

'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, in boot, concealing the fact that Finckel, not George Handy,

is the writer and arranger of *Boyd Meets Stravinsky*, *March of the Ducks* and other classics which were instrumental in establishing Raeburn's rocketing musical reputation.

"Raeburn got 4,000 bucks in advances from BMI after claiming sole ownership of *March of the Ducks* 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 dough. It's that Raeburn has, for some reason, been giving public credit to George Handy for writing *Boyd Meets Stravinsky*, *March of the Ducks* and, by implication, *Boyd Meets The Duke*, *Duck Waddle*, *Two Spoons in an Ispoo*, *Little Boyd 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 tunes he actually did write for Raeburn.

Skip The Dough, He Says

Nor is Eddie sharpening a steel blade 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 Ducks* and three other tunes of Eddie's: Raeburn, who took a leader's customary "co-author" credit line, sold the music 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

Handy had done the work.

So much for the royalty incident. Cutting deeper is the general matter of misplaced credits. A case in point is *Boyd Meets Stravinsky*, Raeburn's most successful platter and the only disc to receive the top "4 Note" award in the *Down Beat* record review of May 20. In *Note* magazine for May, '48, Raeburn is credited with the following quotes: "George Handy is writing the greatest music I ever heard. . . Listen to *Boyd Meets Stravinsky* and you'll see what Handy and I mean by great music." Sure, only it was written and arranged three years ago by Eddie Finckel.

In the next issue of *Down Beat*, Bill Gottlieb will describe in detail the work of Eddie Finckel with Raeburn, Krupa and his present boss, Buddy Rich.

McIntyre Quit Cosmo, Or Not?

New York—Really confusing story hit the gossip centers a fortnight ago when Hal McIntyre manager George Moffett told the *Beat* Mac was leaving Cosmo Records because that firm was in arrears \$8000 of its \$1000 a week commitment to the band. The day previous a stock issue of 87,500 shares had been oversubscribed. Consensus of opinion was that the company had over-expanded and simply didn't have the cash until the successful issue was floated.

Moffett added that even if the band were paid off immediately on what was due it, it would not return to the Cosmo fold, feeling the management of the firm unsatisfactory for the band's purposes. Moffett added that their contract called for the continued presence of Herb Hendler as recording director or the contract would terminate, and that they had been approached to waive this clause and had refused.

Hendler when queried by the *Beat* said that he still liked McIntyre and the band and that any statement would have to come from them—that he was not leaving Cosmo. Hendler added that he intended to limit the firm's band recording activities for the present to Tony Pastor and Bobby Byrne. Byrne will have a release next week of *Hymn to the Sun* and *Hey Bobby*.

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



New York—The vocal spot vacated with Harry James by Glanice 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.

THE SQUARE

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 Villepigue, Bottwell arranger, was a little embarrassed when he discovered he had turned in an arrangement combining both the *Le-Ba* and *Re-Top* versions of that well-known riffer. . . 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-Nothing's* Joe so much like Lena Horne as to startle listeners.

Ted Nash's wedding to Evelyne Hugo in Chicago on June 19 makes it ten married and ten single men in the Les 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 Carlo—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 (Les Brown) Haskells.

Jeep Hammond, John's son, hit by an automobile the other day—nothing broken . . . Page 198 of the best seller *The Huckster*: "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 swearer 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-

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 snivier 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-ops," 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-Beneke band early last month in Hershey, Pa., by about 10 cents. . . Add new slogans: "Badier's Elevator Benzadrine—Now You Can Be Higher Than She."

New Herd Group

Detroit—The Velvetones, a singing quintet (four boys, one gal) 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 Chittlison 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 cabbie 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 freeracker supplying 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 Weiss

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 combo for debut in the fall.

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 courtroom 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 y'are, McIntyre, bananas, Miranda, take your choice.

Well, Old Mellorooney and Puttee-Puttee!



Hollywood—Not since Cab Calloway burst forth with his hi-de-hi and other scat 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 Scatman Carruthers.

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 Sunset 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 Bendrey 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 symphonic 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 pacing 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 sabbing 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 Panassie named Bud 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 a 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.

Savino Nixes MGM Bid For Robbins Piece

New York—Latest developments in the MGM control purchase of the Big-3 music publishing company stock has the film company waving big bills at Dominico 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 Connelly a British and a Yankee firm to handle tunes on both sides of the pond at the same time. Others include tie-up publishing firms with band 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 Hail 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 shuted here last month for narcotics trouble, will re-open late this month with a new group headed by Lou O'Connell, 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

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 Donahue 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-

clians 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 or 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 dickens 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.

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, niterly.

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 Beat office here.

HOLLYWOOD, June 27.—Synthetic screaming of hepcats at the start 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 Balotti Jr., program director. He also forbids announcers from attempting to be witty unless the bright remarks are written into their script. Mr. Balotti 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.? Hmmm, 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 Dix' 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 footing in its infiltration of 52nd street.

It could be the street's swing turnabout.

—FOR

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

He slept in his car. Atlanta, Ga.

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 thrush now working single. Spied M'Linda at Kolly's, her sometime home. Popped poser, "Should girl band vocalists sing, too?" "Well," she insinuated, "they should, but seldom do." Blackout.

Scene 2: Followed sound of mysterious drum beats floating over the still, quiet air of Sheridan Square. They spelled out: "J. C. Heuril, curmudgeonly appearing twice nightly at Cafe Society." Arrested the Heuril (with triple and quadruple paradiddles. "Should girl band vocalists," I queried, "sing, too?"

"Too?" he repeated, questioningly. "I haven't heard the tune, but I don't see why a girl couldn't sing Too. If the arrangement is in her key. Is it BMI or ASCAP? Send over a lead sheet and I'll try to program Too. 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-cellar catacombs of Radio City to glean The Word from sage Benjamin B. "Three Bee" Bonnydrine. He gave the brush-off. "Ask for my sister, Bevedere B. Bonnydrine," he cried. "She was sung for Spike Lekker, Spike Jones' grandfather."

Quoth Beledore: "I, Three Bee's sister, mate, but positively, that girle band singers should NOT sing, too. Hush my mouth, they have enough to do tying the boys ties, sewing their socks and things like that there."

—FOR

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Colonna's Brothers Open Penna. Spot

New York—Jerry Colonna's brothers, Red and Louis, are all set to open a swank new spot called Colonna Park, 10 miles from Easton, Pa., on Route 29. Spot boasts a 285' by 155' swimming pool, and Bud Freeman has the inside track for the band spot.

—FOR

Crosby Chirp



Hollywood—Pert, petite Phyllis Lyane 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 Carlo and Jan Savitt.

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 (*), Tak Takvorian (*), Kenny Meisel (*), Harry De Vito
Reeds: Bill Nichols (*), Paul Petrilla (*), Harry Peterson (*), also: George Perry,
baritone; Mike Krisman (*), tenor
Rhythm: Bob Du Rant, piano; Johnny Chance, bass; Harold Hahn (*), drums
Vocalists: Bill Lockwood (-) and Mycell Allen
Arrangers: Charlie Shirie (*), and Bob Du Rant
Leader, tenor sax, trumpet, and arranging: Sam Donahue
In 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 Virginia* (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.

