

# DOWN BEAT

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## ABC Net Drops Barefield As Mutual Tags Sy Oliver

New York—Dissatisfaction with ABC's reasons for the dropping of crack tenor saxman Eddie Barefield from the network's house band resulted two weeks ago in a fiery speech by pianist Phil Moore to the music committee of Independent Citizens' Committee, group headed by Harold Ickes, and the sending of a resolution of protest to Mark Woods, network head, with copies to Frank Vagnoni, the net's contractor, and Local 802, AFM.

Last of the Negro musicians hired in 1942, Barefield's notice ended March 31. He was told at the time that due to pressure of classical commitments for the summer, the house ork needed two additional strings, and that he and altoist Julie Rubins were dropped since they were not members of the Paul Whiteman Philco Hour commercial group.

### Just A Sustainer

In all the time that Barefield has been with the net, he has not played one commercial, and having worked with the *Basin Street Society* program all the time it was sustaining, was removed from the program's band when it went commercial in 1943. At that time he was told that it was because he did not double flute, though Hank D'Amico, added to the staff after Barefield and doubling only clarinet, was included in the orchestra; as was Art Rollini, who does double flute, but joined the staff after Barefield.

It was also pointed out to the *Beat's* staffer that Barefield felt badly that he, a well-known hot man, never got a chance to do any work, with the solos going to Rollini, rather than splitting the book.

### Contractor Friendly

When queried about the situation, Frank Vagnoni, the net's contractor, who has a record of being a likeable guy, and personally was extremely friendly towards Barefield, said that he never noticed the fact that Barefield hadn't been given a shot at the *Basin Street* show over more recent-comers, and that he knew nothing of any of the other problems involved in the situation. He added that he liked and respected Barefield as a musician and that just as soon as the situation changed in fall, he hoped to have him back on the staff.

New York—Marking the first time a Negro musician has ever been given directorship of a production-style show, Sy Oliver, TD staff-arranger, took over directorship of *Endorsed By Dorsey*, WOR-Mutual's music show with absentee remarks by the TD himself.

Backed by a 40-piece studio band and with singer Buddy Moreno, Vera Holly Moreno, and Herman Chittison holding up the star end, Oliver has carte blanche to use any of his varied arranging, composing, playing, or singing talents. He will do some of the arranging, assisted by Chittison and David Rhoades.

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Barefield had previously told the *Beat* that when Billy Butterfield left the staff to go into service, he had brought Dick Vance, highly regarded first man now holding down lead chair for *St. Louis Woman*, Broadway musical, to see Vagnoni about the job, but that Vance had never seemed to be able to even get an audition for the job. Vagnoni told the *Beat* he had never heard of Vance and certainly didn't remember meeting him.

### Whole Picture Queer

Ironical touch to the whole situation is that Barefield at present is teaching harmony to two ABC staffers: Tommy Kaye and Leo Kahn.

Insiders to the whole situation point out that while Vagnoni's answers for the network seem to make sense, the point remains that Barefield is not working, while men not his superior musically and certainly with less seniority continue. They add that whatever the equities in this case may be, it is still a little strange when an entire network house-band contains no colored musicians what-so-ever. *Down Beat's* popularity polls run to no such percentages.

At press time, it was expected that Mark Woods executive officer appealed to by the ICC's music committee would take some action in the situation.

## Alvin Burroughs Quits Red Allen

New York—Leaving the Red Allen band here for his native Chicago sines, drummer Alvin Burroughs has himself a sextet with George Dixon (trumpet and alto), Paul King (trumpet and tenor), John Ewing (trombone), Al Williams (piano), and Clarence Mason (bass). Outfit was talking with Maestro Joe Sherman about his sveite spot on Randolph Street.

## Double-header On the Cover

Don't drop that bottle, old man. You're really not seeing double when you look at the cover photo of this issue of the *Beat*. That's just lessman Bill Gottlieb's idea of how drummer Ray McKinley looks in action with his new band at the Commodore hotel in New York. Always a flashy, but steady hide-man, Ray rocked the Jimmy Dorsey band for years, formed a partnership ork with Will Bradley and then built his own band before going to Europe with the Glenn Miller AAF unit.

## Petrillo Makes News in Many Fields at Once

New York—James Petrillo and the AFM are making news by the handful. Barely did the papers get through hashing over the ban on Mexican musicians, the Mexican ban on American musicians and its rescission, when the Lea bill was passed in its final form by both houses of congress and placed on President Truman's desk for signature.

Then Petrillo and Justin Miller of the National Association of Broadcasters emerged from a meeting breathing peace and light, with the announcement of a joint committee to work on radio-union difficulties.

Next day Petrillo scared the movie producers with a request for a tripling in number of musicians employed and a doubling of their wages.

This is a lot of news for one group in a fortnight, but the AFM certainly does it. Out of all the speculation running rife, these facts seemed paramount:

### Union Marks Time

The AFM is treading light in the radio situation, waiting for the outcome of the Lea-Vandenburg bill's fate in Washington. Betting is that Truman will veto the four point bill, which provides a year's imprisonment and up to \$1,000 to anyone who by use of force, threats or intimidations compels broadcasters to:

1. Hire more musicians than needed.
2. Pay money to a union or (Modulate to Page 13)

... Louis Prima, owner of seven nags, changed the name of *Pique to Play Pretty*. ... Jimmy Rowles, former Woody Herman pianist, is out of uniform and expects to rejoin the Herd.

Claude Thornhill is getting ready to hit the one-night trail. ... Noble Sissle is due back from a USO-overseas trip on May 1. ... Artie Shaw says: "I am not going to have a band period!" ... Dick Merrick, ex-Jerry Wald vocalist, will sing with Bobby Byrne at the Roseland, starting April 29. ... Lee Castle is rumored for the NYC Lincoln following Erskine Hawkins. ... Broadway is howling about the *Daily News's* reference to Stokowski as "the Uptown Eddie Condon!"

## Orrin's Doll



New York—This pert looking doll with the lovely symmetrical figure performs in a vocal capacity for Orrin Tucker. Orrin is steadily climbing back to the top since his recent navy discharge.

## Summer Radio Shows Lined Up

New York—Summer radio show replacements are starting to come through. Tommy Dorsey takes over Fred Allen's NBC Sunday 8:30 p.m. slot, probably until the first of October. On the sixteenth of May, the Kraft show moves to New York with Eddy Duchin (piano), and Russ Case (director). The King Cole Trio gets a shot at the program also. The Bob Crosby show sticks in Hollywood unless the band's Hotel Astor date jells, in which case the suitcases move to N.Y.C.

## Beneke Busts Mark

New York—The Tex Beneke band, partially staffed by ex-Glenn Millerites, broke the house record at the Mosque in Richmond, April 5. With all seats sagging, gross was \$9,999.60 with the band's share \$4,999.60.

## Never Too Busy, Never



Hollywood—Dick Haymes with all his movie, radio and recording dates isn't too busy to take the missus out dancing. And it must be a waltz by the dreamy look in Mrs. H's eyes. *Acme Photo.*

## THE SQUARE

When the Modernaires with Paula Kelly left New York for the coast recently, they were obliged to cancel their Constellation flight and go by train—there were no hotel rooms at the other end. ... Benny Goodman is talking to Socony about a late summer commercial. ... Is Kitty Kalen going to marry former army captain Milt Epstein?

Petite Connie Haines is at La Martinique in Manhattan. ... The queen gave Henry Hewes a phone number for pianist Joe Bushkin the other day. A Catholic rectory answered. ... Tommy Ryan, ex-Sammy Kaye vocalist, is singing at the Blue Haven in Jackson Heights. ... George Auld will not pick up his baton until August or September, but is cutting platters for Musicraft.

Henry Woode's band is formed of ex-Sea Bees who served together during the war, and retains the Sea Bee insignia as its emblem. ... Bob Carroll is singing with Jimmy Dorsey. ... Desi Arnaz opens at the Copacabana (NYC) on May 9. ... Bill Bailey, dancer superb and brother of Pearl, is out of the spotlight for good, having joined the flock of Mother Rosa Horne and the Penecostal church in Harlem.

Sherman hotel in Worcester, Mass., lifted the option on the Joe Marsala band, which has strengthened the rhythm section with bassist Emil Powell from Sonny Dunham. ... Shirley Marlowe replaced Linda Stevens in the pretty chair with Al Donahue. ... The remodeled Kelly's Stable on Swing Lane is jumping with the Earle Warren sextet and a new vocal discovery, Nellie Hill.

A new spot, the Anchor Room in the Knickerbocker Yacht club, Port Washington, L. I., opens on May 24, with CBS and Mutual wires and bids in for Cugat, Lombardo and Elliot Lawrence. ... Bill Miller, placing his Embassy club on the block and dickering for Marden's Riviera on the Palisades, also wants Cugat or Lombardo. ... Charles Trenet, French singer set for the Embassy, will make all our vocalists sit up and take notice!

Frank Hanshaw, former Bobby Byrne manager, will represent GAC in Cincinnati. ... Susie Reed, the altiber player, has been signed by Victor. ... Johnny Bothwell is rehearsing a band for GAC and a Virginia Beach opening in May. ... Snub Mosely is back from the wilds of the Pacific and on tour again with his horn and his combo. ... Phil Brito has been signed by Monogram for three years.

Lisa Morrow is leaving BG to do a single. ... The Duke opens at the NYC Paramount on May 8 and the Count goes into the Roxy on May 29. ... TD and Pat Kane aren't kidding this time. She's in Reno

## Short Stuff

New York—Last month's RKO Boston theater patrons couldn't see how Shorty Sherock came by the monicker. Other show-headliners were Connie Haines (411") and Bert Wheeler (52"). A dance team barely 5' and Shorty's own girl singer, tiny Elaine Trent, completed the pintners. Sherock, a fast 5'10", is considering billing himself "The Monster."

# Coast Music Center In Vine St. Coffee Shop

Hollywood—The musical heartbeat of the west coast is located in an unimpressive little coffee shop on Vine street, just between Sunset blvd. and Selma avenue.

This little restaurant draws unerringly all who are connected with popular music and the band business—the musicians, singers, song writers and arrangers, music publishers and song pluggers, radio and recording men. In evidence at any hour of the day, their discussions center around everything even slightly connected with music.

The building in which the coffee shop is located is primarily a bowling alley, occupying most of the main floor. There is a billiard room alongside, with a small night club, the Radio Room next door to the coffee shop.

### Center Of Publishers

How such an atmosphere and locality became the center of the business is hard to explain though a glimpse at the floor above, with its offices, is the key to the explanation. Practically all the coast offices of the music publishing firms are located there. They are not only the pulse of the profession but the purse-strings as well. And the coffee shop, in even a bigger manner, is the Gateway and Lindy's of New York, the Henri-ri's of Chicago.

With the broadcasting studios nearby, with Radio City, Capitol Records, the Palladium and many night clubs in the vicinity, this is the spot musicians and the music men get together.

### Quest For Tune Plugs

The spot is an informal place, unbusinesslike and unpretentious—but the deadly serious quest for radio and recording performances goes on unceasingly over coffee and conversation. A simple lone plug of a new tune on one of the big shows—Crosby, Sinatra, Hope, Benny, Kyser among a few—might easily mean a new hit.

Bandleaders and contact men in search of a sideman or singer needn't go beyond the Coffee Shop for whom they seek. If the right guy or gal isn't in there drinking coffee or dashing in or out, somebody is usually around for a suggestion.

### Songs Born Here

Here, too, is where many songs are born. Chance acquaintances and conversations start the ball rolling. Some of the hangers-on at the shop—Inez James, Sidney Miller, Mel Torme, Carl Fischer, Bill Carey, Bob Wells, Bill Dunham, Harry Glick, Herb Jeffries, Johnny Blackburn, Johnny Lehmann and others—might not be

well-known now, but they are the ones who might well turn out the hit tunes of tomorrow.

Various spots on the streets like the Brown Derby and the Key Club and Music City are all intermingled with this room in the general play of the politics and deals of the music biz—but the focal point of it all is still this little shop.

It's a fantastic and mystifying place that makes a lot of sense, though—and stars and tunes, too!

—Frankie Laine

## Sam Donahue Cuts 3 Sides

New York—With Capitol Records bossman Johnny Mercer personally supervising, Sam Donahue's ex-navy band cut its first three sides two weeks ago. *Dinah*, *Gypsy Sweetheart*, and *Moten Swing*, all scored by tenor-saxist Sam himself, were the first three of the 20 sides guaranteed by the band's contract.

Donahue is moaning lightly since for the first three weeks of his bookings he has played nothing but army camp dates. Slated for the Club Rio in Baltimore, a sudden booking shift landed him with a string of southern GI dates instead.

"Not only no civilians, but not even once the navy," was Donahue's comment.

Donahue's personnel for the nonce is: trumpets—Frank Beach, Mitch Paul, Billy Marshall, and Earle Collier . . . trombones—Kenny Meisel, Dick LaFave, Tak Takvorian, and Sid Brantley . . . saxes—Bill Nichol, Harry Peterson, Mike Krissman, Paul Petrilla, George Perry, and Sam Donahue . . . drums—Harold Hahn . . . piano—Bob Dorant . . . bass—Leslie Fopp.

## Musicraft Sets Two Executives

New York—In a large shuffle-up, Musicraft Records here acquired itself a new president and an assistant for him. The prey is formerly an ad agency executive who can not be named at this time. He is being brought in for his merchandising and advertising experience. Working under him will be razor-smart Bobby Weiss, 24-year old present public relations head, who held similar positions with Capitol Records and Horace Heidt's band.

## Jenkins Suitcase Six In Action



Hollywood—Gordon Jenkins, conductor of the Bob Burn, NBC show, calls his rhythm group the Suitcase Six because the drummer actually uses an old suitcase for a drum. The group (left to right): drummer, Cameron Mau; bass, Phil Stevens; guitar, George Van Epps; trumpet, Bruce Hudson; xylophone, Jenkins; flute, Dick Eckles; clarinet, Opie Cates. Besides busying himself with conducting in the films and on radio, Jenkins dreams up many popular tunes.

## Musician's Life A Sad One In Pittsburgh, Pa.

Pittsburgh—Music is a great profession. Those who select it as a career are indeed wise in doing so, for musicians, whether exponents of solid jazz or the three Bs, are looked upon with awe, or with envy.

This is true in every city, town and hamlet throughout the country. Yes, everywhere except Pittsburgh!

