

DOWNBEAT

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Air Men Eye Studio Raises As Palms Itch

Hollywood—The musicians who supply the music for the many transcontinental airshows originating here are eyeing the wage increases secured by movie musicians and grumbling that it's about time that radio scale was jacked up to meet higher living costs. Like the movie players, the radio men also point to the fact that the industry in which they are employed has been piling up huge profits on the war and post-war boom in advertising revenue. There has been no increase in the basic scale for network broadcasts — \$30 per half-hour show and three hours of rehearsal—for many years.

The union permits a musician not otherwise employed to work as many as four shows per week but very few have succeeded in reaching the full quotas for any length of time due to conflicting rehearsal periods. Furthermore the work is seasonal in character.

Staff orchestra men have had good secure berths at good pay but the future of these staff jobs is a question mark now that congress and the President have okayed the so-called "Anti-Petrillo bill." The networks are not permitted to use the staff orks for commercial shows. They have been maintained largely by compulsion from the AFM and their continuance after present contracts expire is a matter of conjecture.

Eddie Heywood Just Writes 'Em, Forgets 'Em

New York—Just in case you think the music business is sane, latch onto this one: Spotted into *Dark Corners*, a 20th Century-Fox B pic, Eddie Heywood wanted to play *Begin the Beguine* but got a mix because of high royalty charges. He finally ended knocking out an original.

Ethel Waters Waxes With J. C. Heard Band

New York—J. C. Heard's band, at Cafe Society Downtown currently, and Ethel Waters recorded recently for the Continental label. Reginald Beane, Ethel's personal accompanist for many years, played piano on the date. Mary Osborne, guitarist; Ray Perry, violinist and alto man; George Treadwell, trumpet; Dickie Harris, trombone; and Al McKibbin, bass, were also on the date.

Nancy Sings



New York—Hal McIntyre's Nancy Reed is snapped with the boss and the band at a Cosmo recording session. Nancy's first recordings with the band are just hitting the music stores, *It Couldn't Be True* and *Cement Mixer*. Hal and his crew are currently at the Commodore.

Taft Must Pay Off Girl Singer

New York—Marcia Dale, 24-year old titian-haired singer here, won \$5,000 from the Hotel Taft for "mental anguish" caused when hotel employees broke into her room February 5, 1944, to find her in bed with a man later identified as her husband, then army private Robert Kirstein. The Taft's defense was that she had been previously noticed in the company of other men.

Subject—Gene's RKO Contract



New York—Pat Dane, celluloid junction looker and wife of TD, and Gene Krupa, whose band is the current attraction at the 400 Club, talk over Gene's new RKO contract which has him returning to the coast in June as Nat Moss 400 Club owner listens in. Gene is at present on a sweet kick and doing very well.

Railroad Crisis Stops Music Biz In Its Tracks

New York—The nation-wide coal crisis threatened, at press time, to stop a large segment of the music industry dead in its tracks—its railroad tracks.

Barring prior settlement of the coal strike, all steam-operated American railroads were forced after 12:01 A.M. Thursday (May 10) to refuse shipments of band instruments, records, sheet music, posters and, in some instances, musicians themselves.

Eastern record manufacturers and sheet music distributors will be unable to send their products to the middle and far west and any other points not able to be practically served by motor trucks. Over 300 theaters and clubs have already closed in Chicago, the city hardest hit by the fuel shortage.

New York amusement spots have not yet felt the hot breath of power curtailment. They are apparently expecting a miracle to save them from a situation that is bringing about "the most drastic measure in transportation history," to use the words employed by the Eastern Director of the Office of Defense Transportation in describing the forthcoming freight embargo to this writer.

Offices Not Worried

Headquarters of MCA, William Morris, GAC and Frederick Brothers did not seem especially disturbed by the impending freight and travel directives. All their big attractions, with rare exceptions, travel by chartered buses, which are unaffected by the coal shortage. Although there will be a 50% reduction in passenger train service, the offices anticipate little trouble in getting seats for those attractions requiring them.

Although manufacturers (or, for that matter, anyone) are not permitted to ship instruments, musicians—according to current interpretations—will be permitted to place drums and other heavy instruments in baggage cars provided the musicians themselves are traveling along with such freight.

None of the top agencies reported cancellations of attractions in hard hit cities like Chicago. Only sore points for them are the actual strike areas of Pennsylvania and West Virginia where striking miners, their buying power cut off, can not support one-nighters. Biggest future problem, according to the bookers, will be the inability to ship window cards and other advance hoop-la. However, other means of shipment, mail if necessary, will probably circumvent this obstacle.

Record Cos. Hardest Hit

Record companies, with greater mechanical problems, were correspondingly more concerned by the imminent embargo. The shipping shut-down will become the latest and biggest of a long list of production and distribution headaches. Decca's Chicago

Paramount Records Due

Hollywood—First releases on the new Paramount label, introduced by bandleader Johnny Richards and his brothers, which have been delayed for several months, were due this month.

Initial waxings of new firm feature Dizzy Gillespie and rhythm section from band he had recently at Billy Berg's combined with a combo consisting of six fiddles, two violas, cello, four woodwinds, French horn and harp.

Combo is billed as "Dizzy Gillespie with Johnny Richards orchestra." Four sides, all Jerome Kern standards, were cut.

New Opera For NYC

New York—Town gets itself a new opera company, Opera For America. James Cox, a director of the Metropolitan Opera Guild, and Reginald Toney, formerly with the Met's Company, are top execs.

pressing plant is on a part-time operation schedule and Victor fears as much for its Indianapolis plant in the immediate future.

Most finished records are sent to distributors and, in turn, to retail outlets, by trucks. But long distance movements to the west, a job handled by trains, are in serious jeopardy.

Loss of coal power means curtailment of the manufacturing as well as the transportation process. That means less shellac made, as well as less shellac shipped. Less albums, less machine parts and especially, according to Victor, less of the critically short copper used in plating masters.

Sheet Music Standstill

Music Dealers Service, jobbers for the bulk of the sheet music sold, are expecting almost complete cessation of rail shipments to western points as well as a similar stoppage of incoming shipments of sheet music from west coast publishers. This outfit points out that it could turn to parcel post in place of rail freight; but this would not actually relieve the railroad burden, would be prohibitively expensive and since everyone will get the same idea would hopelessly jam the postal system. Nor, for much the same reasons, could everyone expect to switch to trucks. There just aren't enough to carry the rail burden.

The all-important directive, scheduled to go into effect May 10, is known as Embargo 237. It was issued by the President of the Association of American Railroads in response to a request from Col. J. Monroe Johnson of the Office of Defense Transportation. It provides that only food, fuels, medicine, overseas relief materials, magazines, newspapers and certain emergency articles can be shipped by steam-operated trains.

Thornhill Will Get Turnout

New York—Band circles here are really planning to turn out for the NY opening of the Claude Thornhill band May 29 at the redecorated Boston Post Lodge, in Larchmont, N. Y. With arrangers Gil Evan and Bill Borden on hand, plus pre-war Thornhillites Rusty Dedrick (trumpet), Bob Jenney (trombone) and Ted Goddard (tenor), musicians here are anxious to see how much of the old "Thornhill sound" will be heard. Thornhill is still using *Snowfall* as his theme, and will spot Buddy Hughes and Betty Bennett as vocalists.

Another interesting facet to the opening is that it follows by only a few days the first recording session by Elliot Lawrence's band from Philadelphia. Both Lawrence with Thornhillish-sounding arrangements, and Thornhill record for Columbia Records.

Drum & Voice On the Cover

The young leader of a new band, Buddy Rich, and his principal sponsor, Frank Sinatra, pose together for the cover of this issue of *Down Beat*. Buddy and Frankie were pals when both worked in the Tommy Dorsey band, the former as drummer and the latter as vocalist. Sinatra made the grade first, and backed the tubman financially when he left service and started his own band. Buddy, who records for the Mercury label, opens at the Sherman in Chicago on May 24.

THE SQUARE

When Local 802 says no jamming, that's what they mean! Latest to find out was Herbie Fields, who now fronts his own new band. Herbie, in a similar struggle to that which BG went through previously, was dragged before the union on charges of sitting in with his ex-boss, Lionel Hampton. Herbie stated (and proved) he had received payment of \$16 for the occasion, and charges were dismissed.

Fred Lee is replacing Ginny Bunch on the Borden airer for several weeks, with the strong possibility of taking over permanently. Ginny will find a new sponsor. . . . Betty Rhodes, who will get a tremendous buildup, has been signed to a RCA Victor contract and made her first sides earlier this month in Hollywood.

Tiny Grimes and his Sextet opened at the Downbeat club May 1. Trummie Young, trombone, and Marlowe Morris, piano, are with him. Booking things together again Grimes and Art Tatum, of the now fabulous Tatum Trio, which included Sam Stewart. . . . Several southern ballroom operators have inaugurated a new system of book booking bands on a nine-week circuit of hotels, ballrooms and clubs. First outfit to be used locally is Dean Hudson's ork.

Leslie Armstrong missed a recent Monday night at the Aquarium because of illness. . . . Dito Woody Herman for a couple of nights at the Hotel Sherman. Chubby Jackson fronted. . . . Harry Cool's opening date at the Glen Island Casino is now set for June 1. . . . Alvino Ray has a May 20 (tonight) opening at the Astor Roof. . . . They claim that Vaughn Monroe's ten-month disc was just pressed by RCA Victor!

These great Boyd Raeburn scores will be published by the firm owned by the same guy who put out the records—Ben Pollack. . . . Washington's AFM local ordered a six-day week as of June 1. . . . Benny Goodman dropped a trombone to add a French horn. . . . Sara Dunn, RCA Victor publicity head, out in a surprise move, with Jane MacInnes taking over.

Art Tatum is talking to bookers. He is free from his Wm. Morris contract soon. . . . Nick Jarrot, former Boston band leader, is working in a NYC music store.

That was some back two weeks ago on Hildegarde's NBC show, when Vaughn Monroe, Carmen Cavallaro, Ted Lewis and Gay Lombardo competed for the band job only to have Catalano's rumba band walk off with it. . . . Mustcraft has Les Elgart to record some Bill Flanagan (member Lonesome Road for TD?) arrangements, and Chuck Vaughn, Cafe Society singing sensation. . . . Sigmund Romberg, in Hollywood, is working on the score for *Sunny River*, a musical he and Oscar Hammerstein II did on Broadway in 1941.

Red Face Dept.

Chicago—Story last issue to the effect that vocalist Lynne Brown had been replaced in the Woody Herman band by another vocalist was incorrect. The lass is still singing with the Herd and will continue to do so.

Our New York office and the Boston management office are still yapping about who said what is who and when.

The Star's apologies to Miss Stevens.

Vogue Overcomes All To Get Platters On Sale

New York—After withstanding fire, flood, famine and a new recording session of Clyde McCoy's same *Sugar Blues*, Vogue's long awaited multicolored platter made its debut at Gimbel's department store in New York, only to have its trade name omitted from the splashy press releases and newspaper ads emanating from the big department store.

The Detroit disc firm has been plagued with grief from the beginning. Some months ago, just before pressing time, a fire destroyed almost every one of its carefully accumulated masters. Then the company had to hit the perilous Wall street trail to pick up a cool million necessary for starting over again and for otherwise coping with a few unforeseen hundred-thousand-dollar items of expense. Finally, Vogue officials suffered from mechanical production problems (the most common stumbling block of new record manufacturers) and had to comb the country for an engineer who could cure the company of its most persistent deficiency: the overplating of masters.

Premier At Gimbel's

After months of advertisements announcing the imminent distribution of Vogue Records, the new disc, with its full color pictures impressed into Vinylite sides, finally had its world premiere a day before press time. Gimbel's, the first big outlet, widely publicized the record's artists, the mechanical quality, the beautiful appearances.

Press releases even pointed out that "these colorful records make an interesting decoration for the walls of children's rooms. Bobby soxers will like to hang their favorite records on the walls around the phonograph in the game room."

Where's the Name

But nary one wee mention, even in agate type, of the label name, Vogue.

Featured on the initial release is Phil Spitalny's *Study in Blue*, (an album containing *Rhapsody in Blue* and other numbers with the "blue" peg). Other sides released include the aforementioned *Sugar Blues* of Clyde McCoy and sides by Art Mooney, Shep Fields, Art Kassel and Frankie Masters.

Sympho Platter Firm Pays Royalty To Men

Los Angeles—Symphony Record Co., formed here to issue platters under that label recorded by the Santa Monica Symphony under Conductor Jacques Rachmilovich, will pay musicians employed by the firm a royalty amounting to 25% of the net proceeds on each disc in addition to regular scale. First release will be Tchaikowsky's 2nd Symphony in an album of four records.

Bothwell Trains Before Tour



New York—Lots of this rehearsal stuff has been going on among Johnny Bothwell and crew and there is more to follow as the band will soon cut out on the road for GAC. That's arranger Paul Villipiga, prepping vocalists Claire Hogan and Don Darcy while the pleased Johnny looks on. Bothwell recently recorded more sides for Signature with Claire Hogan, Dave Lambert and a vocal group featured.

Not Beale St.

Philadelphia—Jitterbugs may be losing caste. The *Temple News* here in an editorial asked that the Chuck Gordon band, set to play a school dance on April 27, be reminded they were playing at Broad and Berks (address of the school) and not at Basin and Beale streets!

Butterfield Gets Colonna Show

New York—Billy Butterfield's new band landed the prized six week Jerry Colonna plum for which Jimmy Palmer and Johnny Bothwell had both angled previously. Starting June 15, the one-nighter tour will run from New England thru Canada towards the coast, with Fay McKenzie, Bonnie Lou Williams (ex-TD songstress), and Tony Romano (singing guitarist with Bob Hope's USO tour) added stars.

Band's personnel besides Billy on trumpet and Allan Wyle on vocals shapes up with: Bob Peck, Fern Caron, and Archie Johnstone-trumpets; Dick Carey-alto horn; Jack Green and Marshall Hawk-trombones; Bill Stegmeyer and Lenny Hambro-altos; Bob Levine and Bill Cervantes-tenors; Bronc Hornor-baritone; Mickey Carreno-piano; Bass, drums, and guitar unset at press-time.

On its recent date for Capitol Records, when the band cut *More Than You Know, What Are You Gonna Do, Along With Me*, and a Stegmeyer original, Bob Haggart (bass), Morey Feld (drums), and Barry Galbraith (guitar) finished up the rhythm section personnel.

Hamp-Tone Seek Negro Sales

New York—In announcing the formation of Hamp-Tone Records, Inc., with Gladys Hampton, Lionel's wife, as president, Musicraft Records here indicates a desire to tap a large market in Negro sales, not only for dance music, but classics and dramatic works as well. The new company, which is backed by three large Negro newspapers, also is partially controlled by Jefferson-Travis Corporation, the outfit which owns Musicraft and Guild Records. An indication of the firm's pressings can be seen in the first release: a two-sided version of *Hey Ba-Ba-Re-Bop* as done by the "Hamp-Tones"!

A Crown He Will Never Wear



New York—The new King of Swing, Woody Herman, is presented with a beautiful crown molded out of ice from Dale Belmont. Woody laughs nervously as he fears the crown too big for his noggin. We bet the King's new crown melted to size as the cool (ahem) looking giver placed the sparkler on the wood-chopper's head. In the shot at the left Dale shows us that she's a big girl now. Hey Dale! Seems if we recognize that awestruck! Isn't that the one you gave to Phil Brito for the clothing drive for Europe? Tech, tech—Indian giver!



Gene Krupa Trio Breaks Up Last Condon Bash

New York—Gene Krupa's Jazz Trio broke up the last regularly scheduled Eddie Condon Town Hall Concert here two weeks ago with the ebullient Gene forced to take a curtain call with Condon in order to bow off.

Spotted second on the program, Krupa, tenor saxist Charlie Ventura, and pianist Teddy Napoleon started with *Idaho, Body and Soul*, and the far-famed *Dark Eyes*.

Random notations on the Trio's playing were that this is one of the few small groups around which consciously tries to achieve shifting dynamics as part of an arrangement; that Krupa's technique is superlative, but his backing beat at times rather brittle sounding; his showmanship so integrated into his playing as to make you wonder if he flips his mane back when turning in his sleep; Napoleon has some fine right hand ideas, spoiled by a constantly descending scale figure in the left hand that gets a little monotonous; and that Charlie Ventura is too good a saxophonist to use some of the tricks he does occasionally—specially the triple unison figures in *Body*.

Other highlights were Buster Bailey's clarinetings on *Sometimes I'm Happy* and *I Know That You Know*. Max Kaminsky who had opened with a suggestive bit on *Love Is Just Around the Corner*, joined with Wild Bill Davison and Vernon Brown to make the final walk-out blues really brilliant instead of just a clam-bake. Joe Bushkin supported everyone superbly all afternoon at piano and not in a touch of *Serenade in Rhapsody* with Bud Freeman towards the intermission that really surprised.

Immediately after the program, the Condon mob retreated to its West 3rd at Village haunt only to fly to New Orleans and Baton Rouge for scheduled concerts.

Even Pegler Thought Musicians Were Nice!

New York—The *Best* thought you might be interested in the remarks printed below about the standby situation with respect to the AFM: "If special seats or lights are needed (at a big charity ball game for service relief funds), nobody

would think of employing amateur carpenters or electricians and the pay of the workers, who will be loyal and respected citizens, is charged to the normal cost of production and deducted from the receipts. Nobody objects to that, nor are the carpenters or electricians held up to scorn.

"But the musicians of the community find themselves out of their particular job, which is legitimate work in their line, and accused of preying on charity if their business agent puts in for stand-by pay for them. Not only in war but in times of peace they

find themselves competing with amateurs, and usually under conditions which make them seem not only to lack public spirit but to be anti-Boy Scout or anti-Shriner or anti-American Legion or whatever.

"I do not suggest that professional stand-bys should be paid every time a post band gives a concert on a reservation or plays in a parade, but I do propose that the public consider the musician's side of each case, and that where admission is charged, he be considered as a fellow citizen who has to make a living, too."

This is from a Scripps-Howard syndicated column written by Westbrook Pegler in July 8, 1942! His current columns read slightly different.

Scotch Re-bop

New York—Two weeks ago the Hotel America just got too quiet to stand—especially for a pair of Scotchmen and ex-musicians to boot, named Alexander McLean and Edward Locke. So out on 48th st. they did sally looking for some good, clean innocent fun. Then, police said, the plate glass window on Manny's Music Store looked just too perfect, so the boys heaved an ash barrel through it, and removed a French horn, a saxophone, and a bass drum. No one is quite clear on how the two men managed to carry the three instruments, let alone play them. But 48th st and Sixth avenue shortly awoke to the strains of *The Campbells Are Coming*, which woke the cops who eventually found the pair in their hotel room playing folk tunes. The journey to the jug was calquered by *The Rocky Road to Dublin*, but on arrival the men were held for grand jury action in Felony Court. It seems they both had been arrested over ten times before. Manny is probably looking for the author of that old gag about music having powers to soothe the savage beast. On him a bill for plate glass should hang well.

Tex Takes the Mrs. Touring



New York—Tex Beneke and his attractive wife, Marguerite, took a tour through the RCA-Victor plant in Camden on the day they were pressing records made by the Glenn Miller-Tex Beneke band. An RCA-Victor employee looks on as Mr. and Mrs. inspect a brand new pressing of *Hey-Ba-Ba-Re-Bop*, which the boys recently re-recorded. Beneke and crew just closed their Downtown theater, Detroit, Mich.

Carpenter Writes

New York—Charlie Carpenter, co-writer of *You Can Depend On Me*, and road manager of the Earl Hines band before his army entry, has reached an amicable agreement with the Pathé, and returns to song-writing in N.Y.C. Carpenter is scribing tunes with vocal coach Al Scofield in hopes of a fall revue.

Cut Chicago Combos

Chicago—Two local jump combos, Eddie Wiggins and Red Saunders, recorded earlier this month for the new Sultan label of Detroit. Wiggins cut four sides as Saunders waxed two.

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Django Reinhardt To Tour America Soon

Paris, France—Django Reinhardt, who recently returned here from England, revealed that he and manager Charles Delauney are making plans for an extensive tour of the U. S. this summer. Though no final arrangements have yet been

made, and no contracts signed, negotiations are proceeding smoothly. On his recent London trip Django visited his old partner Stephane Crappelle and arranged for a British tour for the duo. Plans had to be cancelled, though, because of Django's sudden illness and it now seems likely that he will delay the tour until his return from the states.

As well as having his small band at the Camargue club in Montmartre for a short engagement, Django is also busily engaged in work in the classical field, putting finishing touches to his first symphony, *Le Manoir De Mes Revea*.

Django's Brother Working

Leading a five-piece outfit at the Ambiance club on the Rue Pigalle is Joseph Reinhardt, Django's brother. Outfit has been attracting some attention, not only for Joseph's capable guitar work, but also for the stylish tenoring of Alex Gaia and

the solid drumming of Lucien Dobat.

