

'Handy Didn't Write Them Tunes!'

Finckel Fanned By Raeburn Curve Ball

By BILL GOTTLIEB

New York—"Boyd Raeburn threw me a curve," arranger Eddie Finckel admitted when the *Beat* asked if it were true that Raeburn has been chiseling on royalties due Eddie and, to boot, concealing the fact that Finckel, not George Handy, is the writer and arranger of *Boyd Meets Stravinsky*, *March of the Boys* and other classics which were instrumental in establishing Raeburn's rocketing musical reputation.

"Raeburn got 4,000 bucks in advance from BMI after claiming sole ownership of *March of the Boys* and three other numbers I wrote, arranged and still own half of," continued Finckel, currently head note man for Buddy Rich.

Credit To Handy

"But the big rub isn't the laugh. It's that Raeburn has, for some reason, been giving public credit to George Handy for writing *Boyd Meets Stravinsky*, *March of the Boys* and, by implication, *Boyd Meets The Duke*, *Duck Waddle*, *Two Spoons in an Igloo*, *Little Boy Blue* and other originals that I wrote and arranged for him when I was on his staff three years ago. All Raeburn did was dust some of them off and put them on transcriptions and records, exactly as originally written."

Finckel isn't especially burned at Handy, though he feels that George, who was his successor in the Boyd cage, might make a small struggle to redirect some of the undeserved praise heaped upon him. Handy, Eddie says, would have enough glory from the fine things he actually did write for Raeburn.

Skip The Dough, He Says

Nor is Eddie sharpening a steel baton for Raeburn. He just wants the record straight . . . and you can even skip the few bucks owed him on royalties from those BMI tunes. Since *Down Beat* has been contributing to furthering misinformation about the man or men behind Raeburn, it's especially anxious to help Finckel explain his role in creating Raeburn's exciting, revolutionary music.

First, the matter of royalties on *March of the Boys* and three other tunes of Eddie's: Raeburn, who took a leader's customary "co-author" credit line, sold the tune to Broadcast Music, Inc., receiving an advance of several thousand. He admitted Finckel's co-authorship but claimed he had bought out Eddie and was sole owner. (This information is corroborated by a letter in the *Beat's* possession sent to Eddie by Robert J. Burton of the BMI legal department.)

Nothing Illegal

Legally, any one of several co-authors can receive royalty advances without his partners participating. A split is compulsory only with the royalties actually earned. Actual earnings, in this case, are small. Worse, feels Finckel, is Raeburn's misrepresenting the facts to BMI and then going on to make records and transcriptions of the tunes without giving Finckel credit lines on the labels and without correcting the impression that

MCABuysOut Ziggy's Pact

New York—Contract on Ziggy Elman, TD's trumpet star, was purchased from General Artists Corp. by MCA for an undisclosed amount. Ziggy will leave the Dorsey band immediately and begin organization of his own company for debut in the fall.

Kelly's Reopens With Allen Crew

New York—June's middle week found Kelly's Stables, famed 52nd street nightery closed for a week with the door signed: "Closed—Gone Fishing for Talent." Gag was a gimmick to give the spot a chance to round up a new summer show which it did on the 21st, big banners telling the street that the Red Allen band (recently at the now-locked, soon-to-be-opened Onyx) and the Stuff Smith Trio were within.

Opening night also had Thelma Carpenter and Garland Wilson around to buttress co-owner Ralph Watkins' argument that he really intends to return the Stables to its old stall: swing.

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Marion Will Join James



Dave Lambert moved into the Claude Thornhill band, decided he didn't like the vocal group, and moved out again . . . Margie Stuart, who used to sing with Al Donahue, Joe Reichman and others, became the bride of Harlan Amen Robinson on June 21 in Glendale, California . . . Listen for Duke Ellington's new blue song, *You Don't Love Me No More*. It's sumpin'!

Paul Ville-pigue, Bodewell arranger, was a little embarrassed when he discovered he had turned in an arrangement combining both the Le-Ba and Re-stop versions of that well-known riffle . . . Lena Horne, taking quite a beating because of her marriage to that west coast pianist, has bought a home on Long Island . . . Incidentally, Dorothy Dandridge (Mrs. Harold Nicholas) sings *Good-For-Nothin' Joe* so much like La Horne as to startle listeners.

Ted Nash's wedding to Evelyn Hugo in Chicago on June 19 makes it ten married and ten single men in the Lee Brown band . . . If Victor A. Jackson, disabled vet, will send *Down Beat* his address we'll tell that instrument manufacturer where to ship the one-handed B-flat clarinet which he ordered in Paris . . . Billy Berg, L.A. club owner, reportedly suing Mae West for enticing Harry the Hipster Gibson from his nice warm piano bench to the cold boards of a theater.

Elliot Lawrence not at all salty with Claude Thornhill, as some believe, but definitely not friendly with fellow Columbia Recording artist Frankie Carle—stemmed from a dance both bands played in Pennsylvania . . . Betty Bennett out of the Thornhill band and Buddy Stewart's sister, Beverly, reported as the replacement . . . Baybees have been ordered by the George Townes and the Jack (Lee Brown) Haskells.

Jeep Hammond, John's son, lit by an automobile the other day—nothing broken . . . Page 198 of the best seller *The Hustler*: "One O'Clock Jump ended in a millennial dissonance." That's what they call tonic chords these days . . . Add queer deals: Jerry Gray is signed with Mercury records, recently did a date with Jane Froman for Majestic, and with Margaret Whiting for Capitol, and has been talking with Columbia about Dinah Shore . . . Then there's the Ann Hathaway date, done for Keynote at Victor studios by a Columbia recording exec!

John Simmons, bass player at the Three Deuces (NYC), playing *I Found A New Baby* at a screaming tempo—and beating his foot on the third beat . . . On The Record. Dorothy Thompson's political column, was listed in Editor & Publisher's annual directory of syndicates and features as a music column . . . Sam Donahue will be followed by Ray Anthony at the Rose-

New York—The vocal spot vacated with Harry James by Gladys Powell when she returns to the Boyd Raeburn band this month will be filled by Marion Morgan (above), touted by her manager, Tim Gayle, as another Betty Hutton. Marion was featured for many weeks with the Caesar Petrillo orchestra over the CBS network from station WBBM in Chicago.

Blushing Cop Catches Basie Show—For Free

New York—The other day a blushing copper sat quietly through Count Basie's stage show at the Roxy. They had met that afternoon when the Count, chatting with his press agent, Jim McCarthy, on Broadway and 51st street, whipped a notebook from his pocket to make notations of several appointments. The ever-alert copper put the sleeve on the Count, declaring, "You bookies are getting nervier every day."

McCarthy intervened, explaining that Basie was merely making notes and not taking horse bets or numbers.

The officer threatened to run them both in. Then he looked through the notebook.

"O-o-oops," he said, "I'm sorry!"

He accepted two free tickets.

land (NYC) probably . . . Joe Guy scuffling with wife Billie Holiday, with the Downbeat club refusing him entrance—next night they were eating together amicably at Yank Sing.

PeeWee Irwin is rehearsing a 17-piece band with Billy Usher and his wife Pat Cameron on vocals . . . The Lora Jameson on those Bob Chester sides is actually Margie Lewis, assistant to a N.Y. music writer . . . GAC has released John Kirby . . . A national mag phoned the *Beat's* NYC office the other and asked if Stella Brooks and Billie Holiday really are popular . . . Vaughn Monroe outdrew the Miller-Benke band early last month in Hershey, Pa., by about 10 cents . . . Add new slogan: "Badler's Elevator Benzedrine—Now You Can Be Higher Than She."

New Herd Group

Detroit—The Velvetones, a singing quintet (four boys, one girl) joined the Woody Herman band ten days ago replacing the Blue Flames quartet.

Police Beat Bass Player

New York—Carlton Powell, brother of drummer Specs Powell and himself bass player in the Herman Chittison Trio, was so badly beaten by police in the East 51st Street station that his condition was marked critical at the Bellevue hospital, where he is recovering.

The beating followed an altercation with a cab driver when Powell left the radio studios after a 2 a.m. re-broadcast and the cabby demurred about picking him up. Police charge that Powell pulled a knife on the driver, but NAACP representatives, investigating the case, deny this. The musician lost five teeth, received numerous contusions and a probable skull fracture.

Vivien Garry Trio on Cover

Cover subjects for this issue are members of the Vivien Garry Trio, with a firecracker supply. The Fourth of July atmosphere. Vivien, who plays bass, holds the cracker, Wini Beatty, piano, applies the match, and Arvin Garrison, guitar, holds a last minute conversation with himself as to whether he should stick around or not. The trio is drawing considerable attention at Art Martin's Club Morocco in Hollywood. Pic by Johnny Weeda

Lou Fromm Is Found Guilty on Narcotic Charge

Los Angeles—A verdict of guilty was handed down in case of Lou Fromm, drummer arrested here a while back on a narcotic charge. By Superior Judge Walter S. Gates. The musician's attorney, Thomas Liggins, submitted the case to the court on transcript of evidence produced at the preliminary hearing, at which police officers showed a quantity of a drug said to be heroin and supplies for administering it. They asserted that the evidence was in Fromm's possession when arrested at his apartment Feb. 11.

Fromm, who has been at liberty under bond, appeared to be stunned by the verdict and even more stunned when he was promptly led from the court room to Los Angeles county jail. Sentence was to be announced



Lou Fromm

July 2. The minimum is 90 days, the maximum 10 years in San Quentin.

Probation is not allowed under the California law covering possession of narcotics. However, Fromm's attorney filed an application for probation because he believes the resultant investigation of the drummer's personal character will show reasons for a light sentence or early parole.

Bill Cavanaugh has replaced Fromm in the Harry James band.

Jimmy Dorsey Picks His Spots

New York—Jimmy Dorsey advised his agents GAC, to pass up booking at the 400 Restaurant for an engagement at the Hotel Pennsylvania for less dough, stating that he figured more prestige at the latter spot. He also nixed work at the Hotel New Yorker, asking for an October date at the Meadowbrook in New Jersey.

Tells Mac About Bananas



New York—We don't know where Hal McIntyre's press agent got the bananas. We haven't even got any IN the refrigerator. Maybe Elsa Chiquita Banana Miranda, more luscious than the fruit she sings about, brought them along when she came to pose with the band leader. Anyhow, here you are, McIntyre, bananas, Miranda, take your choice.

Well, Old Melloroney and Puttee-Puttee!



Hollywood—Not since Cab Calloway burst forth with his hi-de-hi and other seat phrases has a jivester created such a sensation as the cement-mixing Slim

Gaillard, seen here with the other members of his trio, bass-playing Tiny Brown and Seatman Caruthers.

Leonard Sues New Ork Set

Los Angeles—Leonard Sues, trumpet-playing ork front featured on Eddie Cantor airshow for past season, debuts new dance band at Ciro's when Sun-set Blvd. swankery re-opens July 3.

Sues, whose only previous appearance with a dance combo was with a small group at a Valley nitery, is using five brass (not counting leader), four saxes, four fiddles and three rhythm. Book is largely by Al Sandrey and Heinie Beau.

Sues entered profession as a kid solo star playing vaude and nitery work. If ork is successful he may not return to radio next fall. He's booking via MCA.

Cugat Only Pop Bowl Concert

Los Angeles—As it stands now, only concession to "popular" taste on the books as part of the regular Hollywood Bowl summer concerts this year will be an evening of Latin-American music to be presented by Xavier Cugat on Aug. 31.

Cugat will use the regular Hollywood Bowl orchestra at full sympho size with a unit of his own ork added for certain numbers.

James Band At Asbury Park

New York—Marking one of only three appearances in the east this summer, Harry James opened two nights ago at Convention Hall, Asbury Park, N. J., and has six more days to go. The trumpeter is knocking down a guarantee of \$3500 a night for these dates.

Nat Cole Gets His Trio Set For Concerts

New York—The King Cole Trio's fall concert tour, first announced in the Beat last March, is slowly emerging from the dream stage. Nat has already finished writing seven minutes of the eight-minute piece de resistance, *Concerto For Three*, title number for the entire series.

Though each concert performance will last two hours, Nat is only mildly perturbed about pacifying his material sufficiently to avoid monotony. "After all," he explained, "I've heard lone singers and pianists hold down a stage for a couple of hours without the crowd beating the curtain to the draw. See how much more variety we should be able to produce with three men."

Though the Trio will feature a few vocals, most of the material now being especially written for the concert will be "serious jazz." Marvin Fisher, Frank Comstock and Frankie Laine have already begun to write material to augment Cole's originals.

"Much of the work," Nat revealed, "will be modern music . . . experimentation . . . three or four changes in tempo in a number. . . . Maybe a little like Debussy or Gershwin's serious compositions."

