

DOWN BEAT

CHICAGO, APRIL 8, 1946 VOL. 13—No. 8
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Herd's Sponsor Plans Contest, Band As Prize!

New York—As the *Beat* went to press, executives of Wildroot, hair tonic outfit which bankrolls the Woody Herman airshow, were mulling final plans to one of the most sensational giveaway gimmicks ever to hit the airwaves: one dance band, subtitled Herman Herd, complete with vocalists and Woody himself, delivered free of charge anywhere in the United States to play a one day dream date for the company's contest winner.

Outlines of the contest, not yet completely jelled, call for a six week span with each contestant sending in a boxtop and the usual 25 words on how his hair grew like a monster after 4 drops of Wildroot.

Weekly Winners will nab radio-phono combinations, the 50 runners-up each week the specially pressed Herman record albums. The six finalists vie for the Herman band, tied in cellophone—plus a nice \$1000 bill—delivered by plane anywhere in the States the contestant desires.

Company executives in explaining the \$25,000 cash outlay for the cuff one-dayer, pointed out that everything from soup through elephants and Cadillacs had been granted through the loudspeakers, but that this is certainly the first time in radio history the services of 19 guys and a girl, crack talent, have been turned over for free to a contest winner.

The option on Woody's radio show is up the first week in July. It is expected that with the interest caused by the contest, the promotion buildup behind it, and the steadily increasing audience of loyal Herd rooters, that next fall and winter will find Herman with a constant trail of picked-up options behind him.

Memphis Bilbos Cut Lena Horne

Los Angeles—MGM officials have been informed that an elaborate production number in *Ziegfeld Follies* featuring Lena Horne was cut from the picture for showings in Memphis in order of that city's board of motion picture censors.

Studio men here preferred to make no comment. Memphis board is notorious for its attitude toward presentation of Negro artists.

Goin' West!



Chicago—Lush Marilyn Paul left the Chuck Foster band during their Blackhawk engagement to accept a contract and buildup for Hollywood. The gal has looks as well as vocal talent.

Herman Herd Thrills Packed Carnegie Hall

By MICHAEL LEVIN

New York—A jampacked Carnegie Hall, filling the Woody Herman and Youthbuilders Foundation coffers to the \$3,500-each mark, on March 25 heard the Herd roar its way through 100 minutes of a showmanly program, including Igor Stravinsky's specially written *Ebony Concerto* and a shorter *Summer Sequence* by arranger Ralph Burns.

Anthony For Glen Island

Chicago—Ray Anthony's new band snared the Glen Island Casino booking over several top outfits to open the summer spot May 16 for nine weeks.

The Anthony crew, which scored strongly on their first job, a five-week date at St. Louis' Chase Hotel, has prior engagements set for Tune Town ballroom, St. Louis, April 9-15; possibly the Latin Quarter, Detroit.

The 19-piece band features Anthony's trumpet and vocal work by Dee Keating and guitarist Bob Rohner. Majority of the arrangements are by Bill Bailey and Ray Paulson.

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

Largest band of the evening went to the 23-year-old Burns, sitting in at piano for the first performance of his three part work.

Reaction to the nine minute Stravinsky work was diverse, with one Robbins Music executive walking out muttering, "Igor, Igor, what makes your big piece so hard", while the bandmen and rehearsal-bugs who had heard the tightly-written and pithy work several times, tended towards the rave side.

Both *Sequence* and *Concerto* were repeated in later performances at Baltimore, Boston, and Woody's airshow with plans afoot now to record them later in the year, with the *Concerto* as a Columbia Masterwork.

Magnificent individual virtuosity was certainly a commonplace during the concert. Norvo, Jackson, Harris, Candoli, Phillips, Aless, Woody—practically every man in the band helped ram the tacks in the sign on the wall that said "For sheer brilliance of effect, we ain't gonna be topped".

Great Gozmo Horn

Unsung hero for my dough was Conrad Gozmo, lead trumpet man who had one eight-bar solo in *Mean To Me*. Goz played a great part of a murderously difficult book and did it with drive, precision, and taste. Right behind him was tenorman Mickey Folus, who kicked off a frantic bass clarinet part in the Stravinsky *Concerto* in perfect shape and came off stage shaking like a leaf.

Top solo honors were divided between Flip Phillips' tenor saxing of *Sweet and Lovely*, Red Norvo's vibraharping of *Man I Love*, and Bill Harris' trombone on *Everywhere*.

Flip's solo was even more outstanding by contrast with what most tenormen are doing these days, because it was restrained and subdued with no stridency and reaching for quack notes.

Red, mooing around with several slow and then three long-term choruses, gave lessons on how to build a phrase, taking one series of triplets with a little grace note flip on the end and using them as a basic idea through all the choruses. Last chorus had a fine idea with Red playing double around a figure voiced in the reeds.

Harris, of course, to me is an unending source of amazement. The man plays lead trombone with incisiveness and drive, and then turns around and plays wonderfully-phrased solos with a queer, pulsing vibrato that is all his own. As Norvo says, "Harris doesn't play, he preaches."

Some Inventive Rhythms

There has been much comment lately about the Herman rhythm section wandering too much, not concentrating on a straight four—
(Modulate to Page 15)

Lovely Ginnie On the Cover

The pin-up pose of songstress Ginnie Powell on the cover of this issue won first prize at the annual exhibit of the New York Press Photographers' association. A Chicago girl, Ginnie began vocalizing with a campus band at Northwestern University, started her professional career with Boyd Rabeaux, joined Charlie Barnet at one period and now is with Harry James. Her first disc with James, *Do You Love Me*, has just been released by Columbia.

GI Bill Ruling Clarifies Musician's Job Status

Philadelphia—A ruling by the Re-employment Division of the State Selective Service Board in the case of a local radio studio musician just out of service caused considerable interest due to the situation involved.

Ruling was that a studio musician drafted into service was entitled to his job back once discharged, even though the band he worked with had been replaced by another.

The Board based its decision on the fact that the musician was an employee of the radio station, and not of the leader—and he was therefore entitled under the GI Bill of Rights to his old job.

Case involved was that of Artie Singer, bass player, who originally worked with Joey Kern's house ork at WCAU at the time he entered service in 1942. Since that time Johnny Warrington replaced Kern, and Elliot Lawrence replaced Warrington and now occupies the WCAU slot.

When the shouting subsided, bassist Singer, after but three weeks with Lawrence, gave his notice without stating a reason, and left the station to join the new Milton Schatz band at WIP here.

Andy Ricardi, Lawrence's original bassist and the victim of the by-play, returned to WCAU and Lawrence.

Johnny Bothwell Signs With GAC

New York—Johnny Bothwell has signed with General Artists Corporation and expects to have his band ready by May 1. First location will probably be the New Kenmore Hotel in Albany.

Bothwell recently recorded two new sides for Signature, with Claire Hogan, Dave Lambert and a vocal group featured.

Duke's Opera May Open In Frisco

San Francisco—Producers Dale Wasserman and Perry Watkins are negotiating for the Civic Opera house here with aim of presenting a modernized version of *The Beggar's Opera*. The new score is by Duke Ellington and libretto by John La Touche.

Tentative date for the production has been set for early June.

New York—Stan Kenton cut his trombone section to four as he replaced Ray Klein, who joined Les Brown, with Miff Sines.

Shaw To MCA, But Marks Time

Hollywood—Artie Shaw confirms reports that he has signed a new contract with MCA, but says he is not ready to announce any plans for reorganization of his band.

Shaw will attempt anything in dance field but wants to catch radio show or picture assignment. Hi Kraft, an associate of Shaw, has been peddling a screen story tailored to Shaw around the studios.

Danny O'Neil In N. Y.

New York—Danny O'Neil, Chi singer featured on CBS, is the first pop singer to go into the Maisonette Ruse of the St. Regis Hotel in twelve years. Danny opened March 28.

Really Fine



New York—Really something—and you took the words right out of our mouths. She's Patil Powers, who once sang with Georgie Auld and more lately at Morey Amsterdam's Play Cops club. Now she's with Herbie Field's new band, recently at Broadway's newly opened Paladium ballroom.

Dardarnelle



New York—Dardarnelle, who has been featured at the Copacabana Lounge for nine months, is featured twice weekly on the WHN *Gloom Dodgers* show as well as just completing a "Soundie" stint.

Too bad about Lynn Stevens. She had just joined the Woody Herman Herd, but they didn't have time to work out any numbers for her, so she didn't appear in the concert in Carnegie Hall with the band. . . There are torrid tempos in Manhattan, with Charlie Barnet at the 400 restaurant, and policemen on duty at the Aquarium, where Lionel Hampton is breaking it up, just to handle the mobs.

With Koussevitzky playing a curried season, the inside dope is that Leonard Bernstein of the New York City Symphony will conduct the Boston Symphony for the balance of the season. . . Kitty Kallen got the call as gai vocalist for the new show featuring the Dave Ross ork and Carl Messer, replacing the Andrews Sisters on CBS Wednesday nights.

MCA called all of its execs from all parts of the country to New York for a general huddle during the last week of March. Ruby Newman has purchased a spot for his own band, the former Ten Acres near Boston. . . matter what you may read hear, El Oberstein is firmly entrenched at Victor and definitely will not join Sterling records or any other disc firm.

Dr. Horatio O. Birdbath, who markets 175 varieties of birds, 15 animals and eight humans, has joined the Spike Jones band. He can make more different kinds of noises than all of Spike's freak instruments. . . George Weidner, former lead alto with Les Brown, is visiting New York. That's where Doris Day is, natch! . . . Jack Rosenberg, proxy of local 802, is trying to work out some sort of collaboration plan with the Songwriters' Protective Association.

With exception of the naming of Paul Cunningham to replace Irving Caesar, ASCAP re-elected all members of the board and announced that the next quarterly payment, to all but the permanent classes, would be on a percentage basis. Latter probably indicates start of a trend. . . Allen Dale, singer has left the George Paxton band. . . Erskine Hawkins will be held in the Blue Room of the Lincoln in NYC until May 9.

Claude Thornhill expects to start his band about the middle of this month, with Leonard Van der Meer as manager and the Morris office booking. . . Buddy DeFranco, clarinet with TD, was rejected when he reported for induction in Philadelphia on March 26. . . Applause for the Stravinsky *Concerto* at the Herman concert was started by the great conductor, Walter Handel, since the audience didn't seem to know when the piece was over.

Benny Goodman will be guest soloist at a "pops" concert early in May at Carnegie Hall. . . Betty Hutton and her hubby, Ted Dinklin, have dated the stork. . . . Cotler returned to the Jerry Wald band when drummer Roy Harte left to join Lucky Millinder. . . Slam Stewart wants to get five gee's against one (thousands, that is) that no bass player can emulate his technique, with recognized jazz critics to act as judges. Where is he going to find any recognized jazz critics?

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

Victor Group Waits For Red Light



New York—Helen Carroll and the Satisfiers and Victor's pop musical director Russ Case all wait for that warning red light that signals "it's a take" at the RCA Victor studios. The Satisfiers, who are featured on the Perry Como show, are now on their own with a Victor recording contract.

Leader Still The Boss Though It Was Close

Washington, D. C.—In the good old two-fisted days an orchestra leader told the characters he didn't want to do business with to get the devil out—and the characters got.

Eddy Rogers, until recently the leader at the Roosevelt Hotel here, thought, therefore, he was within his normal rights when he fluffed off a character plugging an original tune. But the guy, who had the idea he had the answer to *Onesay, Twoosy, I Love Youssy*, figured Eddy's refusal to listen to the tune, or let the public hear it over the band's mike, was going too far. A law suit followed, as did the fun.

What the song writer charged in his complaint might have been more fitting for a victim of a steam roller than just an ejected (and dejected) composer. Aside from nervous and mental disorders resulting, the public was denied the opportunity to enjoy the benefits of original, clean and wholesome entertainment. He didn't like the "general all-around misbehaviour towards plaintiff" either.

Rogers found himself sitting in court soon afterwards. He had a lot of support on his side, for just about that time the AFM was wondering what would happen to the band business if the plaintiff won the suit. It would have meant, for example, that a bandleader would be lawful prey to anybody who thought they could write at least a reasonable facsimile of a melody.

Happily enough, Rogers won the suit. It was thrown out of court.

And all this only because he hadn't wanted to be bothered in the first place!

Newport News, Va.—The popular night spot Club Casino was completely destroyed by fire Saturday night, March 23. Bandleader Bubbles Becker was the owner of the spot. The total loss including instruments and library was estimated to be in the neighborhood of fifty grand.

Silver's 'Ideal Wolfess'



New York—Doris Duane has been named the "Ideal Wolfess" by Abner Silver, the songwriter who recently authored the engaging book, *All Women Are Wolfess*. And, judging from this pic, we wouldn't mind doing a little wolfing ourselves. Abner, who has plenty of hit numbers under his belt, has written, in collaboration, a song by that title.

Ten Years Ago This Month April, 1936

Printers set type to read: Toscanini left the N. Y. Symphony after an eleven year stint; Benny Goodman started a series of Sunday afternoon dances in Chicago for musicians; Eddie Condon was on the operating table for pancreatitis and when they gave him a rectal injection of whisky he said, "and add a little soda, please, I don't like it straight"; Gene Krupa bought a new snare drum and auctioned off his old one that he used when Goodman opened the Palomar in Los Angeles—Krupa will personally sign a certificate that this drum was his own personal instrument; Rockwell-O'Keefe lost their AFM license thru an alleged under-scale booking for Claude Hopkins and his orchestra; Whiteman, Waring and Lombardo have gone into the music publishing business for fear publishing houses could enjoin bands from performing special arrangements and insist that every band play plain stock arrangements.

Fear of monopoly caused: The AFM to recall all band booking licenses from radio stations, nullifying their franchises; small bookers got together in an effort to cooperate with one another as the MCA shadow of dominance grew.

Political reward: Mayor Kelly, Chi. mayor, once appointed Petrillo a member of the Chi. park board for loyalty during a local campaign.

Jazz Cavalcade Has Some Kicks

New York—Paced by Muggsy Spanier, Joe Sullivan, George Wettling, and other jazz names, a *Second Cavalcade of Jazz* fell in at Town Hall here a fortnight ago.

With Brooklyn's Bob Streeter producing and emceed by artful George Brunis, the tea-time session showcased bands led by Muggsy, guitarist Bill D'Arango, trumpeter Wild Bill Davidson, and Johnny Windhurst fronting Danny Alvin's Candy Kids.