About the only other interesting combination here at the moment is Hubert Rostaing's band now playing at the Ranelagh club in Montparnasse. Rostaing is a tenor and clarinet man of well above average ability, and his individual style and terrific attack have earned him the admiration of fellow musicians and fans alike.

Delauney Keeping Busy

Charles Delauney, best known for his *Hot Discography*, is at present, as well as band managing, presiding over the Hot Club of France and publishing the monthly music mag *Hot Jazz*, hard at work on what he claims to be the final edition of his *Hot Discography*. Afterwards he will bring out yearly supplements and additional data and corrections needed.

—Peter Tanner

Ethel Knows Kresge From Ming—Rent Cut

New York—Ethel (*Tico Tico*) Smith's ability to distinguish a Louis XIV chair from a Louis XV—or at least a harpsichord from a Hammond organ—proved to be worth \$3000 to her and her actor-husband Ralph Bellamy when the OPA ordered Mrs. Bellamy's landlord to return that amount of money for renting the Bellamys a 57th street apartment at above-ceiling prices.

For a moment, the case hinged on the worth of the "antiques" with which the apartment was furnished and which accounted for the difference between a \$90 a month "unfurnished" base price and the \$750 a month that Bellamy and wife were shelling out.

"Mrs. Bellamy just doesn't appreciate the value of antiques," the landlord wailed. But the authorities evidently took Ethel Smith's word for it when she stated she not only appreciated antiques but also recognized junk left over from auctions, when she saw some.

New York papers made a big do-over the incident, giving top billing to husband Ralph Bellamy, who is the lead in the Pulitzer prize-winning play, *State of the Nation*. Bellamy, who was first propositioned to pay \$240 a month for rent plus \$25,000 for outright purchase of the furniture, eventually settled for the \$750 a month rental figure, with 10 months paid in ad-

vance. With his play turning out to be a long-run affair, Bellamy thought he'd try to get the matter straightened out. The OPA subsequently lowered his rent and granted him the \$3000 refund.

"The state of the nation is good!" was Bellamy's verdict when he pocketed the check. Meanwhile, the landlord is lamenting the fact that he failed to listen to Ethel Smith recordings before charging her with ignorance about ancient furniture. After all, it was she who waxed the antique dealers theme: *Antico-Tico*.

—got

Barrymore Fantasy To Get ARA Waxing

New York—Listed as a "fairly tale in music," Lionel Barrymore's fantasy *Hallowe'en*, twice heard via radio, gets an ARA waxing with Miklos Rosza of *Spellbound* directing a 40-piece orchestra. ARA, involved last month in merger talks with Cosmo Records, continues on its own.

'Night Club Boom' Features Condon Band



New York—Improvisation for the *March of Time*, soon to be released by Decca in the title of the number being played (top picture) by Eddie Condon and his Town Hall band in the *March of Time* film, *Night Club Boom*. (Left to right) Schroeder, Condon, Parenti, Tough, Davison, Leaberg, Cowans. This surreal shot (center) from *Boom* catches cornetist Wild Bill Davison in a mirrored pillar of the club. The bemused lady getting her kicks at the lower right is Maggie Cowans, wife of trombonist Brad Cowans. Lower left shot is of Brad Cowans playing, so, not a trombone but a "Val-tide" (half-valve, half-slide). Drummer Dave Tough, numerous award winner of the Eddie Condon group, is shown at lower right in a drum solo in same film.



Kelly Filled Stables With Stars for \$998

New York—Checking over Kelly's Stables with owner Ralph Lynch and his plans for its rejuvenation, the *Beat* found this program, booked complete for \$998 in 1941: Benny Carter's band (including Dizzy Gillespie on trumpet), the King Cole Trio, Art Tatum, Thelma Carpenter, Billy Daniels, Claudia McNeil, Baby Lawrence, and Ann Robinson. Current list prices for the same show would run \$2200 for the ork, including Gillespie, \$3500 for King Cole, \$1650 for Tatum, \$350 for Billy Daniels, \$1000 for Thelma Carpenter, \$300 for Claudia McNeil, and \$200 for Ann Robinson for a grand total of \$9700—and this doesn't include a couple of hundred for Baby Lawrence who is currently visiting friends upstate.

Either lots of people fell into something at the same time, or a ten-fold inflation has really bit home. In this case, we suspect it's the former.

Krupa And Band With Philharmonic In Fall

New York—Gene Krupa, his drums and his band, will join forces with the New York Philharmonic orchestra this fall to present a new symphony in three movements to be written by David Broekman. The work will have a blues atmosphere and the Krupa band will be treated and introduced as a solo unit, with the Philharmonic carrying the legit portion of the load.

Krupa is headlined here at the Aquarium now.

Page Starred In New Jazz Bash

New York—"Hot Lips" Page was featured star of a jam session scheduled for May 19, Lincoln Square Center, New York, under the sponsorship of "The Esquire Jazz Society."

The Society, though not connected with the magazine, furthered the implied tie-up by scheduling Charles Cooke, of the *Esquire* jazz staff, as narrator. Featured players were Page, Trummie Young, Dexter Gordon, Tony Scott, Jimmy Jones, Gene Ramey, Rector Bailey, John Levy, and Eddie Benart. Benart is a drummer and president of the Society.

The session was to have been held at Town Hall but the management had just nixed all hot music functions except Condon's long-established bashes.

This is the Society's second session. The first was held in Chicago a year and a half ago.

Frank Luther Heads Children's Program

New York—Frank Luther, famed ex-member of the Reveler's Quartet, and with millions of children's records to his credit, was named Director of Children Interest programs at WNEW here. Station for many years has ballyhooed its name by interest in sustaining and public service features. Luther's first programs will include some of the Irving Caesar *Songs of Safety*.

When Chirpers Get Together—!



New York—We wonder what kind of chit-de-chat goes on when a group of chirpers get together at an opening like Tony Pastor and his band at the Hotel Pennsylvania? Judging from the gal's expression, as Tony breaks in, it must have been très interesting. The femmes (left to right) are Marion Hutton, Eugenie Baird (who used to sing with Tony) and singer Baby—oops, forgot she's a big girl now—Rose Marie.

Co-featured



New York—Co-featured with Morton Downey and Jimmy Lytell's orchestra, Leah Ray sings Monday through Friday on Mutual's *Songs By Morton Downey* which salutes *Big, Little American*—American citizens chosen for special recognition. Leah will be remembered for her vocal work with Phil Harris years ago.

Getz Greet Down Beat Staffers on Their Honeymoon



Milwaukee—Eddie Getz, alto saxman and leader of the fine little combo reviewed in the April 8 issue of the Beat, recently helped two honeymooners from the Down Beat staff, Mr. and Mrs. Don C. Haynes, celebrate at the Stage Door here. Here are, left to

right, Don C. Haynes, assistant editor of the Beat; his bride, the former Dale Johnson, receptionist at the Beat; Eddie Getz, the host; Mrs. Phil Hays and Mr. Hays, production manager at the Wisconsin Cane Press, which prints Down Beat.

Chicago—Buddy Rich and open at the Panther Room of the Hotel Sherman for four weeks, following Woody Herman, back from the west coast, Friday (24th) Herman.

CHICAGO BAND BRIEFS

The dim-out this month, while costly in other places, found little effect up to the time of this writing, in the night club and bar biz in town. Loop drinkeries and spots such as the College Inn and Band Box kept operating with but little drop in trade. People found little else to do but go dancing or night clubbing with movies shut tight. A few clubs were suffering, those mainly after-theater hangouts, and it seemed probable that some would shut down. At deadline most operators didn't know which way to turn, were keeping their fingers crossed against a complete black-out. That would mean utter chaos in the music and entertainment trade here.

Rainbo Going Great

The Rainbo ballroom, which had its own power plant, kept operating though the Aragon and Trianon were forced to close because of the regulations. With Les Brown and Stan Kenton in at the time, a lucky break in bookings, the spot did phenomenal business. Les Brown drew a tremendous 7000 for the dim-out's first week-end (4-5).

Joe Glaser was due back in town to talk over final stages of the Band Box deal to bring in a couple of his top bands—Lionel Hampton and Louis Armstrong—at the Randolph street danceery. While plans are indefinite, and no contracts have yet been signed, contrary to other reports, it looks like the spot will take on a name-band policy next month. Tentative lineup is Hampton, Basie, Armstrong; followed by top white and septan swing bands. The Box will be redecorated further, plus adding an elaborate cooling system. They'll operate on a policy of admission (not over a dollar per), plus regular prices. Hamp, who will draw about five grand per week for four weeks, will do an hour concert each evening. Jimmy Jackson's excellent local outfit holds on until.

Combos Getting Sack

One Loop chain of drinkeries is blowing its top with notices out to several of their combos, including their better ones. So-so business was the only, rather vague, reason given. Tay Voye.

who actually was too good for the spot, leaves the Capitol, as Barrett Deems and Ronnie Wayne are out of the Brass Rail and Band Box, respectively. Other spots in the chain were also turning over units.

Around the Town

Stuff Smith's trio, with General Morgan recently added on piano, at the Argyle Lounge, Duke Croner Trio the alternate. . . The Sharps and Flats Trio are at the Bar o' Music. . . Rudy Martin, out of the army, is the new pianist with Red Saunders at the Garrick's Downbeat room. Jump Jackson's five-piece proving the best "second" band Joe Sherman has uncovered at his spot in a long time.

Sonny Thompson, pianist and singer, at the Normandy. . . Billy Samuels Trio left town for a tour, including the Apollo in NYC. . . Buster Bennett's quartet at the Tradesman's Lounge, south side. . . Walter Fuller, who closed last month at Kelly's Stables, in NYC, back in town reorganizing.

Lonnie Simmons holds on at the Pershing Lounge, with Gerald Wilson's very fine band downstairs at the El Grotto. . . Drummer Alvin Burroughs is with Joyce Dickson's new outfit at the Circle, on 63rd st. . . Dallas Barley has left his south side spot to rehearse a new outfit. . . Eugene Smith is doing a single at the Silhouette.

Joe Vera, just out of service where he struggled through four years of army life to rise to rank of pfc, goes into the New Horizons Room of the Hotel Continental on the 23rd. He will have a seven-piece unit, and replaces George DeCarl.

Basemen had ample opportunity to dig the new amplifier unit for bass fiddles that Everett Hull designed. Eddie Safranaki of the Kenton band, Chubby Jackson of the Herman Herd, Les Brown's bassist, and Jack Fonda of Eddie Wiggins' combo, all use it. Reception to the unit, which enables bassists to play easier and obtain fuller results, has been unanimously good.

Ray Anthony's 19-piece outfit, which was pulled out of their Glen Island Casino booking when that spot was placed on the musicians' union unfair list, are currently at the Rainbo on a 17-day date. They'll be followed by Jimmy Dorsey and Charlie Barnet. The Anthony crew has been searching for a male vocalist.

Chicago Stars Appear at Rainbo



Chicago—Two of the Windy City's leading jazz stars, pianist Lonnie Tristano and vocalist June Davis, were featured recently at a Rainbo ballroom jazz fest. Ballroom has been featuring the best every Sunday evening, before regular band time. Tristano, one of the favorite musicians around town and almost legendary because of his infrequent appearances, went back into hiding after his performance. June Davis (who was reviewed with the Teddy Phillips band last issue) is the wonderful singer who left the Joe Barton trio at the north side's Tailspin to join the Phillips crew during their week at the ballroom. Band and June then went into St. Louis' Chase hotel.

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NOTES between NOTES

By Michael Levin

The following item fell in from the April 1st *Newsweek*: "During the week of March 11, Sugar Chile (Robinson) played the Regal theater in south side Chicago. For grossing \$38,000 and thus beating Duke Ellington's previous house record, he got \$11,000. Because the Music Corp. of America, his agent, wants to build him slowly and safeguard his health, he won't have another theater date until April 4 in Newark."

A couple of handleaders read it at Charlie's, shook their heads, and walked away muttering. "And to think we got ulcers from the Mothers' Club of America!"

Lately the New York newspaper *PM* has been running a series of music reviews by a critic nicknamed Nostradamus. Coyly headed "Crystal Ball Music Criticism" and pointed up by the remark that "His identity is our secret", the columns have been appearing occasionally on Mondays covering a wide range of musical subjects. The writer's identity is neither known to me nor important enough to find out. But it seems that the smallest courtesy a critic can pay the victims of his wrath is to sign his stuff so that they can send their seconds around to the proper address. There's enough apoplexy these days as it is without a prideful sheet like *PM* going in for what is at best cheap journalism.

This is merely a small complaint from the sidelines which has nothing to do with the current controversy raging between Condontes, Gillespie-ites, Ellington-ites, and whatever other splinter groups there may be. I have just come back from the ETO, where at one time or another, there was considerable noise.

Believe me, the ETO at its loudest was a breakfast belch compared to what is going on in the music business at the present time. If you really want to be made aware of it—forcibly—take yourself around to five or six dance spots a night for a whole week. At the end of that time, your head will be ringing every change known to Shostakovich plus a few from the Hindu music.

For some reason, everybody's head, from the little combos in the Village on up through the

lush outfits in the hotels, seem to feel that pianissimo is something Sinatra only should do. There may be exceptions, but I sure wish I could find them.

Nobody denies that music played "up" has more life and color. But also nobody should deny that contrast and a little ear rest occasionally go well. I had to come home to appreciate what the word "atomic" means.

Did anybody hear the marvelous Bob Crosby show recently where Robert, faithfully reading his script, introduced Oscar Hammerstein II as "Oscar Hammerstein Eleventh". Them is the things that make radio interesting.

The Duke of Ellington and John LaTouche have been rumored working for a long time on a musical work first entitled *Beggar's Opera* and now set under the title *Street Scene*. However, Duke received the completed libretto, due last September, only a month ago; and after he finishes the music, it has to go to Orson Welles for production planning. I am not planning on ordering my tickets immediately.

A gentleman from Los Angeles

King Cole's Managers Three



Hollywood—King Cole was a merry old soul and gay too are his managers three. Bullets Durgom, personal manager to King Cole, hears no evil; Mort Ruby, road manager, sees no evil and Max Lurie, mgr. of King Cole Room at the Trocadero here, can't say a single wicked thing! The Troc is practically the trio's home port but their music kills the customers wherever they go.

named J. Arthur Lewis, chief of that city's Bureau of Music, stated that entries in the *Artists of the Future* contest must be confined to music of a "classical or semi-classical character", and that "so-called

popular type music will not be considered in the contest".

We are thus faced with the spectacle of some local Pooh-Bah deciding for us who is going to be the artist of the future. If he

happens to be wrong, and the mere fact that he happens to be, is our tough luck. I find this kind of statement as you do: pompous, stuffy, and unjust to a lot of young musicians who happen to prefer a genre with which they are familiar and with which they grew up.

Suppose the J. Arthur Lewis of old-time Vienna had tried similar tactics on the Strauss family—and I still think that you can find as much music in pop music today as you can find in much of Strauss. The conclusion is obvious, and Mr. Lewis silly. If he wants to run a contest, fine. And if the personal predilections of the judges run only to what is known as classical music, too bad. But at least a lot of young talent running at the ears with ideas should be given its day in court.



"I don't know what prompted this boy to do this thing and I sympathize with all underprivileged persons"—Leopold Stokowski in the N.Y. *Daily News*, when refusing to sign a larceny complaint.



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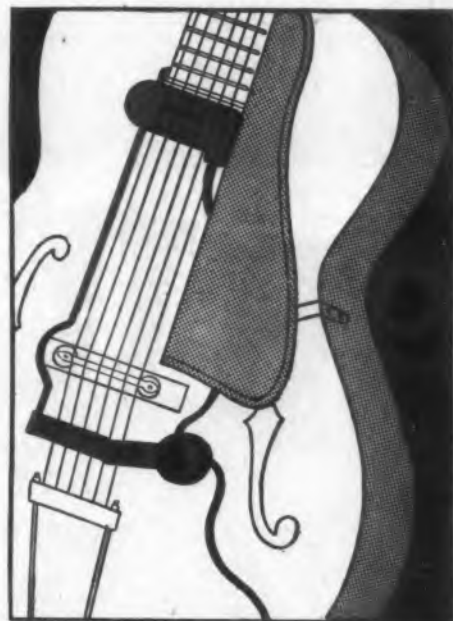
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HARRY FINKLEMAN

This is the true name of this trumpet player, a consistent *Down Beat* poll winner, who rose to fame with his horn in the Benny Goodman band of the 'thirties. He later became a star in Tommy Dorsey's orchestra, made several records with small combos under his own name. He is married and his permanent home is now in Hollywood. He was in uniform for a couple of years, conducting a service band on the west coast. Upon his discharge, he rejoined the TD aggregation and is playing with it currently, although there has been much discussion about having him form his own dance orchestra. You know this musician as: *swuy 1287z*

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Teen-Agers Work on Paramount Lot



Hollywood—On the set in Paramount's technical short, *Double Rhythm*, is Jimmy Higson and the Teen-Agers orchestra. Down front in the shot are the

Nilsen Twins. The Nilsen girls used to have to put up with Spike Jones and his music for art's sake aggregation.

Lee Young In Studios; Others Fight Radio Ban

Hollywood—First Negro musician to hold a contract as regular studio staff orchestra member is drummer Lee Young. He signed a year's contract with Columbia Studios as of May 6. Lee is brother of tenorman Lester.

Terms of the contract will be subject to formula for salaries of studio contract men to be worked out following recent agreement between the AFM and producers to effect that the former rate of \$5,200 annually would be raised some 33 per cent.

The only other Negro musician employed in the studios on a contract basis is Calvin Jackson, MGM composer-arranger. He is the former Harry James arranger.

Hollywood—A group of top Negro musicians are organizing here for a campaign to break down racial bars on work in the radio field.

Members of Local 767, Negro AFM local, are excluded from staff orchestra jobs by the fact that radio networks and stations employing staff orks signed current contracts with Local 47 only.

Negroes are excluded from orks on network commercial shows (staff orks, by union rule, may be used on network sustainers only) by the union steward or contractor system, under which Local 47 officialdom has arbitrary power over the employment of all radio musicians.

Leaders of the group, who hope to find a way to break down the bar against them, are Wilbert Barranco, Karl George, Joe Comfort, Britt Woodman, Buddy Harper and Oscar Bradley.

LOS ANGELES BAND BY HAL HOLLY BRIEFS

Eddie Heywood is going into the Troc's King Cole Room, as of June 10. The Page Cavanaugh Trio plays on until that date, with Eddie Oliver's society unit in the main room. . . . Dean Benedetto's rebop was too much for Morocco patrons, with Wingy Manone tagged for a trial date as follow-up. Another in a growing line of rebop units to fall by the wayside.

Barney Bigard and combo back in Hollywood at the Streets of Paris. . . . Art Tatum into Billy Berg's Vine St. hottery around June 1. . . . Noni Bernardi, well-known about, sharing stand at Aragon with Lawrence Welk. . . . Deacon Dunn took over at the Club Donroy. . . . Kid Ory and band are taking their first vacation in ages as Papa Mutt Carey gets his teeth fixed.

New men in Ray Bauduc combo at the Suzy-Q are pianist Ray Sherman (son of bandleader Maurie) and tenorman Al Pellegrini. . . . Freddy Goodman back here as rep for Benny's Regent pub house.

Arranger Jimmy Mundy, who has been heading recording orks for indie waxeries, is toying with idea of taking a crack at the band biz. Plenty of backers are interested, and Jimmy has a library of his own scores that's worth plenty. . . . The Orpheum date for the Milton DeLugg band and Frankie Laine has been set back to June 18 because of a spot for them in a Columbia pic. And there's talk of the unit and Laine (whose singing of the blues and some fine old standards is attracting a lot of interest) going into a top NYC spot this fall.

Billy Berg Gets LA Sepia Spot

Hollywood—Billy Berg, operator of the hotspot on Vine st. that bears his name, has taken over Shepp's Playhouse, sepia section nitery, which has been in financial difficulties and which recently folded after AFM Local 767 pulled orks off stand.

Berg will re-open spot in June with Joe "Honeyripper" Liggins as featured band and a "flood-show." Later he plans to switch his attractions from the Hollywood spot to the downtown location.

Corbin Heads Band

Philadelphia—The Dukes Orchestra, pre-war outfit, is reorganizing with Caryle Corbin as the helm. Corbin is arranger for Andy Kirk.

Walt Sullivan will return as vocalist, Linwood Elwell will be at the drums, Wesley Walker at the 88. Corbin goes in at bass. Rest of the outfit not set as yet.

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By Charles Emge

Since seeing Make Mine Music, which we wrote about in our previous column, we haven't caught up with a movie with a musical side worth mentioning, so we'll devote our space in this issue to a few notes on things to come. Prospects for pictures of more than routine musical interest are encouraging—if you don't expect too much.