"There'll be lots of rhythm

Ten Years Ago This Month

July, 1936

Jack Hylton returned to England after ten months in this country, and his band scattered . . . Orville Knapp, 28, was killed on July 16 in the crash of a plane which he was piloting near Beverly, Mass., leaving his bride of two months, Gloria Grafton . . . The Robbins music firm took \$42,700 from ASCAP for the quarter, a record amount at that time.

Ozzie Nelson and his band were playing at the Palmer House in Chicago, with Joy Hodges subbing for Harriet Hilliard, who was waiting for That Bird . . . Eddie Condon and Joe Marsala formed a small combo for the Hickory House on 52nd Street, where they were to be succeeded by Farley and Riley, who were trying to explain why the music wasn't going 'round and 'round any more.

Earl Hines was knocked unconscious in a bus crash near Baltimore, but there were no serious casualties among the band . . . Hugues Panassié named Bad Freeman as one of the greatest hot musicians of all time . . . George Hall rounded out his seventh year at the Taft hotel in Manhattan, a record which Vincent Lopez is creeping up on today . . . And Ace Brigode drew 57,786 persons to the General Motors Exhibit at the Texas Centennial on July 4.

Bi-Weekly

Since the first of the year *Down Beat* has been publishing bi-weekly instead of semi-monthly, but reports from readers and dealers indicate that many still are under the impression that it still is published on the first and fifteenth of each month! Look for *Down Beat* at your favorite news stand every other Monday. It may be a day later in some locations, due to problems of distribution, but you'll find it every other week, usually on the same day!

Chubby Plans New Band To Tour Schools

New York—Chubby Jackson, ex-Herman Herd bassist, is resting and playing ball at his Freeport, L. I., home while formulating plans for his coming tour of the country's schools with a 19-piece band.

The Chub's band plans include a reed section doubling everything but kazoo and four bass trumpets replacing the usual trombone section. Arrangements will be by George Handy with

tunes, too, of course. And some jazz rhumbas. There's a lot to Latin American music that's like our hot music in spirit. I don't mean the rhumbas and congas played by typical Latin American orchestras but the authentic stuff. Like Miguelito Valdes' singing or some records I once heard of a back-woods Brazilian woman who sang in a high voice with just drums behind her. That was IT."

Recorded on Capitol but not yet released are two numbers planned for the concert, *Rumba La King* and *Chant of the Blues*.

No dates for the tour are set; but with the King Cole Trio at the crest, they should have little trouble hitting the country's top concert stages . . . Washington's Constitution Hall excepted.

—got

Savino Nixes MGM Bid For Robbins Piece

New York—Latest development in the MGM control purchase of the Big-3 music publishing company stock has the film company waving big bills at Dominick Savino, music editor for the firm, who holds 9 percent of the company's stock. Savino told *Down Beat* that he wanted a quarter of a million for his slice of the firm.

"MGM offered me much less than that," he said, "but I'm giving them a flat no for an answer."

MGM now owns more than 75 percent of the Big-3 firm following the recent buy-up of Jack Robbins' 27 percent (*Down Beat*, June 3, '46).

Under MGM control, the firm will devote more of its effort to popular music with less emphasis on standards and educational material. Due to this trend, Savino has decided to tender his resignation as an active member of the firm and will handle only important assignments in the standard and educational divisions. He may tie up with another firm if agreeable terms can be arranged, Savino said.

Robbins, since he left Big-3, has been seen making many eye-catching moves in the business. First was to set up with English publisher Reg Connolly a British and a Yankee firm to handle tuns on both sides of the pond at the same time. Others include tie-up publishing firms with hand leaders and a world-wide distributing and sales outlet for these firms.

music by Ellington, Strayhorn, Burns and other arrangers featured.

Jackson told the Beat that the financial returns from his own model bass have given him comparative long-green independence for the present and that he wants to really go after presenting American music and arrangements as he thinks it should be done. Booker for the proposed tour was not set at press time.

He intends inviting Alexis Helf to accompany the band to give all the sidemen regular instruction in harmony and theory so that at the end of a year's time, he will have the best prepared group of musicians in the country working with him.

Onyx Club Reopens

New York—Onyx club, well-known jivey shuttered here last month for narcotics trouble, will re-open late this month with a new group headed by Lou Oomen, attorney-manager of Billie Holiday, fronting. Entertainment policy is not set at press time.

Ole King Cole



New York—Here is a rehearsal shot of the King Cole Trio made by Bill Gottlieb, Beat staffer. In an adjoining column Bill writes about Nat Cole's interest in Latin-American music.

Old Union Rule Hits Young Bands

Posin'

by BILL GOTTLIEB

THE POSER:

Should girl band vocalists sing, too?

THE POSERS:

Three chirpers and a leader.

To horse and away! Galloped through Village (Greenwich) and Street (52nd) in search of Linda Keene, former band brush now working single. Spied M'Linda at Kelly's, her sometime home. Popped poser: "Should girl band vocalists sing, too?"

"Well," she insinuated, "they should, but I'd do Blackout."

Scene 2: Followed sound of mysterious drum beats floating over the still, quiet air of Sheridan Square. They polled out: "J. J. Lansard, currently appearing during night at Cafe Society." Around the herald went triple and quadruple parades. "Should girl band vocalists sing, too?" I queried.

"Too?" he repeated, questioningly. "I haven't heard the tune; but I don't see why a girl couldn't sing *Tou* if the arrangement is in her key. Is it BMI or ASCAP? Send over a lead sheet and I'll try to program *Tou*. If *Down Beat* is behind the tune, it must be good." Mop!

Thence to Seventh Ave's Aquarium to rest mine eyes on Doris Day and put the question to her.

"Girl band vocalists should sing," was her judgment, "but only in moderation. Look at the opera singers. They sing all the time and look at 'em. If I sing too much, it'll ruin my figure, and then I'll have to sing too much. Figure it

out for yourself."

Ended, as usual, at sub-cellars of Radio City to glean The Word from sage Benjamin B. "Three Bee" Bonzodrines. He gave the brush-off. "Ask for my sister, Belvedere B. Bonzodrines," he snarled. "She has sung for Spike Lickor, Spike Jones' grandfather."

Quoth Belvedere: "I, Three Bee's sister, know, but post-haste, that girlie band singers should NOT sing, too. Hush my mouth, they have enough to do tying the boys' ties, sewing their necks and things like that there."

Colonna's Brothers Open Penna. Spot

New York—Jerry Colonna's brothers, Red and Louis, are all set to open a swanky new spot called Colonna Park, 10 miles from Easton, Pa., on Route 20. Spot boasts a 25' by 155' swimming pool, and Bud Freeman has the inside track for the band spot.

Honor Glenn Miller Band



Pottstown, Pa.—All members of the Glenn Miller orchestra were sworn into the Air Force Association here, and the unit was made the official band of the association. Ceremony was conducted by General Carl A. Spaatz, commander of the USAAF, seen here with Tex Beneke (left), leader, and Don W. Haynes (right), manager. All other squadrons of the association are numbered, but this one will be designated as the Glenn Miller Squadron.

Well, Fellows, He's Now A Program Director!

New York—"Oh, brother! What's this guy yapping about? I remember him when he'd even wear a lampshade before shows to get the yacks. Oh, brother!"

The following AP stint brought the above comment recently from some musicians sitting around the *Down Beat* office here.

HOLLYWOOD, June 17.—Synthetic advertising, based on the art of radio programs featuring dance bands, was ruled off the Mutual Network today.

"It's ridiculous to hear screaming and yelling just because a band starts playing its theme song," said Charles Buletti Jr., program director. He also forbid announcements from attempting to be witty unless the bright remarks are written into their script. Mr. Buletti said announcements would be short and simple.

"He was directing the Coca-Cola show last year when we swung around the west coast," the guys added, "and before the broadcast he and Jackson Wheeler used to stand on their heads to get laughs as an audience warm-up. And they'd wave their arms like mad to get the kids screaming."

"The day he made this statement," they concluded, "he should have stood in bed."

Atlanta, Ga.? Hmm. Never Heard of It!

New York—Sunny Skylar, scripter of Atlanta, Ga., recently was stopped for speeding in the city of the same name, explained to the local cops that he had authored the tune bearing the name of their town.

"Sure," answered the cops, "and



Sunny Skylar

we wrote *The Star Spangled Banner*.

He paid.

Later, at a local hotel, Skylar requested the room his manager

Police Avert Clash Of Dixieland And Re-bop

New York—"If the cops hadn't stopped me, I'd have blown Dizzy right out of the Spotlite."

That's the way moustached, roly-poly Georg Brunis explained it. It happened recently when Georg, who fronts the only Dixieland band on 52nd street, swung his gang into High Society and marched them off the stand to make their regular nightly parade through Jimmy Ryan's.

The heat of the night and the spirit and spirits of the patrons incited the boys to greater heights. On the second chorus and as they passed the bar near the checkroom where they usually turn the parade back to the stand, inspiration smote them. Playing hotter than an otter, Georg and the gang just swung right out the door and across the sidewalk. The angle of their tack would have led them right into the Spotlite club—cathedral of re-bop, where Dizzy Gillespie ordains his more modern hierarchy.

But at midstreet the parade of jazz was re-routed. Strong-arm men of Sgt. Hymie Hofstatter's cabaret gendarmerie U-turned the hardy little group, sending them on their merry way back into Ryan's—thus ending what might have been one of the greatest battles of bands since the days of New Orleans.

"We were plenty hot that night," Brunis said, "and if the good-natured coppers hadn't stopped us, we'd have breezed right into the Spotlite and blown High Society all over Diz' crowd."

With Brunis at Ryan's and Wild Bill Davison being booked into Thurlow Waters' Keyboard across the street, close observers are speculating on the outcome should Dixieland get a firm foothold in its infiltration of 52nd street.

It could be the street's swing turnaround.

—ron

had wired ahead for, was told there was no, NO space at the inn.

He slept in his car.
Atlanta, Ga.

Limit On Backers Drives Cash Out Of Biz, Says Alexander

By MICHAEL LEVIN

New York—"Regardless of its original good intent, the AFM's law restricting any personal manager to 5 percent of the contract price above scale is driving legitimate money out of the band field, and making it extremely difficult for a new band to get started."

That statement comes from Willard Alexander, who piloted Goodman to the top while at MCA, and since then did the same for Vaughn Monroe and Count Basie before leaving the Morris agency. He is now also associated with the Ray McKinley and Sam Donashue bands.

"These days it costs a lot of money to start a band. Musicians are getting over twice the money in salaries they did before the war, and transportation and arranging costs are way up. But the hotels and spots which must be the home base for any new outfit have only gone up about 40 percent in their band bids—they literally can't afford anymore. Therefore it's no exaggeration to say that a young band starting with good musi-

cians now can figure to lose \$500 a week to begin with.

Gamble Too Risky

"That means very often a good \$10,000 into the red before any profit starts to show—and then the backer is supposed to take it out at the rate of 5 percent. It's neither natural nor normal to expect this kind of small return for what is obviously a very risky gamble."

"A stockmarket operator expects more return than this for risking a large investment, and his profit is recognized as a legitimate return for the chance he took—but under present regulations, a man can't gamble at all in the music field—because he can't get return for his dice-throwing. The result is that young bands today are having a dicker of a time getting the backing which will make it possible for them to stick until they click."

Scale Is Protection

"The law was originally passed several years ago, both at the instigation of the booking offices and the union. The AFM sincerely meant to protect the interests of its member-musicians. The booking offices were afraid of the type of operation conducted by the Shribman brothers in New England, who at that time were concerned with the Glenn Miller, Woody Herman, Artie Shaw, Claude Thornhill, Charlie Spivak, and other bands."

"The Morris office, whose band department I headed, was the only office to fight the resolution, and I still feel I was right. The union need be concerned only with the fact that its members are making the desired scales under the best working conditions."

Tough On New Bands

"Who makes the profits above those figures and how they are split concerns not the AFM, but the individual leader and his backers. I admit that the AFM acted in the best of faith in passing the resolution—but I think it's obvious today that new bands are being harmed by a resolution set up to protect them. Until some modification is made in it, they are going to face tough sledding."

The resolution and by-law Alexander is referring to are to be found on page 92 of the 1945 AFM Constitution, Article X, Sec. 52, and standing resolution 58, page 205. Officials of the AFM when queried about Alexander's viewpoint, stated that they felt without question that whatever difficulty in financing the rule might bring, that it definitely protected most bands against exploitation by offices and that SR 58 specifically provides that a leader may borrow monies so long as he doesn't pay more than 10 percent interest return in one year or repay more than 25 percent of the total sum borrowed as interest or bonus.