Faced by his liquid and unmistakably-individual tenor tone, a wallowing 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 opening 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 phrase well.



Sam Donahue

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 as 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.

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 George 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 Zanoni, Danny Zitman, Walter Bettman, Al Cohn, Art Foster, saxes; Art Mardigan, drums; Joe Pellucane, 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.



Switches in the Buddy Rich band include ex-Hermanite Marky Markowitz replacing Bitts Mullens on jazz trumpet; Jack Shepard taking Carl Warwick's fourth trumpet chair with Cal Iardi, fifth trumpet, dropped. Bassist Chubby Phillips replaced Joe Shulman; altoist Harvey Persky replaced Lou Clark; and lead trombonist Morty Bullman out. Mario Downer, fourth tram, took over the lead chair, with Jack Lamendola coming in on fourth tram.

Lou McGarity has left Benny Goodman and will take his team and himself to the west coast. Julie Rubin, formerly on the ABC studio staff, has joined BC on sbs.

Ray Paulson, arranger for Ray Anthony, took Duke Pulanak's trombone chair as Ed Stebal replaced Bob Rohner on guitar and Bill Johnson replaced Tom Randall on vocals.

Mickey Scrima, ex-Harry James drummer, was replaced by George Jenkins, recently with Lionel Hampton, in the Charlie Barnet band. Jimmy Pupa, lead trumpet, and Johnny McAfee, vocalist and baritone saxist, are additions to the band.

Lineup for the new Johnny Bothwell band: Andy Pastore, Johnny Ruffa, Eddie Edell, Marc Carmen, and Jack Agoo, saxes; Dick Kenney, Herb Randel, Tony Klenn, trombones; John Dillinger, Marty Bell, Paul Zeisler, and Pete Carlist, trumpets; Mickey D'Aquino, drums; Danny Martini, bass; Buddy Eanelli, piano; Paul Villipique, arranger; Don Davey, Claire Hogan, Marty Bell, vocals, and Bothwell, front and sax.

New with the Jimmy Dorsey band are tenor saxist Vince Francis and trombonist Bob Alexander.

George Kelly into Rex Stewart's band replacing Pasuma Simon on tenor. Kelly was formerly with the Savoy Sultans.

Bill Franklin, vocalist, in for Bob Thomas in the Frankie Carle band.

Roy Harte, drummer, cutting out for the umpteenth time from the Lucky Millinder band.

Boots Mussilli, lead alto, from the Stan Kenton crew to Teddy Powell band.

Sam Gety new tenor saxist with Herbie Fields crew.

Karen Rich is new gal vocalist with Bobby Byrne, replacing Peggy Coffey.

Betty Clark and Tommy Ryn (not one with Sammy Kaye) into Chuck Foster band as vocalists.

Joe Bushkin in at the Commodore Club for the ailing Jimmy Johnson, pianist.

Max Kaminsky took over Bobby Hackett trumpet position while the Casa Loma band was at the Paramount theater (NYC). Robert just wanted a rest.

Tex Beneke Signed For 400 Club In Fall

New York—The Glenn Miller-Tex Beneke band was signed here two weeks ago to open at the 400 club here, feather-cap material for GAC, as the band, a large one, has an unusually sizeable nut, making it hard to spot on locations. Previous to that the band will work a series of southern dates for promoter Ralph Weinberg starting November 23 and running through December 7. Price is \$3,000 guarantee a night against a 60 percent overage.

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-Tschalkovsky "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."—got

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Sam Donahue Replies

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NOTES between NOTES

By Michael Levin

Took some people to Cafe Society's 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 manager 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.

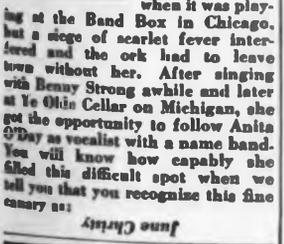
Whatever the management said or demanded, if it did, it must be murder to sing as well as Sarah can and then be expected to do it every song every show every night. Nobody can invent fresh ideas all the time—and when she relapses into just conventionally good singing, it sounds barren in contrast, when 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 jolting 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 ork had to leave town without her. After singing with Benny Strong awhile and later at Ye Olds 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



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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 a 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."

Studios Lure Sympho Men

Los Angeles—The Southern California Symphony association, sponsor of Los Angeles Philharmonic orchestra, is facing tough sledding in efforts to maintain high standard of musicianship in the sympho unit, due to recent boost in studio salaries.

Several prominent first chair men, among them Kurt Reher, first cello; and Henri De Buscher, oboe; were among those who left the Philharmonic recently to sign movie contracts.

More than a dozen key men have answered the call of studio contractors, now able to offer about \$7,000 per year as a mini-

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 \$3 tip—15 buck total! Ella missed the show. Would have been cheaper missing the elevator.

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

hurst got his start playing four years ago when present at a *Down Beat* trophy presentation to Bobby Hackett. he fell for Robert's version of *Jada*; and querying the *Beat* for info, started off on his merry way.

Only thing preventing Windhurst right now from being a really fine musician is that Rolls-Royce which he spends every second day tearing apart, and the fact that he doesn't read well. Jazz fans should jump on him firmly for the latter—three months work is not too much to pay for a chance to start drawing those better salaries.



Johnny

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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, trumpeter 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*.

Perry's in the Middle!



Hollywood—Looks like Harry James and trombonist Juan Tizol have Perry Como surrounded, so he'll probably give a plug to their new tune, *Zansibar*, 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 a 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 has 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 hottery, 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 re-instated 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 Gulon, 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 Rainbo Randevu. Understood MCA will unleash all-out build-up for Gulon 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 Margie, who grew up here and who now holds vocal spot with band. Margie's husband, Huge Rackenstoe, 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 Orie Cates with a big band and Heine 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 Keston's opening July 9. . . . Donny 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.

Orie 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 Sherwood. Barney McDevitt, Avodon's chief worrier, after shopping for trio or quartet as intermission unit ended by buying D'Vars (Johnny Anderson) to do a solo piano stint between dances, an interesting experiment in dancery policy.

Jive 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 mandolins in Lucky Ennis, guitar, and George Salisbury, 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 ham! —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 hottery which will henceforth be known as the Rounders' Club. . . . Here's good news for everyone. Errol Garner is back on the job at the Suxy-Q.

With opening of Benny Carter's band Swing Club dropped all non restrictions except that barring "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 Purnell). . . . 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.

Sha Sal Con

Los Arlie S. Musicians of the terms v. There i about stand and E singers ters, M tones.

Shaw combin type of was bes 40-piec and cor violas, (string) clarinet, flute a Set-up band t number for Sha Looks neat be ketable they will mo counters.

Don New Y Vaughn his new Inn, on Mamaro the bar Fragos pianist.

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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 band leaders 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 Mel-tones.

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.

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.

Corwin Opens LA Sepia House

Los Angeles—Theater interests headed by Sherrill Corwin (Orpheum, Million Dollar) take over the Lincoln, Central ave. house, officially July 8 with the Ink Spots, Eddie Vinson ork. Ida James and other entertainers, plus white stars from stage and screen who are donating services to aid the several Negro social service organizations receiving box-office proceeds.

