

Jim Crow Stuff Still Spreading!

DOWN BEAT

CHICAGO, JULY 29, 1946 VOL. 13—No. 16
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Beating Of Powell By Police Becomes New Cause Celebre

By MICHAEL LEVIN

New York—As originally reported in the July 1 *Beat*, the beating received by Carleton Powell, bass-playing brother of drummer Specs, putting him in Bellevue hospital with 5 teeth out, contusions, a concussion, and deep lacerations on the forehead and back of the neck, has become a cause celebre here.

A delegation of entertainers, led by author Dashiell Hammett, Charlie Barnet, and actress Betty Garrett, took a petition signed by more than 2,300 people in the business to Deputy Police Chief Mulligan two weeks ago, protesting the beating given Powell by the police and pointing out that his hauling a taxi cab and the alleged refusal of the driver to take him to his home was a common problem in show business and that theater folk felt they had a right to police protection against the brutality meted out to Powell on June 12 at the 51st Street police station.

Powell, a member of the Chittenden trio, was arraigned on a charge of felonious assault against the police last week before Judge Paul Streit in General Sessions Court.

Much discussion of the case in music circles here with Powell's brother Specs taking the lead along with the ICC and the Civil Rights Congress in pushing the bass-player's defense. Fred Robbins, local disc jockey, has been giving the affair frequent airings on his WOV air shows.

Detective Tells Story

Detective Clancy of the 17th Precinct told this reporter the following, the police department's version of what happened:

"Powell hailed a taxi in the East 50s at Madison, and asked the driver to take him uptown. The driver complied but evidently Powell thought too slowly for us, 'Hurry up you

... The driver turned and said, 'If you're going to act like that, we'll go over to the precinct station and let the cops handle it.' Powell then said, 'Get going there, and you'll lose your back license by tomorrow.'

"When the cab arrived at the precinct station, two of its windows and the driver's panel had been kicked out by Powell. I was standing inside talking to the lieutenant, when I noticed the cab pull up. The driver got out and ran around the front of the cab to come into the building and Powell followed chasing him.

Says Powell Ran Away

"I moved out the door, saying as Powell came up to me, 'I'm a policeman, what's going on here.' Powell looked at me, turned, and

ran. I followed because having a man come to a precinct house and then run is a little queer. As he ran down the block towards the corner, I followed, shouting, 'Stop—this is the police—or I'll shoot.'

"I closed in on him as he reached the corner, whereupon he turned and stabbed me in the chest with a knife similar to a marine combat knife. The doctors later told me at Midtown Hospital that the wound was a quarter inch away from the heart and lung.

"At this point, both mad and frightened, I pulled my gun and smashed him across the face first with the butt and then the barrel. Actually, Powell is a very lucky man to be alive. If you were knifed, you probably would shoot to kill and then think about using a butt. I still don't know why I did.

Sure He Wasn't Drunk

"At this point, my partner came down from the station-house and the two of us dragged Powell back there, and I went to the hospital in a radio car. My partner, Detective Mullin, told me that after Powell was taken in the station house he made a grab for the gun belt of one of the men and it took four policemen to restrain him and take him to Bellevue hospital.

"The thing that puzzles me about this whole business, is that after checking, I find that Powell is a well-liked, moderately habituated musician with a very fine professional and social background. The transformation into the man with whom I dealt on June 12 is something I still can't understand. Carrying a 5 inch bladed knife in a suspenders sheath doesn't go with mere musicianship. One thing I am sure of: he was not drunk."

Brother Denies Story

Both Specs Powell, and representatives of the Civil Rights Congress stated that these were not the facts, and gave this reporter an off-the-record account of their version of the case, indicating their reason for secrecy was a feeling that if the police department did not know their rebuttal, they couldn't prepare a case against it.

Specs did say for the record, "My brother is no cop stabber. All I can tell you publicly is that he received a concussion so bad that he can't remember what happened from the time he arrived at the police station until he woke up in the hospital. One thing is sure: the police are trying to frame him. They don't even want to convict him—all they want to do is to explain the frightful beating they gave him. I don't think they are going to get away with either."



After a hot campus battle at Indiana University, with an anti-Negro faction demanding the ouster of Professor Marshall Stearns, eminent jazz critic, authority on Chaucer and faculty advisor to the NAACP, he was reappointed. Stearns, an ofay, promptly resigned and accepted a job as assistant professor at Cornell . . . Jan Christy, movie starlet, model and ex-Jan Savitt chirp, is recovering from an operation in Manhattan.

Sherry Sherock and Justin Stone are reading the trumpet parts in that Arthur Hopkins musical show, *Hear That Trumpet* . . . Trummie Young, tramist, probably will take his horn to Europe in the fall with Don Redman's band . . . Latest folk songster to hit Gotham is Diana Minnick, who sings in English and Icelandic, and is being heard for Cafe Society and the Earl Robinson play, *Finnegan's Holiday*.

Eddie Wiggins, Chicago band leader, hauled his landlady into court for locking him, his wife and their baby out of their room. She told the judge the Wigginses quarreled too much, but he fined her \$100 anyhow . . . Rod Ogle is playing siphorn with the King Guleu band at the Rainbo Rendez in Salt Lake City. Ork has double rhythm section, six brass and six saxes.

Dick Vance, lead trumpet from the St. Louis Woman show, has joined Ben Webster's group at the NYC Three Deuces . . . Ray Anthony is securing the music contact men by having them fill out complete forms with all info on their plagues, thus saving chatter time at intermission . . . Cozy Cole's wife, Nees, had a rough operation, but is recuperating.

Stan Kenton will not play the Hotel Pennsylvania at once, but will do theaters into NYC for the

Girl Trumpeter Tastes Southern Chivalry And Color Ousts Mab's Men

New York—Toby Butler, a trumpet player with the Darlings of Rhythm, all-girl orchestra, recently was "detained by authorities when the band played Milledgeville, Georgia, and it was alleged that Toby was a white girl and her association with other members of the band was prohibited in the state of Georgia."

Police Deny Story

Down Beat, checking with Georgia authorities, was told by the chief of police of Milledgeville that "Toby Butler is unknown in Milledgeville."

Still, the *Beat* discovered after further investigation, that the detainment had taken place. Bill Powell, booker of the Darlings of Rhythm, said that the incident happened "between Columbus and Milledgeville and that Miss Butler had been detained by Georgia authorities but had not been jailed, since Jessie Turner, leader of the band, intervened, claiming Miss Butler as a relation."

"It was then," he said, "that Toby was released."

Writes to Governor

Leader Turner said that "since the reorganization of the Darlings of Rhythm my sole interest is in building the best musical unit possible and as long as my girls conduct themselves properly and display ability, I do not see that it would matter even if there were a few women from Mars mixed in."

Powell, head of William C. Powell agency, has written the governor of Georgia, seeking to assure no further intervention with the girls' southern tour.

Paramount there in December, filling the hotel date later . . . McCabe of the Pennys and GAC execs are discussing holding Elliot Lawrence over until November, he is doing that well. His band is being submitted at \$1,000 against a 60 percent for single date, with plenty of takers.

Regarding the Jimmy Davis story elsewhere in this issue, a special delivery letter direct from the governor's office in Louisiana states that he is not a regular member of the AFM, but holds an honorary life membership in Local 116 at Shreveport . . . Stan Shaw,

New York—Though their blowing is on the sound tracks, Al Killian and Paul Webster do not appear on the screen with the Charlie Barnet band in the Monogram film, *Freddie Steps Out*.

Charlie Barnet, a pioneer in organizing "mixed" units, told the *Beat* he made it clear to Monograms execs that his ork was not lily white. Producer Sam Katyman said that was OK with him. If Charlie liked their music, so did Katyman.

Mixed From Film

The sound track was then cut. It featured a version of *Southland* that spotted Webster and Killian sharing three choruses. Then, when the boys showed up for the filming, a hurried conference by Monogram sales officials mixed the plan seconds before the cameras were to begin grinding.

Barnet howled. So did Katyman. But the money boys, their eyes on the film's Southern exposure, were adamant.

Even Wanted Uniforms

Pay-off came when the fill-ins, who scurried in at the last minute to face the lens for Killian and Webster, asked the Mad Mab's boys for their uniforms and horns. The musikers, backed by Charlie, said no dice, or stronger words to that effect. The thespians had to rush wildly about digging up the necessary accoutrements.

Barnet considered checking out of the film; but he had a heavy speaking role and had gotten in too deep by the time of the music sequence.

Barnet and his two sidemen are currently playing the Aquarium.

who has spun platters in NYC all night for more than 20 years, will switch to a softer daytime job as staff announcer next month.

Mickey Rooney, it is reported, is considering a one-night trek with a dance band . . . Bernie Previn left the BG trumpet section to join the NBC Supper Club band . . . Charlie Barnet is the latest addition to the cast for the *Fabulous Dorseys* film . . . Now we have *Tea Ross and His Music With a Gloss* at the Colonial in Rochester, New York, and *Swing and Sustain With Les Arquette* at the Timbers up in Michigan!

A Sure Hot Weather Cure!



Hollywood—Patrice Munsel is quite a gal on the water, as well as on the Met Opera stage, these pics suggest. The attractive young singer seems to have found the perfect answer as to how to keep cool these hot summer months. The strong-armed gal on the right, holding Miss Munsel so carefully, remains unidentified.

Record Prices Not Changing

New York—The death of OPA is having little effect on record prices. Officials of Victor, Columbia, Decca, Capitol, Musicraft and Cosmo anticipate no price hikes on platters, although Capitol and others do report an increase of 25c for the album containers used with record sets.

Elliot, Twins On The Cover

Elliot Lawrence, after ten years, still can't tell his sax players apart — which would seem strange until you dig the cover and the Glamo twins, Mike (right) and Lou (left). The twins, who are with Lawrence's much-discussed young band now at the Hotel Pennsylvania in New York City and on Columbia records, grew up with Lawrence and played with his Band Brothers while they were in a Philadelphia school.

Down Beat to Raise Price

Beginning with the August 12 issue, *Down Beat* will raise its price per copy from 20 cents to 25 cents, and its annual subscription rate from \$4 to \$5 per year. See the announcement on page 7 of this issue for an explanation of this increase.

Summer Air Is Filled With Music

Names, Good Music, The Keynote Of Season's Radio Replacements

By EDDIE RONAN

New York—Major network replacements for the heated summer months are bringing more and more bands and featured singers to the American airways—a clear indication of the trend to utilize music to soothe the yackity-tired ears of the nation.

Top switches brought such names as Benny Goodman, Tommy Dorsey, Vaughn Monroe, Harry Babbitt, Jan Savitt, Golden Gate Quartet, King Cole Trio, Fred Waring, Phil Brito into the key summer spots.

Goodman brought his sextet (with guests) into the *Information Please* slot Monday nights over NBC. Show originates in New York through Sept. 2 after which it moves coastward to run through the 1946-47 season. Recently Benny has had Martha Tilton, Helen Ward and Johnny Mercer as drop-ins. Week ago to-night (July 22) he was skedded to have Gene Krupa and Teddy Wilson as guests to reform the original Goodman trio. Sextet includes Mike Bryan, guitar; Triggs Alpert, bass; Louis Bellson, drums; Joe Bushkin, piano; Johnny White, vibes and Benny, clarinet.

Tommy Dorsey and band take over as summer replacement for the Fred Allen show Sunday nights over NBC. Show format calls for Tommy to use guest band leaders directing the TD crew in their own style. Show will run until Sept. 29.

Vacation with Music, featuring Phil Brito and the Harry Sosnik orchestra, debuts Friday night (Aug. 2) replacing *People Are Funny*. Program will run until Sept. 13. (H-m-m-m, also a Friday).

Vocalist Eugenie Baird has a half hour of songs Sunday nights replacing the ABC *Sunday Party with Hires* which has slid a half hour later to fill the *Stairway to the Stars* vacancy. *Rhapsody in Rhythm* with Connie Haines and Jan Savitt are in for *Meet Me at Parky's* on NBC Sunday nights. Also featured is the Golden Gate Quartet with Skitch Henderson on piano. Set until Sept. 8.

Harry Babbitt with Mary Small and the Ray Bloch band have

Mutual's Thursday night *By Popular Demand* stanza. Show features top tunes of the day picked by name musicians and leaders. Sinatra and Les Brown have been among the early selectors.

Fred Waring and his musical mob scene are in NBC's Fibber McGee and Molly slot on Tuesday nights until late in September. And Alec Templeton subs for Edgar Bergen and Charlie McCarthy who will be back on their NBC Sunday time early in September.

CBS has its *Treasury Bandstand* coming on a half hour later Saturdays. On Tuesday nights for the next five weeks, NBC has Margaret Whiting, the Tune Toppers and Jerry Gray's band. Show originates in New York.

Two replacements on NBC Thursday nights reveal Meredith Willson with the King Sisters and Ben Gage in for Dinah Shore, and Vaughn Monroe and guests including the Goodman trio substituting for Abbott and Costello until end of September. There has been no return date set for Dinah as yet.

Eddy Duchin is in NBC's new *Kraft Music Hall* on Thursdays, along with the King Cole Trio.

Some of the return dates for music shows off for the summer are: *Pitch Bandwagon*, NBC, September 22; Rudy Vallee, NBC, August 29; Bob Crosby show, CBS, September 18; and Ginny Simms, CBS, September 20.

Bess On Rhumba Kick

Atlantic City—The rhumba addicts at the President Hotel's "Round the World Room" are looking as well as hip-swinging these days as Bess Myerson, Miss America of 1945, is helping Esy Morales play the flute with his rhumba band. As far as Bess and the flute goes, she is undoubtedly the world's prettiest flute player.

Linda Emoting Lightly



New York—An unusual camera angle here makes an attractive shot of an attractive vocalist, Linda Keane, whose songs are familiar to habitués of both 52nd Street and the Village.

Cork Scotches Rumor About Glen Gray Ork

New York—Is Glen Gray leaving the Casa Loma band? If he does, will Bobby Hackett take over? Or will it be Fats Daniels?

These are the questions that have been furtively whispered in trade circles recently and sent *Down Beat* on the prowl for the answers.

The answers rolled off the tongue of Cork O'Keefe, manager of the Casa Loma band since heaven knows when, who said:

"When Glen moves out, there'll be no Casa Loma band!"

He summed it up just that way. "I've heard all the rumors," he told *Down Beat*, "and I can't understand how they start. Must be some crack-pots. In the first place, who could take his place? Hackett? There's no question but what Bobby is a wonderful guy, but he's not well enough to take over the aches of a big band even if there was a possibility—which there isn't."

"Bobby's a fine asset to any band," Cork added, "but the Casa Loma band would be too much for him."

"I've heard the name Fats Daniels mentioned for Glen's shoes," he said. "But, where this idea came from I doubt if anyone knows. I'd venture to say Fats, himself, never would dream of such an idea. He hasn't a big enough name as yet."

That's the answer as told to *Down Beat*.

Pete Candoli To Leave Herman

Hollywood—Pete Candoli, high note trumpet star of the Woody Herman Herd, is understood to have given notice to the leader. His plans include returning to New York City, where he, along with Shorty Sherock, is under consideration for the lead in Arthur Hopkins' fall play, *Hear That Trumpet*.