A musician in the good old Smoky City is a sad character in the eyes of the general public, also in the eyes of his prospective employer, who is guilty more so in furthering this condition.

Pittsburgh and its people have never shown the enthusiasm towards the musician as in other cities such as New York, Chicago, New Orleans and others. Even top names in the biz are not accorded the fanfare they deserve. Eddie Condon's recent jazz concert here was a flop as far as attendance was concerned. Lionel Hampton's concert last year too was not successful. Even the Pittsburgh Symphony is having a tough time getting support.

### The Poor Local Boys

If nationally known musicians are not received enthusiastically, just imagine what the local musician is up against?

Typical of Smoky City reaction is a recent experience I had on a job:

A night spot near Pittsburgh wanted a five-piece outfit for a three-night a week stint. Accordingly, the booker employed a well-known, experienced saxist. He selected the following instrumentation: bass, electric guitar,

## Barney Kessel Organizes Unit

New York—Barney Kessel, west coast guitarist who was with the last Artie Shaw band, arrived here recently to organize a six-piece unit for night club and recording work.

Set for the group is Allan Eager, young tenorman who has been working on 52nd St., drummer Stan Levey, who left Dizzy Gillespie's combo, and bassist Morris Rayman, the latter also to manage. Trumpet and piano are to be added.

## Tex Switches Tubmen

New York—First major change in the Tex Beneke band came last week with Jack Spurling replacing drummer Moe Purtill. Spurling was in Beneke's navy band.

## Basie Takes Organ

New York—Count Basie is following in the footsteps of Fats Waller, adding an organ to the band. From now on, the Basie will work around with a Hammond organ, in addition to his piano. Basie is also talking about a Robin Hood Dell concert in Philadelphia.

## Them There Press Agents At It Again!

New York—Brother, if you think the press agents don't earn their dough thinking up (heaps) look what we got wrapped around the picture of Evelyn Knight printed herewith:

Dear Down Beat: Here is a picture of Evelyn Knight singing Johnny Federa and wearing the new Johnny Federa, created by B. J. Goldenberg and Company for the ladies.

The song is featured in Walt Disney's forthcoming musical, *Maine Mine Music*, which opened at the Globe Theater in New York on April 20.

The Johnny Federa hat was created, of course, on a tieup with the song. It will be displayed in the windows of Bonwit Teller during the week of April 15, and thereafter in millinery stores throughout the country.

We are also doing a tie-up with



men's hats. We are supplying hat stores with the following items:

- a. A streamer reading "There's Romance In Hats."
- b. Cut-out eyes which can be inserted in any man's hat.
- c. A specimen window display in which a woman's hat is placed in the window of a man's hat store. All of the men's hats are fitted with these eyes so that the legend "There's Romance In Hats" is clearly visualized.
- d. A special display piece showing Johnny Federa and Alice Blue Bonnet in a heart against a background of the music.

We have the cooperation of the Hat Research Foundation in getting window displays on the way throughout the country. As you doubtless know, the song has been recorded for Decca by the Andrews Sisters and Guy Lombardo.

According to the Disney people, this is the first time that a song publishing firm has done a complete tieup on a song, correlating merchandising with song promotion.

Sincerely yours, Leeds Music Corporation Arnold Shaw, Director Publicity and Advertising.

Now if that weren't enough to make you stop and think, look what came in in the next mail. A letter from Crest Music Company, N.Y.C., saying amongst other things: "A plan for the publishers to throw themselves out of their twelfth story office window four abreast while clutching professional copies of their songs was found to be impractical. The window wasn't wide enough."

Then there is the note we got from WNEW saying: "Irving Ross, arranger and accordionist with the Merle Pitt WNEW Orchestra, just finished a series of recordings for Decca. The recordings feature, in addition to Irving Ross, Jean Sablon, French singer. All we can say to that is, who switched whose billing?"

And all we can say to all this is that our morning mail is never never dull.

## Garr Gets Going

New York—Glenn Garr, swing side bandleader, got his pushover start here two days ago, replacing Donahue's, New Jersey spot.

## Kearns Will Follow Elliot

Philadelphia—Joey Kearns is set to return to WCAU as leader of the houseband in June when Elliot Lawrence goes on tour at that time. Kearns was just discharged from the army and preceded Lawrence at the station.

Lawrence has been getting a big buildup since his debut on the station. Outlet has grabbed plenty of coast-to-coast CBS shots, valuable to the band, and Lawrence was signed for records by Columbia.

piano and drums. Each man was a good musician, having played many years with various bands throughout Pittsburgh.

### Briefed How To Act

The night of the job the employer spent approximately one hour "briefing" the band on how to play, dress, drink, eat, smoke and satisfy his patrons. "Aside from that," he added, "no one will bother you. But above all no swing," he emphasized.

After one hour of slow, soft music, the employer's wife approached the band and was very indignant because the music was too slow. "I want swing," she said.

At the end of the week, the employer's wife contacted the president of the musicians' union and asked that the band be replaced "because they couldn't read music; they never have music in front of them."

### Know More Than Musikers

And there you have it. Simply because an orchestra—veterans on their instruments—didn't have a mountain of orchestrations in front of them, it is assumed they can't read music!

This is typical of practically all of the night club owners in Pittsburgh, who profess to know more about music than the musicians they employ.

One can hardly blame the immortal Bunny Berigan who said, when he played an engagement here, "Pittsburgh, as a music town, stinks!"

—Sinbad A. Condolect

## Fords Theme Song Waxed by Signature

New York—Personalizing of records and programs goes on with disc jockey Art Ford getting a new Signaturing of his *Milkman's Matinee* theme song by Ray Bloch's orchestra plus Monica Lewis and a mixed quartette.

Idea is simply one more reflection of how important record programs have come to be to bands and record companies.

## Kirby & Crew Hit The Road



Boston—John Kirby's sextet is caught in action, with Kirby, bass; Billy Kyle, piano; Buster Bailey, clarinet; Clarence Bectin, trumpet; Bill Beason, drums; and Russell Procope, alto, shown. Close-ups are of clarinetist Bailey and Shirley Moore, vocalist with the unit. Kirby has had his outfit on the road in the middle west and east of late. Photos by Red Wolf.

### Now We'll See How It Sounds



New York—Tex Beneke and several members of the new Glenn Miller orchestra listen seriously to the play-backs of their first recording session for RCA Victor with Eli Oberstein, recording supervisor. They evidently were okay, for the recording company issued two records of the Beneke-Miller crew simultaneously, something they haven't done for years. The Beneke band is currently on tour of theaters.

## Things Always Seem To Happen With Hamp

New York—Things have been happening lately at the Aquarium, Broadway nightery here, with Lionel Hampton's orchestra. First event occurred several weeks ago when Benny Goodman, playing across the street at the Paramount Theater, fell in for a few hours jamming. A union delegate noted same, and disregarding the cameraderie all around, hauled the Goodman up before the union on charges of jamming. Affair was settled by Benny, who accepted union scale from Lionel.

A few days later, Lionel got up to announce that one of America's great jazz figures was in the room and asked Artie Shaw to stand up and take a bow—which Shaw did. Lionel went on to a large build-up, and told the crowd that while of course Shaw couldn't jam with the band, there was nothing to prevent him from hiring him for an hour—all he would need was the six bucks for union scale.

Whereupon a shower of silver hit the floor and while everybody in the band collected it, much discussion between Shaw and Hampton, with the latter getting back up to the mike to tell the crowd that Shaw always used a special clarinet and that with the one the band had, he wouldn't be able to do the band or himself justice.

Comes loud booping from the

crowd, which Artie took for some minutes, only to finally grab the mike to point out that he came as a paying customer and wanted to stay that way and saw no reason why he should take a beating for wanting to sit quietly at his table enjoying a great band. Incident closed with some strained relations between Shaw and the crowd, and Lionel announcing the money tossed in would be turned over to a worthy charity.

#### Starts Street Conga

So then a few days later, having noticed large crowds of kids huddling outside the main doors to listen to whatever wafted streetside in the way of music, Hampton took a small drum and a bass fiddle outside to form an impromptu conga line that the cops were wrestling with many choruses later.

Moral seems to be the Aquarium is a jumping joint these days.

Get ready to observe National Music Week, May 5 to 12.

### Fred Plays Cupid Over Air



Los Angeles—Joe Sinay, manager of the Manchester theater here, wanted to propose to Barbara Brown but not in the usual method. He chose the hard way—but it worked. Barbara's favorite number was *Fur Elise* (Beethoven). Joe and Fred Waring's arranger Roy Ringwald brought the ditty up to date calling it *Is This All A Dream*. But that's just half the story. Joe drove Barbara to work every morning and 'twas their pleasure to listen to Waring's morning NBC program. Joe called Fred and asked him to do a John Alden for him over the air after he played *Dream*. Fred went for it and Barbara accepted. That's the Mr. and Mrs. hanging a likeness of the modern pilgrim.

## Police Draw Color Line at K.C. Chez Paree

Kansas City—Board of police commissioners, in reviewing the cause celebre of the KC Hot Club, held that police officers were acting correctly in stopping the weekly interracial jazz concerts as "dancing, 'hot' music, and possibly liquor" spelled a potential disturbance. Arguments advanced by a seven-member committee, representing leading negro groups, including ministers, were overruled, as the board voiced a definite negative answer to the question of continuance of the sessions at the Chez Paree, and further vetoed a suggestion that it be held elsewhere.

Carl Johnson, NAACP head, who presented the petition to the board, held that refusal by police to allow the Chez management to sell tickets to white patrons was a civil liberties violation, and was sustained by other spokesmen. Further action is contingent upon a campaign to arouse public interest in the matter, among both white and negro groups in the city. Local daily press has ignored the situation, reportedly by request.

—Dave Banks

## Pearl Bailey Breaks It Up

New York—The town's newest review, *St. Louis Woman* opened here to mixed reviews about two weeks ago. The *Beat's* impression was that the book was hackneyed and *Uncle Tomish*, the dancing excellent, and that comedienne-singer Pearl Bailey broke up the show. Reason was not only her own singing, but some marvelous Johnny Mercer-Harold Arlen songs, *You've Got To Legalize My Name* and *It's A Woman's Perogative To Change Her Mind*. Bailey has recorded both for Columbia and they should be sales record smashers.

Orchestrations, done by Ted Royal, Allan Small, Menotti Salta, and Walter Paul, were standout. Brass and reeds were intelligently used with humor and imagination instead of the stereotyped ideas so often herd in Broadway shows. Russell Bennett, who scored *Oklahoma*, should drop in to this one for some new and better ideas.

—mfs

## Majestic Signs Lunceford

New York—Jimmie Lunceford, for eleven years a mainstay with Decca records, signed a pact with Majestic for future recording work.

### Joe Davis Stirs 'Em With Re-Issues

New York—With an album by Bon-Bon this week, and others by Harry James, Sammy Kaye, and Harry James-Dick Haymes coming up, Joe Davis' Celebrity label is causing other record companies some uneasiness. Davis is profiting both from his current catalogue and masters he picked up from the defunct U.S. Record Company. Present plans call for 200,000 a month from his Richmond, Indiana, pressing plant.

### Bullets Durgom Guides Page Cavanaugh Trio

Los Angeles—Bullets Durgom has signed a management pact with recently organized Page Cavanaugh (piano) Trio. Unit is currently doing series of sustaining shows on ABC and is sought by major waxeries since release of *Encore* discs, a coast indie. With Cavanaugh are Al Viola, guitar; Lloyd Pratt, bass.

## 'Twas Not All For Naught



New York—Prior to Woody Herman's recent very successful Carnegie Hall concert, the band put in several days of serious rehearsing on both their own jump numbers and in particular on Igor Stravinsky's *Ebony Concerto*. Top photo shows Walter Hendl rehearsing the *Herd* (he conducted the *Concerto* at the concert and during the air premiere) while, at the bottom, Chubby Jackson doesn't seem to dig the addition of the harp, which was used in the number. Abraham Rosen is the harpist, the third figure of course is Woody. Musicians in the top shot are: Tony Aless, piano; Bill Bauer, guitar; Jackson, bass; Don Lamond, drums; Woody, clarinet; and Flip Phillips, tenor. Bill Gottlieb photos.

### Sharp Cats

New York—The music business landed three out of ten slots on the Custom Tailors Guild of America team of "the 10 best-dressed." Sartorial superiors were Perry Como, Guy Lombardo, and John Brownlee (Metropolitan Opera baritone). No mention was made of Bing Crosby.

## Rex Stewart Eyes Europe

New York—Rex Stewart, trumpet nabob here with his band at the Casa Bella, has set a tentative dicker with Senor N. Suris, critic for the Spanish rag, *Sincopa y Ritmo*, and Jack Robbins' representative in Spain, for a two month tour of Spain and Portugal, with conversations going on about a three month wobble thru the Low Countries and France. No details at press-time on visas, labor permits, and money take-home from the countries concerned, prime requisites for a European trip.

Henry Wells, long-time Andy Kirk and Lunceford star, joined the band for trombone arranging and vocal chores, replacing Sandy Williams. Others in the band are George Johnson (alto), Rufus Webster (piano), Pazusa Simon (tenor), Ray Perry (drums), and Chappie Basconcellos (bass).

### Lunceford Gal



New York—Lovely Marilyn Kilroy is the new song charmer with Jimmie Lunceford's "Harlem Express".

## Singer Slapped With Attachment In Contract Fight

New York—Details of a contract between Thelma Carpenter, and the operators of Kelly's Stable, made four years ago when the young singer was appearing there, were brought to light earlier this month when she was slapped with an attachment for non-fulfillment of the contract.

The original contract between her and George Lynch and his partner, Ralph Watkins, gave them a 35% slice of her earnings. Later a compromise was made whereby they settled for 9% commission of her gross earnings for three years plus a \$1200 cash settlement, the last to be paid in monthly installments of \$250. She says she has paid off both of these stipulations in part, but evidently not to the extent which satisfied Lynch and Watkins.

Lynch, who operates the 52nd street club, and who has held contracts with several of his entertainers, says he will hold onto Thelma's contract and make no settlement. He takes credit for her success, claiming a long engagement at his club in 1942 started her along. She has also worked at Cafe Society Downtown and with the Count Basie band. She just recently left the Eddie Cantor airshow, on which she was featured singer.

The singer has notified Majestic Records, for whom she records, of the details of the situation and has asked them for legal assistance.