Right now the most promising movie musical venture in the offing is an opus MGM producer Nat Perrin is planning under the title Song of the Thin Man. This will be another murder mystery starring our old friend William Powell.

Have Jazzmen Background

The story will have a musical background and will team with characters (and "charicature") from the jazz world. We sense a promising note of satire in the news that Keenan Wynn will enact the role of an "intellectual jazz critic" and Perrin tells there will be no bobby sox jive chatter cluttering the dialogue. Perrin is scouting the Hollywood hotteries for musicians to record and appear in the five jam session sequences called for

in the present script.

As we have reported previously, producer Jules Levy is preparing to do a picture combining the murder mystery element with a jazz background. Conspiracy in Jazz, from a story by Elliot Paul. Director Herbert Biberman plans to use several authentic jazz musicians.

Nothing New On G.M. Pie

There is nothing new to report on the Glenn Miller picture, purportedly a biographical treatment of the late bandleader, to be produced by Harry Romm. The present Glenn Miller band under Tex Beneke will, of course, be featured. The leading role, that of Miller, will be taken by an actor. Dick Powell seemed to be the best bet at this writing.

Young Man with a Horn is still months away on Milton Sperling's production schedule at Warner Brothers. The only progress on it to date is the preparation of a preliminary screen treatment—a rehash of the novel—by Les Koenig. No one has been signed to play the role of the trumpet player in the picture and those who report that a certain bandleader is "under consideration" for the part are merely falling for publicity plugs.

James and Krupa

Harry James and band are at work on a musical at 20th Century-Fox, while Gene Krupa reports to RKO in a month or so for assignment on Beat the Band. Both James and Krupa, especially the latter, will be heavily featured but there is nothing to indicate that either picture will be anything but an-

Combine Opens Key Negro Spot

Los Angeles—Opening of a new key spot for top Negro bands is seen in acquisition of the Lincoln theater, 2000-seater located in

other routine musical.

Charles R. Rogers' production, The Fabulous Dorseys, should be in production within a couple of months or sooner. However, we'll have to admit that our feeling about The Fabulous Dorseys is not one of anticipation but rather of mild curiosity as to just what kind of mess this will turn out to be.

heart of Negro section here, by combine consisting of Metropolitan theaters, Principal theaters and Fox west coast theaters.

Metropolitan also operates Orpheum theater. Sherrill Corwin, manager of Orpheum, will have guiding hand in operation of the Lincoln. Corwin says he plans to present top Negro bands and stage attractions at the Lincoln and will also play ofay units in the house.

New York—Lenny Kaye's ork, at the Palladium here was signed for a Gruen Watch commercial series with Danny Thomas. Kaye also has a little piece of paper from Coronet Records.

Martin Launches A New Record Label

Los Angeles—Freddy Martin, who opened his Ambassador Record Shop in quarters at hotel formerly occupied by Officers' Club there, will also launch new phonograph record label under name of Ambassador. First opus will be an album of songs by Stuart Wade, Martin's vocalist. Bandleader says he is not planning extensive invasion of the platter field, merely wants a specialty label as adjunct to his record store.

Down Beat covers the music news from coast to coast.

Happy Pair Break Bread



Hollywood—Two happy movie city personages are Janet Blair and her husband, Louis Bush, caught by the Acme cameraman at lunch recently. Lou was Hal Kemp's pianist when Janet was singing with the band.



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labels a certain artist is on. New companies had best remember that the biggest hole in distribution and merchandising these days is at the retail stores.

Hot Jazz Eddie Safranski Quartette. Spellbound, Lem Me Go. This started out as a six man session, but two of the guys went home so Savoy recording director Teddy Reig found a lead sheet of this pretty score and turned it over to bassman Safranski...

Big Six Catlett Quartet. Sleep, Linger Awhile. Tempo reminiscent of the famed Carter rendition of the Waring theme, with Ben Webster and Marlowe Morris (piano) pacing. Sid's drum solo breaks the continuity up less than those things usually do.

Harry Carney's Big Eight. Minor Mirage, Candy Cane. Steve Smith tells me people

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Symbol Key. Tops Tasty Pleasing Boring. For the first time, Down Beat is using symbols to tell you at a glance something about each record reviewed by "Mix" who, of course, is Michael Levin.

have been complaining because there is "paper" used at his sessions. Brother, give me a ton of it if this is what comes because of it. Not only are the ideas pretty, but they flow with an easy grace that comes only from men who are consummate musicians as well as good hot men.

Benny Morton. My Old Flame, Limehouse Blues. A very Ellingtonish intro at the mood tempo introduces Barney Bigard playing a restrained,

Turnover. New York—Tommy Dorsey got hit by a chain reaction and it was certainly physical too. Bruce Branson (baritone) left the band to join a Kansas City, Mo. radio station as a disc jockey.

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tasteful 16 bars of clarinet into equally good sections by Morton and Ben Webster. Rhythm is just a shade stiff back of the latter, and Eddie Dougherty has drummed better. Reverse opens with a parody on the old White-man side, and goes into an up tempo unison where the balance shifts consistently between trombone, clarinet, and tenor—unintentionally I suspect.

George Wettling's New Yorkers. Somebody Loves Me, You Brought A New Kind of Love to Me. Talk about hybrid bands! Wettling, Teagarden, the Hawk, Chittison on piano, Joe Thomas (trumpet), Billy Taylor's bass, and Hank D'Amico (clarinet) just about cover all the major jazz styles save for the groovy-movie school.

Red Norvo's All-Star Septet. I Got Rhythm, Blues a la Red. Done at the relaxed lay-back tempo which characterized Norvo's early sides, this sounds good compared to some of the frantic operas which have been performed on Rhythm lately.

Coleman Hawkins All-American Four. Make Believe, Just One of Those Things. First chorus here is a sample of liquid, lovely Coleman with no squawking or reaching for high notes. Same goes for the Wilson chorus that follows. Hawk comes on again and can't top himself. It's a topnotch side. Flipover has

BEST BETS. Hot Jazz: Just One of Those Things, Coleman Hawkins Four. Swing: Boyd Meets Stravinsky, Boyd Raeburn Ork. Vocal: They Say It's Wonderful, Frank Sinatra. Dance: Sweet Eileen, Tommy Dorsey. Novelty: No Restricted Signs, Enoch Light.

that fantastically crystalline left hand of Theodore Wilson at a fast bounce tempo, with Hawk's following chorus getting a trifle tangled in the middle; though the way Wilson plays on this side would be enough to scare anybody—everything and not an ounce extra is there.

Baby Dodds. Drum Improvisation No. 1, Wolverine Blues, Albert's Blues, Manhattan Stomp.

First side is completely solo with Dodds showing some good ideas, but as a tour de force, it can't stand up to what the most technically able drum men today can do. Reverse has Al Nicholas (clarinet) and Don Ewell (piano) added. I grant all the arguments of the Golden Era adherents as to the genuine enthusiasm and sincerity shown on records like this.

Guarneri Quartet. I'd Do Anything for You, Armand the Groove, Sophisticated Lady, Dot's My Baby. J. C. Heard's drumming behind Joan the Guan's pianolinos are good but balanced a shade loud.

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Gate Rocks Bloomington Out of Illinois



Bloomington, Ill.—A music appreciation crowd of about 300 packed a small private club room here to capacity when the beloved Big Gate Teagarden took over for an after-the-job jam session that made local music history. Involved in the session, besides Jack, were Tex Williamson, trumpet, Eddie Critchlow, guitar, from Jackson's band and Don Huber, who has been doing a piano single hereabouts but

is now with Johnny "Scat" Davis. Wilson Burton, blues-singing waiter at the club, helped out on the vocal and Johnny MacDonald (not in photo) Tea's tenor man, showed up later. Job before the session marked the opening of Mackinaw Delta ballroom on a name band policy two nights a week. Lenny Lewis and Les Brown follow Teagarden into the spot.

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This great number, certainly one of the most popular jazz tunes of all time, was Tom Delaney's chief contribution to hot music. It has been played and recorded by every type of band, by exponents of every style. Nearly two dozen discs deserve mention here: Bunny Berigan, Victor 26244; Lucille Hegamin, Black Swan 3032; Sidney Bechet, Blue Note 44; Harry Roy, Decca 1095; Mill Herth, Decca 1727; Glenn Hardman, Columbia 35263; Bix Beiderbecke, Okeh 40923 (reissued Vocalion 3042, Columbia 36156); Original Memphis Five, Columbia 2588 (reissued Columbia 36064); Joe Venuti, English

Columbia 686 (reissued Decca 18168; Yank Lawson, Signature; Original Dixieland Jazz Band, Victor 18772; New Orleans Rhythm Kings, Decca 162; Wingy Manone, Bluebird 7198; Bob Crosby, Decca 3040 (reissued Decca 3523); George Hartman, Keynote 601; Wolverines, Gennett 5408 (reissued HRS 25); Charles Pierce, Paramount 12640 (reissued UHCA 72); Frank Teschemacher, UHCA 61; Gene Krupa, Parlophone 2268 (reissued Decca 18115); Joe Marsala, Variety 565; Jimmy McPartland, Decca 18042.

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- THE DUKE ALBUM—Hot jazz by Duke Ellington, Johnny Hodges, Barney Bigard, Cozzie Williams, Juan Tizol, etc. LIGHTNIN', MERRY-GO-ROUND; LAZY RHAPSODY, BABY WHEN YOU AIN'T THERE; BUNDLE OF BLUES, BEST WISHES; BLUE RAINBOW, DROP ME OFF AT HARLEM. 4-10" records—\$2.69
- GEORGE GERSHWIN JAZZ CONCERT ALBUM—Directed by Eddie Condon. Featuring: Leo Wilkey, Wladimir, SOMEBODY LOVES ME; MY ONE AND ONLY, OH, LADY BE GOOD; SOMEONE TO WATCH OVER ME, THE MAN I LOVE; SWANEE; I'LL BUILD A STAIRWAY TO PARADISE. 4-10" records—\$3.68
- BENNY GOODMAN SEXTET SESSION ALBUM. Goodman, Bud Norvo, Slam Stewart, Mel Powell, Mervyn Feld, Mike Bryan. TIGER RAG, AIN'T MISBEHAVIN'; HES FUNNY THAT WAY, I GOT RHYTHM; JUST ONE OF THOSE THINGS, CHINA BOY; SHINE, RACHEL'S DREAM. 4-10" records—\$2.89
- ART TATUM PIANO SOLOS ALBUM—ELGIE, HUMOROUSLY; SWEET LOBBAINIE, GET HAPPY; LULLABY OF THE LEAVES, TIGER RAG. 3-10" records—\$2.36
- GEMS OF JAZZ ALBUM (Vol. 1)—Gene Krupa, Juan Tizol, Israel Crosby, Maudie Lee Lewis, Bud Freeman, Mildred Bailey, HONEYBUCKLE ROSE, SQUEEZE ME, MONKEY TUNE, TRAIN WAIL. DOWN HEARTED BLUES, etc. 6-10" records—\$3.95
- GEMS OF JAZZ ALBUM (Vol. 4)—Coleman Hawkins, Benny Carter, Fletcher Henderson, "Chu" Berry, Yoddy Wilton, Max Kaminsky, etc. STAR DUST, WELL, ALL RIGHT THEN, LOST IN A FOG, I AIN'T GOT NOBODY; IT'S THE TALK OF THE TOWN, NAGASAKI; I'VE GOT TO SING A TORCH SONG, NIGHT LIFE; BLUE INTERLUDE, ONCE UPON A TIME; SOMEBODY LOVES ME, PARADISE ME, PRETTY BABY. 6-10" records—\$3.95
- BUME JOHNSON NEW ORLEANS JAZZ ALBUM—WHEN THE SAINTS GO MARCHING IN, SNAG IT; A CLOSER WALK WITH THEE, HIGH SOCIETY; BARTOWN, STRITTERS WAIL, PARISON KATE; ONE SWEET LETTER FROM YOU, FRANKLIN STREET BLUES. 4-10" records—\$4.20
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- FRANK TESCHEMACHER ALBUM—Eddie Condon, Gene Krupa, George Wettling, Bud Freeman, Art Hode, etc. I'VE FOUND A NEW BABY, THERE'LL BE SOME CHANGES MADE; BABY, WON'T YOU PLEASE, COME HOME; TRYING TO STOP MY CRYING; COPENHAGEN, PRINCE OF WALES; WAILIN' BLUES, BARREL HOUSE STOMP. 4-10" records—\$3.95
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Jazz Jive by Jux

Les Schriber's new label, Swan, gets off to a flying start with four records by the Emperors of Jazz under the direction of Tony Spargo. The couplings are *Muskrat Rambles*, Swan 1, and *Little Emperor Blues*, 2; *At The Jazz Band Ball*, 3, and *Clarinet Marmalade*, 4; *Fidgety Feet*, 5, and *Nobody's Sweetheart*, 6; *Royal Garden Blues*, 7, and *Tiger Rag*, 8.

The Emperors are a carefully selected group of outstanding jazzmen, excellent individually and perfect in combination. They consist of trumpeter Phil Napoleon and pianist Frank Signorelli from the Original Memphis Five; guitarist Chuck Wayne and bassist Felix Giobbe, famous for their work in several New York rhythm sections; Lou McGarrity, ex-Goodman trombonist; Joe Dixon, ex-Dorsey clarinetist, on the first four sides; Peanuts Hucko, ex-Miller clarinetist, on the last four; and Tony Spargo, kazoo expert and drummer of the Original Dixieland Jazz Band.

The solo work of the other Emperors, McGarrity in particular. These platters establish Lou once and for all as a rival of Brunis in ensembles and Georg's master in solos!

Muskrat highlights Dixon's clarinet, Wayne's guitar, and Spargo's kazoo. Emperor contains a magnificent intro and chorus by McGarrity, plus some more Dixon. Signorelli, Dixon, Wayne, Spargo, and Giobbe take off on Jazz Band. Marmalade showcases Dixon and Signorelli, with McGarrity supplying a colossal chorus and a series of breaks. McGarrity, Signorelli, and Hucko divide individual honors on Fidgety.

Sweetheart offers solos by Hucko, Signorelli, and Spargo, with breaks by Giobbe and Hucko; intro by Hucko, and coda by McGarrity. Besides Signorelli's solo Tiger Rag includes solo and breaks by Hucko, likewise by McGarrity. Spargo's closing breaks on Muskrat, Jazz Band, Marmalade, Fidgety, and Tiger will satisfy those who've been wondering just how much Tony drums!

The standard *Sugarfoot Strut*, taken at a much faster clip than the Bob Crosby and Lu Watters versions, features remarkable choruses by both. Clarinetist Roy McHargue also plays a solo, bass saxophonist Joe Rushton a bridge, pianist Don Owens a half-chorus, and drummer Sleepy Kaplan a couple of breaks.

The reverse, *Redlight Rag*, is a truly superb original by leader Dally. To Owens' piano, complete with mandolin attachment, goes the intro. After the initial ensemble Rosy, Pete, Bud, Joe, and Don solo in rapid succession, but the final ensemble in the best chorus of all. Dick Fisher on banjo and Country Washburne on tuba contribute their share, too, to the finest Chicago waxings of the year!

Set Up Office For Resort Bookings

New York—A resort entertainment unit has been established by the U.S. Employment Service at 40 East 59th street here, to book musicians, dancers, singers and other entertainers into summer resorts without fee. One season's experience or one year with a GI entertainment unit is required.

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- DRUM IMPROVISATION NO. 1, drum solo by Baby Dodds.
- 1-1002 ALBERT'S BLUES, by the Baby Dodds Trio.
- MANHATTAN STOMP, piano solo by Don Ewell with Baby Dodds, drums.
- 1-1003 TROUBLE IN MIND Bertha "Chippie" Hill, vocal, accompanied by Lovie Austin's Blues Sarcasors and Baby Dodds Stompers. (personnel includes Lee Collins, trumpet; John Lindsay, bass; Baby Dodds, drums; Lovie Austin and J. M. Shayne, piano).
- 1-1004 HOW LONG BLUES
- 1-1004 SHARPLESS LOVE
- SHARPLESS BLUES

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MEMBER OF AUDIT  BUREAU OF CIRCULATIONS

Overpriced Geese Dead Hip Chicks!

Two weeks ago, a WOR-Mutual studio audience heard one of Boyd Raeburn's new records on the Allan Courtney record show. The disc made a tremendous hit, and listeners flocked around Jewel Record-head Ben Pollack after the show to find out where they could buy the record.

Pollack told them, and casually added that the record was \$1.05. The audience looked at each other, and with a general clatter of folding tents, the throng of eager questioners disappeared.

Thus Pollack found that \$1.05 was just too much per disc for the average pop music-buyer in the audience, even for his admittedly excellent product.

Jazz has been sold before at far more than \$1.05. It will be again. But this by and large will be to specialized audiences who either have the dough to spend, or else an overwhelming urge to buy. The ordinary John Q. just can't see coughing up that much for a piece of shellac no matter how much artistry is running in its grooves.

Here is a valuable lesson for the record companies and the whole industry as well. Right now, as with everything else in the country, this is a sellers' market. If you have any kind of product at all, you stand a pretty good chance of vending it.

Records, bands, musicians are all getting higher prices than ever before. However there is such a thing as stretching the hand till it won't snap back.

Over-saturation of the market with badly made records, poorly recorded and over-priced, is going to make very tough sledding when the present boom drops and that buck is harder to come by. Manufacturers who are milking the public for all they can get now, will merely take a beating when times get rougher and competition stiffer.

The same thing goes for bands. In the last few weeks, some name outfits have found that there is a limit to prices in Hollywood. Ballroom operators have finally put the foot down and said no—as a result, at least three bands are now floating around looking for jobs, having asked for such exorbitant sums as to make even a Dorsey or Goodman blink.

Likewise musicians. There are a lot of young men in New York, Chicago, and Hollywood today, lucky enough to remain out of service during the war, who became accustomed to very high wages, and in addition allowed themselves great liberties in regards to reporting for work, conduct on the stand, and other activities. The musicians' market by the very nature of the profession, as Petrillo has pointed out over and over, is one of surplus. Sooner or later, this minority element of the business is going to find itself squeezed out of work for its over-pricing and its slipshod work.

Nobody will ever condemn you for trying to make a buck, whether you are a musician, a recording exec, or a band-leader. But there is a big difference between earning a buck and making a fast buck, the latter process consisting of overpricing an inferior commodity. Granted you may make more dough now—but, oh, oh when those wolves catch up to you!

Basically the music business is a small, closely knit enterprise. With all its reputation for "sharpness", it demands a lot of friends to keep going for any length of time. Overpricing and under-selling are two ways not to make friends, even though they slap you on the back and take your trombone playing or your tango albums now.

Sooner or later the music business is going to be back to its pre-war competitive status for record companies, bands, and musicians. Those outfits who kept an eye out for the stretch run, rather than a fast sprint for the long green, will probably end up on top as they have in the past.

We repeat: make all the dough you can. But for your sake and the future of the business, clip your customer gently below the ear where the marks won't show. It behooves all chickens who would be hip to treat the golden goose with the care and respect to which it is entitled.

Bye Johnny—



New York—Mrs. Johnny Long, the former Patricia Powers, bid her orchestra leader husband goodbye as she sailed for England recently to settle the estate of her father, the late Captain Powers-Watters, British theatrical manager.

Changes Jobs



New York—Betty Thornton, Hampton graduate and former Baltimore school teacher, is steadily climbing in popularity among the torch singing fans and juke box followers. Betty plays her own piano and writes the lyrics. Her latest recording *You Will Want Me Back When I Don't Want You* is soon to be released.



"Musical" Shorts

Elkhart, Indiana

To the Editors: Regarding the Art Mooney short recently seen at a local flicker palace, I've a few questions to ask:

1. Is it true that he and that crew of squares really get paid for doing what they do to music?

2. Has Bing filed suit yet against that "San Fernando" boy who did such a horrible job of imitating him?

3. How did Spike Jones ever win the King of Corn title with this guy around?

The release of shorts like this proves that movie producers have really given up the fight against television.

Yours for more music and less "individualism", "styling", "improvisation", etc.

A Small-town Square

Not Good, Not Good

Haarlem, Netherlands

To the Editors:

Things ain't what they used to be. What happened in the world of jazz during the war? I'm not going to answer this question because I can't, having been secluded from the outer world for five years because of the German occupation. As for the result of the many changes which took



"This is his first job since his discharge—I guess he ain't back on his feet yet!"

place, I think it's pretty disappointing. Almost every big band has gone commercial and plays a kind of sophisticated swing music that they call "solid," in a way which is always sensational (in the bad sense of the word) and often uninspired.