Corwin plans to play top-bracket Negro bands and entertainers at the Lincoln, is located in the sepia section, but will also use a good percentage of white talent in the house. Jimmie Lunceford was slated to headline bill week of July 16. Ellington and Hampton have already been pencilled in for dates later in season.

Summer Airers Heavily Music

Hollywood—Hoagy Carmichael will guest the first Ford Festival of American Music, June 30, over ABC. Time is 8 to 9 P.M. EDT. The show, which emanates from here, has Matty Malneck and fiddle slated for the following week, with dickerings under way for Woody Herman, Benny Goodman and other top swing names. Leigh Harline, RKO musical director, leads the regular orchestra.

Rhapsody in Rhythm, the summer replacement for Meet Me At Parky's, has a heavy musical line-up. Jan Savitt and his Top-Hatters will headline, with Connie Haines, pianist Skitch Henderson and the Golden Gate Quartet completing the show. Opening comes June 16, 10:30 P.M. EDT, on NBC.



By Charles Emge

'Push Button' Picture

MGM's Joe Pasternak is one of Hollywood's ablest producers of "push button" pictures. In *Two Sisters From Boston* he was, as usual, out to combine heavy music with light comedy, and he was buzzing his best when he rang for Jimmy Durante, June Allyson, Kathryn Grayson and Lauritz Melchior. That the music turned out to be dull rather than heavy and the comedy often more frothy than light is due to the fact that around a big studio like MGM the wires are bound to get crossed here and there.

The thing I like best about Pasternak's pictures is the consistency with which he adheres to his formula, under which a logical situation must be provided for every musical sequence, even if the situation has no direct connection with the story, as in the case of the best musical sequence in *Two Sisters*, a supposed re-creation of the incident in which the Victor Talking Machine Co. obtained its trademark ("His Master's Voice"). Melchior is shown recording Walter's Priso Song from *Die Meistersinger* in an early-day acoustical-process recording studio.

The operatic excerpts in which Melchior and Kathryn Grayson appear are strictly synthetic, mainly because of the difficulties in obtaining motion picture rights to standard operatic works. The music for the opera scenes was cooked up by MGM arrangers from such familiar (and public domain) melodies as Liszt's *Liebstraum*, snatches from Hungarian folk music (originally snatched by both Brahms and Liszt) and bits from Mendelssohn's *Ruy Blas* overture and *E-Minor Violin Concerto* (we hope). It's all done with buttons.

Sound Stage Siftings

Johnny Johnston, whose movie career seemed to end with his Paramount contract, is back in a big way at MGM. He does the role of Ravenel in the Show Boat sequence in the Jerome Kern biographical coming out soon and is now under the personal wing of our friend Joe Pasternak mentioned above.

I have been haunting Producer Jules Levey's office for weeks, awaiting his return from his recent swing around the country, on which he was searching for musical talent for his next picture, *Conspiracy in Jazz*. Mr. Levey finally got back and I finally quizzed him personally, but all he had to tell me was that he was looking for a new title. He promised to give me the full dope as soon as the "package was all tied up."

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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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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Callender in a long-rite spot, James M. Milder, recent musician, and recently the old Jay was a Fran-Ton making It's dilled in a King Cole Trio has a sole bass (and disparage

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Carnegie Bash Hits \$4,400 Pot

Buck, Trummie, Lester Spark Granz Concert

New York—A howling mob sat through three hours in a muggy, hot Carnegie Hall two weeks ago to hear a concert that satisfied them fully, but left some of the more critical a little uneasy. Last of four weekly Monday night bashes staged by west coast-like Norman Granz and his Jazz At The Philharmonic, this one had them turned away fifteen minutes before concert time, for the largest gross ever registered by a series jazz concert in Carnegie Hall.

Hipsters will be interested to know that despite the tremendous gross, Granz drew barely \$500 for his profit, after all expenses and commissions—and this *Beatster* saw the dough counted out on the table. Reason was a \$1,700 talent nut for a starter.

Jacquet Pleases Crowd
Smash crowd success was tenor saxist Illinois Jacquet, whose driving jazz and high note fornications had the balconies rocking. Right with him as an audience-pleaser was Billie Holiday, who did a quartet of songs in the show's second act.

Musical high-spots of the evening were on *Just You Just Me*

with Buck Clayton, Trummie Young, and Lester Young playing superbly. Clayton was even more in front than usual, adding a high note technique, and a brilliance of range, in addition to his normally dainty phrasing, that had the brass-men backstage talking to themselves. All three came on later in the show to huge hands on individual solos.

First Group Sour
The first set, played by Jacquet, Allan Eager, J. J. Johnson (trumpet), Dizzy Gillespie, Ken Kersey (piano), Chubby Jackson, and J. C. Heard (drums) struck this writer as being a really unfortunate group. Somehow they didn't get tuned up right, with Eager's tenor, and Dizzy's horn painfully sharp, and nobody's ideas clicking. *Man I Love* was just one of those times when Dizzy couldn't get with it. Sounded as if he were tired and needed

Outside Sidemen

A three-way happy man is hipster Ralph Watkins, shown here in the private, private office of NYC's Kelly's Stables, 52nd Street landmark which he has helped run for years. Ralph's on the triple kick because he just cleared the army, Kelly's is back on a jive kick after spending its war years on maids rather than music, and that ain't mineral water he's got in each paw, son. Watkins is known to everybody on the Street as a reliable character—and he's well-established, as a glance at those shelves should tell you.



rest. Second set with Young, Clayton, and Young was much better, though once again the rhythm section, this time Kersey (piano), Doc West (drums), Rodney Richardson (bass), and John Collins (guitar) couldn't seem to make things move at first.

Slam Breaks It Up
Slam Stewart, introduced by Granz as "the first man to make another horn out of his instrument" broke things up with his usual bowing-vocal routine. Granz will have finished a series of concerts by the time this

series print with Clayton, Young, and Jacquet, all present or former members of the Basie band—all of which doesn't leave him on too friendly terms with the Count's retainers.

Latest tale has Jacquet cutting out of the Basie bunch permanently to cast his lot with Granz when the latter goes to France for a concert in August and returns to the States for eight weeks of concerts in October and November.

Granz, in addition to his record deals with Moe Asch's Disc firm profits of which financed his concert activities so far, has been discussing a participation deal with a 52nd street nitery, figuring on installing Les Young, Helen Humes, and Illinois Jacquet as talent—all of whom he manages.

While his production here has not completely lived up to the

boff advance billing, his last concert showed improvement in lighting and general staging, an added cyclorama helping acoustics enormously. Real test of his ability as a four-beat Billy Rose will come in fall when he is strictly on his own, rather than part of the Carnegie Pops package.