### Luise Gives Marilyn Role In King Quartet

Hollywood—Luise King, wife of Alvino Rey, is retiring permanently from spot with King Sisters vocal quartet in order to devote full time to family life. She has been succeeded by sister Marilyn, who has subbed at various times in the unit. Girls expect to catch a summer musical show in radio.

### Bostic Gets Spot

New York—Altoist Earl Bostic took himself and combo up to Murrain's cabaret here, opening last week.

# CHICAGO BAND BRIEFS

The Woody Herman band is headline "Briefs" copy this issue. They open Friday night (26th) at the Panther Room of the Hotel Sherman, and the biggest mob of music men and swing fans to turn out for an opening in many months will be there. The Herd holds forth for four weeks—and after Frankie Carle, Tony Pastor and Jack Teagarden the waiters and bus-boys will again have more business than they can handle. Pastor and Teagarden, in particular, did light business during their engagements.

Featured with Woody will be his new singer, Lynne Stevens. Red Norvo will be along this trip, as will Bill Harris, Flip Phillips, Chubby Jackson, Pete Candoli and Sonny Beriman. There will be several new faces, but what we hear of their recent Carnegie Hall concert it's

## Meet Sister



Chicago—Chuck Foster recently guest starred his sister Gloria on the WGN broadcast from the Blackhawk restaurant. Sister Gloria just closed at the Chicago theater where she was featured vocalist with Carmen Cavallaro. Foster plays on indefinitely at the popular eatery.

still the Herman Herd! Paul Eduard Miller will hold

a jazz concert featuring several members of the Herman band on the afternoon of Sunday, May 12, at Kimball Hall. It will be a full two-hour concert. Norvo, Jackson, Harris, Phillips, Ralph Burns, Berman, Billy Bauer, and Don Lamond will sit in. Mr. Miller informs. Scale of seats for the small 500-capacity hall will be \$3, \$2.40 and \$1.80. Pianist Max Miller and his drummer, Kenny Smith, will be an added attraction.

As this was written it appeared that the fifth Hot Club session would be their best. Roy Eldridge starred, with several fine local men, including altoist Nat Jones, tenor, Dave Young, bassist, Mickey Simms, drummer Hillard Brown, and pianist Rosella Gayle, included. June Davis, the singer with the Joe Barton trio, whom we raved about last issue and will continue to do so until something worthwhile comes her way, was asked to sit in for a few tunes.

Teddy Phillips just closed at the Rainbo, first booking in town for his local crew. Les Brown opens tomorrow (23rd) for two weeks, followed by Stan Kenton, on May 7th.

### Here And There

The Floyd Hunt quartet is at the Bamboo Room, in Kenosha. Tommy House, guitar; Al McDonald, bass; Clarence Hall, piano accompany the leader's vibes. . . Joe Peters trio and singer Pam DuPray are holding forth at the Cowboy Lounge. . . Nel Cam has left

## Gets Citation



Chicago—WGN's Two-Ton Baker happily receives Distinguished Service Citation from A. J. Rauert, State Director for Illinois, U. S. Treasury Department, U. S. Savings Bonds Division for his fine effort in the eight war bond drives.

the Brass Rail, where Eddie Wiggins continues on and on (thank heaven!). . . Dave Lewinter's outfit, at the swank Battery of the Ambassador East, is worthy of anyone's indulgence. This is perhaps the answer to a marriage of jazz and society!

The Carl Bean band, 13 pieces, almost blew the Jack Teagarden outfit off the stand at the Rainbo on a one-nighter there April 7. The Bean unit, a midwestern territory band, has excellent key men and not a bad book. The Teagarden tribe, incidentally, was having internal troubles at the time.

Joe Sherman, Garrick Impresario, would like to find a boogie woogie rhumba group—whatever that is! Sounds interesting, though. . . Pianist Hank Shanks, fine local 88er, is with Glen Gray now. . . Frankie Masters, at the Seagrams, has nine air shots a week, and they aren't bad listening. Charlie Drake joined the crew on lead alto, replacing Jimmy Nash. —don

## Female Vet Wanted For Joe Flood Crew

Philadelphia—Joe Flood has organized an all-vet band here and now is looking for an ex-WAC, WAVE or nurse who is also a good singer. Leader, a former drummer and bandleader before entering the army, served as a traffic control instructor during the war.

Men are all well-known local sidemen and include Raymond Loese, sax and arranger; Al Williams, sax and clarinet; Robert Harris, clarinet; Mal Comanda, trumpet; Gil Whiting, trumpet; Bronson Zangras, piano; Frank Regan, guitar; Harry White, drummer; Robert Cook, bass.

## Manager Wants New Faces, So Band Gets Sack

Minneapolis—Most inane reason for a band turnover during the past month was given the fine Harry Bions unit at the Casablanca, when the manager put the band on notice because he needed "some new faces."

Bions, one of the Twin Cities top tenormen, had some of the best local musicians, including Lyle Smith, drums; Tommy McGovern, piano; Johnny Kvorak, alto, and Doc Evans, trumpet, to round out the final session at the Casablanca, known as the "shooting gallery" because of a murder there last fall.

Billy Sly, erstwhile drummer and more recently a proprietor of a tavern, will take over the leadership of the "new faces" on the bandstand. In spite of several unorganized units auditioning for the job, Sly talked his way in without having a band or an audition!

### Vet Makes Comeback

Making a great comeback in the music business after rugged war experiences that included a permanent injury from stepping on a land mine in New Guinea, is Irv Krupa, reedman who put a fine combo in the Flame following the Eddie Tolck exodus. Vic Lessine is reportedly following the Krupa unit sometime in May.

Gene Krupa's former powerhouse trombone man, Babe Wagner, has really called it quits with jazz, and is now leader of a strictly old time band in his home town of New Ulm, Minnesota.

Babe left Krupa during the war to return home for a defense job and played with the local "Six Fat Dutchmen" band before organizing this group. According to Babe, the decision to stay off the road was influenced by his wife and children, who had lived nothing but a nomadic life during his travelling days.

After several months on the road without successfully finding a drummer to cut the manuscript as it should be done, Chris Kelley of the newly-formed "Ice Cycles" finally dug up a Canadian percussionist that carved all the Chicago skin beaters he had heard.

Kelley is still looking for a drummer, however. The Canadian fell backwards off the bandstand during the next road engagement and broke his wrist. The "Ice Cycles" is a show produced by both the "Ice Follies" and "Ice Capades" to cover the territory missed by the two latter shows. —Don Lang

## The Kid's No Slouch At Cards



Chicago—Maestro Buddy Johnson finds "Sugar Chile" Robinson, seven-year-old boogie-woogie virtuoso, beating him in a second game of Gin Rummy, is no slouch at handling a deck of cards. The little guy has been playing theater dates with Buddy and his Walk 'Em Rhythm orchestra. They recently performed here at the Regal theater. Sugar Chile was featured at a jazz concert at Orchestra Hall March 31. The interested onlooker is Ella Johnson, Buddy's blues-singing sister.



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*T. J. Jones*

# Monopoly On Disc Presses Indie Worry

Los Angeles—Indie platter people are unconcerned over stories that efforts are being made by at least two wax firms to buy up or otherwise tie up virtually all platter production equipment. Most prominently mentioned among those reported trying to corner presses and machinery for making "stampers" is Richard Nelson, who puts out the Four Star and Gilt Edge labels, and who has been pressing for a number of indie label owners.

If successful, the move would have put the squeeze on many label owners who do not own their own equipment but rely on commercial processors and press

operators for production. However, a batch of label owners queried by *Down Beat* said that though there had undoubtedly been an effort made to corner the machinery vitally needed it had been unsuccessful due to fact that new machinery is coming in all the time and new plants are being set up by the dozen.

One label owner said that he had "at least five calls a day" from stamper and pressing plants soliciting his business. "Doesn't sound like anyone was able to get a monopoly, does it?" was his comment.

## Meadowbrook Cuts

Los Angeles—Meadowbrook has cut schedule of operation from six nights to four. Spot has been using local bands on Tuesdays and Wednesdays and names (Gene Krupa at writing with Bob Crosby due April 18) on last four nights.

## Always Dresses The Part



Hollywood—The madman, Spike Jones, is on his best behaviour (even in that get up!) as he talks shop with singer Ella Mae Morse. The hockboard is marked with rehearsal times for a recent show at the Shrine aud. Spike is currently at the Trocadero with a large band; Ella Mae is recording for Capitol.

## LOS ANGELES BAND BRIEFS

By HAL HOLLY

Palladium, which has featured a string of bands that kick it out, comes up with a schmothy in Sammy Kaye April 30. They're counting on him to pull the box office out of its Lent doldrums. Dance hall ops are convinced

that local dancers have lost their taste for swing bands. Maybe so, but if true the Palladium will be stuck with Les Brown this summer, the Casino Gardens with Woody Herman, and the Meadowbrook will wither away with Stan Kenton (we don't think!)

Garwood Van replaces Desi Arnaz at Ciro's, will share the spotlight with ballader Burl Ives. But it may be a short stand for both as the state liquor board was threatening to revoke the alcoholic permit there come April 21. New Orleans jazz moved right

# Doubt Wisdom Of Petrillo Edict

San Francisco—Edict of AFM's Jimmy Petrillo that Negro musicians in the Bay area be "permitted" to form their own, locally autonomous, union under AFM charter is regarded by many as an advance in race relations though others feel that new set-up will not represent a real victory against race prejudice. Latter viewpoint is that formation of a separate local under AFM charter will perpetuate the Jim Crow system under which AFM operates in most of its locals indefinitely and make it even harder to secure the only ultimate solution—the full right of Negro musicians to belong to any union on equal basis with whites.

Under old set-up here, Negroes were granted nothing more than the right to pay dues to the San Francisco AFM local. They were not permitted to attend meetings, to vote, or to hold office.

into the heart of Hollywood, with Kid Ory now splitting the bill at the Radio Room with Freddie Fisher's musical madmen, Johnny Wittwer is solo pianist alternate to Wingly Mannone at the Tom Tom.

The Finale Club, where Charlie Parker and his new band made their debut, suddenly shuttered. . . The Morocco is shopping for a band to replace Red Nichols. Red starts a theater tour at the Orpheum here April 30.

Billy Berg is after "Cee Pee" Johnson, the tom tom man, and his jump outfit to co-feature with Art Tatum starting June 1. Sir Gaillard O'Beob and Tiny and Zutty, his assistants, and the Hipster, of course, will hold over.

### Notings Today

Dave Harrace, who led a promising pre-war band, is out of uniform and playing the Pavilion. Huntington Beach dancer, with his new band. . . Floyd O'Brien, whose trombone helped create many a collector's item, is planning to open a collector's platter shop.

Paul Pendarvis in a sudden departure as music director at KLAC and was succeeded by ex Shaw guitarist Al Hendrickson of the KLAC band. . . Frank Langone, former JD saxist, and Ray Toland, former James drummer, joined Art Whiting's organization; Langone will book, Toland in charge of Musicast and musicians' employment service.

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New Crown



Hollywood—Dale Evans is being called the "Queen of the Westerns", what with all the horse operas and shootin' she gets into. And to think that lovely Dale is from the Windy City, where she got her start in life singing on WBBM. She's now singing on the Durant-Moore ailer.



By Charlie Emge

We offer a well-deserved bow to the British for turning out, in *The Seventh Veil*, the best combination of movie and musical elements since PRC's *Voice in the Wind*. It is interesting to note that *The Seventh Veil*, like *Voice in the Wind*, also deals with a concert pianist who suffers a mental crack-up, though the cases are different. (We just recalled that another excellent picture, *Hangover Square*, contained the same idea. Are all concert pianists nuts?)

In *The Seventh Veil* the musical sequences are closely and intelligently inter-woven with the dramatic action. At no time does the picture come to a standstill while someone gives a recital (a fault with many American movies dealing with musicians). The choice of music was a bit too conservative for our taste with Rachmaninoff *Concerto in C Minor* the nearest thing to a modernist among those emphasized. The others include Mozart, Beethoven *Pathetique Sonata*, Chopin (one of the *Preludes*) and Grieg *Concerto in A Minor*.

The dance band sequences are handled well enough, but would have been more interesting if the American bandleader (and saxophone player) had been of the Woody Herman or Charlie Barnet type. He's strictly "society", and his band, composed of British musicians, sounds exactly like a band of British musicians.

The symphonic sequences were recorded by the London Symphony under Muir Mathieson, who appears with the orchestra in the Royal Albert Hall scene. The recording is

A Sacrilege!

Hollywood—Freddy Martin, operator of Martin Music Co. and publisher of latest dizzy ditty hit, *One-Zy Two-Zy*, has ordered Harry "The Hipster" Gibson, currently at Billy Berg's, to cease and desist from doing his own version of the song. Though not generally known copyright law provides that lyrics may not be altered without consent of copyright owners. Gibson dropped the song.

not up to American standards.

The producers have followed the best Hollywood manner in showing Ann Todd apparently actually fingering intricate piano passages (some a trifle "out of sync") but full credit for the piano recording is given on the main title to Eileen Joyce, a gesture that might well be emulated by U. S. movie makers who like to think they can fool the public.

Sound Stage Siftings

Sol Kaplan, Columbia Pictures music advisor, assembled a group of top-bracket swingers to record a "New Orleans honky tonk" sequence for the Al Jolson picture. Called for the job were Manny Klein, trumpet; Joe Yukl, trombone; Eddie Miller, tenor; Matty Matlock, clarinet; Nappy Lamare, guitar; Manny Stein, bass; Lenny Herman, piano; and Ray Bauduc, drums.

The sequence shows Jolson walking past a New Orleans hot-spot and hearing a "jam session" from the strains of which he was later inspired to "write the song-

hit, *Mammy*". (Please, address your letters of complaint to Columbia, not this column). The boys who worked on the call say it was one of the finest Dixieland pieces recorded for a picture. However, we have a feeling the authorities on authentic New Orleans music will be heard from.

Crosby Men To Form Outfit

Los Angeles—Quig Quigley and Van Alexander, both of whom were active in organization of new Bob Crosby band, have joined forces to form new combo here under management of Art Whiting.

Unit features a vocal quartet within the band, an eight-piece combo. Quigley plays trumpet and sings. Band work will be confined largely to waxings as build-up before making personal appearances.

Boyd Raeburn On One-Nighters

Los Angeles—Boyd Raeburn band, hyped by new financial backing, left here early this month for a one-nighter tour of southwest cities via plane.