Ten Years Ago This Month August, 1936

At a small spot in Los Angeles, a vibraphonist was packing them to the rafters—including BG, Teddy Wilson and Gene Krupa. The musician is one of the biggest band leaders in the biz today—Lionel Hampton! . . . Rudy Vallee knocked-out a character on a Toronto one-nighter with one punch . . . Clyde Lucas was admitted to 802.

Benny Goodman made some changes in his band, including bringing in a young tenorman, Vido Musso. Sterling Bose replaced Nate Kasebier and Zeke Zarchy ditto for PeeWee Irvin on trumpets . . . the Larchmont Casino on the Boston Post Road folded, after Jimmie Lunceford, who was suffering from internal managerial trouble, was pulled out by Harold Oxley.

MCA's Jules Stein paid \$120,000 for a seat on the New York Stock Exchange . . . Joe Weber, AFM chieftain, was recovering from an ailment . . . John Hammond, on his first trip to hear the Count Basie band in person, found Basie as terrific as on the air, and said "it had the makings of one of the finest" . . . MCA opened a London office . . . sheet music sales were hitting a new high . . . Roy Eldridge was ready to leave Fletcher Henderson's band to open at Chicago's Three Deuces.

Modernaires Dropped After Work-Week Spat

New York—A squabble over a six day versus a seven day week resulted in the cancellation of the Modernaires, vocal group, from the fall opening of the 400 Restaurant. The status of Louis Jordan and Randy Brooks, scheduled headliners for the opening, are not affected by the fracas.

Gerry Won't Leave Lopez

New York—Vincent Lopez, Taft Hotel maestro, has denied that his vacationing vocalist, Gerry Larson, will leave the band and do a single when she returns from her present sunshine-and-rest kick.

Gerry, who hopes to make like such earlier Lopez alumnae as Betty Hutton, told the *Beat* that Lopez would manage her on her solo plunge. A check with Lopez, however, came up with the story that Gerry would be back with the band but would, however, make a brief excursion into movies under his guidance.

Gabler Buys General Recs

New York—Milt Gabler's Commodore Records has bought the name, rights and masters of General Records. Principal prize in the package are the Jelly Roll Morton sides issued several years ago in album form under the name *New Orleans Memories*. Other collectors' items on the general shelves are on-location cuttings from the Belgian Congo, Haitian hills and Mexican Indian country. Gamut and Timely, classical subsidiaries of General, are also part of the deal.

Gabler will retain the name, General, and will keep the General offices at 1600 Broadway.

Barney Plans Pic

New York—Barney Josephson of Cafe Society is slated to produce a picture, *Barnaby*, with theatrical press agent Jim Proctor. Set to go into rehearsal sometime in August, film is for RKO, and is a take-off on the comic strip of the kid, Mr. O'Malley and his Leprechaun pals.

Tommy Shields, the Modernaires-pilot, claimed he had an understanding with Art Weems of General Artists Corporation that his charges would have to put in only a six day stretch each week.

Original plans called for a seven day stint; but Shields protested because he felt the vocal group needed a day's rest each week. And after all, Shields told the *Beat*, Brooks and Jordan got a day off each week.

But most important point of all, according to Shields, is the fact that the Modernaires material is arranged for big-band accompaniment. On Brooks' night off, the group couldn't handle its material correctly with Jordan's small jump crew for support.

Weems, GAC v.p., said that there never had been a definite understanding between him and Shields on the six-day week issue. When Shields insisted the contrary was the case and refused the seven-day arrangement, the 400 decided not to sign the act.

Shields said he appealed to the American Guild of Variety Artists but was told AGVA could do nothing unless the six-day agreement was in writing.

AGVA, unlike the AFM, has never been successful in establishing the day-off-a-week policy. An un-named rhumba band will replace the Modernaires.

June Christy To Wax Transcription Jazz

Hollywood—June Christy, Stan Kenton chirp who has built a solid rep for herself in her first year with the band, will wax a batch of transcriptions for Capitol with her own combo. Kal Winding, trombone; Bob Cooper, tenor; Eddie Safranski, bass; Shelly Manne, drums; Johnny Anderson, trumpet (all of the Kenton band) and Tommy Todd, piano, and Dave Barbour, guitar, make up the group.

Just A Little Backstage Snack



New York—You know how often they call "half-hour" in theaters these days? At the Roxy theater here Desi Arnaz couldn't even get out for lunch so these glorious Copa girls rustled him up a snack, left to right: Julie Wilson, Doreen Easton and Marc Williams.

Posin'

by Bill Gottlieb
THE POSER

If a young, newly organized swing band came to you for advice, would you suggest its turning from swing to sweet music?

THE POSERS

Prominent purchasers and handlers of talent.

Took elevator to General Artists Corporation to put the question to Howard Sinnott, booker of one-nighters for GAC.



"I'd tell the boys to switch to 'sweet.' Now, more than ever, the public wants sweet music... ballads and easy dance tempos. No mors of this perpetual jump music. Nor should it be too mild, like Lombardo. I'd suggest, as an example, a fine, solid musical organization like the Elliot Lawrence orchestra."

Thirty cents worth of taxi to the roof of Dave Kapp, bird who handles talent for Decca Records. Should a swing band change to sweet music?



"No," snapped Kapp. "But it's possible to have a successful combination of sweet and swing... to play melody with a solid swing beat. Jimmy Dorsey proved it in his great record of I Cried For You. Tommy Dorsey did it with Marie. A band can do the same with practically any popular or standard tune—that is, play sweet melody with a solid beat and rock."

Fell into 400 Restaurant where Boss Nat Moss was scraping wax from dance floor, recently closed for summer.



"I'd suggest concentrating on sweet and swing. Would also suggest concentrating on developing individual stars, in addition to the name maestro, so that the band would have a group of musical celebrities whom the fans

Recording Men Jittery, Await Petrillo's Will And Higher AFM Scale

By CHARLES EMGE

Los Angeles—Top men of the recording industry are growing jittery as the time draws near for the AFM's President Petrillo to hand down his decision on a new, and much higher, wage scale for platter making. Local union officials say the new scale will go into effect Oct. 20.

The platter men have good reason to be jittery. There will be no collective, or any other kind of bargaining over the new salary set-up unless Petrillo wills it.

AFM Holds the Whip Although it is not generally recognized, the phonograph recording industry is completely at the mercy of the AFM. The reason lies in the unique relationship between the phonograph (and transcription) business and the workers—musicians—on whom it is completely dependent. Here are the important facts that many have not considered:

Of the entire membership of the American Federation of Musicians only a few have seen, or ever will see, the inside of a recording studio. Most recording work is done by musicians employed in name bands. A top-bracket recording band turns out—at the most—an average of 16 sides a year. That amounts to four sessions of recording work at \$30 a session or \$120 income for the musicians. Some bands probably have peak periods when they do considerably more, but the fact still is plain—that the few musicians who do the recording work do not even make a livelihood from it.

Maybe this makes it plainer: This huge and wealthy industry does not provide one steady job for an ordinary working musician. The only musicians regularly employed in the entire recording business are a handful of "house" musical directors.

The object of this article is not to campaign in behalf of the musicians. Mr. Petrillo will take care of that. The object is merely to explain the source of Petrillo's power over the recording industry and to point out that a worker-employer relationship exists here that is paralleled in no other field.

If John L. Lewis, with all his power, decided to wreck the coal industry by calling out his miners on a strike, John L.'s miners would starve before the operators went completely broke.

If James Petrillo decided to liquidate the recording industry (which he regards as a technological menace) the record manufacturers would starve while Petrillo's musicians calmly went about their business.

That's why the record makers are getting jittery as they await Mr. Petrillo's decision on a new scale. He may decide on \$300 per session, or \$3,000; and whatever it is they will pay it or else.

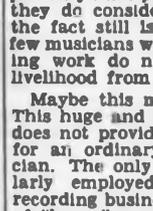
In keeping with trend, waltzed to Radio City collared for definitive reply from Benjamin H. Neugard, head booker for Center phone booths.

Three Bee, busy clothing arrangement of Hearts and Flowers on cuff, erupted: "Bogone foul razzmatazz! Away base hi-da-ho and busted top hats! Leave us return to the songs of yesterday... Mary Is A Grand Old Name, Blue Danube, One O'Clock Jump."

To get theater slant and passes for visiting cousins, put bee on Jess Kaye, dotted-line filler for bands playing Loew's Capitol.

Opined Kaye: "Sweet type music with a lift and interesting swing arrangements seem to be most popular with theater audiences. Routines should include hot type numbers; but I believe the red hot original type numbers, popular before and during the war and featuring blare, screechy and distorted trumpets which only musicians can understand, is on the way out."

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No Room at the Inn, Bum Pays With Life

This is a story about Bum. He was a dog, a mixture of Doberman and pit bull. Bum was as happy and friendly as he was intelligent.

For the last seven of his eleven years, Bum was the companion and pal of Ray Pearl, the band leader. The two were inseparable and the only time you would see Ray without Bum was when he was on the stand, conducting his band.

Bum travelled all over the mid-west with the band on one-nighters and location dates. Every promoter and dance hall operator in the territory knew him and liked him.



Not even two and one-half years in the army separated the dog and his master. Bum went right along with Ray, who was on detached service and was sent to various camps to write and supervise production of USO shows, both domestic and overseas.

The captain at one camp was a good joe. He didn't believe in pulling out the whole detachment early in the morning for roll call. He put the men on their honor and permitted one individual to report each morning on how many were present or accounted for in the group.

When the weather was bad, the men would check up in the morning and write the report. Then they would tie this to Bum's collar and send him out to roll call. The captain liked Bum and would accept his report just as if he were one of the G.I.s.

Since Ray got out of uniform and reorganized his band, he encountered a problem that is facing many musicians and other entertainers these days. Many hotels would not let him keep Bum in his room.

At the Muehlebach hotel in Kansas City, where Ray and his band played for a month, Bum was welcome. But the management of the Rome hotel in Omaha objected, although they did arrange a nice place in the basement for the pet, even put an old rug on the floor and gave him a bowl of water.

Then the band went to Lincoln to play at Capitol Beach. The Capital hotel refused to admit Ray with his pal. He told them what the Rome hotel had done, but they said they had no room. He reminded them that one of their other guests was keeping a dog in his room, but they replied that this was a "regular" guest. All other hotels in town had similar rules, they told him.

So Bum slept that night in Ray's sedan, which was parked outside the hotel. The next morning agents of the Society for Prevention of Cruelty to Animals visited Ray and told him he could not keep the dog in the car. He looked up a kennel, but the only accommodations they had were cages so small that even a medium sized dog like Bum could not lie in them comfortably.

On the second night Ray placed his pet in the covered instrument truck which belonged to the band.

Even the nights were hot in the scorching heat wave which visited Nebraska early this month. The thermometers stayed up in the nineties. When Ray went for Bum next day he found the animal unconscious and gasping his life away.

He took the dog to a veterinarian and spent the day helping the doctor give him adrenalin and other shots—even a blood transfusion. That evening Bum died.

Ray Pearl spent the night sitting in his sedan in front of the Capital hotel, holding his pal in his arms. In the morning he had Bum embalmed and placed in a baby casket.

"I'll never bury him in this lousy town," he said bitterly, and he telephoned the Orphans of the Storm institution in Chicago to learn whether they could make provision for Bum. They told him they have no cemetery, but advised him to call Mrs. Irene Castle McLaughlin, who is the head of the institution.

"You send Bum to me," Mrs. McLaughlin told Ray, after she heard the story. "He deserves a nice place under a tree in the plot I have set aside for my own personal pets, and we'll place a marker on the grave."

We don't know whether Ray has decided on an epitaph for his loyal canine friend, but we would suggest:

"Greater love hath no MAN." —new

Presenting The Metamorphosis Of Chick To Chirp



New York—The more successful you become, the more you cover up. That applies to vocalists as well as to movie stars, in fact, to everyone but Sally Rand. This is Andrea Lord, chums, seen at the left as she appeared when she won the 1945 Press Photographers

contest in Chicago, at the right while filling a six months engagement at the Savoy Plaza here. She's now doing club dates with an east side society outfit conducted by Frank Silvers.

'Jax' A Father!

Chicago—John "Jax" Lucas, former Research Editor and columnist for Down Beat, and his wife, Patricia, became the parents of a six-and-a-half pound girl, Frances, July 9 in Winona, Minn.

Hoefler Marries

Chicago—George Hoefler, writer for many years of the Hot Box, was married on June 15 to Miss Colleen McDonnell, newspaper writer. The couple will continue to reside in Chicago, at Hoefler's residence, 2 East Banks street.

CHICAGO BAND BRIEFS

Lennie Tristano, the elusive and brilliant pianist and arranger, who has become almost a legendary figure because of his infrequent jobbing dates the last year, might finally receive some of the acclaim so long due him. The sincere Italian musician, who is practically idolized by so many young musicians hereabouts, and who exerts a great influence among the younger set, is to go on a jazz concert tour with the new Chubby Jackson group.

Tristano, whose complete sin-

cerity for creative jazz has kept him off several "too commercial" jobs, has stuck to arranging and piano instruction for the last few months. His ideas have exerted a great influence on many local groups as well as a great portion of the younger set. He recently placed an original, *Conversation Piece*, with the Woody Herman band—a number Woody has been eager to praise highly.

While the Jackson tour is far from complete, it follows through with the ideas the bassist had when he cut from the Herman Herd. He intends to concentrate on "concert" work, declaring he no longer has eyes for the dance band field. And he is enthusiastic, to put it mildly, about Tristano. Lennie and his original works will be given featured billing throughout the tour.

Success to an artist of Tristano's calibre is not merely a matter of

financial success, but that of recognition of his work—both as a pianist and as an arranger and composer. And this proposed tour, and the sponsorship by an accepted musician of Chubby Jackson's status, should be all that Lennie Tristano needs to become at least a small blast on the music horizon.

With his booking mixup straightened out, and under the management of an office that should set him



Georgie Auld

on the right path, Georgie Auld winds up a very successful five-week date at the south side El Grotto. Wind-up night is August 1, with Johnny Otis band set to open the following night.

Georgie will probably head for the west coast and a location date there.

Dallas Bartley continues at the Rhythmic cafe with his five-piece crew. Band bills themselves as the "band that comes on," and they're not wrong, at that. Bartley plays a Blanton-like bass. . . . Fletcher Henderson is playing out the summer at the DeLins. . . . Lonnie Simmons holds over at the Pershing Lounge, upstairs from the El Grotto. . . . Step Wharton is featured single at Paoletta's.

The Croydon hotel, which has long been one of the musicians' fave spots in town, probably won't be much longer if the management continues to have its day. OPA prices on one room, for example, was \$27.50 weekly. Room now goes for a straight six bucks daily! Bar and grille prices have also taken a healthy boost, as at the nearby Eastgate hotel, also under same management. Plenty of yelping from local musikers!

