being commercial.

Others

JOHNNY OTIS

The drummerman and his 17-piece band romp through two sides of *Sgt. Barksdale*, written by Dickie Wells, and *Omaha Flash* and *Jeff-Hi Jinks*. Rhythm is excellent, sparked by the leader, with nice tenor from Paul Quinichette. (Excelsior OR153, OR157)

CHARLES MINGUS SEXTET

An all-star group under bassist Charlie Mingus, recorded on the west coast, jump through *Shuffle Bas*, *Boogie* and *Weird Nightmare* (both written by the leader). Musicians on sides include: Lucky Thompson, tenor; Karl George, trumpet; Lee Young, drums; and W. Baranco, piano.

Dance

TOMMY DORSEY

We'll Gather Lilacs

If I Had A Wishing Ring

Victor 20-1809

Lilacs, from a British musical, written by Ivor Novello, is a simple and attractive melody. The TD trombone and Stuart

Broadway BOOGIE WOOGIE
A New Sensational Piano Solo
Postpaid 50c

The Ben Greenblatt Studios
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Foster vocal will help the song, and this particular recording of it, to quick popularity. It's pretty throughout, nothing more. Reverse is more average all around.

VAUGHN MONROE

Seems Like Old Times

Go! I Wish

Victor 20-1811

The Monroe band isn't a bad outfit. It should still be given more of a chance; even one liking Monroe and the Norton Sisters never can hear the band with vocals taking up so much of the arrangements. Neither side is too bad, obviously tailored for Monroe fans, who are numerous.

BUDDY MORROW

I'm Always Chasing Rainbows

Lullaby

Mercury 2057

Buddy's trombone is not unlike TD's, though the band is even more commercial, at least to the extent of these two sides. George Lee vocals *Rainbows*, otherwise it's all Morrow and the band, with no other solo work.

Others

CHARLIE SPIVAK

Oh! What It Seemed To Be, the Frankie Carle number swiftly rising to top popularity, is coupled with *Take Care*, both with Jimmy Saunders vocal and Spivak horn featured. (Victor 20-1806)

(Modulate to Page 17)

Big Girl Now!



New York—Hope Sammy Kaye, for his own good, paid more attention to his music when "This is a take" was called than he seems to be doing here. Sammy and Betty Barclay recently recorded RCA Victor novelty number, *I'm A Big Girl Now*. Boss Kaye, after sizing up the situation asks, "How do little girl singers grow up so faasst?"

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THE HOT BOX

By GEORGE HOEFER, Jr.

"Scoop" Kennedy, head man of the National Jazz Foundation-New Orleans, now with the Red Cross in France, is planning a World Jazz Congress in New Orleans during the Spring of 1947. A meeting was held in Brussels last month with representatives from seven countries present, including Arnold Gingrich of Esquire now living in Switzerland, and Robert Goffin who has returned to his Belgium. Preliminary plans for the Jazz convention were discussed.

Kennedy also enclosed a letter from Cpl. Hal Rehner including a list of discs acquired during January, 1946, in Switzerland. Rehner avers the Alpine country is a collector's dream. They have nearly every old Armstrong, Beasie, Dodds, and Henderson at five francs apiece. The American collector was tipped off by Ernest Zwoneck of Geneva and along with the Baron (Carlos de Radzitzky of Brussels made a haul that hasn't been duplicated in this country in many years. The discs are, of course, all European releases on Odeon, Decca, HMV, and Columbia.

Such rarities as King Oliver's Mabel's Dream, Riverside Blues; Beasie Smith's Hot Spring Blues, Dyin' By the Hour; Jelly Roll Morton's Vocalion versions of The Pearls and King Porter; the Dodds Victor of Goobar Dance; the McKenzie-Condon China Boy; some Armstrong Okeh's; and miscellaneous items by Hawkins, Luis Russell, Teddy Wilson, and Fletcher Henderson.

NEW PUBLICATIONS: Dave Dexter's new Hollywood Note mag started off with a bang with its first issue dated March, 1946. Published at 1523 N. Hudson Ave., Hollywood 28. A new publication for record collectors called Clef is edited by Albert S. Otto of 719 Broadway, Santa Monica, Calif.

MISCELLANEOUS: Corrections to the lead story in the Hot Box

dated February 25th. Jack Davies was the name of the bandleader rather than Jack Davis. Pete Daily listed in the personnel as trumpeter actually played bass. Five sides were recorded by the jazz band. They were Balcony in Spain, Bluebirds Caught in the Rain, Just Pretending, Sick-O-Licks and Yours and Mine. Only one of these sides was released Sick-O-Licks on the Superior label.

Each records has released some new Leadbelly sides in an album on the new Disc label. The album is entitled Negro Folk Songs and the King of the Twelve-String Guitar sings and plays eighteen songs with a booklet written by Frederic Ramsey, Jr. Other Disc records of interest to jazz collectors are four sides by the Omer Simeon Trio made up of Simeon's clarinet, James P. Johnson's piano and Pop Foster's bass. Sides are Lorenzo's Blues, Harlem Hotcha, Bandanna Days and Croole Lullaby.

Bob Thiele, owner of Signature Records and his wife, Monica Lewis, well known singer, were in town on a flying visit from New York City.

Maxie Kaminsky, the finest of jazzmen, made a valiant attempt in Boston to keep a cellar room specializing in jazz music going with a jazz band featuring Pee Wee Russell and himself. It lasted for a couple of weeks and the boys got some kicks. The only time Jack Teagarden played trumpet was on the Whoopie Makers recording of It's So Good issued on the Mills label.

John Steiner has been giving Jazz Record Seminars twice a month in his studio in the Uptown Playhouse. Recently John took the part of the radio man in the last act of The Man Who Came To Dinner performed by the Uptown Players in Chicago. He also played the piano while the kids sang Holy Night.

Emerson Parker, Ellington collector of Washington, D. C., reports that Harrison Smith stated that the 1926 Genett 3403 Alberta Jones accompanied by the Ellington twins known as Lala Belle's Boy Friends singing Lucky Numbers Blues and I'm Gonna Put You In Jail has piano by Duke Elling-

Jazz Jive

by Art

The latest Hodes solo sides on Jazz Records reveal traces of almost everything that went into the making of the hot piano—Morton's ragtime, Johnson's blues, Yancey's boogie and Hines' Barrelhouse.

Art offers Eccentric Rag, Duke Ellington's The Mooche, Washboard Blues and No Pay Blues. The last is by Hodes himself.

They're on Jazz Record 1004 and 1005, sell together for \$2.12. Orders may be sent to Jazz Record, 236 West 10th St., New York 14, N. Y.

Eccentric is the tune Blue Note recently released by the Hodes Trio, but here Art plays it even

ton and sax by Otto Hardwick. Smith also has a copy of Jelly Roll Morton's Last Will and Testament.

Wayne King, the well known Prince of Schmaltz, was once a pupil of the late Jimmie Noone, and it has been reported by those who know that he could play a reputable hot clarinet.

better, one of the great stomp solos of our day. Somehow he manages to get all the parts across with only two hands, and anyone familiar with this orchestral rag will instantly hear the clarinet and trombone weaving around in Hodes' piano version. This interpretation is vigorous, straightforward, full of variations. Never before has Art done so well at such an up tempo!

Mooche, another orchestral favorite, receives amazing treatment at Hodes' hands. Again his keyboard seems capable of nearly all a full band could give in the way of depth, fullness, mood, and variety. Ellington should lend an ear!