Crosby Chirp



Hollywood—Pert, petite Phyllis Lynde is singing with Bob Crosby and his Bobcats on the west coast. A native of San Francisco, Phyllis has vocalized with Russ Morgan, Vaughn Monroe, Frankie Carle and Jan Savitt.

Eberle At La Conga

New York—Ray Eberle, former Glenn Miller singer, out of the army a few weeks, opened here ten days ago at the La Conga, literary.

Donahue a Diller For Dancers

Ex-Navyite's Combo First Two-Beat Rocker Since Lunceford's '36 Outfit

Reviewed at Roseland Ballroom, New York City

Trumpets: Billy Marshall (*), Mitchell Paul (*), Lyman Vank, Ralph Osborne
Trombones: Dick Le Fave (*), Jack Takvorian (*), Kenny Michael (*), Harry De Vito
Bass: Bill Nichols (*), Pete Petrillo (*), Harry Peterson (*), alto; George Perry,
 baritone; Mike Kriegerman (*), tenor
Rhythm: Bob Du Rant, piano; Johnny Chance, bass; Harold Hahn (*), drums
Vocalists: Bill Lockwood (*) and Myrna Allen
Arrangers: Charlie Shirey (*) and Bob Du Rant
Leader, tenor sax, trumpet, and arranging: Sam Donahue
 * Donahue's (-) Navy or (*) pre-war band

New York—Slickster dancers at the Roseland Ballroom here are being treated to something they haven't heard in ten years, but with modern trappings added: a band selling itself on the tremendous lift of a two beat rock, instead of the smashing powerhouse tactics in vogue ever since the Goodman powerhouse invasion in 1936.

Sam Donahue's new band, a clean-cut, hard-driving outfit playing mellowly with an infectious bounce reminiscent of the best of the old Lunceford days, is educating New Yorkers to the society band adage: if it ain't got that bounce, the business men won't like it.

Donahue however divests the two-beat of all its non-musicianly traits, and parades a unit that for sheer enthusiasm, conception, and danceability is a front runner.

Has Amazing Polish

Listen to the 1940 Sonny Burke records of *More Than You Know* and *Carry Me Back To Old Virginny* (Vocalion), and you'll hear

the germ of what Donahue, then star soloist and arranger, has carried to completion here and is waxing for Capitol Records.

Paced by his liquid and unmistakably-individual tenor tone, a walloping reed section, trombones that won't quit, two fine trumpet lead men, a vastly improved Harold Hahn on drums, aided by Chancian bass, Donahue has come up with an outfit whose polish and perfection are amazing for a new unit.

Special solo mention to trombonists Devito and LeFave, bass trombonist Takvorian, and baritone saxist Perry, all of whom prefer their own ideas to someone else's.

Could Use Guitar
Only rough spots noticed open-



Sam Donahue

ing night were slight wobbles in the trumpets due to some new replacements, a few wrong changes from the piano chair, and a miserable PA system, which made it impossible to tell more about vocalists Lockwood and Allen other than that they phrased well.

When the band's budget can stand it, a guitar will help enormously, as will a little more concentration on prettiness in some of the ballads. But at Roseland boss Lou Brecker said this band has more lift to it right now than anything he's heard in a long, long while—and in this day and age of "the riff on to infinity", that's a welcome and saleable relief.

DOWN BEATS DECISION: Something new and different with a style for musicians and a beat for dancing. Donahue's affable and musically fronting plus a few months rounding out of book and performance make this orchestra a dead certainty for big time.—*mix*

Sam Donahue Replies

"It's more than satisfying to find that Mike has singled out in a few hearings the crux of our whole endeavor: that of playing (what we

consider) good arrangements, but in easily danceable tempos. In fact he has summed up the band and for what it stands so thoroughly that it's impossible for me to amend the write-up. Thanks a million to Mike and Down Beat for the help they've given us."

Auld's Band Into Chi Club

New York—When Georgie Auld brings his new band into the El Grotto in Chicago he'll have a line-up that will include June Davis on vocals, five saxes, four trumpets, three trombones and three rhythm.

The Chicago date, opening of which was June 28, will be preceded by a concert and a dance date in Detroit and a series of one-nighters in Michigan and Ohio.

Personnel at press time: Al Porcino, Buddy Colaneri, Dick Smith, Sunny Rich, trumpets; Mike Datz, Jack Carmen, Russ Sonjou, trombones; Gene Zandini, Danny Zitman, Walter Bettman, Al Cohn, Art Foster, saxes; Art Margolin, drums; Joe Peillane, cello, bass, and Harvie Leonard, piano.

Peculiar twist is that Pellicane was formerly with Auld, but as a pianist. No one knew he was a bassman until he asked to play the bass score of an original tune of his—this he did so well that they kept him in the slot.

Auld records for Musicraft and may head west following his Chicago date to be on hand to fill a Columbia picture commitment in October.

Here's Long Hair With Crew Cut

New York—Shades of Rodzinski. Here's a long hair with a crew cut. Maurice Abravanel, Greek-born conductor who led a recent Carnegie Hall all-Tschalikovsky "Pop" concert, called jazz "healthy for the growing child" and praised Frank Sinatra as "not only a good musician, but one who used his popularity as a healthful influence on the youngsters of today, as with his *The House I Live In*. I respect him as a serious musician."

The refreshing statements were made before a meeting of 45 Police Athletic League directors in New York. Abravanel told the group he feels that jazz develops an appreciation of rhythm, inherent in all music. And, so help us, he stated that it's better for children to hear jazz than to be "dragged to concerts at too early an age" in order to be force-fed a love for "good music." —*go!*

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NOTES between NOTES

By Michael Levin

Took some people to Cafe Society Downtown last week to hear Sarah Vaughan, first singer to distract the musicians from Ella Fitzgerald, Mildred Bailey, and Billie Holiday in some time. Last time I had heard her, she took it *Might As Well Be Spring* and made it say "uncle" in 17 different phrases before quitting to tumultuous applause.

This night, while she sang very nicely, Sarah stuck strictly to the melodic line, and it sounded to me as though not too much were happening. Various of the hangers-on at the spot insist it was because the man-

Mike

wanted her to stay with the melody and not go trotting off on those fantastic piano phrases of hers, which confuse the customers and amaze the band. Bud Johnson, the tenor man, especially has himself a ball playing follow-up figures to her phrases.

Whatever the management said or demanded, if it did, it must be murder to sing as well as Sarah can and then be expected to do it every song every show every night. Nobody can invent fresh ideas all the time—and when she relapses into just conventionally good singing, it sounds barren in contrast, when actually she still is singing more than 80 percent of the vocalists around. There must be times when mediocrity is bliss too.

Much the same idea hits you when you walk around on 52nd street these days. The big fashion is to have a small unit with one soloist featured all the time and playing at least two choruses out of every tune. Not only that but because of the haphaz-

who, dat?

SHIRLEY LESTER

That's what the folks still call this talented blonde vocalist in her home town of Decatur, Illinois. She started singing with a jibbing band there when only 13 and stayed with it for four years, finally convincing herself that she couldn't sing society style stuff. Her first big chance came with the Boyd Raeburn band when it was playing at the Band Box in Chicago, but a siege of scarlet fever interfered and the orchestra had to leave town without her. After singing with Benny Strong awhile and later at Yo Minn Cellar on Michigan, she got the opportunity to follow Anita O'Day as vocalist with a name band. You will know how capably she filled this difficult spot when we tell you that you recognize this fine singer.

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June Christy

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Picks 'Fine Brown Frame'



New York—Buddy Johnson, band leader, poses with the three winners of the "Fine Brown Frame" contest which he held recently at the Savoy ballroom in Harlem. Miriam Goggins, 19, (center) was winner, with Mary Waller (right), second, and Juanita Tharrington (left) in third place.

ard way in which most of the little bands on the Street are put together, there very seldom are any arrangements or even the semblance of pre-arranged figures.

The result is that a star like Ben Webster during his half hours on the stand is playing consistent solos all the way through a very long evening. The greatest can't keep 'em coming under that kind of pressure—not without respite and a boot from other guys around them—and no matter how good, a rhythm section isn't enough.

All this may explain why some of the records and some of the little bands don't always sound as well as you might want them to—strange as it may seem, the guys are playing too much.

Seen sitting at one table the other night at the Johnny Bothwell opening were the John Benson Brooks and the Irving Niles. Brooks is the top-notch arranger for the Randy Brooks band, while Duke Niles insinuates Mutual Music's tunes into band books. Subject for comment of everybody in the room though were the two wives also there: Thana Niles and Helen Brooks. Such dressing and looks have seldom been seen in the music business. I am here to state as an unmarried man I glare greenly at Messrs. Niles and Brooks.

Somewhere around New York City at this point either in or under an ancient Rolls-Royce is one of the classiest little trumpet players of the older school. Said horn-man, Johnny Windhurst, played for a while at Jimmy Ryan's with Danny Alvin's band, and has nixed offers from such bands as Ray McKinley's because his reading isn't fast enough. This is strictly crying shame since he plays the tastiest style of Hackett and Armstrong influence combined you have heard in many months. Pay-off to the tale is that Wind-

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They Caged the Canary, It Cost Her 15 Bucks

New York—The cab meter ticked past \$10 and the cabby squirmed in his seat. Three hours in front of a building is a long wait. Ella Fitzgerald, the swing canary, had stepped out of the cab three hours earlier saying, "I'll be right out—please wait."

She'd gone into the building to sign final papers for a series of radio guest appearances. But that was three hours earlier. Why the delay?

Facts were that Ella, after completing her business, stepped into the elevator to return to the cab and her next show at the Apollo when midway between the 22nd and 21st floor the car stopped. And that caged the canary.

But, the cabby waited and picked up a \$5 tip—15 buck total!

Ella missed the show. Would have been cheaper missing the elevator.

minimum guarantee. Basic scale on the Philharmonic job is around \$85 per week for a series of concerts extending from October into early spring.

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Boyd Raeburn Into Hollywood Club With Band

Hollywood—The newly reorganized 19-piece Boyd Raeburn band was signed to their first Hollywood date with a June 27 opening at Vine street's Morocco club. The deal is a unique one that gives the operators of the Morocco, who also control the swank Trocadero, an option on the band for six months. If the band clicks at the Morocco, the plan is to shift the unit to the Sunset blvd. Trocadero.

The new Raeburn band, developed here for recording and transcription work, contains four trumpets, three trombones, two French horns, six reeds (with Raeburn on bass sax), four rhythm. Raeburn expected to have the same key men and solo stars with him at the Morocco that he has used on his Jewel record dates, among them pianist Dodo Marmarosa, drummer Jackie Mills, trumpetman Ray Linn, trombonist Britt Woodman and tenor saxist Ralph Lea. Ginnie Powell and David Allyn share the vocal work.

To enlarge the bandstand to accommodate the 19-piece band, the Morocco had to be almost completely remodelled.

Plan No Dancery

Los Angeles—Trade paper yarns to effect they would open a ballroom here in which "swing bands and jitterbug dancing would be strictly taboo" were denied by Veloz and Yolanda, nationally known dance team, when queried on plan by Down Beat.



Hollywood—Looks like Harry James and trombonist Juan Tizol have Perry Como surrounded, so he'll probably give a plug to their new tune, *Zanzibar*. If they have to twist his arm, Don George wrote the lyrics to the James-Tizol number, and Juan has waxed it for Keynote with his own small combo. James and his crew left June 23 for the east.

MGM Records Ready By Fall

Los Angeles—MGM's phonograph record subsidiary, first direct entry to platter business by movie concern, will be shipping records by September or October at latest, according to Dick Powers, head of studio music department who returned to Hollywood recently from confabs in east with Frank Walker, head of film firm's platter plant.

Powers said it was unlikely the Lion label, assumed by music in-

dustry to be trade mark under which records would appear, would be adopted. He said more likely label would be simply MGM records.

Union To Scan Contracts On Slim Gaillard

Los Angeles—Various claimants to contractual ties with Slim Gaillard, who have bobbed up since Vine Street's hippest character flashed to fame with *Cement Mixer* and other daffy ditties, have turned mix-up over to AFM heads in New York to untangle.

Looks like Victor platter contract set by William Morris Agency will get the nod over pacts set with smaller firms here by Gaillard himself.

Gaillard, who is assisted by Tiny Brown, bass, and Sherman ("Scat Man") Carruthers, drums, now draws top billing at Billy Berg's Vine Street hotter, where he opened over a year ago as unsung intermission attraction.

Ex-Piper Wants Old Job Back or Cash For Claim

Hollywood—An interesting case has developed here in demand of Johnny Huddleston, former member and asserted founder of the Pied Pipers vocal unit that he be reinstated as a member or handed cash settlement for his interest in vocal group.