Max Miller continues on and on at Elmer's, content with his comfortable spot at the State street bar during the town's mid-summer lull. . . . Chet Robie, with also saxist Boyce Brown, and Sammy Aron, are at the Vanity. . . . Sid Fisher still at Helming's with his combo. . . . Sinclair Mills is at the Argyle Show Lounge. . . . Four Tons of Swing, with Jimmy Walker on guitar; Clint Weaver, bass; Bill Saunders, tenor sax; and James Scott, guitar, are at the Silver Frolics.

Lloyd Lifton's quartet, with Lee Konitz on alto and vocals, Nick Vias on bass, Bob Leshner, guitar and the leader on piano and vibes, opened at the Tailspin

earlier this month, replacing Joe Burton's trio. Lifton's combo is one of the units now around town that show to advantage the arranging genius of Lennie Tristano.

The Georgie Barnes octet is being aired over the WENR-ABC net these evenings, with some listenable modern stuff the keynote. . . . Lionel Hampton was busy with sessions for his Hamp-Tone label, holding three of them during his Band Box stay.

Eddie Wiggins band, long a land-mark on Randolph street at the Brass Rail, take their fine jump stuff to New York City and a reported July 25 opening at the Aquarium. They'll function as alternate unit to the Count Basie band. The Wiggins unit features the excellent musicianship of Red Cody, vibes; Jack Fonda, bass; Gene Russell, piano; Steve Varela, drums; Frank Gasal, guitar and leader-altoist Wiggins. The outfit placed seventh last year in the *Beat's* poll. With Tristano and Wiggins, looks like this is Chicago's month!

The charge against Chick Kardale, colorful Martin Block song plunger, brought by a Bismarck hotel waiter after a slugging match between the two in the hotel's kitchen, has been thrown out of court. Chick, plenty sore at the treatment he and other members of the music profession have received at the Bismarck, may file a suit against the hotel. Chick's scrape has been far from the first one involving ill treatment of members of the music business at the hotel.

Louis Armstrong opened at the Band Box, following Lionel Hampton, on the 19th, for a four-week stay. Louis band features Velma Middleton on vocals. To follow Satchma will be Count Basie's band, set for August 16 for four weeks. Other changes at the Band Box include Paul Mecker's band coming in on Thursday off-nights, replacing Jimmy Dale; and the strong possibility that Sonny Dunham will be the first of a band into the spot.

Charlie Spivak replaced Tex Beneke July 19, and will be at the Panther Room of the Hotel Sherman until August 16. . . . Orrin Tucker and Ted Straeter continue at downtown hotels, the Stevens and Palmer House, respectively. —don

Kassel For Aragon

Los Angeles—Art Kassel has been set by MCA for stand at Aragon here opening January 15. It's Kassel's first date in local spot in 10 years.

Band, Not Spot, Is Draw, Says Court Judge

New York—The Palladium ballroom here on Broadway got the green light to go ahead carrying the name Palladium above its doorway recently when the supreme court ruled that the local dancery has a right to use the name in spite of the beef put up by ops of Hollywood's Palladium.

Maurly Cohen, of the west coast Palladium, was refused an injunction against the localites by the court. Cohen reportedly had planned a chain of Palladiums from coast to coast and the NYC spot offered an obstacle. The court ruled, however, that the band playing there, not the name of the ballroom, is the customer attraction.

Krupa Fills Ventura Gap

New York—Gene Krupa, who has been signed by Charles



Gene

Wise.

Rogers to play himself in *The Fabulous Dorseys* film, has replaced the gap left open when Charlie Ventura left to form his own band by switching his alto man, Charlie Kennedy, into the tenor chair. Kennedy's alto slot has been filled by Bobby

Krupa treks westward to fulfill the flicker commitment following his Capitol stand here. *Beat the Band*, Krupa's full-length RKO effort with Frances Langford, is slated for early release.

The Krupa band, currently on vacation, opens the RKO in Boston for a week starting August 3, followed by a week at the Capitol, Washington, D. C., then into New York's Capitol.

Fina On Location

Berkeley—Jack Fina, formerly featured pianist with Freddy Martin, was scheduled to play his first location date with new band at Claremont hotel here starting Aug. 6. Follows Dick Jurgens.

New York—Mrs. Jack Philbin (Marion Hutton) has recovered after receiving several blood transfusions following the birth of a nine pound son, Phillip, at the Lenox Hill Hospital on June 18.

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Bob Clifton

NOTES between NOTES

By Michael Levin

This Carleton Powell story is the sort of thing that makes straight newspapering difficult. *Down Beat* has always fought for musicians, and continues to here.

I have had too much experience with instances of police department misconduct in New York City to be ready to believe any glib story they hand out about the brutal beating of a Negro musician, regardless of anything he might have done.

Good police work demands an ability to handle a situation regardless, without indulging in the old fashioned sluggery, only one step removed from thuggery.

On the other hand, Detective Clancy's story, related to me, made at least a certain amount of sense. And if *Down Beat* is to do a good job at the long range program of making life easier for musicians, all musicians, it has to do a reporting job on the truth.

I am absolutely sure that the police department was up to some kind of slim flammery in their usual pig-headed way. If for no other reason than that this time they were so willing to talk about a case, in opposition to their usual officious silence. Judge Street should go into the case thoroughly and find out just exactly what happened; this is too important just to check off as somebody's mistake on either side.

There is something very fishy going on in the record business these days. I have just finished a long discussion with the owners of record stores in various cities in the east, and they report some of the most unusual back-door wholesaling you have ever heard.

One retailer said that he had been offered up to 10,000 National records at 50 per cent off list price without federal tax. Another reported that he had been offered the complete Victor Hot Jazz series in unlimited quantities plus *On The Town* and 30 other Red Seal items for 45 per cent off list price, once again without federal tax.

The explanation given by the peddlers was that these were items from a bankrupt store in Seattle in one case, and obtained through "friends" in another.

I have checked with the distributors in Seattle and have been unable to find any store closed out with that much stock. And if there are "friends" like that around, what a generous world this be!

The answer of course is either hijacking or stealing from the factory itself. Nobody can furnish records on that kind of margin in new condition as a legitimate operation. And if it were legitimate, they would be charging the federal tax.

Somebody somewhere is playing the old "One for the money."

two for the show, three to make ready, and four to go" literally—this time on a stamping machine.

About three issues ago there was an item in the record column about ARA, a new record company coming out with a trick label gadget, listing both side titles on one surface. It struck me as being really smart promotion, the sort of thing that would enable the company to keep its head above water when the going gets rough next year.

Consistently for the last few months, a man named Bruce Altman whom I know not from Adam, has been burying my desk with publicity about ARA, well-written, up-to-date and usable copy.

Latest item was a novel idea to solve the title problem on albums: how to print titles so you can read them upright like books or lying flat. ARA came up with a diagonally slanted type readable in either position, as duly advertised by said Altman. Whoever thinks up these ideas is doing ARA a lot of good, and Altman is certainly keeping the light out from under the bushel baskets.

Bandsman Artie Shaw when queried about his separation from his fourth (one more than *Time* gave him) wife, Ava Gardner, beatific ex-Mickey Rooney spouse, after eight months bliss: "We simply got on each other's nerves."



52nd St. Stars Give Dizz's Band A Send-off



New York—Informal send-off for Dizzy Gillespie's new big band recently on the stage of the Apollo theater found such notables as violinist Stuff Smith, guitarist Tiny Grimes, clarinetist Buster Bailey, trombonist Trummy Young and bassist Slam

Stewart sitting in on a jam session that had the Harlem house, come of many such happenings. It was a royal send-off indeed for the Dizz and his new crew of re-boplets.

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Duke's Coast Concert For Shrine Aud Aug. 7

Los Angeles—Duke Ellington, under the sponsorship of *Down Beat* in association with the Zucca Brothers and Harold Lewin, Meadowbrook operators, will present a concert at the Shrine Auditorium here on Wednesday, August 7, which will be another achievement in the Duke's long list of pioneering ventures.

The Shrine aud, a 6,700 seater, is the largest in this territory. The only musical events presented there have been big league opera performances and world-renowned concert stars backed by the Los Angeles Philharmonic orchestra.

Can Gross \$14,000

With tickets scaled at \$1 to \$3 (plus tax), the Ellington concert can gross around \$14,000 if the affair is a sell-out. And a sell-out, or anything near it, will also be a major achievement for an event of this kind under present conditions here. Hollywood Bowl, a light opera series at the Philharmonic Auditorium, a similar series at Griffith Park's outdoor theater, and a flock of other enterprises will all be after the entertainment seeker's money at the same time. While none of them is figured to cut in too much on the prospective Ellington audience they have sewn up most of the available advertising space in many mediums.

Harry Schooler, engaged to handle special exploitation on the concert, reported that it was impossible to buy billboard space, or even large newspaper space. Schooler planned a heavy campaign via placards and radio.

Band Almost Unchanged

The Ellington troupe has seen few changes since the last visit to the coast. Harold Baker, following his stint with the army, is back in the trumpet section; and since no one was dropped on his return that department has now swelled to six. The others are Ray Nance, Taft Jordan, "Cat" Anderson, Shelton Hemp-

hill, Francis Williams.

Toby Hardwick has been replaced by Russell Procope, a veteran musician of high standing, in the saxes. The section is filled out by Johnny Hodges, Jimmy Hamilton, Al Sears, Harry Carney.

The trombones are intact with Lawrence Brown, Sam Nanton, Wilbur De Paris, and Claude Jones; likewise the rhythm, headed by the Duke on piano, Sonny Greer, drums; Freddie Guy, guitar; Oscar Pettiford, bass.

Hibbler, Davis for Vocals

Although Joya Sherrill has left the band, Kay Davis and Al Hibbler, excellent interpreters of Ellington's vocal requirements, are on hand. Miss Davis does the vocal part on one of Ellington's compositions, *Transblucency*, which he will be doing on the coast for the first time in its entirety (he has done excerpts on theater dates).

The program will be essentially the same as that presented at the Chicago concert last January.

Lou Fromm Given Light Sentence

Los Angeles—Lou Fromm, former Harry James drummer sentenced to four months in jail for violation of state narcotic act, was expected to be transferred soon from local county jail to the "honor farm" near Saugus, Calif., an institution maintained for prisoners who have no crim-

Duke's Newest



Los Angeles—Duke Ellington, who has been noted for an ability to select lovely vocalists for his work, comes up with Marion Cox as his latest. Marion recently replaced Joya Sherrill, who at least temporarily quit her singing career to be married.

Fromm was found guilty of possession of heroin. He said he was taking it for medical purposes on advice of doctor but state law makes no exception in such cases. Probation is not permissible under the law but there is a chance of early parole. Fromm is not expected to serve more than 90 days.

The drummer and his wife, Verlor, appeared in good spirits as they heard the sentence pronounced. Judge expressed regret that he was unable to grant probation.

Trombonist Cleared Of Girl's Charges

Hollywood—Walt Benson, trombonist here with the Bob Crosby band here, was cleared two weeks ago in Superior Court of two charges, concerning alleged seduction of 16-year-old Patricia (Jackie) Littleton.

The gal admitted before court trial started that she had made up the tale of a mountain seduction in the hope that Benny's wife would divorce him, leaving him free for her.

In addition, Benson's lawyers offered a deposition from one Valentine Kaplin, a former San Diego hotel dick, who stated he had heaved the Littleton lass out of a man's room in slightly—eh—disrobed condition.

Benson had stated throughout that he never knew the girl, who twice tried suicide when he paid her no mind.

Name Leaders Ready To Buy Heidt's Trianon

Chicago—Harry James, Les Brown and Lionel Hampton were set as *Down Beat* went to press to buy for \$100,000 the Trianon ballroom in Southgate, Cal., located just outside of Hollywood. The ballroom is currently owned by Horace Heidt, who desires to pull out to concentrate on his growing hotel holdings.

Deal would have each leader put up a like amount of money, with the possibility that a fourth party might come in for 25% to manage the property.

Each leader would guarantee the others twelve weeks per year at the ballroom, with the opportunity to use the Trianon as a base of operations to cover the west coast one-nighters and theaters. James and Brown, in particular, have shown strong interest in locating on the west coast as much as possible.

With the loss of the Trianon, Heidt will lose his last hold on the music business. He retired as a band leader a couple of years ago after a fight with MCA and since then has bought two hotels and is rumored to be interested in another in Los Angeles.

LOS ANGELES BAND BRIEFS

CASING THE KEYSPOTS: The Palladium, where Les Brown holds forth currently, has Tex Beneke and Orrin Tucker lined up to follow, in that order, Speaking of Tucker reminds us that Bonnie Baker, the little gal who put the Tucker band on the map with *Oh, Johnny* way back when (1938?) is still going strong with her stage stint with the Hollywood *Blackouts* of 1946.

Meadowbrook, with Stan Kenton, is doing biggest business since Benny Goodman set new h.o. marks there (we noted Bob Glogo, only original member of Kenton's first band, formed here at Balboa Beach, still sitting solidly in the sax section. He also assists with managerial chores).

Woody Herman hit the coast with a bang-up week at the Million Dollar theater, then moved into Casino Gardens. Jimmy Rowles (piano) among the old friends we spotted in the band. This is home town to Jimmy. We were among his "discoverers" here years ago when he was playing with Barney Bigard at the old Trouville Club. Dale Cross, with new band, drew the Zenda ballroom assignment this month.

The Georgie Auld-Avodon fiasco (which left this scribbler on a literary limb) resulted in a date there for Jan Savitt's new band. After Savitt comes Billy Butterfield, starting August 14, and Bob Crosby Oct. 9. Barney McDevitt is shopping for a September band. The "Stanley Ray" band that holds the Avodon's interim position spot is a joint venture headed by Claude Lakey (sax) and Ray Toland (drums), both alumni of the Harry James crew. Milton De Lugg, accordion tickler who had a band at Billy Berg's a while back has scrapped the idea in favor of a featured spot with Matty Malneck's band, currently at re-opened Slap-sy Maxie's.

Jive Jottings

The Streets of Paris is now offering Ivie Anderson, Eddie Beal's "Fourtet" and Meade Lux Lewis, quite a bill whether you ask us or not. Jack McVea, the former Lionel Hampton sax star, who now heads his own up and coming unit, edged out Howard McGhee's new band for the Swing Club. Eddie Heywood set for a return engagement at Billy Berg's starting Aug. 22. He'll share the bill, with the departure of Art Tatum, with the Slim Gaillard Philharmoniac and the Edgar Hayes unit featuring Teddy Bunn. Charlie Beal, brother of Eddie, doing a solo piano stint at the swank Joccoco Room on the Strip.

Notings

Freddy Martin hosted the trade with a party at his new record shop in the Ambassador. Was rightfully proud of his interior decorating job (designed by Louis Gould). Bob Case, well known in the sound engineering field, is manager of the new shop. Bob Anderson, an "unknown" discovered with the Tiny Hill band here, stars with his lusty cornet on some new Jump platters due soon.

Boyd Cage In Dither, Handy Tries Wings

Hollywood—All is relatively at peace in the Boyd Cage again following another leader vs. arranger controversy in which George Handy, the note juggler Boyd Raeburn readily admits is his most important asset, threatened to fly away for keeps.