Good jazz is preferred to band swing music, that's what a lot of Dutch youngsters think. If you want to find out whether they are right or not, then do what I did: Take a real jazz record, for instance grandfather Condon's fine *Homecoming*, and play it 25 times in succession. I am sure you will feel better every time you hear it played. Now try the same with any new record of a big band and after the tenth time you're going to smash it. Why? Because Mr. Condon plays jazz music. The "musical aggregations" of nowadays do not. No, fellows, things ain't what they used to be.

Luc Prins

Leave Us Face It

Hollywood

To the Editors: In the last issue of *Down Beat* I read trumpet solos on Raeburn records were accredited to Ray Linn, not me—he could sue you, I am also the "anonymous" trumpet on *Boyd's Nest* and *Out of Nowhere*. Might as well face it.

Tom Allison

Red Allen And Jazz

Tacoma, Wash.

To the Editors:

Was glad to see the fine review you gave the new Allen records. Red Allen has a unique band. It is certainly jazz, great jazz. Red can be boisterous or subtle; even humorous without a tinge of commercialism. I think his endings are marvelous, especially on the *Crawl*. Allen achieves the same end that Herman strives for with a third of the manpower and you can distinguish every note of each instrument. Victor has a steady customer here especially if they record some of the great stuff that Red knocks out in the night clubs. We who have seen him in person have seen a sincere and tremendous jazzman.

Your recent editorial panning this Ted Steele character who mickkeys out of L.A. was the greatest editorial you have ever printed. Of all the small characters. He is a disgrace to the music biz.

Final note and another gripe—this miserable Coca Cola show with the three bands of corn, Lombardo, Cugat and James. The latter an obvious half-hearted attempt at appeasing true music lovers.

Mason C. Halligan

RAGTIME MARCHES ON

NEW NUMBERS

FERRAR—A son to Mr. and Mrs. Dan Ferrar, recently in Pittsburgh. Father is tenorman with McCoy Roads.

JEROME—A son, Jerry, to Mr. and Mrs. Jerry Jerome, April 25 in NYC. Father is NBC orch leader.

PAXTON—A son to Mr. and Mrs. George Paxton, April 29, in NY. Father is band leader.

STABLER—A daughter, Sherry Dee, to Mr. and Mrs. Benny G. Stabler, April 14, in Dayton, Ohio. Father, just out of army, was with *Herman Herd* before entering the service.

TIED NOTES

STEPHENS-ENGLER—Chuck Stephens, trumpet, man U.S. army band, in Francis Engler, March 2, in Chicago. Stephens formerly had local band in Calif.

STAUFFER-DORN—Ted Stauffer, orch leader, to Faith Dora, screen actress, January 28 in San Diego.

TANNEN-BISSETT—Sammy Tannet, drummer with Eddy Howard, to Marlin Bissett, in Chicago.

TROMPETER-ZLOKICK—Glen Trompeter to Pauline "Polly" Zlokick, of the *Beat* staff May 11, in Streator, Ill.

FINAL BAR

FISCHER—Walter S. Fischer, president of Carl Fischer, Inc., April 28, in NYC.

So What, Irving?

Yokohama

To the Editors: In the good old days, when the only numbers attached to my name were my address and telephone number, I used to spend a lot of time chasing around Los Angeles and Hollywood looking for records by the old Raymond Scott Quintet, but with all of my looking I still have no (spelled with a zero) records by him. One shopkeeper said, "If I had any I could sell twenty this afternoon." Another clerk said, "It's too bad Columbia doesn't bring out an album of Scott stuff. We'd sell a million of 'em."

How about a campaign for that, *Down Beat*? With Scott doing Jazz Symphonies, the only way to get the old Quintet stuff back again is to reissue it.

And while Scott is writing such-and-such music, he ought to compose a dirge for the quintet. David Ewen says in his *Men of Popular Music*, "He (Scott) has often said that, though composition is his major interest, he will never abandon his work as a leader of a jazz ensemble because it affords him such enviable opportunities for research, study and experimentation with jazz materials." What, never? Well, hardly ever. T/4 Bob Downer

Joins Raymond Scott

New York—Newest member of the Raymond Scott band, now on the road, is trombonist Tommy King, who knocked off from the pit band at the *Iccapades* to take the job.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Al Wynn is one New Orleans born jazz musician who didn't start playing until after he had moved to Chicago. Wynn took up trombone while attending high school in the Windy City. He belonged to a kid band called *The Bluebirds* and in this group he played with Lionel Hampton (drums), Les Hite (C-melody saxophone), Jimmy Strong (tenor sax) and George Orondorf (trumpet).

Back during the middle twenties Ma Rainey came into Chicago to record at the Paramount studios on Wabash avenue. To back her up she recruited some Chicago musicians. So Ma Rainey and Her Georgia Band included Al Wynn, trombone; Thomas Dorsey, piano and writer of many blues; Cedric Odom, drums; Fuller, trumpet and a forgotten sax player—all of Chicago. After recording Paramount 12364 *Broken Hearted Blues* (2448) and *Jalousy Blues* (2451); Paramount 12352 *Seeking Blues* (2452) the band left town with Ma to play the TOBA circuit through the south. Probably other sides listed in William Love's Ma Rainey discography in *Jazz Information* Sept. 6, 1940, were waxed by this same group.

Al Wynn also was in on the riverboat deal. He played with Charles Creath's Jazz-O-Maniacs on the steamboat St. Paul.

In 1925, Al took his own recording group into the Okeh studio in Chicago and cut That Creole Band and When the latter with Lillie Dalk Christian. The record was issued on Okeh 8350 and the personnel included Barney Bigard, who was with King Oliver at the time. Later for Vocalion Al waxed *Down By The Levee, Parkway Boomp and Crying My Blues Away*, which records also included Punch Miller.

During the early thirties Wynn played in Sam Wooding's orchestra all over Europe. Other famous jazzmen playing in the Wooding band were Tommy Ladnier, Adolphus Cheatham, Eu-

gene Cedric and Jerry Blake. They played in most of the large cities such as Berlin, Madrid and Paris. While in France Al met Panassie and after returning to the States became an American correspondent for Panassie's magazine *Hot Jazz*.

Since his European jaunt, Wynn has played in many bands mostly around the Chicago area. With Fletcher Henderson he recorded *Trees, Moten Swing and What Do You Hear From The Gang*, all on Decca. In 1940, Al played in a band at the Cabin Inn here in Chicago under the direction of the late Jimmie Noone. Since that time he has jobbed and been the proprietor of a record shop. Today he is part owner of the Ebony Lounge on Chicago avenue. This spot has become a rendezvous for musicians and features a hot band under the direction of Fulton Alexander.

Two bands played Billy Rose's Fort Worth Exposition several years ago on opposite sides of a

Walter Fischer Publisher Dies

New York—Walter S. Fischer, president since 1923 of Carl Fischer, Inc., died here three weeks ago of a heart attack.

Upon the death of his father, Carl Fischer Sr., Walter Fischer assumed full responsibility in the firm. In 1923 the publishing house of Carl Fischer moved into its present twelve-story structure at 58 Cooper Square. At the same time, the business was incorporated, and Walter S. Fischer became its president.

A recognized leader in the industry, he was on the board of directors of the Music Publishers Protective Association for many years. From 1924 until the time of his death he was a director of ASCAP.

On one side Paul Whiteman's Concert orchestra opened the early evening performance.

Mr. P. W. led with an illuminated baton. After Whiteman's set Joe Venuti came on. Joe had a twenty foot pole rigged up with a lone 100-watt bulb on the end. That brought the house down.

Collectors' Catalogue: One of the busiest collectors of the Hot Boxer has ever seen are Annie, Bonnie, Jeanne, Margo and Barbara who collect and file hundreds of records daily in a record store on Randolph in Chicago.

Torsten Holmdahl, Granngatan 8, Hudiksvall, Sweden. Wishes to correspond with American collectors and sends all stamp-wishes from Sweden.

Charles Gilbert, 4927 Argyle ave., Dearborn, Michigan. Has many hot jazz records for trade and auction.

Stanley Clingman, 84 Eckstein st., Mountain View, Johannesburg, Transvaal, South Africa. Wishes correspondence with boys or girls of seventeen who are interested in Glenn Miller. Tom

Dorsey, Woody Herman, Lionel Hampton and Count Basie. Thos. Whitfield, 63, Blackwell Ave., Walker, Newcastle-on-Tyne, England, New Orleans jam with Morton, Ory and Spanier. Would like to contact someone in the States with similar interests.

WHERE IS?

BOBBY GOODMAN, Chicago singer, also known as Bob Merrill
HENRI NOLETTE, trumpet man, formerly with Sammy Kaye
FRED D BENNETT, cornet man, formerly with K&N, Paris

WE FOUND

JOE DE SALVO, 5535 North Arden, Chicago
BY NATHAN, now doing studio work in N. Y. and listed in union directory
FREDDIE STEWART, singing in the Blue Room, Roosevelt hotel, New Orleans
JACK LAING, 1062 Howard st., San Francisco
EVAN VAIL, working out card in Hollywood
CLAUDE & CLIFFORD TRENIER, featured singers at Cotton Club, Sunset Strip, Los Angeles



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Please don't blame your dealer if he is unable to supply immediately the Conn you want... it's not his fault. The demand for Conn instruments is greater than ever before in history. It will be several months before we will be able to produce enough for everyone.

CONN BAND INSTRUMENT DIVISION, C. G. CONN LTD., ELKHART, IND.

(Source: Encyclopedia Americana)



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Paul Hardy Sr., a craftsman at Conn since 1910, has developed many saxophone products.



This advertisement is the fourth of a series devoted to Conn Craftsmen.

Philly Comers



Philadelphia—From top to bottom we have Murray Belmont, Eleanor Hunter, Annette Foster, and Pete Pellicano. Eleanor is the boss and handles the minor sax; Murray the vibes; Annette the bass; Pete the guitar. The group is booked as Eleanor Hunter and her Debonnaires and the fans report they are the hottest little group playing the town. Little Johnnies club is now their home.

Dawn Of Dixieland—Famous Orks, Sidemen

By JOHN LUCAS

(The first of two articles in an outline history of white jazz)

It started in New Orleans some fifty years ago and reached New York and Chicago almost simultaneously about two decades later. The Crescent City bands chiefly responsible for bringing Dixieland north were the Original Dixieland Jazz Band, which hit the Windy City first and then moved on to Manhattan, and the New Orleans Rhythm Kings, who were content to stop for good with the Toddlin' Town.

The instrumentation of the ODJB was basic: cornet or trumpet, trombone, clarinet, piano, and drums. Although the alto or tenor saxophone, the banjo or guitar, and the tuba or string bass have since been added to make eight-piece bands, only the original five were and are essential in producing pure, authentic Dixieland.

I shall limit myself therefore to considerations of this traditional quintet from the first days of the ODJB to the last days of the Five Pennies, disregarding for the moment such gifted and important jazzmen even as Bud Freeman and Eddie Lang.

Original Dixieland Jazz Band
The starting personnel of the ODJB included trumpeter Nick La Rocca, trombonist Eddie Edwards, clarinetist Larry Shields, pianist Harry Ragas, and drummer Tony Spargo. By the time the band made its sensational trip to England Ragas had died and Edwards had dropped out temporarily, being replaced by J. Russell Robinson and Emille Christian respectively.

Throughout its brilliant ten-year career the ODJB was led by La Rocca. Edwards and especially Spargo are the only ones active today.

The repertoire of the ODJB consisted largely of original rags and blues, by far the greatest body of jazz literature contributed by any single hot group. More than two dozen numbers composed by members of this historic unit are standard items in every Dixieland library today. (For some of them see *Best Tunes of All by Jazz*, *Down Beat*, 1/14/46-6/17/46.) Despite the fact that the ODJB made literally hundreds of records, not one has been reissued. The only available examples were recorded at the time of the band's reunion in the late 1930's: *Tiger Rag & Skeleton Jangle*, Victor 25524; *Bluin' The Blues & Clarinet Marmalade*, Victor 25525.

The original line-up of the NOROK included Paul Mares on trumpet, George Brunis on trombone, Leon Rappolo on clarinet,

Holiday Like the Busman's



New York—Jimmie McPartland and his English bride headed for Eddie Condon's club and a bit of jamming when they reached this side after their USO barnstorming tour of the British Isles. The leader of Chicago's historic Austin High gang gave out on the trumpet while wife Marian played the 88 as WOJG's Bob Sales made hot with the drums.

Elmer Schoebel on piano, and Frank Snyder on drums. Eventually Rappolo lost his mind, Brunis joined Ted Lewis, Schoebel organized his own crew, and Snyder dropped out. Mares, the leader, brought in clarinetist Sidney Arodin, trombonist Santo Pecora, pianist Mel Stitzel, and drummer Ben Pollack. Brunis is now the most active of all. Rappolo is dead. Arodin and Pecora play seldom, and then usually in New Orleans alone.

Farewell Blues and *Tin Roof Blues* are two of the best-known tunes written by the NOROK. The band played most of the ODJB's songs plus a lot of King Oliver's.

It recorded both as the NOROK and the Friars Society Orchestra, and the following have been reissued: *Maple Leaf Rag*, UHCA 45; *I Never Knew What A Gal Could Do*, HRS 6; *She's Cryin' For Me & Everybody Loves Somebody Blues*, Bluebird 10956.

The trombonists and clarinetists of these two New Orleans outfits have never been surpassed at their own style, Dixieland. Edwards and Brunis still today play the most dependable tailgate in the country, while Pecora is equally good when given the opportunity. Shields set the classic pattern for the Dixieland clarinet. Rappolo rose to even greater individual heights, and Arodin has maintained the tradition right up to the present.

Austin High Gang

Two of Chicago's leading Dixieland musicians, McPartland and Teschemacher, got their start with the jazz crew at Austin High School. The nucleus of the early Chicagoans contained cornetist Jimmy McPartland, trombonist Floyd O'Brien, clarinetist Frank Teschemacher, pianist Dave North, and drummer Dave Tough.

Alternates soon included Muggsy Spanier on cornet, Joe Sullivan on piano, and George Wettling on drums. Tesch was the driving force of the whole group, and his death in 1932 came as a great blow. All the rest except North are very active in jazz today. The Austin High boys used relatively few tunes of their own, *Prince Of Walls* and *Nobody's Sweethearts* among them. For the most part they depended on numbers from the ODJB and NOROK libraries. They recorded with Elmer Schoebel, Charles Pierce, McKenzie and Condon, and also as the Jungle Kings and the Chicago Rhythm Kings.

Reissues with Tesch: 8 Sides, Columbia Album 43; 8 Sides, Brunswick Album 1017; *China Boy & Bull Frog Blues*, UHCA 1-2; *Friars Point Shuffle & Darktown Strutters Ball*, UHCA 3-4; *Jazz Me Blues*, UHCA 61; *Jazz Me Blues*, UHCA 71; *Isn't There A Little Love*, HRS 14.

The Wolverines

Beiderbecke was the star of another band famous in and around Chicago in the middle twenties, the Wolverines. This group at first used Bix on cornet, Al Gande on trombone, Jimmy Hartwell on clarinet, Dick Voynow on piano, and Vic Moore on drums. Later on Jimmy McPartland came in for Hartwell, and Vic Berton for Moore. Voynow was the director from beginning to end. Only McPartland and Berton are still playing jazz.

The Wolverines too played ODJB and NOROK tunes almost exclusively. Bix wrote *Davenport Blues* for them, Hoagy Carmichael wrote *Riverboat Shuffle*, but these two were nearly their only original numbers. Few Wolverines reissues are available: 10 Sides, HRS Album 2; *Lazy Daddy & Riverboat Shuffle*, HRS 9; *Copenhagen*, UHCA 46; *Dear Old Southland & A Good Man Is Hard To Find*, UHCA 100.

Chicago's cornetists, pianists, and drummers reached a Dixieland peak. Beiderbecke, McPartland, and Spanier each improved in his own way on the playing of La Rocca and Mares. Sullivan brought the jazz piano to perfection. Tough and Wettling are still without equals. Although O'Brien and Teschemacher proved exceptional stylists, their work was actually no better than that of the ODJB and NOROK trombonists and clarinetists.

Original Memphis Five

New York's first important jazzband was the Original Memphis Five, led by Phil Napoleon. The earliest Memphis Five found Napoleon on trumpet, Miff Mole on trombone, Jimmy Lytell on clarinet, Frank Signorelli on piano, and Jack Roth on drums.

(Modulate to Page 15)

SPOTLIGHT AT THE CAPITOL



CANDID SHOT, taken at the New York Capitol theater, shows BOB LEININGER, 5 string Kay artist, in action during a recent LES BROWN engagement.

"He Stole The Show!" . . . LES BROWN

If you were in the audience at the Capitol during LES BROWN's recent engagement, you know why so many New Yorkers are raving about bass player Bob Leininger.

From deep, rich lows to scintillating highs, Leininger made them all sit up and take notice. But this you may not have noticed . . . Bob Leininger was using a 5 string Kay bass, as revealed in the candid shot.

5 STRING Kay bass is the only play bass that you'll never slip out before bowing or plucking, balling or jing. For this bass ADDS 25% TO YOUR PLAY.

MAKE USE OF YOUR OLD MOUTHPIECES WITH WOODWIND'S FAMOUS REFACING SERVICE



Woodwind's mouthpiece experts, all specialists in the design and manufacture of mouthpieces, can make your outdated, unusable mouthpieces . . . usable and modern!

They work with precision machinery and instruments, accurate to one tenth of 1/1000th of an inch, to make every refacing job a perfect one.

Your mouthpiece needn't be a Woodwind. Regardless of the make, regardless of its age, our refacing experts can make it as good as new . . . in some cases achieving a result that almost equals a Woodwind mouthpiece, dependent of course upon the quality of the brand used.



For the past two weeks, I have been sweating trying to sort out all the records piling in for review, and so far without too much luck. We are making up a list of all the known record companies and their addresses which we'll publish in the next issue, but in the meantime getting information out of some of the newer companies is like keeping

labels a certain artist is on. New companies had best remember that the biggest hole in distribution and merchandising these days is at the retail stores. Clerks feel just as swamped as the reviewers. The company which manages to keep them straightened out best is going to be the company who sells the most discs.

Hot Jazz

Eddie Sefranski Quartette

\$\$\$ Spellbound
\$\$ Lem Me Go

This started out as a six man sextet, but two of the guys went

Symbol Key

||||| Tops
|||| Tasty
||| Pleasing
|| Boring

For the first time, *Down Beat* is using symbols to tell you at a glance something about each record reviewed by "Mix", who, of course, is Michael Levin. One word of caution about their use: review symbols are as bad as B's used to be on grammar school report cards; namely, drawing the fine lines between a fair and a good record is a dif-

tasteful 16 bars of clarinet into equally good sections by Morton and Ben Webster. Rhythm is just a shade stiff back of the latter, and Eddie Dougherty has drummed better. Reversas opens with a parody on the old White-man side, and goes into an up tempo unison where the balance shifts consistently between trombone, clarinet, and tenor—unintentionally I suspect. Both Morton and Webster are in form with an added piano bit by Sammy Benskin. (*Bluenote 47*)

George Wettling's New Yorkers

\$\$\$ Somebody Loves Me
\$\$\$ You Brought A New Kind of

BEST BETS

Hot Jazz

Just One of Those Things
Coleman Hawkins Four (Key-note)

Swing

Boyd Meads Stravinsky
Boyd Raeborn Orchestra (*Javel*)

Vocal

They Say It's Wonderful
Frank Sinatra (Columbia)

Dance

Sweet Ethel
Tommy Dorsey (Victor)

BANDS DUG BY THE Beat

JIMMY FOSTER

Reviewed at Chin's Restaurant, Cleveland, Ohio

An eight-piece ork with a four-man tenor sax section, this combo proves for once and all that a tenor-sax band can be interesting and musical, even exciting. The band's sound is as different from the average loggy, dead tenor band as Woody Herman is from Lombardo.

The success of the Foster outfit is due mainly to the scoring of Walter "Basie" Breese, who also makes certain the success of his arrangements by leading the band and rhythm section with his exceptional bass work. Basie's scoring, perfect for the band and its instrumentation, extends from a bouncy *Indiana* through some very well selected standards to gorgeous jobs of Debussy's *Reverie* (taken from Debussy and not Larry Clinton) and Duke's *Day Dreams*. Results are always good musically and particularly pleasant to the ears and feet.

Basie, his writing and his bandleading work, highlight the kick in this fine unit. Others contribute from the nice jazz trumpet of Johnny Joyce and the leader's easy-to-listen-to piano. The sax section, utilizing tenor lead in the upper register, with two tenors and

a baritone, get a pretty and full tone. Shading, which is important in this outfit, is too often overlooked. That and occasional lackadaisical phrasing are the only irregularities observed. Clarinets were used often and well. With Joyce's trumpet, usually muted, inserted in the voicings, and with the wonderful beat and tone Basie lends the rhythm, the band is capable of nice jump stuff. With Foster's piano, melodic, often moody, the extremes of a high-class commercial hotel or night spot band are nicely effected and maintained.

