

DOWN BEAT

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Shorty Sherock Broke, Band Has Busted Up

New York—Shorty Sherock arrived in New York City last month without a band and with but 55 cents to his name. Break up of the band came about after a date in Toledo, Ohio, because of pyramiding debts that totaled close to \$4,000. The 55 cents was the remainder of a \$100 loan from band leader Les Elgart to bring him and his band back here.

Sherock will reform his band with a smaller lineup and a drastically lower pay roll to play dates booked through GAC. It is understood the office offered him a release from his contract, but Sherock refused, saying that he believed the office had tried to do a good job.

The leader's debts totaled about \$3,000 to GAC, \$600 in back salaries and \$100 to the union.

Barnet Blasts B'way Aquarium

New York—The Mad Mab blasted his way into the Aquarium June 27, with a power-house band featuring a six trumpet-four trombone brass section.

The windows of the joint shook as the eclectic of jazz alternately made like Ellington, Basie, Gillespie . . . and Barnet.

Trumpet man Al Killian spent most of opening night way in the stratosphere. The high note man occasionally dropped to the lower register, somewhere around high C.

The Rex Stewart combo remained as intermission band.

Charlie Barnet's personnel follows: Alto: Rae De Geer, Gene Kinsey; tenors: Kurt Bloom, Dave Matthews; baritones: Danny Bank, Johnnie McAfee; trombones: Sam Nestico, Porky Martin, Edward Fromm, Frank Bradley; trumpets: Jimmy Pupa, Everett McDonald, Al Killian, Guy Chlavert, Paul Webster, Art Roby; drums: George Jenkins; piano: Bill Miller; bass: Irving Lang; vocalist: Fran Warren, McAfee.

And How About Musical Seals?

New York—Who said government regulation was spreading like an octopus over business? Evidently he doesn't read the press releases. This one came in from ASCAP a few days ago:

"Rate schedules for circuses are now being prepared, and will be released within the next few days."

Beat staffers at press time were trying to find out if elephant trumpetings would be considered an infringement on the *Triumphal March* from Aida, and therefore subject to performance payments.

A local lion, working with a small family combo at a nearby tent-show, told the *Beat* he was taking the matter up with his friend Leo at MGM, adding bitterly, "Petrillo won't let 'em get away with this."

Spike Kills 'Em On the Cover

This is Musical Depreciation Week, folks. Victor is distributing Spike Jones albums bearing that title and filled with City Slickers' records, while on the cover of this issue Spike himself, who boasts that he has set music back 1,000 years, demonstrates just what he means. Pleading with the maestro to abandon his nefarious plan are two true music lovers, Dorcas Midgley (left), a dancer, and Helen Greco, vocalist. But that Jones boy is a stubborn lad.

Here's Some Familiar Names, Unfamiliar Faces



New York—This is a group of gents whose names you frequently run across in the trade papers, but whose faces you seldom see pictured, although none of them is camera shy. The occasion was the opening of Sam Donahue's band at Roseland ballroom here, and they are left to right: Art Weems and Milt Kra-

ny of General Artists Corp.; Joe Belford, ballroom manager; Willard Alexander, agent; Sam Donahue and Count Basie, both of whom lead bands; Lon Brecker, owner of Roseland; Thomas C. Rockwell, president of GAC, and Lewis C. Lebish of Benny Goodman's office.

Red Allen And Stuff Leaping At Stable

New York—Recently forced out of the Onyx club due to shutting of the spot, the Red Allen band moved westward on 52nd street to open at Kelly's Stable. Allen's opener at the Stable June 21 marked the return of jazz to the haven of

asked Ronan whether he is still associated with the *Livestock Daily*. . . Ray Anthony's bookers are talking to Post Lodge about an engagement after his current date at Roseland ballroom. . . Tony Janak, ex-master sergeant now civilian, will continue to run the army's V-disc program, while attending Columbia university and managing singer Marie Green.

Howard Sennett (GAC) phoned promoter Ralph Weinberg in Virginia from the RKO-Gateway restaurant. Willard Alexander got on the phone and started booking dates—on Sennett's call. . . Artie Shaw states in a Hollywood interview that he and Ava Gardner still are living together in a small house, but admits that "sometimes you have to be a little vague about answering questions" and dodges the one about whether they are living as man and wife.

A telegram from Beverly Hills, and we quote: "Jimmy McHugh, famous composer and southern California sportsman has just been elected to the board of directors of the Beverly Hills Chamber of Commerce". . . They had to toss out and remake the harmonica sequence of Stan Fisher for a Columbia short, when the take showed a sideman in the Jerry Wald band, (which backed the instrumentalist) sound asleep. . . And Jimmy Campbell of the Harry James bands says: "A musician used to have to play baseball to get a job with a name band—now you have to be a jockey!"

jump after months of such attractions as Nan Blackstone, soft hands and scantily-clad "singers."

"We're going to liven up this end of the street with some top name attractions," Ralph Watkins, a Stable mentor told *Down Beat*, "and we think Red is a good boy to break the ice for us."

Appearing with the Allen band is Stuff Smith and his trio.

"It was pretty wild opening night," Watkins said. "After Stuff would finish his set he'd stay right on the stand to jam with Allen. They would take chorus after chorus which broke up the schedule we had arranged, but that didn't make any difference—they were so good."

"People could hear them out on the street," Watkins added, "and after listening awhile, they couldn't resist coming in to see who could blow up such a storm."

With Allen were J. C. Higginbotham, trombone; Don Stovall,

sax; Bill Thompson, piano; Clarence Morton, bass, and Eddie Burns, drums.

Stuff Smith trio has Stuff on violin, Pete Glover, bass, and Dave Rivera, piano.

Both Allen and Smith are booked indefinitely.

Davison Crew Cramped, But Not Its Style

New York—Trumpeter Wild Bill Davison's opener at the Key-board on 52nd street June 27 drew curious looks and listens from the street's citizenry, since this marked the first jazz unit to work the club this season.

And, according to the onlookers, Wild Bill's debut was a success.

Fans nodded, applauded and tapped their feet as his six-piece band went through the usual Dixieland standards, augmented with a few pops and originals.

Only noticeable upset to the opening was the minuteness of the bandstand. "We were a little bunched up on the stand," Davison said, "but we'll try to work out a different instrumental arrangement to give us more room." (Keyboard has been featuring trio and the approximate six-by-six stand left the band as cramped as a harpist in a phonebooth.)

Art Hodes worked intermission piano.

With Georg Brunis across the street at Jimmy Ryan's, jazz fans liking Dixieland mixed with their Re-Pop can find plenty of diversion along the street.

Venuti Plans To Fiddle Abroad

Los Angeles—Joe Venuti, accompanied by wife, Sally, leaves here around Aug. 1 for visit of several weeks in old home town of Philadelphia, after which he plans to leave for Europe to appear in series of concerts.

Venuti, accompanied by a guitarist, made a successful concert tour of Europe in early thirties. School of jazz with which Venuti is identified (Bix, Lang et al) is still one of most popular with British and Continental fans.

New York—Bill Burnham, WMA, has Harold Stern booked to open Brighton Beach, Brooklyn.

New Net Chick



New York—Introducing Lynn Collyer, newest addition to NBC's roster of husky-voiced blues vocalists. Lynn comes to the network by the way of New York night clubs and hotel spots, and WLW in Cincinnati.

Terrace Room Goes Mickey

New York—Newark's Terrace Room, recessed for the summer months due to an air-conditioning stricture, expects to continue a name band policy when it reopens this fall.

Bands set to lead off once the temperature drops include Guy Lombardo, Sammy Kaye and Louis Prima. Lombardo, the room announces, will unshutter the spot Sept. 17.

Bob Chester was the last band to showcase there, closing the room on his getaway-day, June 23.

THE SQUARE

Bonnie Haines rates a fee for two dates on the Tommy Wor Playhouse almost equal to her year's salary when she was with TD as vocalist! Of course, another TD singer named Patricia comes high these days. . . Mercer Ellington has imitated his father by signing with William Morris for management and Muscraft for records. GAC was all set to drop three of its bands, but changed its mind.

Wonderful crack on the Fred Allen show a couple of weeks ago (besides the four plugs for the Beat) when Fred referred to

Al Goodman and His GI orchestra, explaining it as "and his Goodman-in-line orchestra". . . Her nibs, Miss Georgia Gibbs, now a regular on the Tony Martin air show, after switching from

VMA to the Tommy Saphier agency. . . Eddie Bert, ace tramitist, out of the army, looks to join Barnet and expects a small sideman in the family in October.

Spikes Jones, a very reasonable musician, tried to con the Strand theater (NYC) into painting the letters SP-I-K-E J-O-N-E-S on the marquee of the usherettes when he moved in three days ago, but balked when the theater's p.a. wanted him to ride a brewery horse to work every day. . . So far six different record stores have phoned to say they were deluged with calls when they advertised Goodman's disc of *Six Flats Unfurnished*.

On the night of June 19, all through NYC's 52nd Street not a creature was stirring, not even a hawk, and there wasn't a note of music. Every one of the famed singing spots halted the customary blasts so that customers and musicians could listen to the Loma-Conn fight. . . Margaret Whiting will draw \$2,500 a week at the Capitol theater late this month. . . Gossip columnists in New York confused Casa Loma fans with items about a male and female vocalist who never were with the band, at the Paramount theater or elsewhere.

Joan Edwards, the present Mrs. Julius Schachter, was mentioned by his first wife, Dorothy, in her suit for additional alimony. The ex-wife quoted a magazine article fixing Joan's income at \$3,000 a week, three times that of her mate, as evidence that the concert master could afford a heavier tap. . . Frank Sinatra, who expects a third addition to his family, will slant his fall European tour for wounded and youth groups, with no money dates.

When Eddie Ronan introduced Mike Levin to J. C. Higginbotham at a gag, Higgy, who has known both writers for years, gravely

Fishy Story!

New York—If New Yorkers can't get their July 1 *Beats* on time, blame it on the New York Central Railroad's tracks at Ossining, N. Y. Shipped in from the *Beat's* Milwaukee press by fast express, the copies were tied up by the express embargo in New York City at Ossining.

Beat staffers in NYC were getting ready to take a fleet of trucks up to the siding to unload the papers, when they found that a trainload of gradually decaying fish blocked the way. Since these were storage trucks and not working trucks, the *Beat* staff hurried express officials to demand that the fish, and wait for the embargo's end.

Bothwell Leads Boff Well Combo

'Mad Altoist' Has Quiet, Chordful Ork With Ideas

By MICHAEL LEVIN

Reviewed at the 400 Restaurant, New York City

Trumpets: Pete Caruso, Marty Bell, Paul Leichter, John Dillinger
Trombones: Dick Kenny, Tony Klea, Herb Randall
Reeds: Andy Pastore, John Ruffa—altos; Eddie Edell, Marty Carman—tenors;
Jack Agee—baritone
Rhythm: Mickey Dagrino, drums; Danny Martocci, bass; Buddy Ernelli, piano
Arranger: Paul Villepigue
Vocals: Claire Hogan, Don Darcy, Marty Bell
Leader and alto: Johnny Bothwell

When the bookers heard Johnny Bothwell, ex-Boyd Raeburn alto star, had formed his own big band, reaction was "Oh migawd, another mad musician with marvelous music that will make no money."

The *Beat* hates to disappoint these sages, but it looks like Bothwell, after a few alterations, won't make money, he'll coin it.

It's danceable, colorful music with Bothwell's brilliantly-toned reed work leading a sax section with no uncertainty in its phrasings. Arrangements, done competently by Paul Villepigue, have lots of harmonic color, resonance, and no tired riffs. Trombones play in tune (an unusual compliment these days), and give the band solid grounding.

Don Gets A Chance

Vocalist Don Darcy looks to hit it at last. With Joe Venuti, Raeburn, Sonny Dunham, Art Mooney, and Hal McIntyre slots behind him, Darcy never got a chance to catch on. He sings well everything he does, and has an unusually intelligent grasp of phrasing, at a time when a male vocalist is supposed merely to hang himself on a microphone.

Claire Hogan, hitched by law to Bothwell, is a much improved, more quiet gal since last seen. Like Darcy, her only real trouble is slight mannerisms at the mike. Bobbing undoubtedly helps a singer get a beat, but when overdone it can detract from appearance.

Rhythm Section NSG

Excluding some unsteadiness in the trumpet lead work of Paul Leichter, the band's only real trouble is in its rhythm section. When you want an orchestra with a lot of harmonic color, pretty effects, and accent on dance rhythm, if the beat section itself can't drive lightly and relaxedly, the whole band will feel stiff and unsteady.

Casual listener to the Bothwell band has the constant feeling that the drummer is riding with the band instead of playing for it—and that as soon as he makes his beat heavier, it becomes stiffer and louder instead of more rhythmic. Both the piano man and the bass man get into light scuffles too, the latter playing two beats against a four beat from drums on several tunes. Both vocalists would sing

better if the beat behind them were more effective.

If Bothwell will sprighten up his rhythm, shake out the slight stiffness in the other sections, and get a few more arrangements in the book which have some "see" as well as "hear" showmanship, he'll have no worries.

He admits that he was scared by Duke Ellington's *Echoes Of The Jungle* in 1930, and has never been able to forget the Duke's harmonic approach to jazz. He should, however, not underplay his own alto—it's completely distinctive, and a terrific selling point, and corny as it may sound, should make himself more obvious on the stand. Bothwell is a tall, dark-haired, well-spoken guy of the sort who makes gals forget their dates. That's nothing to lose in this business.

DOWN BEAT'S DECISION:

Band after it cleans up the weak spots mentioned in the review, and showcases its vocalists and material a little more jazzily, will be in there at the stretch.

Johnny Bothwell Replies

Mike is right; there are things wrong with the band. Any new band has to shake down, but I disagree about our lack of showmanship. I don't think he heard enough of our material. We don't resort to funny hats or auto horns, but want to sell our stuff by personable music.

Our drummer, Mickey D'Aguias, is a young musician. I think he's a good one, and will iron out whatever faults he has now. Ask the other guys in the band what they think.

As for my alto-playing, there's enough of it. We're selling a band, not Bothwell.

Tucker On Astor Roof

New York—Tommy Tucker opens on the Astor roof tonight, July 15. His Columbia discing of *I Love You (Oh, How I Love You)* has recently been reissued.



Claire Hogan

Louie Jordan Movie Rates Boff Opener

New York—Louis Jordan's first full length movie, *Beware*, had a world premiere at the RKO Hamilton, June 14 that ran from 11 p.m. to 3 a.m. the next morning. The blow-out, run-off for charity, featured dozens of top entertainers.

Beware, a saga of Louis Jordan (played by himself) returning to his old college to save it from dissolution and thereby win the girl of his heart, was Astor Pictures follow-up of Louis' boff short, *Caldonia*.

This last Astor production, aimed at the Negro trade, cracked plenty of white theaters and there's a chance *Beware* might do the same.

There's not too much to the picture, a one week quickie. Mostly, the camera and mike are trained on Louis, who sings, plays and dishes out lines. But Louis happens to be such a terrific performer that the results are more satisfying than plenty of elaborate Hollywood super-productions.

The guests who entertained after the movie run-off included Canada Lee, Maxine Sullivan, Thelma Carpenter, Josh White, Pete Johnson, Willie (The Lion) Smith, the Nicholas brothers and Louis, himself.

Berle Adams, Jordan's mentor, and R. M. Savini, of Astor Pics, hoped for a Hollywood type opening, with klieg lights, et al., flashing in the skies. The police department said no dice; but a milling throng nonetheless gathered when Jordan and the other celebrities appeared.

Deuces Op Denies Grief With Union

New York—Fifty-Second street's Three Deuces, reported in various trade fan mags as having difficulties with the union about guest appearances on its weekly airshots, will continue to broadcast each Sunday night.

The Deuces was reported to have hit a broadcast snag with the AFM stepping in with a decree that a spot can't augment its band with name talent for remotes as a lure for drop-in trade.

"It's all a lot of bunk," Irv Alexander, 222 op told *Down Beat*. "The union has nothing to say about it unless we use the boys on their instruments. Vocalists are okay. And it is perfectly all right if we interview leaders and sidemen on the air—just as long as they don't play," he added.

Idea, which has gained popularity both on the air and in the club, was fathered by Symphony Sid of station WHOM, the show's outlet, and Deuces' chiefs Alexander and Sammy Kaye.