Handy says he will stay with Raeburn for another six months but in the meantime he will carry on outside work with the aim of developing his own name to the point where he will be big enough to go "on his own." The two don't seem to be exactly chummy but each respects the other. Handy figures that he has more freedom to write what he wants with Raeburn than he would find with any other band. He's also understood to be getting a mighty nice stipend, thanks to Raeburn's ability to secure financial backing for a band that has, as yet, never paid off commercially.

Beef between Raeburn and Handy grew out of latter's demand for billing on the Morocco engagement and also stemmed from fact that some of Raeburn's associates—not Raeburn—have been pretty careless in crediting Raeburn with actual writing of Handy's compositions.

The controversy reached its briskest point when Raeburn and Jerry Bretman, personal manager to Handy, swung fists (without serious damage) at each other in a meeting beside the bandstand at the Morocco.

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By Charles Emge

French Band Movie Hits U.S.

If you think that our U.S. movie makers are particularly inept at building pictures around dance bands...

It stars, to an extent no band has yet been starred in a Hollywood picture. "Ray Ventura and his orchestra."

The "story" is no worse than that found in the typical U.S. dance band movie. The bandsmen, even fat and fortyish leader Ventura, are all students at a provincial prep school.

At the inn the band is fluffed off by a visiting long-hair composer, who walks out on their act. When the composer's new opera makes its debut at the local theater the dance musicians, led by the trumpet player, who mimics the singers, break up the opening night performance.

The bandsmen then go to Paris to take their college entrance exams, but they end up, after the usual series of mishaps, by getting a good job for the band and with college forgotten.

Maybe some of our French

Jazz Movie Still On, And It Might Be Good

Hollywood—First authentic information uncovered on the long-awaited "jazz picture" Jules Levey has been preparing for several months reveals that it will not be a crime thriller with musical background, as reported by columnists...

Alvino Rey Changes; Three New Men In

Los Angeles—Three top musicians left here recently to join Alvino Rey, who, associates said, was reorganizing his band in move to dispense with some "prima donnas."

correspondents who keep us busy answering questions about U.S. orchestras will come through with information about this movie-producing French band-leader, Ray Ventura, and his musicians.

American listeners will be interested to note how successfully these young French musicians (though the bass player looks like a Yank if ever I saw one) have picked up our own musical forms.

And that supplies the cue; American phonograph records have made the American jazz idiom, even in its commercial aspects, a universal language.

probably because of tentative title Conspiracy in Jazz. It will be a straight narrative picture of an operator of a gambling house in New Orleans' Storeyville who follows the jazzmen to Chicago when Storeyville is shuttered, becomes a sort of Jules Stein character, with a world-wide hand-book organization.

The Stein parallel isn't close. The MCA top had no interest in jazz as such, even plugged his ears when friends persuaded him to audition Benny Goodman's first band.

Despite plans of press agents to the effect Duke Ellington, Count Basie, Earl Hines, Bunk Johnson and numerous others had been set for the Levey picture, which will contain plenty of bona fide jazz figures, no one had actually been signed at this writing.

Freddie Slack's New Band Set

Los Angeles—Freddie Slack, who dropped all activities as a band leader a couple of years ago after series of disputes with agents and other associates, is back in the business with a new outfit which debuted at San Francisco's Golden Gate theater July 17.

Slack has finally broken tie with the Wm. Morris agency and is now back with Joe Glaser's Associated Booking Corp. Maurice Duke is in as personal manager.

Slack's new band contains six brass, five saxes, four rhythm including leader at piano. His name is still potent in music field by virtue of heavy play on his early platters for Capitol and recent waxings for same firm with small combo backing Ella Mae Morse.

we are in business for our health!

And the auditors tell us that DOWN BEAT will not keep its health if, in the face of rising production costs, we continue to try to give you your copy of DOWN BEAT for 20 cents or \$4 per year.



1 Paper costs more! Not only is there still a scarcity of all types of paper stock, from newsprint to the coated paper on which DOWN BEAT is printed, but the price per ton (when you can get it) has increased materially.

2 Printing and engraving costs are higher! Principally reflecting higher labor scales, our printing bills have mounted tremendously, as has the expense of the cuts which are used liberally in DOWN BEAT.



3 Salaries have mounted! Employees of DOWN BEAT, like all other workers, must meet increased living costs, so our payroll has been upped accordingly. In addition, we have increased our staff, the better to bring you music news from coast to coast.



4 Rents were raised! In its Chicago office alone, DOWN BEAT faced and met a 100 percent increase in rent. Other office expenses have grown, too.



5 DOWN BEAT is bigger and better! Held to a 16 page format by war exigencies, we now have increased the size of your favorite music newspaper, 28 pages last issue, all future issues will be 20 pages or more. We have added many new departments and features, and will continue to do so.



? What to do? We could fire part of the staff, cut salaries, reduce the size of DOWN BEAT or cheapen the quality as well as the quantity of its contents. We don't want to do any of these things. So we decided to ask you to pay a nickel more for your copy of DOWN BEAT.

Beginning August 1, 1946, price per copy of

down beat

will be 25 cents, and the annual subscription rate will be \$5.

That's the way it is, reader, but we want you to know that we'll all do our darndest to give you that extra nickel's worth!

Advertisement for Turner Model 22 microphones. Features include: Choice of Moisture Proofed Crystal or Rugged Dynamic Cartridge, 90° Tilting Head for Semi- or Non-Directional Operation, Removable Cable Set, Barometric Compensator, Mechanical Shock Proofing, No Blasting from Close Speaking, Low Feedback, Certified Performance. Includes the Turner logo and address: 916 17th Street N. E., Cedar Rapids, Iowa.

Lawrence A Latent Lollapalooza

Band Has Plenty Now, Maybe More To Come

By MICHAEL LEVIN

Reviewed at the Hotel Pennsylvania, New York City

Trumpets: Johnny Doe, Alec Fila, Wall Stuart
Trombones: Francis Bedewics, Bill Dennis, Vincent Furchetti
Sax: Ernie Catenacci, Louis Giamo-alto; Andy Pine, Jerry Field-tenor saxen;
Mike Giamo-baritone sax and bassoon; Charles Morris-oboe
French horn: Anton Ryva
Rhythm: Joe Mansueti-piano; Max Spector, drums; Louis Melia, guitar; Louis Palumbi, bass
Vocalists: Jack Hunter and Rosalyn Patton
Arrangers: Frank Hundermark and Elliot Lawrence
Pianist and leader: Elliot Lawrence

Every once in a while the music business gets sick of looking at itself in the mirror, yawns, flicks off a flea, and settles down to be real enthusiastic about something new in its midst.

It's a fascinating, yet entirely understandable phenomenon. Band bookers get tired of screaming about the same old product, promoters get tired of buying it, critics of reviewing it, and perhaps even dancers of hearing it. The chorus directors used to mutter "Gotta have new faces, new figures, gotta lose this old jazz."

So Elliot Lawrence, 21-year-old crew-cutter from Philadelphia, is this season's darling of the business. His opening night resulted in rhapsodies by various writers, and comments from those hip apples in the

know, "This boy's got dough behind him . . . a smart hand . . . sure to succeed . . . I'm buying THAT now."

One booker told me that Lawrence was the greatest showman yet to hit the band business.

This can't be just that seasonal restlessness mentioned above. The Pennsylvania hotel has just picked up the band's option for another five weeks carrying it up to the first week in September, and several weeks ago its Monday night covers totaled 273 the biggest in many months. Best

Cop Off Beat, Gets on Beat

New York—William Lee Jackson, Newark, N. J., police officer, offers the neatest twist of the week. He told the *Beat* he got off the beat to get on the beat.

What he meant to say was that, after three years pounding the sidewalks as a police officer, he ditched the whole business to return to his first love—playing guitar. It beats us.

tip-off of all is that the captains and the waiters in the Cafe Rouge like the band, think it will be a big money-maker.

Not Musical Millennium

Fact remains that the Lawrence band, a well-balanced, showmanly unit with some excellent music to sell, is not the musical millennium some are touting it, nor is it the last word in commercial selling on a bandstand.

Lawrence, son of WCAU's vice president, had himself a fine break with a lot of airtime. He used it to shape a smooth outfit, playing well-constructed arrangements, many written by the U of Penn-trained, Harl MacDonald-Erno Balogh student himself.

The brass section, sparked by Johnny Dee's fine lead and Alec Fila's lyrical hot, has a good beat, and sounds full and resonant without screaming. Only trouble is occasional scuffing in the balance of the voices. Reeds, including oboe and bassoon are mellowly used, though in earlier arrangements the three alto and two tenor voicing sounds a shade top-heavy.

Lawrence is making more than

tentative stabs at using moving voices within the sections, something an arranger with his training and background should extend. Both musicians and the public are a little tired of hearing bands with nothing but section pitted against section, and no elasticity within the sections themselves.

Rhythm Newest, Uncertain

Rhythm section is the newest and therefore the most uncertain element in the band. Bassman Palumbi is a real find, and should develop into a rock-solid section man. Both the drummer and the guitar man are a little less certain, with the latter inclined to rush a shade.

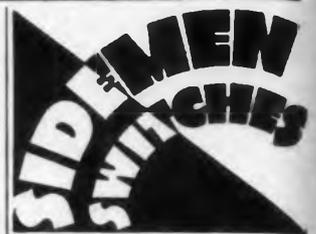
Vocalist Jack Hunter, an ex-marine has a quiet but attractive presence, but has a tendency on the stand to be a little different for a man selling an excellent baritone.

The gal, Rosalyn Patton, has a tendency to over-enunciate in an effort to achieve good diction, and also wobbles occasionally with respect to intonation.

Leader's Piano

Lawrence himself confines his piano playing to short intervals of melodic snatches. If he is to establish claim to musicianship as well as arranging and leading, there should be more straight piano and a little less cuteness. His manner on the stand is engaging and direct. Only criticism of his youthful exuberance is that occasionally, as a result of nervous tension, he turns on a smile of such intensity that casual observers say migawd he must be a phoney—nobody can show that much teeth and mean it.

The real criticisms of the band come in its style. It plays everything competently, often with real flair for color. However the rhythm sticks too closely to straight four-beat not to be a little monotonous for dancing, while the voicings themselves, especially with the reeds seem a shade heavy. The band, with the exception of Fila, lacks striking soloists, and as yet the French horn-oboe-bassoon section has still not jelled enough to make up for the deficiency. With the exception of Lawrence himself, the visual department doesn't get much attention; here is a band leader who could profit from association with vocal groupist Dave Lambert, given to moving on when he thinks the orchestra



New gal vocalist with the Harry Cool ork is Mindy Carson—a teenager, they say, with no previous band experience. Gal is a cousin of Mutual Music's Duke Niles.

Other additions in the voice department include Jeff Dixon and Bonnie Lawton, both with the Buddy Morrow. Bonnie was discovered in the Blue Mirror in Newark.

Dave Matthews, tenorman and arranger, to leave the Charlie Barnett band after the Aquarium date to score for a recording company.

Joe Bushkin replaced Mel Powell as pianoman in the Benny Goodman band. Mel reported heading coastward.

Stanley Gets, who left the Herbie Fields' band to fill Charlie Ventura's empty spot in the Gene Krupa ork, to the coast instead.

Johnny White, alto, and Emil Powell, bass, into the Dean Hudson crew. Powell was formerly with Sunny Dunham and Joe Marsala.

Charlie Bourne replaces Art Hodes as featured pianist at the Keyboard on 52nd street, NYC.

is lacking musically.

As for the charge that the band imitates Claude Thornhill, Lawrence's piano playing sounds more like CT than anything else in the band. His use of French horn tends toward a single moving voice with reeds where as Thornhill is more interested in brass section tonalities and "room tone." Both bands are concentrating on harmonic color overlaid with woodwind delicacy. It's parallelism of effort rather than copying.

DOWN BEAT'S DECISION:

This is a very, very good band. But not only will it have to remedy the faults listed above, but must work like a Trojan to live up to its advance publicity one-sheeting it as the band of 1952.

Elliot Lawrence Replies

My piano does not sound like the Thornhill's. Claude concentrates on effects played in the higher register against the band, whereas I play melody on the middle keys. This is a tough review to answer and if it sounds like immodesty, I'm sorry. We're young, and we need time. As for the grin, in the first place I'm happy—it's a good feeling to have a good band in front of you. And secondly, I'm really gunning for a toothpaste sponsor!

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Good Jazz In England Stymied By Conditions

"Look heya, old chap. Don't forget to send me those golf balls and especially the latest good American stock arrangements." Those were well-known arranger-leader Lew Stone's farewell words to me before I left for the States from England.

"Would you send me copies of the very latest Shaw, Goodman, Herman, and Les Brown records? If you sent them to me directly from the States I'll be able to play the arrangements before any of the other English bands." Those were the words of Carl Barriteau, according to the *Melody Maker*, England's third ranking band leader in 1945, and perhaps England's outstanding clarinetist and jazz soloist. Carl is a top musician but his musical conceptions bear a strong and direct resemblance to American commercial arrangements that have been recorded.

15-Year-Old Glow

"I've been playing the same stuff for fifteen years and it has been making a living for me. Why should I change now?" That was clarinetist Harry Parry's answer to a query about his musical ideas. Parry is one of England's biggest box office draws, who some fifteen years ago had some initiative and a semi-original approach to jazz, but now the initiative is gone and all he has is that fifteen-year-old glow.

"Our listeners do not care to hear that silly, noisy jazz. Actually, they like soft, strict tempo dance music. Of course they have to like it since they have no other station to listen to." And the representative of the British Broadcasting Co. from Western England broke out in a typically Col. Blimpish guffaw. He shuddered at the suggestion that BBC ought to present a good deal more jazz than the few hours each week the government controlled station usually allocated that musical idiom. The leading wartime dance music program on the BBC was *Music While You Work*, a half hour show offered twice daily, which featured all of the tenor and accordion bands that BBC supervisors could get their hands on.

V-Discs In Demand

"Say, lad, could you get me some of them V-discs with the good boys on 'em, like Red Norvo, Lionel Hampton, the Hawk, etc. Get most of my ideas from them boys. They sure 'ave got lovely ideas." Roy Marsh, England's most prominent jazz vibraphonist, made this request. Roy leads one of the better "busking" sextets in his country. ("Busking" is the British term for jamming.) Roy is a good deal more imaginative than the rest of his contemporaries. He actually makes the attempt to write his own creations styled along the lines of the Goodman Sextet, but his unit's specialty is the Sextet version of *Good Enough To Keep*, with the tenorman's solo duplicating Georgie Auld's recorded original.

"I'm quite unhappy about this sort of music after having had a chance to play in America while I was serving in the British navy. Our musicians are missing the spirit of invention which pervades the best American jazz.

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Stars Named For 47's Benefit Bash

Los Angeles—Impressive lineup of big names from both swing and sympho fields have been set for Local 47's "Music for Wounded" concert at Hollywood Bowl Aug. 28. They include Leopold Stokowski, Igor Stravinsky, Harry James, Phil Harris, Xavier Cugat, Freddy Martin, Jimmy Dorsey, Matty Malneck, and batch of movie stars. Boris Morros and Al Armer are in charge of production.