Score—one of the most agreeable commercial dance units possible, proving conclusively a tenor band can sound good, even great. Foster, Joyce and Breese are exceptional soloists, the latter dominating as an instrumentalist and arranger.

Personnel—saxes: Earl "Batty" Bartel, lead tenor; Al Liskay, Vince Marcantonio, tenors; Wayne Cowell, baritone and tenor; trumpet: Johnny Joyce; bass: Walter "Basie" Breese; drums: Johnny Zucaro; piano and leader: Jimmy Foster; vocalist, Joe (Vaccaro) Carr.

Flack Foibles

New York—Our little story last month about the foibles of the flacks drew requests for a repeat so we dug these two little items out of the morning's mail for your amusement and amusement:

Coca-Cola press agent Don Walsh of the Steve Hannegan office, tells us that "Harry James will shatter precedent on Spotlight Bands over the Mutual Network by playing a waltz." Seems to us that Harry's theme song used to be a waltz *Ciri-Ciri-Bin*.

Then there is the press release we got from Dixon Gayer, space-robber for Hal McIntyre, who raves on about "Hal, of course, is the tenor-sax-playing bandleader who is a perennial favorite at the Hotel Commodore, N. Y." We don't dispute Hal's undoubted popularity, but we do want to know the name of the gleamy who has been playing *alto* all these years under the name of McIntyre.

Down Beat covers the music news from...

Correspondent A Modern Rip

New York—Our Athens, Ohio, correspondent has been listening to *Rip Van Winkle* too much these days. He captioned a picture of Bobby Byrne's vocalist with the monicker Jeanne Bradley Miss Bradley, formerly with the band, left several months ago and is now singing with Al Trace's madmen. Peggy Coffey is with the Byrne crew at Roseland Ballroom here.

Jimmy Dorsey Has New Men in Band

New York—Load of replacements in the Jimmy Dorsey band this month with Sonny Lee, nine-year veteran with band, being replaced by Chauncey Welsh in the trombone section. Other switches found Tony Faso moving into Bob Alexy's lead trumpet chair, Alexy going on the road for his father's shoe company in Allentown, Pa. Reed section got a replacement with Vince Francis, replacing Chuck...

Industry Eyeing Disney Disc Stunt

Hollywood—Notable success of an exploitation stunt in which the Walt Disney Studios supplied radio platter spinners with specially made recordings of songs from new picture *Make Mine Music* is likely to set new pattern for promotion of not only pictures, but also songs and bands.

Special discs supplied by Disney to all disc jockeys were made by name singers and orks of hand-picked musicians under direction of Charles Wolcott, studio music director.

Treatment was designed to make platters appeal to radio audiences. Interesting angle is that big demand has been built for the records, which are not for sale.

Special Military Rate of \$3 a year has been extended to include all honorably discharged service men and women. Effective to December 31, 1946.

First Mixed Group Hits Pittsburgh

Pittsburgh—Joe Kennedy, relative of Benny Carter, is now heading a quintet of septa and octay cats, the first combo of its kind to hit the Smoky City. Errol Garner's brother replaced George Spaulding on the 88 at the Hollywood Showbar, where Leroy Brown's quartet is featured nightly.

The Pittsburgh Symphony well represented in the jazz outfit around town: Joe Wallack, Morry Suaman and Buddy Murphy, KQV staff artists. . . . J. Negri, ex-Shep Fields guitarist, stationed at Camp Lee, Virginia. . . . The Dom Trimarkle found some, one of the finest combos in town, is plenty busy these days doing six nights of dinner and supper sessions at the Roosevelt hotel, and jumping to Morgantown, W. Va., for a Sunday night stint. . . Frank Anderson, local guitarist, has opened a saltery on the coast.

Jimmy Pupa, trumpeter who played with practically all the first rate bands, is back in town to join the new Del Lucas ork. . . One of the finest sights these days is to see the Local 60 club rooms here once again packed with familiar faces, and the walls rocking with the solid music that occur almost nightly.

—Stimud A. Conductor



Gate Rocks Bloomington Out of Illinois



Jazz Me Blues

This great number, certainly one of the most popular jazz tunes of all time, was Tom Delaney's chief contribution to hot music. It has been played and recorded by every type of band, by exponents of every style. Nearly two dozen discs deserve mention here. Bunny Berigan, Victor 26244; Lucille Hegamin, Black Swan 2032; Sidney Bechet, Blue Note 44; Harry Roy, Decca 1095; Alvin Karpis, Decca 1777; Glenn...

Columbia 686 (reissued Decca 18108; Yank Lawson, Signature; Original Dixieland Jazz Band, Victor 16772; New Orleans Rhythm Kings, Decca 102; Willie Manone, Bluebird 7198; Bob Crosby, Decca 3040 (reissued Decca 3523); George Hartman, Keynote 601; Wolverines, Gennett 8408 (reissued HRB 25); Charles Pierce, Paramount 12640 (reissued UHCA 72); Frank Teschemacher, UHCA 61; Gene Krupa, Parlophone 2268 (reissued Decca 18115); Joe Marsala, Variety 568; Jimmy McPartland, Decca 18042.

Special Military Rate of \$3 a year has been extended to include all honorably discharged service men and women. Effective to December 31, 1946.



For the past two weeks, I have been sweating trying to sort out all the records piling in for review...

A welcome exception in Cosmo Records which this week mailed out to every major record reviewer...

In the midst of the tremendous flow of wax flowing past you every week, you can't help feeling grateful towards a company that helps you do something other than wondering frantically which one of 29

DUBLIN'S RED HOT SPECIALS

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UP A LAZY RIVER; VERY SH BOOGIE- Chicago Lovers \$1.05
SNOWBALL; LAZY RIVER- \$1.05
ROYAL RESERVE BLUES; CAROLINA IN THE MORNING \$1.05
CHERRY RED BLUES; SOMEBODY GOT TO GO-Sadie Vinton \$1.05
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AFTER YOU'VE COME; IT'S ONLY A PAPER MOON-Lester Young \$1.05
EAST OF THE SUN; YOU WERE MEANT FOR ME-Dave Tough Quartette \$1.05
LOVE WALKED IN; WHEN YOU'RE SMILING-Dave Tough Quartette \$1.05
ALL THE CATS JOIN IN; AIM THAT A SHAME-Ray Ellidge 79c
J. D. BOOGIE WOODIE; LOVER Jimmie Dorsey 53c
SWEET GEORGIA BROWN; IT'S BETTER TO BE-Kim Cole Trio 53c
BASH! ENGLISH; EXERCISE IN SWING-Lester Young 79c
DIZZY DOOGIE; POPPIE POP-Dizzy Gillespie 79c
PUSHIN' THE MOP; JUST PLAIN SHUFFLE-Pete Brown 79c
ALL THE THINGS YOU ARE; I FOUND A NEW BABY-Willie Smith 79c
FLYING HOME; PART 1 & 2 \$1.05
BEGIN THE BEQUINE; ST. LOUIS BLUES-Ida Roca 79c
BLUE MOON; SEEMS LIKE-Georgia Auld 53c
SWEET LORRAINE; SEPT. IN THE RAIN-Muggsy Spence \$1.59
BLUES A LA RED; I GOT BITTIN'-Red Norvo Septet \$1.05
NIGHT SHIFT BLUES; ROYAL GARDEN-Ed Hall \$1.59
BASIN ST. BLUES; BLUES FOR TOMMY-C. Nigamothom \$1.59
LONESOME BLUES; DEAR OLD SOUTH LAND-Slimy Beckett \$1.59
CALL OF THE BLUES; EVERYBODY LOVES MY BABY-S. De Paris \$1.59
BUNK JOHNSON HOT JAZZ ALBUM-Victor \$4.20

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labels a certain artist to on. New companies had best remember that the biggest hole in distribution and merchandising these days is at the retail stores...

Hot Jazz

Eddie Safraniski Quartette
Spellbound
Lem Me Go

This started out as a six man session, but two of the guys went home so Savoy recording director Teddy Reig found a lead sheet of this pretty score and turned it over to bassman Safraniski...

Big Sid Catlett Quartet

Sleep
Linger Awake

Tempo reminiscent of the famed Carter rendition of the Waring theme, with Ben Webster and Marlowe Morris (piano) pacing. Sid's drum solo breaks the continuity up less than those things usually do...

Herry Carney's Big Eight

Minor Mirage
Candy Cane

Steve Smith tells me people

Symbol Key

Top
Tasty
Pleasing
Boring

For the first time, Down Beat is using symbols to tell you at a glance something about each record reviewed by "Mix", who, of course, is Michael Levin...

have been complaining because there is "paper" used at his sessions. Brother, give me a ton of it if this is what comes because of it...

Benny Morton

My Old Flame
Limehouse Blues

A very Ellingtonish intro at the mood tempo introduces Barney Bigard playing a restrained,

Turnover

New York-Tommy Dorsey got hit by a chain reaction and it was certainly physical too. Bruce Branson (baritone) left the band to join a Kansas City, Mo. radio station as a disc jockey...

tasteful 16 bars of clarinet into equally good sections by Morton and Ben Webster. Rhythm is just a shade stiff back of the latter, and Eddie Dougherty has drummed better...

George Wettling's New Yorkers

Sombody Loves Me
You Brought A New Kind of Love to Me

Talk about hybrid bands! Wettling, Teagarden, the Hawk, Chittison on piano, Joe Thomas (trumpet), Billy Taylor's bass, and Hank D'Amico (clarinet) just about cover all the major jazz styles save for the groovy-movie school...

Red Norvo's All-Star Septet

I Got Rhythm
Blues a la Red

Done at the relaxed lay-back tempo which characterized Norvo's early sides, this sounds good compared to some of the frantic operas which have been performed on Rhythm lately...

Coleman Hawkins All-American Four

Make Beliefs
Just One of Those Things

First chorus here is a sample of liquid, lovely Coleman with no squawking or reaching for high notes. Same goes for the Wilson chorus that follows. Hawk comes on again and can't top himself...

BEST BETS

Hot Jazz

Just One of Those Things
Coleman Hawkins Four (Key-note)

Swing

Boyd Meats Stravinsky
Boyd Raeburn Ork (Jewel)

Vocal

They Say It's Wonderful
Frank Sinatra (Columbia)

Dance

Sweet Ethere
Tommy Dorsey (Victor)

Novelty

No Restricted Signs
Enoch Light (Continental)

Baby Dodds

Drum Improvisation No. 1
Wolverine Blues
Albert's Blues
Manhattan Stomp

First side is completely solo with Dodds showing some good ideas. but as a tour de force, it can't stand up to what the more technically able drum men today can do...

Guarneri Quartet

I'd Do Anything for You
Armand the Groove
Sophisticated Lady
Doi's My Baby

J. C. Heard's drumming behind John the Guan's pianings are good but balanced a shade loud. Brother and madman Leo Guarneri along with tenorist Don Biers back well, tho somebody brought the gain up in the middle of the bass solo...

Milton G. Wolf Original DUR-A-GLO and LKTR-O-MAGNETIC FLAT WIRE WOUND STRINGS. Used All Over the World by Leading String Instrumentalists. SEND FOR OUR COMPLETE LIST. Includes Jumbo Dura-Glo Span for Non-Electric Guitar, Dura-A-Glo Strings for Non-Electric Guitar, Lktr-o-magnetic Strings for Electric Spanish Guitar, Lktr-o-magnetic Strings for Electric Hawaiian Guitar, Flat Wire Wound Metal Violin Strings, Winternitz, Dura-A-Glo Taps of Cut-Downability of Metal.

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Chicago, M Blooming of about 20 to capacity look over local music Jack, were low, guitar, who has be J Les Schri gets off to a records by under the Sparo. The rat Rambie Emperor B Band Ball, malade, 4; Nobody's S Garden Blu 8. The Emp selected g jazzmen, e and perfect consist of leon and pi from the O guitarist Ch list Felix Gi work in sev sections; Goodman t ex-Dorsey o four sides; Miller clar four; and T pert and d nal Dixielai G These fo most autho Leonard L Herb Guilt Alvin Ray Turk Van Buddy Wie A They an Van Alzan Leonard L Herb Guilt Alvin Ray Turk Van Buddy Wie A Course in (Comp) Course in ranging Course point (C Reminisc concert American (Score) OTTO CE

Gate Rocks Bloomington Out of Illinois



Bloomington, Ill.—A music appreciation crowd of about 200 packed a small private club room here to capacity when the beloved Big Gate Teagarden took over for an after-the-job jam session that made local music history. Involved in the session, besides Jack, were Tex Williamson, trumpet, Eddie Critchlow, guitar, from Jackson's band and Don Huber, who has been doing a piano single hereabouts but

is now with Johnny "Scat" Davis. Wilson Burton, blue-singing waiter at the club, helped out on the vocal and Johnny MacDonald (not in photo) Tea's tenor man, showed up later. Job before the session marked the opening of Mackinaw Delta ballroom on a name band policy two nights a week. Lenny Lewis and Les Brown follow Teagarden into the spot.

the solo work of the other Emperors, McGarrity in particular. These platters establish Lou once and for all as a rival of Brunis in ensembles and Georg's master in solos!

Muskrat highlights Dixon's clarinet. Wayne's guitar, and Spargo's kazoo. Emperor contains a magnificent intro and chorus by McGarrity, plus some more Dixon. Signorelli, Dixon, Wayne, Spargo, and Globbe take off on Jazz Band. Marmalade showcases Dixon and Signorelli, with McGarrity supplying a colossal chorus and a series of breaks. McGarrity, Signorelli, and Hucko divide individual honors on Fidgety.

Sweetheart offers solos by Hucko, Signorelli, and Spargo, with breaks by Globbe and Hucko; intro by Hucko, and coda by McGarrity. Besides Signorelli's solo Tiger Rag includes solo and breaks by Hucko, likewise by McGarrity. Spargo's closing breaks on Muskrat, Jazz Band, Marmalade, Fidgety, and Tiger will satisfy those who've been wondering just how much Tony drums!

Chicago Classic Sunset 7559 presents for the first time two of the Wind: City's unsung brass giants, cornetist Pete Daily and trombonist Bud Wilton.

The standard Sugarfoot Strut, taken at a much faster clip than the Bob Crosby and Lu Watters versions, features remarkable choruses by both. Clarinetist Rosy McHargue also plays a solo, bass saxophonist Joe Rushton a bridge, pianist Don Owens a half-chorus, and drummer Sleepy Kaplan a couple of breaks.

The reverse, Redlight Rag, is a truly superb original by leader Daily. To Owens' piano, complete with mandolin attachment, goes the intro. After the initial ensemble Rosy, Pete, Bud, Joe, and Don solo in rapid succession, but the final ensemble is the best chorus of all. Dick Fisher on banjo and Country Washburne on tuba contribute their share, too, to the finest Chicago waxings of the year!

Set Up Office For Resort Bookings

New York—A resort entertainment unit has been established by the U.S. Employment Service at 40 East 59th street here, to book musicians, dancers, singers and other entertainers into summer resorts without fee. One season's experience or one year with a GI entertainment unit is required.

CIRCLE RECORDS current releases

- J-1001 WOLVERINE BLUES, by the Baby Dodds Trio (Albert Nicholas, clarinet; Don Ewell, piano; Baby Dodds, drums).
- DRUM IMPROVISATION NO. 1, drum solo by Baby Dodds.
- J-1002 ALBERT'S BLUES, by the Baby Dodds Trio.
- MANHATTAN STOMP, piano solo by Don Ewell with Baby Dodds, drums.
- I-1003 TROUBLE IN MIND
- NOW LONG BLUES
- I-1004 FARELESS LOVE
- CHARLESTON BLUES

Ten inch records, \$1.00 each plus taxes, from your dealer or write
CIRCLE SOUND, INC., 38 East Fourth Street, New York 2, N. Y.



Jazz Me Blues

This great number, certainly one of the most popular jazz tunes of all time, was Tom Delaney's chief contribution to hot music. It has been played and recorded by every type of band, by exponents of every style. Nearly two dozen discs deserve mention here. Bunny Berigan, Victor 26244; Lucille Hegamin, Black Swan 2032; Sidney Bechet, Blue Note 44; Harry Roy, Decca 1095; Milt Herth, Decca 1727; Glenn Hardman, Columbia 35263; Bix Beiderbecke, Okeh 40923 (reissued Vocalion 3042, Columbia 38156); Original Memphis Five, Columbia 2589 (reissued Columbia 38064); Joe Venuti, English

Columbia 686 (reissued Decca 18168); Yank Lawson, Signature; Original Dixieland Jazz Band, Victor 18773; New Orleans Rhythm Kings, Decca 102, Williams, Manone, Bluebird 7198; Bob Crosby, Decca 3040 (reissued Decca 3523); George Hartman, Keynote 601; Wolverine, Gennett 5408 (reissued HRB 25); Charles Pierce, Paramount 12640 (reissued UHCA 72); Frank Teschemacher, UHCA 61; Gene Krupa, Parlophone 2268 (reissued Decca 18115); Joe Marsala, Variety 585; Jimmy McPartland, Decca 18042.

Special Military Rate of \$3 a year has been extended to include all honorably discharged service men and women. Effective to December 31, 1946.

HOT JAZZ FANS! CHECK THESE FAST SELLING ALBUMS

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- GEMS OF JAZZ ALBUM (Vol. 4)—Coleman Hawkins, Benny Carter, Fletcher Henderson, "Chu" Berry, Teddy Wilson, Max Kaminsky, etc. STARDUST, I'M ALL RIGHT THEN; LOST IN A FOG, I AIN'T GOT NOBODY; IT'S THE TALK OF THE TOWN, NAGASAKI; I'VE GOT TO SING A TORCH SONG; NIGHT LIFE; BLUE INTERLUDE, ONCE UPON A TIME; SOMEBODY LOVES ME, PARDON ME, PRETTY BABY. 6-10" records—\$3.95
- BUNK JOHNSON NEW ORLEANS JAZZ ALBUM—WHEN THE SAINTS GO MARCHING IN, SHAG IT; A CLOSER WALK WITH THEE, HIGH SOCIETY; BARKTOWN STUNNERS' BALL, SITTER KATE; ONE SWEET LETTER FROM YOU, FRANKLIN STREET BLUES. 4-10" records—\$4.20
- ESQUIRE'S ALL AMERICAN 1946 JAZZ ALBUM—Louis Armstrong, Duke Ellington, Bud Norvo, Charlie Shavers, Don Byas, Komo Palmorini, etc. LONG, LONG JOURNEY, SHAFU; THE ONE THAT GOT AWAY, GONE WITH THE WIND. 2-12" records—\$3.15
- BUD FREEMAN FASHIONS IN SWING ALBUM—Pee Wee Russell, Max Kaminsky, Mervyn Evans, Eddie Condon, BIG BOY, COPENHAGEN; OH, BABY, SENSATION; I NEED SOME PETTIN', TIA IUANA; SUSIE, FIDGETY FEET. 4-10" records—\$2.89
- FRANK TESCHEMACHER ALBUM—Eddie Condon, Gene Krupa, George Walling, Bud Freeman, Art Hodes, etc. I'VE FOUND A NEW BABY, THERE'LL BE SOME CHANGES MADE; BABY, WON'T YOU PLEASE COME HOME, TRYING TO STOP MY CRYING; COPENHAGEN, PRINCE OF WALES; WAILIN' BLUES, BARREL HOUSE STOMP. 4-10" records—\$3.95
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The Emperors are a carefully selected group of outstanding jazzmen, excellent individually and perfect in combination. They consist of trumpeter Phil Napoleon and pianist Frank Signorelli from the Original Memphis Five; guitarist Chuck Wayne and bassist Felix Globbe, famous for their work in several New York rhythm sections; Lou McGarrity, ex-Goodman trombonist; Joe Dixon, ex-Dorsey clarinetist, on the first four sides; Peanuts Hucko, ex-Miller clarinetist, on the last four; and Tony Spargo, kazoo expert and drummer of the Original Dixieland Jazz Band.

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MEMBER OF AUDIT BUREAU OF CIRCULATIONS

Overpriced Geese Dead Hip Chicks!

Two weeks ago, a WOR-Mutual studio audience heard one of Boyd Raeburn's new records on the Allan Courtney record show. The disc made a tremendous hit, and listeners flocked around Jewel Record-head Ben Pollack after the show to find out where they could buy the record.

Pollack told them, and casually added that the record was \$1.05. The audience looked at each other, and with a general clatter of folding tents, the throng of eager questioners disappeared.

Thus Pollack found that \$1.05 was just too much per disc for the average pop music-buyer in the audience, even for his admittedly excellent product.

Jazz has been sold before at far more than \$1.05. It will be again. But this by and large will be to specialized audiences who either have the dough to spend, or else an overwhelming urge to buy. The ordinary John Q. just can't see coughing up that much for a piece of shellac no matter how much artistry is running in its grooves.