Washboard, best-known as a vocal vehicle, proves to be another song well adapted for piano. Art rocks it lightly, positively, even with a little of Hoagy's wistful humor. It isn't the blues, but it's cute!

No Pay is Hodes at his best, in his element. Sporting-house, play-party, speak-easy are all here. It's lowdown, it moves, the beat, the lift, and the surge.

BEST TUNES of ALL

by Jazz

Toddlin' Blues

Written by Nick La Rocca and Eddie Edwards, trumpeter and trombonist respectively with the Original Dixieland Jazz Band, Toddlin' Blues is now easily the most neglected of all the many wonderful originals that once constituted the ODJB's repertoire. Why, I don't know. It's certainly a good enough number. It was cut by the ODJB on Okeh 4734 years ago, and by Bix Beiderbecke and the Wolverines somewhat later on Gennett 5654, re-issued on HRS 23. Since then, so far as I know, it's never been recorded.



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- THAT'S A PLENTY: CHINA BOY (George Wettling Jazz Trio)
- YOU TOOK ADVANTAGE OF ME: THOUGHT ABOUT YOU (Dick Cary Piano Solo)
- HAVE YOU EVER FELT THAT WAY: FROGGY MOORE (Red Cross Quartet)
- MAKE ME A PALLEY ON THE FLOOR: I KNOW THAT YOU KNOW (Red Cross Quartet)
- I GIVE YOU MY WORD: MAPLE LEAF RAG (Hank Duncan Trio)
- UPBEAT: CHANGES, ALWAYS ON MY MIND (Hank Duncan Trio)
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- Out to Lunch; In the Heat of the Night—C. Hawkins—78
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No, It Ain't Petrillo They're Spanking!

(Jumped from Page One)

For too long, he has been compelling those broadcasting musical programs to pay his union for music never furnished and musicians who never worked. He has been given a long overdue spanking!"

But don't kid yourself, Jack, it ain't Petrillo they're spanking!

It should be obvious that Lea, Hoffman and the rest of the 222 representatives who voted for this law have no personal quarrel with James Caesar Petrillo as an individual. It should require only elementary deduction to establish the fact that they really are attacking the principles for which Petrillo is fighting!

Critics Find False Satisfaction

Unfortunately, there are those, even within the ranks of his own organization, who are inclined to view with satisfaction the efforts of congress to clip Petrillo's wings, as the legislators quaintly phrase it. But brother—you there, in the second chair of the sax section! It's your hide they're after! Surprised?

We are not going to get drawn into any discussion of, or disertation on unionism at this point. It has its uses and its abuses. Did Petrillo become too much of a big shot? Was he too fresh? Did he stick his neck out? Those points are not pertinent at this point!

We are reminded of a very sad story in the February 25th issue of *Down Beat*—it's a box headlined "Hard Work" on page 14, in case you're interested. It describes how the sergeant-at-arms was obliged to shanghai two reluctant members from the street to provide a quorum for a meeting of Local 77 in Philadelphia! And that definitely isn't funny, even to McGee! And there is your answer to the preceding paragraph!

Leave us not try to be too subtle about this. Let's get down to the facts. What the house of representatives is fighting with the "Petrillo" bill is the alleged practice of unions of something termed by the vested interests (to coin a phrase) as "feather-bedding".

If you'd like to get more familiar with the term, and learn its connotation, pick up the *American Magazine* for March and read the article by Merlyn S. Pitzele, a member of the New York State Board of Mediation and of the Panel of Arbitration of the American Arbitration Association.

This Fixes The Target

It is not a pretty article. It rakes over the coals the practices of the building trades unions, the printing unions, the teamsters and the railroad brotherhoods, and has something to say about the entertainment unions, particularly the musicians' union. But if you'd like to know what the

boys are shooting at, this will tell you!

Mr. Pitzele makes one concession. He writes: "It seems to me that there is an obvious economic reason why musicians are among America's most flagrant featherbedders. Their jobs are among the most insecure. The market for their talents—which took them years to develop—is fickle, and modern science has developed the phonograph and radio and the juke box."

Just why the AFM (not Petrillo, you dope) was selected by congress as the most vulnerable target is anybody's guess. If you'd like to string along with the mob and pretend that it was Jimmy Petrillo's dominant personality, or the fact that we were aligned against such a powerful adversary as the National Association of Broadcasters, instead of the gullible public, as in the case of the building trades unions, or the more acclimated railroads, as in the case of the brotherhoods, that's okay.

Newly Weds



Atlantic City—Spending a short honeymoon (until the groom had to rush back to New York and the Cosmo studios to supervise a Hal McIntyre recording session) on the famous boardwalk here recently were Jo-Ann Barton Hendler and Herbie Hendler. He is Artists and Repertoire head for Cosmo, Jo-Ann his assistant. She's a former *Down Beat* staffer.

Our hunch is that the responsibility finally will lodge on the doorstep of the two unwilling members, and thousands like them throughout the country, who had to be brought by force into a meeting of their own local of their own union!

If you require any further enlightenment on this situation, then consider the editorial in the January 21st issue of the *Chicago Journal of Commerce*, which is not a labor publication by any stretch of the imagination. It is headed, "Why Pick Petrillo?" And it says in part:

"Outrageous as are the edicts of James Caesar Petrillo, the tendency in congress to make a whipping-boy of him instead of attacking the conditions that make his practices possible is short-sighted."

After referring to the years when John I. Lewis was the leading scapegoat, and the fact that the Smith-Connally law didn't prevent strikes, but by "officially sanctioning strike votes, encouraged workers outside Lewis' orbit to hamstring war production", it continues:

"However great the need for restricting Petrillo—it might be well to remember that after all he is only a symptom of what is wrong in the leadership of organized labor and to bear in mind that 'fixing' him personally won't alone correct the evils—other union leaders exact tribute from employers and force them to hire more help than they need. What should be done—is to overhaul the Wagner act to make organized labor equally liable with industry for unfair practices."

Brown Makes A Crack

So much for that, and let's get back to congress. We did a slow burn on the news story that Rep. Brown (Rep., Ohio) keynoted the verbal onslaught against Petrillo when he told the cheering chamber:

"This bill is specifically designed for cutting down and putting in his place a man named James Caesar Petrillo . . . The man who told the



"He just ain't gonna work out. Everything you tell him goes in one head and out the other!"

President of the United States that he could go to h—, and told congress that it could go to h—!" (the dashes are ours, the representative actually said *hell*, and we don't think that Jimmy Petrillo did!)

Anyhow, we got to thinking at this point about a fellow named Sewell Avery of Montgomery Ward, which is not a labor union, and we again decided:

Believe us, Jack, it ain't Petrillo they're spanking!

CHORDS AND DISCORDS

Recognize Tristano

Oahu, T. H.

To the Editors: In a recent article on Johnny Bothwell's new band idea, you mention that brilliant young blind pianist, Lennie Tristano.

I didn't know he arranges too, but I'm glad to hear it. I do know he is one of the great modern jazz pianists. The last time I was in Chicago on furlough I caught him, quite by accident, while he was playing at the Zanzibar on the near north side. I caught him, and he caught me, right between the eyes with that amazing piano of his. There's my idea of jazz with a soul!

He had a luscious blonde singing with him at the time. Her very good voice matched the mood of his piano perfectly. What's become of this great pair? Are they still together?