Its eight-page wartime format, confined most of its limited space for criticism to phonograph record reviews by England's foremost contemporary jazz critic, Edgar Jackson. The reviewed discs have been for the most part British issues of American masters, but hardly ever does a British recording cop the spotlight in Jackson's column. "There's nothing much

there" was Jackson's reply to the query why a British music trade sheet should veer away from its own product. The Herman Herd recording of *Apple Honey* has been the latest to attract superlatives from Jackson.

"There's nothing much there" just about sums up the English musical situation. There are several fundamental reasons for the mundane quality of British pop music. The pay-off is low (\$1000 per week for a "name" orchestra at a good location), there is an acute shortage of better than fair musicians, jazz and dance bands get only a small percentage of BBC air time (top bands below the top three are lucky to get half a dozen airings of not more than half an hour in a three month period), recording materials are acutely low and most of the wax is concentrated in producing American recordings and to keep the classical catalogues' requirements filled, and finally, the general

British paying public is sadly lacking a vitalized popular musical education. All of this added together proffers a reasonably feasible alibi for the lack of invention, imagination, originality, and progressiveness which is the keynote of British pop music.

Some Are Capable

The sad part is there are men in England who are capable of building a righteous music for their country. Certainly there are British professionals who have a musical conscience, who are capable of replacing the banality with a more progressive musical expression. Men like Ted Heath, Kenny Baker, Carl Barriteau, Sid Phillips, Harry Hayes, Roy Marsh, Eric Winston, Jack Farnell, and Nat Gonella have it in them to turn the path of British pop music onto the road of progress and musical righteousness. In the meantime, have you any spare copies of *Caldonia*?

—Hal Webman

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Movies Fix Merit By Color Of Skin!

This issue of the *Beat* has three different stories telling how, in the United States, 1946, the merit of a musician, as an artist and a human being, is determined in large part by the color of his skin.

One story, the Carlton Powell case, involves what the newspaper *PM* describes as "a merciless onslaught (upon Powell) by three detectives," incurred when the bassist protested a cab driver's refusal to drive him home.

Another story, the arrest of Toly Butler, has a slightly different slant. This time it's a white person who felt the single-edged sword of southern justice. Her sin was playing trumpet in Georgia with an otherwise Negro orchestra.

Finally, there's the substitution of a pair of actors for trumpeters Al Killian and Paul Webster, of the Charlie Barnett band, during the filming of a Monogram picture. Killian and Webster were permitted to record on the sound track; but the sales executives ruled out their visual appearance in deference to southern tastes . . . and Monogram profits.

Right now, we'd like to concentrate on the last item, though we don't want to appear to be minimizing the other two. Powell's brain concussion, missing teeth and bashed in head is shocking. Interference with Toly Butler is humiliating to her and discouraging to all democrats.

But to get back to Killian, Webster and Hollywood. Hollywood brags, with complete justification, that sound movies is the greatest medium ever developed for disseminating information. It claims the industry does not hold lightly so overwhelming a responsibility. In the Eric Johnson office, it has a uniquely powerful organization that, reputedly, sees to it that no producer forgets this responsibility.

Yet, withal, no American industry has failed so completely to meet its aesthetic, civic and moral obligations. Artistically, it has generally produced molehills from mountains of resources. Politically, it has persistently shunned material that might better make Americans the thinking, acting citizens required if our democracy is to survive. And on the international scene, it has presented Americans to the rest of the world as a collection of gangsters, cowboys and jitterbugs.

Morally, Hollywood has concerned itself with precautions against the exposure of breasts . . . and ways to get around acid precautions. Yet beyond some superficial, self-righteous efforts, it has done nothing to promote the type of morality so vital to the attainment of the ideals that distinguish our way of life . . . like, for example, demonstrating the ethical and constitutional axiom that all men are inherently equal.

True, the movie industry has to show a profit. And the south will be slow to change. But at the same time, truth must advance and hate diminish. Certainly all the genius collected in Hollywood should be able to figure out some means of reconciling all these elements. What good will be the profits of Hollywood if the prejudice they fear to fight spreads and is directed at the many minorities and special interests who run Hollywood?

When a courageous individual like Charlie Barnett, whose standard is honesty above money (though he attains both), is willing to employ Negroes on an equal basis with the other musicians in his band, Hollywood should be the first to cheer and offer aid. They should say: "We, with our magical, painless ways of getting across ideas, will be happy to show millions how literal democracy can work successfully."

Instead, it hires actors to go through motions pretending they're playing music made by Killian and Webster. Nothing wrong with the music, mind you. Just a matter of a little skin tone. When Hollywood wants color, they'll call on Mr. Technicolor, unless, of course, they present the black folk with bandanas and the other Uncle Tom paraphernalia.

Hollywood's low level, and especially that of a small producer like Monogram, is especially lamentable because indi-

Tab Teasing



New York—Tab Smith plays it pretty with the Sandy Williams Big Eight on an H.R.S. record date. His happy solo is heard in a long rambling solo in Billy Taylor's *Frost On The Moon*.

CHORDS AND DISCORDS

Likes Sonny Berman

Kosciusko, Miss.
To the Editors:
I think it's about time that Sonny Berman was recognized as one of the all-time greats. There is more feeling and expression in his horn than any trumpet player who ever lived. Spin Herman's *Love Me, Let It Snow* and *Your Father's Mustache*, for confirmation.
Laurin P. Crowder

No Easy Road Going Up

Overland, Mo.
To the Editors:
Was very pleased to see the story on a swell gal recently—June Christy, the vocal find of this and any year.
It pleased me very much for a few people I know thought she just "shot to the top" like the snap of a finger. They don't seem to realize it takes a lot of hard work and a love for music to get to the top.
Mary E. Downy

Vulgarity In Jazz

Jamaica, New York
To the Editors:
Good taste is an element which we have long despised of finding in the "mouse" and "funny hat" bands. It is difficult to reproach back musicians who mask their artistic puerility with heavy-handed showmanship. But when respectable jazz musicians capitalize on vulgarity, it is time for *Down Beat* to speak up.
In the last few years there has been an increase in the use of well-known jazz artists by fly-by-night record companies who specialize in smut. An excellent example of what I mean is the recent *Around The Clock Blues* with Willie Bryant, with the

vidual producers are really not under pressures like those of radio nets. That is, they don't have to make their product so inane that it will cause a minimum of offense to a nationwide audience. As with record companies (which so often have high levels of artistic integrity), movie producers—especially small ones—should be able to find enough outlets to make profitable honest movies. But from where we sit, it looks like they don't want to try.



RAGTIME MARCHES ON

NEW NUMBERS
HARKENREIDER—A son to Mr. and Mrs. Tom Harkenreider, June 26, in Pittsburgh. Father is a radio musician.
PETERSON—A son to Mr. and Mrs. Bill Peterson, July 5, in New York. Mother is former band vocalist Phyllis Clara. Father is agent with Consolidated Radio Artists cocktail department.
MOORE—A daughter to Mr. and Mrs. Glenn Moore, recently, in Detroit. Father is band leader at CIGZ Bell's Cafe in that city.
BART—A son to Mr. and Mrs. Jan Bart, June 3, in Brooklyn, N. Y. Father is radio singer.
LUCAS—A girl, Frances, to Mr. and Mrs. John "Jax" Lucas, July 9, in Winona, Minn. Father is former Down Beat Jazz Jive writer and Research Editor.
MARSHBURN—A daughter, Sara Beth, to Mr. and Mrs. Paul T. Marshburn, father operator of a W Hooking Agency in Wilmington, N. C.
SOMMER—A daughter to Mr. and Mrs. George Sommer, June 14, in Philadelphia. Father is Philly band leader. Mother is former vocalist known as Lee Palmer.
RITTS—A son to Mr. and Mrs. Paul Ritts in Bryn Mawr, Pa., June 17. Father is disc jockey on WIP, Philadelphia.
LOMBARDI—A son, Charles Ventura Lombardi, to Mr. and Mrs. Clyde Lombardi, July 2, in New York City. Father is bass man with Charlie Ventura Ork.

TIED NOTES
HOEFER-MACDONELL—George Hoefer, Beat's Hot Box writer, to Colleen Macdonell, June 15 in Chicago.
FINNETY-SCHROEDER—Law Finnety, drummer and vibraphonist, to Georgie Schroeder, non-pro, May 21 in Chicago.
ERTEGUN-MORDEN—Nesuhi Ertogun, writer and record collector, to Marill Morden, operator of the Jazzman Record Shop and the Jazzman and Crescent jazz labels.
ROBERT-HUGHES—Charlie Robert, first trombone with Freddy Martin since 1939, to Leidyne Hughes, non-pro, July 14 at Riverside, Cal.
JOYCE-PERKINS—Jimmy Joyce to June 30, in New York.

foulest set of lyrics I've ever heard.
Times are not so tough that reputable musicians must pander to the gutter market. What possible benefit can accrue to jazz music from the presence of such as Tab Smith and Chuck Wayne on a record deliberately designed for the over-sexed?
Can't the union do something to protect its members from these outfits? *She Had To Go And Lose It At The Astor* was a Mother Goose rhyme compared to some of the offensive platters on the market today.
Down Beat, long time friend of the jazzman, should impart a friendly bit of advice to those jazzmen whose names appear on the labels of offensive records. When the ax falls, let no man say that he hasn't been sufficiently warned.
Irving L. Jacobs

Too Much Volume

Los Angeles, Cal.
To the Editors:
I'll make this short and sweet—why all the noise in present day jump bands? I haven't caught a stage show or a big band in a club for many months that hasn't practically blasted the audi-

Betty Partina, in Hollywood, in late July. Both are members of Alynia Ray's All-liners vocal quintet.
BAMP-APP—Eddie Bamp, band leader, to Maria AZ, June 23 in Philadelphia.
WHITE-LEONE—Bill White, musician on USO circuit, to Betty Lou Leone, vocalist and pianist with Ernest Lee's All-Girl Band, May 19 in Tacoma, Wash.
ALLEN-BENNER—Lynn Allen, of the Merry Macs, to Beth Benner, June 27 in Chicago.
STECK-WOODS—Steve Steck, trumpeter and arranger with Tex Beeks-Glenn Miller Band, to Irene Woods, singer on Breakfast Club radio show, July 8 in Chicago.
DIX-GRAYSON—Tommy Dix, singer, to Margaret Grayson, June 29 in Birmingham, Ala.
GABEL-WISEMAN—Ed Gabel, charge d'affaires of the Stan Kenton band, to Jean Wiseman, non-pro, in Las Vegas, Nevada, late last month.
JORDAN-MURTAN—James Jordan, chemist, to Jean Murtan, blond of the singing Murtan Sisters now at NYC's Latin Quarter, secretly on July 9, 1946. Couple flew across the border to Mexico for the knotting.

FINAL BAR

ZAHN—Dick Zahn, former band leader, June 22, near Mt. Gleed, Ohio.
ROSS—Don Ross, former band leader, July 3, in Evansville, Ind.
CARLSON—Walden C. Carlson, 83, composer and musician, June 30, in Toledo, Ohio.
BENSON—Edgar A. Benson, 65, former band leader, manager and agent, June 25, in New York.
JOHNSON—Norman L. Johnson, 53, drummer in the Orpheum Theater Ork. at St. Paul, Minn., June 5, in that city.
LINK—Edwin Link, founder of the Bob-o-Link, vocal trio, June 18, in Farra, N. D.
CULLEN—Joan Cullen, wife of Philadelphia band leader Tommy Cullen, June 26, at Shawnee-on-the-Delaware, Pa.
LUCAS—Lewis A. Lucas, 85, former member of Old Plantation Quartet, June 30, in Detroit.
PASCERI—Florence L. Pasceri, 63, musician, June 25, in Philadelphia.
LOOKIE—Roy T. Lookie, founder of Lookie Music Exchange in Los Angeles last month in L.A.
LINK—Charles Link, 34, former band leader, July 8, in Rochester, N. Y.
SCHOPPE—Harry Schoppe, 73, trombonist formerly with the John Philip Sousa Band, July 6, in Philadelphia.
GILBERT—Abraham S. Gilbert, 71, music copyright attorney and legal representative for several leading music publishers, June 30, in New York.

ence right out into the streets. Even in a theatre, volume has its place. And who wants to be knocked silly by a loud outfit that literally blasts out the walls of these clubs?

Maybe Red Norvo had the right idea several years back, with his little twelve-piece group; that always swung like mad, and was always pleasing to the ears (and ear drums)!
Johnny Margolis

This Above All

New York, N. Y.
To the Editors:
My husband, Denis Plimmer, foreign correspondent currently in London, tells me a quaint story which I am sure would interest you.
After interviewing a young girl in London, he asked her what she would like most to receive from America. Instead of requesting the usual—lipsticks, nylons, chocolates—this little swing devotee wanted, above all else, a subscription to *Down Beat*.
So will you kindly enter a year's subscription to be sent to: Miss Violet McIntosh, 31 Lynners Road, Welling, Kent, England—and send the bill to me.
Margaret Plimmer

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Recently in Milwaukee the conductor of this column had a discussion with Dr. John Dale Owen, the well known collector, in regards to the ultimate disposition of the V-discs made by jazz men. Many collectors in the services have been fortunate in being able to obtain copies of the vinylite records made by the Special Service Division of the army and navy. They are scheduled to continue making them until December, 1947, according to reports. This service started in September, 1943, and since that time they have made close to seven hundred discs. Many of the sides were cut by the better bands and musicians.

The fact that they have been unavailable to the general public is because the musicians on the dates rendered their services gratis. The caliber of these discs is high for the same reason. The bands and soloists were allowed to play the type of music they desired in the manner they wanted to play. There wasn't the presence of a large recording company executive to make them record banal novelty music scaled down to musically illiterate squares. Consequently many of the V-discs comprise the finest jazz waxed in many years.

Take the following partial catalogue of some of the material on these records and one can easily see that the finest work of our outstanding jazzmen and bands over the past three years is waxed for posterity on these hard to obtain plastic discs:

- Mildred Bailey with Teddy Wilson at the piano—Sunday, Monday Or Always
- Red Norvo Spotlight band—The Sergeant On Furlough
- Benny Goodman—Henderson Stomp
- Goodman, Stacy and Krupa—Lizama House Blues
- Lionel Hampton—Hybrid Hoops
- Eddie Condon's Jazz Band featuring Hot Lips Page—Uncle Sam Blues
- Teddy Wilson—How High The Moon, Russian Lullaby
- Count Basie band—O.I. Stomp, Dance Of The Gremlin
- Fats Waller—This Is So Nice It Must Be Illegal, Walker Jive, Martinique
- Red Norvo—N.R.C. Jump, 9:30 Special, 1-2-3-4 Jump, In A Mellow Tone
- Count Basie—High Tide, Yeah Man, Rhythm Man, Kansas City Stride, Beaver Junction
- Charlie Barnet—Caravan, Cottontail, Washington Whirlwind, Charleston

Herb Miller Band On Army Camp Tour



New York—This is the Herb Miller band in action, now doing a USO tour of army bases in this country. Pic was taken during the recently reorganized band's date at the Post Lodge, in Larchmont, N. Y. That's Herbie and his trumpet back in the corner. The band is booked through Frederick Bros.