The Beat's legman noted with amazement a series of wild choruses in E flat on *Man I Love* by alto saxist Earl Bostic with a new polytonal idea of having the rhythm section in B flat. On the same novelty kick was the Evelyn Shirley Trio and its *Doctor, Lawyer, Indian Chief*.

Standout performances were Johnny Windhurst's Louis-like horn on *When You're Smiling*, and the driving enthusiasm of Joe Sullivan's piano solo on the old Hines standby, *A Monday Date*, making up for a tepid *Cabin In The Sky* which proceeded.

Concert profits for the thousand head gate were about a hundred bucks with the next extravaganza scheduled for April 22 at Brooklyn's Academy of Music.

—mix

Dave Rose Ork On Air Show

Los Angeles—Dave Rose, conducting a 45-piece orchestra was scheduled to take over as principal feature of the Nash-Kelvinator CBS show starting April 3. Andrews Sisters, who have held spot, have departed, but Curt Massey was retained. Show is released here at 7:30 p.m., coast time.

AFRS Show Continues

Los Angeles—Gene Norman, KFWE platter program conductor, has been appointed as emcee of the AFRS "Downbeat" program, one of the most successful of the AFRS shows and which will be continued indefinitely despite curtailment of other AFRS programs. Transcribed show presents noted jazz musicians and commentators.

Tony In Same Boat As Rest



Chicago—This housing shortage would really hit home if somebody could only find a home. Take the case of Tony Pastor, he not only has his own headaches but that of his band and singer Virginia Maxey. They can't even buy a tent—Tony's latest lament is *Who's Got A Tent For Rent*, a clever and very timely ditty that the Pastor band recently recorded on Cosmo. Jack Fullerton and Dick Cunniff, of the CBS-WBBM band here, wrote it.

Bunk's Band Part Of Mardi Gras Carnival

New Orleans—Carnival time returned to this historic and colorful old town—and so did Bunk Johnson and his band. Celebrating the first Mardi Gras in four years, the Johnson band, with George Lewis, Slow Drag Pavageau, Lawrence Marrero, Jim Robinson and Baby Dodde, were decked out on a truck sponsored by the National Jam Foundation in the huge parade.

The NJF's truck, per custom of bearing out a theme in personal decorations and costumes of the riders, was named *Basic Blues*, though about the only thing blue on the truck were the A.O. blues played by Bunk and his band.

Only refreshment available was a huge keg of beer aboard and the jazzmen seemed tireless as they kept playing. This was their day, their home town, and every time they saw a familiar face in the throngs lining the streets a fitting serenade came forth.

William Russell, Rudi Blesh and several other known jazz writers were either along for the ride or in the crowds. Climax of the day for all concerned was the jam session staged for the benefit of the Zulu parade as it passed.

Thompson, tenor; Dodo Marmaroso, piano; Jackie Miller, drums; Arv Garrison, guitar; Red Callender, bass.

—Pat Stryker

Los Angeles—Ross Russell, Tempo Music Shop proprietor, who launched his new Dial label with Dizzy Gillespie offers, is continuing in ultra-modern path by signing alto-man Charlie Parker to exclusive waxing pact.

Agreement gives Parker guarantee of 12 Dial sides during this year and free hand in selection of musicians and material. Parker, for his first session, planned to use Miles Davis, trumpeter (from Benny Carter); Lucky

Elliot Lawrence And His Singer



Philadelphia—The dark horse candidate for coming band season, youthful Elliot Lawrence, teams up at the mike with his band singer, Roadland Patton, during one of their recent *Treasury* broadcast. The Lawrence outfit, which was built as a studio band at WCAU here, is fast becoming a college fave, and will embark on a cross-country buildup tour.

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How To Become A Jazz Critic—One Easy Lesson

By JOEY NASH

Joey Nash was a sax player for more than a decade, playing along side such outstanding names as the Dorseys, Benny Goodman, Bunny Berigan. He led his own orchestra for several seasons, then drifted into radio where he is known as a singer.

Say, buddy, are you worrying about the future? Are you tired of doing one-night stands, or doing four to six shows a day? Have you got financial pellegra?

But don't worry—there is a way out! To once again hear the clink of gold in your pockets, have clean underwear, be showered with invites to bistros, even have a beer on the house—become a "Jazz Critic". It's the great sharp and flats Eldorado. This is the musical Yukon beckoning.

Oh, it's easy to be a Jazz Critic. That's the wonderful part about it. You don't have to blow in a band or even manage one. Just hear some records, forty or fifty are plenty, go to a few ballrooms to dig the better bands, knock yourself out on 52nd street and some other spots around town, chisel a couple of invitations to watch a recording session, and you're in. This is the greatest craze since days of Mah Jong, or nature's spelled backwards.

Ex-Press Agents

What did these fellows do before they tapped this Jitterbug Jackpot? A few of them were Broadway press-agents, beating out a ballyhoo for maestros. Hypnotized by their own copy, these birds sold themselves a bill of goods by writing articles on Jazz, which was also a cute way of planting stories for the boss. In the ersatz world of Broadway they quickly became authorities.

Guys who were permanent lay-offs. Intellectual refugees from pool room societies. They simply said, "Mitt me, pal. I'm a Jazz Critic. Where's the nearest typewriter? I gotta knock out a column on 'What Happened to Real Chicago Jazz?'" Or there's the guy, having been born in Chicago and once talked to Muggsy Spanier, too, writes on 'The Rebirth of Chicago Jazz'. Believe me, it makes that much sense.

Legit Critics Join In

Legit music critics were harpooned and blitzed into attending Jazz Concerts. Musically long haired they never dig this jive. But their criticisms, good or bad, gave Jazz a professional dignity it never had before—and could do without, judging from the way they went about it. Cinema reviewers, hearing the call of a New Art, started doubling in brass. They too became Swing Savants.

Goosey and Serious

When all of these birds squat before a typewriter, they really send themselves into a marijuana-like world. They can be so teary and goosey that they make you bawl right into your Budweiser about 'the good ole New Orleans Jazz'. Some give it the 'Art for Art Sake' touch and dream of a White Christmas where Hot Jazz is free of frustration and sordid commercialism. Or the story on Bix I just read, written in a Rover Boys-Frank Merriwell groove. It's delivered with a straight kisser and they ain't kiddin'.

The Jazz pundits have now come up with a new trick—sort of a psycho-analysis of the how, what and why of a musician's playing. Isn't this delicious—can you imagine any tooter, while sitting off on Dina's, wondering about his emotions and subconscious? It's probably, "Can I sign another tab for a few more drinks?" or "Man, ain't that stink stacked!"

Were you ever screwball enough to spend your hard earned loot on some of these records they tout off as "real Chi Jazz" "authentic New Orleans"? Ninety percent of them are gutta percha Mickey Finns. They're definitely out of this world—and that's just where they belong.

Life Of The Party

If you couldn't make the grade learning 'How to play the piano

Granz Jazz Unit Tours

Los Angeles—Norman Granz, jazz concert impresario whose affairs have been banned at the Philharmonic Auditorium here, moves into the Embassy Auditorium April 22 with first concert to be staged by his newly organized touring unit. Embassy seats 1800, almost 1000 less than the Philharmonic.

Headliners in the unit are Coleman Hawkins, Lester Young, Buck Clayton, who will be making his first major appearance since discharge from army, Helen Humes and Meade Lux Lewis. Also signed as member of regular touring unit is Kenneth Kersey, pianist, not yet widely known but heralded to become one of big names in contemporary music.

Following concert at the Embassy, which was booked and personally promoted by Granz, the unit moves off on tour of San Diego, San Francisco and other coast cities on dates set by MCA.

Art Holt Joins Gray

Cincinnati—Art Holt, young trumpet star whereabouts, replaced Bob Kennedy with the Glen Gray band. Kennedy returned to New York, where he will be married.

in ten easy lessons at home' and you're still interested in becoming the life of the party—just become a Jazz Critic.

For free, here's a one-minute brush-up course: Give the fesses to bands that (a) play in tux, (b) are over six or seven pieces, (c) glance at a sheet of music, (d) make a living.

Blow your top over any one who can take a pretty song and bounce it around until it becomes an unconfirmed rumor of its former self.

Pick a style of jazz, preferably Chicago or New Orleans, and stick to it, right or wrong. Knock everything else, right or wrong.

Shake well and apply frequently. Before you know it, you'll wind up being a Jazz Critic—a well dressed yawn wired for sound.

Rustle Of Spring



Chicago—Spring, a rustle of taffeta and a fresh new voice in the air—ah! It's Ruth Marlon whom we are sighing about. Ruth won a vocal contest over 1000 vocalists in a recent contest which cinched a job with Benny Strong, Benny and Ruth open at the Trianon here April 21.

Question: And Who Is The Groom?



Chicago—"And just where does the groom come in?" demands Eddie Baxter, pianist-arranger with the Frankie Masters band, as the wolves of the outfit line up to kiss the bride, the former Marty Baldwin, singer with the Masters' quartet. Eddie and Marty were married March 13. Lineup of musicians include (left to right) Mr. and Mrs. Eddie Baxter; Edwin Krupa (lucky man!); Morty Nathan, Jack Wald, Fritz Moore, Ed Scali, Erv Triako, Mack Yarborough, Forest Lane, Paul Remos.

Jazzmen Endanger Jobs By Stupid Actions

Chicago—Local jazzmen—and the word is in reference to those musicians who evidently would rather play jazz than work regularly—might learn a lesson from the recent case of an excellent four-piece combo that was given their notice at a loop drinkery on practically opening night.

Just why an obviously better-than-average combo should be so definitely fluffed-off seems to this writer an interesting question, and of vital importance to musicians to whom a majority of work comes from such a source.

Most jazzmen find working clubs discouraging because of the commercial demands of the spots. If they play jazz they are handed their notice promptly. To work steadily the alternative is to play what they consider commercial junk.

Hit A Compromise What is the answer? Can a musician still play jazz and hold a job? Obviously a compromise has to be reached between club managers and musicians. For the latter to play as much good music as possible, a system to "fool" the guys who write out the pay checks is needed.

An illustration how not to do it is shown by the previously mentioned group, on notice from practically the moment they started. This group went on the job not prepared; they had some

nice ideas but worked them out on the job, working up stuff as they played. Few ballads were heard, fewer current hits. Requests were grinned off. Rhumbas—gad no, how square!

Jam Sessions Don't Fit

What other reaction could be expected from unhip managers to this routine? While these characters have little if any idea of music, good or bad, they do know how to run the night spots. And small combos capable of no more than continual jam sessions don't fit into the picture. There is room for a few jump outfits—but the demand is limited and only exceptional combos get away with it.

I'm not getting on the band wagon at all for commercialism—heaven forbid! But it is obvious, if in a roundabout fashion, that the more good jazzmen steadily employed, the more good music will be heard in more spots.

How To Please All

How, then, to please the public, the employers and the musician!

Get Wise, Boys!

The time for a small band to play what they want to play is not when they're on probation, but after the job is clinched. And playing a little bit commercial at first, or when it's needed, means you can play a lot of jazz later. It's better than being a frustrated and unemployed musician!

Finley Verdict Set At \$64,500

Los Angeles—Final pay-off for MCA as a result of losing suit based on anti-trust laws to Larry Finley, San Diego ballroom operator, has been set by Judge Paul McCormick at \$64,500. Amount is based on triple damages (federal statutory award), court costs of around \$1,500 and attorneys' fees of \$7,500.

Gordon Jenkins Tone Poem Decca Waxed

Los Angeles—Gordon Jenkins, onetime dance pianist and arranger who has worked his way to a top spot among radio conductors here, will see his first symphonic composition to be recorded go on sale this month when Decca releases an eight-side album containing his tone poem, *Manhattan Tower*. Work was recorded in Hollywood by 45-piece ork directed by Jenkins. Piece also has narration, delivered by Elliot Lewis.

New Jazz Foundation Session A Success

New York—The Jam Session staged by The New Jazz Foundation at Lincoln Square Center March 17, started out with a lull but ended up in slam-bang fashion. All the musicians scheduled to appear, except Dexter Gordon, who had an infected finger, were on hand and many others who dropped in to participate. Session was successful financially as well as musically.

Donahue Band In Rehearsal



New York—Sam Donahue, in rehearsal with his band here, talks things musical with several of his men. (Left to right): Kenny Meisel, trombone; Harold Hahn, drums; Sam, Tak Takvorian, trombone; and Frank Beach, trumpet. Other pics show Sam's trombone section, with Dick LeFave, Meisel, Sid Brantley, and Takvorian; while Mynell Allen, featured vocalist with the band, goes through a new arrangement as Donahue brings out a chair and his tenor sax to go through it with her.

CHICAGO BAND BRIEFS

The new Rainbo ballroom, which did a nifty 16,500 attendance during its inaugural week, with Tommy Dorsey on the band stand, slipped to a mere 6500 with Bobby Sherwood on the second stanza. Bad weather didn't help the hard working Sherwood, who left a fine impression in the owners' minds, if not pocket-books.

Jack Teagarden holds forth currently, in the midst of a two-week stint. He gives way to Teddy Phillips' youthful and promising local swing crew on the 16th.

Big news then will be the consecutive bookings of Les Brown and Stan Kenton—with Brown opening on the 23rd for two solid weeks, Kenton set for the 7th for one. Mel Henke continues to hold down the intermission piano duties.

Rainbo's policy of good semi-

name and name swing bands deserves the enthusiastic support of all fans and record collectors.

Discovered: a gal who sings blues and standards with just about all the warmth, ability and thrilling quality of a jazz great! That's a huge mouthful to say about anyone, so the best thing to do is to take in June Davis' singing at the Tailspin, on North Broadway.

June works with the Joe Burton Trio—Burton, piano, Benny Weeks, guitar, and Bill Thomas, bass. Another outfit, frantic as it is at times, that's worth a trip north. They overlap sometimes, but at that are capable of some gorgeous moods and interesting effects. Roselle Gayle, pianist, singer and entertainer, of whom much has previously been written—and recommended—is also at the very hip Tailspin.

Alice Hall's swing group continue at the Town Casino, with drummer George Bursavich a recent newcomer. . . Duke Ellington and Louis Jordan are both due for the Oriental theater, dates indefinite. . . Rudy Kerdays' fine little four-piece combo finished up at the Preview. . . Max Miller, still at Elmer's as a single, is toying with the idea of reorgan-

izing with a larger group and testing some of those attractive New York offers he has had. . . Ray Eldridge, at the El Grotto until Gerald Wilson takes over April 12, set for a Hot Club session on the 14th.