After a steady record diet of Foolish Fats, Tired Tatum and all the rest, what a pleasure to discover in the flesh a piano man with the righteous spark, like Tristano in Chicago or Errol Garner in New York. Where are their records? Surely it's safe to record them. They can't be kept down for long!

S/Sgt. Carl A. Hoagland

Gad, Man!

Samar, Philippines.

To the Editors: In answer to S/Sgt. R. P. Borzakian's beef in the October 1 issue about squares, he certainly is a square; when any person says it takes time to become a jazz fiend, well then, it's just too late.

Somebody should give guys like

RAGTIME MARCHES ON

NEW NUMBERS

GORDON—A daughter to Mr. and Mrs. Lee Gordon, recently, in Philadelphia. Father plays sax with Abe Neff's band.
SKITZ—A daughter to Mr. and Mrs. Joe Skitz, Feb. 15, in Hollywood. Mother is Irving Mills' (music publisher) daughter.
COWAN—A daughter to Mr. and Mrs. Stanley Cowan, Feb. 15, in Hollywood. Father is a songwriter.
BARNARD—A son to Mr. and Mrs. Don Barnard, recently, in Toledo, Ohio. Father is drummer with Ray Morton's orchestra.
HERBECK—A 7 lb. son to Mr. and Mrs. Ray Herbeck, Feb. 14, in Los Angeles.

TIED NOTES

MASTERS-MYLES—Frankie Masters, band leader, to Phyllis Myles, vocalist with his band, Feb. 16, in New York.
REAVES-BRUCE—Capt. Auburn N. Reaves to Hazel Bruce, former vocalist with Charlie Barnet and Joe Reichman, recently, in San Antonio, Tex.
YATES-ALDERSON—Gordon Yates, drummer with Jimmy DeMayo band, to Hazel Alderson, Feb. 11, in Knoxville, Tenn.
TRIVONIS-BASCO—John Trivonis to Jackie Basco, Feb. 16, in Chicago. Bride is assistant auditor of the Beat.

FINAL BAR

REINHART—Martin Reinhart, 50, trombonist, with the pit orchestra of the show *Carousel* at the time of his death, Feb. 13, in New York.
BECKETT—Fred Beckett, first trombonist with Lionel Hampton for several years, January 30, in St. Louis.

him the word that fighting wars hasn't got anything to do with liking the right kind of music. Some of us out here feel very sorry for him and the rest of the squares. We've been here and about quite a while and have been as busy as he has and we have still found time for jazz.

I haven't seen a square yet that a little coaxing and a little of the right music couldn't bring around in time.

This is our time to put in our word for Kenton and Hampton. We think they can't be beat.

H. G. Stremling F1/c,
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A Public Service

Buffalo, New York.

To the Editors: Keep up the good work of slamming such crude bands as Vaughn Monroe, Sammy Kaye and the others. It's only in this manner that you can awaken the general public's taste and musical discrimination.

Jim Graham Jr.



Ray Anthony

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Theater Walls Talk Of Tales Lurid, Nostalgic

By GEORGE HOEFER

(First of a Series on American Music Landmarks)

Pekin Theater—Cabaret and Police Station

Chicago—Scene of shot gun blasts and the stomps of gangsters accompanying King Oliver's Creole Jazz Band is the rambling two story structure at 2700 South State Street once known and famous as the Pekin theater. Erected in 1892 as the largest Negro theater in the Windy City, its early years were occupied with legitimate dramas, stock companies, vaudeville and finally musical reviews.

Among the famous names associated with the early Pekin theater were songwriters Clarence Williams and Shelton Brooks, musicians Will Marian Cook and Wilbur Sweatman, and actor Richard B. Harrison. Sidney Bechet once appeared there in a vaudeville skit.

Around 1918 the Pekin was remodeled into a night club, with a bar on the street floor and a cabaret upstairs. Manuel Perez brought his trumpet and a New Orleans band into the spot with Lorenzo Tio, clarinet; Louis Cottrell, drums; and later Alphonse Picou, clarinet, joined the group. The bands at the Pekin in those

Lotta Horn

New York—Ziggy Elman, back with TD after more than three years as one of Uncle Sam's numerous staff sergeants, is still being billed by his press agent as the hottest trumpet player "in captivity." The PA adds wistfully that Ziggy holds a note "longer than the Morris Plan."

days played from one a. m. until well into the dawn.

Prohibition came in 1920, and with it the Joe "King" Oliver band with Johnny Dodds, clarinet; Lil Hardin, piano; Minor Hall, drums; Honore Dutrey, trombone; and Ed Garland, bass. Along with the new band came the gang leaders and their molls, and the joint really jumped. It was August, 1920, when "Nalls" Morton of the O'Banion mob bagged two cops with a shot gun, without the band even missing a chorus. A short time later Mor-

ton's horse knocked him out of this world with a kick in the head. The O'Banion's then rented the horse, took the animal to the Lincoln Park scene of the disaster and shot him dead. The Oliver band became a little tired of the Pekin's prize customers and headed for a sunnier and quieter California in May of 1921.

The owner of the Pekin, Dan Jackson, who was one of the first to follow the old Chicago custom of combining at least one nefarious activity with an honorable occupation—in this case, alderman and undertaker, sold the building to the City of Chicago in 1924. Ever since it has been the Pekin Police Station and serving the Chinatown district, certainly an incongruous ending to such a colorful spot. The old barroom is now the courtroom, while the paddy wagons are housed where the stage used to be located.

Now, in 1946, the historic old Pekin is scheduled to be torn down to make way for a low-cost housing project.

Old Time Dancing Hollywood Whim

Hollywood—Is this city of strange things and queer people, where anything can happen, due for a sudden upsurge of interest in "old time" dancing?

For many years, and unknown to the more sophisticated section of our population, "old time" dancing has flourished in perhaps a dozen of the city's smaller ballrooms, spots operating from two to six nites a week. The latter generally feature two to three nites of old fashioned terping, finding it the most profitable angle for holding their business.

Possibility of a genuine boom, such as that which swept the hill billy or western band business here a few years back and is still going strong, is seen in two interesting new trends.

One is a report from city playground and recreation officials revealing that old fashioned dances, supported by non-profit community organizations, are now an important attraction at fifteen city recreation centers with the number steadily growing.

Other is that it has become something of a fad in the movie colony, members of which have been staging parties devoted to that form of entertainment.

Al Gallico Boosted

New York—Al Gallico, a member of Leeds professional staff from its inception, was recently appointed professional manager for the firm. Gallico will operate out of the New York office.

Cheese Stars



New York—Eddy Duchin, now a permanent member of the Kraft Music Hall show, poses with sweater girl Fay McKenzie who recently guested on the NBC show. Eddy has that far away "concert" look in his eyes and smiling Fay doesn't seem to have her mind on her work either.

Child Prodigy?



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BLUE NOTES

By ROD REED

(Jumped from Page One)

Miami, Fla.—One of the major problems besetting the seeker-after-the-finer-things in music is the noise.

Many patrons of night clubs regard it as a point of honor to try to drown out the band and though this sometimes puts quite a strain on them—especially along New York's 52d street—they never give up.

At a concert, presumably the ideal place for quiet listening because there are no waiters and no clanking glasses, you always get a seat directly in front of Ya-ta-ta Tessa, who continually asks her companion, "Which one is Muggsy Condon?" When she isn't talking, hubby's explaining that Muggsy Condon is the one playing the large clarinet with the slide.