Here is a valuable lesson for the record companies and the whole industry as well. Right now, as with everything else in the country, this is a sellers' market. If you have any kind of product at all, you stand a pretty good chance of vending it.

Records, bands, musicians are all getting higher prices than ever before. However there is such a thing as stretching the hand till it won't snap back.

Over-saturation of the market with badly made records, poorly recorded and over-priced, is going to make very tough sledding when the present boom drops and that buck is harder to come by. Manufacturers who are milking the public for all they can get now, will merely take a heating when times get rougher and competition stiffer.

The same thing goes for bands. In the last few weeks, some name outfits have found that there is a limit to prices in Hollywood. Ballroom operators have finally put the foot down and said no—as a result, at least three bands are now floating around looking for jobs, having asked for such exorbitant sums as to make even a Dorsey or Goodman blink.

Like-wise musicians. There are a lot of young men in New York, Chicago, and Hollywood today, lucky enough to remain out of service during the war, who became accustomed to very high wages, and in addition allowed themselves great liberties in regards to reporting for work, conduct on the stand, and other activities. The musicians' market by the very nature of the profession, as Petrillo has pointed out over and over, is one of surplus. Sooner or later, this minority element of the business is going to find itself squeezed out of work for its over-pricing and its slipshod work.

Nobody will ever condemn you for trying to make a buck, whether you are a musician, a recording exec, or a band-leader. But there is a big difference between earning a buck and making a fast buck, the latter process consisting of over-pricing an inferior commodity. Granted you may make more dough now—but, oh, oh when those wolves catch up to you!

Basically the music business is a small, closely knit enterprise. With all its reputation for "sharpness", it demands a lot of friends to keep going for any length of time. Over-pricing and under-selling are two ways not to make friends, even though they slap you on the back and take your trombone playing or your tango albums now.

Sooner or later the music business is going to be back to its pre-war competitive status for record companies, bands, and musicians. Those outfits who kept an eye out for the stretch run, rather than a fast sprint for the long green, will probably end up on top as they have in the past.

We repeat: make all the dough you can. But for your sake and the future of the business, clip your customer gently below the ear where the marks won't show. It behooves all chickens who would be hip to treat the golden goose with the care and respect to which it is entitled.

Bye Johnny—



New York—Mrs. Johnny Long, the former Patricia Powers, bid her orchestra leader husband goodbye as she sailed for England recently to settle the estate of her father, the late Captain Powers-Watters, British theatrical manager.

Changes Jobs



New York—Betty Thornton, Hampton graduate and former Baltimore school teacher, is steadily climbing in popularity among the torch staging fans and juke box followers. Betty plays her own piano and writes the lyrics. Her latest recording *You Will Want Me Back When I Don't Want You* is soon to be released.

CHORDS AND DISCORDS

"Musical" Shorts

Elkhart, Indiana

To the Editors:
Regarding the Art Mooney short recently seen at a local flicker palace, I've a few questions to ask:

1. Is it true that he and that crew of squares really get paid for doing what they do to music?

2. Has Bing fled suit yet against that "San Fernando" boy who did such a horrible job of imitating him?

3. How did Spike Jones ever win the King of Corn title with this guy around?

The release of shorts like this proves that movie producers have really given up the fight against television.

Yours for more music and less "individualism", "styling", "improvisation", etc.

A Small-town Square

Not Good, Not Good

Haarlem, Netherlands

To the Editors:
Things ain't what they used to be. What happened in the world of jazz during the war? I'm not going to answer this question because I can't, having been secluded from the outer world for five years because of the German occupation. As for the result of the many changes which took



"This is his first job since his discharge—I guess he ain't back on his feet yet!"

place, I think it's pretty disappointing. Almost every big band has gone commercial and plays a kind of sophisticated swing music that they call "solid," in a way which is always sensational (in the bad sense of the word) and often uninspired.

Good jazz is preferred to band swing music, that's what a lot of Dutch youngsters think. If you want to find out whether they are right or not, then do what I did: Take a real jazz record, for instance grandfather Condon's fine *Homecoming*, and play it 25 times in succession. I am sure you will feel better every time you hear it played. Now try the same with any new record of a big band and after the tenth time you're going to smash it. Why? Because Mr. Condon plays jazz music. The "musical aggregations" of nowadays do not. No, fellows, things ain't what they used to be.

Luc Prins

Leave Us Face It

Hollywood

To the Editors:

In the last issue of *Down Beat* I read trumpet solos on Raeburn records were accredited to Ray Linn, not me—he could sue you, I am also the "anonymous" trumpet on *Boyd's Nest* and *Out of Nowhere*. Might as well face it.

Tom Allison

Red Allen And Jazz

Tacoma, Wash.

To the Editors:

Was glad to see the fine review you gave the new Allen records. Red Allen has a unique band. It is certainly jazz, great jazz. Red can be boisterous or subtle; even humorous without a tinge of commercialism. I think his endings are marvelous, especially on the *Crawl*. Allen achieves the same end that Herman strives for with a third of the manpower and you can distinguish every note of each instrument. Victor has a steady customer here especially if they record some of the great stuff that Red knocks out in the night clubs. We who have seen him in person have seen a sincere and tremendous jazzman.

Your recent editorial panning this Ted Steele character who mickes out of L.A. was the greatest editorial you have ever printed. Of all the small characters. He is a disgrace to the music biz.

Final note and another gripe—this miserable Coca Cola show with the three bands of corn, Lombardo, Cugat and James. The latter an obvious half-hearted attempt at appeasing true music lovers.

Mason C. Halligan

RAGTIME MARCHES ON

NEW NUMBERS

FERRAR—A son to Mr. and Mrs. Don Ferrar, recently in Pittsburgh. Father is tenorman with McCoy Roads.

JEROME—A son, Jerry, to Mr. and Mrs. Jerry Jerome, April 25 in NYC. Father is NBC ork leader.

PAXTON—A son to Mr. and Mrs. George Paxton, April 29, in NY. Father in band leader.

STABLER—A daughter, Sherry Dee, to Mr. and Mrs. Benny G. Stabler, April 16, in Dayton, Ohio. Father, just out of army, was with Herman Herd before entering the service.

TIED NOTES

STEPHENS-ENGLER—Chuck Stephens, trumpet man U.S. army band, to Frances Engler, March 2, in Chicago. Stevens formerly had local band in Calif.

STAUFFER-DORN—Ted Stauffer, ork leader, to Faith Dora, screen actress, January 28 in San Diego.

TANNEN-BRIBBETT—Sammy Tannen, drummer with Eddy Howard, to Malvina Brissett, in Chicago.

TROMPETER-ZLOICK—Glen Trompeter, to Pauline "Polly" Zloick, of the Beat staff May 11, in Streator, Ill.

FINAL BAR

FISCHER—Walter S. Fischer, president of Carl Fischer, Inc., April 26, in NYC.

So What, Irving?

Yokohama

To the Editors:

In the good old days, when the only numbers attached to my name were my address and telephone number, I used to spend a lot of time chasing around Los Angeles and Hollywood looking for records by the old Raymond Scott Quintet, but with all of my looking I still have no (spelled with a zero) records by him. One shopkeeper said, "If I had any I could sell twenty this afternoon." Another clerk said, "It's too bad Columbia doesn't bring out an album of Scott stuff. We'd sell a million of 'em."

How about a campaign for that, *Down Beat*? With Scott doing *Jazz Symphonies*, the only way to get the old Quintet stuff back again is to reissue it.

And while Scott is writing serious music, he ought to compose a dirge for the quintet. David Ewen says in his *Men of Popular Music*, "He (Scott) has often said that, though composition is his major interest, he will never abandon his work as a leader of a jazz ensemble because it affords him such enviable opportunities for research, study and experimentation with jazz materials." What, never? Well, hardly ever.

T/4 Bob Downer

Joins Raymond Scott

New York—Newest member of the Raymond Scott band, now on the road, is trombonist Tommy King, who knocked off from the pit band at the *Iccapades* to take the job.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Al Wynn is one New Orleans born jazz musician who didn't start playing until after he had moved to Chicago. Wynn took up trombone while attending high school in the Windy City. He belonged to a kid band called *The Bluebirds* and in this group he played with Lionel Hampton (drums), Les Hite (C-melody saxophone), Jimmy Strong (tenor sax) and George Orondorf (trumpet).

Back during the middle twenties Ma Rainey came into Chicago to record at the Paramount studios on Wabash avenue. To back her up she recruited some Chicago musicians. So Ma Rainey and Her Georgia Band included Al Wynn, trombone; Thomas Dorsey, piano and writer of many blues; Cedric Odom, drums; Fuller, trumpet and a forgotten sax player—all of Chicago. After recording Paramount 12364 *Broken Hearted Blues* (2448) and *Jalousie Blues* (2451); Paramount 12352 *Sonking Blues* (2452) the band left town with Ma to play the TOBA circuit through the south. Probably other sides listed in *William Love's Ma Rainey* discography in *Jazz Information* Sept. 6, 1940, were waxed by this same group.

Al Wynn also was in on the riverboat deal. He played with Charles Creath's Jazz-O-Maniacs on the steamboat St. Paul.

In 1925, Al took his own recording group into the Okch studio in Chicago and cut *That Creole Band* and *When*, the latter with *Little Delk Christian*. The record was issued on Okch 8350 and the personnel included *Barney Bigard*, who was with *King Oliver* at the time. Later for *Vocalion* Al waxed *Down By The Levee*, *Parkway Stomp* and *Crying My Blues Away*, which records also included *Punch Miller*.

During the early thirties Wynn played in Sam Wooding's orchestra all over Europe. Other famous jazzmen playing in the Wooding band were *Tommy Ladnier*, *Adolphus Cheatham*, *Eu-*

gene Cedric and Jerry Blake. They played in most of the large cities such as Berlin, Madrid and Paris. While in France Al met Panassie and after returning to the States became an American correspondent for Panassie's magazine *Hot Jazz*.

Since his European jaunt, Wynn has played in many bands mostly around the Chicago area. With *Fletcher Henderson* he recorded *Trees*, *Moten Swing* and *What Do You Hear From The Gang*, all on Decca. In 1940, Al played in a band at the Cabin Inn here in Chicago under the direction of the late Jimmie Noone. Since that time he has jobbed and been the proprietor of a record shop. Today he is part owner of the *Ebony Lounge* on Chicago avenue. This spot has become a rendezvous for musicians and features a hot band under the direction of *Fulton Alexander*.

Two bands played *Billy Rose's* Fort Worth Exposition several years ago on opposite sides of a

Walter Fischer Publisher Dies

New York—Walter S. Fischer, president since 1923 of Carl Fischer, Inc., died here three weeks ago of a heart attack.

Upon the death of his father, Carl Fischer Sr., Walter Fischer assumed full responsibility in the firm. In 1923 the publishing house of Carl Fischer moved into its present twelve-story structure at 58 Cooper Square. At the same time, the business was incorporated, and Walter S. Fischer became its president.

A recognized leader in the industry, he was on the board of directors of the Music Publishers Protective Association for many years. From 1924 until the time of his death he was a director of ASCAP.

lagoon. On one side Paul Whiteman's Concert orchestra opened the early evening performance.

Mr. P. W. led with an illuminated baton. After Whiteman's set Joe Venuti came on. Joe had a twenty foot pole rigged up with a lone 100-watt bulb on the end. That brought the house down.

Collectors' Catalogue: Pies of the busiest collectors the Hot Boxer has ever seen are Annie, Bonnie, Jeanne, Marge and Barbara who collect and file hundreds of records daily in a record store on Randolph in Chicago.

Torsten Holmdahl, Granagatan 8, Hudiksvall, Sweden. Wishes to correspond with American collectors and sends all stamp-wishes from Sweden.

Charles Gilbert, 4927 Argyle ave., Dearborn, Michigan. Has many hot jazz records for trade and auction.

Stanley Clingman, 84 Eckstein st., Mountain View, Johannesburg, Transvaal, South Africa. Wishes correspondence with boys or girls of seventeen who are interested in Glenn Miller, Tom

Dorsey, Woody Herman, Lionel Hampton and Count Basie.

Thos. Whitfield, 63 Blackwell Ave., Walker, Newcastle-on-Tyne, England. New Orleans jazz with Morton, Ory and Spanier. Would like to contact someone in the States with similar interests.

WHERE IS?

BOBBY GOODMAN, Chicago singer, also known as *Bob Merrill*
EMBI NOLETTE, trumpet man, formerly with *Savvy Kaye*
FRED D BENNETT, cornet man, formerly with *KEAN*, Prices

WE FOUND

JOE DE SALVO, 5838 North Artesian, Chicago
SY NATHAN, now doing studio work in N. Y. and listed in union directory
FREDDIE STEWART, singing in the *Blue Room*, Roosevelt hotel, New Orleans
JACK LAING, 1663 Howard st., San Francisco
EVAN VAIL, working out card in Hollywood
CLAUDE & CLIFFORD TRENIER, featured singers at *Cotton Club*, Sunset Strip, Los Angeles



SIX VETERANS WHO WATCHED..

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Philly Comers



Philadelphia—From top to bottom we have Murray Belmont, Eleanor Hunter, Annette Foster, and Pete Pollicano. Eleanor is the boss and handles the tenor sax; Murray the vibest; Annette the bass; Pete the guitar. The group is booked on Eleanor Hunter and her Debonnaires and the fans report they are the hottest little group playing the town. Little Johannes club is now their home.

Dawn Of Dixieland— Famous Orks, Sidemen

By JOHN LUCAS

(The first of two articles in an outline history of white jazz)

It started in New Orleans some fifty years ago and reached New York and Chicago almost simultaneously about two decades later. The Crescent City bands chiefly responsible for bringing Dixieland north were the Original Dixieland Jazz Band, which hit the Windy City first and then moved on to Manhattan, and the New Orleans Rhythm Kings, who were content to stop for good with the Toddlin' Tour.

The instrumentation of the ODJB was basic: cornet or trumpet, trombone, clarinet, piano, and drums. Although the alto or tenor saxophone, the banjo or guitar, and the tuba or string bass have since been added to make eight-piece bands, only the original five were and are essential in producing pure, authentic Dixieland.

I shall limit myself therefore to considerations of this traditional quintet from the first days of the ODJB to the last days of the Five Pennies, disregarding for the moment such gifted and important jazzmen even as Bud Freeman and Eddie Lang.

Original Dixieland Jam Band
The starting personnel of the ODJB included trumpeter Nick La Rocca, trombonist Eddie Edwards, clarinetist Larry Shields, pianist Harry Ragas, and drummer Tony Spargo. By the time the band made its sensational trip to England Ragas had died and Edwards had dropped out tem-

porarily, being replaced by J. Russell Robinson and Emilie Christian respectively.

Throughout its brilliant ten-year career the ODJB was led by La Rocca. Edwards and especially Spargo are the only ones active today.

The repertoire of the ODJB consisted largely of original rags and blues, by far the greatest body of jazz literature contributed by any single hot group. More than two dozen numbers composed by members of this historic unit are standard items in every Dixieland library today. (For some of them see *Best Tunes of All by Jazz*, *Down Beat*, 1/14/48-6/17/48.) Despite the fact that the ODJB made literally hundreds of records, not one has been reissued. The only available examples were recorded at the time of the band's reunion in the late 1930's: *Tiger Rag & Skeleton Jangle*, Victor 25524; *Bluin' The Blues & Clarinet Marmalade*, Victor 25525.

The original line-up of the NORK included Paul Mares on trumpet, George Brunis on trombone, Leon Rappolo on clarinet,

Holiday Like the Busman's



New York—Jimmie McPartland and his English bride headed for Eddie Condon's club and a bit of jamming when they reached this side after their USO barnstorming tour of the British Isles. The leader of Chicago's historic Austin High gang gave out on the trumpet while wife Marian played the 88 as WOJG's Bob Sales made hot with the drums.

Elmer Schoebel on piano, and Frank Snyder on drums. Eventually Rappolo lost his mind, Brunis joined Ted Lewis, Schoebel organized his own crew, and Snyder dropped out. Mares, the leader, brought in clarinetist Sidney Arodin, trombonist Santo Pecora, pianist Mel Stitzel, and drummer Ben Pollack. Brunis is now the most active of all. Rappolo is dead. Arodin and Pecora play seldom, and then usually in New Orleans alone.

Farewell Blues and *Tin Roof Blues* are two of the best-known tunes written by the NORK. The band played most of the ODJB's songs plus a lot of King Oliver's

It recorded both as the NORK and the Friars Society Orchestra, and the following have been reissued: *Maple Leaf Rag*, UHCA 45; *I Never Knew What A Gal Could Do*, HRS 6; *She's Cryin' For Me & Everybody Loves Somebody Blues*, Bluebird 10958.

The trombonists and clarinetists of these two New Orleans outfits have never been surpassed at their own style, Dixieland. Edwards and Brunis still today play the most dependable tallgate in the country, while Pecora is equally good when given the opportunity. Shields set the classic pattern for the Dixieland clarinet. Rappolo rose to even greater individual heights, and Arodin has maintained the tradition right up to the present.

Austin High Gang
Two of Chicago's leading Dixieland musicians, McPartland and Teschemacher, got their start with the jazz crew at Austin High School. The nucleus of the early Chicagoans contained cornetist Jimmy McPartland, trombonist Floyd O'Brien, clarinetist Frank Teschemacher, pianist Dave North, and drummer Dave Tough.

Alternates soon included Muggsy Spanier on cornet, Joe Sullivan on piano, and George Wettling on drums. Teach was the driving force of the whole group, and his death in 1932 came as a great blow. All the rest except North are very active in jazz today. The Austin High boys used rel-

atively few tunes of their own. *Prince Of Walls* and *Nobody's Sweethearts* among them. For the most part they depended on numbers from the ODJB and NORK libraries. They recorded with Elmer Schoebel, Charles Pierce, McKenzie and Condon, and also as the Jungle Kings and the Chicago Rhythm Kings.

Reissues with Teach: 8 Sides, Columbia Album 43; 8 Sides, Brunswick Album 1017; *China Boy & Bull Frog Blues*, UHCA 1-2; *Friars Point Shuffle & Darktown Strutters Ball*, UHCA 3-4; *Jazz Me Blues*, UHCA 61; *Jazz Me Blues*, UHCA 71; *Isn't There A Little Love*, HRS 14.

The Wolverines
Belderbecke was the star of another band famous in and around Chicago in the middle twenties, the Wolverines. This group at first used Blix on cornet, Al Gande on trombone, Jimmy Hartwell on clarinet, Dick Voynow on piano, and Vic Moore on drums. Later on Jimmy McPartland came in for Belderbecke, Jimmy Lord for Hartwell, and Vic Berton for Moore. Voynow was the director from beginning to end. Only McPartland and Berton are still playing jazz.

The Wolverines too played ODJB and NORK tunes almost exclusively. Blix wrote *Davenport Blues* for them, Hoagy Carmichael wrote *Riverboat Shuffle*, but these two were nearly their only original numbers. Few Wolverines reissues are available: 10 Sides, HRS Album 2; *Lazy Daddy & Riverboat Shuffle*, HRS 9; *Copenhagen*, UHCA 48; *Dear Old Southland & A Good Man Is Hard To Find*, UHCA 100.

Chicago's cornetists, pianists, and drummers reached a Dixieland peak. Belderbecke, McPartland, and Spanier each improved in his own way on the playing of La Rocca and Mares. Sullivan brought the jazz piano to perfection. Tough and Wettling are still without equals. Although O'Brien and Teschemacher proved exceptional stylists, their work was actually no better than that of the ODJB and NORK trombonists and clarinetists.

Original Memphis Five
New York's first important jazzband was the Original Memphis Five, led by Phil Napoleon. The earliest Memphis Five found Napoleon on trumpet, Miff Mole on trombone, Jimmy Lytell on clarinet, Frank Signorelli on piano, and Jack Roth on drums. (Modulate to Page 15)

SPOTLIGHT AT THE CAPITOL



CANDID SHOT, taken at the New York Capitol theater, shows BOB LEININGER, 5 string Kay artist, in action during a recent LES BROWN engagement.

"He Stole The Show!" . . . LES BROWN

If you were in the audience at the Capitol during LES BROWN'S recent engagement, you know why so many New Yorkers are raving about bass player Bob Leininger.

From deep, rich lows to cello tone highs, Leininger made them all sit up and take notice. But this you may not have noticed . . . Bob Leininger was using a 5 string Kay bass, as revealed in the candid shot.

A 5 STRING Kay permits you to play bass like you've never played before, bowing or plucking, balled or jive. For this bass ADDS 25% TO YOUR PLAYABLE RANGE, without extra effort or painstaking practice. It gives you extra range where you need it—for solo as well as for rhythm.