Jazz Concert at Orchestra Hall March 31 brought in the Golden Gate Quartet, Dwight "Gatemouth" Moore and pianist Albert Ammons, as well as seven-year old "Sugar Chile" Robinson. "Sugar Chile" just a couple of weeks previously had not a new Regal theater mark, breaking the Ellington record.

Jimmy Dale's jump crew drew one of the biggest off-night crowds into the Band Box in ages, but when the band left the stand at two in the morning just about all the "customers" walked out with the band. It was a musicians' crowd, of course—helping their favorite bands along in their customary manner of cluttering everything up and refusing to spend at all. As a result that night's gross, even with the crowd, was amazingly low—and Dale hasn't had a return date.

Tenorman Bob Ranger is the new man in Tay Voge's sextet, at the Capitol. . . Frankie Masters reported in the market for a new gal singer, now that he's married his current one, Phyllis Myles. She'll stay with the outfit only until boss-hubby finds a suitable new chick.

Dorothy Donegan and Roy Eldridge set for a package deal into the Regal theater May 24. . . Bel Selvin, head of Majestic records, around town, mainly for an Eddy Howard session. . . Marion Francis, who did very well for herself on the last Chicago theater revue, snared a Chez Paree contract as a direct result. Gal sings nicely, with some clever material.

Bobby Sherwood and band waxed four sides with bossman Johnny Mercer in New York just before coming here—Capitol releases, of course. . . Jay Johnson, who was 18 on March 25, expects his army call. He's the good looking-good sounding baritone with the Sherwood band. . . Art Davis joined brother Johnny "Scat" Davis' band at the Rainbo. Art plays, sings and looks amazingly like Johnny.

The Blackhawk Restaurant building has been purchased for a nice half-million dollars, with plans to completely remodel and modernize the building and restaurant.

Woody Herman follows Frankie Carle, the current headliner, into the Panther Room of the Sherman April 26, four weeks. Buddy Rich follows, due on May 24.

New York—Mercer Ellington has been rehearsing an 18-piece band. He will debut at the Savoy Ballroom in Harlem, probably the latter part of April. The Gale office will book.

Long Hours But Kicks A-Plenty At Friar's Inn

(Second in a Series on American Music Landmarks)

Chicago—"Something happened every night at the Friar's", says Paul Mares who played trumpet with the Famous New Orleans Rhythm Kings. The boys used to put oil of mustard on each other's chairs causing plenty of confusion at the

beginning of a set. Jack Pettis would usually fall asleep on the bandstand during the floor show and the boys would wake him up by holding the oil of mustard to his nose. Rappolo, the clarinet ace, made the boss angry by playing his instrument while leaning against one of the pillars, and refusing to stop when the number was over thereby keeping the dancers from returning to their tables for more refreshments.

Bix Beiderbecke would sneak away from his school work at Lake Forest to come down and sit in with the band on piano. He only knew a couple of tunes and would pester the band to play those tunes over and over.

Mike Fritzel, onetime Nebraska horse wrangler, bought the Inn in May, 1921, and was one of the first cafe owners to feature good food, hot musical entertainment and a chance to dance all in the same place. It was prohibition time but the availability of liquor for the thirsty helped to give the Friar's its atmosphere and it became a headquarters for Chicago's musicians, entertainers, gangsters and politicians.

All Day & All Night

The cabaret was located in the basement of an old building at the corner of Van Buren and Wabash. Festivities would begin at one p. m. when the ragtime pianist started to pound the keys. By four p. m. a goodly crowd had arrived streaming in from two entrances and an early shift jazz band was on the job until midnight at which time The Friar's Society Orchestra (later renamed New Orleans Rhythm Kings) took over until closing at eight in the morning.

The Rhythm Kings included kid musicians from New Orleans and Chicago. Elmer Schoebel, the piano player, was the only one who could read. When Fritzel proposed that they all learn to read so they could play *Meditation from Thats* one of the boys wanted to know, "What do we do if the lights go out?" They used to try and hold rehearsals but nobody would show up so they rehearsed on the job and no one seemed to note the difference.

Such tunes as *Nobody's Sweet-*

heart (Schoebel), *Tin Roof Blues*, *Bugle Call Rag* and *Farwell Blues* were originally introduced at the Friar's. They featured a New Orleans tune called *Livery Stable Blues* on which Rappolo cock-a-doodled on clarinet, Brunis moored on trombone and Mares neighed on the trumpet.

Although such powerful figures as Al Capone and Dion O'Bannon frequented the Inn, the federal boys finally clamped on a padlock. The old building was torn down in 1925 and Mike Fritzel finally became owner of the Chez Paree where the musicians have to read well enough to play the most grueling show music in cafedom.



BOBBY SHERWOOD
Reviewed at Rainbo ballroom, Chicago.

Sherwood's young enthusiastic aggregation comes on mellow for the sweet dance music and its mad for the frantic jazz. The group is made up of kids who are on a good kick with their leader. Bobby is a musical director as well as a fine trumpeter-guitarist-arranger. He is not a bala flourisher or just a front for the band. Bobby works hard every instant leading the sections with both hands, playing a trumpet chorus out front, adding his trumpet in whatever section he feels can use it, and even rushing to the microphone to take a vocal chorus that is a bit too intense. His guitar is on the stand but on the night this reviewer heard the band he was far too busy to play it. However, he did sit in on piano several times.

On dance tunes and ballads the brasses and reeds blend well as they also do when driven by a powerful three man rhythm section on their jazz arrangements. Within the sections there is also coordination especially in the saxophone choir.

Sherwood's original home was Indiana and like all musicians from that state there is a definite Bix Beiderbecke influence. It is heard in his horn playing both in his phrasing and tone. He is not afraid of any style of playing and insists, "If it is good, it is commercial, and worth interpreting". For instance, his contribution to the Capitol Jam Album Number Four was a very fine arrangement of Bix's composition *In The Dark* using an English horn and also a piano-guitar combination sounding exactly like a celeste giving the selection a wistful mood.

The Sherwoodites also have the distinction of being the only band to attempt an interpretation of Ellington's showpiece for Ben Webster—*Cottontail*. And of course his most famous record is a Dixieland deal called *The Elk's Parade*. The success of the foregoing speaks very well of Bobby Sherwood's all-around musical ability.

Personnel—Johnny Martel, Tony Cantalupo, Dick Fultz, Jack Gold—trumpets; Skippy Lorton, Wm Cope, Bob Loeman, Don Kelly—trombones; Joe McAracy—sax; Herb Loden—sax; Dave Catanaugh—sax & arranger; Max Glaser—sax; Merrill Broadwell—baritone sax; Hollis Sulzer—piano; Keith Williams—drums; Bert Edwards—bass; Jay Johnson and Patricia O'Connor—vocals.



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Red Saunders Garrick's Star

Chicago—Red Saunders is the current dynamic attraction at Randolph street's Garrick Bar. Red, acclaimed one of the top drummers by all who hear him, has had his fine six-piece combo at the Garrick's Downbeat Room since last August. With Red are Micky Simms, bass; Porter Derico, piano; Sonny Cohn, trumpet; Tony Casey, alto; and Leon Washington, tenor. Group has been pulling more business than the previous Red Allen-J. C. Higginbotham group, which is rather amazing as this is Red's first attempt—after eight years at the Club Delisa on the south side with his large band—with a small jump combo.



Eddie Getz Band Blows Fine Jazz In Milwaukee

Milwaukee—A trip into the "hinterlands" is oftentimes mighty enlightening—"hinterlands" referring to anything beyond suburban territory to city dwellers.

Take the case of this city of malt and hops—which has never bragged of its long and lean history of musical mediocrity. Right now this town boasts a couple of wonderful combos to top anything on 52nd street, Hollywood blvd. or where else you might name.

One of the units—violinist Hal Otis and his trio—was reviewed in the preceding issue. This time the group is that of Eddie Getz (pictured above). For exciting, spirited modern swing—this group has got "it", and in big doses.

Work Together Great

It's a five-piece group, with the five men working together like they hadn't another ambition in the world. Funny thing—they haven't! They've been together three months and all vow this is the greatest musical kick they've experienced.

Getz' jump outfit works at an ordinary neighborhood tavern, on South 18th street—the Stage Door. They've got a hip crowd stomping for joy, and the enthusiasm created by the group's brand of music is something that only the rare combination of brilliant musicianship, enthusiasm and the spark of inventive genius creates.

Herd, Gramercy 5 Influences

Much of their work is a small combo version of the Herman Herd's powerhouse stuff. Otherwise they might be said to combine a touch of Artie Shaw's Gramercy 5 with their own unusual conception.

Getz, who last worked with Woody Herman before a three-year stint in the army, and guitarist Don Monblow riff out most of the unison patterns, with a rock-like rhythm section propelled by Clyde Hornburg on drums. That rhythm quartet is another thing—at tempos too fast to imagine, the beat never varies, always carries a wonderful firm tone as well as steady beat. It's one of the really great kicks in this amazing unit. Bass-

Eddie Getz' Jazz Keeps Milwaukee Jumping



Milwaukee—The Eddie Getz group, written about in an accompanying column, with Les Zahorik, piano; Clyde Hornburg, drums; Don Monblow, guitar; Getz, alto; and Bill Reagles, bass.

ist Bill Reagles and pianist Les Zahorik help immensely, as well as Monblow's steady work.

Pianist Provides Kicks

This Zahorik lad on piano provides the most interesting solo thrills. His piano is of an extremely versatile style, and completely original. Combined with his robust sense of humor and you have a great pianist. Guitarist Monblow provides a multitude of solo kicks, original and exciting.

Getz plays a thoroughly capable alto, writes the outstanding

arrangements for the group. Whether a wild *Northwest Passage*, leaping 1, 2, 3, 4, *Jump* or interesting *Begin the Beguine*, Getz' scoring brilliance is ever

obvious. The spirit of this amazing group, sparked by the arrangements, by the inventive soloists, driven by an amazing rhythm

section, makes this Eddie Getz fivesome a group so definitely one to mark up for the immediate future. Here's a new sensation!

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MARGARET GERMANO

This is the true name of this sultry and seductive singer of songs, who is working as a single now and is making a name for herself on the air waves from New York. She first attracted attention as vocalist with the Enoch Light band, during the period it played at the Hotel Taft in Manhattan. Later she toured with Teddy Powell and his orchestra, was featured with the band in a movie. More recently she has recorded with the Benny Goodman and Tommy Dorsey bands. She is a native of Yonkers and you know this charming canary as:



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AT YOUR DEALER'S

'A Mad Whirl

Hollywood—Mad whirl of today's platter industry—and, evidently, the big business accompanying—might be the reason for the disintegration of the Pacific Coast Indie Record Mfrs. Association. There hasn't been a meeting of the members in three months—everybody says they're too busy to attend.

Los Angeles—Ansell Hill, who did a long Monday night stint at Palladium last year, has been signed to re-open the Rendezvous ballroom at Balboa Beach April 13.



YOU GOTTA PET MY PUP!

New novel song hit as featured by **JIMMIE GRIER AND HIS ORCH.** At the Biltmore Bowl, Los Angeles **INTERNATIONAL SERVICE** Publications Division 708 N. La Cienega Blvd. LOS ANGELES, CALIFORNIA

Avadon Goes With 2 Name Bands In May

Los Angeles—Barney McDevitt will open his new Avadon, first deluxe dancery to be established in LA's down-town district, May 8 with two bands, one of them Jan Garber, and the other probably Bobby Sherwood.

McDevitt bought Garber for \$3300, is evidently splitting balance of his \$5000-a-week music budget with the second band.

Avadon, now in last stages of construction, is located at Ninth and Spring. It will operate on a policy similar to the Palladium. The dance floor will handle about same number of people but the Avadon has a much smaller table-seating capacity.

LOS ANGELES BAND BRIEFS

Bob Crosby follows Gene Krupa at Meadowbrook April 18. . . Joe Sanders set for Trianon starting May 7, following Benny Carter. . . Russ Morgan moves into Biltmore Bowl May 23, replacing Jimmy Grier.

Glen Henry, a new-comer hereabouts, took over alternate (to

Dairy State Friends Meet



Hollywood—Old Wisconsin friends meet at the Troc—Dennis Morgan dropped in on the regular band's (Bobby Ramos) night off and discovered his old buddy Don Swan. Besides working Tuesday evenings at the Troc, Don records for Spotlight. They have just released four new sides. The lovely in the middle is Vermae Stevens, Swan's vocalist.

Lawrence Welk's stint at Aragon, replacing Paul Martin. . . Sonny Dunham in line for Casino Gardens date following Will Osborne around April 30. . . Emil Baffa, longtime musical director of Florentine Gardens floorshows and now heading augmented house band there, is getting nice build-up via air time.

Ople Cates, with big band, and Chris Crosley, with small unit, now share Monday night stint at Palladium. Crosley is recalled as arranger for John Kirby, Boyd Raeburn and others. Also did

some scores for new Bob Crosby band.

Bandigging

Buddy Rich at Palladium: *Who's never known a new band to shape up into a smoothly working unit as rapidly as this one. Solid arrangers in Ed Finckel and Neil Hefsti. Stand-out boys in Tony Nicoletti, piano; George Berg, tenor; Bitty Mullins, trumpet (the 18-year-old who plays drums while Buddy "fronts"); Lou Oles, trumpet (reminds of Berigan at times); Les Clark, alto (tone "big" but also modern in quality); Earl Swope, trombone. And a nod to the hard-working boys behind the band—Copyist Harry Persky, Band-Boy Tommy Harpe (he had his own band back east; came along to study drums with Buddy), and Chief-Worrier Jerry Arleo, who, among other things, has to keep track of Buddy's three complete sets of drums.*

Jive Jottings

Wingy Mannone back in Hollywood at the Tom-Tom Club. . . Charlie Parker, alto man extraordinary who came to coast with Dizzy and remained here in hospital, is now heading his own outfit at Finale Club, downtown hottery.

Spotted Sonny White, who made *Strange Fruit* with Billie Holiday, playing piano with Benny Carter at Trianon. . . Club Donroy, long a square joint, is now under new management and giving heavy billing to Kay Starr. . . Note to Howard

Palladium To Try Building Its Own Orks

Los Angeles—Maurice Cohen, manager of Hollywood Palladium, is setting up a band building department in connection with the big dancery with aim of developing new talent among bandleaders, musicians, singers and arrangers.

Ex-service men will be favored. Cohen plans to back organization of at least one new band a month with financing and exploitation. Chosen combo will be presented first as relief band at the Palladium and then will be sent out on the road on tour sponsored by the Palladium interests.