Francesa Wayne has been featured on a couple of Sundays.

White Rabbits, No Fish, Is This Band Business?

Chicago—"Why did I have to be a band leader," grumbled Spike Jones. "If I could just have found out what a rat-macoe is, I could have stuck to my drumming and maybe I'd be working for Harry James today at a good salary."

Spike was kidding, of course. Any joe that can sneak in a phrase like "capital gain" into a casual discussion of income tax problems isn't worrying about a salary.

We were in a taxi on our way between shows at the Oriental theater to Jim Sherman's National Magic Shop in the Palmer House, where the leader of the City Slickers bought:

- (1) One stuffed white rabbit\$16.50
- (2) One magic pitcher 2.50
- (3) One kitchen sink ?
- (4) One cigar store Indian ?

No price quotation on the last two items, because there was still selection to be made between a strictly prop kitchen sink and a genuine used article from a junk yard, and the Indian remained to be picked up at an undetermined price.

Wants To Squirl

"Have you got any squirling lapel flowers, Jim? I need about a half dozen," said Spike.

"Nothing but rings and lapel pins," replied Sherman. "But you could fix flowers on the pins, maybe even use real ones. It's the long tube and rubber bulb that's hard to get."

Sherman demonstrated the trick pitcher to us. He used a milky fluid, but said it would be more effective on stage with a red liquid. We can't give away the gimmick, but you fill the pitcher, pour its contents into a hat or something (he used a paper cone) and the liquid just disappears.

Must Be a Reason

"We can do this with one of the horns," Spike remarked. "Maybe a trumpet or the tuba. There has to be a reason for everything we do, you know. You certainly gave us action on that duck, Jim, when we were on the west coast!"

"We wired Jim one day and the duck was delivered the next," he explained.

Jim said: "We try to take care of professionals, because they are usually in a hurry when they order something. What do you do with that duck, anyhow?"

"I fire a gun and he gets tossed out from the wings," answered the Jones boy.

What, No Fish?

"I gotta swell idea for you," Jim continued. "Instead of the duck, why don't you drop a shower of fish from the flies?"

"That sounds great, have you got any fish?"

"Nope, we ain't got any fish. Can't get 'em!"

Spike Jones is not just a mu-

sician, he's a darn magician! More props are carried by his band than by any other on tour, even the Clyde Lucas ork in the days when it carried a full set of marimbas.

"It keeps us on the prowl all the time, looking for new effects and new sounds," Spike explained. "We have one prop boy that does nothing but search for blank cartridges in every town we hit. (Spike fires one of three revolvers several times in the course of a show.) He picked up a big supply the other day, and when we unwrapped 'em, they had bullets. Can't use them."

Pitcher In Use

On the last day of the Oriental engagement, the white rabbit (in complete skin, not just a patched job. Jim assured him) was reposing on a shelf in the Jones dressing room. Spike hadn't written him into his scenario yet.

Rubel, the colored valet, had filled the magic pitcher with something more interesting than milk or red water—ice, for the highballs of visitors (Spike has been on the wagon for six months). It was disappearing just as effectively as the prop fluid did, so maybe it does work after all.

We'd like to see the amazing City Slickers during their current Strand theater engagement in New York. We're curious about what Spike is doing with the white rabbit, and whether he found any fish!

Handicapped Vets Sought For Band

Los Angeles—Johnny Catron, drummer who lost use of hand via accidental gun discharge while a member of the Air Transport Command, is forming a band here to be comprised of physically handicapped veterans. Catron played in pre-war days with Johnny Richards, Chico Mack (Ben Pollack), Hal Grayson and other well known bandsmen.

Following his injury he refused to give up his profession and by practice has developed new techniques as one-armed drummer so effective that he has been working successfully. He requests vets interested in joining his band to write him at 1768 So. Ogden Dr., Los Angeles 25.

Three On A—er—Lighter



New York—We're not a bit superstitious, but you've heard about three on a match? This shot of Hal McIntyre, Tony Pastor and Larry Clinton was captioned by the press agent "Three On A Lighter For Cosmo". Fine, except that McIntyre doesn't live at Cosmo Records any more.

Jack Egan Becomes Publicist



Chicago—Jack Egan, Alvin Rey's manager and previously associated with Tommy Dorsey, finds pickings good as he leaves the band management field to open his own publicity office in Hollywood. Holder of the "pickings" here is New York model Hellen Presley.

Posin'

by Bill Gottlieb
THE POSER:

Who are your two favorite clarinet players?

THE POSERS:

Top clarinetists on location in New York.

Yoiks and tally-ho! To Nick's, where the sizzling steaks play Dixieland. Interrogated steak Pee Wee of Russell, who simmered:

"Let's start out with a guy named Benny Goodman. Then I'll go on to Omer Simeon. I don't think I'm too far off. Benny... he's just the most competent man in the business. He can get in the back room with the boys and scare them to death. They call him commercial. But I sat in with him on sessions; and I found out...!"

Then by phone to Woody Herman, who was busy giving away sponsors to guys who wrote in the best letters why.

"Can't really pick a favorite," the Herdman hedged.

"I like different men for different things. Some are best in tone, others in beat. One guy I know is best." Woody winked, "because he has the clarinet I want to own. If I had to be pinned down to one individual, I'd take Barney Bigard. He's a real modern. His ad libs are particularly great and very advanced in conception."

Fell into Benny Goodman, by no coincidence, at Socony Radio Show, and asked Blacketick Benny his mind.

"Tops on my list is Simeon Bellison, first clarinet of the New York Philharmonic. He's been my teacher these past years. The man is a complete master of the instrument. For jazz clarinet, give me Ed Hall. His feel for his music is perfect."

With Benny's plug ringing in our, buzzed straight to Cafe Society Uptown where Edmund Hall, dressed for his role as MC at jazzman's Stork Club, removed monochrome and spaker:

"My votes go first to Benny Goodman and second to Artie Shaw. They're tops, musically. Aside from that we clarinetists owe them too much for selling the clarinet to the public."

Calculated my meanderings, no small, in depths of Radio City, habitat of the eminent critic Benjamin B. Benzy.

Propounded Three Bee: "Goes, that's my. The great clarinetist, without doubt, is One-Lip Lundigan, a real New Orleans jazz man. He's 143 years old and his technique may not be perfect... But what Three Bee emotion, what feeling, what a sense of collective improvisation. And he works in a beer joint on Basin Street. Got that... a real beer joint, and on Basin Street! Very authentic. He hasn't even made his

What's Keeping Les Out Of The Top Brackets?



Les Brown and Doris Day

New York—Why hasn't Les Brown hit the jack-pot? Fans want to know. The trade wants to know. The *Beat* wants to know. Les Brown wants to know.

Les is in the big league, all right, with income tax problems and everything. But he simply hasn't hit the pinnacle possible with such a fine band. After all, the Brown organization has been an important "name" among orchestras almost from the moment he left college in 1936 and cut records with a collegiate crew, the Duke Blue Devils. By the time he reorganized his orchestra in 1939, he was knocking on the door of the rarefied stratum where live the Goodmans and Dorseys and Hermans. Today, with a vastly improved orchestra, he's still knock-

in', but he can't come in. The Brown orchestra, as it appeared in its recent Aquarium engagement, is a great musical unit. It's amongst the best for blend, section-integration, and dance beat. Solists are outstanding, too. Youthful tenorman Ted Nash, who has made some fine records, plays a good jazz alto, too. Jimmy Zito is a trumpet man with lush James-like tone, minus the schmaltz. And where, considering both voice and appearance, can you find a better gal band vocalist than Doris Day (who's shortly to cut the Brown group for Hollywood)? Or a better novelty vocalist than Butch Stone? Or, most of all, a more pleasant looking, ingratiating

third installment on his clarinet. Nothing commercial about One-Lip. Very sincere jazz man. In second place I put no one. No one is close enough."

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Gitman Sues For Job Back

New York—Bill McLemore, guitarist who was with Erskine Hawkins way back in 'Bama State Collegians days, left Hawkins three years ago to enter the army. Now he's out of the armed forces and suing to get his old job back.

Erskine has refused him reinstatement on the grounds that McLemore's job has been taken by a guitarist who doubles as arranger, which Erskine feels is a new kind of position, the old one having disappeared.

At press time, Federal Judge Edward Conger had ordered Hawkins, now appearing at the Strand theater, to show cause why he should not be compelled to reemploy McLemore.

Louis' Record Sells

New York — Eli Oberstien of Victor records told *Down Beat* that Louis Armstrong's platter of *No Variety Blues* and *Whatta Ya Gonna Do* is now over the quarter million mark in sales. Thelma Middleton sings with Louis on the blues side.

IN STRINGS AS IN INSTRUMENTS

GIBSON STRESSES TONE AND QUALITY

Gibson

CHICAGO BAND BRIEFS

George Auld opened to a completely packed and enthusiastic house at the El Grotto on June 28 with what is already the best band of his career. The 16-piece band has achieved the precision and drive of a name unit, and this after only a month of rehearsals and dates. With nightly air time (over ABC, usually at midnight, local time), and located in one of the best spots in town, the five-week date at this south side club should prove all George needs to bring his new band into top shape. Vocalist June Davis, local gal raved about many times in this column, is

featured with the band and is providing many of the kicks.

Lionel Hampton got the Band Box, new name band location on Randolph street, off to a great start



Lionel

Armstrong opens for a four-week date on the 19th, with Count Basie set afterwards. Both Gene Krupa and Les Brown are pencilled in.

The Regal theater will be jumping later this month with Dizzy Gillespie's new band. The

with a bang-up four weeks. With two shows a night, plus lots of air time, the new name policy of the Band Box has proved completely successful. Hamp's terrific showmanship and band drew in capacity crowds most of the time. Louis

Ah, Fair Ada!



Chicago—Ada Leonard and her 16-piece all-girl orchestra are featured at Colosimo's theater restaurant here. From June to June during the last year Ada and her playing pretties toured 58,000 miles and only had three days lay-off.

Diz opens for one week on the 25th. . . . Tony Pastor also opens on the 25th, for him the Oriental

theater. . . . Chester Beck's fine unit now at the Capitol Lounge. . . . Joe Sherman, operator of the Garrick Lounge and Downbeat Room, is recovering from an operation at the Mayo Clinic, in Rochester, Minn.

Joe Callen, late with Frederick Bros. office here, has joined the Mutual Entertainment office. . . . Dave LeWinter's fine band at the Pump Room of the Ambassador East includes Mickey Tracy, trumpet; Johnny Cameron, oboe, English horn, flute, clarinet and sax; Don Crosby, clarinet, flute and jazz tenor; Bill Uher, lead alto and jazz clarinet; Tony Lojrano, drums; and Steve Drnochad, bass. The amount of doubling and the unusual instrumentation for a small unit gives a good idea of the unusual jazz stuff pianist LeWinter's group is offering.

Harry James plays a one-niter at the Aragon ballroom on Friday, August 2. . . . The Sultan releases of the Eddie Wiggins Sextet and the Red Saunders combo are now available. . . . The Wiggins bunch, one of the finest and most original units around this town, are concentrating on sunshine and Sunday afternoon dance dates at

Harry

the Band Box, waiting for a suitable date to fall their way. . . . Sonny Thompson has also recorded several sides, piano solo, for Sultan. Sonny is in New York currently. . . . Roselle Gayle, who has been featured at the Tallspin for several months, left for a vacation in California. He will return to the club later this month. . . . And the excellent Joe Burton Trio has returned to the Tallspin after a short absence.

Charlie Spivak replaces the Tex Bencke-Glenn Miller band at the Panther Room of the Hotel Sherman Friday (19th) for four weeks. . . . The Merry Macs have been featured at the Latin Quarter. . . . George Olara returned to the credits of tenor bands, the Triana, on July 2. Joe Vera's band and pianist Bob Crum continue on at the New Horizon.

Cleveland Shakeup As Nitory Biz Slips

Cleveland—A big shake-up in music is under way here, due to a terrific slump in nitory business. Several spots have cut band personnel, others are using only solo pianists, while most of the other owners have switched bands in an effort to change their luck, and business.

Gene Erwin replaced the Jimmy Foster band at Chin's, with Foster being romanced by MCA for hotel work. Lee Allen took over Tony Emma's spot at Borsellino's; Eric Correa came into the Hotel Statler, replacing George Duffy, Gene Riddles unit replaced the Gay Stein quartet at Pony's; Norm Kay trio left the Singapore and Hal Lynn's quartet left Chin's Lounge.

Willie Lewis Continues Sticking around was Willie Lewis' hip quartet, at Lindsey's Sky Bar; Sal Gunnings, at the Normandie; Joe Baldi, at the Hotel Carter; Frankie Straesk at the Alpine Village and Jacques Pollack at the Continental.

New outfit at WJW has Charlie Forsythe, trumpet and vocals; Tony Anzalone, accordion; Bernie Rasher, bass and Howard Bruss, vibes. Forsythe continues with the Straesk band also. . . . Three of the leading hot musicians in town are working at Chin's Monday nights, with Dick Cutlip on bass, Sammy Finger on clarinet, and Bill Dinasko on piano. Jerry Rosenberg continues there with piano lull.

Sharp Rejoins Rollin! Guitarist Freddie Sharp rejoined the Adrian Rollini trio. Iris Sharp, his wife, is again singing, this time at the Zombie club. . . . Joe Caputo, trumpet, joined Jess Stacy's band at Chipew Lake Park. . . . New unit at the El Dorado club has Pat McCormick, piano; Tom McCormick, vibes; Dick Lurie, guitar and Doris Lee, vocals.

Earl Rohlf is at the Congo Room at the Fenway Hall hotel. Art Cutlip working at the Greenwich Lounge with singers Florence De Luca and Jean Barry. . . . Buddy Griebel is the new pianist with Norm Kay's trio, now at Khoury's new Ninth street bar. . . . Pianist Art Gordon at Ethel's Bar.

New York—After almost two years with Tommy Reynolds, vibie man Johnny Irving, former Herbie Fields sideman, rejoined Fields at the Rustic Cabin, New Jersey.

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G-2 HARMON STREAMLINER Straight Mute for Trombones	4.00
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H-2 HARMON PLUNGER Mute for Trombones	3.50
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NOTES between NOTES

By Michael Levin

Last week, a bunch of newsmen were hanging around the Pen and Pencil club in NYC, playing the match-game for drinks, when the question of press-agents came up.

Regardless of the occasional characters who hide under the cloak of being legitimate space-grabbers, there are lots of flacks who do a good and necessary service, not only for the people they represent, but for the 4th Estimators who have to write about them.

A guy by the name of Nate Krevitz made a wonderful sucker out of me about six years ago when I was writing a music column for United Features Syndicate. Krevitz, a lean, chain-smoking, fast-talker, sent me a release from Los Angeles about the Ellington band, then opening in Jump For Joy.

Nate went through the usual pangs about how wonderful his client's product was—in this case surely no lie—and went on to say that Duke's record of Giddy-bug Gallop, scheduled to appear on Victor, was the fastest record ever cut: 30 choruses on one side.

This was strictly my meat—what I was going to make out of Krevitz. A little doodling showed that this would mean 11 seconds a chorus at the most, or almost 12 beats a second. I allowed as how even Duke couldn't execute 'em this fast, and wrote a long story about the inaccuracy of press agents in general.

I still have the wire Nate sent when the column appeared in Los Angeles: "I got a terrific plug for Duke, didn't I, Jackson?" I have wondered all these years if the whole thing were a plant by sharp Nate.

Now here's a tale about another press agent, name of Charlie Stone. Charlie used to handle MCA's pub desk, and then went on the road with Tommy Tucker, and did an excellent job both places. Then came the army, and Charlie landed back in NYC six weeks ago with no job, and other men in his niches.

Being a good guy, Stone didn't want to shove somebody else out of a job, so he went hunting for a slot. However, after a couple of weeks snafving, he hadn't found a spot, so he decided

rather than keep walking in and telling people his background, he'd make up a promotional booklet selling himself the way he had sold his clients before the war.

The only trouble was that it needed art work, and Stone is not an artist. So he tracked himself over to Bob Holley, a well-known NYC commercial artist. End point of the tale is that Stone's clever idea landed him a job the next day at the George Evans office, and that Holley wouldn't take dollar one for his art work.

No real reason for including the tale except that guys who would rather hunt jobs than displace people; and other Joes who do hard work out of the goodness of their hearts, are all too rare in this business.