Ray Linn was only top sideman to drop out in favor of remaining in Hollywood. Negro solo stars, Lucky Thompson (tenor) and Britt Woodman (trombone), whom Raeburn has been using on recording dates here withdrew from line-up temporarily. Raeburn said it was futile to buck race prejudice.

B.C. Jazz Concert No. 4 Has Overflow Crowd

Vancouver, Canada—There was standing room only for all late comers to the fourth jazz

L.A. Music Bureau Contest Bans Pops

Los Angeles—Selections chosen by competitors in the musical *Artists of the Future* contest sponsored by this city's Bureau of Music must be confined to music of a "classical or semi-classical character".

Edict issued by the Bureau's chief, J. Arthur Lewis, stated that "so-called popular type music will not be considered in the contest".

Awards will be presented to winners in Hollywood Bowl May 12. Competition is restricted to non-professionals between 15 and 20 years of age.

concert at the Howden ballroom here on April 1. Over 400 persons witnessed the three hour session sponsored by the B.C. Society for Jazz Promotion.

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This advertisement is the third of a series on Conn Craftsmen.

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# Diggin' the Discs with DON

The silence and the uncertain future of the Boyd Raeburn band has caused more anguish to critics and writers than any other music tragedy of the past months. The band and its music has become the special crusade of many of them. That such an exceptional outfit could so utterly miss its place in the music picture is one of the odd and pitiful by-products of the multi-million dollar music industry. Bookers have been too busy exchanging greenbacks to worry about the musicianship of an outfit they never worked long enough with to show commercial possibilities.

That many other things beyond music itself contribute to the success of a dance band today is certainly illustrated by the Raeburn band. Boyd has had over \$35,000 sunk into the band without a return, and has still been unable to keep with the band the high powered sidemen his music needs. With perhaps the greatest new arranger

## Co-op Jazz Band Issues Discs

Los Angeles—The Pasadena Jazz Society, group of high schoolers who formed a band modeled after the New Orleans jazz form represented here by Kid Ory group, and who set up their own recording firm under the Tournament label, have issued their second disc, *Gulfport Blues and Skeleton Jangle*. First waxing, which attracted attention of collectors, was a coupling of *King Porter Stomp* and *Won't You Come Home Bill*.

Waxery deal, like the band, is a co-op venture. Band plays dance dates under name of Don Gilmore.

## Sunday Bashes

New York—The 400 Restaurant is trying a new Sunday night stunt with disc jockey Art Hodess running a series of Jazz Previews at 10:30 p.m. First one showcased a jazz classic pianist versus a hip outfit.

In the business writing mainly for this band, it has failed to develop to the degree (as have Herman, Hampton, Ellington) that they might force the public to accept a brand of music intellectually superior.

The reasons, among countless others—bad management and indifference of the booking office, William Morris; Boyd's too easy going personality and the lack of strong leadership within the band. And also, as I felt the last time I heard the band, a neglect of certain music fundamentals—lack of dynamics, mainly. They blasted too loud and too often, when tonal color and shading would have added a tremendous boost to the music. They alienated a lot of hotel managers and bookers at a time when they needed to click. Too many jazzmen, it seems, believe the only good hot music is loud music.

Now the silence of the Raeburn band, confined to playing a few odd coast dates of late, is broken by Jewel records release of four sides. Musicians used were in part those

## Up To The Mike For A Solo



New York—That altoman, Johnny Bothwell, goes to the mike for a solo as his all star band accompanies him on a recent Signatures recording date. Johnny's first sides, six in all, have proven commercial and musical successes. On this date with Bothwell were Johnny Mince, Bill Stegmeyer, Irv Kluger and Trigger Alpert.

working with the Raeburn band, in part star studio men who were more than anxious to sit in on a session involving George Handy originals.

The results of this first Raeburn Jewel date is one of the finest, most musically intriguing, of recent years. Though the band is capable, the stupendous ideas and arranging genius of George Handy is the highlight here. To those interested in knowing the possible direction of big band swing, these sides, even to the ballads, might easily and accurately illustrate.

### BOYD RAEBURN

*Tonsilectomy*

*Forgetful*

*Yerza*

*Rip Van Winkle*

Jewel GN 10,000-001

These sides are completely dominated by George Handy, who arranged and composed them all. His brilliance, and the new is not used at all loosely, enables him to use—like Ellington and Ralph Burns—a wide knowledge of all music forms for

big band jazz, with a jazzman's conception and taste. He is completely uninhibited, unshackled to stereotyped dance forms; he uses new sounds with a complete disregard for the obvious. Yerza, the outstanding of the four sides, is also credited to Hal McKusick; features Hal's alto and Frank Socolow's tenor. There's an amazing singleness of purpose on this ten inches, with all that happens. It manages the stupendous task of being complex with becoming complicated or confused at one time. *Tonsilectomy* has muted trumpet by Ray Linn, also a tenor sax bit. Solos fit into the piece with the smoothness that heretofore only Ellington has captured. Dodo Marmarosa's piano, simple and tasty, is heard on these first two sides. *Forgetful*, with a weird, impressionistic intro that could be slightly overdone, has a wonderful David Allyn vocal, singing Handy's ballad in a rich sure baritone against moody and far from simple background. *Rip Van Winkle*, humorous novelty jump is sung just well enough by Ginnie Powell. Dodo again solos, two four-bar bits. There's more Handy-Raeburn stuff to come, too!

### BILL HARRIS

*She's Funny That Way*  
*Characteristically B. H.*

Keynote K-626

These are the last of the four sides (*Mean To Me*, *Cross Country*) that were made in Chicago a full year ago, with Red Allen's Alvin Burroughs added on drums to the other Herman personnel. Not as great as the very great *Mean To Me*, the slow *Funny That Way* is a superb bit of expressive and restrained jazz. Both Flip Phillips, who sets the

mood with the first solo, and Harris are in their best form. The way the trombonist comes in on his solo, holding out a single note, is an understatement of emotion that is magnificent and fully expressive. Harris' unusual, controlled, pulsing vibrato is part of his intense feeling. Reverem has one of Pete Candoli's rare choruses, showing his sure technique though he overreaches somewhat for ideas. Harris, with valve trombone, takes over as a fitting climax. Chubby Jackson, with Burroughs and Bill Bauer, provide a fine beat. Ralph Burns, on piano, is content to provide fill-ins.

### TED NASH QUINTET

*I've Got A Pocketful Of Dreams*  
*Girl In My Dreams Tries To Look Like You*

Keynote K-628

*Dreams* has the most infectious bounce of this month's crop of wax. Nash's alto-like tenor horn, Joe Thomas on trumpet, Jess Clarkson on piano, J. C. Heard on drums, and Trigger Alpert on bass, are the musicians. Side is sparked with a Marie Bryant vocal, singing with the same wonderful zest and rhythm with which she dances. Clarkson, Les Brown's pianist, has a chorus that cuts Nash and Thomas, no mean trick! It's tasty and ideal. *Girl In My Dreams*, an Ellington number, is slower, prettier, with Ted blowing, without the tone, like Ben Webster. Ted shows, particularly on *Dreams*, that he holds his own with the more prominent tenor stars. Thomas and Clarkson are in good grooves on both sides. And how does Harry Linn, who supervises all those Keynote sessions, manage to so consistently hit the bell with such exceptional results?

### HOWARD MCGHEE

*Stardust*  
*Lifestream*  
*Intersection*  
*Mop-Mop*

Philo 115/67/8, 'B' sides

Trumpeter McGhee is featured on all sides, with two tenor sax and rhythm accompanying. The one time Andy Kirk, George Auld star takes *Stardust* with a nice regard for the melody, blowing throughout the full side at a medium-slow tempo for his pleasing results. *Lifestream* is an interesting example of his composing ability. Here, as on the first side, he shows little if any trace of the Gillespie influence, something he has fallen under completely at times. *Intersection* then shows this influence in a moderate sense in both the composition and his trumpet work. His tone, however, is clearer, fuller; his ideas not so hampered by riff cliches. *Mop-Mop*, for some reason accredited to Leonard Feather, is built upon the now well-worn riff, with fast ensemble passages and McGhee's many-noted solo. The trumpet man is at his best on all sides, nicely illustrating a different phase of his inventiveness on each.

### BUDDY RICH

*Dateless Brown*  
*It Couldn't Be True*  
Mercury 3001

*Dateless Brown*, written by Ed Finckel, who will be remembered for some excellent Gene Krupa stuff, is fine big band swing. Rich propels a terrific enthusiasm. (Modulate to Page 15)

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### Jimmy Rushing Sets The Beat



Columbus, Ga.—At a one-nighter recently held here at Exhibition Hall Jimmy Rushing, featured vocalist with Count Basie, lent his retand self beating out the time for the band. The Count looks like he is enjoying a few rest notes at the 88. Band closed a successful engagement at the Palace theater, Columbus, Ohio, April 17. Jerry A. Tiffany Photo

## Jazz Jive by Jax

To all jazz-lovers interested in learning what's behind hot music, where it came from, how, and why, I strongly recommend the latest albums by our three leading contemporary folk-singers, Lead Belly, Josh White, and Burl Ives. Each is a great vocalist in his own way and also a fine guitarist, his own most perfect accompanist.

Negro Folksongs sung by Lead Belly, Disc 660, is a set containing sixteen numbers on three 12-inch discs with notes by Fred Ramsey. No. 3001-A has the work songs *Bring Me L'il Water Silvy*, *Julie Ann Johnson*, *Line 'Em*, *Whoa Back Buck*. No. 3001-B has the spirituals *Meeting At The Building*, *Talking Preaching*, *We Shall Walk Through The Valley*. No. 3002-A has the country dances *Fiddler's Dram*, *Yellow Girl*, *Green Corn*. No. 3002-B has the cowboy songs *Cow Cow Yicky Yicky Yea*, *Out On The Western Plains*. No. 3003-A has the bad-man song *John Hardy*. No. 3003-B has the bad-women songs *No Good Rider*, *Big Fat Woman*, *Borrow Love And Go*.

**Plays 12-String Guitar**  
On the first four sides Ledbetter plays that 12-string guitar of which he's the acknowledged king, on the fifth Huddie switches to accordion, and on the last he alternates guitar and piano.

Folk Songs sung by Josh White, Asch 358, includes three 10-inch platters. The first coupling presents two spirituals, *Joshua Fit The Battle Of Jericho* and *Mother's Children*. The second offers two blues, *St. James Infirmary* and *No. 12 Train*. The third gives us two work songs, *Trouble and Jerry*. Joshua plays his guitar throughout all six.

A Collection of Ballads and Folk Songs by Burl Ives, Decca 407, consists of twelve tunes on four 10-inch records with notes by Alan Lomax. No. 23504-A pairs up the Irish song *Dublin City* and the Scotch song *Cockle Shells*. No. 23504-B mates two American songs, the minstrel ballad *Old Dan Tucker* by Dan Emmett with the work ballad *Erie Canal*. No. 23505-A links two English sailor favorites, *Eddy-stone Light* and *Hullabaloo-Belay*. No. 23505-B waxes *Venezuela* from the black seamen of the Barbadoes, *23506-A Foz* from Cornwall in England, *23506-B Lolly-Too-Dum* from children's play-parties here at home. No. 23507-A joins two more native American products, *Aunt Rhody* and *Saturday Night*. No. 23507-B contributes an American abolitionist ballad by H. C. Work, *Wake Nicodemus*. The old Way-farin' Stranger strums his guitar right straight through all these melodies.

**Sprigs from Dixie Branch**  
Three current small-band releases deserve special mention this time: *Muskat Ramble* and *Bugle Call Rag* by the Lion on Black & White 24, *Pennies From Heaven* and *Rose Of The Rio Grande* by Bobby Hackett on Melrose 1401, *Sugar and Sensation* by Yank Lawson on Signature 15004. Kaminsky, Orchard, and Cless are outstanding on Smith's sides. Vernon Brown, Joe Dixon, Deane Kincaide, Dave Bowman, Carl Kress, Bob Haggart, and George Wettling back Hackett up beautifully. Yank alone is worthy of repeat listening on his.

**Stars Stalk Through Corn**  
Decca has finally put Condon, Haggart, and Davison to work with a vengeance! Accordingly they have responded with the most sensational accompaniments in recent years, accompaniments for some second-rate Crosby discs. Eddie gets together with Bing Crosby to give *Personality* its hottest and most amusing treatment to date. Bob comes in behind Bing and the Jesters

## BEST TUNES of ALL by Jax

### Fidgety Feet

Nick La Rocca and Larry Shields collaborated on the composition of *Fidgety*, then pressed it with the other members of the Original Dixieland Jazz Band on Victor 18564 early in 1919. The pattern of that first *Fidgety* recording has been much copied in the intervening twenty-seven

on *Stout City Sue* and *You Sang My Love Song To Somebody Else*. Wild Bill rides the range with *Denver Darling*, tooting *I Wish I Had Never Met Sunshine* and *Silver Dew On The Blue Grass Tonight* while en route, zoot! The numbers of these masterpieces are respectively 18790, 23508, and 9001.



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#### CURRENT RELEASES

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BLUE SKIES — AIN'T MISBEHAVIN'  
EMBRACAME YOU — HONEYBUCKLE BOSS  
MOONGLOW — ON LADY BE GOOD



years. There have been three particularly good Dixieland interpretations: Wingy Mannone's Arcadian Serenaders on Okeh 40272, Bob Crosby's Bob Cats on Decca 1593, and Lu Watters' Yerba Buena Jazz Band on Jazzman 7. Three other especially fine versions: Bix Beiderbecke's Wolverines on Gennett 3408 (reissued HRS 22), Bud Freeman's Summe Cum Laude Orchestra on Decca 18067, and Eddie Condon's Band on Commodore 542. Three excellent outfits have likewise recorded rather varied renditions: New Orleans by George Lewis' New Orleans Stompers on Climax 104, swing by Fletcher Henderson's Orchestra on Vocalion 1092 (reissued UHCA 22), and jam by Louis Bacon's Jazz Men on Swiss Decca.

San Diego—Gus Arnheim band ended a three and one-half year stand at Sherman's here on April 23, giving way to Jimmy James band. Arnheim planned a theater tour to be set by Frederick Brothers.

## HOT JAZZ FANS! CHECK THESE FAST SELLING ALBUMS

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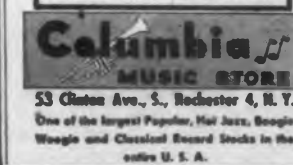
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## No Sauce for Your Goose—My Gander!