A subsidiary organization is being set up to handle bookings.

First bandleader to be tagged for build-up via the system is Gordon Crain, whose combo is now in rehearsal and who will take over relief stint at the Palladium for a two-week stand before hitting road on series of one-niters.

Major booking offices, seeing possible encroachment on their field, are eyeing the idea with interest.

McGhee fans (and others): Watch for release of Howard's *McGhee Special & McGhee Jumps on Juke* Bihari's Modern Music label.

The Four V's all-gal combo featured in picture *I Love A Bandleader*, are available in person at the Swanee Inn. . . A farefare to Dean Benedetti and his boys at the Gayety Club, the first ofay band to play the sepiu section.

Notings Today

Ople Cates abandoned his new career as ballroom operator (at the Roger Young on West Washington) after a couple of weeks. Says it's more fun and not as expensive to gamble at Santa Anita track. . . Frank Stacy, hospitalized with flu, is back on job at Capitol.

Behind the bandstand: Jack Fina, pianist and arranger (*Concerto*) for Freddy Martin, is not ready to admit it but we predict he will leave Martin to form his own band within a couple of months.

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

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Chicago, April 8, 1948
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ON THE BEAT IN Hollywood

By Charles Emge

The King Cole Trio, Spike Jones ("And His City Slickers") and Andy Russell are found in *Breakfast in Hollywood*, a picture which would be just as good, or just as bad (according to your taste), without the musical attractions.

Andy is "written in" to the script, after a fashion. The presence of the King Cole Trio and the Jones band is accounted for rather vaguely by indication that they are appearing at Tom Breneman's Hollywood Restaurant, scene of the early morning broadcast from which the picture is taken. Actually Breneman has never featured any name attractions at his establishment, which he took over after his original program, "Breakfast at Sardi's", became such a success that Breneman and his novelty show became more important than the restaurant.

The chief interest in *Breakfast in Hollywood* to us is the fact that the Trio, which by the usual movie procedure might have been treated as a group of black-face comedians, gets excellent presentation in two unbroken sequences, each about the length of a phonograph record. They do their own, original material, and provide a distinct lift for those who might find the rest of the picture pretty hard to take.

The "City Slickers," great musical satirists on phonograph records, are, as usual, reduced by movie formula to the status of just another comedy band. They do an undistinguished song dedicated to Hedda Hopper and *Gloss Worm*, with Red Hagg and Judy Manners supplying musical slapstick.

Andy Russell furnishes sentimental interest for Andy Russell fans with *Amor and Magic in the Moonlight*.

Sound Stage Siftings

Universal's Rimsky-Korsakoff picture, which started under the title *Heat Wave*, then became *Zahrazad*, is now under its third title, *Fandango*. Maurice Cohen, boss of Hollywood Palladium, will become an independent movie producer to film an opus named after his dancery. Name bands will get a heavy play, of course; and Paul Neigbor, ex-bandleader who is managed by Cohen, will draw one of principal roles.

Jean Edwards, radio's *Hit Parade* singer, is set for a choice role in Republic's *Hit Parade of 1947* picture. Hoagy Carmichael, who recently completed part in Universal's *Canyon Passage*, signed with Sam Goldwyn for role of a philosophical bartender in *Glory for Me*.

Peggy Lee and the Charlie Barnet ork have supplied the sound track for a forthcoming George Pal "Puppetoon" short entitled *Jasper in a Jam*. Peggy, backed by Barnet, does *Old Man Moses*. The band recorded *Pompton Turnpike* and *Cherokee*. Interesting angle is that the animation is being "set" to the previously recorded music. Pal also plans to do animated shorts using Louis Armstrong and Earl Hines with their bands. Rudy Primi, Jr., of Warner Brothers, in charge of visual orchestras, is heavily favoring World War II vets on "sideline" calls. Other studios are expected to fall in line on the policy.

Hey! They're Swingin' On The 'Sunset Strip'!

Los Angeles—Hollywood's famed "Sunset Strip", long the stronghold of "society orchestras", is giving its ultra-ultra patrons earthier (and no doubt more entertaining) fare these nights. Last month Spike Jones came into the Trocadero, where the King Cole Trio was already holding forth, and while Spike had cushioned his City Slickers with a 32-piece ork, it was the City Slickers that the Trocadero really bought for the cash customers.

Herman Hover of Ciro's, possibly an even swankier spot than the Troc, decided he needed some back-to-nature music and hired Burl Ives, lusty singer of folk songs and hill billy ballads, to open April 5 as star attraction at this establishment.

But Lew LeRoy, erstwhile operator of the Swanee Inn, has capped 'em all. LeRoy, who recently purchased a deluxe nitery on the "Strip" formerly known as the Havana-Madrid, has renamed it the "Cotton Club" and was slated to open the new spot April 4 with none other than Helen (Be-Baba-Leba) Humes as chief attraction backed by a jump band under Russell Jaquet and supported by Gene Rogers and other solo swingers.

Understood scout from Mocambo was attempting to lure Slim Gaillard Trio and Harry (The Hipster) Gibson away from Billy Berg.

Amy's New Spot



Hollywood—Chic Amy Arnell is the new singer on NBC's Abbott and Costello show. Amy started singing in church choirs, we are told, though we remember her much more for her chirping with Tommy Tucker's band.

Maurice Cohen Stops Palladium Name Use
San Francisco—Maurice M. Cohen, manager of the Hollywood Palladium, was granted a temporary injunction against John Martin and Al Seigle in suit to prevent them from using the name Palladium at ballroom they operate at 1821 Market. Hearing was set for March 20. Cohen plans to establish a "Palladium" here himself and wants exclusive use of name.

Stuart Wade With Freddy Martin Again

Los Angeles—Stuart Wade, who sang with Bobby Byrne and Freddy Martin before answering call to army duty, was set to return to Martin band as featured vocalist latter part of March. He is replacing Art Wayne.



Hollywood, BRIGHT LIGHTS: Jimmie Lunceford ork slated for the Orpheum come June. Deal cooking for Dotty Lamour to head an informal musical to keep the Charlie McCarthy airport warm this summer. The Andrews sis will have their first vacasa away from the mike this hot spell—Lou Levy is drafting an autumn-alrer for them though.

T-Bone Walker gets \$800 fish a week at Sheppe's Playhouse for that blues-banlin'. Lon Leroy of the Swanee Inn of yesterday will open the Cotton Club with Helen Humes headlining. The Horn will do 12 one-siters upstate, which will upset The Legs.

ARC LIGHTS: When Young Widow is released, Johnny Clark, who chirped My Heart Sings will get the cover of the re-release of that tune. Jose Iturbi will go romantic and dramatic in Metro's Birds & Bees. After testing all the beauties in Mexico for the role opposite Franchot Tone for RKO's Honeymoon, Lina Romay of Metro has been loaned. Fena Cella is suing 20th Cen-

Glenn Henry Opens Los Angeles' Aragon

Los Angeles—After three years of army life, Glenn Henry and his newly reorganized band will open April 23 at the Aragon ballroom. Henry replaces Paul Martin and shares the stand with Lawrence Welk. The band will play an eight week stint following up with MCA's summer circuit and a shot at some eastern hotels when the band shapes up.

Band personnel: clarinet and alto, Glenn Henry; saxes, Robin Carlson, Troy Fay, Boney Dixon, Bill Caron; trps, Kenney Briggs, Paul Lopez, Eddie Leahy; tram, Joe Rogers; bass, Dan Garcia; drums, Swede Meridith; pianist-arranger, Bill Dixon; vocalist, Chris Henry.

tury-Fox for \$25,000, for doubling her voice in for Grable in *Pin Up Girl*. Joe Myrow and Eddie de Lange are scoring 20th's *That's For Me*. The Duke, BG and Vaughn Monroe slated for U.A.'s *Carnegie Hall* pic. Col's *Life of Al Jolson* will feature 30 tunes.

LOVE LIGHTS: June Haver is committing between Bob Hutton and Leonard Sues, but she intends to marry *That Doctor*. Ramsey Ames and George Morgan continue to amaze and amuse each other. Wingy Mannone and his ex are thinking of a rematch.

Down Beat covers the music read around the world.



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- PEE-WEE, ZUTTY AND JAMES P.** HRS 1002 { I'VE FOUND A NEW BABY EVERYBODY LOVES MY BABY
- REX STEWART'S BIG 4** HRS 1003 { LOW COTTON DJANGO'S DJUMP
HRS 1004 { NIGHT WIND SOLID ROCK
With Barney Bigard, Django Reinhardt, Billy Taylor.
- BRICK FLEAGLE'S ORCH.** HRS 1005 { SAME OLD SREAVES A SLIGHT CASE OF THE SHAKES
HRS 1006 { DOUBLE DOGHOUSE PASTICHE
Featuring the all-star 16-piece band written up in Time Magazine, playing four unique Fleagle arrangements.
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Philly's Furious Five Give Hipsters Kicks

Philadelphia—Jazz enthusiasts are getting a close watch on Clarence Fuhman's "Furious Five" heard on his airshows over KYW here. The local bandleader has combined a harp playing barrel-house with his other hot men in the band and things begin to pop on the air and in the rehearsal studio.

The "Furious Five" comprise Sam Amorosi, on harp, Vince Caruso, clarinet, Fred Shimmmins, piano, Gus De Reigo, bass, and Lou Nise on the drums. They are heard daily on the "Lunchtime With A Punchline" airshow at noon over KYW.

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Swing

WILLIE SMITH

I've Found A New Baby
All The Things You Are
Sunset SRC 7560

Small combo swing, arranged by Johnny Thompson (Baby) and Jimmy Mundy (Things). Not exceptional at all for its solo moments, each side is particularly interesting for the closely-knit ensemble parts. Smith disappoints in his alto. Different groups on each side—Baby has Lucky Thompson, Howard McGhee, Arnold Ross, Eddie Sarranski, Lee Young; Things has Vido Musso, Buddy Childers, Sarranski, Andre Previn, Lee Young. Childers and Previn spark second side.

BENNY CARTER

Looking For A Boy
Who's Sorry Now
De Luxe 1009

Results aren't bad, considering what can happen on these pick-up all-star dates. Group is weak and rough; but *Who's Sorry Now* has fine Carter trumpet, Flip Phillips tenor and Al Casey guitar. It's also written by Neal Hefti, who blows in the trumpet section on both sides. Lineup of the group includes, among others, Don Byas, Dexter Gordon, Phillips, tenor; Emmett Berry, Shorty Rogers, Hefti, trumpets; Trummy Young, Dickie Wells, Sandy Williams, trombones; Sonny White, piano; Casey and Freddy Green, guitars; J. C. Heard, drums; John Simmons, bass. Maxine Sullivan's vocal is on *Looking*.

CLIFFORD LANGE

Cliff Lange's Symphonic Jazz ork, a full band composed of Hollywood studio men, press two standards—*Stardust* and *Begin The Beguine*. (Pan American 137)

JOHNNY GUARNIERI

With Cozy Cole on drums and Bob Haggart on bass, pianist Guarneri rides through *Body And Soul* and *Nobody's Sweetheart*, giving a full 20-inches to his hot piano versatility. (Majestic 1032)

Dance

GLENN MILLER ORK WITH TEX BENEKE

Swing Low Sweet Chariot
I'm Headin' For California
It Couldn't Be True
One More Tomorrow
Victor 20-1834, 1835

The new Tex Beneke ork, which is being billed as above "The Glenn Miller Orchestra with Tex Beneke" will do very well per sales on these four sides, but not nearly as well critically. And future releases will have to find the band producing better and more distinctive music than these. Band is well rehearsed, clean and musical, yet little different than most ordinary outfits. Too many bands have copied the original Miller outfit to make it easy for this group to get away with the same thing. There's plenty of vocal work here, as one would expect, and little solo stuff. The tunes are clever and commercial, so are the arrangements. Even Bill Finegan's scoring of *Swing Low* seems rather commonplace. Tex and the Crew Chiefs vocalize on *California* and *It Couldn't Be True!*, with Art Malvin singing pleasantly if not exceptionally on *Tomorrow*.

WOODY HERMAN

It's Anybody's Spring
Welcome To My Dream
Columbia 36936

Two beautifully scored ballads, *Spring* sung in the leader's warm style, *Dream* in a rather overdone Frances Wayne vocal. Woody's voice as well as Red Norvo's fine vibes star. Both tunes are from the Crosby-Hope

Sam Donahue On Capitol Label

New York—Capitol Records Johnny Mercer sat down with ex-navyite Sam Donahue last week, and the newly discharged tenor saxist-leader landed a disc contract with first session scheduled for the next fortnight. Before his service stretch an Oklah label star, Donahue figures on turning out two standards and two pops for his first batch.

Skitch Henderson Waxes Odd Group

Hollywood—Skitch Henderson, onetime NBC pianist and music director recently discharged from military service, has assembled an odd combo for Capitol records. Henderson, who writes his own arrangements, is using an 18-piece outfit, features instruments heard mainly in sympho set-ups, such as French horns (three), oboe, English horn, etc.

Geo. Mendelssohn Heads Fran-Tone Co.

Los Angeles—Change in the backing of the Fran-Tone record label, originally introduced here by Fran Kelly, has been made with George Mendelssohn, head of Interstate Music Supply, taking over. Miss Kelly continues to supervise session, using unusual voicing of classical org instruments.

Road To Utopia.