And even listening to records in your own home has its perils—telephones, doorbells, vacuum cleaners and the fact that you keep forgetting to steal a new needle.

This could go on and on—but you'll probably concede that music is played under the greatest handicaps in establishments where liquor is served. Such places don't even observe a moment of silence on Armistice Day—they're not open that early.

But there's an exception here worth noting. A pianist named Bill Jordan has solved the problem. When he sits down at the keyboard in the Bar of Music, a Miami drinkery, the bartenders just go away. No drinks, no clinks. Jordan's long-hair and shoulder-length-bob music (Tchaikowski, Grieg, Gershwin, Herbert) is heard without any gaud-and-clatter accompaniment.

Of course, other musicians may have trouble getting the management to halt the lucrative whiskey-selling during a performance, but for Bill Jordan, that was no problem. He owns the joint.

Veal Couplet

And then you cross the t's
with kisses
What a strange world this
is...

General Amusement Corp. decided to change that name because too many people thought the organization peddled pin-ball machines and one-arm bandits. So now it's General Artists Corp. and will remain so until the reception room becomes knee deep in brush and palette boys, trying to get Tom Rockwell to handle their latest landscapes on a ten-percent basis.

Station WOV Gives Jazz Scholarship

New York—A jazz piano scholarship, the first of an annual series, has been established by station WOV competition is open to all high school and college students in the NY metropolitan area.

Idea of the scholarship, ac-

A Star Twinkles



New York—A gal who is on her way, stops off at the Ruban Bleu for tumultuous ovations. Muriel Gaines is the septa songstress who is traveling the star express.

ording to studio officials, is to promote the serious study of jazz by young people gifted in that direction.

"To our knowledge," says Ralph N. Well general manager of the station, "it is the first such effort ever made by an American radio station. Today there is a growing recognition of the fact that the playing of jazz requires a technical facility equal to the playing of the great classical. Jazz is the one American art which has no counterpart anywhere else in the world, and we are proud to further its development through the Scholarship."

The following prizes are offered: First place, a course of 14 intensive private lessons under Teddy Wilson; second place, a course of eight private lessons with a professional jazz pianist; third place, six private lessons with a professional jazz pianist.

Contest period closes May 1st.

Writes Another Calypso Number

New York—Lord Invader (Rupert Grant) Calypso singer from Trinidad had difficulty solving the intricacies of New York's subway system. So he turned out a calypso song recounting the trials and tribulations of a stranger in New York's underground maze. It's entitled *New York Subway* and is included among three sides for the Disc label just issued.

Another of the new platters is *Yankee Dollar*, a sort of sequel

Strasek Has Top Cleveland Job

Cleveland—Frank Strasek's local crew, which includes several top local jazzmen, is currently holding down the number one nitery spot here, the Alpine Village. Though the job includes four solid hours of floor shows nightly, plus polkas and waltzes to please a family-type trade, the nine-piece band manages a good groove.

In the band besides trumpet-leader Strasek, are: Emil Hess, Jack Price and Mickle Aaronson, saxes; Heinle Mack, piano; Marvin Schmittman, bass; Bennie Avellone, drums; and Izzy George and Chuck Forsythe, trumpets. Dick Skinner (one of the top local writers) does the arrangements. Job is one of the best paying in town.

—Art Cutlip

to *Rum 'n' Coca-cola* which Grant also claims as original author. (R. & C. C. is still in a legal tangle.)

New platters mark a switch of the singer away from Decca. Grant also recently cut a film short entitled *Yankee Dollar in Trinidad*, scheduled for release this month.

Signature To Get G. E. Distribution

New York—General Electric Supply Corporation has become exclusive national distributors for Signature Records. Announcement of the deal was made jointly for GE and Signature at a recent luncheon with L. G. Moore, Jr. manager of Radio and Electronic sales speaking for the Supply Corporation and Bob Thiele, Signature's prexy, nodding for the record arm.

In announcing the agreement, Moore stated that the GE Supply Corporation had been studying the record business for some time and was convinced that wholesale distribution of discs by his firm was a natural not only for them but for retail dealers.

The GE Supply Corporation, largest concern of its kind in the world (a hundred offices and warehouses within the country and approximately fifteen thousand affiliated dealers) had up to the time of the Signature deal not bothered with discs, concentrating on the GE products—radios, phonographs, electrical appliances, supplies, etc.

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The new way, the BETTER way, is the BUILT-TO-FIT way, which is simple, accurate, and eliminates the "guessing way." You don't want to still be looking for that suitable mouthpiece TWENTY YEARS from now, do you? Then send me a postal card asking for information on "BUILT-TO-FIT" mouthpieces—IT IS FREE! Develop your embouchure the "BUILT-TO-FIT" way.

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Max Miller '88' Style, Harmonic Ideas Studied

By Sharon A. Pease

The piano work of Max Miller has been attracting considerable attention around Chicago. Miller, well known in the Windy City as a vibraharpist, recently em-



Max Miller

barked on a new career as a pianist and his unusual stylings

and revolutionary harmonic ideas have created much favorable comment.

Max heads his own trio at Elmer's, loop nitery, and shortly before Christmas the group was augmented to seven pieces and presented in a successful jazz concert at Orchestra Hall.

Max, who is 34, was born and reared in New Philadelphia, Ohio. He began studying guitar when 16 and was soon jobbing with local bands. Later he studied vibes and began arranging. He worked with various territory bands before joining Vincent Lopez in 1936. During the year spent with Lopez he doubled on guitar and vibes.

On Radio Stations

Then he accepted a position as musical director of stations WIND and WJJD with studios in Gary, Ind. and Chicago. He was on this job three years, playing vibes exclusively. Also did a lot of arranging for his band which took part in five daily programs.

Max left radio to take his band into the Off Beat Club, formerly the old Three Deuces, in north State Street. After the Off Beat burned on New Year's Day 1940, he played an engagement at Lindsay's Sky Bar in Cleveland then returned to Chicago where he worked at the Brass Ball. During the summer of 1942, he worked on the lake steamer City of Grand Rapids. It was about this time that he began playing piano.

With Sherock in '42

In the fall of 1942 Miller and Shorty Sherock formed a fine

Medium Blues Tempo

ED'S NOTE: Mail for Sharon Pease should be sent to his teaching studio, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.

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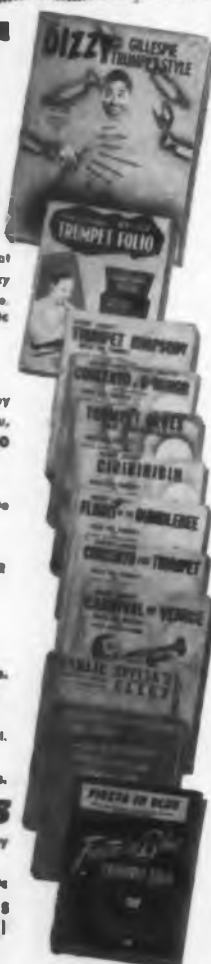
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little band for an engagement at Elmer's. Miller played vibes most of the time but occasionally took a turn at the piano. The following spring he left the music business to take a job in a war plant that manufactured air craft instruments, and remained in war work until VJ Day. During this period he decided that when he returned to the music business it would be as a pianist.