Latest game in the American press is misquoting Petrillo and the AFM as much as possible. The *Beat* has felt and said in the past that prexy Petrillo was both right and wrong in some of his union actions—but it has certainly never treated the AFM's head office to some of the streams of inspired vilification now on display in some of our better Dick Tracy organs.

Sample issue is this question of foreign broadcasts on which Petrillo took a firm stand some months back, causing a rumpus which culminated in one of the provisions of the Lea bill, stating that no one shall be allowed to prevent broadcasting of foreign cultural programs.

The nation's press had itself a great ball with the issue, painting Petrillo as the bad, bad boogie man standing in the way of International Cultural Relations, the UNO, education, and sundry other matters.

None of them even bothered to state the AFM's side in the case, as given in a letter from Petrillo to the members of the union in an editorial in the March issue of *International Musician*, the union's house organ.

Petrillo said in part: "Every tariff law that has been enacted by congress has been motivated and justified by the natural desire to protect the American investor, the American farmer, and the American worker against the ravages of such competition (foreign labor) . . . a policy of severe restrictions on immigration (followed) . . . Where persons come to this country . . . there is a natural tendency to seek the wages and standards prevailing in this country . . . (since) The American Worker . . . insists that the employer maintain the same conditions for the immigrant worker as he obtains for the American worker."

"Such is hardly the situation as respects the competition of foreign broadcasts . . . The AFM cannot and will not exercise any influence over the standards and wages of foreign musicians working in foreign lands. And since the working standards and wages of the American musician are infinitely superior . . . and since the foreign musician can render his services without leaving his native land, it follows . . . that foreign musical broadcasts constitute the most striking instance of unregulated competition between high American and low foreign stands."

Petrillo goes on to point out that on February 5, 1917, congress flatly forbid the entry of contract workers, and specifically stated that it should apply to musicians. He then adds that if congress doesn't want any job competition of that type, why should it allow what amounts to the same thing via radio?

He further shows that the British and French go even further than we in their quota systems for movies, and demands for government labor permits which are never issued when British or French labor itself is displaced.

The conclusion to the editorial says very simply that the AFM's position is both simple and in direct line with our present tariff, labor, and immigration policies, so why all the furore; adding the obvious corollary that somebody with access to the newspapers has been trying to grind a large axe with the AFM as whetstone.

The *Beat* says that there can be no question that in his present statement Petrillo is both consistent and right by present governmental policy.

We happen to feel that the world has grown small enough in the last twenty years so that our whole economic viewpoint with regard to things like protective tariffs and immigration barriers is due for overhauling.

But until that time comes, we certainly have to go along with Petrillo when he says if it's good enough for the congressional goose, then by golly, it goes for the AFM gander.

Any other view leaves you with the rather silly spectacle of

### Lesson No. 1



Los Angeles—Luise King Rey, one of the singing King Sisters, gives guitar lesson number one to infant Robert Carlton Rey. Luise and Alvino Rey's first horn leave for the east in May to join dad. The King Sisters, with a sub for Luise, are touring the country.

### Beat Chicken



Shreveport, La.—Chickie and Down Beat for two! It's Margie King, vocalist with Chan Chandler Ork and Ray Cordell, singer with Ray Herbeck outfit. Ray while on vacation here had Margie and Chan out for chickens in a Beat.

### CHORDS AND DISCORDS

#### Dig The "L" Combo

Oak Park, Ill.

To the Editors:

A few weeks ago I was up at the "L" Tap, 2506 N. Kedzie avenue, listening to a combo and couldn't leave until they were through with their routine.

The owner and leader is Ray Kramer on piano; Frank Quist on skins; and Chick Canode on alto sax and clarinet. I didn't get the name of the bass player but I wish you could hear this outfit.

Richard Bailey

### Objective Criticism

Waltham, Mass.

To the Editors:

In the old and revered days before the second world war and Dizzy Gillespie, *Down Beat* used to be thought highly of by many collectors, including me. Today the *Beat*, while still more objective than its chief rival has fallen away behind its former self, and does, I am sorry to say, exhibit the sins of others. It caters all out of proportion to the re-bopian school of thought, only Hoefler and Lucas remain to remind us of the *Beat's* former glory.

The fact that some of us dis-

Petrillo upholding the law of the land, conservative as it may be, and congress busily running around passing a law aimed at one union, contrary to every other piece of legislation on the topic.



"All right, all right, so we lose an occasional customer—but we ain't gonna stock that kind of G string!"

like re-bop should not be construed to mean that the *Beat* should concern itself only with jazz. That would be no more objective than the present accent on re-bop, but the prime and well known facts of jazz life should prohibit anyone from scorning the music that is at the root of all jazz, and much music that is not jazz. This scorn is all too apparent in the pages of the *Beat* today.

True enough, Hoefler still has considerable space allotted to him, but Jax, a reviewer who is fairly discriminating, is given a minute section in which he must condense his critical judgments into a scant couple of lines.

As to live music reporting, a fair example of the critical "judgments" now to be found in the *Beat* can be found on page 2 of the March 11 issue, under the head, *Jazz Cavalcade Complete Drag Except For Allen*. The story reported on the alleged fact that at a Town Hall concert, men like Wild Bill Davison, Art Hodes, Pops Foster, Wellman Braud and others were trying to set jazz back "1000 years." Now, not only were these musicians not trying any such thing, they were playing the kind of music they know and love best. If the reviewer didn't like the way they played the music, he had the right, indeed the duty, to say so, and to explain why. I wasn't there, for all I know, the concert may have stunk, but if it did, it most certainly was not because the musicians were indulged in a nefarious plot to set jazz back ten centuries.

The reviewer called the musicians involved members of the "I wish I had been there" school. We could go on at some length about how Wellman Braud played with the Duke, way back when the Duke had a jazz band, and before that, played with the greatest of the N. O. boys; how Art Hodes hung around Chicago's south side for years, listening and learning how it was done; how George Brunies was a member, and a prominent one, of the N. O. R. K. (for the benefit of the Dizzy Gillespie fan clubs around the country, that means New Orleans Rhythm Kings); and how Pops Foster was one of the pioneers of the string bass in jazz. But why continue? Wish they had been there?—why almost every one of them are reasons why I wish I had been there! They may wish they hadn't left, and I can't blame them for that, but they were not playing any imitation, they were playing what they understand to be jazz.

What it looks like to me is that *Down Beat* is proceeding in the

## RAGTIME MARCHES ON

### NEW NUMBERS

STACY—A 6 lb.-12 oz. son, Michael, to Mr. and Mrs. Frank Stacy, Apr. 3, in New York. Father is former New York editor of *Down Beat*, now editor of *Capitol*, home mag. for Capitol Records.

GERARD—A son, Henry Alan, to Mr. and Mrs. Alan Gerard, Mar. 5, in Brooklyn, N. Y. Father is George Barry vocalist.

RAPP—A daughter to Mr. and Mrs. Barney Rapp in Cincinnati. Father is Cincy band leader.

CONTI—A daughter to Mr. and Mrs. Charles Conti, recently in Chicago. Father is ABC staff trumpeter.

### TIED NOTES

LEWIS-STEWART—Joe E. Lewis, Canadian, to Martha Stewart, former Camb Thornhill vocalist, now a film starlet, Mar. 31, in Miami Beach, Fla.

TUNNY-MULLER—Gene Tunny, drummer with Dick Abbott orchestra to Joan Muller, non-professional, March 18, in Peoria, Illinois.

BYMAN-HARVARD—Benny Byman, drummer with Clyde McCoy, to Ann Harvard, dancer, March 16, in Detroit.

HAYNES-JOHNSON—Don C. Haynes, assistant editor of the *Beat* to Dale Johnson, *Beat* receptionist, April 16, in Chicago.

ANDERSON-BELLS—Vern Anderson, sax man with Carl Schreiber, to Florence Sells, *Beat* circulation department.

CAVANAUGH-WAX—Dave Cavanaugh, tenor sax, rd. mtr. Bobby Sherman, to Mildred Wax of Capitol Songs NYC, March 10, in Yonkers.

### FINAL BAR

YOUMANS—Vincent Youmans, 67, composer, in Denver, April 5.

VINKUROFF—Phillip Vinkuroff, 64, first violinist, formerly with Chicago City Opera Company and the Pittsburgh Symphony, Mar. 17, in Pittsburgh.

BENNETT—Greta Bennett, 61, April 6 in New York City. Mrs. Bennett had been music critic of the *Journal-American* for 41 years.

STEVENS—Mother Georgia Stevens, for 36 years head of the Pius X School Liturgical Music in Manhattan and recognized as a world authority on religious music, April 8.

### LOST HARMONY

McHUGH—Edna McHugh, one of the Edie Cantor daughters, from songwriter Jimmy McHugh, Jr., in Hollywood.

same direction as the others, only in a more gentlemanly, more truthful way. You pay your respects to the real jazz, you even give jazz records a fair show in reviews, up to a point, but in the criticism of musical events, you are all too ready to take the attitude that to be good it must be modern.

It would be a great step forward if the *Beat* would return to the good old policy of competent reviewing by unbiased critics, and at the same time, invite contributions by the better and more reliable spokesmen for jazz. There are a lot of mowley figs too. Not everybody defines jazz as Dizzy Gillespie's goat, or Coleman Hawkins' latest rhapsody. Some indeed, a large and ever growing minority like the music of the guys who were there.

Ted Chandra

### Wingy Mannone Band In '39



Chicago—This was the Wingy Mannone band that played at the Brass Rail here in 1939, with Floyd Bean, piano; Bob McCracken, clarinet; Jim Barnes, drums; Wingy, trumpet and Warren Smith, trombone. In the accompanying Hot Box column, George Hoefler writes at length of clarinetist McCracken and of several historic record sessions and jazz groups in which McCracken was active.

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

Collectors interested in discovering famous hot musicians on obscure records should get to work on the Perfect sides made by a group called Levee Loungers. The unit was under the direction of Willard Robison and among others Bix Beiderbecke, Jack Teagarden, Frank Trumbauer, and Bob McCracken worked the dates. McCracken remembers the nine in the morning recording sessions well, as all the boys had been up working and playing all the previous night. The tunes waxed were commercial and the records sold like hot cakes. Orin Blackstone lists the following Levee Loungers in his Index To Jazz: Perfect 14818 Devil Is Afraid of Music, 14826 My Melancholy Baby & Lovely Little Silhouette, 14879 Get Out and Get Under The Moon, 15107 I'd Rather Be Blue.

Bob McCracken, clarinetist and tenor saxist, also recalls making the tune Ramona almost before the ink was dry on the professional copies of the sheet music. The boys on the latter were mostly from Whiteman's band including Vic Berton. Most

collectors are familiar with the story concerning Willard Robison's I'm More Than Satisfied on which Bix played. McCracken is sure Bix was on other sides by Robison and Levee Loungers.

Bob McCracken was born in Dallas, Texas and started in music with a Wichita Falls jazz band known as The Southern Trumpeters. In the group were Jack Teagarden, trombone; "Snaps" Elliott, piano; Roy Riley, drums; Ross Majestic, trumpet; Ted Andrews, alto. They played all over Texas.

Bob and Jackson left to join another Wichita Falls band in 1926. This time they were with Doc Ross and His Jazz Bandits and headed west to Los Angeles. When they passed through Albuquerque they picked up Wingy Mannone and blew into L.A. with an engagement at Solomon's Penny Arcade, the penny a dance deal, where they were billed as Doc Ross and His Texas Cowboy Band. The musicians were all garbed in chaps and other cowboy paraphernalia.

The Ross band finally broke up in New Orleans in 1927. At that time, McCracken and Teagarden headed for New York City, the former connecting with Johnny Johnston at the Pennsylvania Hotel and the latter joined Tommy Gott at the Silver Slipper and later Ben Pollack at the Park Central.

The boys from the Southwest all lived together at the Marie Antoinette hotel on Broadway and this site was the scene of many frantic jam sessions involving the Texans, the Dorseys, Nichols and others.

Finally McCracken returned to Texas and joined Ligon Smith's band at the Hotel Texas in Fort Worth. Next he joined the St. Louis orchestra led by Joe Gill which included Peck Kelly, piano; Vernon Brown, trb.; Al Famularo, trp.; Fats Obernier, drums; Forrest Crawford, first sax and Dan Silvers, alto. While with the fiddler-leader Gill, McCracken got Harry James his first big band job, when Gill gave him permission to send to Beaumont for the now famous trumpeter. The outfit broke up in 1934 after a stand at the Suburban Gardens in New Orleans. Bob, H. James and Famularo then joined Doc Ross in Oklahoma City. Ross was a drummer and

now is director of the Elks Club in Sullivan, Indiana. Since 1935, McCracken has played with many well known bands, and today is jobbing in Chicago. Among the units he has worked with are the following: Joe Venuti for a year, Frank Trumbauer (Trumbauer) for a year, came to Chicago with Leonard Keller's band into the Biomech Hotel, jobbed with Jimmy McPartland's group, opened the Brass Rail on Randolph Street with Wingy Mannone, opened the Band Box with Jack Lesaire, and worked the Edgewater Beach with hot! Russ Morgan and Wayne King. The latter stint took place last summer and Bob was on bass clarinet and led a small combo out of the band in jump tunes.

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- MEMORIES OF YOU
- MY MELANCHOLY BABY
- ON THE SUNNY SIDE OF THE STREET
- SWEET SUE—JUST YOU
- TWELFTH STREET RAG
- WAY DOWN YONDER IN NEW ORLEANS

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- IT'S A SIN TO TELL A LIE
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- HOT LIPS
- HOW AM I TO KNOW?
- IF I HAD YOU
- I'LL SEE YOU IN MY DREAMS
- JOHNSON RAG
- MORE THAN YOU KNOW
- MY BLUE HEAVEN
- ONE O'CLOCK JUMP
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- RUNNIN' WILD
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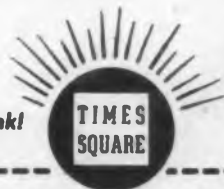
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- LEAP FROG
- LET ME OFF UPTOWN
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# Cleveland Hot Club Active

Cleveland—First post-war session of the local Hot Club was a smashing success. It was held March 31 at Danny's Singapore Lounge, downtown, with future bashes planned for every other Sunday.

Though the seating capacity of the club is only 200, nearly 500 disciples tried to fight their way in. Finally the doors had to be locked.