Huddleston was a member of Pied Pipers when he was inducted into military service. He was released last February and contends that he is legally entitled under "G.I. Bill of Rights" to resume membership in Pipers.

Spokesman for Pipers said that they felt it would be detrimental to their work to break up present combination. They have offered Huddleston \$100 per week for one year plus his share of records made while he was still a member and certain other considerations. Singer was said to be holding out for flat 10 grand.

Bing About Ready To Wax Shows For G. M.

Hollywood—Well founded report along Radio Row was that Bing Crosby would return to the air this fall under the General Motors banner. Shows for GM would probably follow format established during Crosby's long stint for Kraft with John Scott Trotter handling music. Only departure would be a new set-up by which the airers will be put on transcription platters.

Double Rhythm' Band Gets Location Test

Los Angeles—King Guion, who has caught eyes of music business by forming ork featuring two basses, two drummers and two guitarists, goes on his first location date July 8 at Salt Lake City's Rainbow Randevu. Understood MCA will unleash all-out build-up for Guion if unusual combo clicks with crowds there as it has on one-niters in this territory.

LOS ANGELES BAND BRIEFS

KEYSPOTTING: Frankie Carle off to a big start at Palladium with heavy turn-out at opening of movie names, also of many pals of Frankie's daughter Maggie, who grew up here and who now holds vocal spot with band Margie's husband, Hugo Beckensteiner, plays piano in the band (successfully defying legend that family affairs and music business won't mix). With Pee Wee Hunt's fine little Dixie band alternating with Frankie's the Palladium is putting up a strong bill. Monday nites there's One Cates with a big band and Helme Beau with a free-swinging six-piece combo. This scribbler remembers when there were not that many listenable bands in all of Hollywood.

The Meadowbrook will return to full-time operation with Stan Kenton's opening July 9. . . . Denny Beckner, who played the Aragon as a bandleader, is back there doing a single (comedy antics or something) while Lawrence Welk and Nick Cochrane orks continue to split the bandstand assignment.

Opie Cates makes the column twice this time; he landed the Tuesday ("off nite") spot at the Avodon as Henry Busse succeeded Jan Garber and Bobby Woodward. Barney McDevitt, Avodon's chief worrier, after shopping for trio or quartet as intermission unit ended by buying D'Varna (Johnny Anderson) to do a solo piano stint between dances, an interesting experiment in dancery policy.

Live Jottings

A fanfare to the Red Callender Trio, which we heard in a long-delayed visit to the Rite Spot, eatery in Glendale, James M. Cain's Glendale of *Mildred Pierce*. Red has excellent musicians in Lucky Enois, guitar, and George Salsbury, piano, recently of Kansas City (and the old Jay McShann band). George was a discovery of Fran (Fran-Tone Records) Kelly and is making good in a big way here. It's difficult to be distinguished in a field dominated by the King Cole Trio, but Callender Trio has something the King Cole hasn't—Red Callender on bass (and we're not trying to disparage Johnny Miller).

Notings

Ted Yerxa has moved his Sunday Jazz Sessions to the Tom Tom, a snug little hotter which will henceforth be known as the Rounders' Club. . . . Here's good news for everyone. Errol Garner is back on the job at the Sun-Q.

With opening of Benny Carter's band Swing Club dropped all race restrictions except that bearing "mixed dancing". Enforcement of the latter resulted in couple of embarrassing incidents, one involving a well-known musician.

Eddie Heywood, at Troc's King Cole Room, has set-up similar to that he formed here last year—two trombones (Dickenson and Coker), one sax (Erwin Powell), trumpet (Leonard Hawkins), bass (Ernie Sheppard), drums (Bill Purcell). . . . Troc did not close its large room, which has been housing Eddie Oliver society ork, as planned. Reason: Entertainer Arthur Blake refused to work in the King Cole Room.

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Shaw Delights Salesmen With Coming Album

Los Angeles—Check-up on Artie Shaw's recent activities for Musicraft indicates the Bad Boy of the bandleaders has come to terms with the sales department. There is nothing adventuresome about album of Cole Porter standards in which "Artie Shaw and His Orchestra" support singers Kitty Kallen, Teddy Walters, Mel Torme and the Meltones.

Shaw used different orchestral combinations, selecting size and type of instrumentation he felt was best adapted to the song to be done. Largest group was a 40-piece unit containing no brass and consisting of 12 violins, four violas, four cellos, three basses [string], five saxes doubling clarinets, two bassoons, one oboe, flute and four French horns. Set-up of conventional swing band type was used on some numbers. Orks were organized for Shaw by Dave Klein.

Looks like Shaw is turning out neat batch of musically, marketable platters, which, though they won't move the collectors, will move rapidly over the sales counters.

Don Jones Fronts

New York—Don Jones, former Vaughn Monroe trombonist, has his new band at the Washington Inn, on the Boston Post road, in Mamaroneck. Betty Mooney is the band's singer, and George Fragos is arranger and featured pianist.

Feed Host His Own Food



Hollywood—It wasn't that disc jockey Bill Anson (left) and leader Lawrence Welk suspected the quality of the food. They just thought Sammy Kaye should have his share of the spread at the cocktail party he threw at the Palladium for the national finals of his "So You Want To Lead A Band" contest. Winner was a high school drummer. Ed Bemis of Springfield, Mass.

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Busse Likes His Vocalists



Hollywood—Henry Busse is enthusiastic about the talent of his two new vocalists, both youngsters. Betty Taylor, a Seattle girl, has sung with Bob McGrew and Red Nichols, but Eddie Williams' only experience was a six months engagement with Frankie Masters when he was 16. The Busse band is at the Avodon here currently.

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CHICAGO'S BAND BRIEFS

Randolph street is the place currently—with Lionel Hampton holding forth at the Band Box. The spectacle of Hamp's 20-piece band in the small, low-ceilinged cellar room is something to see and hear. But Hamp is pulling the same smart stunt that went over so well for him at the Panther room a few months back—playing lots of danceable music, with muted brass and plenty of the wonderful Hampton vibes featured.

Otherwise, what was once Chicago's 52nd street is now almost a "mickey" lane, thanks to Schwartz and Greenfield pulling out practically every good jump combo from their string of clubs. Only exception is the Brass Rail, just above the Band Box, where Alice Hall's jump group continues on, and where Eddie Wiggins' great sextet has been featured. But Wiggins is on notice and the prospect of another jump group replacing is indefinite. Wiggins has been set for the three-to-eight Sunday afternoon stint at the Band Box, however.

Not to be overlooked in the Randolph street scene is the great Duke Red Saunders group at the Downbeat room. Joe Sherman, the owner, has, as usual, about a half dozen combos carrying on in the Carrick bar and the Downbeat room. But otherwise the street is strictly a "mickey" one!

Georgie Auld's new band opened at the El Grotto on the 28th. The spot is located in the Pershing hotel, where Georgie received a nightly ABC net air shot during his five-week date.

Tay Vore goes into Paellido's with his trio. . . . Dick Stern suffered a set back by losing a Toledo date due to a road mishap. None of the band was injured. . . . Laura Rucker continues on and on, a hardship to no one, at the Tin Pan Alley, on the near north side. . . . Chick Canade, alto sax and clarinet star, has the three-piece combo at the Show Boat, Joe Sherman's West Madison street club. Joe Wallace is on piano and Herman Schoeck on drums.

Stanley Williams' sextet now at the Club Silhouette. . . . Buddy

Rich more than held his own on his recent Panther room date. Several changes were made in the band during their date here, necessitated by a budget cut. . . . Alvino Rey is there now, with Tex Beneke and the Glenn Miller band opening Friday (5th) for two weeks.

The new Jay Burkhardt band is working Sunday afternoons and Monday nights at the Embassy club and may take over from Jimmy Dale's group at the Band Box on off-nights (Thursdays) this month. Lineup of the band, which includes several top local men, is: Jimmy Bavetta (lead), Bert Kempe, Vic Val (hot), Merritt Edwards and Lou Sioda, saxes; Eddie Badgely (lead), O'Neil Del Guidice, Bob Skarda (hot) and Bill Inman, trumpets; Freddie Conway (lead), Erwin Mack (hot), Eddie Skowronski, and Bob Jones, trombones; Shelley Robbins, piano; Mel Stone, bass; Jimmy Raney, guitar; Red Lionsberg, drums; Bob Dunne, vocals. Book is built around the leader's writing.

The King James trio holds forth at the Wharf, on 55th street, with James Waldon, lead and pianist, George "Red" Sims, tenor sax, and Carl Smith, drums in the unit. . . . Corry Lynn opened at the Wilshire ballroom for the summer and Russ Bothie took over at Mari-

Horizon Hour



Chicago—New vocalist featured with Joe Vera's orchestra in the New Horizon Room of the Hotel Continental is lovely, blonde Karen Ford, who specializes in soft, velvety melodies.

gold ballroom. . . . Johnny Sippel, former Rainbo ballroom flack and once with Billboard and

Down Beat, has taken over publicity work for Colosimo's. Ada Leonard and her all-girl band is the current feature.

Kermit Beerkamp has taken over the personal management of the Nat Towler band, now at the Rhumba-boogie. The Towler and Carl Bean bands inked recording pacts with Tower records to do four sides each.

The Rainbo ballroom closed late last month after a not particularly successful season. Chances are only about 50-50 that the place will re-open next fall, although the management has announced that Hal Melatiya, Frankie Carle and Tommy Dorsey have been booked. Sweet bands will get the nod if they do open again.

Charlie Barnet closed there with what proved to be one of the best bands in town all year. With seven saxes, five trumpets, five trombones (until Tommy Pederson left) and three rhythm, it was the biggest, and about the best, band Barnet has fronted.

—don

Chicago—Bennie Harris, 19-year-old bandleader at the Pershing hotel here was hospitalized last week after he took an overdose of benzedrine by mistake. Harris was reported wide-eyed and out of danger at press-time.

Jazz Wax Show On Pitt Radio

Pittsburgh—Amazing as that may sound, it is true. Smoky City, heretofore a strictly ickle burg, is now jumping with the hottest jazz ever recorded.

First to take this crusading step in radio station WWSW, the Smoky City's only all night station, who inaugurated the program, Jazz Jamboree, a one-hour strictly jazz classic every night in the week.

The unbelievable part of this violation to the Smoky City's corn title is that public reaction has been anything but objectional, which would seem to indicate that Pittsburgh can and will appreciate good American jazz.

The program is bringing to the public here, in the form of records, many strange names to Smoky Cityites, such as Joe Yule, Ike Quebec, Illinois Jacquet, Betty Roche, Billy Samuels and many others.

Directly responsible for dreams-into reality is Marty Cohen, energetic publicity director for the station, and former GI.

—Sinbad A. Condensed

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Yes, We Can Be Had But Not For Dough!

Several weeks ago a flashy apple walked into the Beat's New York offices and offered various of the boys \$500 if they would see to it that his band leader made the next issue's cover. The boys looked him over and told him pithily that (1) his prices were much too low and (2) that neither they nor the Beat were for sale.

A short time after that, a well-meaning musician bumped into one of the Beat staffers on the street and, pointing out that he had just started a band and needed publicity, wanted to know how much it would cost him for a write-up in Down Beat.

We explained to him and we think it worthwhile to make clear to you that Down Beat doesn't offer any part of its contents commercially except its advertising. Nor does the purchase of any amount of ad space in the Beat mean that you will be assured of "real smart" editorial coverage.

Down Beat's ad and editorial departments are separate units, staffed by different people, who indulge in the same amount of amicable bickering that goes on in any good newspaper. The ad boys tell the ed men they pay their keep; and the ed guys point out they make the paper. And so it goes.

But you still can't buy comments, reviews, news, or features in Down Beat. We're old-fashioned enough to believe that people get write-ups because they deserve them, not because they can pay for them. We like to write the news as we see it, not as somebody buys it. We are well aware that there are publications which don't play the game the same way—which sell covers and give reviews to the biggest advertisers.

That's their business—but not ours.

If you want a cover on Down Beat, make it a good picture with a newsworthy idea and a good music tie-in, and let us see it—you have as much chance of landing a cover as Goodman, Ellington, or anyone else. The last issue of the Beat had a wonderful shot of fine fiddler Hal Otis, who certainly isn't in the 10 G-e-Week class yet.

If you want a review of your band, make it a good band with something new under the musical sun, or staff it with crack musicians, or at least come up with the bright hope of a fine unit sometime; we'll be glad to talk it over with you.

If there's news about your band or some musician you know, or yourself, don't be bashful, Jack. We're here to take care of you—nobody else is going to—and the total cost is that 20 cents you lay out for an issue or the \$4 for a year's supply.