HARRY JAMES

Ginnie Powell debuts with James on *Do You Love Me*, while Buddy DeVito sings *As If I Didn't Have Enough On My Mind*. Akin plenty of James' schmaltzy trumpet. (Columbia 36985)

BOB CROSBY

Same Old Story, with Bob's vocal, is paired with the jazz side, *Wish I Could Shimmy Like My Sister Kate*. Last side is taken over by Quigley, with his vocal and trumpet. Good sides, far from exceptional. (ARA 131)

JAN SAVITT

It's The Talk Of The Town is waxed by the Savitt outfit and given a lush violin scoring to highlight it melodically. *You Are Too Beautiful* is sung by Bob D'Andrea, the reverse. (ARA 134)

Vocal

IVIE ANDERSON

Ivie has picked eight-gram coast band, with such recording stalwarts as Bill Baranco, piano; Charlie Mingus, drums; Earl Porter, baritone; Karl George, trumpet to back her. The sides are *I Thought You Ought To Know* and *The Voot Is Here To Stay*. Pianist Baranco directs. (Black & White 772)

DUKE HENDERSON WITH JACK McVEA

Oo' Wee Baby, Oo' Wee and *Wiggle Wiggle Woogie* get vocal blues going-over with Duke Henderson supplying lyrics. Jack McVea's band the music. (Apollo 367)

THREE BLAZERS

Drifting Blues and *Groovy* are the sides; with Johnny Moore-Oscar's brother—on guitar, Charles Brown, piano and Eddie Williams, bass. The group sings on *Groovy*, Charlie Brown on *Blues*. Second coupling has *Baby, Don't You Cry* and *Blazer's Boogie*, mainly instrumental. (Photo 111, 112)

CLYDE BERNHARDT

Vocalist-trombonist Bernhardt is featured on both sides, with Leonard Feather's unit of Joe Guy, trumpet; Tab Smith, alto; Jim Shirley, guitar; Walter Johnson, drums and Joe Brown, bass. The tunes and piano are by Feather, of course. (Musicraft 348)

TOWN CRIERS

The Polk's—Lucy Ann, Gordon, Vernon and Elva—romp through *The Snail Song* and *Kiss Me Hello*, with Jerry Fielding's ork. Lucy Ann is one of the brightest new vocal lights, her relations are quite adequate. (ARA RMI)

Chicago, April 8, 1948

J

In Black some time four Black never seen King: Mus Boo! Blue Sister Kate and Royal Someday S A Plenty, 1 The band is Dixieland personnel: I Brad Gowen Leonard Co Lo Seabo, guitar; Jack Spargo, drums; time: May, York. Were Immediat ber and "These rec soon... I nction with lot of reco land which as Victor a plastic reco duction. I as soon as Three o tempo: Mu First. Jazz opens with outstanding stars and the first to from Sparo single-oring singi ens on bass fo and lift. Co ensemble up ing. Punching

Har

New Yo Hampton Lincoln II guitaris R lampin'

Jazz Jive TAX

In Blackstone's Index to Jazz some time ago I came across four Black & White discs I had never seen nor heard. The coupings: Muskrat Ramble and Tin Roof Blues, 1212; Indiana and Sister Kate, 1213; Jazz Band Ball and Royal Garden Blues, 1214; Someday Sweetheart and That's A Plenty, 1215.

The band: Mike Lo Scalzo and his Dixieland Woodshedders. The personnel: Phil Napoleon, trumpet; Earl Gowans, valve trombone; Leonard Centoble, clarinet; Mike Lo Scalzo, piano; Chuck Wayne, guitar; Jack Leberg, bass; Tony Spargo, drums and kazoo. The date: May, 1945. The place: New York.

Were Never Released Immediately I wrote Les Schreiber and received this reply: "These records will be released soon. . . I have no further connection with B & W. . . I sold a lot of records on the 12" dixieland which were never pressed as Victor who was pressing my plastic records cancelled the production. I'll refund the money as soon as possible."

Three of these numbers are stamps: Muskrat Ramble, That's A Plenty, Jazz Band Ball. Muskrat opens with fine ensemble. Gowans outstanding on the traditional Dry dare and smears. Centoble takes the first solo with tricky backing from Spargo. Wayne the second single-stringer, then after a brief but rousing ensemble Spargo takes off on tenor for a chorus full of life and lift. Gowans follows the final ensemble part with the customary bang. Punching ensemble also starts

off Plenty, as a fast trumpet break by Napoleon gets things going. Gowans plays equally terrific breaks during the ensuing ensemble, and then Centoble moves in for a hard-riding solo again splendidly supported by Spargo. Napoleon, Wayne, Leberg, and Scalzo have the next four, after which the ensemble takes it out, alternating light and heavy very effectively on the last chorus.

Jazz Band begins with more wonderful ensemble, the rapport between Napoleon and Gowans especially noteworthy. Wayne plays another single-string solo, Leberg one against stop-time, Centoble one as full and fluent as ever, Spargo a Spanier-like kazoo chorus, Scalzo one with ragtime traces, and Gowans an open solo of great drive and spirit. Spargo's drums highlight the concluding ensemble.

Three Taken As Drags Three more are taken as drags: Sister Kate, Someday Sweetheart, Tin Roof Blues. Scalzo and Wayne share the intro to Kate, then Napoleon takes two muted solos, the first straight with bugle-call. Gowans sends the group into double-time, where Centoble comes in with a chorus rivaling Fasola or Parenti. Wayne's git bit, cut short by Napoleon's break back to drag-time, ultimately gives way to leisurely closing ensembles.

Wayne has the Sweetheart intro to himself, followed by Napoleon's solo, straight and pretty with superb control. Gowans opens and Napoleon muted play call-and-answer throughout the next chorus, interrupted only by the low bridge of Centoble's chalumeau. Wayne then breaks into double-time, and except for Scalzo on the bridge the rest is ensemble, with Napoleon returning to drag tempo just before the end.

Excellent three-way work introduces Tin Roof and continues throughout the whole side, broken

by three solo passages, but what solos! The first is from Centoble, one of the most beautiful blues clarinets New Orleans has produced in years. The next is by Gowans, who begins with the famous Brunis chorus and switches to one of his own. The last is Spargo's kazoo in double-time, more reminiscent of Spanier's cornet than McKensie's comb. Drag tempo is then rightly restored.

The other two, Indiana and Royal Garden Blues, are played at the bounce or medium-jump pace. Indiana spots solos by Wayne, Centoble, Gowans, and Scalzo, plus some neat interplay from the crisp, coherent ensemble. Royal Garden has polite, clean choruses by Napoleon, Wayne, and Leberg, light, gitty ones by Centoble and Gowans. The ensembles are replete with breaks.

Don't hold your breath until these come out, but keep your fingers crossed! Spargo from the Original Dixieland Jazz Band and Napoleon from the Original Memphis Five have never been waxed to such advantage. Brad and Bujl have never done better, Wayne and Leberg have never played so well, and Mike Lo Scalzo has never had a chance like this. All seven make the most of their opportunity, and don't forget it only takes seven to make a jazzband, seven men like these!

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Course In Jazz For Adult Group

Los Angeles—The Los Angeles Educational Association, non-profit night school for adults, is presenting a course entitled "The American Jazz Tradition" in form of a series of illustrated lectures by Ross Russell. In classes held weekly starting April 23 at Peoples Educational Center Russell will trace development of music from African tribal sources to contemporary jazz.

Stan Getz Leaves BG

New York—Tenorman Stan Getz missed a few shows at the Paramount and Benny Goodman replaced him with Cliff Strickland. Getz, who is 19 and one of the better tenormen around, worked with Buddy Morrow at the Roseland for a week.

Sack Gets Show

Los Angeles—Al Sack has been signed to baton the new Tony Martin alrhow (for Bourjois) slated to start on CBS April 13. Sack, who also holds music spot on "Malsie" show, will have a 34-piece ork.

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New York—Torrid jazz was the order of the night when Lionel Hampton dropped in on Erskine Hawkins at the Blue Room of the Lincoln Hotel. Hamp sat in on drums with Erskine on trumpet and saxitar; Roy Kirkland and bassist Leo Stanfield. They had the room 'hampin'.

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"Because Free Radio is an essential part of the American Way of Life and is welcomed into all homes, we have accepted our responsibility as broadcasters not to enter the home with any form of entertainment that will contribute to juvenile delinquency.

"In our opinion, the playing of 'hot jive music', which usually emphasizes suggestive lyrics, is a type of music that arouses degenerative instincts and emotions.

"We will not feature artists who continually try to reach the public with music of this type.

"The youth of America are great hero-worshippers. We would not set before them in favorable form a gangster or criminal, which might lead many to think it was smart to emulate them. Likewise, we will not exploit these 'music criminals' who seek to masquerade 'artistic filth' as one of the popular arts.

"We have many concrete examples of cases of juvenile delinquency which can be traced directly to the type of music we are eliminating."

Credit for this masterful essay on the American Way of Life goes, not to Owner Richards, who merely signed it, but to Ted Steele, KMPC music and program director, who framed it as a publicity stunt.

As a press agent, Ted Steele merely stinks. No matter how much white space was garnered in the daily press, nor how many times the call letters KMPC were printed, there is nothing in this statement calculated to increase the respect of the average radio listener for this station or its programs. It is more likely to raise a doubt in normal minds as to whether the station executives had not aroused their own "degenerative instincts and emotions" by listening to the same music which they seek to condemn!

But Ted Steele is a musician! That's the most amazingly evil part of this whole sorry mess. If he was just a press agent, you could write it off to poor judgment and bad taste, but what excuse can be found for a musician who seeks personal publicity with a vicious and slanderous attack on his fellows? Read the statement again, especially the tasty part about "artistic filth" and then ask yourself, who is calling who a "music criminal"?

Fortunately "hot jive music" will continue to flourish despite this nasty and purposeless attack. Dizzy Gillespie will continue to play his re-bop music. Slim Gaillard will still be an idol to the followers of his guitar-plucking. And Harry the Hipster Gibson will probably make a better living for himself than the inspired music and program director of KMPC. Could it have been sour grapes?

CHORDS AND DISCORDS

Oblique Criticism

Pittsburgh, Pa.

To the Editors:
I can't help being amused by the many letters which are printed in *Chords and Discords*, attempting to defend the musical merits of the present BG band. The two in the Feb. 25 issue impressed me as being especially illogical, for the following reasons:

(1) George Orth says that public recognition of a band is a long, slow process, and cannot be arrived at overnight. This is all very well, but, after having got this recognition, doesn't a leader owe it to his followers to move ahead with the times? When BG had Eddie Sauter on his arranging staff several years ago, he was playing stuff which was up to that of almost any other band in musical interest, but he has since retrogressed to the point where he is playing exactly the same kind of arrangements he did in 1936. And yet BG gets fat while men like Georgie Auld and Boyd Raeburn with brilliant, modern bands, have to scuffle! If that's right,

Sofia's Krupa



Sofia—David Eshkenazi, a great disciple of Krupa, leads Bulgaria's most popular jazz orchestra. The personable drummer is chiefly responsible for the emergence of jazz in south-eastern Europe. He spent four years in German work camps, before being liberated.

Rest For Guy



New York—Guy Lombardo, the popular and famed purveyor of sweet music, arrives with his very attractive wife at Miami for a brief holiday. Guy closed his successful engagement at the Roosevelt Hotel Grill on March 16 and needed a little rest.

I'm wrong!

(2) Peter Jack, on the other hand, falls back on a method of reasoning (?) which is much beloved by most fans who don't know a whole note from a hole in the head. I refer to the oblique method of criticism, i. e. taking the hatchet to some outfit who does not play the same style as the one you are plugging, which leaves your reader in a great deal of doubt as to why you are plugging it, and makes the followers of the other group wonder over the vast cavity between your left and right ears.

Jack also praises BG's waxings of *One O'Clock* and *Sugarfoot Stomp*, never pausing to consider the vast amount of time which has elapsed since they were made. Benny had a band then! Right now, however, all I can say is that as a bandleader, "The king is dead! Long live Woody Herman!"

Charles C. Sords

Wants To Be On Own

Pacific Grove, Calif.

To the Editors:
A notice in one of your recent issues reads, "Herb Miller (brother of Glenn)..." I've been trying to break away from this aura ever since I started to play. It's true that it's my fault for mentioning it in the first place. Needless to say I have been chastened and purged.

I have never intended to sound like Glenn or copy him in any way but in the ways that most musicians try to sound like him, namely: Precision, variety and fine music. In these only, do I try to copy. This plagiarism, I believe, is permissible. Glenn is my idol and is a great



"—so he says 'The guy's a schmoe,' and I says 'What's a schmoe?', and he says 'A schmoe is a glom,' and I says 'If ya mean glom, why don't ya say glom—why don't ya talk English?'"

man. I say is because I believe he is coming back.

If Herb Miller (brother of Glenn) is the only way in which I can be sufficiently distinguished to be noted on your time-honored pages,—then I am forced to suffer your displeasure and ask that in such only connection you do not mention me. I just want to be on my own, you know what I mean?

Herb Miller

Orchids To Ginnie

Chicago

To the Editors:

Orchids to the admirable Ginnie Powell for not obliging Harry James with a long term contract preferring to be free to rejoin Boyd Raeburn when he reorganizes. This certainly signifies the high musical standard of the Raeburn band.

It's outrageous that Raeburn's efforts as a frontman are not rewarded, simply because he doesn't come up with such dependable junk as *Tampico*, *Beaulas Boogie* and *Caldonia* but continues to play a brand of music that is way out in front of any other band's best output. I exempt only Ellington and Georgie Auld from the above statement.

J. P. Cunavells S1/c

Small Opinion

Norfolk, Va.

To the Editors:

You were right on the bail with your Feb. 25 editorial, *Rodio Still Retards Jazz Appreciation*. It would have been just as appropriate had it appeared immediately after the first airing of the RCA Victor program, *Jazz Vs Classics*. There are people who like jazz, those who enjoy classics and many who like music (meaning both). Why should RCA Victor, who depend on the music loving public for their existence, try to cram so small an opinion down the listening public's throats?

Johnnie Saunders

Jazz Ambassadors

Chicago, Illinois

To the Editors:

Something Orson Welles said on the *Esquire Jazz Concert* started my blood boiling on one of my favorite arguments: Europe recognizes jazz as the greatest single contribution of the United States to art.

Why does it remain for Europe to be first to appreciate its value? Why is it, the great majority of people in the U. S. re-

RAGTIME MARCHES ON

NEW NUMBERS

NATHAN—A son to M. and Mrs. B. Nathan in New York City. Father former drummer with Reggie Childs.

TIED NOTES

SHEVAK—Bob (Iggie) Shevak, born with Bill DeArango, to Betty Bennett, Feb. 24, in Media, Pa.
BRADY—Lee—Wally Brady, former Henry Busse manager, now with Robbins Music, to Roberta Lee, former Henry Busse vocalist, recently, in New York.
AMMONS—VAUGHAN—Gene Ammons, tenor saxist with Billy Eckstine, to Sarah Vaughan, singer, recently, in New York.

LOST HARMONY

PIO RITO—Ted Pio Rito filed articles Madelyn LaSalle Pio Rito, in Los Angeles.

FINAL BAR

REDDING—Donald V. Redding, 55, radio singer, recently in Philadelphia.
HUMMELL—Ned Frederick Hummel, 40, bandleader, former violinist and trombonist with Whitman, Weems and Gray, March 17, in Columbus, O.
WEST—Ray A. West, 44, musical film editor at Columbia Pictures, composer and one-time aide to Stan Kenton, Gus Arnheim, et al. March 14, in Desert Hot Springs, Cal.

gard jazz as something jitter-bugs "go mad over" and discard as they mature? I think it's because the difference between good jazz and commercial music has never been brought before the general public.