Just have seen some more of those new Vogue records with the pretty pick-churs on them. Only complaint I have is when the record starts spinning, I can't see the toothy grin of the lovely

on the platter.

So far from the following idea is doubted: you know those stroboscope discs they call to calibrate the speed of the turntable on electroscopes? Whenever they run at constant speed, an electric light shows whatever is on the stroboscopic disc as standing still. So if they made up those records the same way, whenever we start 'em whirling, we could get those wonderful smiles and banana figures right out in front while we listen to their astounding voices.

Science is a wonderful thing!

Two and a half weeks ago the following paragraph appeared in the gossip column edited by Nick Kenny, ex-sailor, songwriter, and man-on-the-town:

NICK KENNY: Would deem it an honor to see you at the greatest event in thirty years of modern music—the opening of Elliot Lawrence and his orches-



Mike

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 <p>MICRO OILS ARE FAVORITES because of their scientific, odorless, gumless formulas. Woodwind or Key oil . . . 30c To free rusted Keys, use Micro penetrating oil. Price . . . 25c</p> <p>FOR CORK OR METAL JOINTS use MICRO cork grease. A little goes a long way. Price . . . Only 10c</p>	<p>JUST IN CASE OF TROUBLE such as a faulty spring or pad, keep a Micro Utility Kit handy. This box contains springs, pads, neck cork, sheet cork, cement, grease, sandpaper. For saxophone or clarinet . \$1.00</p> 

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Bob Clifton

No Deal, Johnny Asks Pipers To Pay \$150,000

Los Angeles—Johnny Huddleston, former member of the Pied Pipers, who says group refused to reinstate him when he was released from military service, filed a \$150,000 damage suit against his onetime colleagues following several weeks of negotiation during which attorneys for both sides attempted to arrange a settlement.

It's understood Huddleston was asking \$10,000 for his interest in the unit, which functions as co-op. Pipers offered \$1,000 cash and \$100 per week for one year. Thomas Hughes is representing Huddleston; Jerry Rolston the Pied Pipers.

Situation is complicated by existence of two asserted agreements, one signed, one unsigned (but not necessarily invalid). First is said to have provided that any member of group called for military service was not to receive share of profits during

period; second (the unsigned agreement) provided for drafted party to share in earnings of others. Office of U.S. district attorney here is understood to be sifting case with aim of protecting Huddleston's rights as ex-G.I.

Jo Stafford, who was with Pipers when Huddleston left, is named in his suit but he says it is purely a technicality. Jo is Huddleston's former wife.

Lecuona Band Squares Union

Los Angeles—The Lecuona Cuban Boys, barred from appearance at the Orpheum theater here a while back because of non-membership in AFM (after they had played for weeks at a local legit theater), have squared themselves with union requirements and resumed local appearances with week at Million Dollar theater here.

Combo, which is really a dance ork playing U.S. versions of Latin music and vice versa, was set by Carl Von Ritter of GAC for first night appearance in U.S., to open July 4 at Trocadero's main room. (Eddie Heywood continues in King Cole Room.)

Plugs Own



Hollywood—Leon Rene, head of Exclusive records, who got started in the record business as a song writer (he wrote *Sleepy Time Down South*, among others) who figured to plug his tunes with his own wax firm, is undoubtedly going over one of his new tunes with Joe Liggins, the *Honeydripper* man. Joe's recording of that tune brought Liggins national fame and gave Exclusive its biggest seller.

Rudolph Dunbar Directs In Bowl

Los Angeles—Hollywood Bowl concert of Aug. 22 will mark an important musical milestone. Conductor will be Rudolph Dunbar, first Negro to direct an entire program in the big outdoor sympho spot. (William Grant Still conducted one of his own compositions at a Bowl concert some years ago.)

At this writing plans were under way for a joint concert by Tommy and Jimmy Dorsey and their bands to be staged at the Bowl July 31 to raise money for building fund for Hollywood Bowl Theater Association, non-profit educational affiliate of the Bowl association.

Ken Murray's Show Perennial

Los Angeles—The *Hollywood Blackouts* of 1946, phenomenal stage show which opened here as *Blackouts* of 1942, went into its fifth year recently. Oscar Baum, only original member of orchestra, is now music director; he succeeded Carlton Kelsey, who opened show, on latter's death about a year ago.

LOS ANGELES BAND BRIEFS

Ye editorial observation: the Hollywood trade mag trump who has been keeping his tripewriter hot pounding out sage predictions confidently consigning five bands to the junk pile had better retire quietly to the nearest bar and drink himself into the discard.

We fail to see signs of defeat in this line-up: Les Brown at the Palladium. Stan Kenton at the Meadowbrook. Woody Herman at the Casino Gardens. Georgie Auld at the Avodon. The first three deals were set long ago, we'll admit, but we haven't heard of any attempts to cancel out—and the Meadowbrook, which had been operating four nights a week for the past several months went on a full-time basis with Kenton's opening.

But that Georgie Auld deal at the Avodon is the kicker. It was but a few thousand words ago that we were quoting the Avodon's Barney McDevitt to the effect that he would risk no dough on swing bands, that Avodon musical fare would be flavored for sweet tastes. Looks like that old devil McDevitt can change his mind to the tune of the turnstyles.

Jive Jottings

Don Rogers Trio doing nice job as intermission group at Meadowbrook. . . . Promising new combo: Johnny Pappalardo's new sextet heard via private platters. . . . Vivien Garry Trio ensconced in snug spot at Catalina Island for the summer, while Manager Ace Hudkins mulls offers for theater tour in fall.

Here's Howard McGhee's new band, something unusual, which was figured to follow Benny Carter at Swing Club early in July: Howard, trumpet; Charlie Parker, sax; Sonny Criss (another Fran Kelly "discovery"), also; Teddy Edwards, tenor; Gene Montgomery, tenor; Earl Echen, piano; Bob Ketterson, bass; Roy Porter, drums; Billy Renault, vocal. A combination of interesting arrangements and top-notch modern soloists.

Jay McShann holds forth at the recently re-opened Plantation Club. . . . Ceelle Burke, who does interesting and modern things with the steel guitar, has enlarged his band and moved into the Club Alabam after years at the Bal Tabarin (where we took John Hammond to hear him one night. Hammond, of course, was unimpressed). Ceelle plays a style of music well described by his trade-mark—"Afro-Cuban."

Notings Today

Neal Reid, one of the original Herman Herdsmen (trombone) back from the South Pacific where he played with the Bob Crosby and other marine music outfits, is relaxing in Hollywood haunts before resuming musical activity. . . . Bobby Beers, recent dischargee from Corona naval hospital, has re-joined his old boss, Lawrence Welk (Aragon) as vocalist.

Eye-arresting montage poster heralding Boyd Raeburn's presence at the Morocco was designed by Addie Hanson of Standard Radio, who press-agents the Raeburn band as a hobby. . . . Speaking of press agents, we nominate for a new and less-exacting job, Milton Karlo (Stan Kenton) who got a local Down Beat rep out of bed at two a.m. to give him some figures on Kenton's draw on a recent winter.



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Spade... yard B... rhythm... Mae Mor... as heres... Universa... bore, th... working... or, drea... Secret... Claudett... Give You... He did b... work, wh...

The... 1945 MO... CHICAGO



By Charles Emge

For those who care I recommend The Specter of the Rose as a rare example of the type of picture in which dramatic and musical interest meet in happy combination...

In comparison with his best known work, Anthell's score for The Specter is relatively conservative. He is strictly a realist where motion picture scoring is concerned...

Even for the main ballet sequence that plays such an important part in the picture, he did music in keeping with the idea that motion picture audiences are not there to hear and see a ballet but to see a movie about a couple of dancers...

The interesting piano passages noticeable in many parts of the score, several portions of which were written for two pianos, were recorded by the Ted Saldenberg-Edward Rebner piano duo...

Sound Stage Siftings

One of Gene Krupa's featured numbers in his forthcoming RKO picture Beat the Band will be Dr. Gillespie, an original by our friend Ed Finckel who made our headlines in a big way recently...

Spade Cooley ("King of Barnyard Bounce") and his rustic rhythm crew are teamed with Ella Mae Morse, who has a taint of Texas herself, in a recently completed Universal quickie...

Gillette Aide Switches Job

Los Angeles—Lindsay Simons, longtime assistant to AFM's International Studio Representative, J. W. Gillette, has resigned union post to take job of orchestra contractor at Columbia studios.

Rumor had it that Gillette's office would be reorganized with two assistant representatives installed who would be subject to approval of Local 47 authorities.

Radio Director Tries New Style

Los Angeles—Harry Zimmerman, director of KHJ staff orchestra heard on Mutual-Don Lee net from here, has introduced something new to radio with resumption of "California Melodies" show (Thursdays, 7-7:30 PST).

Benny Carter Band Takes Five



Hollywood—In rehearsal at "Music Town" hall for a Standard Radio transcription date was Benny Carter and several members of his new band. Outfit has been playing at Billy Berg's Swing Club here.

Butterfield Into Avodon August

New York—The Billy Butterfield band, packaged for the summer months with Jerry Colona and Tony Romano, will split with the Hopedites late in July following a swing through the south with stop-offs in North Carolina, Alabama, New Orleans, Texas, Kansas City and St. Louis.

Butterfield crew is skedded for a flood of discings at the Capitol platter when the band reaches the coast.

"And a load of transcriptions to boot," added Chubby Goldfarb of Butterfield's personal management office.

set a new high for affairs of this type in every respect, except, sadly enough, at the box office.

Girl promoter had to be satisfied with the knowledge that almost all of those who attended agreed that she had established a pattern that all so-called "jazz concert" impresarios would probably follow to some extent hereafter.

Critics Pleased, Concert Flops

Los Angeles—Fran Kelly's "Swingposium," presented at Embassy auditorium here recently,

string section containing eight violins, two violas, two cellos. In addition he is using an all-girl choral group of 12 in which voices are used as part of orchestral ensemble ("wordless choir" effect used frequently in movie scoring).



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Advertisement for 'The World's Finest Trumpet' by Benge, featuring a photograph of the instrument and contact information for Benge Co. in Chicago.

'Didn't Cheat Finckel' - Raeburn

Boyd Claims He Did Allright By Our Little Nell

By Bill Gottlieb

New York—In a telegram replying to the *Beat's* wired report of Ed Finckel's charges against him last issue, Boyd Raeburn denied having cheated Finckel.

"Neither Handy nor I," the telegram opens, "have ever claimed credit for any material other than our own."

Retorts Finckel: "Then how come only Raeburn's name is on the label of *March of the Boyds* (Gaidl)? That's both my composition and arrangement."

Sentence two of the telegram: "Finckel wrote Stravinsky and is given credit on the record label."

Says Finckel: "Yes, my name is on that label, together with Raeburn's; but that's small satisfaction when Raeburn, for reasons best known to himself, creates the impression that it's he and Handy who wrote it. Typical is the quotation credited to him in *Note* magazine and cited in the *Beat's* exposé."

(The direct quotation, appearing beneath pictures of Raeburn on page 4 of the May, '46, issue of *Note*, said: "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.")

Raeburn's telegram then states: "I have never claimed sole ownership of work done for me by Finckel."

However, a letter dated April 11 sent to Finckel by Robert J. Burton of the BMI legal staff says: "We (BMI) entered into an agreement with Boyd Raeburn under which, for good and valuable considerations, Mr. Raeburn represented and warranted to us that HE WAS SOLELY AND EXCLUSIVELY ENTITLED TO CONVEY TO US CERTAIN MUSICAL COMPOSITIONS. Included in this agreement are all of the compositions (*March of the Boyds*, etc.) mentioned in your let-

ter, except *Duck Waddle and The Me*." (Capitalizations added for emphasis.)

Following widespread custom, Finckel says he did cut in his leader, Raeburn, as co-composer of his creations. "I did, however, retain 50 per cent rights, contrary to Raeburn's statement that he is sole and exclusive owner of the compositions."

Then the Raeburn telegram contends that the "BMI deal (made by Raeburn, by which he received royalty advances) is based on performance on tunes. When and if tunes make money from royalties, Finckel will receive 50% share of monies per our agreement."

Answers Finckel: "There was no 'our agreement.' I will receive half the royalties earned on *March of the Boyds* and the other BMI numbers involved, but only because I appealed to the BMI legal staff nearly three months ago. In fact, the agreement wasn't sent to me to sign until the middle of last month, a couple of days—and by no coincidence—after *Down Beat* got to work on the story. As far as Raeburn knew at the time he sent his wire, no provisions had been made for me to receive royalties."

Finckel says he wrote a registered letter to Raeburn on March 26, long before the *Beat* uncovered the story. He asked Boyd for settlement of his various claims against the orchestra leader. "Raeburn signed for the letter; but he never bothered to answer."

Eddie, originally approached by this paper in response to a publisher's tip, is anxious to repeat that he holds no brief against George Handy, who succeeded him as Raeburn's arranger. He still has respect, too, for Raeburn's role in promoting progressive music.

Nor is he burned about the dough. "I just want to straighten out those curve balls that I... and other arrangers... have been thrown."

New York—Shown the Boyd Raeburn wire and reply by arranger Ed Finckel, leader Johnny Bothwell, ex-star Raeburn sideman, said:

"To my knowledge, during all the time that I was with the Boyd Raeburn band as featured sideman, I never saw a score which Boyd had written him-



Ed Finckel

self, though I did see his name on a lot of things. A GI named Milt Kleb, George Williams, Ed Finckel, and George Handy did a lot of scores, but I don't remember any done by Raeburn himself. Kleb, when he was at Fort Knox, did one called *Boyd's Nest* which was credited to Raeburn, and there was an Ellington medley which the band transcribed which Handy generally was credited with doing, but which George Williams turned in.

"The real point to me of this whole business is not to think so much that anybody is swiping from anybody else—but that in this country today Raeburn is regarded as a fine, original, creative musician. He undoubtedly is many fine things, but during all the time that I was associated with him, he never gave indication of being anything more than a good orchestra leader. I feel that Raeburn would do well to give credit where it is due: to all the outstanding young men who have helped him achieve his personal reputation for musical progressiveness."

New York—PM, afternoon daily here, reported in its Broadway gossip column *PM's In New York*, that Duke Ellington had dropped 16 Gees in the Boyd Raeburn band.

'Curves? Finckel Hitting Nothing But Foul Balls', Retorts Boyd Raeburn

By CHARLES EMGE

Los Angeles—"So Finckel says I threw him a curve? I say he's hitting nothing but foul balls from start to finish," said Boyd Raeburn as he sat at a table in the Morocco and read in *Down Beat* his former arranger's charges that he had "cheated on royalties" and given credit to George Handy, his present scorer, for arrangements created by Finckel.

"Frankly, I can understand why Finckel is upset, though I can't understand what moved him to make deliberate mis-statements of facts. Both Handy and I have been aware of the fact that misinformed writers have been giving Handy widespread credit for arrangements turned out by Finckel. Recently I was quoted in a magazine article by one of these writers as referring to Handy as the writer of *Boyd Meets Stravinsky*. I never saw this article until it appeared in print and naturally had no idea it would contain anything like that.

Has Four Of His Tunes

"Why, I want to know, would I say a thing like that after giving Finckel full credit on label of the phonograph record?" (Note by writer: Raeburn also gave full credit to Finckel for his arrangements on his Standard Radio Transcriptions recorded here.)

"Funny thing is that this same writer, after giving Handy all the credit in that article, comes out now (in a platter firm's house organ) and gives the bulk of the credit for my present library to Finckel," continued Raeburn, "and the fact is that I now have exactly four things by Finckel in my book—*Boyd Meets Stravinsky*, *March of the Boyds*, *Boyd Meets the Duke*, *Two Spoons in an Igloo*.

Explains BMI Deal

"Now, about this BMI deal. The amount Finckel says I received (\$4,000) is greatly exaggerated. It was nothing like that. And it was not for royalties but an advance payment on performing rights to original material I have in my library and to which I own the rights by virtue of having purchased the material from the writers. (Unless otherwise specified a bandleader who engages an arranger is considered to have acquired all rights to the arrangements. Legal rights in arrangements have never been clearly defined.—Ed.)

"Finckel is entitled to royalties on the sale of published material. So far the actual royalties of this type have been so small that it

hardly seemed worth counting them up at the moment. By 'small' I mean just a few bucks. However, if he wants an accounting and payment now I'll be glad to take care of it. Meantime, if I owe him anything for arranging work he can collect it in a hurry through the union, and if I have defrauded him of any royalties why doesn't he make a legal claim on me instead of airing all of these wild charges?"