Norman Granz Replies

Main difference between the two sets I would say is that the second set which basically emphasized swing was the much more relaxed group, both with respect to the soloists and the rhythm section. Especially is that true when considering the individual stars; it's undeniable that Jacquet was a crowd-pleaser. (which proves if you get the crowd swingin', that's it, and Jacquet always swings) but to me it was equally undeniable that Lester played the best horn. Like the group in which he played, all his playing was understated and relaxed. I would agree with the rest of Mike's criticism with just a little more emphasis on how much Trummie pleased me, and, to a somewhat lesser extent, J. J. Johnson. Dizzy, as always, was Dizzy. I disagree violently with Mike in that I didn't live up to advance billing re the concert, because the emphasis on the advance billing was on grosses and that we did live up to. As far as sheer production qualities go, we did all that was possible within the restricted framework of the Carnegie Pops; however as Mike says, wait until in the fall when I do them myself, before judgment.

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AT YOUR DEALERS

THE HARMON MUTE COMPANY



After long legal wrangling Benny Goodman finally obtained a release of his managerial contract with the Music Corp. of America because the agency hadn't succeeded in getting a radio program for him. Goodman's new agent has just booked him for a Socony series which, except for Goodman, is a Music Corp. of America package-deal.—quoth The Lyons Den in the New York Post.



Bob Clifton's new Tu-Way Pick for guitars and other instruments is the Pick of Professionals! It's double-actioned for increased playing skill. One end, the flexible end, is for solid while the other end — the sturdier end — is for solid rhythm. It's light weight... durable! It's the "pick of them all" for destiny.

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Bob Clifton

CHICAGO 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 Alke Hall's jump group continues on, and where Eddie Wiggins' great sextet has been featured. But Wiggins is on notice and the possibilities 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 Eric Red Saunders group at the Downbeat room. Joe Sherman, the owner, has, as usual, about a half-dozen combos carrying on in the Garrick 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 receives a nightly ABC net air shot during his five-week date.

Tay Voge goes into Paololo's with his trio. . . . Dick Stern suffered a set back by losing a Toledo leg due to a road mishap. None of the band was injured. . . . Laura Becker continues on and on, a hardship to no one, at the Tin Pan Alley, on the near north side. . . . Chick Canodo, 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 Schoebs 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 Burkhart 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 Sloda, saxes; Eddie Badgley (lead), O'Neil Del Guidice, Bob Skarda (hot) and Bill Inman, trumpet; Freddie Conway (lead), Erwin Mack (hot), Eddie Showrowski, and Bob Jones, trombones; Shelley Robbins, piano; Mel Stone, bass; Jimmy Raney, guitar; Red Lionberg, drums; Bob Dunno, vocals. Book is built around the leader's writing.

The King James trio holds forth at the Wharf, on 55th street, with James Waldon, leader 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 Marl-

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.

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

Kermit Bearkamp has taken over the personal management of the Nat Towles band, now at the Rhythmboogie. The Towles 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 reopen next fall, although the management has announced that Hal Melntyre, 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.

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 is 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 Yukie, Ike Quebec, Illinois Jacquet, Betty Roche, Billy Samuels and many others.

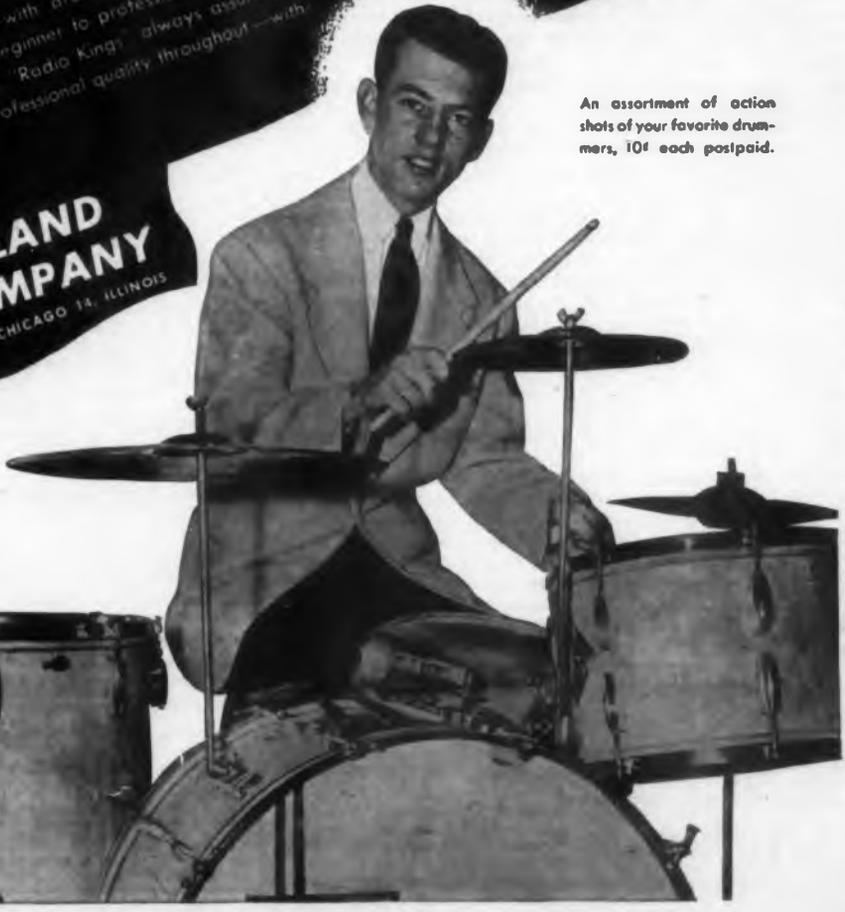
Directly responsible for dreaming the idea was Marty Cohen, energetic publicity director for the station, and former GI.

—Sinbad A. Condoceci

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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 C-a-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 Airer; 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 Bring will accompany. Before entering ptx 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

To the Editors: Pacific Area
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 five.
John N. Vedder

Under-rated Masters

To the Editors: Houston, Texas
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 NIGARADO, formerly with Buddy Rogers
- JIMMY KETTERMAN, drummer, believed to be in the Chicago area
- DAVID SMALL, tenor sax man, formerly with Carolina Cottin Pickers and Tim Bradshaw
- BRONSON "RED" FREEMAN, tenor man, formerly with Bill Porter
- BOBBY BEERS, former vocalist with Lawrence Welk
- EMORY "EKE" KENYON, formerly with Hal Kemp
- ALEX CASTRO, trumpet, formerly with Xavier Cugat
- DAMON WARREN RYNYON, tenor sax man

WE FOUND

- DON REID, now assistant headwaiter at College Inn, Hotel Sherman, Chicago
- PHIL ROMMEL, 5241 Samner Avenue, Los Angeles 41, Cal.
- NIX NIXON, now fronting his own band at the Rainbow Gardens, Waldameer Park, Erie, Pa.
- JIMMY PUPA, playing lead trumpet with Charlie Barnet band, Aquarium Restaurant, NYC
- MICKEY MENDY, back with Grey Gordon, Vogue Terrace, McKeesport, Pa.
- KENNY SCRUBBER, trombonist, back with Tommy Tucker
- DON MANNING, 3288 East Pine Street, Seattle 23, Wash.