### Local Stars Sit In

Featured at the session: Norm Kay trio opened, with clarinetist Sammy Finger and trumpet Bill Rosenberg added. Then followed the George Quittner trio; solo pianist Bob Schumann; Benny Miller quartet; Joe Caputo sextet with Dick Cutlip on bass, Freddy Sharp on guitar; with the session closing with several boys from

the Vince Pattle band, lead by pianist Art Foster. Several fine local stars were unable to attend, among them Chuck Forsythe, Chet Ryks, Johnny Joyce, Lannie Scott. They are expected to sit in on the sessions of the 14th and 28th of this month.

### Myrhe Heads Club

Unofficial president of the club is newspaperman Paul Myrhe, with Justine Magee, Marcus Jackel and Les Goodman on the board of directors. Julian Krawcheck, original founder and president, was missing, still in the army.

—Art Cutlip

### Cow Cow Working

Cleveland—Cow Cow Davenport, legendary jazz pianist, singer and composer, is back in town playing at the Mayfair Grille on East Ninth st. Though Cow Cow's fingers are not as nimble as in years past he still sings fine blues.

# Rainbo Attraction At Work



Chicago—With leader Teddy Phillips in the background, his new singer, youthful June La Verne of Chicago, warbles one of the current ditties. The young Phillips band opened last Tuesday (16th) at the Rainbo ballroom here for a week, to be followed by Les Brown and Stan Kenton. The crew is booked through MCA, is said to be due for some east coast summer dates.

# Nat Segal Forming Own Record Co.

Philadelphia—Nat Segal forming his own record company in Philly to record Billie Holiday, Sid Catlett, Slam Stewart, Don Byas and other hot music specialists. Segal operates the Downbeat nitery and promotes the local All-Star jazz concerts at the Academy of Music here.

Guy Lindsay ex-GI, is new vocalist with Jack Miller's orchestra here. . . Billy Hays, local bandleader, organizing a new outfit. Set to debut at a sea-shore date. . . Jack Miller and George Sommers musicreus being booked by Cavanaugh and Martin office here. . . Abe Dittmus back from the South Pacific and has joined the Alex Bartha outfit.

Harry Bolleau, former drummer with Charlie Spivak, has joined George Sommers' band here. . . Roger Kortland, Philly leader, has been upped to Major. He is on terminal leave from the army. Has also just been awarded the Military Order of William, top Dutch citation.

# About 88ers

By Sharon A. Pease

Pete Johnson and Albert Ammons have gone their separate ways after working as a duo for seven years. Pete is doing a single at Downtown Cafe Society in New York. Albert has been relaxing in Chicago and may organize a small combination. He recently worked a concert at the Civic Opera House along with the Golden Gate Quartette, Dwight "Gatemouth" Moore and the sensational seven-year-old pianist, Frank "Sugar Child" Robinson. Back stage Albert jokingly asked Frank how he would like to team up with him. Frank thought that would be all right. "What would we call ourselves?" asked Albert. Frank hesitated only a moment then said, "How about Big Boogie and Little Boogie?"

### Peck Kelly Losing Sight

Reports out of Houston bring the sad news that Peck Kelly is fast losing his eyesight. . . Avery (After Hours) Parrish, has been confined to his New York home for nearly three years due to a partial paralysis caused by a head injury. During this time he has undergone four operations. His condition is gradually improving and it is hoped that he will eventually be able to resume his musical activities.

Lieutenant (JG) Wm. Marted has been enjoying a vacation since his release from the U. S. Navy shortly before the first of the year. He is now in New York organizing a band. . . Billy played with Ben Pollack, Red Nichols and Will Bradley before the war. . . Willie "The Lion" Smith, a veteran of World War I, is still going strong. Recently took a band to Toronto for a concert that drew 3000 customers.

### Linehan In Radio

Tommy Linehan, formerly with the Herman Herd, now plays piano with the orchestra on the Blondie show, which emanates from the CBS Hollywood studios. Also heads a fine six-piece jazz combination at the Club Royale. . . Ernie Hughes, after two and a half years with the 515th Airforce Band at Lowry Field, Colo., is now living in Los Angeles and working with Bob Crosby's new band. . . Gene Rodgers out of Tom Brennehan's Vine Street Restaurant and into the Cotton Club early this month.

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# Petrillo Makes News in Many Fields at Once

(Jumped from Page One)

person for services not performed.

3. Halt foreign programs or any type of noncommercial educational or cultural program.

4. Pay unions for using phonograph records, or pay again for using transcriptions of programs previously broadcast.

Reasons for Truman's probable veto are the protests of most large labor bodies in the States who recognize the bill as the frank attempt of the radio industry to stop the AFM, and fear similar action against their own groups, and the fact that Truman seems to be tending towards the liberal section of the Democratic party.

There is no hint of what action the AFM would take if the Lea bill were either signed or passed over Mr. Truman's veto, which seems unlikely. No immediate action would be required since most radio contracts do not run out until next February, and in the meantime AFM officials are not talking—as usual.

### Mexican Mess Cleared

Interesting angle to the Mexican situation which most of the papers seem to have missed was that the original mess started when Luis Arcaraz was booked into San Antonio, Texas, with a stand-by orchestra contracted to him. He was stopped at the border by the United States Immigration Service, for reasons found in the *Beat's* editorial on page 10, not by a Petrillo order as widely proclaimed. Original Mexican ban, affecting such well-established gentry as Everett Hoagland at Ciro's in Mexico City, resulted from this misunderstanding and was later lifted.

Another inside slant, this time on the Lea bill itself, was found in Republican answers in congress to Senator La Follette's query that "wouldn't the intended bill prevent a musician from receiving royalties anytime a record of his is played." Senator Austin pointed out that the bill does not

# Vocal Stars Of Chi Nite Life



Chicago—Marion Morgan, WBBM-CBS songstress visits with the Notables, young vocal group receiving considerable acclaim for their work at the Battery of the Ambassador West. Marion and Vivienne Stewart try plucking a base fiddle, for no obvious reason, as (left to right) Hal Edwards, Charlie Class, and Chuck Cavallo look on. Arrangements for the group are done by Tony Lavello, not shown here.

interfere with any contract as long as it was effected without duress or coercion.

Some lawyers seem to believe that a contract executed under duress is not a valid contract to begin with, and that therefore the bill is completely unnecessary, as long as duress can be proven.

Observers also pointed out that all was not just suddenly peace between Petrillo and Justin Miller of the NAB, that while the NAB and the AFM had been unfriendly for years, Miller had stated to newsmen after his first session with Petrillo some months ago that he found him much, much easier to deal with than he had been led to believe by news stories.

### Hollywood Program

The union's 91 point program to the Hollywood studios included the following proposals:

1. Each studio should employ 90 instead of 35 musicians, with wages going from \$100 for a 10 hour week to \$200 for the same week. An additional change was that under the old contract a musician was guaranteed \$5,200 a year, but this could be made up with overtime, whereas the new contract proposes that musicians will get \$200 a week whether they work or not. This will raise Hollywood music bills from about \$1,200,000 to about \$7,500,000 plus the additional amounts asked for arrangers, scorers, etc.
2. The agreement covers not only studio musicians, but name bands, featured artists, and soloists, used in pictures.
3. Pay scales for arrangers, copyists, librarians, and proofreaders will be doubled—a figure which should amount to about \$8,000,000 according to the *Beat's* rough estimate.

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# So, 'Re-bop, etc.'

New York—Some people may think there wasn't a music angle to the Russian evacuation of Iran which started two weeks ago. There was. A 37-piece band fronted by six ceremonial trumpeters riding on half tracks led things off. Ideal news head should be "Re-bop Rhythm Rides with Russians."

- charge will be made.
7. All calls must be made 24 hours in advance—no stand-by calls permitted. All calls must go through the studio representative's office—direct booking is not permitted.
8. All musicians get two weeks vacation with pay a year.
9. Not more than two minutes of recorded music can be done during an hour.
10. The agreement shall run until Labor Day, 1948 (note that it terminates before the presidential election in 1948—Ed).

The other seventy odd points are concerned in detail with working conditions for sideline musicians and the paper-boys, including such details as \$25 extra for any line spoken by a sideline (extra) musician and 30 per cent extra salary for any musician required to double either instruments or clothing on a single call!

### Spike Explains It

As Spike Wallace, president of Local 47 said, "There are 2,000 men working in Hollywood who have replaced 100,000 throughout

# Combine Sets Negro Affairs

Philadelphia—Newest theatrical enterprise in this area, for the promotion of Negro musical and theatrical attractions, was set up here. Combine operates under the name of Savoy Attractions and has set up shop in the Victory Building here.

First promotion will get underway Friday, May 3rd with Count Basie coming in for a prom at Town Hall. Will mark first time in almost two years that Negro dance has been scheduled for that center-city dansant.

Savoy Attractions will extend its promotional activities to nearby cities. In addition to Town Hall proms, dates are being lined up for race dances in Wilmington, Del., Chester, Pa., Trenton, N. J., and Atlantic City, N. J.

the world." This, along with Petrillo's radio fight, is his effort to counteract that.

Reduced to one phrase, the AFM's whole policy is that technology must pay for any progress it makes, if that progress means unemployment. Interested economists pointed out that while the right of a union to fight for its own is unquestionable, there comes a point where that fight becomes restrictive and hampering of its own weight, and other fields of employment for the men must be found, rather than merely taxing that which has replaced them.

—mix.

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first band in 1932, calling it a swing sextet. He has made many fine phonograph records with both large and small combinations and some of his discs are collector's items. When we tell you that his instrument is the vibes you will realize that you know this musician as

End Notes

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# Sammy Price Career Colorful At All Times

By SHARON PEASE

Sammy Price started his musical career down in Texas—gradually worked through the middlewest and eventually landed in New York nine years ago. Since that time he has been employed at the Decca studios accompanying a long list of vocalists and recording extensively with his own band. In addition he has worked solo engagements at several well-known niteries, including the Downbeat and Cafe Society, made a USO tour, and played concerts with Eddie Condon at Symphony Hall, Boston; Academy of Music, Philadelphia; and Carnegie Hall, New York.

Sammy was born in Honey Grove, Texas in 1908. He played alto horn with the Honey Grove Boy Scout band until he moved, with his parents, to Dallas. There he became interested in piano and learned to play the blues by listening to a player piano.

### Won Contest At 15

When 15, he won a contest to determine the state's best Charleston dancer. Then he toured with Alphonso Trent's Orchestra for eight months doing a dance specialty. During this time Trent helped Sammy with the development of his piano style. After returning to Dallas he worked in a record shop. "I remember when we received the copies of *Pinetop's Boogie Woogie*," Sammy recalls, "it was a top seller down in that section." His employer, R. T.



Sammy Price

Ashford, was also a talent scout for some of the recording companies and had their respect for having dug up such performers as Blind Lemon Jefferson and Texas Alexander. Through his influence Sammy was given a chance to accompany some of the vocalists and made good from the start.

He left Texas in 1927 and for the next two years played piano with a road show. Then he returned to Dallas and worked for a short while before moving on to jobs in Oklahoma City, Hot Springs and Kansas City. He remained in K.C. for three years (1930-33) where he was associated with many of the now famous musicians of that period. He spent a short time in Chicago before moving on to Detroit where, during the next four years, he built up quite a local

Medium bright tempo

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reputation. Mayo Williams, who had watched Sammy's work since the early days in Texas, arranged the deal that led to his association with Decca. A partial list of the vocalists Sammy has accompanied on recordings includes Olle Shepard, Georgia White, Peetie Wheatstraw (The Devil's Son-in-Law), Lee Brown, Cow Cow Davenport, Blue Lu Barker, Sister Rosetta Tharpe and Bea Booze.

As a piano style example we have chosen a Price original titled *Teed-Up*. It is an excellent example of the application of riffs to form the principal theme of a composition. Riffs are short phrases, usually one or two measures, formed by a pattern in single tones or chords. When a series of riffs is used as a theme, the rhythmic pattern remains the same while the melodic pattern may be altered to conform with changes in harmony.

**With Rhythm Section**

*Teed-Up* was originally designed to be played with a rhythm section. The bridge (measures 17 through 24 of the chorus) had a bass viol duet

with piano right hand. However, when playing it as a piano solo the tacit left hand may be filled in with either a walking or swing bass. The harmony is as follows: 6 counts A flat seventh, 2 counts A flat augmented seventh, 8 counts D flat major with added sixth, 8 counts B flat seventh, 4 counts E flat seventh, 4 counts B flat augmented seventh.

Editor's Note: Mail for Sharon Pease should be sent to his teaching studio, Suite 715, Lyon & Hoely Bldg., Chicago 4, Ill.

## Ninety Days For Errol Garner

Hollywood—Errol Garner, pianist who has been appearing as a solo feature at the Sazy-G marihuana charge and was sentenced to serve ninety days in Los Angeles county jail starting April 10. He will be entitled to a fifteen-day reduction in sentence for good behavior.

## Philly Gives Birth To Furious Five Combo

Philadelphia—Latest jazz combo to break out in jive in the local sector is the Clarence Fuhrman "Furious Five". Part of the Fuhrman household at K.Y.V. they are featured on all regular music programs over the outlet.

Started as a gag the idea clicked and now the group is routinized for at least one number per show. Combo includes the not harp of Sam Amorosi, Vincent Caruso's clarinet, Fred Shimshak at the piano, Gus De Reigo on the bass and Lou Nise at the drums.

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# Diggin' the Discs - Don

(Jumped from Page 8)

... and beat to his sidemen and Bitsie Mullens, trumpet, George Berg, tenor, and Earl Swope, trombone, answer with good solos. Swope's work is particularly interesting. Band's intonation and phrasing is excellent, the writing and solo work well conceived. Reverse, a rather inane ballad, is saved by a fine vocal from Dottie Reid, done with a nice jazz sense; also the band. The outfit is already worthy of top name standing.

## COOTIE WILLIAMS

*Somebody's Gotta Go*  
*Blue Garden Blues*  
Majestic 7148

Eddie Vinson sings *Gotta Go* in practically the manner of his own Mercury side, though composer credit strangely goes to an entirely different person. The side is all Vinson's, his vocal and his alto. *Blues* is a jumping one, with Cootie's growling trumpet sparking most of the arrangement. Tenor sax and piano also solo. Band, on the latter, sounds better than recent sides have allowed. Personnel is given on the label.