Didn't Fire Finckel

"Finckel is a talented writer and a good guy. I can't understand why he popped off this way. I didn't fire him. He left me because I couldn't pay him as much as Gene Krupa or Buddy Rich. No one had ever heard of him or would even listen to his stuff until I played it. I wonder if he doesn't feel a bit irked with himself for pulling out now that it looks like the band, despite years of bad luck and lack of appreciation, is going to click big this year? No other bandleader will give him the same freedom of expression.

Handy Concerned

George Handy, the arranger Finckel charges got credit for his work, was deeply concerned by the matter, not, he said, because of Finckel's outburst, but because he has been genuinely unhappy over presumption of so many people that he was the writer of the works involved. He said:

"Both Boyd and I have been worried about this for some time. Neither of us ever attempted to deprive Finckel of any credit. I have been very unhappy about it and when I was in New York recently I made every effort to correct the stories. I don't want credit for Finckel's work any more than he would want credit for mine. That article in *Down Beat* was pretty rough. Both Raeburn and I took an undeserved beating, but it stirred up something long overdue and I am glad it happened because from now on the record will be straight and we hope those who write about us will try to keep it that way."

POTENTIAL OF a Perfect Combination

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Blessing

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red faces

Twenty-six-year-old Jonathan Sternberg, only veteran to conduct at the "Pop" concert series in Carnegie Hall, was unable to get a white formal jacket and appeared doomed to performing with the wrong set of threads. In response to a radio appeal, which offered four free tickets to anyone providing a size 38 jacket, four size 38's, white, were produced... whereupon the maestro discovered the army had expanded him to a 40. He got one at the last moment.

Currently Wailed Late, Mich.

'Tea For Me,' Played By Three



New York—Well, at least three is all you can see here, although there were five other men on the H.R.S. date which cut *Tea For Me* and three more sides. These, Cecil Scott on baritone, Sandy Williams on trombone and PeeWee Erwin on trumpet, were augmented by Tab Smith, alto; Jimmy Jones, piano and celeste; Dennis Best, drums; Sid Weiss, bass, and Brick Fleagle, guitar and arranger.

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Toscanini Nixes Concerts After Border Decision

New York—Reuters and AP reports from Paris and London of famed conductor Arturo Toscanini's refusal to conduct concerts for political reasons, attracted much comment here.

Toscanini cancelled scheduled concerts by La Scala Orchestra of Milan (Italy) in Paris and London's Covent Garden, saying that the decision of the Paris conference of the Big Four foreign ministers regarding the French-Italian frontier (a decision favorable to France—ed.) deeply shocked him and all other truly democratic Italians, and disgusted them as to Italy's future.

'Stab With Baton'

The Paris paper, *Resistance*, quoted by the Paris Radio reported: "After (Mussolini's) the stab with the stiletto, now the stab with the baton."

Observers here were much interested to note the straightforward treatment given Toscanini's statement by the press, recalling some of the strong criticism visited upon singer Frank Sinatra when he took part in the '44 presidential elections and also after some of his campaigns to mitigate racial and religious ill-feeling in this country.

Emulates Paderewski?

Some sources also wondered if Toscanini were trying to carve himself a similar niche to that held by Paderewski, the famed Polish pianist, when he took over that country's presidency after World War I on a non-partisan basis.

Toscanini had previously made political news in his native country, Italy, when he left the country after repeatedly refusing to obey a direct order from Mussolini to play the Fascist anthem, *Giovenetsa*.

—mix

firm. She and Kayes formerly did publicity for Columbia Records.

LOCATIONS

Art Cutlip is currently working the Greenwich Lounge Bar, Cleveland. He's playing solo and backing singers Florence De Luca and Jean Barry.

Slim Gaillard and voo-a-renee trio have joined Phil Regan and Phil Brito in Monogram's college musical, "Sweethearts of Sigma Chi."

Del Forrest's ork, just back from the Central Pacific, has signed to do some sides for Swan before moving to Jackson Casino, Ocean City, Maryland, for the summer.

PUBLISHERS

Shapiro-Bernstein has teamed with Decca Records to form Mood Music, a firm that will publish all tunes from Columbia films. Jonie Taps, who set up the deal, had previously made a similar arrangement for Columbia with Sun Music, Decca subsidiary. But the Decca company had no professional staff. Shapiro-Bernstein was brought into the picture to handle exploitation.

Joe Ross and Johnnie Camacho have left Robbins. The former will

Gals Keep Time With Weather



New York—Tommy Tucker's Two Timers vocal trio, composed of Janet Dinnell, Mary Anne Wayne and Gladys Gayle, do a little shopping for some cool summer raiment. Looks like they like 'em, from what the mirror reveals—and like they'd make a pretty picture strolling down Broadway. Tucker opens tonight at the Astor Roof here.

now do production work with Leeds; the latter will handle Latin American material, especially the work of Ernesto Lecuona, for Edward B. Marks.

Lou Levy of Leeds Music has come up with a two-way gimmick for plugging music from Twentieth-Century Fox's

"Smoky." It's a combination streamer and book jacket, to be used either for promoting the movie in store windows or for wrapping a folio of Burl Ives Folk Songs. Ives is featured in the film, a western that stars Fred MacMurray and a nag named Smoky.

Cleanings In Old Gotham

New York—As *Down Beat* went to press, interesting highlights around Gotham included:

Harry Babbitt returning to the air Thursday nights on Mutual's *By Popular Demand* show. Harry recently was released from service.

Raymond Scott and the Pied Pipers appearing with Andy Russell at the Paramount.

Cab Calloway at the Club Zanzibar . . . Ella Logan with the Richard Himber band at the Riviera . . . Phil Harris and wife Alice Faye slated to team as a musical program team on the air next fall. Phil, it's believed, will continue with his part on the Benny airer.

Mary Lou Williams played original compositions and classical works on the final Carnegie Pops concert, June 22. Johnny Desmond also appeared.

Gracie Barrie appearing at the Capitol with the Buddy Morrow ork . . . Maxine Sullivan at Jock's Place in Harlem.

Down Beat covers the music news from coast to coast.

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RECORDS

ARA has taken over approximately 50% of production capacity of the Olympic Recording Corp., thereby boosting potential monthly output by a half million platters. Meanwhile, ARA has had Parkyakarkus, the fabulous Greek, scribble his real name, Harry Einstein, to a recording contract. His first waxing will be a comedy album for kids, which should have an absolutely horrific effect on the youngsters.

Pianist-singer Erskine Butterfield has cut four sides for DeLuxe: *If It's Love You Want, Baby, House of Blue Lights, Just Like a Woman* and *Tain't Nobody's Business If I Do*.

Bert Howell, whose tenor voice was featured for nine months at the Zanzibar and on the Mutual shows "Endorsed by Dorsey" and "The Voice of Bert Howell," is now under contract with National Records.

The Elm City Four has been signed by DeLuxe to handle the vocal chores for its Joe Howard album, *Joe Howard's Gay Nineties Revue*. . . Continental reports that it has been forced to raise the price of its albums to \$1.50, a move already taken by most other producers.

Alan Kayes, recently with Uncle Sam and formerly with Constance Hope Associates, was appointed Red Seal publicity head at RCA Victor. Miss Hope is artists' relations head for some

Vicious Circle

New York—James C. Petrillo first got in trouble with the press when he stopped NBC from broadcasting programs from the Interlochen Music School. Partly because of this, the Len Act was passed, which forbids Petrillo from maintaining this ban. So Interlochen asked NBC for air time. But NBC said nix, no time available!

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Beat's 12 Years Old, Now Ready to Fight

With this issue, *Down Beat* enters on its 13th year of service to musicians and the music business. Started as a few-pager in Chicago during a bitter depression, the *Beat* has lived through *The Music Goes 'Round And 'Round*, waves of jitterbugs, bobby-soxers, Dixieland, re-hop and other phases of musandom's existence with what it hopes has been impartiality, fair reporting, and a sense of humor.

In this day and age of post-war with another atom-bomb test scheduled indefinitely, it's a little difficult to be as bloodily intense as we all once were about the size of a brass section, or whether Charlie Parker can scare Hodges.

We are of the rather quaint belief that every type and school of music has something good for which to listen. And we intend to go on calling our shots that way rather than espousing any particular group or sect of musicians.

Down Beat has made mistakes in the past. It will undoubtedly commit more boners in the future, holding these by the sweat of its staff to a rock-bottom minimum.

With every issue from now on, we are going to be improving the paper. New features, new departments, increased news coverage from all over the world, all these things will eventually culminate in our making *Down Beat* the only weekly music newspaper in the world, written by, for, and about musicians.

That day is not too far off—it depends surprisingly enough only on how many trees hit the dirt this year in the northern woods, for comes the paper and comes the Beat weekly.

As the *Beat* prepares its 12th anniversary edition, there is news from Europe that offers both this staff and you food for thought.

As recounted in a news story elsewhere in this issue, Arturo Toscanini, the eminent conductor, came out with a flat statement on Big Four power political developments in Paris, saying that he was so disappointed with decisions affecting his native country (Italy) that he would not conduct concerts in Paris and London at this time with the La Scala symphony from Milan, Italy.

From time to time, the *Beat* has run stories on various musickers who got into trouble either with the law or various private citizens. We have received letters from handhuffs and musicians alike who felt that as the best-known and largest organ of the music business, we should soft-pedal any news to the detriment of music or its performers.

We report Mr. Toscanini's political activities for the same reason we report Frank Sinatra's tolerance lectures, or Joe Doak's arrest for playing horn in the middle of Park Avenue at 4 a.m.

It seems to us that in an era like this no man, whatever his trade, can be divorced from the world he lives in. A lot of musicians have learned this in a brutally difficult way, during service in one of the armed forces of the United States. We would be neglecting our most obvious job if we paid this problem no mind.

"No man is an island," says John Donne, and the seven-century-quote still applies today—for musicians, as well as plumbers, chorus girls, and politicians.

Neither Toscanini nor Sinatra are out of line in their public pronouncements. Nor is Duke Ellington when he says that he wishes people to find social significance in his music. Throughout the ages, art has been the fore-runner of social progress. Certainly we, as practitioners of a multi-million dollar endeavor, influencing the entire country, can't afford to forget for one minute that we are primarily men first and musicians later.

On its 12th anniversary and for all its future anniversaries, the *Beat* expects to remember that maybe Nero could get away with fiddling while Rome burned, but we must do our share of fiddling and fumbling now: so that neither Rome nor anything else gets burned again.

Long & Short



Hollywood—Stan Kenton, 6 feet 5 inches, listens to Tommy George, who ain't that tall, play a slide trumpet solo. Tommy is a song plugger, while Mr. Kenton, whose band you must have heard about, is playing at Joe Zucca's Meadowbrook Gardens in Culver City, going east early in August.

Tiny And Wife



Hastings, Nebraska—Tiny Hill and his new wife, who used to be on the National Barn Dance and writes hill-billy music, pose with Ray Horigan, manager of a territory band, who came to their aid after their car was wrecked fifty miles west of Omaha recently.

CHORDS AND DISCORDS

Pre-War Format

Louisville, Ken.

To the Editors: I'd like to tell you how much I enjoy your fine magazine—especially the June 17 issue. I see that *Down Beat* is returning to its colorful pre-war format.

Your new type of reviewing is a step in the right direction toward a criteria in criticism.

Don De Michele

British Jazz Better

Worcester, England

To the Editors: In the past, *Down Beat* has seldom mentioned a British swing band, and rightly so. In the past the least said the better.

Things are looking up now in this little island of ours, in the form of "Ted Heath and his music". Ted, who left the Geraldo orchestra recently to form his own band, has completely revolutionized British swing music. With five saxes, four trumpets, four trombones and four rhythm,



his line-up jumps with the best.

Many of our leaders and arrangers have been in a rut for years, but now they have been shaken to life, with the result that many bands have augmented and improved, and orchestration are now worthy of the title.

Another revelation is the very unusual combination led by tenor saxist George Evans, and comprising five altos, five tenors, three trumpets and four rhythm. Not long out of the rehearsal stage, it already is accepted as one of the best.

Wilber Willis

Summer Shows

Detroit, Michigan

To the Editors: I only wish summer came twelve months a year instead of three, not only because of the wonderful weather but also because of the great summer replacement shows on the airwaves.

Such stars as the King Cole Trio, King Sisters, Kitty Kallen, Tommy Dorsey, Harry James, the Jan Savitt show with the Golden Gate Quartet and Connie Haines and even Benny Goodman now either have shows of their own or are prominently featured in network shows.

What a shame the sponsors do not realize the value of programs such as the summer "replacements", instead of relying upon so-called comedians to promote their goods. And will Cass Daley be on the *Fitch Bandwagon* this summer? If so, I want to be sure to miss it.

Jack Craig

A Total Flop

Chicago, Ill.

To the Editors: The second Jazz at the Philharmonic bash was about as sad as the first one. I was particularly surprised at the miserable manner in which Lester Young played. His set was a complete flop, and it had to take Lionel Hampton and Arnette Cobbs to come in and save the show.

But as much a drag as the music was, just as much so was the behavior of the packed crowd at the Opera House. I have seldom heard such commotion and chatter throughout a music program. And it would seem, this from a particularly hip audience. Like the \$3.60 seats, no less—they'd scream at Illinois Jacquet's tenor high notes and Lester's honking; and then go right back to talking loudly to those alongside. If this was a hip audience, let me take in the Trianon and Aragon ballrooms.

The production of the concert could easily be evaluated at an absolute zero. Granz will have to have a lot more on the ball before he has any right, aside from managing a few stars, to being a "four-beat Billy Rose."

What goes these days? When a crowd packs the Chicago Civic Opera House to pay up to \$3.60 for such simple hot music, and then hardly pays any attention to other than the acrobatics of the evening.

Terry Downing

RAGTIME MARCHES ON

NEW NUMBERS

WEEKS—A son, Robin Bena, to Mr. and Mrs. Benny Weeks, June 24, in Chicago. Father is guitarist now with Joe Burns Trio. Mother is former Hope Daniels, show girl.
PHILBIN—A son to Mr. and Mrs. Jack Philbin, in late June in New York City. Father is personal manager and booker; mother is Marion Fulton, singer.
SWAPER—A son to Mr. and Mrs. Jimmy Shafer, June 18, in Cleveland, Ohio. Father is Michigan State college band leader.
BARUCH—A son to Mr. and Mrs. Andy Baruch, June 28 in New York City. Mother is singer Bea Wain.

TIED NOTES

FIELDS-FELLOWS—Freddie Fields, brother of Shep, an Abner Gresham agency man, to Edith Fellows, the former show girl star, last month in New York.
WICKES-REILEMAN—Al Wickes, show boy musician, to Naomi Hallman, June 19, in Pittsburgh.
BROWN-GARSON—Beatrice Brown, George Evans publicity office, to Arthur Garson, June 30, in upper New York state.
DAVIS-STEEL—George Davis, who assisted with Roy Harlow's Chicago band, to Gladys Steele, May 18, in Chicago.
DE ROSA-MARCIANO—Dick De Rosapianist with Ken Thompson Trio, to Edith Marciano, vocalist, June 15, in Waterbury, Conn.
BROWN-QUIBODEAUX—Walter Brown, trumpet with Jack Tracy orchestra, to Thora Quibodeaux, June 25, in Lafayette, La.

FINAL BAR

SMITH—A. Russell Smith, 73, former cornetist with Arthur Pryor band, June 12, in Philadelphia.
SCHOENHOLZER—Robert S. Schoenholzer, 78, retired trumpet man, June 12, in Philadelphia.
CASCALE—Jim Cascale, bassist with CBS staff in Hollywood, vice president of Paramount Record Company, brother of band leaders Johnny Richards, Chuck Cobbs and Jack Cascale, in Hollywood late last month.

LOST HARMONY

RAEBURN—Boyd Raeburn, band leader, and Lorraine Raeburn, final decree, in Chicago, June 21. Mother receives custody of Boyd Jr., 5.

Record Racket?

Salt Lake City, Utah

To the Editors: What goes with this record racket? How can 300 different wax companies operate successfully? There ain't that much interest in jazz, is there? Of course, a lot of this junk coming out on the small labels under the misnomer of hot music shouldn't be allowed through the mails. Aren't there obscenity regulations?