- Alley Rabeuro—Who Started Love, Night In Tunisia
- Woody Herman—Shoo Piano, Fur Trapper's Ball
- Duke Ellington—Mood To Be Wooped
- Big Bill Brocas—Night Watchman
- Blues, What's Wrong With Me
- Metropolitan Opera House Jam Session
- Basin Street Blues featuring Teardrops
- Sidney Bechet—After You've Gone
- Muggsy Spanier—Squaws Me, Jazz Me Blues

The above is an incomplete listing but does give an idea of the many sides of interest to the

jazz collector. Many of the arrangements have never been recorded on commercial labels although ex-servicemen keep asking for them in record shops, thinking these records were issued on regular labels.

Jack and Jean Owen feel, as I do, that some arrangement should be made whereby all this fine wax should be made available. Owen thinks that if enough prominent collectors band together in an organized manner a deal of some

kind could be worked out. If anyone has any suggestions or comments to make on the subject, the Hot Box would be glad to publish them.

JAZZ RECORDS: Lu Watters Yerba Buena Jazz Band is back with some records made in April, 1946. This time on the West Coast label. They stand along with Jazz Man sides made before the war as the truest interpretation of the Oliver-Armstrong tradition that has ever been

Nelson Returns To 4-Star Platter Firm

Los Angeles—Richard Nelson, who turned his holdings in 4 Star (also owns Gilt Edge label) platter firm over to two of his former employes, Cliff McDonald and Don Pierce, and withdrew from the firm, is back in again. Report is that although selling plenty of platters, the company, which owns its own recording and pressing facilities, is in need of financial reorganization.

Jerry Rolston, attorney for Music Publishers Protective Association has been appointed to board of directors, probably to look out for MPPA interests.

waxed since the Royal Garden days. There are eight sides: Canal St. Blues, Antigua Blues (Lu Watters), Chattanooga Stomp, Creola Belles, Trombone Rag (Turk Murphy) Sundurat Rag, Big Bear Stomp (Lu Watters) and Working Man Blues. The personnel of the band: Lu Watters and Bob Scobey, trumpets; Turk Murphy, trombone; Bob Helm, clarinet; Wally Rose, piano; Harry Mordecai, banjo; Dick Iammi, bass and Bill Dart, drums. Jazz collectors cannot afford to be without this set.



The Latest Trend is Soft Rhythms with

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Here's Addition to 1st Listing of Wax Firms

New York—The *Beat's* June 3rd issue listed 197 outfits pressing wax. Here are 101 (for a grand total of 298) more of them plus a few corrections on the first batch, mostly gentry who have gone out of business or done a fast name change in the meanwhile. Incidentally the list includes new firms, Trinnon Records of Detroit, with Jack Hartley as Eastern representative. The outfit is mentioned since Hartley seems to be a walking encyclopedia as to who's in business and where—without him this list would have bogged down early in the 200s.

- (Supplement to list published in June 3rd issue.)
- 188—Acme—Gwirts Enterprises, 1650 Broadway, New York 19, N. Y.
 - 190—Ambassador—Freddie Martin Record Shop, Ambassador Hotel, Los Angeles, Cal.
 - 200—Americana—American Recording Co., 25 South 43rd St., Phila., Pa.
 - 201—Americana—Glendale Record Shop, Glendale, Cal.
 - 202—Arata—no information available
 - Atomic—Atomic Record Co., 5634 Santa Monica Blvd., Hollywood 38, Cal. (address not given previously)
 - 203—Balcers—Balcers Record Company, Detroit, Mich.
 - 204—Bell—Henry Bell, 1619 Broadway, New York 19, N. Y.
 - 205—Boage—See Famous Masters
 - 206—Bullet—Bullet Record Co., Hollywood 38, Cal.
 - 207—Campa Christian—(See Acme)
 - 208—Celtic—Celtic Records, Inc., New York, N. Y. (Irish stuff only)
 - 209—Cincinnati—Cincinnati Records, 521 W. 6th Street, Cincinnati, Ohio
 - 210—Circle—Circle Sound, Inc., 31 East Fourth St., New York 3, N. Y.
 - 211—Colonial—Colonial Recording Company, Lansdowne, Pa.
 - 212—Commercial—Commercial Record Corp. of America, 645 Fifth Ave., New York 19, N. Y.
 - 213—Courtney—(No information available)
 - 214—Cowboy—Jack Howard Music Publishers, Philadelphia, Pa.
 - 215—Crestwood—Crestwood Publications, 1585 Broadway, New York 19, N. Y.
 - 216—Crown—Crown Records, Inc., 107 West 52nd Street, New York 19, N. Y.
 - 217—Delta—HRS Record Shop, 827 Seventh Avenue, New York 20, N. Y.
 - 218—Diamond—Diamond Record Company, 1650 Broadway, New York 19, N. Y.
 - 219—Dupont—Dupont Chemical Company, Hagerstown, Maryland
 - 220—Englewood—Englewood Records, 516 Englewood Avenue, Chicago, Ill.
 - 221—Enterprise—Berger Enterprises, Hollywood 38, Cal.
 - 222—Ezzies—Ezzies Records, Hollywood 38, Cal.
 - 223—Fargo—Music Sales Company, 610 Union Avenue, Memphis 3, Tenn.
 - 224—Famous Masters—Harold F. Oxy Assn., 17 East 49th Street, New York 19, N. Y.
 - 225—Fran-Tone—Fran Kelly, 2004 Holly Drive, Hollywood 38, Cal.
 - 226—Frontate—(No information available)
 - 227—G Clef—Sepia Records, Inc., 3407 Santa Monica Blvd., Hollywood 38, Cal. (formerly Royal Record Co.)
 - 228—Gem. Royal. G&G—(See G Clef)
 - 229—Glendale—Glendale Mfg. Co., Glendale, Pa.
 - 230—Hamp-Tone—Hamp-Tone Records, Inc., 48 West 46th Street, New York 19, N. Y.
 - 231—Harlem—(See Acme)
 - 232—Hi-Dee-He—Hi-Dee-He Records, Hollywood 38, Cal.
 - 233—Hi-Tone—Hi-Tone Mfg. & Dist. Co., 1274 Blue Island Ave., Chicago 8, Ill.
 - 234—Ideal—Ideal Records Company, New York, N. Y.
 - 235—Jazz Record—Jazz Record, Inc., 336 West 10th Street, New York 14, N. Y.
 - 236—Jelly Roll—William Miller, Box 24407, Melbourne, Australia.
 - 237—Jay—Jay Caylor, Hollywood 28, Cal.
 - 238—Jupiter—Jupiter Publishing Co., 808 S. Vermont St., Los Angeles 5, Cal.
 - 239—King Jazz—King Jazz, Inc., 140 West 42nd Street, New York 18, N. Y.
 - 240—Liberty—Liberty Record Co., 4289 Tujunga, North Hollywood, Cal.
 - 241—Lone Star—Lone Star Music, 1158 N. Orange Drive, Hollywood 28, Cal.
 - 242—Main Street—Bob Miller Music Company, 1619 Broadway, New York 19, N. Y.
 - 243—Manhattan—Nick's, 170 West 10th Street, New York 14, N. Y.
 - 244—Master—National Recording & Film, 20 N. Wacker Drive, Chicago 6, Ill.
 - 245—Mello - Strain - Mello - Strain Records, Ltd., New York, N. Y.
 - 246—Melody Lane—Melody Lane Recording Co., 323-B East 55th Street, Chicago, Ill.
 - 247—M.G.M.—Metro-Goldwyn-Mayer, Loew's State Bldg., New York 19, N. Y.
 - 248—Murray Singer & Nu-Vogue—(See Swank)
 - 249—Pacific—Colomatte Distributors,

- 3711 W. Pica Blvd., Los Angeles 6, Cal.
- 250—Palladium—Southern Calif. Enterprises, Inc., Palladium ballroom, Hollywood 28, Cal.
- 251—Paragon—Paragon Records, Inc., New York, N. Y.
- 252—Pearl Records—Haven Gillespie, Covington, Kentucky
- 253—Philharmonic—Firestone Rubber Company, Dayton, Ohio
- 254—Pineapple—NYC Firm—no address available
- 255—Pilotone—Pilot Radio Corp., Long Island City, N. Y. (Macy's own disc)
- 256—Pit—Pit Records, 1780 Broadway, New York 19, N. Y.
- 257—Premier—(See Mercury)
- 258—Preview—(See Spotlight)
- 259—Queen—King Record Company, 1540 Browster Ave., Cincinnati 7, Ohio
- 260—Rabson—Rabson Music Shop, 111 West 52nd Street, New York 19, N. Y.
- 261—Radio-Logue—Radio-Logue, 29 West 57th Street, New York 19, N. Y.
- 262—Rainbow—Rainbow Record Company, 6400 Crenshaw Blvd., Los Angeles, Cal.
- 263—R.C. Henry Reichhold Chemical, Inc., Detroit, Mich.
- 264—Regal—Willow Walk Industries, Detroit, Mich.
- 265—Rogo—Rogo Records, Hollywood 28, Cal.
- 266—Rhumboogie—Charlie Glenn, Rhumboogie club, Chicago
- 267—Rising Sun—Rising Sun Records, Philadelphia, Pa.
- 268—Reelin—Reelin Records, Hollywood 28, Cal.
- 269—Rhythm—Rhythm Records, 1442 Placidia Ave., North Hollywood 42, Cal.
- 270—Roller-Rhythms—Box K, Arlington Heights, Ill.
- 271—San Antonio—San Antonio Records, San Antonio, Texas
- 272—Sepia—(See G Clef)
- 273—Solar—(No information available)
- 274—Solo-Art—Solo Art, 827 Seventh Avenue, New York 19, N. Y.
- 275—Southern—(See Acme)
- 276—Spin—(See Chief)
- 277—Spotlight—Spotlight Records, 4215 S. Vermont St., Los Angeles 37, Cal.
- 278—Stan-Lee—Stan-Lee Records, 1657 Broadway, New York 19, N. Y.
- 279—Stardust—National Recording & Film, 30 N. Wacker Drive, Chicago 6, Ill.
- 280—Star-Star Record Company, P.O. Box 1073, San Antonio 6, Texas
- 281—Sultan—Sultan Records, Detroit, Mich.
- 282—Sunshine—Sunshine Productions, 1480 W. Jefferson Blvd., Los Angeles, Cal.

Ertegun Tells Of Marriage

New York—Nesuhl Ertegun, jazz loving son of the former Turkish ambassador, revealed to the *Beat* his long-secret marriage to Marili Morden of Hollywood's famed Jazz Man record shop.

Ertegun has joined with Jazz Man financially as well as maritaly. He has taken over co-ownership of the shop, together with its affiliated labels, Crescent and Jazz Man.

Nesuhl is touring the country looking for talent and plugging his line, which features "authentic" New Orleans jazz.

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Sedric Sends Shirtsleeved Sophisticates

Reviewed at The Place, New York City

Leads: tenor sax, clarinet; Gene Sedric; piano: Freddie Jefferson; trumpet: Lincoln Ellington; bass: Danny Settle; drums: Slick Jones.

New York—Gene Sedric's back in the Big Town with a fine little band. "That's good Paswonky," as Fats would have said, "Fine Paswonky."

Gene, the Honeybear whose tenor sax kicked off so many of

carefully prepared book of originals. There are fine jump specials like *Forget It and Be-Bop Boogie* ("swingeroo," as Sedric calls them); and some atmosphere stuff like *Tenor Speaks*, a tenor-drum duet that comes off like the old Artie Shaw jungle music. There are occasional blues, though Gene's singing doesn't capture the feeling of this medium. Far more effective is Sedric's vocals on ballads like *The Talk of the Town*.

The happy thing about the Sedric band is that they make the most of a good piece of music. Tops in Sedric's book is Mary Lou Williams' *Lonely Moments*, a lovely, sensitive piece of music that could easily be butchered . . . but certainly isn't by the Honeybears. In these days of distorted tenor tones, Gene's rich "true-tenor" quality sounds refreshingly full. Ditto with Gene's little known but exciting clarinet, which he generally plays in the middle register.

When they're in the mood, the Sedric band displays fine spirit and attacks its material with enthusiasm and generates a solid collective beat. Unfortunately, the group occasionally falls into a listless jam groove, with Sedric playing solos for three fourths of each tune.

DOWN BEAT'S DECISION:

Sedric has an excellent combination for small-band club dates and recording sessions. His pains with "material" is unusual with this type of combo. Still further efforts to secure and develop out-of-the-ordinary music should pay off.—got



Gene Sedric

Fats' best records, is leading a five piece unit at The Place, a Greenwich Village bar where high brows and low brows can sit in shirtsleeves these hot nights listening to Sedric's hotter combo.

Behind Gene is drummer Slick Jones, another Waller alumnus, who, with Danny Settle's rock-like bass, lays a firm foundation for the quintet. Gene's theme, appropriately, is *Fats' Ain't Misbehavin'*.

For so small a combination, the Sedric band has a surprising amount of variety, thanks to a

Hal and Cosmo Still Hagglng Over Contract

New York—Still unsettled in his dispute with Cosmo records, Hal McIntyre laid aside his debating togs at press time to showcase his band in a musical short for the Pacemaker series. The flicker (Pacemaker films sports and general events features) is the first by the company in seven years featuring a band. Shooting starts this week and

the McIntyre band will double on the lot from its nightly stand at Convention Hall, Asbury Park, N. J.

In the recording dispute, at press time things were at a standstill. Legend had it that Mac was back with Cosmo, but George Moffett, Mac's manager, told *Down Beat* that terms were still in debate.

Report was that the reason Mac left Cosmo was that the company was in arrears in payments to the band—a \$1,000 a week commitment.

"At the present time," Moffett said, "we are all paid up and Cosmo owes us nothing. They settled in full, some \$22,000. What's holding up the deal now is the new contract. I can't say

McCoy Breaks Record

Wall Lake, Mich.—Clyde "Sugar Blues" McCoy and his band, playing here currently, have broken a ten year attendance record. Clyde also topped Charlie Spivak's mark at the Eastwood Gardens in Detroit.

what Mac is asking, but it's not less than before."

Although Mac hadn't re-signed with Cosmo, he is reported to have cut four sides for the firm just the other day. Sides will be held for future release.

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

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- ★ Low and out-of-the-way during the hottest breaks, the wide-base rubber-tipped tripod gives you the maximum in foot freedom.
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Through The Looking Glass

(as reflected by got)



This intimate shot of singer Jo Stafford, taken in her dressing room by Bill Gottlieb, reflects Jo not once, but twice, as well as the innumerable bottles of perfume and make-up necessary for her stage appearances. It would seem that Jo is a collector of exotic perfumes, from the assortment on her dressing table.

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Petrillo Finds Self In Stew In Louisiana

New York—James C. Petrillo, AFM head, is being accused by the press and politicians of pressuring Louisiana's governor Jimmy Davis, composer of hill-billy hits, into vetoing a bill passed by the legislature making closed-shop labor contracts illegal.