What jazz needs is people of good influence, already in the public eye, to expound its merits to the world. There are many prominent people who are jazz fans but their interest is revealed to those already concerned, not to the outsiders. Before jazz can receive its due respect, in its own country, this situation must be accomplished.

Bettie Tierney

Hoboken Presents

Hoboken, New Jersey

To the Editors:

The time has come for your fine sheet to know another Hoboken boy who is a swell guy and a great singer. He is Bob Anthony, formerly with Glenn Gray and Bob Chester. Vocalists come a dime a dozen, but this guy is really good because recently he sang at a benefit for a couple of blind ex-GI's and really brought the house down. To top it off he gave them \$200.00. I guess that puts him on a par with the other Hoboken guy that made good, namely, Frank Sinatra.

Ray Thomas

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOFFER, Jr.

Musicians Struggle For Twin City Jazz

George Zack, jazz pianist, is one of the many able hot musicians who has failed to receive his due credit in the writings on the subject of Hot Jazz. His work will be familiar to those who have the first four sides cut by Muggsy Spanier's Ragtime Band on Bluebird and to those who heard the band at the Sherman in Chicago. Just recently Commodore released two of his solos with drums *Snowball* and *Lazy River* Com 566. His playing and singing of Hoagy Carmichael's *Snowball* show the influence Louis Armstrong has upon him. George and Louis shared the same apartment on Chicago's south side back during the late twenties.

Asked the name of the first band he ever played in George answered "The Chicago Daily News Boys band, wherein I was a trumpeter". George grew up with ambitions of being a concert pianist and attended the Chicago Conservatory of Music until one day Director Rudolph Ganz pounded his knuckles with a copper edged ruler. George then and there took a powder from his hometown and the Conservatory and went down the river to Memphis. This was in 1924 and George Zack and George Brunis came together when the New Orleans crowd was playing the steamer Capitol anchored off Memphis.

At this point he decided to take up barrelhouse piano and obtained a job with Mush Oliver and His Band playing the Fairgrounds. This band included some of the men connected with the Indiana Five. Mush Oliver was a trombonist, Bob Sawyer a trumpet player and the clarinetist with the outfit was the well known Jimmy Lytell.

The band ultimately went into the Circle ballroom in Indianapolis and George got a chance to play his first record date when the Oliver group journeyed to Richmond, Ind. to record for Gennett. The pianist thinks the sides were issued under the title *Indiana Five*.

Later George gave up jazz as fast as he had given up the concert stage and broke his collection of around a thousand records into little pieces. Consequently he was unable to furnish the names of the tunes waxed on his initial recording date.

Following the Oliver group Zack became associated with Jimmy Joy's Orchestra. It was essentially a jazz

Minneapolis—Twin City musicians—the type of musician who heretofore found that leaving these cities on any kind of panic at all was preferable to remaining in the stumblebum category of local orchestras—are congregating about a new simon-pure band leader here at the Prom ballroom, St. Paul, one afternoon each week to play as they know music should be played.

It took the guts and genius of one obscure trumpet man, Lowell "Huck" Rounds, to make these Sunday afternoon sessions an event to lure the best of the local and dissatisfied jazzmen to the Prom bandstand with only healthy musical satisfaction for

band and had a hard time playing quiet dinner music. While working the Brown Hotel in Louisville they faked semi-classical airs during the dinner set. Later when they got on the Roof for evening dancing they let loose with all the Dixieland in the books. This band made records for Okeh and Columbia and spent a long engagement at Castle Farms in Cincinnati. One of their most popular numbers *You Recall You* featured the vocal by Zack.

The following years found Zack playing most of the time around Chicago with various bands including Eddie Nelbaur for four years at local spots. He did a long stint as soloist in joints along Wilson avenue. Those of you who run across some old Victor records by Henry Halstead might check them for piano solos as Zack recorded with the society outfit and was featured with them at the Muebach Hotel in Kansas City.

Zack recently returned to Chicago after spending six years in New York City and is now playing solo at the Club Silhouettes on Howard street.

JAZZ PUBLICATION: *American Jazz Review* published every month for the members of the American Jazz Club, J. Robert Mantler, editor, 144-42 Northern Blvd., Flushing, L.I., N. Y. Mag appears to be a house organ for the Club Condon in Greenwich Village.

The latest Jazz Appreciation Society Booklet is entitled *Jazz Today* and features a long article on the Jimmie Lunceford band by Bob Krieger of Lititz, Pa. Booklet printed in England.

Joe H. Klee of Evanston has a new record column in *The DePaulia*—paper put out by the students of DePaul University. Column is called *Disc-Cushion*.

musicians are here, and the ones that are here to stay should be playing music out of the barn dance circuit. He is trying to put Minneapolis on the musical map, but the Prom is small, and part of the loss is Rounds.

Fluffed Off

Huck is being fluffed off by the hill-billy radio stations that neither hire nor listen to music more expensive than two pianos or Slim Jim and His Bloated Buddies. It's pretty discourag-

ing for Rounds whose band is so good that it scares those who have had no idea such talent existed locally.

All-Star Lineup

Rounds' 5 brass, 4 tram and 3 rhythm combination includes greats and near greats: Jerry Mulaney, tram, formerly with Red Nichols; Foster "Pops" Wakefield, tram, who once worked with Scat Davis; brothers Biddy, bass, and Tony, tram, Bastien, former Krupa stalwarts and Stu Olson, baritone, a Sonny Dunham man.

Besides Tony Bastien and Stu Olson in the sax section are Dick Pendleton, tenor; Don Carlson, tenor and Lee Kugler on alto. Wally Wilbur and Leon Benike make up the additional trombones. On trumpets besides Rounds are Bob Gruenfelder, Sammy Haveson, Franny Deere and Joe Herzog. Piano man, Jack Nowicki, does the arrangements.

—Don Lang

remuneration. Rounds is fully convinced that



Minneapolis—This is the great Minneapolis outfit that has been rehearsing under Lowell "Huck" Rounds' direction for musical kicks. (Left to right, standing) Huck Rounds, trumpet; Bob Bass, drums; Biddy Bastien, bass; Franny Deere, trumpet; Bob Gruenfelder, trumpet; Lee Kugler, alto; Sam Haveson, trumpet; Pops Wakefield, trombone; Don Carlson, tenor; Dick Pendleton, tenor. (Left to right, sitting) Wally Wilbur, trombone; Stu Olson, baritone; Tony Bastien, lead alto and tenor; Jack Nowicki, piano; Jo Ann, vocalist and Leon Benike, trombone.

Hamp's 'Swing Book' Hits The Stands

Chicago—The Lionel Hampton *Swing Book*, published by Hamp and edited by Alice Browning, was ready for publication for March 25. Book is a 160-page affair of pictures of past and present bands, singers and entertainers.

Hampton is establishing a scholarship fund from proceeds of the *Swing Book*. It is being published at the *Negro Story Press*, 4019 Vincennes avenue, Chicago.

"Something new has been added"—and what a lift it gives the band!

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Legion Post Backs Saxie Dowell Ork

New York—Many a G.I. has returned from the wars and found himself at a loss to reestablish himself in his former position or to fulfill the plans he had when war interfered. But the American Legion Post #1 at Raleigh, North Carolina, demonstrates loyalty, affection and human interest, as well as civic pride, in welcoming home one of its heroes of World War II. Saxie Dowell is not only a hero to the citizens of Raleigh, but he's "their boy." That's why the Post is putting plenty of loot behind Saxie, one of its members, to organize his own band.

Whether you do a playback or pick it up from the beginning of the famous Hal Kemp days, Dowell already has had a colorful and exciting career. Saxie played his alto and sang with the late Hal Kemp's band almost from the time of its inception until Kemp met with his fatal accident. Following that, he organized his own band and was just getting a start when war was declared and he disbanded to enlist in the navy. Put in charge of the band at Norfolk, Va., he was later transferred (with his navy band) to the Carrier Franklin. That, as you know, came to a disastrous end too, with Chief Petty Officer Dowell, holder of several citations, more fortunate than many of his shipmates.

He has written various tunes and scored a hit with *Three Lit-*

tle Fishes. His new band will be under the guidance of Grady Watts and General Artists Corporation. "I want a modern adaptation of the former Kemp style—a band that will be danceable, yet modest and listenable to any hotel clientele," states Dowell.

GAC, like the American Legion Post at Raleigh, is very optimistic about his chances. Promoters are already bidding. Rehearsals started late last month and Saxie expects to have his band ready to go about May 1.

Clifford Latest Frisco Band Leader

San Francisco—Bill Clifford, at the Bal Tabaran here, is rounding a new outfit into shape. Line-up has: Don Brown, Roy Ostrom, Jack King, trumpets; Walter Oster, Art Bryan, Eddie Haneborger, Warren Kelly, saxes; Bill Weir, piano; Gene Bardall, drums; James Baker, bass and Clifford, trombone, violin and vocals.

Johnny Mince's Clarinet On Blues Theme

The musical score is titled "Johnny Mince's Clarinet On Blues Theme" and is labeled "Medium Blues". It features a piano accompaniment and a clarinet solo. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamics like "Piano" and "Solo".

28194. The chorus this issue is a clarinet chorus from *Mince's Idea*, an original blues theme. Piano accompaniment is provided.

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Hot Club Active
 Cleveland—The Hot Club, organized originally in 1940, held their first session in years on Sunday, March 31 at the Singapore Lounge.

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Starr And Pollack Still Squabbling

Los Angeles—The Kay Starr-Ben Pollack squabble, which came to light as the singer filed suit for cancellation of her contract with Pollack's Jewel platter firm, was highlighted during past couple of weeks by counter claims of opposing parties concerning offers to "settle out of court."

Pollack said the singer had offered him \$750 for her contract and that he had refused.

Jerry Rolston, attorney for Miss Starr, said that they had offered Pollack \$400 (same amount Pollack paid the singer for her recording services) for the masters of the four sides she has recorded for Jewel and that Pollack had demanded \$2500.

Pollack's attorneys had not filed formal answer to the suit at this writing.

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Some Rambling Notes From A One-Night Trek

By JACK EGAN

St. Louis—It's a long, long way to Tipperary, so we went to St. Louis. Went there from California, via Salt Lake, Cheyenne, Denver, and various parts of Kansas, Nebraska and Iowa. Thus we gathered for ourselves these few distorted observations on the dance band business.

Somebody in Cheyenne, Frisco, oughta start a fund to build a huge dance hall, ballroom, auditorium or something where the same bands can play and jam them in. The town is ideally located to break jumps to and from the coast and can get the cream of the business. At present nobody will have to worry about paying the government too much in income taxes at the Blue Moon, tho' I'm given to understand there's a summer spot with ample accommodations for a few thousand followers of the art of tepalcote.

Auditorium Needed

A civic auditorium, however, such as those used up and down the west coast, would best serve the purpose of one-nighters and some astute politician could really get the dance fans, to say nothing of Jerry Berger and the kids who hang around his record store, to vote for him 'til Kingdom Come if he'll start the foundation. Cheyenne is too good a location to be overlooked on a coast-to-coast hike.

We ran across one ballroom manager on our trip who wouldn't let a band play the National Anthem at the conclusion of the night's engagement. His reason: "The war's over".

Tom Archer, the impresario of the mid-western ballroom circuit, has gone loco over airplanes now that the novelty of farming has worn off and he's making his many acres of soil pay bigger dividends than the bands he plays.

One of Tom's managers, Eddie Gilmarin, was having trouble with a territorial band at the Chermot in Omaha. Seems the band was too loud—too much noisy brass. Eddie kept hushing

leader said that was ridiculous, the band couldn't possibly be too loud, whereupon Eddie commented, "Sonny, I've been in this business twenty years and I'll bet you ten dollars that your band is the first thing that Chlo ever heard."

Skeets Herfurt, one of the finer lead alto tooters as well as a fine comedian, bounced into Denver during our trip and took himself a bride. He'll settle on the west coast.

Hotels Are Tough

The hotel situation still is critical. One St. Louis hotel, long a haven for musicians playing the town, refuses to take in any more bands under any conditions. Management says recent bands staying there have caused

too much trouble. Wouldn't mention names, but to counteract his statement I found any number of hotels (Cornhusker in Lincoln; Robidoux in St. Joe; Brown Palace in Denver; Savery in Des Moines; Plains in Cheyenne, to name but a few) that have been going overboard catering to bands and helping the road managers in their dilemma to get accommodations. These hotels have no complaints and welcome the horn tooting trade.

By way of closing, a recommendation or two—like the sensational steaks at the Mayflower in Cheyenne; the service and chow at the Hotel Utah in Salt Lake; ribs in the Negro section of St. Louis; dry martoonies made with vodka instead of gin, sherry instead of vermouth.

Ivie Anderson To N. Y. Club

Los Angeles—Ivie Anderson, the onetime Ellington singer, left here March 20 for New York where she has been signed for a seven-week (with options) stint as headliner at the new Club Barone. It is her first Manhattan appearance since she left the Duke.

Salone In Springfield

Springfield, Ill.—The Jerry Salone band, with Thelma Gracen on vocals, is currently at the Club Belvedere here for an indefinite stay.

them all evening, but to no avail. Finally, the job ended, the leader came up to Eddie and asked, "Well, how do you like the band?" Eddie stood his ground. "Too loud; much too loud." The

Detroit Lass



Detroit—Corrine Dixon, who loves to sing blues even if she is a brown-eyed brunette, has been featured at several Detroit clubs in recent months. She recently joined the Chris Cross band.

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Buffalo Library Oasis For Students Of Jazz

Buffalo—Outside of the Library of Congress, where the work of John and Alan Lomax has given to the nation a great collection of American folklore in record form, the Grosvenor Library in Buffalo probably has the most complete collection of jazz records and reference books in the country.

The record department was given little attention until a few years ago when a community-minded Buffalonian, George Newman, gave to the Grosvenor a collection of 7500 records, mostly old and long haired. With such a start, Harold Hacker, Grosvenor's director of public relations, decided to bring the record department up to date. Mr. Hacker is not a musician and is still somewhat perplexed to find himself an expert in the jazz field. His interest in music was solely to bring before the public the excellent facilities of the library which for years has had one of the finest sheet music collections in the U. S. It was his idea that the collection of records should reflect Americana as interpreted through jazz, America's only real contribution to music.