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 Kusby, Tommy Linehan
- July 23—Emmett Berry, Abe Siegel
- July 24—Bob Eberly, Herbie Haymer, Joe Thomas, Cootie Williams, Bill Kent
- July 25—Habby Caldwell, Johnny Hodges
- July 26—Erskine Hawkins
- July 28—Art Cavaliere, 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.
I 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 with Charlie Barnet.
- LAMB—A son to Mr. and Mrs. David Lamb, June 2. Father is band leader.
- SLACK—A son to Mr. and Mrs. Freddie Slack, June 8, in Los Angeles. Father is band leader.
- GOODMAN—A second daughter to Mr. and Mrs. Benny Goodman, April 2, 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—Harris A. Robinson to Marjorie Stuart, former band singer, June 21, in Glendale, Cal.
- FOSTER-KIM LEO—Stuart Foster, vocalist with Tommy Dorsey, to Pat "Bubba" Kim Leo, of the Kim Leo Sisters vocal trio, April 15, in New York City.
- BONAGUIDI-BOOKS—John Bonaguidi, bassist with Joe Vera, to Dorothy Bookin May 29, in Chicago.
- FORTE-EDWARDS—Al Forte to Grace Edwards, June 1, in Philadelphia. Both is singer.
- NASH-WUGO—Ted Nash, 23, tenor sax with Les Brown, to Evelyn Hugo, 23, in Chicago on June 19.
- SPITALNY-KAYE—Phil Spitalny, band leader, to Evelyn Kaye, violinist—both with his orchestra, June 17, in Warren, N. J.
- GWYNN-TRINKLE—Eazy Gwynn, the Jockey, to Billy Trinkle of WIBC, research in Indianapolis.

FINAL BAR

- RIVERO—Eddy Rivero, clarinet man, June 6, in an auto accident in San Antonio, Texas.
- KRAMER—Max Kramer, 68, owner of the Lincoln and Edison hotels, 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, 52, manager of standard and foreign department of Mark's Music Corp., June 11, in New York after several months illness.
- HOWARD—Mrs. Helen L. Howard, 58, organist and accompanist, May 29, in New York.
- MEYER—Mrs. Elizabeth S. Meyer, 64, pianist, May 28, in Philadelphia.
- MILLIAN—Paul L. Millian, 66, violinist, May 20, in Woodwynne, N. J.
- NEFF—Archie L. Neff, 56, band leader in Ohio, May 22, in Los Angeles.
- MUMFORD—Mrs. Mumford, former Detroit musician, June 4, Harper Hospital, Detroit.
- ROYCE—James Royce, 65, saxophonist, May 20, in Pontiac, Mich., after falling from train. Known as Jimmie Shannon.
- LOFTUS—Eddie Loftus, 52, old-time Chicago radio singer, June 5, 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 a libcase to give the bandstand a little variety. Current radio gigs has the band a good candidate for the Old Glenn Miller Chesterfield radio slot.

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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 Kaufman'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 *Coplin Louie* and *Mental Strain At Dawn* on 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* 8808 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 holoca bill." He turned up with *Georgia 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 (50c) 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 Haymes* 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-

Monroe Summer Sub

Hollywood—Vaughn Monroe ork 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, Texas, recently wrote that two musicians were planning to open a night club in Dallas similar to Nick's in New York. The owners are Jim Callum, who played baritone sax with the Dallas Jazz club band and tenor and clarinet with Jack Teagarden, and Garner Clark, who played cornet with Joe Venuti and Bob Chester. The boys will see a six-piece combo playing Dixieland.

Charles Delaney writes he will be in New York City the latter part of July. Another English jazz publication is *Jazz Forum*, edited by Albert McCarthy, and published by the Delphic Press, "The Black Hat," East Hill, Fordingbridge, England.

Girl Promoter Has Jazz Bash

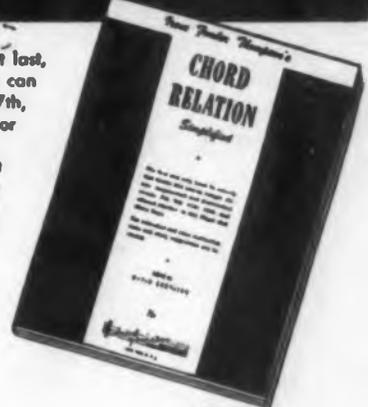
Los Angeles—Fran Kelly, operator, with Dave Hylton, former Harry James aide, of Fran-Tone record company, was planning to enter concert promotion field with presentation entitled "Swingposium" at Embassy auditorium here June 24. Stan Kenton was set as emcee.

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



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Five Guys Named Davis



Dallas—Besides himself, Johnnie "Scat" Davis, now playing at the Plantation here, has four other guys in the band named Davis, and only one is a relative, his brother, Art. Here they are, left to right: Teddy "Fats" Davis, hand boy; Art Cross Davis, treasurer; Arthur D. Davis (brother), trumpet; Johnnie "Scat" Davis, leader, and Ken Davis, trumpet.

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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, without, very competent and altogether pleasing. An intensive stretch of voice training would help Susie, if she'd guard against acquiring a "schooled" voice. —got

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.

Through the Looking Glass



(as reflected by got)

Second of a series of intimate shots of name musicians by Bill Cottlieb, 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 is 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.



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 *Rebop 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 Kiteis, 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 pro-war band, has been teaching in New York and works weekends at Sardi's on Long Island with a trio (Milt Thomas, accordion-sibes; Ed Wolf, 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 studios, Suite 715, Lyon & Healy Bldg., Chicago, Ill.)

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Dates In East Upset Kenton Disc Schedule

Los Angeles—Stan Kenton, 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 Gestel, Kenton manager, to buy off commitments for that month at Cedar Point (Sandusky, Ohio) and at Detroit's Eastwood Gardens. Gestel wanted to keep hand here to lay up back log of waxings against possibility of Petrillo's mixing all platter work for AFMusicians with expiration of pact with major platteries 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. 8 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. 8 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 plans at press time. Art Hode, 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 Himber 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 dance 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. Saxie 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' hot-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.

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Steve Brodus

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 musical arrangements plus Will Hudson's scoring of Kenton's *Artistry 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'

"Oce," 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 musickers 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 (trumpet) 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 fluffed 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) Bohem on piano, guitarist Ray (Se-wanaha) 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.

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, 16 and 20 sides per year.

Oliver W. Nicoll has joined Cosmo 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 tenorman 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 Trummie Young remains at the Three Dances, 52nd St., 'til September.

Ray Perry is currently at the Bengali in D.C. . . . Dave Rivera is doing a single at Ceruttis. . . . 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 Creston 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 Beat, 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 Marsala'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; Freddie Jefferson, piano; Danny Settle, bass, and Slick Jones, drums. Jones also is a former 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, Melvin Dinger and Ted Jones combined talents to pen this novelty fox-trot.

The newcomers on the Sanitary Joy list are *Surrender* and *My Pickle 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 Pickle 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 *Annie Get Your Gun* score. Recordings are by Dinah Shore on Columbia, Freddy Martin on Victor, Jimmy Dorsey on Decca, the DeMarco Sisters on Majestic, and Jan Garber on Black and White.

Bell Song has just released Let's Knock Ourselves Out written by Juan Tisol, trombone player with Harry James, and Jimmy Doak.