Hundreds of advance orders have already been placed for this sensational new solo bass viol. To make sure you can try one in the near future, ask your dealer to let you know the minute his next 5 string Kay arrives. There's a real treat in store for you!

Kay 5 STRING BASS VIOL CHUBBY JACKSON MODEL

FREE DESCRIPTIVE FOLDER available on request from your dealer, or write direct to KAY MUSICAL INSTRUMENT COMPANY 1440 Walnut Street, Chicago, 12, Illinois

HEAR CHUBBY JACKSON, originator of the 5 string Kay, perform on Woody Herman's coast to coast ABC hook up, 7 p.m. CST every Saturday night. Listen to a bass perform as you've never heard it before—and possible only on the 5 string Kay.



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NOTE: When sending mouthpieces for refacing, please furnish complete instructions regarding key and tip spacing desired. Better still, tell us what standard mouthpieces facing you wish to have copied. Because of our low prices, all refacing jobs must be considered final. PLEASE ENCLOSE 15c RETURN POSTAGE.

(If you're in New York, call and see us personally about your mouthpiece problems.)



The Woodwind Company

BAND BY THE BEACH

JIMMY
Reviewed at Cleveland

An eight-four-man tenor combo proved that a tenor is an interesting and exciting. The different from dead tenor man is from The success of it is due to the work of Walter . . . also makes of his arrangement of the band and with his excellent Basile's scoring band and it extends from through some standards to Debussy's *Ré* and Duke's *D* are always particularly in and feet.

Basile, his fiddle work, in this fine from the new Johnny Joyce easy-to-listen es, utilizing the per register,

First M Hits Pit

Pittsburgh-ative of Ber heading a qu ofay cats, the kind to hit Errol Garner George Spaun the Hollywood Leroy Brown tured nightly

The Pitta well represent fits around Morry Sumner phy, KQV st Negri, ex-Sh stationed at . . . The D some, one in town, is days doing and supper Roosevelt ho Morgantown, day night st. n. local guit a nitery on Jimmy Pu played with first rate ban to join the n One of the days is to se rooms here with family walls rocking slons that o

Studio lywood, l by Felix Harry Bands op next doo who pl Milla, di arrived a sicians n where l Cortie n soon eng before B That sto and Cor situati Cortie le equipment



BANDS DIG BY THE Beat

JIMMY FOSTER

Reviewed at Chin's Restaurant, Cleveland, Ohio

An eight-piece ork with a four-man tenor sax section, this combo proves for once and all that a tenor-sax band can be interesting and musical, even exciting. The band's sound is as different from the average loggy, dead tenor band as Woody Herman is from Lombardo.

The success of the Foster outfit is due mainly to the scoring of Walter "Basie" Breese, who also makes certain the success of his arrangements by leading the band and rhythm section with his exceptional bass work. Basie's scoring, perfect for the band and its instrumentation, extends from a bouncy *Indiana* through some very well selected standards to gorgeous jobs of Debussy's *Reverie* (taken from Debussy and not Larry Clinton) and Duke's *Day Dreams*. Results are always good musically and particularly pleasant to the ear and feet.

Basie, his writing and his bass fiddle work, highlight the kicks in this fine unit. Others come from the nice jazz trumpet of Johnny Joyce and the leader's easy-to-listen-to piano. The saxes, utilizing tenor lead in the upper register, with two tenors and

a baritone, get a pretty and full tone. Shading, which is important in this outfit, is too often-times overlooked. That and occasional lackadaisical phrasing are the only irregularities observed. Clarinets were used often and well. With Joyce's trumpet, usually muted, inserted in the voicings, and with the wonderful beat and tone Basie lends the rhythm, the band is capable of nice jump stuff. With Foster's piano, melodic, often moody, the extremes of a high-class commercial hotel or night spot band are nicely effected and maintained.

Score—one of the most agreeable commercial dance units possible, proving conclusively a tenor band can sound good, even great. Foster, Joyce and Breese are exceptional soloists, the latter dominating as an instrumentalist and arranger.

Personnel—saxes: Earl "Batty" Bartel, lead tenor; Al Liskay, Vince Marcantonio, tenors; Wayne Cowell, baritone and tenor; trumpet: Johnny Joyce; bass, Walter "Basie" Breese; drums, Johnny Zucaro; piano and leader, Jimmy Foster; vocalist, Joe (Vaccaro) Carr.

—don

Flack Foibles

New York—Our little story last month about the foibles of the flacks drew requests for a repeat so we dug these two little items out of the morning's mail for your amusement and amusement:

Coca-Cola press agent Don Walsh of the Steve Hannegan office, tells us that "Harry James will shatter precedent on Spotlight Bands over the Mutual Network by playing a waltz." Seems to us that Harry's theme song used to be a waltz *Girl-Cirl-Bliss*.

Then there is the press release we got from Dixon Gayer, space-robber for Hal McIntyre, who raves on about "Hal, of course, is the tenor-sax-playing bandleader who is a perennial favorite at the Hotel Commodore, N. Y." We don't dispute Hal's undoubted popularity, but we do want to know the name of the gleamy who has been playing *also* all these years under the name of McIntyre.

Down Beat covers the music news from coast to coast.

Correspondent A Modern Rip

New York—Our Athena, Ohio, correspondent has been listening to *Rip Van Winkle* too much these days. He captioned a picture of Bobby Byrne's vocalist with the monicker Jeanne Bradley Miss Bradley, formerly with the band, left several months ago and is now singing with Al Trace's madmen. Peggy Coffey is with the Byrne crew at Roseland Ballroom here.

Jimmy Dorsey Has New Men in Band

New York—Load of replacements in the Jimmy Dorsey band this month with Sonny Lee, nine-year veteran with band, being replaced by Chauncey Welsch in the trombone section. Other switches found Tony Faso moving into Bob Alexy's lead trumpet chair, Alexy going on the road for his father's shoe company in Allentown, Pa. Reed section got a replacement with Vince Francis warming Chuck Travis' jazz tenor slot. Travis is

Industry Eyeing Disney Disc Stunt

Hollywood—Notable success of an exploitation stunt in which the Walt Disney Studios supplied radio platter spinners with specially made recordings of songs from new picture *Make Mine Music* is likely to set new pattern for promotion of not only pictures, but also songs and bands.

Special discs supplied by Disney to all disc jockeys were made by name singers and orks of hand-picked musicians under direction of Charles Wolcott, studio music director.

Treatment was designed to make platters appeal to radio audiences. Interesting angle is that big demand has been built for the records, which are not for sale.

Special Military Rate of \$3 a year has been extended to include all honorably discharged service men and women. Effective to December 31, 1946.

going back to Los Angeles to form a band.

First Mixed Group Hits Pittsburgh

Pittsburgh—Joe Kennedy, relative of Benny Carter, is now heading a quintet of sepias and ofay cats, the first combo of its kind to hit the Smoky City. . . Errol Garner's brother replaced George Spaulding on the 88 at the Hollywood Showbar, where Leroy Brown's quartet is featured nightly.

The Pittsburgh Symphony is well represented in the jazz outfits around town: Joe Wallace, Morry Susman and Buddy Murphy, KQV staff artists. . . Joe Negri, ex-Shep Fields guitarist, stationed at Camp Lee, Virginia. . . The Dom Trimarkle four-piece, one of the finest combos in town, is plenty busy these days doing six nights of dinner and supper sessions at the Roosevelt hotel, and jumping to Morgantown, W. Va., for a Sunday night stint. . . Frank Andriani, local guitarman, has opened a nitery on the coast.

Jimmy Pupa, trumpeter who played with practically all the first rate bands, is back in town to join the new Del Lucas ork. . . One of the finest sights these days is to see the Local 60 club rooms here once again packed with familiar faces, and the walls rocking with the solid sessions that occur almost nightly.

—Sinbad A. Condeluct

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red faces

Studio One at KHJ, Hollywood, had been occupied by Felix Mills' ork. With Harry James Spotlight Bands opening Mills' moved next door. Certe Shrager, who plays viola with Mills, didn't know. She arrived at work to find musicians moving equipment where it didn't belong. Certe started directing, soon suggested they finish before Mr. Mills arrived. That stopped the men—and Certe, too, once the situation was clarified. Certe left the men moving equipment—back!

Torrid India Lacks Jazz Appreciation

New Delhi—That India has not appeared conspicuously on the jazz map hitherto is not surprising. India is a conservative country and western music has never taken root and probably never will except amongst the sophisticated, European-educated minority. During my war imposed wanderings around the principal cities of this sub-continent, I have met several Indian and Anglo-Indian jazzmen who have manifested a commendable knowledge and understanding of "hot" and its personalities, but, generally speaking, there are no outstanding native jazz instrumentalists and real interest in the art is absent.

The climate may have something to do with it, but the chief reason is probably the comparatively small European element in a country of 400 millions and the fact that prior to the war, this element was definitely not "hep".

Few Americans Landed

Very few American musicians ever landed at Bombay or Calcutta. Leon Abbey's bunch played a season at the Taj in Bombay in the middle 30's and

one or two of the local boys still recall with a touching reverence the trumpet playing of Bill Coleman.

Until a year or two ago, the night spots of Lahore, capitol of the Punjab, were brightened by the warbling of a colored songstress, Myrtle Watkins, who I seem to remember hearing in the palmy days way back in a Montmartre cabaret. She called herself "Paquita" over here and did a double turn with a Mexican violinist named Zarate.

Two Negro Pianists

The only other American musicians whom I've heard apart from those in the forces stationed here or passing through, are two negro pianists "Doctor Jazz" and Teddy Weatherford. The first named was as corny as his name. His piano style paused around Zez Confrey days and

It All Came True for Gross



London—With a small nest egg saved while in the RAF, Sidney Gross (man playing guitar in above shot) hired a suburban town hall with some of his musician friends for three Sunday afternoon sessions and packed each concert. Jack Hilton, London's greatest impresario, who recognizes a pot of tuppence when he sees one, immediately signed Gross to a contract to put on a series of *The Swing Shop* at the Adelphi theater. The series was a tremendous success. At this writing Gross and his mixed group of fine men are taking their *Swing Shop* to the provinces.

stayed put.

Teddy Weatherford, who died in April, '45 was a different proposition. The eastern sun had

likewise faded Teddy's style and he was playing in 1945 much as he did in 1925, but still well enough to whip a so-so bunch of

locals into something like a swing combo.

Teddy played with Louis Armstrong, Stump Evans, Erskine Tate, Jimmy Bertrand and others of the Chicago days of 1920-25. He was a big, portly chap and he had a solid, hard-hitting way of playing which was the driving force of his orchestras.

About Weatherford

The Grand Hotel, Calcutta, where he'd played these last few years was the last job in a wandering career which, since he left U.S.A. in 1925, had been spent almost entirely in the Orient. He'd played with Jack Carter's band in Shanghai and also had his own outfits in Manila, Singapore and Rangoon.

He played his way across to Europe in 1937 and cut four sides for "Swing" in Paris under the enthusiastic supervision of the French critics Panassié and Delaunay. He did not stay long in the French capitol however, and shortly went back to India where for his last five years he entertained English and U. S. service men who passed through Calcutta on their way to beat the Jap.

Teddy & Rudy Jackson

Teddy was a pianist of the old school, lacking in the inventiveness and intricacies of present day Wilsons and Tatum. A trifle corny perhaps to modern ears, yet solid. And he could play real blues.

Another noted oldtimer who used to play with Weatherford and, like him, has never returned home, is the ex-Ellington sax and clarinet man, Rudy Jackson. Rudy currently has a band in Colombo but I haven't had a chance of hearing him to date. A far cry from those early struggling days of the Washingtonians, *Black and Tan Fantasy* and the old Kentucky club to the palms and sticky heat of wartime India.

—Jim Holloway

Hopes For 2nd Song Success

Philadelphia—Curt Weller, pianist at the Embassy club who introduced *Daddy* there for Bobby Troup who wrote it, is hoping to do the same thing for *Focus*, ditty written by a Main Line socialite who is keeping his name under wraps. . . Carl White is out of the army and the former Alex Bartha vocalist is starting out as a single in Atlantic City. . . Jean Sherry is the new vocalist with George Sommers band. Her husband, Ben Napier, plays trumpet in the same crew.

Savoy Attractions planning a series of 20 Negro dances in Philadelphia next year. They have Louis Jordan set for Memorial Day and Billy Eckstine for June 7. . . Gump Comfort doubling on fiddle at the Embassy club and the new WIP band led by Milton Starr. . . Marty Kramer, local sax man and conductor, is leading the record sessions for new 20th Century Records label.

Looks Sharp



Omaha—"Brother, this outfit really tends me!" says Lee Williams who has just pocketed his army discharge and re-opened on June 16 with his 13-piece band at the Plasmore in Kansas City, Mo. for a three week engagement. Williams again is under the management of the National Orchestra Service here.



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Disc Jo Bay A

San Fran together of eyes, held in putting in a Gate theatre scheduled. dozen reco virtually a knows TH well enough tive stamp sessions.

Faces and long-time broken out The French Oakland. small but Esposito, w of Empty local best s with Nick J bass, 88er J Stan Ward featured o Reinhardt, heads the l the Club Brownell, blonde, sin but she's so cares? Con chicklet wi on rhythm

Welcome was Dale man down long-ago only recent long spell rrently grin Bobby Bre ham's stan (Oakland) high spot ticular East ally outdra tip-top na

Atomic

Hollywood firm has fo under the ture is son Hat, writt Jack La Sa

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(stroke)
As written in Music

OR

Instead of plain strokes or flams to make a more full sound.

② COUP ANGLAIS (English Stroke)
Written as an Exercise | As written in Music

OR

③ (No Name)
Written as an Exercise | As written in Music

OR

Ceremonial Beat
RETRAITES FRANSAISES (French Retreat)

From a Study Book by
Mr. Rob't. Tourte, Paris, France

Disc Jockeys Hold Bay Area Gabfest

San Francisco—Frank Sinatra was responsible for the first get-together of Bay Area disc jockeys, held in April. Frank was putting in a week at the Golden Gate theater. The gabfest was scheduled, and drew almost a dozen record jocks, including virtually all the local well-knowns. The boys liked the idea well enough to put their collective stamp of approval on future sessions.

Faces and Places: Don Santo, long-time theater emcee has broken out with a new nitery, The French Quarter, over in Oakland. Spot features the small but solid combo of Nick Esposito, whose two-side waxing of *Empty Ballroom Blues* is a local best seller. Outfit lines up with Nick on guitar, Bill Smith, bass, 88er June Preston, skinman Stan Ward and Merle Howard featured on hot tenor. . . Dick Reinhardt, madcap drummer, heads the 16-piece dance crew at the Club Mondre. . . Betty Brownell, a boo'ful Berkeley blonde, sings only so-so vocals, but she's so, so gorgeous, so who cares? Connie Menwyn, another chicklet with the band, sparkles on rhythm tunes.

Welcome visitor not long ago was Dale Sloan, hot trumpet man down LA-way in those long-ago pre-war days. Dale only recently emerged from a long spell in service, and is currently grinding out publicity for Bobby Breen. . . Sonny Dunham's stand at Sweet's ballroom (Oakland) in late-April was a high spot of the month. A particular Eastbay fave, Sonny usually outdraws all comers, even tip-top names.

—Dave Houser

Atomic Subsidiary

Hollywood — Atomic platter firm has formed a pub subsidiary under the same name. First venture is song *A Place To Hang My Hat*, written and recorded by Jack La Salle, and a vocal group.

Insist on the Genuine
HARMON
(Wow / Wow)
MUTES
They're Back Again
Better Than Ever



Eddie Jenkins, a fine drummer who is just about to be released from the army band at Ft. Meyer, Va., brought me back from Paris some really fine French drum beats.

Eddie was playing at the National Open Theater in Paris where British, French and American bands were participating when he took particular notice of the snare drummer in the French Garde Republicaine band. After the performance, Eddie introduced himself to the tub man whose name was Robert Tourte. The balance of Eddie's stay in

Paris was put to good use with dally lessons from Tourte. Here are some of the beats he learned:

I hope you will enjoy playing them as much as I did. Watch out for the "ceremonial beat". It's more tricky than it looks.

Tommy Sullivan of Montreal would like to know if punch is an inborn talent or if it is developed. I know one thing, Tommy, and that is if you keep drumming long enough, you will become plenty punchy. I really don't know of any way to develop a punch. One is either gifted with it or he is not.

Barnet Loses 2 Men

New York—Lyman Vunk and Harold Shockey pulled out of the Charlie Barnet band after its New York stay here last month. Vunk replaced Frank Beach with Sam Donahue on lead trumpet.

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Dixieland Saga Told By Jax

(Jumped from Page 12)

Mole was later replaced by Tommy Dorsey, Lytell by Jimmy Dorsey, and Roth by Ted Napoleon. All but Jack Roth and Ted Napoleon are playing regularly at this moment.

These boys, like those in Chicago, took over the repertoire of the Dixielanders from New Orleans. They recorded under a variety of names: Cotton Pickers, Ladd's Black Aces, Napoleon's Emperor's, etc. Only one of their records has been reissued, *Anything & Jazz Me Blues*, Columbia 36064.

Nichols' Five Pennies

The other New York jazzband playing Dixieland was Red Nichols' Five Pennies. At first Red played cornet, Miff Mole trombone, Fud Livingston clarinet, Arthur Schutt piano, and Vic Berton drums. At the end of the 1920's Jack Teagarden took Miff's place, Benny Goodman took Fud's, Joe Sullivan took Art's, and Gene Krupa took Vic's. All the Pennies are very active in jazz right now. Fud, the only one who no longer plays regularly, is a top-flight arranger.

Again the ODJB and NORK supplied the library. The Five Pennies recorded as Red Heads, Red & Miff's Stompers, Arkansas

Travelers, Louisiana Rhythm Kings, Charleston Chasers, Miff Mole's Little Molers, etc. Releases: 8 Sides, Brunswick Album 1001; 8 Sides, Brunswick Album 1019; *Da Da Strain*, HRS 7; *Ballin' The Jack*, HRS 15; *Margie & Panama*, UHCA 19-20; *After You've Gone*, UHCA 24; *Alexander's Ragtime Band*, Columbia 35280; *Original Dixieland One-Step*, Columbia 36010; *Darktown Strutters' Ball & A Hot Time In The Old Town Tonight*, Vocalion 3041.

These two New York groups added little to Dixieland as such, but they did pave the way for Swing. Soloists like Teagarden from Texas and Goodman from Chicago were simply too much for genuine Dixieland. A drummer like Krupa, also from Chicago, fitted better in the big bands that were just around the corner. Swing came in, and Dixieland waited nearly a full decade to return. Muggsy Spanier's Ragtime Band and Bud Freeman's Summe Cum Laude Orchestra definitely established the Dixieland renaissance, but in the meantime Swing had come to stay.

(Next Time: The Saga of Swing—Big Bands and Ace Arrangers)

Henry Jerome Cuts

New York—Henry Jerome recorded four sides last month for the Joe Davis label. Jerome just finished a year at Child's Paramount restaurant here.