## CHARLIE PARKER

*Billie's Bounce*  
*Now's The Time*  
Savoy 573

These two sides are excellent examples of the other side of the Gillespie craze—the bad taste and ill-advised fanaticism to Dizzy's uninhibited style. Only Charlie Parker, who is a better musician and who deserves more credit than Dizzy for the style anyway, saves these from a bad fate. At that he's far off form—a bad read and inexcusable fluffs do not add up to good jazz. The trumpet man, whoever the misled kid is, plays Gillespie in the same manner as a majority of the kids who copy their idol do—with most of the faults, lack of order and meaning, the complete adherence to technical acrobatics. Drummer Max Roach, who was with Gillespie's ill-fated big band, fails to help as much as he easily could have. Good, bad or indifferent, the mass of Gillespie followers will love these sides, for even bad music is great if it's Dizi! This is the sort of stuff that has thrown innumerable impressionable young musicians out of stride, that has harmed many of them irreparably. This can be as harmful to jazz as Sammy Kaye!

## EARL HINES

*At The El Grotto*  
*Nonchalant Man*  
ARA 127

Neither of these sides is worthy of the Earl's long delayed return to wax. While *El Grotto*, a plug for his Chicago club, is okay, with Scoops Carey's clarinet, a tenor, vibes and Earl's piano, the reverse makes the disc an also-ran item. The badly recorded and sung vocal by Lord Essex is the main drag.

## BILLY ECKSTINE

*Blue*  
*2nd Balcony Jump*  
National 9018

*Blue* follows a now familiar Eckstine pattern, highlighting his vocal at a slow tempo with the band merely supplying backgrounds, sometimes out of tune and rather distracting. Reverse, credited to Gerald Valentine, is a nice jump opus. But the band, wopian in tone, doesn't hang together too well, particularly on the ending. Solos are by trumpet, trombone and tenor sax.

## EDDIE VINSON

The blues shouter and altoist leads his band through *Cherry Red Blues* and *Somebody's Gotta Go*, the latter spelled slightly different but the same as the Williams side. Vinson's alto is ably spotted on *Cherry Red*. It's good, uncommercial blues on both sides. (Mercury 8003)

## J. C. HEARD QUINTET

Heard's unit includes Buck Clayton, trumpet; Johnny Guarneri, piano; Flip Phillips, tenor sax; Milt Hinton, bass. All men solo, the first side (*All My Life*) at a slow tempo; the *Groovin' With J. C.* side at a nice bounce with semi-Gillespie ensemble figures used. Phillips is okay, Clayton not up to par. (Keynote K-623)

## WILBERT BARANCO

This pick-up west coast outfit is under the leadership of pianist-singer-arranger Baranco, recently leader of an excellent service outfit, before that Hampton arranger. In the all-star unit, which works well together considering, are Willie Smith, Vic Dickenson, George Washington, Howard McGhee, J. Burk (Dizzy Gillespie), Karl George, Charlie Mingus, Earl Watkins. Sides are *Night And Day*, *Weepin' Willie* (with a so-so Smith alto), *Every Time I Think Of You* and *Baranco Boogie*, all but the first Baranco originals. He sings the first and third sides. Dizzy doesn't solo. (Black & White 41, 42)

## LEONARD FEATHER'S HIP TET

Musicians are Dick Vance, trumpet; Al Sears, tenor sax; Harry Carney, baritone and clarinet; Jimmy Shirley, guitar; J. C. Heard, drums; Lloyd Trotman, bass and Feather, piano. Sides feature vocals by "Cousin Joe". They are *My Loves Comes Tumbling*, *Larceny Hearted Woman*, *Just Another Woman*, *Post-War Future Blues*. (Philo 115/6/7/8, 'A' sides)

## GEORGE HARTMAN

*Hindustan* and *Angry*, the latter tune better material for Tiny Hill than a Dixieland bash, are taken over in a free-for-all manner by Hartman, trumpet; George Wetling, drums; Vernon Brown, trombone; Buji Centobie, clarinet; Frank Froeba, piano and Jack Lesberg, bass. Sides don't turn out as well as might be believed after a glimpse of the personnel. (Keynote K-627)

## Dance

### PAUL WESTON

*Full Moon And Empty Arms*  
*Nobody Else But Me*  
Capitol 245

The Rachmaninoff *Piano Concerto In C Minor* has been made into an attractive dance number. In this case handled with a touch of both classical (Skitch Henderson's thoroughly capable piano) and popular (Paul Weston's orchestra). It's one of the more melodic and listenable opuses modeled for public taste. Reverse, *Nobody Else But Me*, has a nice vocal by Lou Dinning, of the Dinning Sisters, which is her first solo effort that I recall. She sings nicely and Weston again comes through.

### TOMMY DORSEY CLAMBAKE SEVEN

*There's Good Blues Tonight*  
*Don't Be A Baby, Baby*  
RCA Victor 20-1842

Both sides, though giving credit to a "Clambake Seven" have what sounds like practically the entire band joining the proceed-

ings. By Oliver sings both sides, and his vocals are a nice contrast to Stuart Foster's romantic singing. The rhythm section substitutes a type of shuffling accent in place of a beat and manages to retard most of what could have been fun. Shavers is featured on the *Blues* with Sid Block's bass and TD's trombone on the reverse. Though Victor states swing fans will welcome, there isn't that much of a beat or that much swing involved—or that good.

### GENE KRUPA

*We'll Gather Lilies*  
*Gimme A Little Kiss*  
Columbia 36954

Krupa's finest dance effort to date is the finely done *Lilies*, spotting a particularly good arrangement and Buddy Stewart's vocal. Charlie Venturo's tenor sax is featured on the intro and fade-outs, in unusual and effective manners. *Little Kiss* has mainly vocals, by Stewart and a gold-digger routine by Carolyn Grey. First side is a completely musical interpretation of an attractive ballad, the second a thoroughly commercial version. Gene's band is really coming on—at this rate one of the finest sweet units around.

## BENNY GOODMAN

*All The Cats Join In*  
*Don't Be A Baby, Baby*  
Columbia 36967

The Goodman Sextet, with Johnny White on vibes, Mel Powell on piano and other recent acquisitions, bounces through *Baby*, letting Art Lund take over most of the wax for a vocal. Benny and Johnny romp sprightly through both sides; the reverse allowing the full band in join in. Vocals are by about everyone around, including Benny, who still can't sing.

## Vocal

### MILDRED BAILEY

*All That Glitters Is Not Gold*  
*In Love In Vain*  
Majestic 1034

*Gold*, which sounds too much like *Rum and Coca-Cola* to make this listener comfortable, has an obvious set of lyrics that undoubtedly is great for Mildred's stage presentation, if not so much for a full ten inches of wax. The reverse, part of the score written by Jerome Kern for *Centennial Summer* (lyrics by (Modulate to Page 16))

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# Diggin' the Discs—Don

(Jumped from Page 15)

Leo Robin), is a beautiful melody ideally suited to the singer's wistful delivery. The band is under Eddie Sauter's direction, with his scoring. Miss Bailey, only one of the greatest singers of all times, has been missing from wax for much too long. Perhaps Majestic, which has done so well for Thelma Carpenter, will be the suitable spot for La Bailey's talents.

### HELEN FORREST AND LES PAUL TRIO

Helen's singing is again miserable, only good tunes—*Baby What You Do To Me* and *Everybody Knew But Me*—and the Les Paul Trio salvage it. What goes, Miss Forrest—we've heard more pleasing stuff come out of an amateur contest! (Decca 18778)

### ELLA FITZGERALD AND LOUIS ARMSTRONG

While the tunes aren't much, *You Won't Be Satisfied* and *Frim*

# Not A Note Left In The Lot



Winona, Minn.—Smiling yet after a \$10,000 loss of orchestra equipment in a recent fire at the Oaks, popular siter, are Oznie Clark and his crew. Boys get a few kicks trying to get a bit of music out of their charred instruments. Leader and two members of the outfit arrived in time to save the library. Band members are: Oznie Clark, Roger Austin, Elmer Jawaraki, Don Olsen, Lyle Manson, Bert Osborn, Robert Brooks, Keith Klemme, Max Melton, Jack McBride, Bob Warren, Bob Andrews and Beverly Witney.

*Fram Sauce*, the treatment given la and Louis romp through them them is something else. Both El- with wonderful ease, sounding

# Berle Adams Signs Names For Mercury

Hollywood—Berle Adams signed several names to Mercury recording pacts during his recent visit here. Music names were Milton DeLugg's combo, blues singer Frankie Laine, pianist Jack Fina (formerly with Freddy Martin), and Red Skelton's singer, Anita Ellis. Kathryn Grayson, MGM singing star, was also pacted.

more than excellent. Louis plays eight bars on each tune as a very studio-ish Bob Haggart band tags along. With good material, what this pair couldn't do! (Decca 23496)

### Novelty

#### SPIKE JONES

*Old MacDonald Had A Farm*  
*Mother Goose Medley*  
Victor 20-1836

Most any Spike Jones madhouse is worthy of mention—both for the zany and brilliant humor manifested in his routines and for the musical perfection of them (if in a madly perverse manner). *MacDonald's Farm* was never quite like this, for that matter neither was any

other *Mother Goose* medley. Del Porter is featured with Spike's *City Slickers*.

### SLIM GAILLARD

*Atom Cocktail*  
*Yop-Roc Horsey*  
*Penicillin Boogie*  
*Jumpin' At The Record Shop*  
Atomic 215, 216

Only two of the several recent Gaillard discs on the west coast market, at least, these show the Gaillard humor to better advantage than the Gaillard musical ability. Bad recording certainly doesn't help. And we're still wondering, to judge from these, just what all the shouting is about—it all sounds too-oo!

# Name Bands Into Vogue Terrace

Pittsburgh—The Vogue Terrace will import Glen Gray next month. The night spot plans to book several name bands for the summer months.

Opening their first peacetime season in five years, Kenneywood Park, Pittsburgh's No. 1 summer fun spot, will open April 20, with Baron Elliott's new orchestra booked for the opening date.

Newest sensation in town is the new Nicholas Quintet, a jump outfit that recently opened at the Club 22. The group is composed of Nick Maracino, tenor and leader; Reed Jaynes, piano; Frank Condeluci, guitar; Johnny Vance, bass; and Joe Engle, drums.

At the Hollywood Showbar, LeRoy Brown's septa quartet continues to smash records. The outfit alternates with Mario. Harry Walton's quartet with Bill Provost at the piano, continues at Mercur's Music Bar. Harry Bigley and his music featured nightly at the 7th Avenue Hotel. —Sinbad A. Condit

# Reopen Iowa Hall With Names

Davenport, Iowa — LaVerne Flambo and his right-hand man, Bud Johnson will open the newly redecorated Star Lite ballroom. First band to play new spot will be the Guy Lombardo band and all indications point to a record turnout. Opening date has been set for April 25th. The following night will find Frankie Carle and his tunesters gracing the bandstand at the Coliseum with Stan Kenton following in about three weeks.

Accordianist and secretary of local 87, Jim O'Dette, is on a month's vacation in sunny California with Eston Spurrier piloting Jim's ork. Spurrier is an old side-kick of Bix's and plays so much like him that it brings back fond memories. —Joe Pitt

# GAC Closes Its Frisco Office

San Francisco—General Artists Corp. moved out of their local quarters due to renting difficulties, with only MCA of the major offices still here.

GAC will handle all local work out of their Hollywood office. Seymour Heller, who was in charge, did not make known whether he would switch to Hollywood or affiliate with another office.

# Milton Schatz Signs To Lead WIP House Band

Philadelphia — Milton Schatz, former sideman with Richard Himber, was signed to lead the new WIP houseband replacing Joe Frassetto, with the station for seven years as head of the music section.

Schatz has not announced the style of band but it is expected to be different from the Frassetto combination. Sax man is changing his name to Milton Starr for his new podium work. Will have nine men plus himself.

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# Joe Sanders Back at K. C.'s Muehlebach

Kansas City—Joe Sanders returned to his home town with the best band of his career at the Muehlebach. Featuring a fine hook by Roger Lewis, the band is definitely one of the outstanding modern crews around, and featured the versatile vocalizing of a chic Detroit chick, Gloria Villalre.

Red Ray's tenor, Morry Cornelius' hot horn, and Stan Clewell's lead trumpet stood out in a group of top instrumentalists.

Zammar Provides Kicks Chief kicks downtown these days is the College Inn attraction, Joe Zammar's Mainliners (no kiddin'), featuring Ray Stinson's saxwork and Dave Reiser's git. Book features scores by the town's top arrangers, and the combo comes on with good jazz. Zammar's trumpet leads the four-sax, four-rhythm outfit, definitely on its way.

Jimmy Keith combo set for a QChicago spot, fronted by Tiny Davis, frantic fem trumpeter who starred with the International Sweethearts of Rhythm on their European tour. Keith's band, featured at the Hot Club, has held down the Chez Paree job for several months. Phil Phillips' tubs, Coots Dye's piano, and Gerald Hunter's trumpet stand out in a real KC jazz group that's brought much musical pleasure to localities and visitors alike.

Keysee Small Talk Roy Johnson has taken his ace septet to Tulsa's swank Dance-land for an extended stay, set by Orchestra Management Co., Johnny Coon's new booking set-

# Chicago Duo



Chicago—Popular local piano and organ duo is that of Vi and Jerry Wagner, now at the Glass House of the Hotel Graemere here. Vi, shown above, is all wrapped up in a pretty ermine.

up... LaVerne Barker has a fine young "rebop" crew at Scott's... Kenny White has set his big band at the Continental roof for weekend dancing... Roy Mack in the Penguin Room... Bill Bardo at the Muehlebach... Charlie Wright holding down the Bellerive bandstand.

Dave McClain, back from service, featuring his exciting 88-ing at Boettcher's... Pauline Neece in her umpteenth week at the Famous, as is Alma Hatten at the Congress... Oliver Todd's reorganized band, with Winston Williams' bass-bowing, at the Sterling Club... Joe Myers' band at the Mayfair... Charlie White at the Playhouse... and KC jazz comes on!

# Last Rites Held For Youmans

New York—With musicdom's top notables serving as honorary pall-bearers, funeral services were held here April 10 for the late Vincent Youmans. The playing of Youmans' classic tune, *Through The Years*, recalled a 25 year career in ASCAP which had seen the writing of such classic as *Tea For Two*, *Time On My Hands*, *Great Day*, and many other great tunes which the trade suspects Youmans never even published. Ill for years with tuberculosis, Youmans retired from active work in 1933, returning in

1938 for a National Press Club Dinner to President Roosevelt, and again in 1944 for a production of a ballet on Broadway.