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

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

Yep Roe Her-ee-ee composed by Slim Gaillard and Lee Rich has been recorded for Atomic by Slim Gaillard. Johnny Bothwell has just waxed *Sh-H The Old Man's Sloop* for Signature. Number 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 collaborated 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 Frazz and Sammy Fain. 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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Thanks Mr. Dealer... Welcome to the Convention

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 Goodman

- ♪♪ Rattle And Roll
- ♪♪ 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 Butterfield

- ♪♪ Billy The Kid
- ♪♪ 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 265)

Opie Cates

- ♪ Sheik Of Araby
- ♪ All The Cats Join In

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

Sam Donahue

- ♪♪ Dinah
- ♪ Take Five

The old jazz standby, taken at that Donahue Luncford-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 Myneil Allen vocal. Gal has an excellent beat, but tries so hard she claims her tone up now and then. (Capitol 260)

Lionel Hampton

- ♪ Airmail Special (Part 1)
- ♪ 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 Hamp'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 sound. (Decca 18880)

Alvino Rey

- ♪♪ Bumble Boogie
- ♪♪ Sepulveda

Man, 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 clear but heavy. Reverse, a *Route 66* deal, points up the difference between Capitol's West and East coast recording studios. The balance is as slick as a Hodges solo. (Capitol 262)

Jimmy Luceford

- ♪ Jay Gee
- ♪ Sit Back And Ree-lax

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. *Ree-lax* is the better of the two sides, because the band takes its own advice. (Majestic 1353)

Count Basie

- ♪ High Tide
- ♪ Lazy Lady Blues

Tide opens with a muted trumpet-clary figure that gets over unfortunately because of over-mixing 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 36990)

Arturo Toscanini and the NBC Symphony Orchestra

- ♪♪ Stars And Stripes Forever
- ♪♪ Tritsch-Tratsch 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 flies—why this disc would run Merle Evans and the Ringling band right out of the tent! (Victor 11-9188)

Dance

Emil Coleman

- ♪ Rhumba At The Waldorf

Carlos Molina

- ♪ Rhumba

Last issue there was a bad waltz album. This time there are two bad rhumba albums. When does anybody who likes to dance get a break? Coleman's album has some lovely tunes but *Orchids In The Moonlight* is usually played as a tango, and in any event, his renditions lack, as those of Molina, the bite and the fire that makes good Latin-America music so much to listen and dance to.

Maybe the problem with them is the same as with a good jazz outfit: they feel they have to play down to the audience to make a living.

Mebbe so—but I think there are enough people in this country who like good rhumbas to rate a shot at it on records, instead of this insipid stuff. (De-Luxe Album 17, Capitol Album BD 25)

Clyde McCoy

- ♪♪ Baby What You Do To Me
- ♪ There's Good Blues Tonight

These Vogue records do everything but play themselves—though frankly the artwork, colorful as it is, could be much more modern and less like the old barber shop calendars. Only trouble so far is that the music is not top-notch and there are occasional bubbles that interfere with the record surface. McCoy's band isn't nearly as corny as it used to be, though his own playing hasn't changed a whit—*Baby* sounds a lot like the old shuffle-rhythm Savitt band in tone, mostly because of the unison reeds and trombones used. On *Blues* vocalist Billie Jane Bennett should open her mouth more and not swallow her syllables so. (Vogus R-752)

Elliot Lawrence

- ♪ In Apple Blossom Time
- ♪ Strange Love

Score one for this record: a good use of French horns, and fussy intro on *Time*. Score two: use of an oboe, though there could be quibbles on some of the passing tones. Comparison with Thornhill is inevitable specially because Lawrence's piano attack is so similar—but I suspect the two bands will develop quite dif-

ferently. It's funny—now it's real commercial to use an oboe—Red Norvo tried it in '40 and was told he was too much of a frantic musician. Vocalist Jack Hunter sounds as if he will be a real asset after he loosens up a bit. (Columbia 36999)

Bob Stanley

- ♪♪ 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 Savitt

- ♪ All The Time
- ♪ 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 vocalizations are all very competent. (ARA 147)

Erskine Hawkins

- ♪ I've Got A Right To Cry
- ♪ Don't Say You're Sorry Again

Laura Washington sounds like Ida James did when she first started with Earl Hines. Tune, by Joe Higgins, 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 bits Hawkins has had lately. (Victor 20-1902)

Tommy Dorsey

- ♪ I Don't Know Why
- ♪ Remember Me

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

Leo Reisman

- ♪ I've Got The Sun In The Morning
- ♪ I Got Lost In His Arms

Reisman usually makes good dance music. These are noisier and with less taste than most of his. Vocalist Marjorie Knapp overphrases and has the Neenan hard throatiness which is supposed to be sexy but often seems soupy. (Decca 18861)

Key Kyser

- ♪ I Love An Old Fashioned Song
- ♪ You're The Cause Of It All

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melodic treatment with a vocal by Michael Douglas. All has cheery-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

||| Linger In My Arms A Little Longer Baby
||| 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 lull, coming back to some excellent jump time. Barbour has lost none of his feeling for delicate music. (Capitol 263)

Gianly Simms

||| My Melancholy Baby
||| I Like 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. (ARA 146)

Frank Sinatra

||| Something Old, Something New
||| 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 knacks seems to be the same thing Bing learned: singing a song easily without making a production out of every phrase. (Columbia 36987)

Eddy Howard

||| She's Funny That Way
||| The Ricketty Rickshaw Man
Howard is singing much better than he used to—less quavering and better phrasing. The ork has that old tenor-band swell back of him. (Majestic 7192)

Wilmouth Houdini

||| The Calypso Way
||| Gin and Coconut 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

||| The Iggy Song
||| 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 eases. They siss a little overly, shows up on Bus. (Capitol 261)

Billie Holiday

||| What Is This Thing Called Love
||| 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—reeds 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

||| Cindy
||| 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 ork. 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 juke 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 buff. (Capitol 259)

The Pied Pipers

||| Remember Me
||| 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

||| Who Told You That Lie
||| I'm Gonna Make Believe
It's either this record, or else lately Connie's inflection has been getting a touch hard. Paulette Sisters support her. (Decca 18881)

Paul Robeson

||| 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-

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

Novelty

Bob Hope

||| 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: "Bar-racks: two thousand cots, separated by individual crap games." (Capitol CD 26)

Orson Welles

||| No Man Is An Island
"A collection of speeches on the interdependence of man," reads the puff. And there is no doubting 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,

extraordinary one. I am a little stunned at Decca's putting this album out, along with a really brilliant booklet written by Norman Cousins, editor of the Saturday Review of Literature. Believe me, these are sides worth hearing; having, and pondering. (Decca Album 439)

Al Goodman

||| The Girl That I Marry—Who Do You Love I Hope
||| Moonshine Lullaby—I Got The Sun In The Morning
This is another of these 12 inches which, by its trick label and artist setup beats the regular OPA price. Goodman gives them usual show treatment, though the arrangements are only so-so. Best vocal on the sides is Audrey Marsh's on Lullaby. (Victor 66002)