As previously mentioned, piano is a comparatively new instrument for Max. His technical recourses, though developing rapidly, are still somewhat limited which accounts for his drawing heavily on a rich musical background for the formation of a unique style.

Blues Original

The accompanying example is an original titled *Blues For Beethoven*. The opening four

measures are taken directly from the adagio movement of Beethoven's *Moonlight Sonata*. The last four measures of the introduction take a quick transition of mood into the minor blues choruses that follow. B has a brief return to the arpeggio Beethoven motif. This time, however, with a solid dance rhythm. The melodic line from this point on consists of appealing variations that contribute to the dissonance of the extended harmonies—flatted fifths and minor ninths.

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Swing Book To Hit Stands Soon

New York—The *Big Book of Swing* by writer Bill Treadwell of True Magazine, was due to hit the stands next Friday 15. Book purports to be the first "complete" tome on swing bands, vocalists and personalities. It also boasts some 350 photographs. That the publishers, Cambridge House, have high hopes for its popularity among jazz fans is evidenced by its first printing—100,000 copies.

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Dance Ops Yelp Against Too Big Take Of Bands

Chicago—Inflation won't accompany reversion in the band business, in fact the story appears to be quite the opposite.

Accompanying the frequent squawks of midwest and southern ballroom operators is the feeling that a general readjustment all around must be made by the name bands in order to continue the successful and needed operation of all but the super ballrooms. Particularly does this hold true for the small midwest towns, where patrons never have become acclimated to big city tariffs, necessary of late to compete with the tremendous costs of operation of the bigger bands.

Organized Reaction

First organized movement of the operators against leaders and their bookers comes from the Iowa Ballroom Operators Assn., led by Tom Archer, a shrewd operator of several danceeries. But the outcries have become general, particularly in this midwest territory.

An obvious answer to the too-great gambles ops take on most big bands is the territory orks. Such small outfits might not draw files outside of their respective locations, but they manage to do well enough within such boundaries. The good results such outfits have invariably returned the ops is the answer to over-budgeted name bands.

Territory Bands Back

Then, too, the territory leaders are coming back in the biz again, with service discharges, and plenty of sidemen are around to make the pic complete. This appears a much more attractive deal to the operator alongside the necessity of guaranteeing two or four thousand dollars to a Dorsey, James, Herman, Krupa, et

al, at a ticket scale sky high. It is known that most ops lost dough on most big bands, and consistently, during the war years—when there wasn't the alternative there is now. Besides, rightly or not, the ops feel there isn't the justification of high prices that there might have been before. Salaries are down, transportation costs certainly aren't rising, etc. But whether enough to please the ops, or to make it less than a gamble, is another thing.

Factor not to be overlooked is the leaner pocketbook of the average amusement seeker, particularly those not near the bigger cities. Strikes and unemployment also cut deeply.

Big Money Going?

It seems, that the big money for top bands—except, of course, a couple or so that may be really hot—is on the way out, with the territory leader, who makes and keeps friends for both himself and the ballroom ops on his regular one-nighter rounds, back in the pic as the fair-haired boy.

Going further, it will mean retardment to some extent of good big band jazz music. Such small territory outfits have little interest in their music beyond supplying entertainment.

Smiles Before Sad Adieu



Cincinnati—If this picture had been taken a few minutes later those pleasant smiles would have been absent on the faces of Bernie and Walter Cummins. Vocalist Louise Carole (Miss Kansas, 1944) told the lads she was leaving the band for a trip to the altar. The Carole lass picked a good time to spring the news for at the table were Jim Newton (Editor *Marionist Messenger*) and Bud Ebel (*Best Rep*). The Cummins clan trek to Louisville, Ky. and the Club Madrid for their next job. (Left to right) Bernie Cummins, Jim Newton, Louise Carole, Walter Cummins and Bud Ebel.

Larry Clinton Gets Cosmo Exec. Position

New York—Larry Clinton has been appointed Musical Director and Advisor for Cosmo Records. Clinton will record 40 sides with-

in the next year, including 20 standards, enabling Cosmo to build its catalog of standards. He will record with various units, from small groups to large bands, and will also concentrate on discovering and developing new vocalists.

Stella Brooks Opens In Village

New York—Stella Brooks, who starred in the recent *99 Minutes of What's Left of Jazz* concert at Town Hall, figured to be on display nightly after opening her own Village spot, the Little Casino.

Thus providing the answer to those who had started to wonder what's become of Stella Brooks, the singer was skedded to open the doors of her spot Feb. 27. Musicians listed for continuous entertainment were Frankie Newton on trumpet, Daddy Thomas, bass and Sammy Bedakin on piano. Rollin Smith, piano and vocals, was also figured for intermission music.

Black & White Add Big Names To Roster

Los Angeles—Black & White records has added a batch of well known names to its roster, among them bandsmen Will Osborne, Jan Garber, Henry King, Joe Reichman and singers Bonnie Lou Williams and Inez James. Pianist-arranger Tommy Todd and trio was also signed.



The Latest Trend is Soft Rhythms with

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The Great Life

Memphis, Tenn.—Kids who long for the romance of a musician's life, and the thrill of a barnstorming one-nighter tour (who are we kidding?) will find somewhat of a moral to the following story.

Anyway, the Buddy Johnson outfit, which has been doing plenty of one-nighters, and not without good reaction, woke up in the midst of a bus ride to find their vehicle in flames. Luckily they were able to salvage their possessions, including instruments and clothes, but suffered close to \$3000 damages on the bus, plus forfeiting another \$1000 when they couldn't make a Memphis date that night. Yap, it's a great life!

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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; CRA—Consolidated Radio Artists, 20 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Max Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; IG—Joe Glass, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Ooley, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

- A**
Allen, Red (Onyx) NYC, nc
Anthony, Ray (Oasis) St. Louis, h
Arna, Desi (Ciro's) Hollywood, Cal., nc
Arnsheim, Gus (Sherman's) San Diego, Cal., r
Arnold, Arnie (De Soto) Savannah, Ga., h
- B**
Barnet, Charlie (400) NYC, Opng. 3/20, r
Bartley, Dallas (Stairway-to-the-Stars) Chicago, nc
Barron, Blue (Casa Loma) St. Louis, 3/18-21, h
- C**
Beebe, Tex (Totem Pole) Auburndale, Mass., 3/18-22, b
Benson, Ray (Monte Carlo) NYC, nc
Bevering, Bob (Van Cleve) Dayton, O., h
Bishop, Billy (Peabody) Memphis, b
Brodehew, Tiny (Paradise) Detroit, Opng. 3/22, t
Brandon, Henry (Edgewater Beach) Chicago, h
Brandryans, Nat (Roosevelt) NYC, Opng. 3/18, h
Brooks, Randy (Pennsylvania) NYC, h
Brown, Lee (Terrace Room) Newark, N. J., nc
Buss, Henry (Palace) San Francisco, h

- C**
Carle, Frankie (Meadowbrook) Cedar Grove, N. J., Clng. 3/17, nc
Carlyle, Russ (Continental Grove) Akron, O.
Cavallaro, Carmen (RKO) Boston, 3/14-20, t
Coleman, Earl (St. Francis) San Francisco, h
Cool, Harry (Palace) Columbus, O., 3/11-13, t
Crosby, Bob (Palladium) Hollywood, Cal., Clng. 3/17, b
Courtney, Del (Golden Gate) San Francisco, 3/18-19, t
Crom, Bob (Mary's Place) Kansas City, Mo., nc
- D**
Davidson, Chs (Rio Cabana) Chicago, nc
Donahue, Al (Triannon) Southgate, Cal., nc
Dorsey, Jimmy (Adams) Newark, 3/14-20, t
Dorsey, Tommy (Rainbow Gardens) Chicago, Clng. 3/18, b; (Castle Farms) Cincinnati, 3/19-24, nc