Though the papers have no concrete evidence to offer, they imply that Davis squashed the bill, which is in operation in several other southern states, because of reprisals threatened by Petrillo.

There was considerable difference of opinion in the papers as to just what kind of threats James C. could hurl. Most said that Jimmy Davis was an AFM man, Petrillo could expel him from the union, thereby "imperiling his income from recording, radio appearances and stage performances" in which the governor still indulges.

However, to the best of the *Beat's* knowledge, Davis is only

an honorary member of the union and does not qualify, strictly, as a musician.

The real grip Petrillo has on Davis, if he wanted to use it, hinges on the governor's role as a songwriter, a point overlooked by all but one Metropolitan sheet. Jimmie happens to be the most successful scribbler of boots and saddle music. To his credit are *You Are My Sunshine*, *Sweethearts or Strangers*, *It Makes No Difference Now*, *Nobody's Darling But Mine* and a dozen other nasal classics.

AFM Could Pull Strings

The AFM head has the necessary strings for pulling these tunes from orchestra books, radio turntables and, in the future, recording studios. The accumulated royalties from these fields add up to pile about 10 times the size of his take as leader of his state.

Those who know the governor say Petrillo never entered the picture, that Davis vetoed the bill because of his political convictions. In his veto message, Davis pointed out that the bill would interfere with collective bargaining, would be contrary to national law and that Louisiana has not had serious labor trouble in the first place.

who dat

MARTHA JANET RAFFERTY

This was the name by which this former band vocalist and present movie actress was known in her



Janet Blair

home town of Altoona, Pennsylvania. She left Altoona to sing with the band of the late Hal Kemp, adopting a professional cognomen which should be very familiar to you. During her career as vocalist she began a romance with the piano player which later resulted in his giving her another change of name. She has been living in Hollywood and working steadily in pictures as singer and actress for several years and one of her most recent screen appearances was in Columbia's *The Great Highway*. You know this pretty as:

of Duke's mellower masterpieces. Ramirez, who's currently playing the Little Casino in New York, is composer of *Lover Man*.

Sarah Vaughan, newest singing sensation, has a remarkable contract with *Muscraft* that reputedly guarantees the swooping canary a million discs a year, most of them made on a co-feature basis with *Teddy Wilson*, *Duke Ellington* and *other Muscraft* signees.

Erskine Butterfield, hip pianist just out from under khaki threads, has been pacted by the DeLuxe wax-works. . . . Lecuona's Cuban Boys have tied with Ma-

Locations

The Village Vanguard, N.Y.C., has dug up some air conditioning and reopened with folk singer Richard Dyer Bennett, who was with the spot when it temporarily closed.

Joe Reichman is handling the piano chores for Gordon MacRae, summer replacement for the Jack Smith show on CBS, 7-15 P.M. EDT, Monday thru Friday.

Publishing & Booking

Jack Robbins, who recently left the Big Three, is preparing deal to combine with various orchestra leaders in the publication of original material. Pact with Willard Alexander to publish Basic works fell through when Alexander backed out at last minute. Instead, Basic is re-

You Can't Win

New York—A contest to find the "finest brown frame" gal with the "finest brown frame" sent one of the judges into Raleigh's city court where he got nothing better than a 60-day suspended sentence. His wife, a contestant, charged him with assault and battery.

Maestro Buddy Johnson sponsored the contest to find the "fine brown frame" girl and Albert Wilson applauded for the wrong gal. His wife didn't like this open display of non-support and showed it. Later she told the judge that Wilson hit her when she slapped him "playfully" for applauding the wrong gal. Case dismissed.

ported to be tying up with Burke Van Heusen, with the Count getting a separate firm that will be a subsidiary of B-VH.

Gerry Gross, former publicist, and Phil Hemingway, theatrical agent, have purchased the New York office of Harold Oxley's booking agency. Latter will head band and one nighter department while the former is in charge of cocktail, variety and small band bookings.

Randy Loses His Manager

New York—Eddie Perri, road manager and 5 percent owner of the Randy Brooks band, is no longer associated with Brooks, but denies the split came after a bitter disagreement with the leader. Mike Nidorf, also connected with Brooks, is out as well.

Persons close to the band say the parting came after an argument on a one-nighter. Brooks is reported to have said to Perri: "You're through!"

"I'm through," Perri was said to have answered, "you were through the night we left the Pennsylvania. Why don't you wise up."

Later Perri told *Down Beat* that he and Brooks separated as best of friends. He said he still held 5 percent of the Brooks band. Also that he didn't intend to handle orks in the future, devoting most of his time to development and managing of singers and small combos.

Thelma Beats Her Creditor To Cash

New York—Additional act in the squabble between Kelly's Stables and Thelma Carpenter over monies due the former was played here. The Stables tried to attach La Carpenter's salary from an Apollo Theater date only to discover she had been paid off in cash some weeks previously. Attempt to prove conspiracy on part of the Apollo fell through when manager Schiffman pointed out he had known Thelma for years, she had not worked for 8

ABOUT GIGGERS

When you see *Nocturne*, a murder mystery now being filmed at RKO and starring George Raft, a prominent part will be taken by a piano playing character called "Fingers." The piano sequences for the sound track will be played by Buddy Cole. Buddy, one of the busiest musicians in Hollywood, flew to Chicago late last month to take charge of the band and play piano and novichord for the Dinning Sisters Capitol date.

Sketch Henderson's solos are to be a regular feature of the Old Gold Sunday night summer show, *Rhapsody in Rhythm*, which emanates from the NBC Hollywood studios. He is also scheduled for a spot on Bing Crosby's program this fall. . . . Jack (Bumble Boogie) Fina, veteran with Freddie Martin's orchestra, has formed his own band. He will record a group of solos for Mercury this week, band sides later. . . . Erroll Garner is also scheduled for another series of solos. Mercury released his initial album of six standards last month.

Sonny Thompson, subject of our July 15 column, snared a featured spot at Cafe Society Uptown, New York. . . . Billy Maxted, called back into the navy during the threatened maritime strike, has abandoned plans to organize an orchestra and will remain in the navy. . . . Frank Froeba back at the Rendezvous Room, Hotel Victoria, after nine months at Jack Dempsey's Great Northern Hotel. . . . Teddy Wilson, featured on the CBS Tuesday night summer show *Night Life*, is considering a five-week tour of South America this fall.

Mary Lou Williams recently appeared as guest soloist with the New York Symphony at Carnegie Hall playing the Saggiarini Scapio and Aquarius movements from her *Zodiac Suite*. She also arranged the score for the 70-piece group which was conducted by Ann Kallmer. . . . Erskine Butterfield currently at the Dome in Minneapolis, his first midwest location since his release from the army. Before leaving New York he cut four sides for DeLuxe.

Sinclair Mills scoring with Chicago Northsiders at the Argyle Show Lounge. . . . Fletcher Henderson and his band at Club Liza on the south side. . . . Max Segall, chic pianist with Leonard, escaped injury when street car struck the taxi cab in which she was riding. The unfortunate driver was badly injured and bruised.

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

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Sweet Symp

New York—If you think the largest symphony orks are in the east, you're wrong, brother, wrong!

The largest symphony orchestra in the country, according to info received here, is the Long Beach (Calif.) Women's symphony which lists 115 gals. Personnel of the large eastern groups total something like this: Boston, 106; Detroit, 110; New York, 104, and Philly, 101. That's news!

Trade Tattle

Records

Billie Holiday re-signed by Decca with a guarantee of \$20,000 for two years, not \$20,000 per year, as reported in other trade journals. . . . Everybody's getting in on the Kiddie Record act. Bebe Daniels, Ella Fitzgerald, Benny Goodman and everyone else but Cab Calloway skedded to cut sweet words and music for the Little Ones.

Tim Pan Alley Music Co. has begun a record firm of the same name. . . . ARA, owner of the most original record promotion staff, has added newsmen Grady Johnson and Mik Tranchel to its factory. . . . Hamp-Tone Records, the Musieraft affiliate headed by Lionel Hampton's wife, has signed actor Canada Lee, in keeping with its program to get Negro artists of all types on wax.

Leslie Kramer has become publicity head of Majestic. . . . Shirley Booth, comedienne, will be making laughs via Cosmo Recs. . . . Clarinetist Sal Franzella became the first to sign an exclusive contract with Swan.

Ram Ramirez, pianist, backed by Jimmy Shirley, guitar, and Al Hall, bass, has cut an album of *Ellington Moods* for Gotham. It will feature *Sentimental Mood*, *Prelude to a Kiss*, and four other

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DIGGIN' the DISCS WITH MIX

Right around the corner from my house in NYC, there is a real fine joint called Prexy's which stays open all night so that hapless characters who work weird hours can get hamburgers.

Plus adulterated cow, the spot features a very attractive lassie by the name of Josephine. That is, she was real attractive till tonight when she leaned across the counter, batted her eyelashes and remarked: "See it must be wonderful to make a living just sitting listening to music all day long."

At this point, believe it or not, I am on the 42nd hour of listening to steel wobble over shellac, and there isn't anything wonderful about it. Just in case you think reviewing of the sort the Beat demands is tossed off in odd moments for light laughs, here's a run-over of what has to be done before we can print a review.

The records come in, have to be unpacked to much swearing, and the broken ones sorted out. Then they have to be assembled into the five main categories used here, and collected by artist. Then all the angle solos, and records of the same tune have to be cross-checked for possible comparisons or similarities, and then each disc must be checked as accurately as possible for personnel, arranger, singer, and any background data that will make the review more interesting to you.

Then EACH side of EACH record that is reviewed is reviewed three times for performance according to the standards of the category it's in, balance, surface noise, and material used. Then the review is written, and finally the whole list rechecked for ratings and the week's Best Sets.

Each issue there are something like 70 to 90 records reviewed, plus an additional 40 heard but either postponed or held for further checking. Multiply 220 sides by three minutes by three times

Popular Pair



Las Vegas, Nev.—Popular leader at the Hotel Last Frontier is Nick Stuart, who has been known to double from the band stand to the flickers. That's Mrs. Stuart with him. His band is set to play through the year at the hotel's Ramona Room.

It's A Plug!

New York—Harry Lake, of Felst music publishing company (one of MCM's Big-3 firms) is better than you know what lining up some 30,000 Western Union branches as a tie-in for the plugging of a new tune, Twenty-Five Words or Less.

Pub says three picture producers in Hollywood are eyeing the tune for a possible knitting into one of their films. With its publicity, ad and printing facilities wide open on the song, Felst figures the Don Reid number to be the top. In 25 words or less?

Symbol Key

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

than just for the customers. (Savoy 608)

Ernie Lewis' All-Stars

- ♪♪ Vernon's Alley Blues
- ♪♪ His That Jive Jack

An extravaganza for the same-named bass man, there are good ideas on the blues, but too many notes off that pitch. Riff background with electric guitar sounds like things you used to hear from the Floyd Ray band. Jack's high-tension with lots of those up-ther notes. (Pacific 610)

Joe Marsala's All-Timers

- ♪♪ Tiger Rag
- ♪♪ Clarinet Marmalade

This is the disc that has the clarinet solos dedicated to Leon Rappallo. On the date were Hackett, Condon, Gene Schroeder, Freddy Orchard, Jack Leburg, Rollo Laylan—all of whom make it sound like Nick's round-up. This was unfortunately one of those dates that just didn't jell. Guys try hard, but they never give any feeling of unity. There are a few snatches of Hackett on Marmalade which you may notice. (Savoy 10-001)

Al Hall Quintet

- ♪♪ Am I Blue
- ♪♪ Emaline

This is a very very auspicious disc debut for Al Hall's new record firm. Good surfaces, seldom recorded tunes, and Ben Webster, Dick Vance, Jimmy Jones and Denzil Best assisting. Blue has Vance's trumpet over those wonderful Jones chording. Dick certainly doesn't get enough attention from the way he sounds here. Webster is playing pretty, no overblowing. Homework for bass men: Hall's easy, forceful backing of the piano solo, before some Vance open horn, Louis-toned and flexible. Emaline is upper, with Jones' piano sounding a shade muffled. Webster's chorus is amongst his best lately. Hall has one off-time bit after the riff that will make you think Best's drumming is off unless you listen hard. (Wax 100)



Al Hall

Hot Jazz

Tiny Grimes Quintet

- ♪♪ Romance Without Finances
- ♪♪ I'll Always Love You Just The Same

Made two years ago with Clyde Hart's piano, Doc West on drums, Jimmy Butts, bass, Tiny's guitar and vocals, these become caliber A for one reason: Charlie Parker on alto. Most of the other wax I've heard him on has been frantic, forced tempoed. Here are easy, bouncing beats with Parker noodling some thoroughly good, well-phrased jazz back of Grimes. You may perhaps find his tone a little hard and underbodied, but these sides prove conclusively Parker is no re-bop freak. He plays. Period. (Savoy 613)

Frisco Jazz Band

- ♪♪ Fidgety Feet
- ♪♪ You've Gotta See Mama Every Night

Fet gets the New Orleans parade beginning right down to the starting whistle. Tempo is right, neither hurried or pressed. However New Orleans jazz has to have drive and fire to it to mean anything in this day. This disc doesn't seem to have enough, and Ray Jahnligen's piano is a shade too ragged even for the traditional ears. Mama moves more, with best solo by the Crook clarinet. (Pacific 611)

Sanford Gold Trio

- ♪♪ You Took Advantage Of Me
- ♪♪ Mood Fantasia

A very much under-rated pianist now working at NYC's Kelly's with Mary Osborne. Gold stiffens up to not-his-best piano on these two. However the day's more advanced young pianoman might note a fine left hand, and on Fantasia (his own tune) that Gold plays Tatum-like runs as part of the phrase line rather

Swing

- Tex Beneko
- ♪♪ Texas Tex
- ♪♪ Give Me Five Minutes More

Certainly sounds like Miller: hard-inflected trumpets, backed by closely voiced trams into a riff supported by tight, clipped rhythm of the sort Dorsey plays when he wants a Sy Oliver score to move like Lunceford. Entire record is well-played with a good alto solo added to spark the Bill Finnegan mss. My only kick is that the whole band should stop concentrating on reading quite as perfectly and relax a little—the emphasis on precision will scare you. Same crit for More—rhythm especially should have laid back. Alto touches are even better here, and trombone attack something to discourage most brass. (Victor 20-1922)

Tommy Dorsey

- ♪♪ Then I'll Be Happy
- ♪♪ The Song Is You

More Olvierian oomph: bicycle horn clarinet against two beat rhythm and trombone section (Modulate to Page 16)

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diggin' the discs with MIX

(Jumped from Page 15) into one of these walk choruses with TD leading the section. Cut to the reeds is wicked with the following tenor sax bit big-toned and well-ladled. Whole idea to the disc is much like the *Night Glow* Tommy made in 1939. You gets the trumpet section overblowing, which the tune doesn't deserve, though the trombone-flute middle passage make contrast. Dorsey has done better than this even for sheer power-house. First side though certainly jumps without forcing—makes a good comparison with the Benke side. (Victor 20-1938)