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Diggin' The Discs—Mix

(Jumped from Page 8)

John's humor and good touch along with a fluffy riff that everyone will undoubtedly now copy. Byas works over the rarely-done *Lady*, while on *Dot's* Leo's opening bass solo had a mike cracked a little late again. Piano treble sounds brittle too. For a first H.N. Society session, Bill Simon did a good job with these. (H.N. Society 101-102)

Swing

Boyd Roeburn

Frantic city division! This band really can climb on some frantic deals. *You*, the old ballad, is given a good rendition with swell back ideas particularly the ending. Singer David Allyn has good ideas, but his intonation and vibrato wobble once in a while. Boyd starts out with Dodo Mar-marosa at a shout tempo playing whole tone chromatic arpeggios for hair-raiser effect. Some fine trumpet, and trombone probably by Britt Woodman who has since left the band, take it into a *Powerhouse* bass figure and a racing brass idea. Closeout has drummer Jackie Miles playing a roll on the foot pedal. The band has punch, unusual ideas, and good soloists. It needs a bit of pulling together, and to evolve a style of using its arranging ideas so that they fit into a framework rather than a patchwork. (Jewel 10002)

Johnny Bothwell

Feeling is a Strayhorn tune paced by the ex-Roeburn Both-

well alto and vocaled by Claire Hogan (Mrs. Bothwell) backed by a vocal group used for a change for more than just noise in the background. Support mood feeling comes from wisp-like figures tossed off by the brass. Backing side is a rhythm tune which has a swell muted trumpet section backed by atonally voiced reeds and pedal tone trombones playing off beat eighth-quarter notes. *Cover* is the first of the Bothwell sides to show the autograph on the label, and just to make sure, tacks on the boss' alto for the first chorus. Band's double time chorus rushes a little. *Dream* set up much the same, with a reed chorus in the middle. All four sides are very, very impressive for a new band. (Signature 15020, 15012)

Georgie Auld

Good intro, but intonation of sections isn't completely sure at times, and the balance is a reprimand to Musicraft. Good bits by Al De Luca (tram) and Harry Biss (piano) on *Moon*. *Times* vocal by Lynne Stevens is pleasant and followed by a well-voiced reed passage. *Double* has that old Basie' try plus a good trumpet solo: he's playing ideas and isn't for high Cs. Alto on *All* is Auld, coming before and after a capable Lynne Stevens vocal. (Musicraft 15059-60)

Trummie Young

First real spread by the new GI Record company, these sides were cut at Carnegie Hall last month under Justin Stone's direction with a terrific studio band including a reed section with Artie Baker, Ray Eckstrand, Nick Clazza, Herbie Fields, and Stanley Webb. *Wave* opens rather muddy with a piano-guitar figuration a bit obscured, and then goes into Fields at his frenetic best. Band reads like monsters when you figure this is the first

season they had ever made, and the Dick Rhoades score is no snap Bill De Arango has a good guitar bit. T'other side is a Billy Moore tune with a vocal by Trummie, who is a terrific showman in anybody's league. Good approximation of the two-beat rock that used to pace the old Lunceford band. *Baby* is up with Young playing fine trombone, the brass section playing its head off with wonderful clarity and balance. Vocal, Mr. Fields, and ensemble rock right out to a Marie-style ending. (GI Records 106-7)

Benny Goodman Sextet Session

- ||| *Ain't Misbehavin'*
||| *Tiger Rag*
||| *I Got Rhythm*
||| *She's Funny That Way*
||| *China Boy*
||| *Just One Of Those Things*
||| *Shine*
||| *Rachel's Dream*

Including some tunes new to a small BG unit, the sextet for these dates was made up of BG, Red Norvo, Mike Bryan (guitar), Morey Feld (drums), Slam Stewart, with Teddy Wilson relieved for the latter sides by Mel Powell at the piano. *Rag* has touches of good Slam, otherwise not too much happens. *Ain't* moves pleasantly. *She's* is listed on the album covers as *He's Funny That Way* which leaves me a little worried about Benny. Jane Harvey's vocal suffers some from a habit of hitting notes and then swelling overly in volume. *Rhythm* has it courtesy Slam. *Boy* is played much the way the old Quartet did it. *Things* is excellent, thanks to Norvo and Wilson, though the rhythm balance isn't perfect. *Shine* has a bad surface making the highs rasp badly. *Rachel's* is dedicated to Benny's daughter, and has probably the best BG clarinet at an up tempo in the album, plus good Wilson. All in all, this is an easy-listening album—but for Goodman, not enough happens, and the tunes have been played too many times before. He can and should do better. (Columbia Album C 113)

Randy Brooks

This is the pretty tune which Ray Noble did about five years ago for Columbia. In this case, Eddie Caine does the alto soloing, while the band executes the ensemble passages as per order. Reverse is an up instrumental which while well done lacks punch. Get the brass section's choked gliss at the finish. (Decca 18844)

Stan Kenton

- ||| *Painted Rhythm*
||| *Four Months, Three Weeks, Two Days, One Hour Blues*

This is another of those fine vinylite pressings that Capitol sends to reviewers, along with Musicraft and a few others. I may be wrong, but it seems to me kind of unfair to review a band on a surface which you won't hear it on. At any rate, *Rhythm* on any kind of side is good swing, with Kenton playing his chromatically modulated piano-ideas, Vido Musso blowing forcefully, but less ideas than usual. Brass section is brilliantly effective, partially because of the echo-recording which picks up the effect of the highs. June Christy's blues sound throatily tasty save her last note, which doesn't quite make it. (Capitol 250)

King Cole Trio

66 is well-done, but no different than lots of other Cole records. Nat has too fine a combo to do this sort of thing indefinitely. Same goes for the ballad on the back. (Capitol 256)

Skitch Henderson

Skitch is the pianist often heard on the Paul Weston sides for Capitol, plus having a lot of Coast air shots. Side has very good beat, excellent balance, restrained piano. This is undoubtedly Capitol's bid to buck Thornhill, Lawrence, and the rest of the pretty-toned bands. Incidentally, piano tyros should listen to Henderson's pedaling—it's that good. Jane Byron's vocal on *Love* while a shade sharp in a few spots, is different, because it is simply done without affectation. Sounds as though she will be a good recording vocalist. (Capitol 255)

Cliff Lang's Jazz Ensemble

Another of these all-star sides arranger Cliff Lang has been getting together. *Things* is keyed too high for the gal singing it, who tried too hard and stays off-key too much. The men on this side are too good to waste this way. Reverse starts out with Barney Kessel's guitar, goes on to Chuck Gentry's baritone, Gene Foster trombone ala Nanton, and some startlingly clear Ray Linn trumpet, all backed by a frothy two-beat bounce. Arrangement is filled with tongue-in-cheek fillips which added to the solos make this side as good as the other was unattractive. (Pan American 142)

Vocal

Orrin Tucker's Orchestra

Nineteen-year-old Scottie Marsh walked into the Musicraft studios for her first record date, sang *Come* for the first time, and came up with a winner. The gal has real potentialities as a fine band singer. Her singing shows poise, and an innate flare for phrasing, plus good intonation and pitching. One caution; she shows signs of getting too tricky, the bane of all young singers. The band accompanies well, though the pianist's four bars are a bit bolaxed by somebody forgetting to cut the piano mike in till half way through. (Musicraft 15063)

Bing Crosby

First two sides are backed by Eddie Heywood's band, while Jay Blackton directs *Wonderful* and J. S. Trotter handles *Things*. *Baby* has Bing waltzing through the first chorus, giving it to Hey-

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wood for the next 48 bars, and coming back to bow it out. No scating like the early Brunswick days. Now is taken much slower than usual, and not too much happens. First 16 bars of things are done to guitar alone before the lush strings cut in. Crosby never gets hammy though, no matter how languid his support may be. *Wonderful* is the typically competent Crosby sales job at medium tempo. (Decca 23530, 18829)

Kenneth Spencer

||| American Spirituals

Here is one of the finest bass-baritone voices in the country today. Spencer has improved enormously since he first started singing in New York City, both with respect to control and sonority. Try *City Called Heaven* for size and see for yourself. (Sonora album 478)

Dinah Shore

||| Doin' What Comes Naturally
||| I Got Lost in His Arms
||| All That Glitters Is Not Gold
||| Come Rain Or Shine

Naturally, from the new Berlin show *Annie Get Your Gun*, was backed by Spade Cooley's "old-time" band. It's good for laughs, and Dinah makes the blue-tinted lyrics sound just as innocent as her famed *Yes, My Darling Daughter*. Meredith Wilson directs *Arms*, a lovely tune. Sonny Burke directs the *Gold* calypso an *Come*. Rhythm could have been better done and recorded on *Gold*. May be my imagination is due to Dinah's recent illness, but her voice doesn't sound as resonant as it used to. (Columbia 36976, 36971)

Frank Sinatra

||| The Girl I Marry
||| They Say It's Wonderful

What there is to say about Sinatra has already been said many times. I happen to be one of the people who believes that he is an excellent showman, a capable singer, and a fine guy. Musically these two ideas are like a lot of others, save that musical director Axel Stordahl is certainly a powerful arm to lean on when you're in front of a mike.

Dance

Tommy Dorsey

||| There's No One But You
||| Sweet Eileen

This is one of the lovely tunes which Ginger Johnson (known to the hinky-dinky section as Austin Crom-Crom Johnson) wrote originally as a commercial jingle. I would have rather heard some inter-sectional voicing than the Dixie trio back of TD's lead trombone, but then I'm fussy, and I like Ginger's tunes. *Eileen* is another hip Phil Moore ballad.

Enoch Light's Boys Cut Wax



New York—A particular passage of Fred Van Eps' arrangement of *No Restricted Signs (Up in Heaven)* seems to interest Enoch Light's men at a recording studio. Enoch faces the band, of which Eel Watson, Roy Hammerslag, Pete Pamiglio, George Tador, are shown.

The band and By Oliver do very well by it. (Victor)

Tex Beneke

||| Strange Love
||| Cynthia's In Love

The big Beneke band wraps itself lovingly around these two ballads. Only trouble is that they sound more like the result of a studio ensemble than the output of a dance band. (Victor 20-1858)

Jerry Wald

||| Laughing On The Outside
||| They Say It's Wonderful

Pretty guitar and clarinet open *Laughing*. Despite heaviness in the rhythm, this is certainly a better Wald band than I have ever heard before. Anne Russell is the best vocalist I have heard with the ork. (Sonora 3007)

Johnny Green

||| I Cover The Waterfront
||| Coquette

Vocal adequately but coldly done by Barbara Ames on *Waterfront*. Drummer playing the last chorus sounds as though he were in the pit at the old Ziegfeld. *Coquette* is vocalized by the Kay Thompson Singers—member them from the first Andre Kostelanetz radio years ago? There's a very big band here, but nobody gave it anything to do. (Decca 23531)

Percy Faith

||| Embraceable You
||| Star Dust

Faith really winds up and takes off on the intro to this one, and comes back to the well-worn straight muted trombone with

a dance beat going in the midst of all the spaghetti, and incidentally sticks closest to the score by doubling woman's voice with strings to imitate the electronic effect achieved for the track by Rosza. *Mio* is the beguine from *Gilda* and very prettily done at that. Latin-American music floppily done has always been one of Reisman's pet stunts—he used to do it at Wellesley proms back in the 20s. (Decca 18841)

rather than the song. *Signs* is a very clever rhythm tune by Ervin Drake on the subject of prejudice race and religious. Light is sincerely trying to do a job on the tune, both for idealistic and commercial reasons. He shouldn't have any trouble. (Continental 1186, 1186)

Alvino Rey

||| Cement Mixer
||| We'll Gather Lilies

All the records of Mixer are landing here, cause I ain't hip enough yet to understand the lyrics—wherefore we'll all get cast as squares together. The side has a beat though. Reverse has the Rey guttaring on the ballad, plus a Jo Ann Ryan vocal. (Capitol 248)

Hal McIntyre

||| Cement Mixer
||| The Gypsy

Hope Slim is satisfied—he's to blame for all of this. This is probably the best big band record of the tune, though it's a case of choosing your own personal brand of insanity and diving in. Have a chaw of glamph, old man. *Gypsy* can stand on its own merits as ballad-rendition—that is, if the other side doesn't bury it. (Cosmo 475)

Novelty

Enoch Light

||| Do You Do
||| If I Had You
||| No Restricted Signs
||| By the Light of the Silvery Moon

Veteran leader Light shows here what showmanship and good musicians can do with both good and indifferent material. Do is a hack novelty tune of the usual sort, but after arranger Freddy Van Eps tosses in a Sousa chorus complete with fife effects plus the experienced warblings of Patsy Garrett, ex-Waring singer, you actually think the tune is a killer; until you realize it's Light's production job that is selling.

Les Brown

||| There's Good Blues Tonight
||| In Love In Vain

Doris Day does the take-off on the Gabriel Heatter phrase for *Blues*, but *Love* is the better of the two sides, with some lacy tenor (Nash?) sax before Jack Haskell's vocal. This band turns out consistently good performances, but it lacks the spontaneity and spark to make it a record smasher. (Columbia 36972)

Leo Reisman

||| Spellbound
||| Amado Mio

Leo at least remembers to keep

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A
Alfonso, Red (Ortiz) NYC, ac
Anthony, Ray (Rainbo) Chicago, Clang. 5/20, h
Arnau, Don (Copacaba) NYC, ac
Armstrong, Louis (Adams) Newark, Clang. 5/21, t; (RKO Keith's) Boston, 5/23-29, t

B
Bardo, Bill (Kearnywood Park) Pittsburgh, Clang. 5/25; (Delavan Gardens) Delavan, Wis. Clang. 5/25, ac
Baron, Blue (Edison) NYC, h
Basil, Count (Apollo) NYC, Clang. 5/23, t; (Roxy) NYC, Clang. 5/23, t
Bensley, Tex (Meadowbrook) Cedar Grove, N. J., Clang. 5/24, ac
Boisson, Ray (Statter) Washington, D. C., h
Blahop, Billy (Blackhawk) Chicago
Bryne, Henry (Palace) San Francisco, h
Bussa, Bobby (Rosedale) NYC, h

C
Caceras, Emilio (Club Cabana) San Antonio, ac
Calloway, Cab (Crocot) Philadelphia, Pa.

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B
Edridge, Roy (Regal) Chicago, Ill., 5/24-31, t; (Hilton, Duke (Paramount) NYC, t

F
Ferguson, Danny (Rendezvous) Lake Charles, La., ac
Fisher, Herbie (Rustic Cabin) Englewood, N. J., ac
Florio, Ted (Castro Farms) Clang., 5/24-30, h
Fisher, Buddy (Trianon) Philadelphia, h
Foster, Chuck (Oriental) Chicago, Clang. 5/29, t; (Orpheum) Omaha, Clang. 5/31, t
Foster, Jimmy (China) Cleveland, v

G
Garber, Jan (Avdon) Los Angeles, Cal., h
Gilbert, Johnny (Rainbow) Denver, Colo., Clang., 5/29, h
Gillespie, Dixie (Spotlite) NYC, ac
Glenn, Henry (Rainbo Bendevu) Salt Lake City, Clang. 5/29, h
Goodman, Benny (400 Rest.) NYC, ac
Gray, Glen (Eastwood Gardens) Detroit, Mich., 5/24-30, h

H
Hampton, Lionel (RKO) Cleveland, Ohio, Clang. 5/22, t; (Paradise) Detroit, 5/23-29, t
Harris, Ken (Park Lane) Buffalo, h
Hayes, Sherman (Bismark) Chicago, h
Henderson, Fletcher (Delias) Chicago, ac
Herman, Woody (Sherman) Chicago, Clang. 5/23, h; (Chicago), Clang. 5/24, t
Howard, Eddy (Aragon) Chicago, h

J
Joy, Jimmy (Rivers) Lake Geneva, Wis. 5/29-6/2, ac

K
Kaye, Sammy (Palladium) Hollywood, Cal.

L
Lester, Stan (Mission Beach) San Diego, Cal., Clang. 5/23, h; (Casino Gardens) Ocean Park, Cal., Clang. 5/29, h
Lester, Sazie (Cavalier) Virginia Beach, Va., Clang. 5/21, h
Lester, Sonny (Casino Gardens) Ocean Park, Cal., Clang. 5/21, h; (Lakeside Park) Denver, Colo., Clang. 5/31, h

M
Mekstina, Billy (Royal) Baltimore, Md., Clang. 5/30, t

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LaSalle, Dick (Rico) Houston, Clang. 5/24
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Leonard, Adm (Colombia) Chicago, ac
Lewis, Ted (Rivers) Ft. Lee, New Jersey, Clang. 5/23, ac
Lombardo, Guy (Capitol) NYC, t
Long, Vincent (Vogue Terrace) McKeesport, Pa. 5/20-26, ac
Loren, Vincent (Tab) NYC, h
Lunceford, Jimmie (Orpheum) Los Angeles, Cal., 5/21-27, t

Mason, Sully (Claridge) Memphis, 5/23-6/6, h
Martin, Freddy (Ambassador) Los Angeles, Cal., h

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McGuire, Betty (Monticello) Norfolk, Va., h
McIntyre, Hal (Commodore) NYC, Clang. 5/29; h (Metropolitan) Providence, R. I., 5/30-6/2, t
Morgan, Russ (Blitzmore) Los Angeles, Cal., Clang. 5/23, h
Morrow, Buddy (Lincoln) NYC, Clang. 5/29, h

Nagai, Freddy (Mark Hopkins) San Francisco, h
Oliver, Eddie (Trocadero) Los Angeles, ac
Olsen, George (Peabody) Memphis, h

Palmer, Jimmy (Luka Worth Casino) Ft. Worth, Tex., ac
Paxton, George (Pennsylvania) NYC, Clang. 5/20, h
Pearl, Ray (Moonbeach) Kansas City, Mo., h
Stettl, Emilio (Vernallis) NYC, ac
Primo, Louis (Palace) Cleveland, Ohio, 5/23-29, t; (Down Town) Detroit, Clang. 5/30, t

Raid, Don (Melody Mill) Riverdale, Ill., h
Rich, Buddy (Sbarrow) Chicago, Clang. 5/24, h
Rubin, Ray (Peabody) Memphis, h
Ruhl, Warner (Washington) Indianapolis, h

Sanders, Joe (Trianon) Southgate, Cal., h
Saunders, Red (Garrick) Chicago, ac
Sherock, Shorty (Blue Moon) Wichita, Kan., 5/24-30, ac
Sherwood, Bobby (Avdon) Los Angeles
Spivak, Charlie (Buffalo) Buffalo, N. Y., Clang. 5/23, t; (Convention Hall) Astor Park, N. Y., Clang. 5/30-31, h
Stone, Eddie (Belmont Plaza) NYC, Clang. 5/29, h
Stranger, Ted (Palmer House) Chicago, h
Strong, Benny (Trianon) Chicago, h
Strong, Bob (Surf Club) Virginia Beach, Va., Clang. 6/13-17, ac
Stuart, Nick (Last Frontier) Las Vegas, Nev., h
Sykes, Curt (Trianon) Seattle, Washington, h

Tengarden, Jack (Club Madrid) Louisville, Ky., Clang. 5/23, ac; (Claridge) Memphis, 5/24-30, h
Thorhill, Claude (Boston Post Lodge) Larchmont, NY, Clang. 5/29, ac
Tucker, Orrin (Stevens) Chicago, h
Tucker, Tommy (Strand) NYC, Clang. 5/23, h

Van, Garwood (Ciro's) Los Angeles, Cal., h
Vaughn, Buddy (Riverside Club) Casper, Wyo., ac
Vincent, Leo (American Legion) Glen Logan, Penna., h

Wald, Jerry (New Yorker) NYC, h
Waples, Bud (Hillcrest Beach Club) Virginia Beach, Va., Clang. 5/29, h
Walters, Lu (Dawn Club) San Francisco, ac
Woods, Ted (Walled Lake Casino) Walled Lake, Michigan, Clang. 5/30, ac
Wright, Lawrence (Aragon) Ocean Park, Cal., h
Wiggins, Eddie (Bram Hall) Chicago, ac
Wilde, Ran (Statter) Boston, Mass., h
Williams, Cootie (Howard) Washington, D. C., Clang. 5/30, t
Wilson, Gerald (El Grotto) Chicago, ac
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Lombardo Tops In Corn Belt

Davenport, Iowa—The new Star Lite ballroom opened in a blaze of glory with almost four thousand terpischorean enthusiasts dancing to Guy Lombardo. Promoter G. Laverne Flambo played Lombardo in Ottumwa the following night and the crowd numbered close to three thousand.

Iowa natives certainly love their corn; in fact, local cowboy bands are paying their hired hands about five dollars per night more than the best local modern bands. (Aw shucks!) Trumpeter-arranger, Ray Winegar and his fine band followed Lombardo into the Star Lite and has been signed as house band. Ray formerly arranged for and rehearsed the old Herbie Kay orchestra.

Old man hard luck has hit several Tri-City sax men below the belt. Due to extensive dental alterations Omer Speybrock, ex-Hal Wiese saxist, has been forced to take a six weeks vacation. Ace clarinet man Wade Foster, featured with the Jack Williett combo, is recovering from a major operation and ork pilot and altoist Jack Manthey is in the Moline City Hospital undergoing a series of operations.

James Firm Sold
Hollywood—Harry James has disposed of his Music Makers publishing firm. Sale was to E. H. "Buddy" Morris, whose interests include Melrose, Burke & Van Heusen and Morris firms. Both Dave Hyltone and Charlie Lang, who handled the James interests, are making new affiliations.

Pat Patterson Into Amour Ballroom

Philadelphia—Pat Patterson's band booked into the Amour ballroom here for a run. Outfit consists of Walt Bates, Lou Grassini, Leon Cohen, Al Dorfman, Mike Silverman, Sandy Canaris, Buddy Kerns, Al Leopold, Ben Dickman, Marty Landis, Ned Swerdlow, Jack Dubin and Tony Reese handling the vocals. All the men were formerly with name outfits.

Jr. Buckwalter Closes

Columbus—Junior Buckwalter and trio is now in its tenth week at the Fort Hayes hotel here, closing last part of this month. In the unit are Bill O'Bryan, guitar; Jimmy Boone, bass; and Buckwalter, vibes and chimes.

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June 3—Spess Powell
June 6—George Berg, Ted Lewis, Jimmie Lunceford, Mick McMeikle, Dave Matthews
June 7—Glen Gray, Prince Robinson
June 10—Gay Claridge, Dickie Wells
June 11—Jimmy Dudley, Ed Mihelich, Johnny Thompson
June 12—Freddie Fisher
June 13—Hatch Hatcherider
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