Don't forget—we're human—we like to look at pretty girls, cute kids, unhappy dogs too—but our primary concern is still music and the people who make it.

There may be times around press-times or late at night when we have to duck answering the mail or all the phone calls right away. And when someone calls in for a list of every record on which Benny Goodman plays, he may get Goodman's phone number in reply. But ordinarily we want to give you a hand on the Where Is or the Who Dat queries.

Down Beat is the musicians' newspaper—and therefore it is only proper that we can be had—but for worth displayed, not value received.

Benny On Summer Aire; Then To Coast

New York—Benny Goodman, on the Socony radio show until September 2, with the vocal spot probably going to new-comer Eve Young, will work two days in Detroit right afterwards, and then to Hollywood, to return here Oct. 24 probably via a concert date in Chicago.

Religious Album

Los Angeles—Lew Ayers, ex-movie actor, has been set by WM's Charlie Wick as narrator on an album of Bible stories for ARA. Ork under Lou Brink will accompany. Before entering pix Ayers played guitar with orks fronted by the late Ray West, Henry Halstead and other top baton men here in late 'twenties.

Like Father --



Chicago—Swinging a tenor himself, Sherman Hayes gives a few pointers on alto sax to Sherman Hayes, Jr. The band which papa leads will be featured for the remainder of the summer at the Bismarck hotel here.

CHORDS AND DISCORDS

Back To Dizzy

Pacific Area

To the Editors:

I just heard a rebroadcast of Woody Herman's show of some weeks back. After hearing that frantic stuff all I can say is give me that good old-fashioned Dizzy Gillespie jive.

John N. Vedder

Under-rated Masters

Houston, Texas

To the Editors:

We don't get many of the top bands here in Houston but we can keep up with the times by radio, records and reading Down Beat.

I would like to nominate as the most under-rated band of the year, the band of Frankie Masters. I saw him at a theater here the other day, expecting another corny band. But I was favorably surprised, because Masters' band really jumps on some fine arrangements. He has a fine lead alto man, Jim Putnam; and a good jazz tenor, Fritz Moore. The sax section is excellent. He has only five brass, but the section sounds solid and he has good men playing the leads.

The trouble is that Masters uses too many vocals, although they have some pretty good arrangements. If he would let up a little on the commercialism and let his boys go, he'd have one of the finest outfits in the country. I think Down Beat should give some credit to this band. I have heard bands like Jerry Wald, Bobby Sherwood.

WHERE IS?

ROOSEVELT NICARAGO, formerly with Buddy Rogers
JIMMY KETTERMAN, drummer, believed to be in the Chicago area
DAVID SMALL, tenor sax man, formerly with Carolina Cotton Pickers
BRONSON "RED" FREEMAN, tenor man, formerly with Bill Porter
WILLIE BEERS, former vocalist with Les Brown
EDDIE "EEEK" KENYON, formerly with Hal Kemp
ALEX CASTRO, trumpet, formerly with Xavier Cugat
DAMON WARREN RYNYON, tenor

WE FOUND

DON REID, new assistant headwaiter at College Inn, Hotel Sherman, Chicago
PHIL ROMMEL, 621 Summer Avenue, Los Angeles 41, Cal.
NIN NIXON, now fronting his own band at Rainbow Gardens, Waller Park, Erie, Pa.
JIMMY PUPA, playing lead trumpet with Charlie Barnet band, Aquarium Restaurant, NYC
MICKEY MENDY, back with Greg Gordon, Voge Terrace, McKeesport, Pa.
KENNY SCHRUDDER, trombonist, back with Tommy Tucker
DON MANNING, 3268 East Pine Street, Seattle 22, Wash.



"—and this is my little brother, Re-bop!"

Send Birthday Greetings to:

- July 16—Lawrence R. Goldie
- July 17—Jack, Archer, Noble Sissle, Ray Wetzel
- July 19—Buster Bailey
- July 21—Omer Simeon, Kay Starr, Tommy Stovall
- July 22—Eddie Kubz, Tommy Linehan
- July 23—Emmett Berry, Abe Siegel
- July 24—Bob Eberly, Herbie Heymer, Joe Thomas, Cootie Williams, Bill Kent
- July 25—Habby Caldwell, Johnny Hodges
- July 26—Erskine Hawkins
- July 28—Art Cavalier, Corky Corcoran, Rudy Vallee
- July 29—Don Redman
- July 30—Hilton Jefferson, Claude Jones
- July 31—George Liberace

George Paxton, Ray Anthony and Buddy Rich and I think this band is just as good or better.

George Andrioli

Chick And Ella

Pretoria, South Africa
To the Editors:

Regarding American dance bands, I reckon very few of them today are anywhere near the old Chick Webb band. There was none of the nauseating stuff that we get in our present-day commercial numbers. And Ella Fitzgerald! What a voice!

But today, as always, the good old Duke is right on top. Long may he stay there! As for trumpeters, Taft Jordan still has my backing.

L. Milner

Musical Revolution

Boston, Mass.
To the Editors:

Controversy over the use of the words "jazz" and "swing" is rather stupid, not only because there is no definite meaning to the words, but also because music has gone so far ahead in the last half-dozen years that old values can no longer be maintained with accuracy. Certainly the music of bands such as Boyd Raeburn, Woody Herman and Stan Kenton—not so much their average output, more their unusual and advanced specialties—can't be called jazz bands, or even swing bands! Out of the music men such as Ralph Burns, George Handy and a handful of others are writing today may well come the spark of a musical revolution—and America may suddenly find itself leading the world musically with a new and wonderful expression of an intellectual and soulful music form.

Fred Manners

RAGTIME MARCHES ON

NEW NUMBERS

PEDERSON—A child to Mr. and Mrs. Tommy Pederson, June 8, in New York City. Father is trombonist last seen with Charlie Barnes.

LAMB—A son to Mr. and Mrs. Donald Lamb, June 2. Father is band leader.

BLACK—A son to Mr. and Mrs. Freddie Black, June 8, in Los Angeles. Father is band leader.

GOODMAN—A second daughter to Mr. and Mrs. Benny Goodman, April 29, in New York City. Father is band leader.

OSTERMAN—A son to Mr. and Mrs. Bruce Osterman in Syracuse, New York. Mother is band vocalist Rosemary McDonald.

TIED NOTES

ROBINSON-STUART—Harlan A. Robinson to Marjorie Stuart, former head cheerleader, June 21, in Glendale, Calif.

FOSTER-KIM LEE—Stuart Foster, 20, came with Tammy Dawson to visit "Baby Kim" Lee of the Kim Lee Sisters vocal trio, April 15, in New York City.

BONAGUIDI-HOOKS—John Bonaguidi, bassist with Joe Vera and Dorothy Ruth May 29, in Chicago.

PORTER-EDWARDS—Al Porter to Grace Edwards, June 1, in Philadelphia. Both are singers.

NASH-HUGO—Ted Nash, 22, tenor on with Lee Brown, to Evelyn Hugo, June 20, in Chicago.

SPITALNY-KAYE—Phil Spitalny, band leader, to Evelyn Kaye, violinist, with his orchestra, June 17, in Newark, N. J.

Gwynn-Trinkle—Eddy Gwynn, the jockey, to Billy Trinkle of WIBC, recently in Indianapolis.

FINAL BAR

RIVERO—Buddy Rivero, clarinet man, June 6, in an auto accident in San Antonio, Texas.

KRAMER—Max Kramer, 48, owner of the Lincoln and Edison bottling plant, died June 17 in New York after long illness. He is survived by his wife, Maria, and two sons, Milton and Nathan.

KLEPPER—Paul Klepper, 51, manager of standard and foreign department of Marks Music Corp., June 11, in New York after several months illness.

HOWARD—Mrs. Helen L. Howard, 21, organist and accompanist to Paul Klepper, 51, manager of standard and foreign department of Marks Music Corp., June 11, in New York.

MEYER—Mrs. Elizabeth S. Meyer, 42, pianist, May 28, in Philadelphia.

MILLIAN—Paul L. Millian, 66, violinist, May 20, in Woodlynne, N. J.

NEPP—Archie L. Nepp, 56, band leader in Ohio, May 22, in Los Angeles.

MUMFORD—Mrs. Mumford, former professional musician, June 4, Harper Hospital, Detroit.

ROYCE—James Royce, 41, engineer, May 20, in Pontiac, Mich., after falling from train. Known as Jimmie Shanson.

LOFTUS—Eddie Loftus, 52, old-time Chicago radio singer, June 8, in Chicago.

Elliot Lawrence Set For Colorful Opening

New York—Elliot Lawrence opening tonight at the Hotel Pennsylvania has bid for a colorful splash. The young band-leader has spent \$2300 on lucite plastic band-stands with varicolored lights mounted in the base to give the bandstand a little variety. Current radio groups has the band a good candidate for the Old Glenn Miller Chesterfield radio slot.

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Chicago July 1, 1946



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

Many jazz musicians as well as dance band men have known Jack Purvis personally or by reputation. His reputation as an arranger and a trumpeter in the Armstrong tradition is well known.

Jack Purvis was first heard of playing trumpet in a local Kentucky band around 1922. He later joined Whitey Kauffman's Original Night Hawks in 1926 and made Victor records with this band. Among other connections, Purvis hooked up with the late Hal Kemp's band for a tour of Europe. He left Kemp in Paris suddenly and began a long series of disappearances that date up to the present time. One of his musical associates recalls that Jack was a genius playing a C-coronet and writing terrific arrangements. However, his flair for marrying a gal in every town made it necessary to change bands frequently and he was never long in one spot.

Delaunay's Discography indicates that Purvis arranged for the Fletcher Henderson band around 1928. The Dixie Stompers Harmony recording of "Baltimore" was arranged by Purvis. He began recording under his own name in 1930 when he waxed "Coppin' Louie" and "Mental Strain" at Okeh 41404. Shortly afterwards Jack waxed with Hawkins, Higginbotham, Adrian Rollini, Frank Froeba and others three sides for Okeh Poor Richard, Down Georgia Way and Dismal Dan. One more record date was made without Coleman Hawkins under Purvis' name in-

cluding Be Bo Bo Okeh 8806 and two tunes that were released on English Parlophone only: When You're Feeling Low and What's The Use Of Cryin', Baby?

Anecdotes pertaining to the exploits of Jack Purvis have become legends. Once he was rescued from a gas filled room and rushed to the hospital in an ambulance. Upon arrival, he is reported to have burst out with, "Did anyone shut off the gas? I'll have a helluva bill." He turned up with George Stoll's orchestra in Hollywood back in 1935 but left suddenly with his eighth wife in an Austin car pulling a trailer loaded with symphonic scores, 2,500 cooking recipes, and some musical instruments, only to turn up broke at the Jersey entrance to the Holland tunnel. An instrument house financed (50¢) his fare through the tunnel and he opened in New York at Club 18 with a five piece combination. He left town two weeks later with Joe Haynes orchestra.

In January, 1938, two musicians wrote Down Beat "Chords and Discords" department that while playing a night club in Marysville, Calif., Jack Purvis came in town on the bum with a stack of music and a trumpet mouthpiece and they bought him a horn and got him in on their job. They further reported that his playing scared them to death. It was so great, but after a few weeks he went back on the "lam". A couple of months later they ran into him again in Fresno playing pit music in a burlesque house an octave higher than written. He frequently shipped on boats as chef as he was a fine cook.

In July, 1939, Down Beat ran a story on the music program at the Texas State Prison in Huntsville, Tex. Leader of the fifty piece military band featured over radio station WFAA-WBAP Dallas was none other than Jack Purvis. The pro-

HOT BOX-NEWS

DOWN BEAT

11

Monroe Summer Sub

Hollywood—Vaughn Monroe orch was set as summer replacement for the Abbott & Costello airshows starting with broadcast of July 4 and running for 13 weeks. Monroe broadcasts will originate in east.

gram also featured a five-piece jazz combination led by Purvis.

It is known that Purvis was released on parole some years ago but his present whereabouts are unknown. Boyce Brown saw him one night some months ago in the Riviera cocktail lounge in Chicago. Bob McCracken, Chicago clarinetist, heard that Jack joined the Ferry Command dur-

ing the war and ferried planes to South America. He also heard Purvis was killed in the Ferry Service in Florida. A great many musicians and jazz fans would be interested in some definite information on what has happened to Purvis if anyone reading this column can furnish any details.

MISCELLANY: Bruce Baker of Dallas, Tex., recently wrote that two musicians were planning to open a night club in Dallas under the name of "Nite's" in New York. The two are Jim Culkin, who played baritone sax with the Dan Dailey Trio, and Tom and Garner Clark, who played concert with Joe Venuti and Bob Chester. The boys will use a six-piece combo playing Dixieland.