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- The Sad Sack; The Grabtown Grumpy—Archie Shepp—53c
- The Grumpy; Drink, Nearly—Nappy "Red" Allen—53c
- Opus No. 1—Tommy Dorsey—53c
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- Cow Cow Boogie—F. Slack & E. M. Moore—53c
- I'm Lonesome; Just a Baby's Prayer of the Heart—B. Carter—53c
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- Robinhood; Angelina—L. Prima—79c
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- Blue Garden; Somebody's Gotta Go—Cortie Williams—53c
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- Swing Angel—E. Goodman—53c
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- Getta Be This or That (Part 1 & 2)—E. Goodman, Slim Stewart, Red Norvo, etc.—53c
- Love Me or Leave Me; Exactly Like You—Do-It. Goodman Quartet—53c
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Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 46 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JC—Joe Glaser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oney, 424 Madison Ave., NYC; SZA—Stanford Zacker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

A
Anthony, Ray (Elitch's Gardens) Denver, Colo., Clang, 7/11, nc
Abbott, Dick (Spur Inn) Karnak, Ill., nc
Allen, Ed (Kelly's Stables) NYC, nc
Arns, Deal (Copacaba) NYC, nc
Auld, Georgia (El Grotto) Chicago, Clang, 8/1.

B
Barrow, Blue (Edison) NYC, h
Bardo, Bill (Peony Park) Omaha, Neb., 7/2-5, b
Barnet, Chaselle (Aquarium) NYC, nc
Basie, Count (On Tour) MG
Beneke, Tex (Sherman) Chicago, Opng., 7/5, b
Bishop, Billy (Dutch Mill) Delavan, Wis., Clang, 7/7, nc; (Melody Mill) Riverside, Ill., Opng., 7/12, nc
Bothwell, Johnny (Centennial Terrace) Sylvania, Ohio, Opng., 7/12, nc
Bradshaw, Tiny (On Tour) MG
Brandwynne, Nat (Biltmore) NYC, h
Brewer, Teddy (Antlers) Colorado Springs, Colo., h
Brooks, Randy (Howard) Washington, D. C., Clang, 7/4, t; (Centennial Terrace) Sylvania, Ohio, 7/5-11, nc
Bussie, Henry (Avadon) Los Angeles, Clang, 7/16, b
Byrne, Bobby (Lakeside Park) Denver, Colo., 7/5-18, nc

Long, Johnny (Eastwood Gardens) Detroit, Mich., Opng., 7/12, nc
Luneford, Jimmie (Trianon) San Francisco, 7/2-8, b

M
Martin, Freddy (Ambassador) Los Angeles, Cal., h
Mason, Sully (On Tour) FB
Masters, Frankie (Pleasure Pier) Port Arthur, Tex., 7/1-7, b
McGuire, Betty (Iriquois Gardens) Louisville, Ky., nc
McIntyre, Hal (Meadowbrook) Cedar Grove, N. J., Opng., 7/2, nc
McKinley, Ray (Million Dollar Pier) Atlantic City, N. J., 7/1-7, b
Millender, Lucky (On Tour) MG
Monroe, Vaughn (The Meadows) Framingham, Mass., Clang, 7/4, nc; (Convention Hall) Asbury Park, N. J., Opng., 7/14, b
Morgan, Russ (Biltmore) Los Angeles, Cal., h

N
Nagel, Freddy (On Tour) MCA
Nixon, Mix (Waldamer) Erie, Pa., b

O
Oliver, Eddie (Troadero) Los Angeles, Cal., nc

C
Caceras, Emilio (Club Cabana) San Antonio, nc
Calloway, Cab (Zanzibar) NYC, nc
Carle, Frankie (Palladium) Hollywood, b
Carter, Benny (Swing) Los Angeles, Clang, 7/8, nc
Cavallaro, Carmen (Astor) NYC, Clang, 7/8, b
Claridge, Gay (Chez Paree) Chicago, nc
Coleman, Emil (Mocamba) Los Angeles, Cal., Opng., 7/9, nc
Cool, Harry (Glen Island Casino) New Rochelle, N. Y., nc
Cross, Chris (Log Cabin) Armonk, N. Y., nc
Courtney, Del (Blackhawk) Chicago, nc
Cugat, Xavier (Meadowbrook) Culver City, Cal., Clang, 7/8, nc
Cummins, Bernie (Walled Lake Casino) Walled Lake, Mich., Clang, 7/11, nc

P
Palmer, Jimmy (On Tour) WM
Pastor, Tony (Steel Pier) Atlantic City, N. J., 7/7-12, b
Pearl, Ray (On Tour) FB
Petti, Emilie (Versailles) NYC, nc
Pruden, Hal (Rio Del Mar) Monterey Bay, Cal., h
Prima, Louis (Casino Gardens) Ocean Park, Cal., b
Pudney, Ted (Summer Gardens) Port Dover, Ont., b

R
Reichman, Joe (Roosevelt) NYC, h
Reid, Don (Melody Mill) Riverside, Ill., Clang, 7/7, b; (Dutch Mill) Delavan, Wis., 7/8-14, nc
Reisman, Leo (Slatler) Boston, 7/1-14, h
Robbins, Ray (Penbody) Memphis, h
Ruhl, Warner (Breezy Point Lodge) Piquette Lakes, Minn., b

D
Davidson, Gee (Rio Cabana) Chicago, nc
Davis, Johnny "Scat" (Plantation) Houston, Texas, 7/1-14, nc
Donahue, Al (Plantation) Dallas, Tex., Clang, 7/5, nc
Donahue, Sam (Roseland) NYC, b
Dorsey, Jimmy (Edgewater Beach) San Francisco, Cal., 7/3-8, b
Dorsey, Tommy (On Tour) MCA
Dowell, Seale (Bill Green's Casino) Pittsburgh, Pa., Opng., 7/12, nc
Dunham, Sonny (On Tour) GAC

E
Eckstine, Billy (Sudan) NYC, Clang, 7/11, nc
Eldridge, Roy (On Tour) FB
Elgart, Les (Seaside Park) Virginia Beach, Va., b
Ellington, Duke (Orpheum) Los Angeles, 7/8-8, t

S
Saunders, Red (Garrick) Chicago, nc
Scott, Raymond (Paramount) NYC, t
Sherkoff, Shorty (On Tour) GAC
Sherwood, Bobby (Jantzen's Beach Park) Portland, Maine, Clang, 7/8, b; (Cedar Pt.) Cedar Pt., Ohio, Opng., 7/12, b
Spivak, Charlie (Eastwood Park) Detroit, Mich., Clang, 7/11, nc
Stine, Ted (Palace) San Francisco, Cal., Clang, 7/8, h
Stewart, Rex (Aquarium) NYC, r
Stone, Eddie (Belmont Plaza) NYC, h
Straeter, Ted (Palmer House) Chicago, h
Strong, Bob (Surf Club) Virginia Beach, Va., Clang, 7/3, nc
Stuart, Nick (Last Frontier) Las Vegas, Nev., h
Sues, Leonard (Ciro's) Hollywood, Opng., 7/3, nc
Sylvan, Curt (Natarolor Park) Spokane, Wash., Clang, 7/14, b