Red Winniger

Degrading Mr. Steele

Mountain View, Cal.

To the Editors: I was unfortunate to catch an airshot of Ted Steele's band the other night. The announcer said "sweet and swing" band. Swing—ha! I can't see where a guy putting out music like that (at least I guess it's music) can get off talking about swing and live being degrading. It's still a new band, but from where I sit, the degrading stuff comes from Mr. Steele.

W. E. Schnebly

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Don Murray is another musician whose jazz genius has never been appreciated. In this respect his career is similar to that of the subject of the last Hot Box (July 1)—Jack Purvis. Murray, a clarinetist, was associated with the New Orleans Rhythm Kings. Bix and Trumbauer, Red Nichols and the Goldkette organization. Along with Georg Brunis and Muggsy Spanier he joined the Ted Lewis band to pick-up on some of the "loot" in the music game. It was while making the movie "Is Everybody Happy" with Lewis that Murray died in Los Angeles under rather cloudy circumstances in 1928.

Mrs. Ted Lewis and Georg Brunis have told me that Don suffered from epilepsy. One day Don left the set on the Warner lot to get a girl friend a chicken a la king sandwich. The girl was connected in some vague way with a gangster. Later Don was found dead on a lawn and the report was that he had an attack and fell, hitting his head on a car parked at the curb. The girl in the case died six months later from grief.

Don's youth was spent in Chicago. His father was a minister who was infuriated at his son's interest in jazz music. While at Englewood High, Don began a long friendship with another clarinet and sax man by the name of Voltaire De Faut. In fact, Don taught Volly about jazz

while they were both undergoing a classical music education. Don would quote the Bible and make parodies in musical verse. De Faut recalls that in later years Don used excerpts from the classics as interludes in his playing. When Murray went on to Northwestern University he met Bix Beiderbecke down at the old Friar's Inn. Volly remembers one day after an all night session at Friar's they drove up to Murray's home to find Don's father sprinkling the lawn. When the minister saw Don weaving up the walk he let him have the full impact of the hose.

Around 1923 Don became a regular member of the NORK band on tenor sax and clarinet. His sax work can be heard on the Gennett recording of *Angry* by the Kings. By 1924 Murray had moved to Detroit and joined the great Jean

Paramount Disc Exec Dies On West Coast

Los Angeles—Joe Cascales, vice-president of Paramount Record Co. and bass player with CBS staff ork for last seven years, died at a Hollywood hospital two hours after he collapsed during a rehearsal. Death was caused by cerebral hemorrhage.

Surviving brothers include Johnny, bandleader known as Johnny Richards; Chuck, bandleader known as Chuck Cabot, currently at Zenda Ballroom; Jack, co-owner of Paramount record company.

Cascales was also operator of publishing firm. He left a wife and two children.

Goldkette dance band with Beiderbecke, Venuti, Trumbauer and the rest. De Faut also went to the Mo-

tor City and likes to tell the story of how he entered the Graystone Ballroom early on his first evening in town and met Murray, who was walking towards the stand loaded with his clarinet, baritone and tenor sax. When Don spied Volly he released everything to shake hands amidst a clattering of horns on the floor. It was during these days that Don and Bix made the Okeh records. Murray's clarinet can be heard to advantage on Okeh 40923 *At The Jazz Band Ball* and Okeh 41001 *Sorry*.

After leaving Goldkette Murray was not working at the time that Ted Lewis needed a clarinet player (when hasn't he?) and Georg Brunis who remembered Don from the NORK days brought Ted a copy of Trumbauer's *Clarinet Marmalade* to listen to in view of taking Murray on. Ted agreed with the

boys and hired Don. Brunis says that Murray played the greatest baritone sax that he has ever heard. Rosey McHargue, well known clarinetist now on the west coast also has said that Don was one of the greatest. He recommends Don's work on the Ted Lewis Columbias of *Clarinet Marmalade*, *Jungle Blues*, and *Shimme-sha-wabble*. It is hoped that sometime we will have enough material to write a complete biography of Don Murray.

JAZZ PUBLICATIONS: A new jazz magazine called *Jazz* has been received from Buenos Aires, Argentina. A. Cesar Di Baja whose address is Emilio Mitre 478, Dept. A, Buenos Aires is the editor. Includes some interesting articles among them one by Juan B. Grunzi, President of the Hot Club of Uruguay.

MISCELLANY: Jazz fans around Fort Wayne have probably forgotten that Joe Sullivan and George Wettling once played in a band Earl Hare directed at the old Lincolnshire Dance Hall on U.S. Route 16. Hare is still playing around Fort Wayne.

Rex Is Busy



Chicago — Rex Stewart, the *Boy Meets Horn* boy, was practicing for a recent Mercury recording session when this was taken. Whatever he was blowing seems to please his bossman, Wilson Meyers. Rex recorded his standard for the Mercury label. He also received an invitation to play his *Boy Meets Horn* with the New York Philharmonic orchestra. Rex's band, the Rextet, also played on the same program.

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ANOTHER EXCELSIOR FIRST

Chi's Thompson Turns To Solo Work And NYC

By Sharon A. Pease

Sonny Thompson is another of the talented pianists who grew up in Chicago. During the past few years he has developed a local reputation and his work has attracted considerable attention. Recently offers began coming in from New York so Sonny boarded a train and is now personally checking the possibilities.

Sonny's parents both played the piano and encouraged his early interest. He began studying the instrument while in grammar school and after four years with a private teacher spent three years at a conservatory doing advanced work. During this period he played frequent concerts including a tour of Canadian cities. While attending Wendell Phillips high school he played drums and French horn with the band and piano with the orchestra. He began working with small dance combinations while still in high school and after graduation traveled with various groups. Later he returned to Chicago and worked for Erskine Tate. More traveling preceded the organization of his own group for local jobs.

Sonny attended the University of Chicago for two years starting in 1941. During this period he worked at the Garrick Bar, playing solo piano most of the time and short hitches with combinations headed by Lonnie Simmons, Stuff Smith and Red Allen.

He entered the army in 1943

and was assigned to the Signal Corps. Shortly thereafter he was injured in a cave-in accident during some construction work and was hospitalized, suffering a partial paralysis. He was eventually given a medical discharge and returned to his home in Chicago where he rested for a year.

His next musical venture was the organization of an 18-piece band to replace Earl Hines when the latter left the El Grotto. The band was a smash success and remained at the spot for six months with nightly airtime.

Since then Sonny has been working as a single at different niteries including the Normandy, the Vanity and Toni's. He also got a sextette together to back June Richmond on a series of recordings for Mercury. Recently he did the first of a series of solo sides for Sultan. Sonny also sings and some future Sultan releases will feature his voice as well as his piano.

As a piano style example he has chosen to do an original titled *The El Grotto Blues*. It is written in two opposing styles of harmonic invention—First, horizontal harmony where voice leading is important and tendency expectancy is generally fulfilled. Examples: Section A and measures 3, 4, 9, 10, 11 and 12 of section B. Second, vertical harmony where harmonization of the melodic figure is accomplished without attention to voicing and resolution. Examples: Measures 3 and 4, 6 to 7, and melody in measure 8.

Notice the unusual substitution for dominant harmony, second count, last measure. This is a chord of the eleventh built on the third degree; i.e., E minor triad, fifth omitted, major 9th in melody and eleventh in bass with the root (E, G, B, (D), F#, A).

Ed's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.

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Hawkins Out To Save Amateurs From Fate

New York—In a bylined column in a recent issue of the *New York Daily News* Sid Shalit writes that Erskine Hawkins is offering amateurs a chance to crack one of the toughest phases of show business—songwriting. Shalit goes on to build up what a tough deal it is for the amateur to bust into the profession. "Like buying a white shirt at prewar prices," he says.

He adds that many ork leaders won't play a tune unless it comes from an Irving Berlin or a Cole Porter. "Or, unless they (the leaders) publish it themselves." Here's the part of the story that loomed as most interesting, and *Down Beat* quotes: "Some (the leaders) even demand listing as co-author of the song and to be cut in on all profits."

The columnist continued explaining what a deal Hawkins was offering the amateur songwriters and ends up with the following:

"He will collaborate with the winner."

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

Glee Club Has USO Six-Month Tour Set

New York—The Infantry glee club, a choral group of former servicemen, under the leadership of Leonard dePaur, is slated for a six-months tour of the European theater for the USO.

Group began as an off-duty activity for men of the 372nd infantry. Leader dePaur served for four years as associate conductor of the Hall Johnson choir.

Theater Books Names

New York—A "name" music policy was inaugurated on June 21 by the McKinley Square theater, Bronx. Maxine Sullivan with Clyde Bernhardt's orchestra opened the new series. Rex Stewart and others are scheduled for next month.

Ellington Skeds Concert Series For This Fall

New York—The Duke Ellington band—subject of some controversy these days (*Down Beat*, June 17)—is skedded for a series of concerts this fall with the first two pencilled for Carnegie hall here Nov. 23 and 24.

Following the two-day opener in New York, William Morris Agency has framed appearances in Baltimore, Nov. 26; Lynchburg, Va., Nov. 27; Petersburg, Va., Nov. 28; Philadelphia, Nov. 29 and Syracuse, N. Y., Nov. 30.

Two Days At Carnegie

The Nov. 23 and 24 date at Carnegie marks the first that any jazz attraction has made at a consecutive two-day run in one location.

Since Ellington presented his first concert (*Black, Brown and Beige*) in Carnegie, Jan., 1943, Duke has showcased his band and compositions in concert-form from coast to coast, and, for

Duke Draws 12,000 To Concert, Fourth Of Them Turned Away

Washington, D.C.—Nine thousand customers jammed the outdoor Watergate amphitheater on June 6 and 3,000 were turned away as Duke Ellington hauled in a net of nearly \$10,000, his biggest one-night take. The Duke's cut was \$6,005.00. The Baker's Doorn, charitable group sponsoring the first jazz concert to play the Watergate, got nearly \$3,000 for its share, after expenses. Money will be used to help secure a building to be used by underprivileged Negro children.

Confident Of Best Series

His Gotham *Black, Brown and Beige* affair drew more than \$7,000 for Russian war relief. Always a high draw in the jazz concert world, Ellington feels his fall 1948 series will be his greatest.

Further dates and locations will be lined up within the next few months.

Down Beat staffer Bill Gottlieb, who writes a weekly music column, "Swing Sessions," in the *Washington Post*, spent two days with the sponsors a month before the concert in order to outline a publicity campaign for the charity bash.

In a letter of appreciation sent to Gottlieb, the Baker's Doorn wrote: "Both the suggestions and help that you gave us on your trip to Washington and the fine column that you wrote in the June 2 issue of the *Washington Post* made our concert publicity so effective that we were able to sell out the Watergate and break previous Watergate records for over-all attendance."

Paradoxically, Ellington played the Watergate, ordinarily the summer home of the National Symphony, just one week after the Daughters of the American Revolution convention in Atlantic City. At this meeting, the high-chested, self-righteous gals justified the "no Negro artist" clause for their Constitution Hall auditorium by saying that such was the custom of the Capital city. Like at the Watergate, for instance?

New York—James Arthur Shirley, formerly with Toy Wilson trio at the Onyx before it was shuttered, now rehearsing his own trio. Was once in the original Clarence Profit trio.

New York—Sunny Dunham is reported to have bought a piece of Lucille's famous Hitching Post in Denver.

HONOR

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Andy Russell Gives 'Hit Parade' New Life

New York—"Andy Russell is the blood transfusion that the *Hit Parade* needed." Their's the succinct but repeat-worthy words of the N.Y. *Post's* Earl Wilson.

Ever since the *Hit Parade* plunged from Frank Sinatra to Lawrence Tibbett, that old radio standard has been in the doldrums, except for a brief relief period provided by singer-lyricist-actor Johnny Mercer.

With Russell in the show, the program has begun to regain some of its old glamour and color. The sponsors themselves are so pleased that they may have the Saturday night CBS show follow Andy back to Hollywood when he finishes his eastern theater commitments.

The *Hit Parade* gang is happy, too. After the first Russell rehearsal, Mark Warnow, the Pa-



Andy Russell

rade's musical director, was heard to exclaim with some surprise: "This guy sings in tune!" Joan Edwards, gal singer on the show, is reputed to be happiest of all 'cause on the first Russell shot, she was given her first spoken lines in five years! "Ladies and gentlemen," she said, "I'm proud

to present Andy Russell." That's all. But after five long years, that was plenty.

Andy has become so engulfed in sweet ballads that it's pretty much forgotten that he was once a drummer with top swing bands. He followed Nick Fatool with Alvino Rey and held down the hides with other outfits ranging from Gus Arnheim to Vido Musso.

Didn't Get The Job

Buddy Rich thinks Russell is a terrific big band drummer, and when Buddy left Tommy Dorsey, he suggested to Tommy that he hire Andy. Dorsey was convinced; but about that time, Russell had decided to branch out seriously into singing. He told Dorsey he'd take over the drums only if he could also handle the vocals. At the time, Dorsey's vocalist was a boy named Sinatra.

Russell didn't get the job.

—got

Spelldown

New York—Many a Broadway wag has cracked: "I don't care what they say about me, as long as they spell the name right."

It's true that people in the entertainment biz are so publicity conscious that they are hardened to most anything that might be said about them in the papers so long as their names are spelled correctly—and for free.

But, here's where it hurts. When space is paid for and still the names come out misspelled.

Ray Eberle, formerly with Glenn Miller, was billed as "Ray Eberly," formerly with Glen Miller, in a paid ad in the New York dailies.

He's at the New La Conga on Broadway and some ad man probably got an ear-banging.

'Gabriel' To Go On S.A. Tour

New York—Members of the Moe Gale office have been brushing up on their Spanish since a deal to send Erskine Hawkins on a South American tour is on the fire.

Gale's Billy Shaw has been working with a contact in Buenos Aires, Argentina, to book Hawkins' band south of the border. Plans for the tour are in flux at present, the Gale office states, but the trek looks like it will be shaped up soon.

According to present plans, Ella Fitzgerald may be added to the package for the southern spin.

Columbia Holiday

New York—Really novel vacation scheme showed up here when Columbia Records started pressing operations at its Bridgeport plant today after a layoff of ten days for summer vacations. Plant execs evidently figured a combination of the July 4 weekend and the Railway Express strike were enough to make it worthwhile to give the entire plant time-off together.

'Mixer' Mixing Up B'way Boys

New York—Mills music has been in a spin with its *Cement Mixer*.

Latest gimmick to plug the tune was the selection of a Put-ti Put-ti girl. She's Evie Johnson, model, who, according to the music firm, looks best in a cement sack and "has the most concrete figure." She was selected by trade folk including Les Brown, Shap Fields and Sid Mills among others.

Recently, an Ohio foundry company sent Mills a "real, honest-to-gawd" cement mixer which has been installed in the music firm's reception room. Firm will have the machine at Frank Dailey's Meadowbrook sometime during the Hal McIntyre run. Also, firm is needing Mayor O'Dwyer for a cement week during which localities will be urged to cement up breaks in sidewalks and basements. Should this come about, Mills want to install its mixer in Times Square, asking, "Who wants a bucket of cement?"

Song got a page cartoon plug in recent issue of *Look*.

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Just Wait

New York—If your dancing so far has been limited to playing footie at the neighborhood restaurant, Muscraft and Arthur Murray are coming to the rescue with a series of albums starting one a month in September and coming out every two weeks from January on.

Narration will be by radio announcer Dan Seymour, and steps covered in the B-side albums will range from the waltz to the samba.

They may have laughed when I sat down at the piano, but wait'll they see me on the dance floor!

—mix

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New Front Man Gets Some Advice



Omaha, Nebr.—The Dinning Sisters, Ginger, Jean and Lou, played a week's date at the Orpheum theater here last month with Chuck Foster and his band. With them is Lee Williams, just out of service, who opened with his new band at the Pla-Mor in Kansas City, and might have been receiving some good advice. The Dinnings went on into Chicago for a transcription date while Foster opened in New York City at the Hotel New Yorker.

Earl Bostic On Gotham Label

New York—Earl Bostic, currently at Murrain's here, recently inked a two-year binder with Gotham records.

Bostic, composer of *Let Me Off Uptown*, *The Major and the Minor* and *That's the Groovy Thing* (latter recorded by Gotham), just the other day cut some additional sides under the new banner.