The building up of the jazz collection was accomplished with considerable difficulty. Records, he discovered, were in the class with first editions and antiques. Buffalo had long since been cleaned out by out-of-town buyers. However, old discs popped up once in a while in the sales

rooms of the Salvation Army, Goodwill Industries and similar organizations. He made trips to nearby towns in his hunt for early jazz records with considerable success.

Contains All Types & Styles

The Grosvenor's hot jazz collection starts with the 1917 records of the Dixieland Band, and now contains more than 1000 recordings of which there are a number of originals. It contains every type and style that can be found. Special emphasis is on the recordings of Louis Armstrong, Duke Ellington, Bix Beiderbecke, Benny Goodman and Jelly Roll Morton.

The book collection on jazz has kept pace with that of the records. One may find such works as *Hot Discography* compiled by Charles Delaunay, the noted French discographer, and Orin Blackstone's *Index to Jazz* which is a more up to date tome.

Held Hot Record Concerts

For some time the Grosvenor Library had been giving record programs of classical music which were well attended. With

Tough Job Rehearsing With Ann



New York—And musicians beef about rehearsals! The girl in the feminine counterpart of jockey shorts is Ann Corio, who recently tried her hand at song writing. Ann rehearses what looks like a good number with orchestra leader Buddy Harlowe backstage at the Latin Quarter. Ann, you know, used to display the body beautiful in the better burlesque houses and even had a short lived fling in the legit theater appearing in the much discussed *White Cargo*.

Morrow Band Better With New Faces

New York—Buddy Morrow has made several changes in personnel, adding names associated with older and bigger bands. And after much experimenting, he has acquired an arranger who provides tasty and distinctive scorings, showing off Buddy and his boys to good advantage.

Now at Roseland Ballroom, where they have received its award as Band of the Year, the contrast is so noticeable, it would seem that in making the change, the payroll also took a big boost. On the contrary, it is less. This is not merely a sign of the times, but is indicative of the enthusiasm and faith the boys have in Morrow's ability to succeed.

Ed Herzog, recently out of the service, is Buddy's new arranger. He formerly arranged for Thornhill and Teagarden. Johnny Hayes, tenorman with Hal McIntyre until a few weeks ago, is another new addition. Also saxist Johnny McAfee, who does a lot of singing too. You will remember him as being with Harry James before entering the navy. He, Gus Mortorella, pianist, and trombonist Jack Cuthbertson, were in Morrow's navy band at Hunter College.

Other new faces in the band are drummer Charlie Perry, formerly with Goodman and more recently with Kenton; Barney Zudekoff, trumpeter and brother of the maestro, not long out of the coast guard; Carl Denny, vocalist, and another McIntyre alumnus. He was in the service almost five years. Helen Lee, out of Orrin Tucker's band, is the new female vocalist.

Complete personnel: Irv Weinstein, Johnny Hayes, Bruce Cobb, Willard (sax) and Johnny McAfee, saxes; Bob Fishelson, Barney Zudekoff and Mickey Vena, trumpets; Mervin Gold, Jule Rector and Jack Cuthbertson, trombones; Gus Mortorella, piano; Tommy Abruzzo, bass; Charlie Perry, drums; Carl Denny, Helen Lee and Johnny McAfee, vocalists.

Originally booked into the Roseland for six weeks, Buddy's engagement has been extended to ten weeks.

Has Jo Anne Ryan and Bill Harrington in the feature spots, along with the five Airliners. Pianist Rocky Coluccio doubles on novelties (handles the "Cement Mixer"); Bobby Clark, trumpet, sings ballads, and Trombonist Bob McReynolds and Trumpeter Chuck Peterson do comedy show numbers.

Rey Band Has 11 Vocalists

St. Louis—Chuck Peterson joined Alvino Rey following his discharge from the army, opening with the band at the Chase hotel here, on March 22. Hal McKusick, alto saxman, was paid off in Lincoln, Nebraska, being replaced by Jack McKown, Chi navy releasee. Sam Levine, with Rey before he joined the army 3½ years ago, is back with the guitarist following a short spell with T. Dorsey in the east. Ben Weber, St. Louisian, replaced Jim Pratt on drums, Pratt returning to his native California.

Bill Graham, a member of the Airliners, vocal quintet with Rey band, was stricken with a stomach ailment and operated on Opening Day Plus One (Mar. 23) in St. Louis. Coming around okay at latest reports. Rey band now boasts eleven

interest constantly growing in the jazz field. Mr. Hacker started holding hot record concerts. It wasn't long before the library had to hang out an SOS sign.

That Harold Hacker has succeeded in bringing jazz to more people was evidenced in a recent request of jazz enthusiasts to hold real jam sessions in the library on Sunday afternoons. That request the library could not grant. The Grosvenor is an old building; it is a research library where scholars are ever seeking knowledge. But there is always the future. Perhaps the new library building now being planned will have a sound-proof room.

Kalamazoo—The Bobby Davidson band, recently opened at the Club Hollywood here, is a 13-piece unit composed of ex-GI's from this territory. Davidson leads the outfit from his drums.

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Woody Herman Thrills Crowd In Carnegie Hall

(Jumped from Page One)

beat drive, and therefore not giving the band enough support. I disagree emphatically. I admit that there are times (especially so at the concert) when it seems to me that the section falls into particular tempers and holds them through a sequence of tunes, and times when it, and particularly drummer Don Lamond, tries things which simply don't work out right.

But very often they do—and here at least is a rhythm section which is imaginative and inventive and is willing to try anything once—which is something the "solid-groove" boys could well copy. Chubby Jackson was experimenting with a new amplifier on his bass, which unfortunately he forgot to turn on for the rhythm section's *Four Men On A Horse*. It was a fine attempt on what can be done with inverted rhythmic figures—I'd like to hear more like it tried.

The brass section's work together was impeccable from the standpoint of phrasing and attack. My only complaint is that dynamic level was too high some of the time and that some of the climaxes built up to triple forte too soon. This happened on *Wildroot*, the closer, and when Woody gave the finger for an extra chorus, there was literally nothing left. Star franticman Pete Candoli blew up a breeze with his *Superman With A Horn*, which ends on a surprising major chord of the 6th. He's fine for contrast, but I'd like to hear some low register once in a while.

Burns' Influence Felt
The influence of Ralph Burns was felt all evening long. Like the rest of the audience, I got a tremendous boot from his *Summer Sequence*, especially the wonderful quasi-Mozartian sound of the piano-bass-guitar part of the third section. The arrangement of *With Someone New* for Flip's tenor sax had a flute-clary sound comparable to the voicing used by Sibellus in *Tapiola*. The guy has a tremendous grasp of his material, and even more important, knows how to write for the particular men in the band.

From hearing the band in the flesh only twice in the last two years, the only criticism of Burns' style is that a little more movement of separate voices in the sections on slow things would sound good. His use of variable rhythm and section against section is certainly ideal; I'd like to hear more individual movement, and a little more feeling of gradual building towards climaxes rather than having those five trumpets scare heck out of me every other chorus. This is

Program

1. *Caldonia* (Band)
2. *Bijou* (Harris)
3. *Sweet And Lovely* (Flip)
4. *With Someone New* (Flip)
5. *Superman With A Horn* (Candoli)
6. *Blowing Up A Storm* (Band)
7. *Man I Love* (Norvo)
8. *Four Men On A Horse* (Rhythm)
9. *Good Earth* (Band)
10. *Ebony Concerto* (Band) (Intermission)
11. *Your Father's Monstache* (Band)
12. *Everywhere* (Harris)
13. *Mean To Me* (Harris)
14. *Red Top* (Band)
15. *I'll Get By* (Woody)
16. *Panacea* (Band)
17. *I Surrender Dear* (Norvo)
18. *Hallelujah* (Norvo)
19. *1-2-3-4 Jump* (Woodchoppers)
20. *Heads Up* (Woodchoppers)
21. *Summer Sequence* (Burns)
22. *Wildroot* (Band)

just carping however. He's good, and he'll get there sooner or later anyway.

Woody Good Showman
Woody was marvelous. His showmanship, his relaxation, and his infectious good humor relieved tension for the band and the audience and made it possible for the band's driving enthusiasm to come through. Few leaders would have played in the *Woodchoppers* as he did—just another sideman—allowing *Red Norvo* to logically front and lead the combo. Fewer would have given every man in the band his share of attention and applause, often at the expense of his own boss. And very few would have sounded as good as allo.

The *Stravinsky Concerto*, as all the metropolitan reviewers pointed out, was not a concerto, but rather a sinfonietta. I would be an excessive kind of a fool if I told you on one hearing, without a score, and no records or previous hearing, that I could give you a really decent review of it. All I can tell you is that there is, with the exception of certain special effects used in the brass, no more relation to jazz than there has been in Stravinsky's previous works. There were touches of *L'Histoire D'un Soldat*, the *Ragtime*, and *Rite of Spring* scattered throughout. Written in three sections, I was least impressed by the second, with its touch of what Irv Kolodin aptly called, "The European idea of blues music". First section with its damped cymbal-bass drum constantly shifting the rhythm pattern behind muted figures switched from reeds to brass, and tossed back and forth in broken fragments familiar to Stravinskyites, was the most interesting, and per drum-

Little But Wow!



London—Fellows who stood in that long queue to get into that popular London USO, Rainbow Center, will remember petite Trias Henderson. Trias is the English equivalent to Betty Hutton, packing into her 4 ft. 10 ins. a terrific energy. The English lass and her sister Winnie used to be on the British radio as the Henderson Twins.

mer Don Lamond, "a real terror".

Herd Hits Hard
I want to hear this some more. I think the band will feel more at home in it with additional playing, because while it is scored only in 2/4 and 4/4, there are passages which are as practically arrhythmic as the harmonics are atonal and need more running-over for complete expression.

One thing is sure: the Herman Herd hit the *Concerto* like a ton of bricks and came out on top with the dust and all flags flying. It was a manner of performance second to none—and as one of Stravinsky's associates said at rehearsal, "This is wonderful—these men—their conception is so broad, whereas most classical musicians are so narrow". It's a real compliment, and a deserved one for the Herd.

Sum-up? An excellent concert, brilliant showmanship, and wonderful soloing, and section work. Next time comes, I hope, a little more dynamic shading, more individual interplay, a little less striving for effect, and some curbing of the wildness that makes the band an enthu-

Personnel

- Trumpets**
Conrad Gozzo, Irvin Markowitz, Sonny Beraman, Shorty Rogers, Pete Candoli
- Trombones**
Bill Harris, Ralph Pfeiffer, Ed Kiefer
- Alto**
Sam Marowitz, John La Porta
- Baritone**
Sammy Rabinwitch
- Tenors**
Flip Phillips, Mickey Folan
- Vibes**
Red Norvo
- Rhythm**
Don Lamond—drums; Chubby Jackson—bass; Billy Bauer—guitar; Tony Aless—piano
- Harp (for Concerto)**
Abraham Rosen
- French Horn (for Concerto)**
John Barrows

siastic piece of music, but also if continued too long could run its ideas into monotony.

CONCERT BRIEFS

Reviewers as usual played cagey—ducking reviewing the Herman band as much as possible. Harriett Johnson of the *Post* talked about "interesting orchestral effects", while Olin Downes of the *Times* came out with a rather offensive review talking about Youth, Modernity, and Oomph in very condescending fashion. *Journal-American's* reviewer said: "The work (Stravinsky) is fragmentary". Period.

Virgil Thomson of the *Tribune* complained about the lack of spontaneity of the band, and added he thought Stravinsky rhythmically more interesting. Only workmanlike review was by Irving Kolodin of the *New York Sun*, who turned in a succinct analysis of the *Stravinsky Concerto* and the band that showed his review ability.

Band sweated out the arrival of its new blue corduroy uniforms, with pants arriving from LaGuardia Field at 7:30 P.M. . . . Big basket of flowers, presented by plastic clarinet outfit in Chicago, to Woody after the *Concerto* got moved once by the boss to unmask a Norvo vibie solo, and then Red carted it off the stage himself to let the audience gander Tony Aless' pianoing. . . . Big laugh during *Panacea* when Red got up and led the band through the unsecured yell and then ducked his head in his hands when he made it back to his chair. . . . Comment during the intermission after the *Concerto*: "Man, that's gone—now we can really go."

Woody ending the last beat of *Red Top* and *Wildroot* with a good four foot leap in the air, which gave the crowd a large charge. . . . Audience noting with amusement and amazement the generally cyclonic appearance of the Herd's rhythm section during last choruses: Billy Bauer scrubbing guitar like a washer-woman gone berserk, Tony Aless stabbing for backing riffs with his piano righthand, Chubby Jackson grinning and sweating up a storm, while Don Lamond struggled to back everybody and thing at once.

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Buddy Weed.....Paul Whiteman
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Irving Berlin has written the tunes for the musical, due to open latter part of April, called *Annie Get Your Gun*. Tunes are *They Say It's Wonderful* and *I've Got the Sun in the Morning*. His firm is releasing both. . . . Famous Music is currently working on *Strange Love*, composed by writers Eddy Heyman and Niklos Koza. . . . Paramount is publishing the Ellington tune, *I'm Just A Lucky So-And-So*, which was also recorded by the Duke.

He Should'a Flip'd When He Flop'd is the new Mercer Ellington tune, on the Tempo list. Cootie Williams recorded it on the Capitol label. Firm is also pushing *All Roads Lead Back To You*, by Billy Strayhorn and Duke Ellington. . . . The Peggy Lee-Dave Barbour tune, *I Don't Know Enough About You*, recorded by Peggy Lee on Capitol, is on the Campbell-Porgie list.

Mercury has just released Choo Choo Ch'Boogie, by Vaughn Horton, Milton Gabler and Deneer Darling, which has been waxed by Louis Jordan on Decca. Two others on the Rytroc list are *Takin' My Time*, by Larry Fatin (recorded on Swanik by Chris Cross) and *Along the Pineapple Trail*, by Andy Iona, Billy Faber and Johnny Kamano. Johnny Pineapple recorded it for

Surrounded - But Nice!



New York—Art Mooney doesn't know which way to turn! The maestro found himself surrounded with Joan Merrill, who recently closed at the Copacabana; Randy Stuart, of the Jack Carson radio show; Barbara O'Brien, ex-Our Gang comedy star; Edith Fellows, singing star of *Mirinka* and Susan Cabot, singer at the Village Barn.