Charles Delanay writes he will be in New York City the latter part of July.

Another English jazz publication is Jazz News, edited by Albert McCarthy, and published by the Delphic Press, "The Black Hat," East Mill, Fordingbridge, England. Stan Kenton was set as emcee.

Girl Promoter Has Jazz Bash

Los Angeles—Fran Kelly, operator, with Dave Hyltane, former Harry James aide, of Fran-Tone record company, was planning to enter concert promotion field with presentation entitled "Swingposium" at Embassy auditorium here June 24. Stan Kenton was set as emcee.

Performers announced for the June 24 concert included Errol Garner, Red Callender Trio, Vido Musso, Allen Reuss, Irving Ashby, Howard McGhee, Tommy Todd Trio, Dodo Marmarosa.



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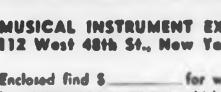
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SUSIE REED

Reviewed at Cafe Society Uptown

New York—They laughed when she sat down at the zither. That was before little Susie Reed parlayed her how-to-be-the-life-of-the-party gimmick into a \$35,000 a year vocation, with night club and Carnegie Hall appearances behind her, and a network commercial plus two Victor Red Seal albums in the offing.

And our Susie is still only 19. Susie is the slightly cherubic lass who waddles duck-like to a high stool in the center of the floor of smart Cafe Society Uptown, is handed either a zither or an Irish harp, dutifully announces "This is a zither" or "This is a harp" and then, to her own accompaniment, breaks out in a refreshing, unschooled voice with ancient folk ballads. The sweetness of her manner, the directness of her voice, the sauciness of her mildly spiced lyrics . . . all of these are arresting in themselves.

As a complete change of pace from the customary highly polished Cafe Society performances, they're dynamite!

The Reed gal is a 100 percent authentic show-world accident. Her songs, picked up in her childhood in the mountain country near Asheville, N. C., were sung for fun. She happened to be at a friend's party one night about a year ago, making with *The Old Lady* or *Golden Vanity* or some such when Mrs. John Hammond happened to hear her and passed the good word to Barney Josephson of Cafe Society. After a "sneak" audition (she was afraid to tell her folks about it), Barney promptly hired her for a two month stretch at his Downtown club. From here she went Uptown, where she's been for the last eight months.

It's hard to analyze Susie's music without getting all mixed up with her non-musical qual-

ties. It's her demureness, her "average" looks, her strange instruments and unconventional songs, the whole incongruity of her performing in a night club that, as much as her voice, account for her success.

Susie has purity, body, flavor when her naturally high voice is in the upper register. It's when she goes down that she begins to waver and shake and emit some abortive sounds. Her playing of harp and zither is, incidentally, rudimentary.

DOWN BEAT'S DECISION: A sweet, natural person with a personality that has the audience on her side every time. No competition, vocally, for balladeers John Jacob Niles, Richard Dyer Bennett or Burl Ives; but, withal, very competent and altogether pleasing. An intensive stretch of voice training would help Susie, if she'd guard against acquiring a "schooling" voice.

Susie Reed Replies

"I do not wish to answer."

Susie Reed

(Press Agent's Explanation: "Susie thought the review critically accurate but objected severely to her walk being described as 'duck-like.' She also wondered about being unfavorably compared to the three singers mentioned and about the suggestion that she have schooling. Susie says she's the only one of the group to have had schooling.")

Down Beat covers the music news from coast to coast.

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Through the Looking Glass



(as reflected by got)

Second of a series of intimate shots of name musicians by Bill Gottlieb, as reflected in their dressing room mirrors, is Glen Gray, leader of Casa Loma, posed during his recent engagement at the New York Paramount theater. No character in Mr. Gray, but a substantial pillar of the community, as shown by the absence of loud ties and trick suits, and the presence of a huge bag of golf clubs, a business-like smoking pipe and a neat portable office unfolded at the right.

ABOUT 88ers

by SHARON A. PEASE

One of the early ambitions of Frankie Carle, currently at the Hollywood Palladium, was to be a professional prizefighter. He did quite a lot of professional boxing in his early teens, taking part in some 100 bouts around Providence, R. I., his home town.

Jay McShann and his boys arrived in Los Angeles, June 29, for a four-week engagement at the Plantation Club. While on the coast he expects to record his *Rebob Mix-Up* for Mercury. Jay has been featuring the tune during his recent tour of the south. . . Sam Saxe, prominent Boston teacher, now in Hollywood where he plans to reside permanently. In recent years Sam has been associated with the New England Conservatory. Included among his former students are Joe Lippman, Bob Kitisa, Danny Hard and Arnold Ross. . . Incidentally, Ross, in addition to his regular

work with Harry James, has recently cut records with Charlie Ventura, Willie Smith, Helen Humes and an album of solo sides.

Mary Lou Williams, vacationing after a busy season in New York where she was featured at Cafe Society Uptown, and on a weekly radio program called the *Mary Lou Williams Work Shop* aired via WNEW. She also worked frequent recording dates, numerous benefits and gave a concert at Town Hall which was so successful that she is now considering a nation-wide concert tour for next fall. . . Bill Straub back with his former boss, Larry Clinton, for two recording dates at Cosmo last month. Straub, a member of Clinton's pre-war band, has been teaching in New York and works weekends at Sar'di's on Long Island with a trio (Milt Thomas, accordion-vibes; Ed Wulf, bass).

Floyd Bean was at the keyboard when his cousin Carl Bean brought his fine territory band into Chicago to make a series of records for Master. . . Bill Otto, who has been jobbing and taking out bands since his release from the army, joined Henry Brandon when he opened at the Edgewater Beach last month. The band recently did a recording date for Imperial with Bill's piano spotted on several sides including *What Can You Do With A Broken Heart*, a promising original penned by Mort Schaefer of Dayton.

(Mail for Sharon Pease should be sent direct to his teaching studio, Suite 715, Lyon & Healy Bldg., Chicago, Ill.)

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Dates In East
Upset Kenton
Disc Schedule

Los Angeles—Stan Kenton left here for date at Casa Manana starting July 9 and long string of platter dates for Capitol records and transcriptions, will be forced to go east in August despite efforts of Carlos Castel, Kenton manager, to buy off commitments for that month at Cedar Point (Sandusky, Ohio) and at Detroit's Eastwood Gardens. Castel wanted to keep band here to lay up back log of writings against possibility of Petillo's nixing all platter work for AFM musicians with expiration of pact with major platters on January 1.

Louis Jordan
Reopens 400

New York—Soaring Louis Jordan and his Tympany Five will headline the reopening of the 400 Restaurant when it unshutters Sept. 6 for the 46-47 season. The Modernaires with Paula Kelly are also slated for the fall opening, with Randy Brooks orchestra joining them as the "extra added attraction."

Top billing for the small unit in the big name 5th avenue spot comes as recognition for the fine job Louis has done on records and theater dates. Only other Negro band to have hit the 400 was Duke Ellington who, incidentally, recently preceded Jordan at the Paramount theater.

The Modernaires and Randy Brooks are doing a series of summer one-nighters prior to the Sept. 6 opening.

Davison Crew
On 52nd Street

New York—Trumpeter Wild Bill Davison debuted a six-piece band at the Keyboard club on 52nd street June 27, according to plane at press time. Art Hodes, jazz 88er, was penciled to open as an alternate act with Davison's crew.

Personnel for the Davison band includes Sid Harwitz, piano; Joe Barafaldi, clarinet; Herb Ward, bass; Ed Piering, tram, and Stan Krell, drums. Krell is a former Richard Humber thumper.

Ernie Anderson, Eddie Condon's Man Friday, has denied that there was any ill feeling between Wild Bill and Condon.

Davison was replaced in Condon's band by Max Kaminsky.

N. Y. Parks To Be
Filled With Music

New York—The Parks department here continued the program of summer park dances that it has run in the past with Johnny Bothwell slated to work tomorrow at Victory Field (Queens), July 3 at Poe Park, and July 5 at Prospect Park (Brooklyn). Dizzy Gillespie gets in the act July 8 at Colonial Park, while July 9 puts Dean Hudson on the Jackson Heights Playground bandstand. Sam Dowell is at Poe Park on July 10, while Shorty Sherock pulls down two days, July 11-12, at Central Park and Prospect Park.

Tours In C-46

San Diego—Dave Willis of house band at Mission Beach ballroom during past season, is doing a tour of one-nighters at military and naval bases in western states via C-46 air transport.

Steve Broadus
MUSICAL RESEARCH

Swing In Schooltime Pays Off

Klever Kids Kill Kats With Kapable Kombo

New York—Hookey paid off here on June 5 when 80 Nassau High School students, batoned by Long Beach music supervisor Glenn E. Brown, presented a two hour *Swing In Schooltime* program at Town Hall. The concert, a culmination of several years promotion of pop music as respectable stuff, showcased Fred Waring and Bob Shaw, plus Will Hudson's scoring of Kenton's *Artistry In Jumps*, despite rehearsal handicaps imposed by mixed support from Nassau County music educators.

Some individual teachers at the various schools, out of jealousy or horror, nixed the entire production, forcing the students to cut classes for the daytime rehearsals held in Long Beach.

'Square As A Cube'

"Gee," moaned one white-coated sideman before the performance, "at Hempstead High, they won't even let us play saxophones."

"Yeah," added one teen-ager, "our schools are really square." "Like a box," added a fem member of the 40-odd choral group. "No," added a hornman, "more like a cube."

Despite the scholastic stoppages, Brown's band played with a real professional flair, especially when the large, unwieldy group could get moving on a jump tune. On the more melodic numbers, Brown's reluctance to drop some of the enthusiastic musicians held the group down to a topheavy chug.

Brass Sounds Well

Of all the sections, the brass sounded well on *B-19* and *No-Name Jive*, with top solo work from John Ross (tram) and Bill Strickland (trumpet), both of Long Beach High. Musical best of course was Brown himself on vibes, who leads a six piece unit at the San Susan near Mineola, N. Y., in his spare time, having snuffed a contract with Fred Waring six years ago to fulfill his original teaching contract.

Other ork-men who drew plaudits were Fazola-looking Sam (Long Beach High) Staff, on alto, Dick (Hempstead High) Bohemian piano, guitarist Ray (Sevanhaha) Pulaski, and bassist Bert Mayerson from Long Beach. Vocalist Lella Greenwood from Malverne drew the only encore of the evening for her *The Boy Next Door*, more a compliment to her red-haired looks than the singing itself.

Long Beach Swings

For classrooms, Brown sticks to classical, with pops coming after hours. Long Beach however has its own swing band and gives two swing and two classical concerts a year, at which jazz outdraws longhair four to one!

In his program notes, Brown

hedged on jazz, justifying it mainly as "an avenue to the classics". But elsewhere he added that swing was the more difficult of the two, citing the case of a student, who faked his parts with the symphony orchestra, but had to learn to read when playing drums with the swing unit.

—got

New York—Herbie Fields has been signed by Victor and is slated to cut his first four sides early in July.

Trade Tattle RECORDS

Ted Nash, Les Brown tenor man, led a pick-up group for Savoy. First four sides cut are *Over The Rainbow*, *Cocktails For Two*, *Annie Laurie* and *Margie*. Nash played alto on last side. . . . Sonny Skylar has signed with Mercury. . . . Other pacts find Noro Morales with Majestic, Una Mae Carlisle with Savoy and Jerry Sellers with Sonora.

Tito Guizar left Victor for Mercury while Mercer Ellington joined Pappy under the Musicraft label. Mercer's contract is for three years and calls for, successively, 12, 18 and 20 sides per year.

Oliver W. Nicoll has joined Cozmo as director of program development. Nicoll is responsible for "Der Bingle" tag for Bing Crosby. It was part of his work as deputy chief of Broadcasting in the ETO for the OWI.

Biggest royalty check ever

written for a six month period went to Jose Iturbi this month. The concert pianist got \$118,029.26 from RCA Victor as his cut of sales.

Sanford Gold cut eight piano solos for Savoy.

Savoy records coming up with a Fats Waller Memorial session with *I Can't Give You Anything But Love* and other tunes done by a band made up of tenor man Gene Sedric, pianist Una Mae Carlisle, drummer Slick Jones, and other musicians associated with the late great Fats.

LOCATIONS

Rex Stewart's option has been picked up at the Aquarium, bringing him up at least to the 7th of July. . . . Abe Ellis opened at the Carousel in Newark. . . . Bernie Mann's orchestra is broadcasting six times weekly from the Anchor Room, Port Washington, L. I. Half the shots are via WOR, the rest through WABC.

The Red Caps, vocal-instrumental group, open at La Martinique,

Wildwood, N. J., June 28, and will remain through Labor Day. . . . Tiny Grimes with Trammie Young remains at the Three Deuces, 52nd St., 'till September.