First was Part B to *Groovy Thing*, which Gotham expects to issue as a double-sided feature. Others were *Jumpin' Jack*, *That's the Heat You Gotta Beat* and *The Barefoot Boy*. Latter features a blues vocal by Cousin Joe.

Personnel on the date: Tony Scott, clarinet; John Hardee, tenor; Jimmy Shirley, guitar; Eddie Nicholson, drums; Jimmy Jones, bass; Leamon Boler, trumpet; George Parker, piano, and Bostic, alto and vocals.

Says Publishers Get Old Brush-Off From Writers

By EDDIE RONAN

New York—"Most jazz writers and critics can be caught today putting bonanzas in the refrigerators."

Al Gallico of Leeds music publishing company made the above statement recently when talk along music row turned to what makes a name band a name band.

"When it comes to giving credit where credit is due," he added, "the scribblers have been giving the music publishers the cool-off treatment. And, whether you care to admit it or not, publishers are responsible for most of the name bands today."

Publishers Take Risk

Gallico believes the pubs are the key to the business, since they must gamble on a dozen or more tunes before they discover

one that will suit the big time. According to him, it's through their effort that a tune is spread across the lips of the nation—and with it, the name of the band featuring the tune.

"While the way it works today," Gallico argued, "a band's success is either credited to his personal manager, booker, his amount of air time, the locations he plays, or the number of records he sells. Everyone seems to forget how important the tunes are that he plays. Stan Kenton could play *I'm in My Shower* *Writing Love Letters with My Underwater Pen* every hour on the hour for a year and if a major publisher didn't like it and nurse it to fame, Kenton would be nowhere. If you don't believe it, check this list:

Cites Some Instances

"When Marks music published *Green Eyes* and *Amapola* they became hits and what do you think they did for Jimmy Dorsey and his team of Helen O'Connell and Bob Eberly?

"When we, at Leeds, published *Woodchoppers' Ball* and a Warner firm put out *Blues in the Night* the Woody Herman band profited plenty. Those tunes really brought The Herd to the top.

"Who wouldn't admit that Foster's *Oh, Johnny, Oh* didn't make Wee Bonnie Baker? And that *I'll Never Smile Again* by Sun music didn't aid Tommy Dorsey up the ladder? And there are hundreds of other cases that I can mention where the tune pushed a band on to fame."

More Examples

Gallico listed the following publishers and tunes as responsible for much of the success of the bands associated with them:

Robbins' *Moonlight Serenade* and Lewis' *In the Mood* and *Tarado Junction*—the late Glenn Miller.

A Warner firm's *Begin the Beguine*—Artie Shaw.

Northern music's *The Honeydripper*—Joe Liggins.

Leeds' *Hey-Ba-Ba-Re-Bop*—Lionel Hampton.

Broadway Music's *You Made Me Love You*—Harry James.

Bregman, Voeco and Conn's *and the Angels Sing*—Benny Goodman.

Leeds' *For Dancers Only*—Jimmy Lunceford.

BVC's *One O'Clock Jump*—Count Basie.

Leeds' *Knock Me a Kiss and Fu Gonna Move to the Outskirts of Town*—Louis Jordan.

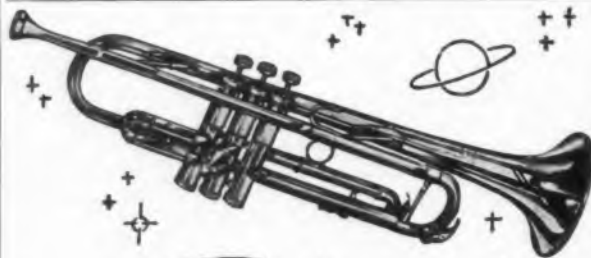
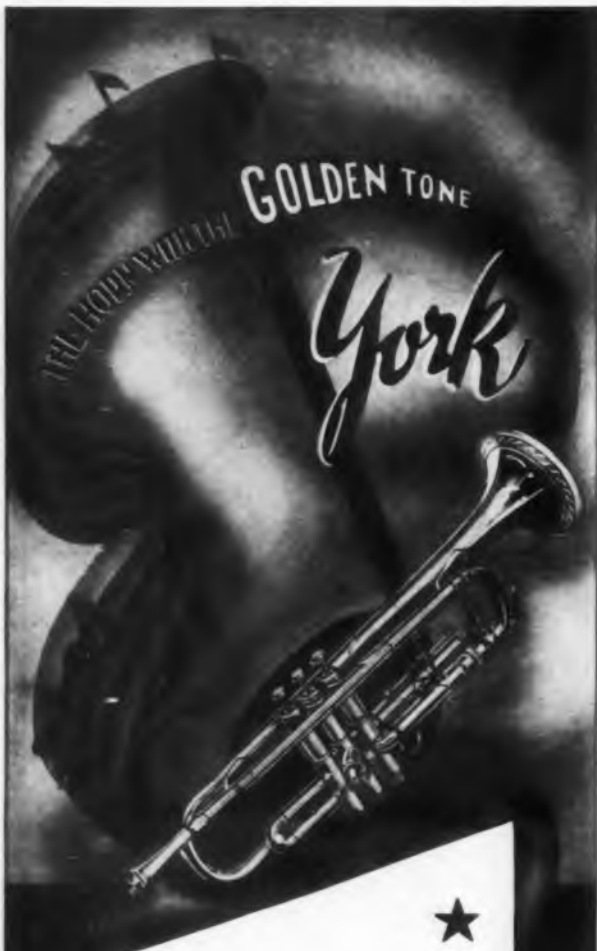
Leeds' *Cow Cow Boogie*—Ella Mac Morris.

"I could go on like this for hours," Gallico continued, "but it would just add more bonanzas for the refrigerators. And that's what would happen. The great writers of the music biz prem wouldn't even mention them. That's the cool-off treatment we've been getting."

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

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!



wins the new HOLTON trumpet name contest



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STRATODYNE was selected from more than 3,000 entries by a committee of five judges because of its appropriateness, appeal and originality. To the many musicians from all parts of the country and Canada whose interest and enthusiasm was so well demonstrated by the many splendid names entered, the Frank Holton & Co. and its dealers say "Thanks."

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Sophisticated Hillbilly



DOROTHY SHAY

Reviewed at The Waldorf Astoria Hotel, NYC

Dorothy Shay, long-limbed, full-figured gal from Jacksonville, Florida is the latest rage of the nightclub set in this town. Smartly managed by ex-MCAer Lou Mindling, she is finishing up a tour of the country's better hotel spots, has a Columbia Records album in the works, and is already a top favorite in the New York-to-Hollywood Broadway gossip.

Miss Shay's angle is a very clever one: she does a whole series of tongue-in-cheek satires on hill-billy and Southern song stylings. Highlights on her material songs are *Feudin', Fightin' and Fussin'* and *Tennessee*, latter a dig on the mixed-up marital customs in them thar hills. She also includes less sectional material such as the *Say We're Sweethearts Again* and *I'm In Love With A Married Man*. Lyrics are either re-worked by her or in the case of *Efficiency*, ballad of a war-plant lassie who could do too much, are original.

With a background of radio work and study at the Pasadena Playhouse, Miss Shay knows how to work an audience. Her only fault in performance is a shade of over-doing on some of the gum-chawin' and hip-stridin'. Showing good taste, the girl won't use material which spoofs any other group than her own,

New York—In the lush and plush environment of the swank Starlight Roof of the Waldorf-Astoria, Dorothy Shay is singing mountain songs never before aired in this champagne and samba atmosphere.

Los Angeles—The Spikes brothers, known to record collectors because they put out the first authentic New Orleans jazz platter on their old Sunshine label (*Ory's Creole Trombone*—now a \$75 item) are producers of new stage show entitled *Rhythm Town* which opened at Beaux Arts theater here recently. Songs are by the Spikes brothers (they wrote *Someday Sweetheart* and other hits of late 'twenties) and Austin McCoy.

claiming she has a right to kid herself but no one else.

Good-looking, well-groomed, and with laugh-provoking songs, Miss Shay will do well both in clubs, Broadway, and Hollywood. One caution: material of this sort soon must give out, and then a singer must depend on her straight vocal ability. So far Miss Shay needs better breath control, easier sustinatos, and more surety in her attack and phrasing. Low tones could stand cleaning up, and more subtle shading to dynamics.

DOWN BEAT'S DECISION: Miss Shay has everything needed to make and will hit the top in her field. To stay there, she will have to bring out what are now too latent qualities of good straight singing.—mix

Dorothy Shay Replies

Thanks, honey, for them *Mixed* sentiments. I'm sure you won't mind though, if I use a woman's prerogative and tear into you on a point or two. Ready? Let 'er rip.

Item: You complain (very nicely of course, but a complaint's a complaint, bub) that the "gum-chawin'" and "hip-stridin'" are a shade overdone. Honey, I'd like to introduce you to umpteen cafe proprietors, talent agents, scouts, best friends, severest critics, sisters, cousins, and aunts, who have repeatedly told me "frankly, Dotty, your songs would have more punch if you would, you know—kind of

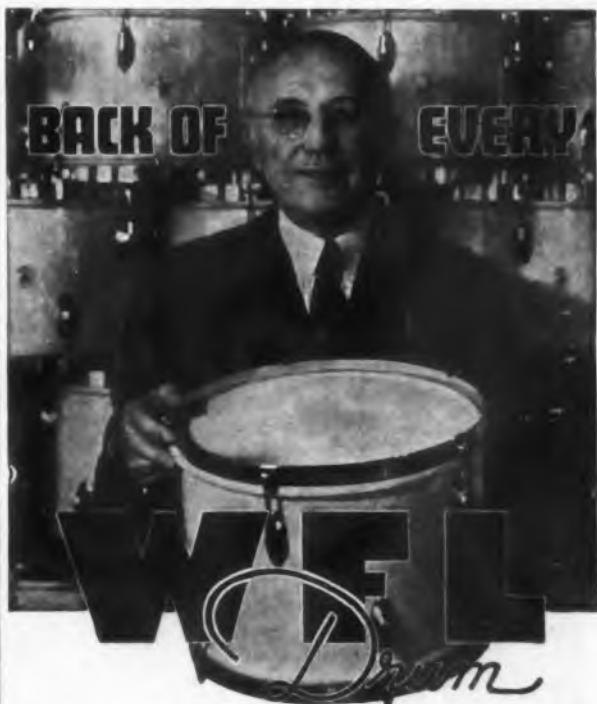
wiggle your hips a little more!" You can't win!

Item: You caution against my depending on hill-billy material, saying that stuff of this sort must soon give out. Well, fran, where I'm sitting, I'm up to my ears in hillbilly songs, it looks as though it's going to take yars and yars. Hill-billy songs are almost as plentiful as hillbillies—and seems like they multiply just as fast.

Item: You intimate that I ought to learn to sing straight, so that I'll have more to sell than just comedy. The plain fact is that I used to sing straight—for quite a while, as a matter of fact, one of the reasons I started to do comedy was for the reason you say I shouldn't—so the public wouldn't grow tired of me. I'm "long-limbed" and "full-figured" now maybe, but times a-wasting, bub. When those long limbs are full of rheumatism and the full figure is so full it's overflowing, I may still be doing comedy—but can you imagine what would happen if in that condition I hobbled out onto the floor, grabbed the mike (for support, of course) and gave out with the beautiful breath control and the sensational sustinatos. Oh, brother!

Is it marshmallows, at fifty paces, honey?

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Give Legal Side To Govt's Petrillo Action

New York—The *Beat's* office here obtained the following informal opinion on the possible progress of the government's action against James C. Petrillo, AFM prexy, from well-informed legal circles in Washington. It should be remem-

bered that so far the legal battle between the justice department and the AFM is still in its preliminary stages, with Petrillo out on bail in Chicago following action in federal court for the AFM's strike against WAAF (Chicago), allegedly contravening the so-called Lea Act.

"It should be remembered that the Lea Act is actually an amendment to Title V of the Communications Act of 1934 to prohibit certain coercive practices affecting radio broadcasting.

"The AFM might claim the act unconstitutional since it would hold it aimed specifically at Petrillo alone, and thus denying him equal protection of the laws.

Argues Definition

"When section (a) says coerce, compel, or constrain or attempt to coerce, compel, or constrain a licensee it can be questioned that this language is only aimed at the use of express physical force. Petrillo will argue that it does and therefore that means such as strikes do not "coerce"

as defined by the act.

"Presumably there is a constitutional right, under the free speech clause, and the involuntary servitude clause to strike. One of the big questions in this case is how far is it constitutional for congress to go in putting limitations on that right. Note that clause (1) says: (forbidding) 'To employ or agree to employ, in connection with the conduct of the broadcasting business of such licensee, any person or persons in excess of the number of employees needed by such licensee to perform actual services.'

"If the court were to decide that the employer could decide alone what 'needed' meant, this could be extended so far in limiting all the rights of labor (even though only in the broadcasting field in this case,) that it does not seem that the present court would uphold it.

"But since a court is not the one to define 'needed', it may be decided that a phrase like 'need-

who, dat

JOSEPH RAYMOND PERELLI

This is the true name of a territory band leader who is extremely popular in and



around Chicago and throughout the middle west. He broke up his combination and went into uniform during the war, returned about a year ago and reorganized. He is popular at the Melody Mill in Chicago's western suburbs, where he plays engagements at regular intervals. His band was featured recently at the Hotel Marbleback in Kansas City and is currently at the Capitol Beach ballroom in Lincoln, Nebraska, booked by Frederick Brothers. You know this conductor as:

Ray Pearl

ed' must be decided as part of process of legitimate labor disputing, without inhibition by congress.

Language Of Act Is Broad

"The language of the act is so

broad, that were a broad interpretation of the term 'needed' upheld, as well as in light of the broad language of 'or implied threat of the use of other means,' in clause (a) that the right to picket would probably be seriously infringed, and the right to peacefully picket has definitely been upheld by the Supreme Court.

"A further consideration is that the courts may elect not to concern themselves with the question of constitutionality, but rather, might depend on the factual record in the case to reach a decision. If Petrillo can show the librarians at WAAF were over-worked, then he will have a much better case than if the government proves flagrant 'feather-bedding'.

"Also it is likely that the court will seriously consider the language about coercion as implying only actual physical violence or compulsion since in that way the court would avoid a grave constitutional question, and Justice Frankfurter particularly adopts the doctrine that says the court should adopt the particular interpretation which will lead to avoiding the stirring-up of a grave constitutional question."

—mix

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

ST. PETE MEAT

Belated Recollections From AFM Confab

Petrillo and the U. S. government have finally shown complete accord, James C., explaining to St. Pete convention how he deliberately violated the Lea (anti-Petrillo) act to test its constitutionality, belatedly: "Let the government arrest me."
And the government did.

However, the snafu was simply a formal arraignment of the AFM prexy, who was promptly released under \$1,000 bond. Case begins in federal district court, Chicago, on Sept. 9. The federal D.A. who will prosecute the AFM (AFL) bond will be J. Albert Wolf, son of Max the Wolf, AFL vice-president!

The State of Florida, aiming to cut in on some of that nice, free newspaper space, tried to "prosecute" Petrillo for sedition, no less, as a result of his threat to call a network strike if the Lea Act was eventually found constitutional. After a fast splash in the Get-Petrillo Press, the whole matter suddenly disintegrated like it was hit by an A-Bomb

Residents of Florida were, simultaneously, showing their respect for the laws of the land by passing the finger on Negro AFM delegates. Because certain spots refused to make reservations for the Negroes, a big outing, which would have filled the coffers of St. Pete merchants, was cancelled by Petrillo. Food, already purchased for the shindig, was turned over to charity.

Biggest hubba-hubba at the convention revolved about the disposition of the record royalty fund, which is no longer threatened by government action, thanks to the President's veto of the Case bill. Everyone was so anxious to have his say about what to do with the gold (about two million bucks) that the whole matter was finally taken out of the delegates' hands and turned over to the inner circle of the union's executive board.

Despite Petrillo's opinion that it was "money poured down a sewer," sensitive AFMers voted the establishment of a public relations department to see if the public (and) be sold on the AFM's role as a democratic defender of the working man.

A research department was also set up to study the entire music industry. This and the press office are standard furnishings with other labor organizations; and the musickers want to be as well dressed as all the Joneses on the block.

Biggest impression left by the AFM convention is that as far as the dues-paying members are concerned, James C. Petrillo is "our boy."