- E**
Ehstine, Billy (Paradise) Detroit, 3/16-21, t
Eldridge, Roy (Regal) Chicago, Clng. 3/14, t; (El Grotto) Chicago, Opng. 3/16, nc
Elsart, Leo (Rustic Cabin) Englewood, N. J.
Ellington, Duke (Adams) Newark, 3/21-27, t
- F**
Foster, Chuck (Blackhawk) Chicago, r
Foster, Jimmy (Chin's) Cleveland, nc
Fulcher, Charles (Sheraton Bon Air) Augusta, Ga., h
- G**
Garber, Jan (Aragon) Ocean Park, Cal., Opng. 3/18, h
Goodman, Benny (Paramount) NYC, t
Gray, Glen (Lookout House) Covington, Ky., Clng. 3/19, nc; (Flagler Gardens) Miami, Opng. 3/24, nc

- ## Key Spot Bands
- ACQUARIUM, New York—Llo-el Hampton
AMBASSADOR HOTEL, Los Angeles—Freddy Martin
BLACKHAWK, Chicago—Chuck Foster
COMMODORE HOTEL, New York—Ray McKinley
400 RESTAURANT, New York—Louis Prima; Mar. 20, Charlie Barnet
LINCOLN HOTEL, New York—Erskine Hawkins
MEADOWBROOK, Cedar Grove, N. J.—Frankie Carle; Mar. 20, Louis Prima
MEADOWBROOK GARDENS, Calver City, Cal.—Harry James; Mar. 21, Gene Krupa
NEW YORKER HOTEL, New York—Tommy Tucker
PALLADIUM, Hollywood, Cal.—Bob Crosby; Mar. 19, Buddy Rich
PALLADIUM, New York—Herbie Fields
PENNSYLVANIA HOTEL, New York—Randy Brooks
RAINBOW BALLROOM, Chicago—Tommy Dorsey; Mar. 19, Bobby Sherwood
ROSELAND, New York—Buddy Morrow
SAVOY, New York—Lucky Millinder
SHERMAN HOTEL, Chicago—Tony Pastor
STEVENS HOTEL, Chicago—Frankie Masters
TERRACE ROOM, Newark, N. J.—Les Brown
TRIANNON, Southgate, Cal.—Al Donahue



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16. I CRIED FOR YOU
17. ONCE IN A WHILE



- H**
Hampton, Lionel (Acquarium) NYC, nc
Hawkins, Erskine (Lincoln) NYC, h
Hayes, Carlton (Club Madrid) Louisville, Ky., Opng. 3/15, nc
Hayes, Sherman (Lee-N-Eddie's) Detroit, Opng. 3/18, nc
Henderson, Fletcher (DeLina) Chicago, nc
Hutton, Ina Ray (Orpheum) Omaha, Clng. 3/14, t
- I**
International Sweethearts of Rhythm (Howard) Washington, D. C., Opng. 3/22, t
- J**
Johnson, Buddy (Club Riviera) St. Louis, Opng. 3/18, nc
Jordan, Louis (Latin Casino) Philadelphia, nc
- K**
Kessel, Art (Aragon) Chicago, Opng. 3/19, b
Kaye, Sammy (Capitol) NYC, t
Kenton, Stan (Plymouth) Worcester, Mass., 3/11-12, t; (Temple) Rochester, N. Y., 3/16-17, t
King, Henry (Mark Hopkins) San Francisco, h
Kirby, John (Brown Derby) Washington, D. C., nc
- L**
Lewis, Ted (Palace) Cleveland, O., Clng. 3/14, t
Lombardo, Guy (Roosevelt) NYC, Clng. 3/18, h
Long, Johnny (Flagler Gardens) Miami, Clng. 3/23, nc
Lopes, Vincent (Taft) NYC, h
Lunceford, Jimmie (Riviera) St. Louis, Clng. 3/14, nc
- M**
Martin, Freddy (Ambassador) Los Angeles, h
Masters, Frankie (Stevens) Chicago, h
McCoy, Clyde (Latin Quarter) Detroit, nc
McGuire, Betty (Monticello) Norfolk, Va., h
McIntyre, Mal (Rio Casino) Boston, Opng. 3/17, nc
McKinley, Ray (Commodore) NYC, h
Molina, Carlos (Lake Elmo) Billings, Mont. 3/19-24, h
Mooney, Art (Strand) NYC, Clng. 3/14, t
Morgan, Russ (Skirvin) Oklahoma City, Ok., h
Morrow, Buddy (Roseland) NYC, b

- N**
Nagel, Freddie (El Rancho Vegas) Las Vegas, h
- O**
Olsen, George (Club Madrid) Louisville, Ky., Clng. 3/14, nc
- P**
Pablo, Don (Palm Beach) Detroit, nc
Pastor, Tony (Sherman) Chicago, h
Pearl, Ray (Melody Mill) N. Riverside, Ill., h
Petti, Emilie (Vernalles) NYC, nc
Prima, Louis (400) NYC, Clng. 3/19, r; (Meadowbrook) Cedar Grove, N. J., Opng. 3/20, nc
- R**
Reichman, Joe (Metropolitan) Houston, Tex., 3/14-20, t; (Metropolitan) San Antonio, Tex., 3/21-27, t
Reid, Don (Roosevelt) New Orleans, h
Reisman, Leo (Waldorf-Astoria) NYC, h
Rich, Buddy (Palladium) Hollywood, Cal., Opng. 3/19, h
Ruhl, Warner (Washington) Indianapolis, h
- S**
Saunders, Red (Garrick) Chicago, nc
Sherwood, Bobby (Rainbow) Chicago, Opng. 3/19, h
Spivak, Charlie (Earle) Philadelphia, Opng. 3/22, t
Straeter, Ted (Pizazz) NYC, h
Strong, Benny (Bismarck) Chicago, h
Stuart, Nick (Club Moderne) Long Beach, Cal., nc
- T**
Teagarden, Jack (Tune-Town) St. Louis, 3/19-22, h
Tucker, Tommy (New Yorker) NYC, Clng. 3/23, h
- V**
Van, Garwood (Stallor) Boston, h
- W**
Wald, Jerry (Rio Casino) Boston, Clng. 3/16, nc
Waples, Buddy (Analey) Atlanta, Ga., h
Watters, Lu (Dawn Club) San Francisco, nc
Weik, Lawrence (Aragon) Ocean Park, Cal., Clng. 3/17, b
Wiggins, Eddie (Bram Hall) Chicago, nc
Williams, Cootie (Apollo) NYC, Opng. 3/22, t
Williams, Griff (Palmer House) Chicago, h
Winslow, George (Oh Henry) William Springs, Ill., h

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Diggin' The Discs—Don

(Jumped from Page 8)

Vocal

PEGGY LEE

I Can See It Your Way
I Don't Know Enough About You
Capitol 236

The ex-Goodman lass, who did so well on the first Lee-Barbour offering of *You Was Right, Baby*, comes through just about as well on the newest Lee-Barbour tune, *I Don't Know Enough About You*. Peggy again sings nicely, with Barbour's guitar and band helping to set her excellent intimate mood. Reverse isn't par, perhaps; yet this twosome's treatment raises any average tune above its level. Barbour's work is indicative of why he placed second in the *Beat's* poll.