Born in 1898, Youmans first made the bigtime in 1920 with the score for *Two Little Girls In Blue*. In later years came *I Know That You Know*, *Sometimes I'm Happy*, *Without A Song*, *More Than You Know*, *Time On My Hands*, *Drums In My Heart*, and the score for *Flying Down To Rio*, first Rogers-Astaire vehicle.

Youmans married Anne Varley, a dancer in 1927 and twins, Vincent and Cecily, were born of the marriage which ended in divorce in 1933. In 1935 he married another dancer, Mildred Boots, and was divorced from her last January.

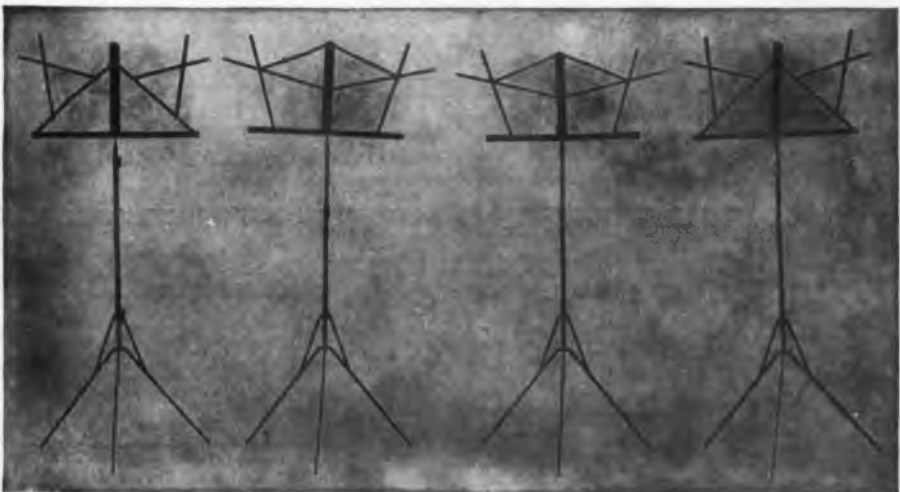
# Kaye Brothers Make N.Y. Debut

New York—Another new outfit to pop up on the band scene is the Kaye Brothers, who opened at the Palladium March 29, following Herbie Fields.

Band is fronted by Lenny Kaye, alto saxist-clarinetist, who does the male vocals, with brother Sid Kaye at the drums. Lenny was formerly with Tommy Dorsey and Benny Goodman and Sid, recently out of the navy, has been with Alvino Rey and Raymond Scott. Ann Vincent is the girl vocalist.

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# Sarah Sings



New York — Sarah Vaughan, one of the better of the new singing sensations, just joined the Cafe Society Downtown show last month. Sarah was discovered by Billy Eckstine, and featured with his first band. She just recently appeared at the Cops with John Kirby.

# Nicholas Brothers Plan For Band

Philadelphia—William Morris agency will build a band around the dancing Nicholas Brothers, following their run in *St. Louis Woman*, which just closed a two-week run here prior to going to New York.

Boys got their first taste of the theater here on WCAU Horn and Hardart Kiddies Hour back in 1922. Band, which will make bid for big time, will be led by Fayard Nicholas, who will also play the guitar; brother Harold will beat it out at the drums.

# Nagel Will Book

New York—Harold Nagel, well-known for years as a "society-band" leader, moved over to the business side last week, joining the William Morris Agency.

New York—Skippy Layton of *Travelin' Light* (Capitol) fame has joined the Bobby Sherwood band on trombone. Sherwood opens May 8th at the Avador, new coast ballroom.

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Where the Bands Are Playing

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Allen, Red (Onyx) NYC, nc
Anthony, Ray (Blue Moon) Wichita, Kan., 4/24-5/1, nc
Armstrong, Louis (Aquarium) NYC, nc
Bardo, Bill (Muehlebach) Kansas City, Mo., Clang, 4/29, b
Barnet, Charlie (Adams) Newark, N. J., Clang, 4/24, t; (EKO) Boston, 4/26-5/1, t
Barron, Blue (Edison) NYC, Opng, 4/23, h
Bartley, Dallas (Stairway-to-the-Stars) Chicago, nc
Benson, Ray (Monte Carlo) NYC, nc
Bishop, Billy (Roosevelt) New Orleans, Clang, 4/24, h
Bradshaw, Tiny (Club Riviera) St. Louis, Mo., Clang, 5/2, b
Brady, Nat (Roosevelt) NYC, h
Brown, Les (Rainbow) Chicago, Opng, 4/28, b
Byrne, Bobby (Rosland) NYC, Opng, 4/28, b

4/25, h, (Radio City) Minneapolis, Minn., 5/3-9, t
Carter, Benny (Trianon) Southgate, Cal., nc
Cavallaro, Carmen (Palace) Columbus, 4/22-24, t, (Downtown) Detroit, 4/26-5/1, t
Coleman, Emil (St. Francis) San Francisco, h
Courtney, Del (Roosevelt) New Orleans, Opng, 4/25, h
Cugat, Xavier (Capitol) NYC, Clang, 4/24, t
Davidson, Cee (Rio Cabana) Chicago, nc
Davis, Johnny "Scat" (Rio Casino) Boston, Clang, 4/28, nc
Donahue, Sam (Tune Town) St. Louis, Mo., 4/28-29, b
Dorsey, Jimmy (Palace) Akron, Ohio, 4/28-28, t, (Palace) Columbus, Ohio, 4/28-5/1, t, (Castle Farms) Cincinnati, 5/3-9, b
Dunham, Sonny (Casino Gardens) Ocean Park, Cal., Opng, 4/30, b
Eldridge, Roy (Apollo) NYC, 4/28-5/2, t
Elgart, Les (Rustic Cabin) Englewood, N. J., nc
Ellington, Duke (Howard) Washington, D.C., Clang, 4/25, t
Ferguson, Danny (Rendezvous) Lake Charles, La., nc
Fielda, Herbie (Loew's State) NYC, Clang, 4/24, t
Foster, Chuck (Blackhawk) Chicago, r
Foster, Jimmy (Chin's) Cleveland, r
Fulcher, Charles (Sheraton Bon Air) Augusta, Ga., h

Gilbert, Johnny (Rainbow) Denver, Colo., 4/28-28, nc
Gillespie, Dixie (Spotlite) NYC, nc
Goodman, Benny (Earle) Philadelphia, Clang, 4/25, t; (RKO) Boston, 5/2-8, t
Gray, Glen (Circle) Indianapolis, 4/25-5/1, t
Hampton, Lionel (Earle) Philadelphia, 4/28-5/2, t
Harris, Ken (Park Lane) Buffalo, h
Hawkins, Erskine (Lincoln) NYC, h
Hayes, Sherman (Bismark) Chicago, h
Henderson, Fletcher (DeLisa) Chicago, nc
Herman, Woody (Sherman) Chicago, Opng, 4/28, h
Hines, Earl (Orpheum) Los Angeles, 4/23-29, t
Howard, Eddy (Argon) Chicago, h
Hudson, Dean (Flager Gardens) Miami, b
International Sweethearts of Rhythm (Paradise) Detroit, 4/26-5/2, t
Jordan, Louis (Oriental) Chicago, Ill., Opng, 5/2, t
Kasell, Art (Lake Club) Springfield, Ill., 4/28-5/2, nc
Kaye, Sammy (Palladium) Hollywood, Cal., Opng, 4/30, b
Kenton, Stan (Tune Town) St. Louis, 4/30-5/6, b, Opng, (Rainbow) Chicago, 5/7, b
Kinz, Harry (Mark Hopkins) San Francisco, h
Kinsley, Stephen (Edgewater Beach) Chicago, h
Krupa, Gene (400 Rest.) NYC, nc
LaBrie, Lloyd (New Casino) Ft. Worth, Tex., b
LaSalle, Dick (Rice) Houston, h
Lewis, Ted (Town Casino) Buffalo, nc
Long, Johnny (Paramount) NYC, t
Lopez Vincent (Taft) NYC, h
Martin, Freddy (Ambassador) Los Angeles, Tex., b
Masters, Frankie (Savanna) Chicago, h
McFarland Twina (Alamo) Fort. N. J., h
McGuire, Betty (Monticello) Norfolk, Va., h
McIntyre, Hal (Commodore) NYC, Opng, 4/27, b
McKinley, Ray (Commodore) NYC, Clang, 5/1, h

Key Spot Bands

AQUARIUM, New York—Louie Armstrong
AMBASSADOR HOTEL, Los Angeles—Freddy Martin
BLACKHAWK, Chicago—Chuck Foster
CASINO GARDENS, Ocean Park, Cal.—Will Osborne; Apr. 30, Sonny Dunham
COMMODORE HOTEL, New York—Ray McKinley; May 2, Hal McIntyre
EL GROTTTO, Chicago—Gerald Wilson
400 RESTAURANT, New York—Gene Krupa
LINCOLN HOTEL, New York—Erskine Hawkins
MEADOWBROOK, Cedar Grove, N. J.—Vaughn Monroe
MEADOWBROOK GARDENS, Culver City, Cal.—Bob Crosby
NEW YORKER HOTEL, New York—Jerry Wald
PALLADIUM, Hollywood, Cal.—Buddy Rich; Apr. 30, Sammy Kaye
PENNSYLVANIA HOTEL, New York—Tony Pastor
RAINBOW BALLROOM, Chicago—Les Brown; May 7, Stan Kenton
ROSELAND, New York—Buddy Morrow; Apr. 29, Bobby Byrne
SHERMAN HOTEL, Chicago—Frankie Carlet; Apr. 26, Woody Herman
STEVENS HOTEL, Chicago—Frankie Masters
TERRACE ROOM, Newark, N. J.—Tommy Tucker
TRIANON, Southgate, Cal.—Benny Carter

Pearl, Ray (Music Box) Omaha, Neb., 4/23-28, nc
Peterson, Charlie (Glen Island) New York, Clang, 5/1, t
Pettit, Emile (Versailles) NYC, nc
Prima, Louis (Strand) NYC, Clang, 5/1, t
Reid, Don (Melody Hill) Riverside, Ill., h
Reisman, Leo (Walcott Astoria) NYC, h
Rich, Buddy (Palladium) Hollywood, Cal., Clang, 4/28, (Golden Gate) San Francisco, 5/1-7, t
Ruhl, Barney (Washington) Indianapolis, h
Sandifer, Sandy (Cricbat Club) Los Angeles, nc
Saunders, Red (Garlick) Chicago, nc
Scott, Raymond (Chass) St. Louis, Clang, 5/2, h
Shereck, Shorty (Army Air Base) Columbus, N. C., 4/23-29
Snyder, Bill (Baker) Dallas, h
Stratner, Ted (Statler) Washington, D. C., Clang, 5/1, h
Strong, Benny (Trianon) Chicago, h
Stuart, Nick (Last Frontier) Las Vegas, Nev., h
Sykes, Curt (Trianon) Seattle, Washington, h
Tucker, Orrin (Walled Lake Casino) Walled Lake, Mich., Opng, 5/1, h
Tucker, Tommy (Terrace Room) Newark, N. J., Opng, 4/28, nc
Van, Garwood (Ciro's) Los Angeles, Cal., nc
Vaughn, Buddy (Riverside Club) Casper, Wyo., nc
Wald, Jerry (New Yorker) NYC, h
Watters, Les (Dawn Club) San Francisco, nc
Wayne, Phil (LaMartique) NYC, nc
Wells, Lawrence (Aragon) Ocean Park, Cal., 4/23-5/5, b
Wiggins, Eddie (Brass Rail) Chicago, h
Williams, Cootie (Riviera Club) St. Louis, Mo., Opng, 5/3, nc
Williams, Griff (Palmer House) Chicago, h
Wilson, Gerald (El Grotto) Chicago, h

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Millinder, Lucky (Apollo) NYC, Clang, 4/25, t; (Royal) Baltimore, 5/3-9, t
Morrow, Vaughn (Meadowbrook) Cedar Grove, N. J., Opng, 4/28, nc
Morgan, Russ (Plantation) Houston, nc
Morrow, Buddy (Rosland) NYC, Clang, 4/23, b
Narel, Freddy (Rainbow Randevu) Salt Lake City, Clang, 5/5, b; (Mark Hopkins) San Francisco, Opng, 5/7, h
Pastor, Tony (Pennsylvania) NYC, h

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Oxley Eyes Wax Biz Los Angeles—Harold Oxley arrived in Hollywood in early part of April for confabs with his representative, Al Katz. Oxley is mulling idea of forming his own plating firm.

WHERE IS? JEAN LATAPIC, former Frisco pianist and composer
PAUL BRIS, NY composer
LEONARD McLEAN, with Benny Becker Orchestra
CHARLIE BUTTON, former band leader with Jimmie Livingston
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JOE McE SALVO, former leader of the Central band in Chicago
MAY CALLO, all-girl orchestra leader
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# Has Cake And Eats It Too



Newark—Without Les Brown's knowledge, the Les Brown Fan Club of Jersey City showed up at the Terrace Room, cake and all, to help him celebrate his birthday, March 14. Officers of the club are Connie Ascoli and Rox Lauenrode. All the girls are employees of the Perfect Bra Co. It is reported that Les received a tremendous split from the soiree.

## Barney Bigard Takes Men On Theatre Tour

Los Angeles—Barney Bigard, who closed recently at a local nightery, has taken his six-piece combo on a string of theater dates. Combo opened at San Francisco's Golden Gate April 17.

## Hampton Makes Short

New York—Lionel Hampton has been signed by MGM to film a series of musical shorts. Based on a cavalcade of jazz since its origin on Basin Street in New Orleans, first of the series will be called *Jam's My Bread And Butter*.

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- May 4—Gray Gordon, Moe Purtill, Dick Shanahan
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- May 6—Vic Berton, Tony Briglia
- May 7—Pete Jacobs, Paul Kroenbach, Herb Steward
- May 8—Red Nichols, Mary Lou Williams
- May 10—Al Hendrickson, Pee Wee Hunt
- May 11—Irving Berlin, Toots Camarata, J. C. Higginbotham, Jack Lathrop
- May 13—Bobby Byrne
- May 14—Sidney Bechet, Skip Martin, Ronnie Perry, Al Porcino, Zutty Singleton
- May 15—Edmond Hall

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