Extend Course

New York—The complex and difficult system of arranging credited to the late Joseph Schillinger has been received with such success by music students at New York University that the school is offering a 9 section course which started two weeks ago and will conclude with the fall term 1948-9, covering the complete Schillinger theory as explained in his published works. Instructor for the course is Rudolph Schramm, arranger, ex-NBC house conductor, and Schillinger pupil.



Available Now At Your Dealer's

(Ahem, gentlemen, we're referring of course only to the model pictured below)—the Santy Runyon Streamlined Matched-Bite Mouthpiece. This is the best-designed, best-playing, best-looking mouthpiece ever made. Each of the three sizes, alto, tenor, and baritone, has the famous matched-bite feature which is exclusive with Runyon patented mouthpieces. Thus a performer may double from tenor to alto to baritone, etc., with no appreciable change in the "feel." Made of a special plastic, Runyon mouthpieces are unaffected by temperature or humidity and so always retain their perfect playing qualities. Guaranteed against cracking, too!

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Winner of Woody Herman Contest Gets Band in Lap



Troy, N. Y.—These are the scenes here last month, of the delivery of Woody Herman and his band on the hoof to John Bachinsky, winner of the recent radio contest which offered the ork itself as prize. In the photo above, the regulars in the Herd can be spotted. Red Norvo, Shorty Rogers and Conrad Gozzo over at the left, then Pete Candoli, Woody himself in the center with Sonny Berman standing at his left. New bassman Joe Mondragon and new guitarist Chuck Wayne are visible, too, while in the foreground are Helen Ivany-

shyn, John Bachinsky and Deah Russell of WTRY. Below, posed by the piano which flew them to Troy are Marvia Kohn, press agent for the Herd; Jim McGarry, of the BBD & O agency; Ed Barnes, Blue Network; John Bachinsky, the winner, and Woody.

New York—Joe Marsala has started a firm which makes Tuno games. Just like Bingo, they say, except the beans cover song titles on the cards determined by tunes played from recordings.

Crosby-GM Deal Nears Inking

New York—Gonzaga university, Spokane, Wash., may come out of the Bing Crosby-General Motors deal some \$90,000 to the good.

Crosby, who has been conferring with GM to settle terms for the sponsorship of his broadcasts, asked that the college be given the endowment as GM's part of Bing's option for the second year.

Negotiations for the first year under the GM banner, according to recent reports, call for Der Bingle to draw down some of the tallest loot in radio history. But there's a catch: Of the 52-week-a-year broadcasts, Bing would like to do only four live shows with the remaining 48 to be transcribed, so that he wouldn't have to show up at the studio each week and could cut the discs at his leisure.

Crosby is a grad of Gonzaga and has been a great benefactor to the northwest university. A few years back, he presented the football squad with a \$1,000 water-bucket wagon.

Down Beat covers the music news from coast to coast.

Mondragon, Chuck Wayne Into Herd

Chicago—Chuck Wayne, guitarist active in New York City and recently with the Phil Moore Four, replaced Billy Bauer with the Woody Herman Herd a month ago. Joe Mondragon, west coast bassist, replaced Chubby Jackson, after pre-war Hermanite Walt Yoder substituted for a couple of weeks. Yoder has been acting as head of Woody's new publishing firm.

Les Clark, lead altoist, substituted for Sam Marowitz for several days as Sam was detained in New York City for draft examinations.

Contest For Morrow Theme Under Way

New York—A contest to name the Buddy Morrow theme song, used by the band during its run here at the Capitol theater, will close at the end of the band's run with the winner announced in a nation-wide publicity stunt. Winner will be given a \$25 war bond and an album of his favorite records.

Mort Goldsen Weds

New York—Mort Goldsen, promotion man for Enoch Light and Jewel records, was calendared to wed Miss Rose Kohn July 13, in New York, according to plans at press time. Mort is the brother of Mickey Goldsen, head of Capitol Songs here.

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Ernest Deffner
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HRS Goes After Foreign Distrib With Jazzmen

New York—In line with the return to peacetime transoceanic trade, the Hot Record Society, through its chief, Steve Smith, is colonizing foreign outlets across the globe for its HRS sides.

Pins on HRS' overseas distribution map to date pierce Argentina, Denmark, France, Holland, Sweden, Canada and Union of South Africa. Foreign trade seed has upsprung as a part of HRS' distrib plan since the company took over its own circulation reins.

Smith figures to unload approximately 500 platters to each overseas outlet throughout the

summer months—a stop-gap for the drought-like trickle in local sales during the heated months. Canada and Sweden loom to be especially good outlets, Smith said, especially the former since U. S. airshots have popularized most jazzmen in the hearts of our northern neighbors.

"Such names as Rex Stewart and Jay C. Higginbotham are known as well on the foreign market as they are at home," Smith added, "but you'd be surprised at the number of orders I've been getting for the lesser-known artists."

Current HRS release showcases four sides by a group under leadership of Sandy Williams. Sides include *Sandy's Blues*, *Tea for Me*, *Frost on the Moon* and *Sam-Fam*. Personnel used were Tab Smith, alto; Pee Wee Irwin, trumpet; Cecil Scott, clarinet; Jimmy Jones, piano; Sid Weiss, bass; Denzil Best, drums, and Brick Fleagle, violin.

What's Next?

New York—It's come to this. Within a band, trumpeters and tenormen have cut away at tenormen—but here's a new one.

Cootie Williams' two bassmen, James Glover and Norman Keenan, have dreamed up a battle for basses. They're cutting each other daily at the Earl theater in Philly on a tune written especially for the fracas—*Rhapsody for Bass*. What's next?

Drops His Horn

New York—Buddy Johnson, ace tenor man with the J. C. Heard band at Cafe Society Downtown here, sticking to his new Long Island home to do arranging. Big Nick Nicholas, ex-Hines and Claude Hopkins, replaces.

Grease Paint Calls Hotmen

New York—Jazz musicians in the Village, along Broadway and on 52nd street have been eyeing make-up kits in the local cosmetic dispensaries, furtively checking their proper shade of grease paint—and for a reason.

It has been announced that Arthur Hopkins, who has acquired for fall production Orin Jannings' play, *Hear That Trumpet*, is facing casting problems since five of the cast must be jazz musicians.

Dragnet is out to filter a trumpeter, clarinetist, saxist and pianist with acting experience or adaptability into principal roles of the play.

"They must be proficient in improvising in all jazz moods," the announcement states.



Dick Mains is leaving Benny Goodman for his pre-service featured trumpet berth with Teddy Powell.

Clyde Lombardi, bass; Aaron Sachs, clarinet; Eddie Scarsi, saxist, have joined the new Charlie Ventura band. Scarsi recently left Frankie Masters.

Doris Day, out of the Les Brown band for four weeks of one-night dates, returns for the Palladium opening July 23. Anita O'Day resumed possibly replacing.

Don Jacoby, trumpet, returned to Chicago where he will go into radio work, and replaced in the Les Brown brass section by ex-Johnny Long Don Palladino.

Baritone saxist Serge Chaleff ready to return to the Georgia Auld band from Jimmy Dorsey.

King Kolax has junked his own band to join Billy Eckstine on jazz trumpet.

Johnny Mandel, ex-Rosburn, to the Alvin Roy band on bass trombone. Mickey Scrima, drummer, also joined the band.

Curtis Shepherd, former Nat Towles trumpet, into the Lionel Hampton band.

Marion Cox, new Duke Ellington singer, replacing Joya Sherrill.

Hank Shanks, Glen Gray pianist, has left the band to return to Chicago.

Eddie Kane, lead alto, is out of the Randy Brooks band.

Toni Arden replaced vocalist Eve Young with the Joe Belchman band.

Jazz Ainer Hits 4th-Week Mark

New York—CBS' weekly sustainer *Night Life*, featuring an eight-piece jazz combo lead by Teddy Wilson, passed the half-way mark in a series of eight-week summer shots, July 14. Emceed by Willie Bryant, the show features guest name talent in addition to the 88ing of Wilson.

Will Roland, show producer, says the mixed-talent idea has caught on in popularity in excess of expectation. "We've been getting mail and reports from all over the country," he said, "and everyone has praised the show." Recent guests included Billie Holiday, Billy Eckstine and Thelma Carpenter among others.

The Wilson band features Cozy Cole, drums; Billy Taylor, bass; Johnny Mince, clarinet; Buck Clayton, trumpet; Allan Eager, tenor, and Jimmy Jones, baritone.

Should a sponsor become interested, the show will be carried past the summer run.

Philly Unit Waxes

Philadelphia—Billy Krechmer, owner and clarinetist of the Jam Session club, has gathered a sextet together and cut four sides for 20th Century Record co. Titles, all originals, are *Beat Beer*, *Paprika*, *Matinee*, and *Get the Idea*. The outfit consists of Billy on clarinet; Freddie Thompson, piano; Eddie Goetzinger, guitar; Johnny Neri, trumpet; O. B. Masingill, trombone; and Bernie Polnar, drums.

Strange Music

Philadelphia—Keyboard men should beware of a strange piano, according to C. D. Bond, president of the National Association of Piano Manufacturers. Most of the six million pianos in the United States are out of tune. It would take 10,000 piano tuners several years to get them all in shape.



..there are no stripped threads on my Drums!

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Through The Looking Glass



(as reflected by got)

These are the things that make up Louis Armstrong, as reflected in the mirror by Bill Gottlieb, staff lensman, in the third of his intimate studies of musical celebs in their dressing rooms. Here are his throat spray and other medications (Louie vocalizes as much as he plays trumpet, you know), the inevitable stack of handkerchiefs (he uses them by the dozen), and copies of the diet by which he lost 60 pounds in one year, distributed gratis to all over-weight friends and acquaintances.

Delegates Praise Petrillo's Stand

Los Angeles—Delegates to recent AFM convention from Local 787, Florence Cadrez, Edward Bailey and Paul Howard of the Negro musicians' union here, are unanimous in expressing satisfaction with Petrillo's attacks on Jim Crowism. Petrillo's castigation of Florida's Jim Crow laws and announcement that no AFM convention would ever again be held in a Jim Crow city was no "grandstand play" according to Paul Howard. (Petrillo cancelled entertainment programs at spots where Negro delegates were not permitted to enter.)

Cugie Finds That Runyon Adage True!

New York—Damon Runyon always said dames is trouble, and Xavier Cugat seems on the road to finding that out. The famed Latin-tempo maestro is being sued in Municipal Court by Town and Travel Wear Ltd., swank dress shop here. Seems that Cugie walked into the shop with actress Lorraine Allen, reputed to dance a mean rhumba, and told the shop to give her anything she wanted, on his bill. The shop claims he signed the \$295 order himself, and that it since has neither been able to deliver the dress nor obtain payment.

Philly's Earle May Close Up

Philadelphia—The word going round the street is that Warner's, who run the town's only big time vaude house, the Earle, are moving within a year to another location, about four blocks uptown, on Market street. When the move is made, the company is very seriously considering a no-vaude policy, and the reason they give—too many musician union headaches.

If Warners abandon their vaude policy it is doubted if any other outfit in Philly is strong enough to put on A-1 shows. In

Abe Olman To ASCAP Board

New York—With the withdrawal of Jack Robbins from the Robbins, Miller and Feist music firms and his resignation from the board of directors of ASCAP

the last few months, the Earle, which has had a consistent vaude policy, has played several straight picture bills, because of the lack of first class talent, the management claims. It takes a No. one name combo to draw, and most Hollywood units flop. For a good b. o. it has always been a band house.

came the announcement from the society that Abe Olman, general manager of the Big-3 firm, had been elected to the ASCAP board.

Robbins recently sold his 28 percent of the Big-3 firm for a \$500,000 net to MGM which prior to that had 51 percent control. Meanwhile, Domenico Savino, no longer active as chief of the Big-3 standard and educational department and who controls 9 percent of the firm, is refusing bids from MGM. Film company is luring with much less loot than Savino cares to nibble, he says.

Down Beat covers the music news from coast to coast.

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..... Blue Maroon	

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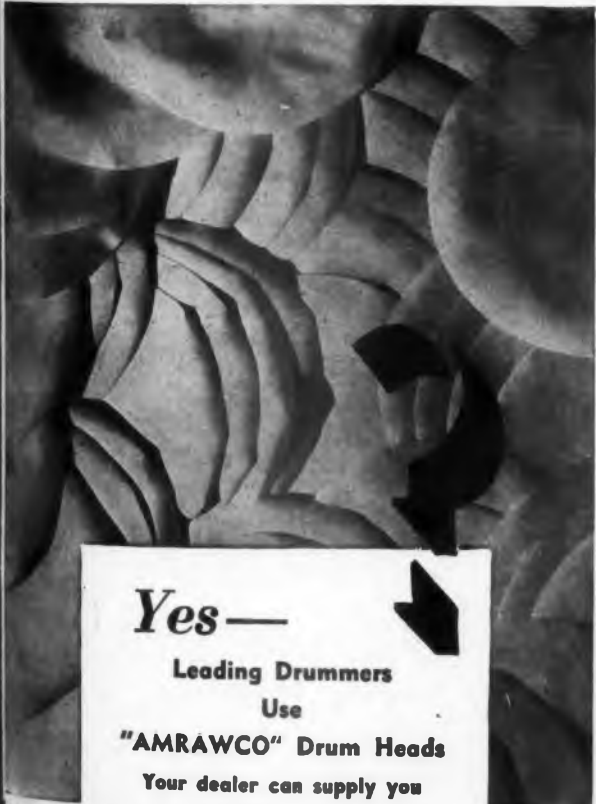
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..... Blue Maroon	



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DIGGIN' the DISCS WITH MIX

The morning's mail:

Dear Mr. Levin: You are quite stunned at Decca's putting No Man Is An Island out anqueto. Why? Why stunned at an album that is one of a series of such albums? Why stunned when Decca has preceded NMAI with In The

American Tradition, Liberte Egalite Fraternite, The Song Of Songs. Then there is Sandberg's The People. Yes and lots more planned along such lines, plus masterful treatments of literary classics such as Rip Van Winkle, Moby Dick, Alice In Wonderland—but then everyone knows that! (Amoosing and confousing—I didn't—mix).

Are you still stunned? The above data should help you recover your equipoise. Mr. Levin, you are all wet... or at least slightly saturated!

Recordially yours,
Bryna Schwartz
Decca Records
Publicity Department

Reason for this outburst was the only ravational four note review given any record in the July

Symbol Key

- ♪♪♪♪ Tops
- ♪♪♪ Tasty
- ♪♪ Pleasing
- ♪ Boring

BEST BETS

Hot Jazz

Linger A Little While Longer In My Arms Baby
Louis Armstrong (Victor)

Swing

Mabel, Mabel
Woody Herman (Columbia)

Vocal

It Might As Well Be Spring
Sarah Vaughan (Crown)

Dance

I've Got The Sun In The Morning
Artie Shaw (Musiercraft)

Novelty

Score from *St. Louis Woman*
The Cast (Capitol)

Hot Jazz

Mary Lou Williams

- ♪♪ How High The Moon
- ♪♪ Cloudy
- ♪♪ Blue Skies
- ♪♪ Man I Love
- ♪♪ These Foolish Things
- ♪♪ Lonely Moments

If nothing else, this album would be noteworthy for a good left hand, beat, and rarest of all, a tone that sings even while jumping. Then too there is an engaging simplicity to Mary Lou's playing which is a welcome relief amidst all the frantic scale players. Seems to me she did *Cloudy* while with Andy Kirk, while *Moments* is an original done first for orchestra. I recommend most sincerely that Hazel Scott listen to this side and compare it with her own playing. The comparison honestly made

Coleman Hawkins

- ♪♪♪ Don't Blame Me
- ♪♪♪ Hallelujah

These sides were made at the same session two years ago that produced the swlegant *Just One Of Those Things* and *Make Believe*. While Teddy plays his head off on *Me*, his theme, and his tone is more iridescent than ever, Hawk isn't quite up to the colonial groove he cut on the other two sides. So, backed by John Kirby and Sid Catlett, these are just fine instead of just tremendous. Ain't it a shame! (Keynote 1320)

Louis Armstrong

- ♪♪ Back O'Town Blues
- ♪♪ Linger A Little Longer In My Arms, Baby

First genuine blues with his own band Louis has made in a long long while. Much better than his other two records, this side still doesn't do justice to what he was playing when he was at NYC's Aquarium Restaurant a few months ago. Has a chorus of trumpet, then vocal, some alto, and a touch of the famed high-horn Louis taught the trade. He can and should do better than this, though lots of horn men around still aren't playing this well. *Baby's* first chorus is actually better playing than the blues, with flashes of that economical construction which is still quite a thing to hear. (Victor 20-1912)

Mannie Klein

- ♪♪ At Sundown
- ♪♪ Bei Mir Bist Du Schoun

Inevitably because of the size of the band and the leader, this record must stand comparison to the famed Muggsy Spanier *Bluebird*. It's completely different, beat, approach, and idea. George Van Eps plays a delightful harmonic guitar solo. Single-finger style has reigned as thoroughly king for the past decade that you almost forget what the guitar sounds like as Dick McDonough used to play it. Babe Russin gets a tenor chorus, after which Klein and pianist Skitch Henderson are on. You'll hear two-beat on this record all the way through, but a very suave, more modified variety than you may be accustomed to. Schoen is played as a ballad, until Russin takes one up. It's pretty uneventful music. (Keynote 631)

John Hardee's Swinglet

- ♪♪ Blue Skies
- ♪♪ Tired

Backed by Tiny Grimes, Sammy Benskin, Sid Catlett, and John Simmons, Hardee's work on this disc has started a lot of talk in NYC. There are small similarities in tone and style to *Chas Berry*, but mostly his stuff sounds pretty fresh, not too obviously cribbed. Whoever wrote *Two*

Can't Last

Los Angeles—One of longest full-time dance jobs came to an end here as Jack Dunn band closed an eight-year stint at Zenda Ballroom July 4. Dunn said: "Hab, I hold a job for eight years and have to lose it to get my name in *Dunn Band!*" Chuck Cabot (brother of Bandleader Johnny Richards) was set to follow Dunn on four-week ticket.