Mercury's latest plug is *Full Moon and Empty Arms*, by Ted Mossman and Buddy Kaye. Tune has been recorded by Frank Sinatra on Columbia, Jack Leonard for Majestic, Gordon McRae on Musicraft and Ray Noble on Columbia. . . . Marty Symes and Al Kaufman collabed on *I'm Gonna Make Believe I've Got Myself A Sweetheart*. Recordings are by Frankie Carle on

Columbia and Connie Boswell on Decca. Mutual is publishing the tune.

It Couldn't Be True (Or Could It), by Sylvia Dee and Sidney Lippman, is Santly-Joy's new release. Tex Beneke recorded it on Victor, Guy Lombardo on Decca, Hal McIntyre on Cosmopolitan, Guy Lombardo on Decca and Les Brown on Columbia. . . . Chappelle's newest is *We'll Gather Lilacs*, by Ivor Novello. Tommy Dorsey recorded it for Victor. . . . *The Gypsy* is the new novelty ballad on the Leeds list. Written by Billy Reid, tune has been waxed by Louis Prima, Dinah Shore and Hildegard-Guy Lombardo.

All Women Are Wolves (from the book of the same name by Abner Silver) is Starlight Music's latest release. Penned by Charles and Nick Kenny, Al Trace and Abner Silver, tune has been recorded by Al Trace for Vogue Records. . . . *Cherio has Take It, Joe and I Don't Want A Million Sweethearts*, both by Georgy Weiss and Maurie Hartmann. Cab Calloway recorded the former on Columbia and Dick

Trick?

Last issue the editors of *Down Beat* performed the trick of the month by printing pictures of two dance bands (Ray McKinley's in New York and a small group in Davenport, Iowa) with the same bass player, Ward Erwin! He had left the Iowa combo to join Ray. Also, friends of Stella Brooks were surprised to find her called "Hadda" Brooks in another picture caption. Sorry.

Thomas the latter on National. Also on Cherio's list is a new hill-billy tune, *As Long As I Live I Will Love You*, by Georgy Weiss.

Mains Due Out Soon

Washington, D.C.—Dick Mains, young trumpet star with Teddy Powell before army service, is now leading the army dance band at Ft. Myer, Va. as well as being featured soloist with the U. S. Army Band. He expects to be discharged first week of May and has received several tempting offers from top bands.



Herb Gutstein, well known in the musical instrument biz, recently visited the office of the Robert Holley advertising agency in New York with the newly developed plastic toy clarinet, named for Woody Herman, which since has been placed on the market. "The best feature of this horn is that it's impossible to break it," said Herb, dashing it to the floor with all his might. Then he stooped to pick up the pieces!

Randy Brooks Changes Men

New York—Randy Brooks, currently at the Pennsylvania Hotel in New York, has made several changes in personnel since opening there.

Vocalists Billy Usher and Pat Cameron were replaced by Beverly Byrne and Harry Prime. Miss Byrne is the sister of Buddy Stewart, Gene Krupa vocalist. She sang a few weeks with the Krupa band before returning east. Harry Prime was formerly heard on the Chesterfield show.

Willie Baker, tenorman with Brooks, left to join Hal McIntyre but had a change of heart before leaving and expected to return to Randy in a few weeks. Dick Robust fills the chair in the meantime. Jimmy Putman replaced altoist Mal Lary, who joined the Glenn Miller-Ten Beneke crew. Stuart Anderson, fourth tenor, was replaced by Johnny Glusko. Bassist Paul Lajoie came in for Johnny Crescenz.

Brooks, who closes at the Penn April 13, has been booked for a repeat date. The band takes a week's vacation after closing. Succeeding Randy in the Gate Rouge will be Tony Pastor and then George Paxton.

Buddy Johnson Has New Lineup

New York—Pianist-maestro Buddy Johnson, currently at the Club Riviera in St. Louis, replaced trumpeter DuPree Bolton with Frank Brown and trombonist Gordon Thomas with Clarence Tervalone. Johnson also added Woodrow Wood to make a five-trumpet section. Danny Small supplanted Teddy Stewart at the drums.

Closing his engagement at the Riviera April 11, Johnson will tour the midwest, south and east before opening at the Apollo in Harlem May 10.

Ella Johnson (Buddy's sister) and Armand Prysock continue as vocalists. Complete personnel: Bernard Archer, Clarence Tervalone and Leonard Briggs, vocalists; Willie Nelson, Lindsey Nelson, Jimmy Byrd, Frank Brown and Woodrow Wood, trumpets; Teddy Conyers, David Van Dine, Jimmy Stanford, Arthur Ben Robinson and Joe O'Laughlin, saxes; Leon Spoon, bass; Dennis Small, drums; Buddy Johnson, piano.

New York—Jimmy Palmer, who recently completed an extensive USO tour, has switched offices, going from General Artists Corp. to the William Morris Agency. Palmer is currently playing one nighters in the New England territory.

Doesn't Scare

Washington, D. C.—This guy Condon won't stay down. Buffed by the Daughters of the American Revolution in obtaining Constitution Hall for a jazz concert, Eddie's backers snared the Willard Hotel, billed him as "Darling of D.A.R."

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TRAVINGS at REVELLE

The fellows in Karachi, India try hard to keep up with the top musicians of the day and wonder why the big bands that entertain GI's never set foot in India. The Karachi boys rate Woody Herman, Duke Ellington and Lionel Hampton as their big three.

Italian jazz enthusiasts, including Leandro Salja, lament the departure of the GI's who made their hot club sessions really rock. The natives appreciate what the American soldier has done for them and claim dance and jazz music is better now than ever before. Big hits are the hot clubs, drawing huge crowds to their regular sessions. One may find them in Valentino, Milan, Rome, Biella, Padova, Faenza, etc. On Dec. 10 in Torino, a very successful jazz concert with Italian and English sitting in, brought raves. Five bands participated.

With the lack of shellac in Italy American GI's are blessed for leaving their V-Discs to the Italian hop cats. Italian radio now broadcasts three V-Disc programs and are to broadcast regular jazz sessions from Torino.

Three mags now in publication: *Jazz* published by Torino's Hot Club; *Musica e Jazz*, a more commercial rag, and *Swing* both printed in Milan.

It was during May, June and July that Sgt. Robert Swack got his biggest kicks on the Riviera stationed with the medics. The Reinhardt brothers, Django and Joe (who plays as mean a guitar as his brother) provided the boys with some very fine stuff. It wasn't until the following December that anything else ap-

ASMA Sponsors Gotham Concert

New York—ASMA (American Society of Music Arrangers), with the assistance of Eugene Ormandy, Fred Waring, Howard Barlow and Donald Voorhees will sponsor a concert at Town Hall April 28 to highlight a nationwide campaign to win recognition for music arrangers.

ASMA is composed of, among others, arrangers associated with name bands, who rarely receive the credit due them for setting styles popular in the dance band field. Joe Glover, top radio arranger, is president of ASMA and Ben Ludlow Jr., who recently arranged the score for the musical *Call Me Mister*, is secretary.

The concert will feature original music by various arrangers, which will be rendered by concert and jazz performers. Cafe Society's Mary Lou Williams will be one of the artists appearing on the program.

peared on the Riviera and then along came Alme Barelli with a nine-piece outfit that the fellows found just to their liking.

Word comes from Berchtesgaden that an outfit led by Johnny Nagy, which was formed early in 1943 at Camp Shelby, is still together entertaining troops over in Bavaria and western Austria. Their broadcasts over KOFA Salzburg and Linz have the natives clicking their heels.

T/Sgt. Charles Flisk speaks for himself, 17 musicians under him, and 17,000 other GI's that are in the same boat—or more to the point, aren't in any boat! Flisk went over-seas with 28 musicians and a bandleader and played dances and shows for over one hundred thousand men. At present there are seventeen members of the band left, each with more than enough points to blow the camp, but the brass has decided they are essential to the function of separation center. They haven't played a job since Dec. 28!

The C. O. can't understand that although they do have 17 men, they can't work. The reason being no piano man, no drummer, no trombone. They do have French horn players, cymbal players and an oboe but it would take Morton Gould to write dance arrangements for this novel combo. Replacements are non-existent. Even the self-taught, who are usually so eager, are no where to be found. This situation is one of many that exist. People who just don't know music can't understand

Dog Is Master's Severest Critic



Salisbury, Md.—The life of a musician's dog evolves more than in the life of an average canine. This little fellow is his master's severest critic. The master is "Pret" Hudson, tenor man, formerly with Al Dunahue, just returned from the Pacific after 16 months of navy duty. He's now getting in shape for a return to the big time.

how things like that work. There is no earthly reason why these boys shouldn't have the same rights to go home as the next guy. And what's more the powers that be probably don't realize just what months of inactivity can do to men like this.

Instances of this kind of monotony produces in time a condition which can possibly give military psychiatrists substantiation for their recent report "general, chronic, tedious, irritating conditions of military life" caused more cases of war neurosis than duty under fire.

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

Unique Yet

New York—The China Doll, new Chinese restaurant just opened on W. 51st street, has set a five-piece fem jazz band as one of its attractions. Gals are all Chinese! If that isn't a unique enough attraction, maybe the rumba band, led by Chavez, will be—in a Chinese setting, yet!

Gate Sessions Thrill Locals

San Francisco—In the California Theater Club in San Francisco's Bay Area, Percy W. Herman, local retired business man, in association with Los Angeles newspaper man and promoter, Ted Yerxa, is holding weekly *San Francisco 'Lampighter' Jazz Sessions* that turn away a couple hundred people at each bash.

The town's reception is thrilling with the spot promoting local talent and using one name guest star each week. The first session featured Gene Krupa; second, Ivie Anderson; third, Meade Lux Lewis; fourth, Willie Smith, Corky Corcoran, Arnold Ross, Boyd Raeburn, Ginnie Powell and Horace Henderson.

First come, first served is the policy of the club, and audience like musicians is thoroughly mixed. Herman obtained the first permit ever given by the police department for a mixed talent session and a guarantee of no interference with manner in which night spot was conducted.

Sessions are broadcast over Mutual, station KSFO, with Herb Caen, *San Francisco Chronicle* columnist, presenting the trophy to guest star on broadcast.

Club the past few seasons, will record for Vogue records. She will be accompanied by a seven-piece combo directed by Bobby Haggart. Miss Mann was replaced on the Breakfast Club by Ilene Woods.

Vogue Signs Marion

New York—Marion Mann, one-time vocalist with Bob Crosby, and featured on the Breakfast

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Fields, Herbie (Low's State) NYC, 4/18-24, t. Foster, Chuck (Blackhawk) Chicago, r

Garber, Jan (Golden Gate) San Francisco, 4/19-16, t. Gilbert, Johnny (New Casino) Ft. Worth, Tex., Clang, 4/13, b.

Hampton, Lionel (Aquarium) NYC, Clang, 4/14, nc; (Royal) Baltimore, 4/19-25, t. Hawkins, Erskine (Apollo) NYC, 4/19-25, t; (Earle) Phila., 4/19-25, t.

Johnson, Buddy (Club Riviera) St. Louis, Clang, 4/11, nc. Jordan, Louis (Paradise) Detroit, Clang, 4/11, t.

Kassel, Art (Aragon) Chicago, Clang, 4/20, h. Kaye, Sammy (Earle) Phila., Clang, 4/11, t.

LaBrie, Lloyd (New Casino) Ft. Worth, Tex., Clang, 4/11, h. LaSalle, Dick (Rice) Houston, h.

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LINCOLN HOTEL, New York—Erskine Hawkins. MEADOWBROOK, Cedar Grove, N. J.—Charlie Spivak.

NEW YORKER HOTEL, New York—Jerry Wald. PALLADIUM, Hollywood, Cal.—Buddy Rich.

PENNSYLVANIA HOTEL, New York—Buddy Brooks; Apr. 15, Tony Pastor. RAINBO BALLROOM, Chicago—Jack Teagarden; Apr. 16, Ted Phillips.

ROSELAND, New York—Buddy Morrow. SHERMAN HOTEL, Chicago—Frankie Carlo.

STEVENS HOTEL, Chicago—Frankie Masters. TERRACE ROOM, Newark, N. J.—Jimmy Dorsey.

TRIANON, Southgate, Cal.—Benny Carter. Olsen, George (Trianon) Chicago, b.

Pablo, Don (Palm Beach) Detroit, nc. Pastor, Tony (Palace) Columbus, Ohio, 4/8-10, t; (Pennsylvania) NYC, Clang, 4/16, h.

Pettit, Emile (Versailles) NYC, nc. Phillips, Ted (Rainbo Ballroom) Chicago, 4/16-21, b.

Primo, Louis (Strand) NYC, t. Belman, Leo (Waldorf Astoria) NYC, h.

Rich, Buddy (Palladium) Hollywood, Cal., h. Ruhl, Barney (Washington) Indianapolis, h.

Send Birthday Greetings to: April 16—Boyer Brown, Buddy Lewis, Des Thompson. April 17—Russell Bowles. April 19—Mickey Mangano. April 21—Sonny Berman, Chic Scoggin, Harold Tennyson.

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Russell, Luis (Paradise) Detroit, 4/8-11, h.

Saunders, Red (Garrick) Chicago, nc. Scott, Raymond (Chase) St. Louis, h.

Sherock, Shorty (Rio) Baltimore, 4/8-25, t. Snyder, Bill (Baker) Dallas, h.

Spivak, Charlie (Meadowbrook) Cedar Grove, N. J., Clang, 4/21, nc. Strasser, Ted (Stabler) Washington, D. C., h.

Strong, Benny (Blamarch) Chicago, Clang, 4/11, h. Stuart, Nick (Club Moderne) Long Beach, Cal., Clang, 4/16, nc.

Sykes, Curt (Trianon) Seattle, Wash., ton, b. Teagarden, Jack (Rainbo) Chicago, Clang, 14, b.

Wald, Jerry (New Yorker) NYC, h. Watters, Lu (Dawn Club) San Francisco, nc.

Wayne, Phil (LaMartinique) NYC, nc. Wiggins, Eddie (Brass Hall) Chicago, nc.

Williams, Ran (Stabler) Boston, 4/8-21, h. Williams, Cootie (Paradise) Detroit, 4/18-25, t.

Williams, Grif (Palmar House) Chicago, b. Detroit—Vaughn Monroe surprised all concerned by laying a definite egg in the Grays one last month.

The Jazz Foundation, formed recently by a group of youngsters, set its first season March 29 with local talent. Bill Randa, local disc jockey and promoter, will handle the Norman Grant jazz unit for promotion in five cities—Chicago, Cleveland, Saginaw, Detroit and one to be named.

Omaha—Peony Park has doubled dancing space for the summer season, which might mean bigger names. Local bands being used now, with occasionally a name in.

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