Ray Perry is currently at the Bengazi in D.C. . . . Dave Rivera is doing a single at Cerutti's. . . . Earle Warren has hit the Savoy in Boston. . . . Joe (piano) Turner is playing the Alpha Lounge in Troy till July 9. . . . Piano-maestro Frank Roth and orchestra will make the Wopowog Lodge, East Hampton, Conn., their summer home. Three WOR-Mutual wires a week are part of the deal.

PUBLISHING

Lou Levy bought out his ninth publishing catalogue when he acquired the Sprague-Coleman firm. Latest deal brings Levy's organization, Leeds Music, Alec Templeton's Bach Goes To Town and works by Mana Zucca, Paul Crosson and Vladimir Dukelsky (Vernon Duke). A recent Levy acquisition was Am-Rus, which brought Leeds compositions of men like Prokofieff, Shostakovich and others.



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Vic Sets Ork As B'way Queries Lombardo Split

New York—Rumored on again, off again, for the past few weeks, the Victor Lombardo band has been definitely formed and at press time was rehearsing at the Ringle studios here. First job is a one-week break-in date in Massachusetts to be followed by ten weeks at the Ross-Fenton farms in New Jersey.

The band, handled by GAC, will be 14 pieces with Barbara Johnson and Bill Schalle handling the vocals.

GAC's Don Seat, who has been working to iron out early kinks, said that many New York hotel offers had fallen in already and, although nothing had been set as yet, four of the major recording companies, including Capitol, had tossed feelers Vic's way.

In spite of the local gossip that the break came from hard feelings between Victor and the other Lombardo brothers, *Down Beat* was told that the clan

Joe's N.O. Jazz

New York—It's happened and it's no joke, son. Joe Marcella's Old Timers have recorded Clarinet Marmalade and Tiger Rag, starring the Bobby Hackett trumpet. The sides, produced by Savoy, at Joe's insistence are marked: "Dedicated To Leon Rappolo".

wasn't laughing on the outside etc., over the spit. In fact, they say it's wonderful and that Guy has given much help in the organizational planning for Vic's venture.

Still, Broadway gagsters, unable to take the schism lying down, offered GAC this idea for Victor's posters:

a wonderful GUY
victor LOMBARDO

Close observers say the band will maintain many of the known Lombardo touches yet will be more modern than Guy's crew.

Sedric Into Village

New York—Gene Sedric, former Fats Waller saxist, has taken his combo into The Place club

Iowa Girls Get Song Plug



Iowa City—On a recent visit here, Tiny Hill agreed to plug a new song, Swing It, written by Luella Tomlin (left) with lyrics by Mildred Switzer (right). The band may swing the song, the song may even swing the band, but they'll never swing Tiny, known as "America's biggest band leader".

here in the Village. Crew features Lincoln Mills, trumpet; Settle, bass, and Slick Jones, drums. Jones also is a former Freddie Jefferson, piano; Danny Wallerite.



Mutual music is currently reviving an old favorite, If You Were The Only Girl. Tune was composed by Clifford Grey and Nat D. Ayer.

Azusa, a new novelty tune by Sammy Gallop and Guy Wood is one of Leeds' new releases. Tune has been recorded by the Andrews Sisters for Decca, Tony Pastor for Cosmo, and Bob Chester for Sonora. Her Bathing Suit Never Got Wet is also new on firm's list. Writers Nat Simon and Charlie Tobias composed it and the Andrews Sisters have cut it for Decca.

Forster music is reviving Harry Stoddard-Marcy Klauber's I Get The Blues When It Rains.

Arcadia Valley's latest plug is I'm A Slap Happy Cappy (A Vagabond Pappy). Jack Chapman, Marvin Dinger and Ted Jones combined talents to pen this novelty fox-trot.

The newcomers on the Santly Joy list are Surrender and My Fickle Eye. Surrender is a ballad written by Bennie Benjamin and George Weiss and recorded by Perry Como for Victor, Randy Brooks for Decca, and Woody Herman for Columbia. My Fickle Eye is a Ray Gilbert-Sidney Miller number and has been waxed by Betty Hutton for Victor, Evelyn Knight for Decca, and Jack Smith and the DeMarco Sisters for Majestic.

Irving Berlin's firm is plugging his tune, Doing What Comes Naturally from the Annette Get Your Gun score. Recordings are by Dinah Shore on Columbia, Freddy Martin on Victor, Jimmy Dorsey on Decca, the DeMaree Sisters on Majestic, and Jan Garber on Black and White.

Bell Song has just released Let Knock Ourselves Out, written by Juan Tisot, trombone player with Harry James, and Jimmy Dorsey.

And Then It's Heaven is the newest plug on Remick's list. Eddie Seiler, Sol Marcus and Al Kaufman collabed on it.

A new English ballad, Melody, by writers Hugh Charles and Sonny Miller is being published by Mills.

Yep Roc Her-e-o! composed by Slim Gaillard and Lee Rick, has been recorded for Atomic by Slim Gaillard. Johnny Bothwell has just waxed Sh-H The Old Man's Sleepin' for Signature. Number 16 is by Joe Ricardel and Frank Warren. Both tunes are newcomers on the American Academy list.

Nacio Herb Brown and Earl K. Brent's You, So It's You is the new Miller music release.

The Doodle Song is the current plug on Feist's list. Helen Miller, Fay Whitman, and George Goodwin combined talents to write it.

Ralph Blane, Kay Thompson and George Stoll collabed to pen On A Greyhound Bus, which has been recorded by Guy Lombardo for Decca, Vaughn Monroe for Victor, Kay Kyser for Columbia, and Orrin Tucker for Musicraft. Tune is being pushed by Robbins along with All The Time by Ralph Burns and Sammy Fine. The latter has been waxed by Guy Lombardo for Decca, Vaughn Monroe for Victor, Kay Kyser for Columbia, and Orrin Tucker for Musicraft.



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DIGGIN' the DISCS WITH MIX

Columbia Records, a very enterprising concern at times, has just re-hired George Avakian to get its re-issue series into shape for fall or early winter production. While George is prowling around in some of the fine things Columbia has, vintage '30 and '40, may I suggest some investigation of a few masters left over from period '40. Such as the wonderful Lena Horne-Teddy Wilson *Prisoner of Love*, or the two-sided Red Allen *Sometimes I'm Happy*. Or maybe Basie's *Back Door Romp*, with Billie Holiday's *It's A Sin To Tell A Lie, Until The Real Thing Comes Along*, *Am I Blue, and I Cover The Water*, *front boosed in for good measure*.

Just to keep things interesting there are the Eddie South sides, or the Claude Thornhill *Stealin' Apples*. Cootie Williams has *Sleepy Valley, Fly Right*, and *Marquita* amongst others, while there is a two-sided Teddy Wilson of *Jitterbug Stomp* plus his own *Mop-Mop*, all with the old small band which have never been released.

And in case there are any gaps in the release schedule, I will gladly settle for an album of the wonderful sides the Red Norvo band did from 1936 to 1938. *Smoke Dreams* with Mildred Bailey still has enough on it ten years later to scare Boyd Raeburn.

Hot Jazz

Wingy Mannone

Tim Roof Blues

If I Could Be With You

Label of *Blues* is a little mystifying since it lists Cole Porter as co-author of the famous oldie, which is something kept well-hidden up until now. Wingy plays it according to the old tradition: piano tremolo, gutty trombone, and even the famed old *Aunt Hager's Blues* figure tacked on for good measure. I've heard the Wing himself though, when there was more bite to the playing. You is dueted between Wingy and Kay Starr, with Man-

none signing off "you got me, baby, you got me." It's been a long time since I heard a gal sing on wax with this kind of forceful phrasing—it's certainly a contrast to the sometimes over-languidness of the Holiday imitators. This is two-beat in tune with ideas too—my, my—thought them days was gone. (ARA 145)

Cootie Williams

Echoes Of Harlem

When My Baby Left Me

Here's another ex-Ellingtonite who sounded so much better when he was with Duke. Not his playing, so much, but because the backgrounds high-lighted him so much better. When Cootie plays the third-story passages, he still has an exciting tone, despite the Cab Calloway-ish scattering of the band in back of him. Balance is very bad—rhythm sounds hollow, and the record was pressed off-center. I'm sure Cootie is financially way better off on his own—but artistically I'm not too sure. He is an Eddie Vinson-vocalized blues, with some good background figures added. (Capitol 266)

Wingy Mannone

Bob Crosby Orchestra

The General Jumped At Dawn

Big Fat Ma, Skinny Pa

Last time I heard the Jimmy Mundy *Dawn* was by Paul Whiteman's coast band. Here it is with Wingy playing, singing, and generally enlivening things for his little band. Whoever wrote the introduction for *Pa* certainly liked the intro on the old Benny Goodman of *Can't We Be Friends*—they're that much alike. Quig Quigley has rough competition on the singing-playing routine from Mannone on the reverse side. (ARA 143)

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Symbol Key

<i>fff</i>	Tops
<i>ff</i>	Tasty
<i>ff</i>	Pleasing
<i>f</i>	Boring

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

Rex Stewart

ff Boy Meets Horn
ff Jug Blues

Horn is the same sort of thing Rex has been doing with the tune for the past nine years, and his little band fills in well, though like all ex-Ellingtonites he misses the opulent backgrounds from the big band. *Blues* has some of that bass-trumpet gagging around which Rex favors, and a surprising bit to the last chorus. (*Mercury 8001*)

Dickie Wells' Big Seven

ff Red Rock
ff We're Through

This combo in the J. C. Heard band, with Dickie's trombone, Celi Scott (baritone), and Jimmy Crawford at drums added. *Rock*, a be-boppish Buck Clayton score, is just one of those sides that didn't *Through* is better-than-ordinary support of Sarah Vaughan's vocaling, and she is seldom less than better. (HRS 1019)

Albert Ammons

ff Boogie Woogie At The Civic Opera
ff Doin' The Boogie Woogie

Aided by rhythm, Al does here what he recorded eight years ago for Blue Note under the name *Boogie Woogie Stomp*. Same tempo, mostly the same ideas, and the same touch and technique. Granted that unlike most BW experts, his playing always has life and vigor, and is seldom sloppy, there's still a strong need for some changes. (*Mercury 8007*)

Jack McVea

ff Boogie Woogie

Repeat here on the Ammons review: boogie used as a form only for itself can become boring and repetitious. Its only real justification is as a change to straight flat four-four tempo within a band. Saving grace to these sides is that playing with a small band, tenorman McVea

keeps them on a relaxed, easy beat, more often a shuffle rhythm than real b.w. (*Black And White Album 54*)

Mahlon Clark Sextette

fff Can't We Be Friends
fff East Lynne Jump

Funny coincidence: record before had an arrangement chunk that sounded like the old BG record. Here clarinetist Clark sounds like BG himself. There is no aping, it's merely that his conception and tone at the beginning of the record bear the Goodman influence. There are actually six men on the disc, extra sideman playing straight guitar behind the electric solo. Along about the fourth chorus the beat pricks up its ears and goes. *Jump* is the sort of close-bitten phrase that the Shaw Gramercy 5 used to play all the time. No slams meant at Clark though—he needs no-one on whom to lean. (*Jewel R-5001*)

The Jacque Rabbits

ff Illinois Stomp
ff Ladies' Lullaby

Illinois Jacquet sells best when he is being frantic, and these sides don't achieve the peaks he gets in person. Nice to notice that for a change the two "head" tunes are credited to the whole band, instead of to just the leader. (ARA 144)

BEST BETS

Hot Jazz

If I Could Be With You
By Wingy Mannone and Kay Starr (ARA)

Swing

Dinah
By Sam Donahue (Capitol)

Dance
In Apple Blossom Time
By Elliot Lawrence (Columbia)

Novelty

No Man Is An Island
By Orson Welles (Decca)

Vocal

What Is This Thing Called Love
By Billie Holiday (Decca)

Harry Carney's Big Eight

fff Shadowy Sands

fff Jamaica Ramble

When pianist Jimmy Jones arranged *Sands*, he told me you just can't keep from sounding like Duke with Ellington men in your band. This one has Carney (?) playing a lovely bass clarinet against a quasi-beguine background with Larry Brown's trombone, Otto Hardwick's clary, and Ted Nash (Les Brown) sounding against Jones, Billy Taylor (bass), and Jim Crawford (drums). This is both pretty and distinguished scoring. *Ramble* (Modulate to Page 16)

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Diggin' the Discs-Mix

(Jumped from Page 15)

has an amusing piano triplet effect of the sort Duke uses to buck his rhythm section—it almost tosses bassman Billy Taylor second time round. Jones certainly has a fine ear for harmonic piano. Ted Nash and Larry Brown both have good bits, making it a successful date. (HRS 1021)

Benny GoodmanJ.J. Rattle And Roll
J.J. On The Alamo

This started out as Buck Clayton's tune, but somewhere in the factory BG's and Count Basie's name got on the label. Title comes from the drum snatch played by Buddy Rich leading into the ensemble figure. Powell has more of the Wilson "hop" to his playing than ever—and that sure ain't wrong. Trumpet solo sounds like Bernie Previn BG's passage is as sure-footed and liquid as ever—but all in all, nothing new or extraordinary.