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George Beaver, a Conn Craftsman since 1914, mounts pearl tips on the popular 44B saxophone.



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Herman Fisher, a Conn Craftsman since 1915, discusses operation of jig grinder with associate.

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Dewell Lee, brass instrument assembler at Conn for 30 years, now serves as foreman in that department.



Hugh Loney, a 31-year veteran at Conn, studies a sax bell still in experimental stage.

came to rehearsal by way of Basin St.

Babe Russin Quartet

- Like Someone In Love
All The Things You Are

Red Callander and Jackie Mills offer perfect ground work to Babe's tenorings and Arnold Ross' piano.

Charlie Parker

- Ornithology
Night in Tunisia

Russell's latest experiment, this one arrived cracked, so there was a little difficulty re-stewing it.

The Keynoters

- The Way You Look Tonight
Airiness A La Nat

This is Willie Smith (alto), Red Callander (bass), and Jackie Mills (drums), and Nat Cole (piano)—listed as "Lord Calvert".

Swing

Woody Herman

- Mabel! Mabel!
Linger In My Arms A Little Longer Baby

Yup this is Humoresque, but how Ralph Burns and the Herd have dogged it up!

tween guitar-clary, trombones, trumpets, and reeds. Herman still is a terrific man on a novelty vocal, by the way.

Slam Stewart Quartet

- Doctor Foo
Oh Me Oh My Oh Gosh

Nothing to criticize except these sides don't have too much "push" to them—they have been heard before.

Slim Gaillard

- Dizzy Bougie
Pupity Pop
Flat Foot Floogie
School Kids Hop
Chicken Rhythm
Mean Pretty Moma

Personnel on these sides is pretty constant, with the only changes Dizzy, John Mack, and Charlie Parker on the first three sides switched to Howard McGhee, and Lucky Thompson for the latter three.

Charlie Barnet

- Andy's Boogie
Baby You Can Count On Me

Andy's Boogie is a high-note excursion for that trumpet section of Barnet's which counts high-C a pedal G.

band manages to sound exciting. Me sounded better with Peggy Lee, if only because Dave Barbour's background work was so clever.

Wynonie Harris with Hamp-Tone All Stars

- Hey Ba-Ba-Re-Bop
(Parts I and II)

First release of the new company headed by Lionel's wife, Gladys. Suspiciously large representation of Hampton sidemen and tunes here.

Arnette Cobbs with Hamp-Tone All Stars

- Shebna
Down Home

Same men as above on a straight instrumental. Bad surfaces make it a little hard to hear what happens.

Charlie Spivak

- Flat Feet
You Are Too Beautiful

Feet, the first instrumental that has come Charlie's way for some time on wax, is built on a simple trio clary-trumpet phrase, which while fresh, gets repeated too much.

Sabby Lewis

- Boston Bounce
Are You Comin' Home, John

Bounce opens with Basie-like piano, and moves into muted trumpet who similarly appreciates Buck Clayton.

Teddy Takes 5



New York—Teddy Walters pauses to tune up his guitar during a record session at Musicraft studios in which both his instrument and his voice were waxed.

Boyd Raeburn

- Summertime
You've Got Me Crying Again

These are repressings from the Guild label, with Johnny Both-

well playing alto lead on Summertime, and Margie Wood singing Again (Musicraft 366)

J. C. Heard

- The Walk
Heard But Not Seen

These are the two tunes JC Heard's little band has been using in the Cafe Society Downtown show.

Dance

Monchito

- The Rhumba
Panamba
Rhumbra

This is much more like it. For two issues now, there have been squawks about the way most bands record rhumbas, most of

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CURRENT RELEASES (Yellow Labels)

Table with 2 columns: Title, Reverse. Includes tracks like 'Exactly Like You', 'Out of Nowhere', etc.

JUST RELEASED!

Table with 2 columns: Title, Reverse. Includes tracks like 'I'm Confessin' That I Love You', 'Honey I'm Home', etc.

Diggin' the Discs-Mix

(Jumped from Page 23)
them not even satisfying the basic beat requirements. This band's performance is nothing to scream about, but at least the rhythm is right. Startling switch on a couple of the sides where after advising the femmes how to dance in Spanish and English, Monchito comes out with a "langsam, please, langsam". *Par-amba* is a blood-cousin of *Do Something Simple*, but once again the beat sells the disc. *Caledonia* is a sample of what a rumba band shouldn't do. (Crown Album 1, 117)

Randy Brooks

- || One Love
- || Surrender

When leader Brooks relaxes on the stand, his outfit will play better dance music. Despite undoubted merit, there's constant tension in everything they have recorded to date. Vocalist Harry Prime is a tremendous asset; he's not afraid to hit top tones rather than cooling them. Short trumpet

bit at end of *Surrender* very tasty commercial hornwork. (Decca 18897)

Artie Shaw

- || I Got The Sun In The Morning
- || Along With Me

Sun has Mel Torme and the Meltones aiding the Shavian clarinet. It's a good, bouncy job, not bogging down like a lot of versions of this tune have done. Vocal arrangement is threaded well with ork, not clashing—even if the *Cement-Mixer* riff gets run in thrice. Ending a bit with Shaw playing against vocal group that is unusual. Betcha these sides were made at Radio Recorders—the balance is that good. Me has Shaw doing what he is superb at: playing straight melody, not hot-cha riffs. Torme sings very well—only his cords gave out with a little fuller sound. (Musicraft 365)

Elliot Lawrence

- || I Know
- || Who Do You Love I Hope

Just as Beneke's disc is stamped with the Miller reeds, so this *Know* has the horns, oboe, and delicately brushed piano which young Lawrence is using as his trade-marks, plus a Jack Hunter vocal, a good showing. *Love* has the gently whopped seconds on piano which Thornhill uses too—wherefore later-comer Lawrence should drop them. Beat is good, but muddy balance loses tram background to ex-WAVE Rosalind Patton's vocal. She sounds

a shade shy at this point. Listen for the French horn touch at the end. (Columbia 37047)

Freddy Martin

- || Dingbat The Singing Cat
- || Happy Journey

Prokofieff gets no credit for *Cat*, but if the boys that wrote this one hadn't just dreamed about *Peter and The Wolf*, I'll eat the cat for dinner. Just to finish things up, the arrangement runs in *In The Hall Of The Mountain King*. Somebody sure was short of ideas the day they made this one. Martin is too good a showman to make mistakes like this often. Flipover is a lullaby. (Victor 20-1908)

Tony Pastor

- || Surrender
- || Cynthia's In Love

Surrender has the scat background popularized in TD's *Marie*. *Cynthia's* shows the results of the badgering that everyone in the business has been giving Tony to show more prominently the sentimental, commercial saxing which helped his original name—he plays practically the whole side. Juke boxes should love it. (Cosmo 483)

Tex Beneke

- || Everybody Loves My Baby
- || I Know

Baby shows much more life than the Beneke outfit has previously brought to wax, with reeds phrasing briskly all the

way through. *Know* is in the lush, well-known Miller groove, but very prettily done. Blend of brass is fine, and the strings are meaningful for a change. It's still a shame to bury a wonderful singer like Lillian Lane in the Crew Chiefs. (Victor 20-1914)

Vocal

Sarah Vaughan

- || Mean To Me
- || Signin' Off
- || I Could Make You Love Me
- || I'm Scared
- || It Might As Well Be Spring
- || You Go To My Head
- || A Hundred Years From Today

A bonanza crop of vocals of the girl we have been raving about these many months—and none of these sides show her at her best! *Me* and *Off* were made with a pickup band including Dizzy, Parker, Flip, and Nat Jaffe some time ago. Last 16 bars of *Me* give you some idea of this gal's melodic inventiveness. *Off* has a spot of lovely Flip tenor on a nice tune. *Make* is a sample of Sarah phrasing straight, and it's light and under-stated; it and the next three sides are from a date Sarah did with the John Kirby band. Their backing on *Scared* is excellent, and so is Sarah. *Spring* is practically her theme song by now—she can't bow out of any show without doing it. It's a good sample of the purity, restraint, and wild experimentivity of her phrasing. This is something new for waxed singing. *Head* is a tough tune to sing, but like *Today*, Sarah never lets herself get caught in a clumsy line. The Kirby sides in the album without Sarah, are slick but very much like the things they were doing four years ago. Auld himself sings *Route 66* as a backer to his support job on *Years* and shows a fine sense for tempo and groove that very few singers can get on a tune like this. (Continental 6024, Crown 118, Album 3, and Musicraft 15072)

Mildred Bailey

- || Can't Help Lovin' Dat Man
- || It's Never Too Late Too Pray
- || These Foolish Things
- || Gypsy In My Soul
- || Man I Love
- || Summertime
- || I'm Glad There Is You
- || I've Got The World On A String

These records suffer from bad surfaces, poor balance, and what sounds like inadequate rehearsal for a fine backing band. Combo includes Red Norvo, Dick Vance (trumpet), Emmet Carls (tenor), Henderson Chambers (trombone), Ellis Larkin (piano), JC Heard (drums), Chuck Wayne and Art Ryerson (guitars), Billy Taylor (bass), and Hank D'Amico (clary). *Pray* is one of the Willard Robeson spirituals that Mildred likes so much, and does so well. Criticism of her is hard in this album Sounds as though she may have had a cold, or been

over-tired—whatever it was, she magnificently easy singing that is La Bailey's own realm sounds a small shade forced and drawn on all of these sides. Don't sell the discs short though—they are still in a far different league than 99% of the singing you'll hear. *Things* is especially lovely with good D'Amico, while Gypsy's swinging beat pushes Norvo, Larkins, and Vance into exciting solos. *Summertime* is done as it should be, and seldom is, without flourish. *String*, fav of Mildred's, has fine arranging ideas, good Norvo, and Bailey jumping. (Crown Album 2)

Josh White

- || Strange Fruit
- || Women Blues

Here are two albums by another great artist. White's singing and guitar are two of the great things in American folk music. His marvelous tongue-in-cheek humor, his tremendous sensuality, his ability to tell a story, and the omnipresent showmanship of the constant bard are all here. These need no review in detail. If you have ever heard Josh White, you will want to hear the extra bouquet to David Stone Martin for his wonderful cover on *Women Blues* of the hussy seated on the bed with her man standing menacingly at the end of the bed, while a pair of feet stick out from under. (Keynote Albums 125 and 661)

Richard Dyer-Bennett

- || Love Song

Here's another man who stands head and shoulders above the people singing today. You'll find him an acquired taste, perhaps, because he is virtually a five-century throw-back to the art of the troubadour with his lute. Especially in the *Briggs Fair* with its lacy line which Delius used for his famous suite, and the lucky *Blow The Candles Out*, Dyer-Bennett revives a type of art-song which should never die. (Keynote Album 609)

Kitty Kallen

- || Just The Other Day
- || Should I Tell You I Love You
- || Why Does It Get Late So Early
- || Just My Luck

Kitty's first four sides for Musicraft, backed by Sonny Burke. This is good, substantial singing—wish more singers were as consistent. *Luck's* the best of the four. (Musicraft 15068, 15074)

Bing Crosby-Xavier Cugat

- || Hasta Manana
- || Siboney

Here's a welcome change from the straight, draggy ballads which the well-known hunkdoper has been waxing lately. His voice certainly sounds older lately though, and not as sure in spots. *Siboney* is taken more slowly than usual, and Bing

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shows no inability at phrasing. Cugat could be more colorful in his fills than he is. (Decca 23547)

Phil Brito

- Give My Heart A Break
Come Back To Sorrento
Who Told You That Lia
Surrender

Break's vocal quality is a little thin. Trumpet spot on the side is a bit strident. Sorrento is too slow and too much of a production in phrasing for the lyric quality of the song.

Billie Holiday

- She's Funny That Way
How Am I To Know

Way is supported by the Eddie Heywood trio, known by Eddie's band. There has been better Billie, especially on Know, whose tempo drags even too much for Billie to keep moving effectively.

Herb Jeffries

- I'm Just A Lucky So And So
Left My Heart In Mississippi

Jeffries really milks a tune, as the contact-men say. He certainly can never be accused of cold phrasing.

Benny Goodman

- Blues Skies
I Don't Know Enough About You

Record lands here because of Art Lund's two vocal choruses on Skies. Disc starts off with that main-smooth Goodman, also beautifully voiced and tuned reeds.

Bob Eberly

- Cynthia's In Love
And Then I Looked At You

The resonance ain't there that the Eb had a few years ago—tho he still sells a song well.

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Jimmy Nola

- Adventure
Ave Toot Dora Vay Mein Kin-da, Ave

Leading the band is Jerry Hefron, who first appeared on the New York scene some years ago as tenor man with the Sabby Lewis band.

Patsy Garrett

- Wedding Bells Polka
Continental Polka
That's My Home
Don't Marry That Girl

It's a shame to hang material like this on a good singer—there sure are all sorts of way to earn a living in this business!

Eleanor Steber

- Stardust
Summertime

Listen to Mildred Bailey's Summertime, and then the Metropolitan's Miss Steber. As long as the plusher divas are degrading themselves to sing pop tunes to pick up a little extra dough, why not do it well too?

Robert Merrill

- Drink To Me Only With Thine Eyes
In the Gloaming

Merrill is billed as the Metropolitan Opera's "bobby sox hero." It's a nice voice, with good quality and control.

Teddy Walters

- Adventure
Which Way Did My Heart Go

Another debut for this firm, with ork conducted by Mannie Klein. Interesting comparison between Phil Brito and Walters, former has just as much equipment but lacks the warmth in phrasing and fashioning that Walters has.

Kirby Walker

- She Ain't No Saint
When My Love Comes Tumblin Down

This is the JC (what again) Heard band playing a blues credited to the Feathers. Walker's singing doesn't seem anything special, though he does the lines well.

The Five DeMarco Sisters

- Doin' What Comes Naturally
That Wonderful Worrisome Feeling
Chiquita Banana
I Don't Know Why

Suggestion to groups of this sort: how about occasionally try-

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ing some open voicing; constant use of close harmony can get monotonous, no matter how well done. Close listeners, especially to Why will hear some Bud Freeman tenor sax occasionally. (Majestic 7193-4)

Novelty

By the Cast

- St. Louis Woman

This one shows up better than Call Me Mister simply because of the classic Mercer lyrics furnished Pearl Bailey on Legalize My Name, and It's A Woman's Prerogative To Change Her Mind, still better if seen, and the lovely Come Rain Or Shine. Latter tune sung by Ruby Hill, shows too much of the coldness inherent in her vocal quality. (Capitol Album CE 28)

Henri Rene

- International Night

An album of polka band adaptations from Liszt, Mozart, Dvorak, Chopin, Smetana, and others. It's more tasteful than you might imagine, though the musette-ing instrument wears a little hard after repeated hearings. (Victor Album S 44)

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