F
Fairbanks, Mal (Boots & Saddle) Groton, Mass., nc
Fields, Herbie (Rustic Cabin) Englewood, N. J., nc
Fisher, Buddy (Trianon) Philadelphia, b
Foster, Chuck (New Yorker) NYC, h

G
Glenn, Henry (Rainbo Rendezu) Salt Lake City, b
Gillespie, Dizsy (Apollo) NYC, Clang, 7/4, t
Goodman, Benny (NBC) NYC
Gray, Glen (Hamid's Pier) Atlantic City, N. J., 7/7-13, b

T
Teagarden, Jack (Sea Girt Inn) Sea Girt, N. J., Clang, 7/18, nc
Thornhill, Claude (Steel Pier) Atlantic City, N. J., Clang, 7/5, b; (Palace) Youngstown, Ohio, 7/8-10, t; (Circle) Indianapolis, Ind., 7/11-17, t
Towns, George (Pelham Heath Inn) Bronx, N. Y., nc
Tucker, Orrin (Stevens) Chicago, h

V
Van, Garwood (Arrowhead Springs) Arrowhead, Calif., h
Vaughn, Buddy (Riverside Club) Casper, Wyo., nc
Vincent, Lee (American Legion) Glen Lyon, Penna., b

W
Wald, Jerry (Cedar Pt.) Sandusky, Ohio, 7/6-11, b
Waples, Bud (Hillcrest Beach Club) Virginia Beach, Va., nc
Watters, Lu (Dawn Club) San Francisco, nc
Weeks, Anson (Sky Club) Chicago, Clang, 7/7, nc
Weems, Ted (Luna Club) Springfield, Ill., 7/9-14, nc
Welch, Bernie (Eagle's Club) Lima, O., Clang, 8/10, nc
Wells, Lawrence (Aragon) Ocean Park, Cal., h
Wiggins, Eddie (Brass Ball) Chicago, Clang, 7/7, nc
Williams, Cootie (Earle) Phila., Pa., Clang, 7/4, t
Williams, Griff (Mark Hopkins) San Francisco, h
Wilson, Gerald (On Tour) FB
Winalow, George (O. Henry) Willow Springs, Ill., h

H
Hayes, Sherman (Bismarck) Chicago, h
Hampton, Lionel (Band Box) Chicago, nc
Hawkins, Erskine (Strand) NYC, Clang, 7/14, t
Henderson, Fletcher (DeLina) Chicago, nc
Herbeck, Ray (Penbody) Memphis, Tenn., h
Herman, Woody (Orpheum) Los Angeles, Cal., 7/9-15, t
Hines, Earl (On Tour) WM
Howard, Eddy (Forest Park Highlands) St. Louis, Mo., Clang, 7/13, nc
Hudson, Dean (Old Orchard Pier) Old Orchard, Me., 7/2-8, h
Hummel, Bill (Jackson Casino) Ocean City, Md., h
Hutton, Ina Ray (On Tour) JG

I
International Sweethearts of Rhythm (On Tour) FB
Irwin, Gene (China's) Cleveland, r

J
James, Harry (Convention Hall) Asbury Park, N. J., Clang, 7/4, b; (Steel Pier) Atlantic City, N. J., Opng., 7/4, b
Johnson, Buddy (On Tour) MG
Jones, Don (Washington Inn) Mamaroneck, N. Y., nc
Jordan, Louis (Royal) Baltimore, Md., 7/4-11, t; (Howard) Washington, D. C., 7/12-18, t

K
Kenton, Stan (Meadowbrook) Culver City, Cal., Opng., 7/9, b
King, Henry (Aragon) Chicago, h
Kirk, Andy (On Tour) JG
Krupa, Gene (Orsay's Casino) Somers Pt., N. J., Clang, 7/6, nc; (Convention Hall) Asbury Park, N. J., 7/7-13, b

L
Lalbrit, Lloyd (Delavan Gardens) Delavan, Wis., 7/2-15, nc
LaSalle, Dick (Beverly Country Club) New Orleans, Opng., 7/2, nc
Lawrence, Elliot (Pennsylvania) h
Leonard, Ada (Colosimo) Chicago, nc
Lopes, Vincent (Taft) NYC, h
Loria, Ted (Latin Quarter) NYC, Opng., 7/8, nc
Lombardo, Guy (Waldorf) NYC, h
Lombardo, Victor (Rosa Fenton Farms) Asbury Park, N. J., nc

Key Spot Bands

AQUARIUM, New York—Charlie Barnet
BAND BOX, Chicago—Lionel Hampton
EL GROTTO, Chicago—George Auld
MEADOWBROOK GARDENS, Culver City, Cal.—Xavier Cugat; Stan Kenton, Opng. 7/9
MEADOWBROOK, Cedar Grove, N. J.—Hal McIntyre, Opng. 7/2
MISSION BEACH, San Diego, Cal.—Louis Prima; Tiny Hill, Opng. 7/9; Frankie Carlo 7/23-25; Stan Kenton, Opng. 7/26
PALLADIUM, Hollywood—Frankie Carlo; Les Brown, Opng. 7/23
PENNSYLVANIA HOTEL, New York—Elliot Lawrence
ROSELAND BALLROOM, New York—Sam Donahue
SHERMAN HOTEL, Chicago—Alvino Rey; Tex Benke, Opng. 7/5
STEVENS HOTEL, Chicago—Orrin Tucker
ZANZIBAR, New York—Cab Calloway

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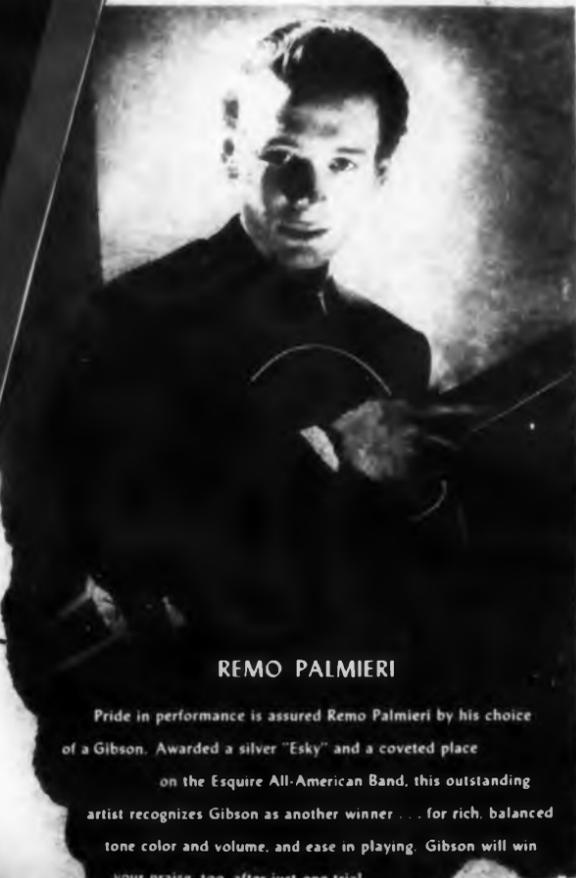
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