JO STAFFORD

I Didn't Mean A Word I Said
You May Not Love Me
Capitol 238

Jo seldom misses, or falls below her standard of warm, worthwhile vocalizing. Sides here are just what you might expect—and hope for—from Miss Stafford. Paul Weston continues to provide some of the best vocal accompaniment on records.

MARGARET WHITING

In Love In Vein
All Through The Day
Capitol 240

This attractive young singer, daughter of the late songwriter Dick Whiting, is one of the new and fastest rising of the radio and recording vocal stars. Neither her voice nor styling is unusual, yet both are completely agreeable and free from the harmful affectations that hamper so many otherwise promising vocalists. Tunes are from *Centennial Summer*, the Kern-Hammerstein II picture. They're merely good, which means somewhat below their usual productive standards.

JOHNNY DESMOND

In The Moon Mist
Do You Love Me
Victor 20-1810

Johnny does much better on this, his second record. His first sides were rather unfortunate, and here he still shows he has yet to hit a good groove. *Moon Mist*, not the Ellington-Ray Nance number, is an attractive Jack Lawrence adaption from a melody from B. Godard.

Others

THE SATISFIERS

Helen Carroll, featured, and the Satisfiers prove themselves worthy of Victor wax, with this, their first solo pairing. Kids sing very well, Helen handles the fem

solo spots particularly well. *Personality and Love Is So Terrific* are tunes. (Victor 20-1825)

ROOSEVELT SYKES

Two more originals, blues, from pianist-vocalist Sykes, with sax, guitar and drums accompanying. Titles are *Anytime Is The Right Time* and *Little Sam*. (Bluebird 34-0745)

JUNE RICHMOND

Are You With It? and *Just Beyond The Rainbow* are the tunes, the accompaniment by June's nice work furnished by the Revellers and Johnny Warington's ork. (Mercury 2039)

Jimmy James Is Back In Cincinnati

Cincinnati—Jimmy James is rehearsing a new band, planning to pick up where he left off when he entered the army. He will take the band on the road first.

Bob Snyder, ex-BG, Krupa saxist, goes into the Lookout House with his WKRC radio band, for indefinite period.

Bruce Scott takes over from Burt Farber on WSAI, as Farber continues at the Netherlands Plaza.

Vocalist Joe Binder and the Gene Wagner band are a fixture at Woodlawn club, with a run of over two years. —Bud Ebel

Opie Cates In Ballroom Biz

Los Angeles—Opie Cates, the clarinet player who bats three network airshows and has been heading a dance ork on week-end dates, is taking a flyer at the ballroom business. Cates has leased the Rodger Young Auditorium at 936 W. Washington Blvd. and plans to operate Friday and Saturday nights with his own band. Opening was slated for March 8.

Cate's dance combo is set up with seven brass, five saxes, four rhythm, two vocalists.

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(See page 50)

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HOW CAN I WRITE FOR STRINGS?

(See page 28)

HOW CAN I MAKE A VOCAL BACKGROUND?

(See page 42)

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(See page 64)

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Normal Biz Back In Cleveland Clubs

Cleveland—Ending of the five-week old newspaper strike, which found the amusement business suffering along with the complete absence of newspapers during that period, meant a return to normal biz for niteries and dance spots here. Newspaper advertising, in one form or another, proved its value to the clubs in the reaction to the publishing stoppage.

The Palace theater has had no stage shows since the Count Basie date in January. Ted Lewis, due in for March, will be the next up.

Plans are being formulated for the resumption of the Hot Club of Cleveland, which hasn't seen operation since spring of '42. Marcus Jackel is in charge, with probability that sessions will be on Sunday afternoons, either at Lindsay's Sky Bar on the east side, or the Singapore Lounge downtown.

Local Combo Flashes Les Goodman continues at the

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Club Zanzibar with his trio... Pianist Barney Zalec working club dates with the Vince Pattle band... Drummer Hank Avelone, probably the best rhythm drummer this town ever developed, still convalescing at Fletcher General Hospital. He suffered bad leg wounds at Munda, in '43.

Tom Henry's four-piece unit is at Leo's Cafe... The Chris Carlyle outfit still at the Wonder Bar, with Vic and Bennie Corpora featured... Pete Ray, at the Gay 90's, has added Don Trovado on sax... Guitarist Freddie Sharp back in town, after leaving the Adrian Rollini Trio. —Art Castlip

Mickey Katz Outfit Busts Up, Back Home

Cleveland—Mickey Katz recently broke up his band to return here to his home town. The crew, which had accompanied Betty Hutton on her USO overseas tour last summer, disbanded after an engagement in Syracuse.

Trumpeter Johnny Joyce Jr. rejoined the Jimmy Foster band at Chin's, while the other men took jobs here.

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Rudy Finds Hipster Too Clever



Hollywood—Harry Gibson, the old "Hipster" who came out of 52nd street a couple of years back, to hit the big time in no time at all, manages to continue to confound Rudy Vallee after several guest shots on Rudy's NBC ailer. Bennie Krueger, Rudy's ork pilot, doesn't seem to get the latest Gibson novelty opus, either. Hipster Gibson is equally at home on a melodic jazz evergreen, as with one of his many specials, but there seems to be more green stuff connected with the latter. However, he doesn't play piano with his feet—even if the picture does convey the impression!

Matthews Busy With Arranging And Radio

New York—Tenorman Dave Matthews and his wife arrived here from the west coast recently to make their permanent residence in the east. Matthews purchased a home at Merrick, L.I. He expects to concentrate on arranging and radio.

Rich Swipes Lopez Sidemen

New York—News that the newly-formed Buddy Rich aggregation has lured away trumpeters Pinky Savitt and Louie Oles, as well as clary Al Kavisch, from Vincent Lopez' outfit, comes as no surprise to those who have long regarded Lopez as one of the nation's top talent scouts. Heading the list of Lopez finds is Betty Hutton, whom he picked out of a Detroit cafe, and others who served under the Lopez baton are Carl Hoff, Tommy and Jimmy Dorsey, Red Nichols, Rudy Vallee and Johnny Johnson.

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TIPS FOR JAZZMEN
By GEORGE WETTLING

The other day I ran into my old friend Andrew V. Scott; so what do two drummers do when they meet? They start talking drums and drummers—so Scotty told me of a new routine he's laid out for his pupils in the form of a railroad trip. The first thing that makes this trip a pleasure is the fact that you are sure of a seat, which isn't considered bad these days, then you choose your own destination. The kids are all crazy about the trips they can make, which makes it a very interesting practice session.

Langan Moffett Jr. of St. Augustine, Fla., writes that he is 15 years old and has completely mastered the 26 rudiments and would now like to add a little flash to his drumming. Wants to know how Krupa and some of the others toss their sticks around—well Junior, the boys all use different methods, why not just go up and ask them?

Loyal Boles of Minneapolis, Minnesota, says that he has just purchased a new drum set and notices that the bass drum is a 14 by 26. The old 14 by 28 size is losing ground every day now and in time will most likely become obsolete. As a matter of fact, the popular model now is 14 by 24. I have two of them.