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happens with the band and from him, it should. Alamo has pretty blend, but the band slows down noticeably behind the Art Lund vocal. Both Powell and BG have choruses to good effect. (Columbia 36988)

Swing

Billy ButterfieldJ.J. Billy The Kid
J.J. Whatta Ya Goin' Do

Turntable seems to have wobbled plus a little off-center pressing to make Bill Stegmeyer's opening clary passage sound tone-shaky on this, the first platter of the Butterfield band. Capitol's New York recordings just don't seem to come out as well technically as do their Coast jobs. Band sounds punchful, but more discs will have to come out for a fair judgment. Second side, sung by Allan Wylie, is likewise bothered by balance. (Capitol 262)

Opie CatesJ. Sheik Of Araby
J. All The Cats Join In

Pretty conventional arranging here, and the clarinating Cates is no stellarite. *In* is by far the better side, with a better beat and more interesting background ideas. Bass man sounds well. (4 Star 1102)

Sam DonahueJ.J. Dinah
J.J. Take Five

The old jazz standby, taken at that Donahue Lunceford-tempered rock which swings like the well-oiled gate. Balance is somewhat murky, but it can't hide the tremendous drive of the brass section on the final chorus. There should be some collectors' records coming from this band before long. *Five* has a Myrna Allen vocal. Gal has an excellent beat, but tries so hard she clams her tone up now and then. (Capitol 260)

Lionel HamptonJ. Airmail Special (Part 1)
J. Airmail Special (Part 2)

There is such a thing as taking figures and playing them at such a murderous tempo that sections sweat just to get the notes out, let alone give them the free phrasing that makes them swing. That's what happened here. Part 1 is really bad—a collection of disorganized solos in front of sloppily-played riffs. The band slows down until Hampton's solo when it starts to speed again. Side 2 is not much better save

for a few good things Hamp plays at the opening. The ending sounds like the hammering a tonic chord takes at the end of a classical symphony. Listen to the old Goodman Columbia for lesson on how this riff can

Alvino ReyJ.J. Bumble Boogie
J.J. Sepuleda

that bee must be flyin' to flee, he's been done so many times lately. This is the sort of thing J. Dorsey has specialized in for years, but Rey faces stern competition from speedsters like Les Paul when he tries this sort of thing. Band's playing is clean but heavy. Reverse, a *Rouge 66* point, up the difference between Capitol's West and East coast recording studios. The balance is as slick as a Hodges solo. (Capitol 262)

Jimmie LuncefordJ. Jay Gee
J. Sit Back And Reelax

It's a strange situation when you have to turn to the Donahue band to hear the feeling for phrasing which this band made famous—there just isn't enough left any more. Even vets Joe Thomas and Ed Wilcox don't sound the same—or improved. *Reelax* is the better of the two sides, because the band takes its own advice. (Majestic 1353)

Count BasieJ.J. High Tide
J.J. Lazy Lady Blues

Tide opens with a muted trumpet-clary figure that gets over unfortunately because of over-miking of the clary. Last quarter goes from the famed Basie rhythm section into a solo bit for Rudy Rutherford's clary, ensemble, and out. *Blues* has a couple of choruses of trombone with some unusual ideas. The lyrics sung by Jimmy Rushing build up to the big climax when Rush sings "Too tired to lay her body down and die" and stops right after the infinitive. (Columbia 260)

Arturo Toscanini and the NBC Symphony OrchestraJ.J. Stars And Stripes Forever
J.J. Tritsch-Tritsch Polka

When this section was set up and originally defined, it was stated that a good swing record had a good arrangement backed by a good beat as its prime requisite, and that the music must be well-played with attention to detail. Well, gentlemen, it took an elderly Italian gentleman, a marvelous musician, but still one

not ordinarily associated with band music to show everybody in this country how to play our own Sousa. It's been said for years that everybody plays marches like they're going to their own funeral. Listen to the last part of this record after the trio—the whole NBC Symphony practically takes off and files—why this disc would run Merle Evans and the Ringling band right out of the tent! (Victor 11-9188)

Bob Stanley

J.J. Musical Bouquet

This is a smart programming idea: 8 tunes, each involving a different flower, and running from fox-trot through waltzes, tangos, and rhumba. Playing is better than on Stanley's waltz album, reviewed last issue, but it still is very, very heavy for dance music. Golly, does grabbing a girl around the waist, and making with the feet have to be as grim a business as all these band-leaders seem to want to make it? (Sonora Album MS 480)

Jan SavittJ.J. All The Time
J.J. I've Never Forgotten

There are times when that coast echo chamber method of recording can get out of hand—for example the clary start of *Time* where he sounds as though he were recording in Mammoth Cave. Arrangements, playing tempos, and Bob D'Andrea's vocalings are all very competent. (ARA 147)

Erskine HawkinsJ.J. I've Got A Right To Cry
J.J. Don't Say You're Sorry Again

Laura Washington sounds like Ida James did when she first started with Earl Hines. Tune, by Joe Liggins, won't be another *Honeydripper*, but with the exception of an out-of-tune alto, the record makes a pleasant dance side. *Again* has a fine idea—clarinet against concerto-style bass to lead off, going into Jimmy Mitchell's vocal. Both sides are the best commercial bop Hawkins has had lately. (Victor 20-1902)

Tommy DorseyJ.J. I Don't Know Why
J.J. Remember Me

Typical glossy TD performance, with a well-written lead chorus spotted in *Why*. Some of Stu Foster's low tones are a trifle harsh though. (Victor 20-1901)

Leo ReismanJ.J. I've Got The Sun In The Morning
J.J. I Got Lost In His Arms

Reisman usually makes good dance music. These are hoister and with less taste than most of his. Vocalist Marjorie Knappa overphrases and has the Niles hard throatiness which is supposed to be sexy but often seems soupy. (Decca 1861)

Key KyserJ.J. I Love An Old Fashioned Song
J.J. You're The Cause Of It All

Song is given a very simple

Chicago July 1, 1948

RECORD REVIEWS

DOWN BEAT

17

sonic treatment with a vocal by Michael Douglas. All has chesty-voiced Lucyann Polk doing a quieted-down version of Anita O'Day's singing—with a spot of good bassing back of the bridge. (Columbia 36989)

Vocal

Peggy Lee

111 Linger In My Arms A Little Longer Baby
111 Baby You Can Count On Me

Peggy Lee's Baby points up the review later about Miss Stafford. Peggy doesn't have all of Stafford's technical equipment—but her singing is undeniably more acceptable emotionally. Peggy's husband Dave Barbour certainly plays pretty and melodic guitar. There's a wonderful trick second chorus double time with guitar and clary playing harmony figures while piano plays the lulls, coming back to some excellent jump time. Barbour has lost none of his feeling for delicate music. (Capitol 263)

Ginny Simms

111 My Melancholy Baby
111 I Live But To Love You

This is good competent singing, but it gives me no kick what so ever. There's no feeling of individuality rather one of almost over-schooling. That problem of vibrato control is still there too. You by the way is extracted from the Franck Symphony, surprising it didn't happen before. (AIA 146)

Frank Sinatra

111 Something Old, Something New
111 From This Day Forward

New has what sounds like an Eddie Miller tenor sax chorus between the as-usual expert throatings of Sinatra. One of his tricks seems to be the same thing Bing learned: singing a song easily without making a production out of every phrase. (Columbia 36987)

Eddy Howard

111 She's Funny That Way
111 The Ricketts Rickshaw Man

Howard is singing much better than he used to—less quavering and better phrasing. The orch has that old tenor-band swell back at him. (Majestic 7192)

Wilmouth Houdini

111 The Calypso Way
111 Gim and Coconuts Water

Writer of the current Fitzgerald-Jordan rave Stone Cold Dead, Houdini gives brief instruction in the art of the calypso, including a delightful line: "Haven't you heard of Calypso Joe, love-love-love by Guy Lombardo"—that one has been worrying me for the past ten minutes. (Decca 23543)

The Dinning Sisters

111 The Iggy Song
111 Love On A Greyhound Bus

Louis Jordan's reaction when he saw the lead-sheet on Song was "Oh my goodness." I agree with him—novelty songs like this probably make lots of dough and drive everybody crazy in the process. Sisters should watch their ease. They siss a little overly, shows up on Bus. (Capitol 261)

Billie Holiday

111 What Is This Thing Called Love
111 Don't Explain

Billie has sung better than on Love—both her tone and phrasing have been surer. But it's still far better than the mill-run stuff you usually hear. Whoever the lead alto man on the date is, he's

fine—needs really bend. The beat is good, but the strings sound a little uneasy about the whole thing. Saxes could have been heard to better advantage too. Explain is credited to Billie and Art Herzog, the tale of the guy who can get away with murder. Billie sings it as though she means it. (Decca 23565)

Jo Stafford

*111 Cindy**111 I've Never Forgotten*

An up-tempoed version of the oldie credited to Johnny Mercer, Paul Weston, and Jo, this one has King Cole on 88, Ray Linn (trumpet), Herbie Haymer—tenor sax, and the Paul Weston orch. Cole plays some top ideas, including a key modulation so fast it's gone before you even get with it. Band's backing is really crisp. This is one time when a good singer gets crowded to the edge, her support is so good. This record should be whirling in the jukebox for a long time. Forgotten points up once again that Stafford almost never makes a mistake: she phrases well, sings well, sounds well, and is a thoroughly good musician herself—and yet there is a touch of coldness in her style that keeps it from being a musical boff. (Capitol 259)

The Pied Pipers

*111 Remember Me**111 Walk It Off*

Most noticeable thing about this disc is that it is another good vocal disc from an outfit that already put out four of 'em this week. House director Paul Weston certainly keeps the musical backgrounds at a consistently high level too. Opening of Off sounds exactly like some of the things Weston did for TD. Pipers have a fine beat even if their blend gets a little sharp sometimes. (Capitol 264)

Connie Boswell

*111 Who Told You That Lie**111 I'm Gonna Make Believe*

It's either this record, or else lately Connie's inflection has been getting a touch hard. Pauline Sisters support her. (Decca 12881)

Paul Robeson

111 Spirituals

You've all heard Robeson and know the power and dignity of his voice, and the slight heaviness that is its only fault. Enlivening factor on these sides is Robeson's using of his accompa-

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nist Lawrence Brown as a vocal foil on several occasions. (Columbia Album M610)

Novelty

Bob Hope

111 I Never Left Home

A collection of eight sides, two of each dedicated to one of the four services, Hope makes these count with his real humor, his timing, and his obvious sincerity with the serious pitches that close each group. Especially noteworthy is his ability to get the gags which the guys themselves used: anything which spoofed the particular branch they were in. Prize item: "Barracks: two thousand cots, separated by individual crap games." (Capitol CD 26)

Orson Welles

111 No Man Is An Island

"A collection of speeches on the interdependence of man" reads the puff. And there is no doubtting the album's effectiveness. Reading Donne's *For Whom The Bell Tolls* from whence comes the album's title or the *Gettysburg Address*, Welles is a ham—but a very, very

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- BOOGIE AT THE PHILHARMONIC ALBUM—MEADE LUX LEWIS—Boogie Blue (3 sides); Moony Took Train Blue 2-10" records—\$2.89
- GEMS OF JAZZ ALBUM (Vol. II)—Meredith Bailey, Jim Stacy, Joe Marsala, Bud Freeman, Bobbi Hackert, etc. SQUEEZE ME, FEATHERBED LAMENT, TILLIE'S DOWN TOWN NOW, WHAT IS THERE TO SAY, etc. 6-10" records—\$3.95
- GEMS OF JAZZ ALBUM (Vol. 4)—Kenny Carter, Fletcher Henderson, Coleman Hawkins, etc. STAR DUST. LOST IN A FOG, NAGASAKI, NIGHT LIFE, SOMEBODY LOVES ME, etc. 6-10" records—\$3.95
- GEMS OF JAZZ ALBUM (Vol. 5)—Art Hodes, Jimmy Noone, Jimmy McPartland, etc. LIBERTY INN DRAG, INDIA WAY DOWN YONDER IN NEW ORLEANS, SWEET GEORGIA BROWN, etc. 5-10" records—\$3.41
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