The reasons for using a smaller drum is that they are easier to carry around, and are much easier to get the proper sound out of. The old 14 by 28 was too high and always had too much ring in it.

James Kilver, Sioux City, Iowa, would like my opinion on using iron sticks for practicing. James says he has a pair that weigh a little less than a pound each. Personally I don't see much use in using sticks heavier for practicing than any other time. I may be wrong but I should imagine that iron sticks would be good for developing a good forearm but would gradually slow up and possibly remove the wrist action. I would be very happy if I could walk in a music store and find a good pair of straight hickory sticks right now.

Down Beat covers the music news from coast to coast.

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Author! Author! —Two Appear

San Antonio—Two gals who have a bone to pick with each other over "authorship" of a song are working at local spots here not far from one another. One is Helen Humes, at the Avalon, who soared to new fame on her record of Be-Baba-Leba and claims copyright to the number. The other is Tina Dixon, at the Zanzibar, who recorded the very similar E-Baba-Leba (for Excelsior) over a year ago and also claims ownership. Attorneys for the gals and the record companies are preparing to file suits to settle the matter. Both songs are variations of the familiar blues form.

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March 19—Joe Hall, Blossom Lee
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March 23—John Gurnier
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CAN FURNISH either large or small dance band for six to eight weeks engagement starting July 1st. Summer resort location. Jack Little, C.M.A., Culver, Indiana.

TRUMPET—Reliable, 32, married, good reader, 12 years experience, discharged. Work with small combo, or 3rd in big section. Salary guaranteed, location preferred. Hotel or tenor band. Cliff London, c/o Cohen, 21 Kensington Street, New Haven, Conn.

CLARINET—ALTO; Legitimate, Symphony, Radio and Theatre experience. Union, veteran, Chicago only! Box A-313, Down Beat, Chicago 1.

TENOR, CLARINET—ARRANGER; veteran, union, location, good, read. Musician, 1110 Isabelle Avenue, Racine, Wisconsin.

TENOR and CLARINET MAN—experienced, discharged veteran. Desire connection with local band. Call Culver 2245-E, Rochester, N. Y.

VOCALIST—21, experienced. Ballad or Jump tunes, record upon request. Harold Palmer, 118 East Main St., Angolica, New York.

DRUMMER—doubles balled vocals. Semi-novice experience. Combo or large band. Box A-316, Down Beat, Chicago 1.

HELP WANTED

TRUMPET PLAYERS wanted to locate with good day job using music as sideline, playing week-ends. Write Box A-312, Down Beat, Chicago 1.

WANTED—ARRANGER for eleven-piece hotel-style band. Write Box A-311, Down Beat, Chicago 1 for details.

TALENT WANTED—new agency. Immediate need for female vocalist and pianist-singer. State all plus work status. AMERICAN TALENT SERVICE, 840 West End Avenue, N. Y. 25.

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WANTED—EXPERIENCED GIRL VOCALIST—Must have appearance, sing in tune. Send photos. Sober, dependable only. Leader, Box 2697, Daytona Beach, Fla.

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CLIFF BARNET, trombonist, formerly with Charlie Barnet
BOB ANTHONY, former Bob Chester vocalist
JOHNNIE VONS, trumpeter, last with Hal McIntyre
BUDDIE BRANTZ, former Jerry Wald trombonist
GENE BARRINGER, trumpeter, formerly with Carl Sykes
BUDDY MADISON, piano man
RAN WILDE
BOB LENN, former Starduster
BOB SIMS, trumpeter man, formerly with Del Courtney
HORACE HENDERSON, brother of Fletcher
BETTY LOU SCHWARTZ, professional name, Rosalinda
SMOKEY WOOD, piano and vibe man
CHARLES KOLASINSKI, former trombone man with Bob Strong
PATRICIA NORMAN, Old Man Moss girl, Eddy Duchin's band
BUDY BOYLAN, ETO man and singer

WE FOUND

- WAYNE HARBARD, drummer, playing Skyline Terrace, airport, Coffeyville, Kansas
AL GAZAY, railroad man now, 1014 6th Pine St., Seattle, 1, Wash.
TONY DEXTER, new vocalist with Lgo Castle

Schutz Joins Lopez

New York—Buddy Schutz, for more than six years featured with Jimmy Dorsey, joined Vincent Lopez' Taft Hotel ork recently and is featured on Luncheon with Lopez shows from the Grill over WOR.

WANTED INSTRUMENT REPAIRMEN AND PIANO TUNERS To Work and Live in Florida An Opportunity for Experienced Men Write Mr. C. McCarthy ASSOCIATED Stores 40 W. Flagler St., Miami Stores in 6 Florida Cities

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WANTED—Musicians, all instruments for new orchestra, rehearsals in Chicago starting March 15th. Box A-308, Down Beat, Chicago 1.

MISCELLANEOUS

WANTED—N. J. address of former 92nd Division band leader named Plutar, Theodore Howard, 6017 Prairie, Chicago.

PUBLICITY AND EXPLOITATION — FRANKIE LOHANN, Room 426, 1688 Broadway, New York City.

WANTED: NEW RICKENBACKER STEEL GUITAR—Mrg., black Conn white top model and case, serial Rict steel gut, strgs. Dealers Incl. Send estimate (incl. ship. fees). Ready cash. R. RAUP, QM 1/2, USE MARCHAND DE249, c/o Postmaster, Green Cove Springs, Fla.

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1946 Poll Winners Awarded DOWN BEAT Trophies



(1) Woody Herman receives his *Down Beat* award for having the top swing band of the year from New York singer-model Hilda Taylor, Glenn Burro, *Beat's* Publisher, in the middle and doesn't mind at all.

(2) Woody's star sidemen—Flip Phillips, Chubby Jackson and Bill Harris—all of whom copped instrumental crowns in the poll, receive their awards as Mildred Bailey looks on. Trophies were presented following a Wildroot broadcast.

(3) Altoist Willie Smith and pianist Mel Powell confer with Dizzy Gillespie on the awards that Smith and Powell won. Dizzy looks a bit sorry that being a band leader disqualified him from the voting.

(4) Charlie Ventura is presented his trophy by his boss,

Gene Krupa. West coast awards were made during a Norman Granz sponsored *Down Beat* Award Winners Concert in L.A.

(5) King Cole and Johnny Miller and Oscar Moore beam happily over their awards; the Trio as top small instrumental group, Oscar as top guitarist.

(6) Frank Sinatra, following a broadcast, presented the Pied Pipers with their awards, as vocal combo winners. As the group is a co-op affair, Clark Yocum, June Hutton, Hal Hopper and Chuck Lowry received individual awards.

(7) Billie Holiday presents Higgy's trombone trophy to Red Allen and J. C. Higginbotham, as they met on 52nd street before the Onyx club. Billie is singing at the Downbeat club, across the street. Dog is Billie's famous Boxer pup.

DOWN BEAT

LOUIS PRIMA AND LILY ANN CAROL



MUSIC NEWS FROM COAST-TO-COAST

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DOWN BEAT

LOUIS PRIMA AND LILY ANN CAROL



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with Doug Cillough on the award that Smith and Powell won.
This looks a bit odd that being a head leader disqualified
and (7) Billie Holiday, because Billie's presence tends to
before the time when Billie is singing at the time of the
award the award. King is really Queen Queen
per and Linda Lowry received individual awards.
The award is given to the person who is the most
with Doug Cillough on the award that Smith and Powell won.
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