Eddie Heywood

\$\$\$ On The Sunny Side Of The Street
\$\$\$ The Man I Love

Street at a lag piano with Heywood playing solo in Duchin's lower range with beat added. Alto will remind you of the classic solo Hodges made with Hampton, and it is a show-stopper itself. Love, done long-meter at race-track tempo by Heywood with Coleman Hawkins on Signature over three years ago signalled Heywood's big splash in music circles. Here are many of the same ideas, but tamed down and prettied up for the people. May be nostalgia, but I liked the other less-rehearsed, more ideal-variant better. (Decca 23534)

The Four Star Rhythm Section

- \$\$ Blues (Slow)
- \$\$ Blues (Jump)
- \$\$ I Found A New Baby
- \$\$ Confessin'
- \$\$ Those Foolish Things
- \$\$ I Never Knew

Pianist Stan Wrightsman, drummer Nick Fatool, bassist Artie Shapiro, and guitarman Al Harris give you a firm foundation in easy keys to try out some of those ideas of yours. Boys manage to build the sides to climaxes even though there are no solo men with them. Second batch of these sides, they should help young musicians steady down and do some worthwhile practicing. (Rhythm 108, 109, 110)

Nick Esposito

- \$\$ Rose Room
- \$\$ Mexican Hat Dance

Star sideman here is clarinetist Barney Bigard, though low-level recording makes it hard to get all

Satisfiers Just Aren't Satisfied



New York—The Satisfiers seem not at all satisfied, though that seems to be the male reaction to whatever the controversy happens to be. If Helen Carroll, featured member of the vocal group who has been featured on the Chesterfield ABC Show and on RCA Victor records, is trying to prove a point, she seems to be getting nowhere.

he plays at times. Room has much the same riff and general layout as the side released under his name for Keynote. The ending fares too well on neither disc. Dance is a lesson in what can happen when a bowed bass misses. (Pacific 613)

Opie Cates

- \$\$ I Found A New Baby
- \$\$ Am I Correckit

Both Cates' solo ideas and the score sound a little "old Goodmanish" on *Baby*, though the band's execution is good. Balance makes all the sections sound hollow. Band sounds much better on *Correckit*. (4 Star 1101)

Jimmy Mundy

- \$\$ Baby I've Got To Put You Down
- \$\$ (Parts I and II)

A two-sided blues sung by arranger Mundy with his own crew, there are two good spots, a tenor chorus played much like Bumps Meyer on the first side, and a Lips Page-like trumpet on the second. Mundy sings blues much in the fashion of Billy Eckstein. Orchestrationally, Bundy just tapped it lightly. (Aladdin 132)

Jack Rivers and His Muddy River Cowboys

- \$\$ Sergeant's Stomp
- \$\$ I've Found Somebody New

This is the sort of half-time ricky guitar with violin triplets added with which Bob Willis has been coinng dough for years. Piano accordion plus Hawaiian guitar make the beat on this something to hear, especially the gloss towards the end. Flipover is usual cowboy stuff. (Trilon 18576)

Page Cavanaugh Trio

- \$\$ Airmail Special
- \$\$ Saipan

Trio plays the Goodman riffer up so fast they can't execute it cleanly. Results therefore are pretty forced and sloppy. Wonder when small outfits are going to stop pushing so hard for frantic effects, and rely on simplicity and good beat to sell their things. (ARA 151)

The Four Esquires

- \$\$ Caravan
- \$\$ Honeysuckle Rose

Duke's famed tune gets a tamped rumba run-down here with tremolod guitar spotted. More tasteful than most, this still won't offer you anything sensationally new. *Honeysuckle* is the *Rose*, thassall. (Trilon 12455)

Dance

Jimmy Dorsey

- \$\$ That Wonderful Wartsome Feeling
- \$\$ The Way That The Wind Blows

This one must have been made quite some time ago since Kitty Kallen sings *Feeling*. Side is much more punchful than most of the older Dorsey's have been lately—gets real barrelhouse towards the last, with JD playing alto against three beat changes. Bob Carroll sings *Blows*. (Decca 18900)

Xavier Cugat

- \$\$ Chiquita Banana
- \$\$ South America Take It Away

This time it's Cugat with singer Buddy Clark. *Banana* is nowhere, has been done better many times before. However *Away* gets a rumbaling, though Clark's vocal is not so tuneful nor as well-paced as the Crosby. (Columbia 37051)

Guy Lombardo

- \$\$ On The Alamo
- \$\$ I'd Be Lost Without You

Though belonging to a desperately small minority, I still claim this band plays bad dance music as well as bad music. Its tempoes are uncertain and leaden and without the sort of life from some of the really good society bands such as Reisman. Lombardo has often boasted that people propose to his music—obviously, they have to find something to do. (Decca 18901)

Bob Crosby

- \$\$ Five Minutes More
- \$\$ I've Never Forgotten

More seems to be a tune that everybody hands to the brass with orders to take off for Cloud 8. There is one passage of very rough, gummy trombone in here. Crosby vocals both sides, but for dancing they aren't too great shucks. (Decca 18909)

Buddy Rich

- \$\$ Route 66
- \$\$ The Iggedy Song

66 seems to be the bandleaders' vocal song. Last month Georgie Auld and now Rich. Buddy's side is not fabulous—that's the new Hollywood word—but it's a competent selling job. Band with the exception of a short alto solo doesn't show. (Mercury 3025)

Vaughn Mearee

- \$\$ Just The Other Day
- \$\$ When The Angelus Is Ringing

Friend Ginger Johnson back again, this time with his Mission Bell Wine song. Only faults to pick with the record is that the Moonmaids seem to have trouble getting the stiffness out of the lines, and the ork's beat seems to race a little for this kind of vocal routine. *Angelus* is perfectly palatable balladry, and the band sounds more at ease than on *Day*. (Victor 20-1920)

Skitch Henderson

- \$\$ Dreamland Rendezvous
- \$\$ Why Does It Got So Late

Dreamland is more of the pretty fingerings of the Coastite piano player though in this case the tune sounds suspiciously like one of Frankie Carle's creations. *Late* has more of the Henderson piano—incidentally there will be soon a three corner fight amongst the fans as to whom of Lawrence, Thornhill, and Skitch copies what—plus a vocal by ex-Sonny Dunhamite Ray Kellogg. It's a pleasant side. (Capitol 270)

Frankie Carle

- \$\$ Cynthia's In Love
- \$\$ I'd Be Lost Without You

Papa Carle should spank

BEST BETS

Hot Jazz

Am I Blue
Al Hall Quintet (Wax)

Swing

Then I'll Be Happy
Tommy Dorsey (Victor)

Vocal

I Got It Bad
Ivie Anderson (Black and White)

Dance

Why Does It Got So Late
Skitch Henderson (Capitol)

daughter Marjorie Hughes: she flits a couple of beauts in *Love*. Otherwise the side proceeds about as would be expected, though the Carle band sounds better arranged and fuller on wax lately than it has heretofore. (Columbia 36994)

Freddy Martin

- \$\$ To Each His Own
- \$\$ You Put A Song In My Heart

Typical Freddy Martin right down to the opening mooring tenor backed by arpeggiated piano. It is a good dance beat, though a little more musical decoration on top would make the record sound a shade less tired. (Victor 20-1921)

Henry King

- \$\$ My Shant
- \$\$ You May Not Love Me
- \$\$ Near To You
- \$\$ As If I Didn't Have Enough On My Mind

First records of the rumbaplaying pianoster have heard in a long while. Still seems necessary to load rumba bands down with quivering tenors in the root section. There must be real advanced reasons for this: we thought a dance band should sound reasonably light, but evidently not. *Near* by the way is from the Beethoven *Moonlight Sonata*, and it is not a good transcription. Jack Fina used to do this sort of thing much better for Freddy Martin when he would simply play the selection in tempo without changing its structure. (Trilon 116, 117)

Grace Notes

Bob Chester's *Surrender* and that same lush reed tone he has used for some years now (*Sonora*)... Another *Fiddle Eye*, this time by Jan Garber (Black and White 787)... Best Vogue platter to show so far: Eric Madriguera's *So It Goes* and *Minute Samba* (V-780) sung by wife Pat Gilmore... Art Kassel also included in the pickchre division with *Sweetheart* (R-734).

Vocal

Bing Crosby

- \$\$ Route 66
- \$\$ South America—Take It Away
- \$\$ September Song
- \$\$ Begin The Beguine
- \$\$ Just One Of Those Things
- \$\$ Night And Day

No cowboy tunes, these six sides are amongst the best Bing has made in many years. 66 surmounts the Andrews Sisters to be a humorous disc for the Bing, with the horseman really working for a beat. Only trouble is that these sides make it quite clear that the mellowness was a component part of Crosby's disappearing—but the technique that makes him an expert at any song style is still much present. Listen to the words "time... precious days" in *Song* and you'll see the quality. It's really a drag to see a review like this when practically a whole generation has grown up considering Crosby only a great showman, but a great actor, and an excellent singer. There's still lots there, but the old debbil top register has started to crack and sooner or later the rest will follow. *Things* is

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standout in anybody's songbook... with Crosby applying a light rock to touch up the Cole Porter lyrics. (Decca 23569, 18898, 18887)

Johany Mercer

- My Sugar Is So Refined
Ugly Chile

So Mercer is a great material singer and Sugar is great material. Chile owes its revival strictly to Milt Gabler who dug it up years ago for a George Brunles vocal on a Commodore date.

Ivie Anderson

- I've Got It Bad
On The Sunny Side Of The Street

Intelligent singing by Ivie of one of the classic things she did with Duke. Everything about the side is good, and though you may find her wide vibrato hard to take when all the gals around sing in those full pear-shaped deals, you also may find it different and with some musical sense.

Frank Sinatra

- Five Minutes More
How Cute Can You Be

More is one of the rare times when Sinatra sings up tempo for wax. Despite a couple of clinkers (sigh), he does well. The "aw come on" at the end of the record should cause a commotion with his more desperate fans.

Helen Carroll and The Satisfiers

- Don't Marry That Girl
The Boogie Woogie Barnyard

Despite the fact that she butches the "from" in the singing intro, Helen Carroll (director and gultarman Carl Kress' wife) is one of the most experienced and capable gals fronting a vocal group.

Evelyn Knight

- My Fickle Eye
It's My Lazy Day

Miss Evelyn Knight certainly has the same vibrato-less ap-

proach which made Maxine Sullivan so popular some years ago. Day's first chorus is much easier, more fluent singing going on to some wordless obbligato di-dos. Band led by Bob Haggert. (Decca 18902)

Helen Forrest

- Whatta Ya Gonna Do
Linger A Little While Longer

Hope Miss Forrest gets over her current spell of ill health and starts recording by herself again. Six or seven years ago she ranked at the top commercially and the competition isn't any stiffer—she just has to start singing in the simple and sincerely unaffected fashion in which she used to.

Velma Nelson

- Early Morning Blues
Something Done Gone Wrong
Love Poison
Pop Fly
If I Were An Itsy Bitsy Girl (Parts I and II)

Some of that big-voiced blues singing you used to hear so much of a decade ago. Touches of alto on all the sides that are okeh. Girl is one of flock of double-sided discs with slightly blue lyrics to which some people are objecting.

Margaret Whiting

- When You Make Love To Me
Along With Me

Miss Whiting is making progress. While there are spots in Me where the phrasing seems a little over-done, her intonation and style are becoming warmer and more listenable with each disc.

Jack Teagarden

- Basin St Blues
Marian Madness

Jack's been singing this tune for past 20 years and probably will sing it for the next 20. This is the whiskey well Texas style of singing and trombone, and it still sounds real pleasant. Reverse is a surprisingly well-played instrumental, much more cleanly rendered than Big Gate has been wont to do on wax lately.

Betty Rhodes

- I've Got You Under My Skin
What Is This Thing Called Love

Skin is no snap for a straight ballad singer. La Rhodes doesn't flop, though some of her low tones shade down to practically no roundness. It isn't such a sharp idea to finish a phrase with the word "stop", shade it off to a pianissimo and then out with a big breathy "pah" to cut the word off.

voice an unusual perspective against the band. She doesn't fare so well with the second chorus, hanging one of the those hill-billy shifts on "day", while the sobbing on "heart" gets a little heavy. Minute criticisms perhaps, but the girl is so obviously careful of her technique that even slight lapses are noticeable. (Victor 20-1942)

Phil Moore Four

- She's A Rank Chick
Romance Without Finance Is A nuisance

Chick is another of these ditties about frantic wenches so popular these days. Lyrics are clever. Reverse is a tale about the male budget. Some listenable trumpet on both sides. (Musicraft 15076)

Boston Symphony-Harvard Glee Club

- Testament Of Freedom

This is a very praise-worthy attempt by Koussevitzky's orchestra and Wally Woodworth's Harvard boys to put Randall Thompson's four extracts from Jefferson's speeches on wax. It's one of the pleasantest ways of listening to great literature yet devised.

Lauritz Melchior

- Songs From "Two Sisters From Boston"

Despite Melchior's musically excellent voice, it strikes you as being a little heroic for material such as Romberg's Serenade, or the Liszt and Mendelssohn pot-pourris put together for the picture. Listen to The House I Live In; the comparison to Sinatra's film version will interest you.

Grace Notes

Little too much tremolo hampers Bob Haywood's Memories of Home (Exclusive 218). Dooley Wilson's As Time Goes By finally available (Decca 40008). My Fickle Eye more of Betty Hutton's raucousness (Victor 20-1915). Smilin Through pitched a little low for Judy Garland (Decca 23539). Johnny Moore's little group doing a King Colish job on Frankie Laine's It Ain't Gonna Be Like That (Exclusive

Back to Joy



Chicago—One time Miss America and just out of the service, Monnie Drake has returned to the Jimmy Joy band. The outfit has been doing location dates and one-biters throughout the mid-west.

221) Fontaine Sisters' It Couldn't Be True easy and relaxed, nobody killing themselves (Musicraft 15067).

More Red Seal artists getting in on that good pop gravy, this time Dorothy Kirstein singing Every Time We Say Goodbye (Victor 10-1156). Good but too heavy as per usual... Rose Marie's Cryin' My Heart Out For You (Mercury 3013) sounds like the Al Jolson manner—but it isn't Jolson... Andy Russell gets the benefit of a good beat on Who Do You Love I Hope (Capitol 271) to carry him thru... Chicago's Cats and Jammers plus Bill Samuels getting a shot at wax via Mercury 8012 and Ghost of A Chance... Cousin Joe's Little Eva (Gotham 501) has a few bars of good Tony Scott clarinet... Blues line to end all of 'em in Tiger's Blues by the Three Flames (Gotham 107): "I saw a bedbug creeping out the dresser drawer—he took one last benzedrine tablet, and bit me 'cause I didn't have no more." Betty Bradley's The Gypsy (Jewel J-1003) nicely done... Ditto for Bob Graham's They Say It's Wonderful (Jewel 8-1003)... Ring in a good assist job for the Meltones on Leon Edgar's Who'll Be The Fool (Jewel 8-3001) tho the tune is no great shucks... The Four Barons and the Three Esquires do conventional accordion-rhythm-vocal work on Blue Night and

Where Is Love (Rhapsody 105 and 101).

Jane Froman's Linger In My Arms A Little Longer, Baby too mannered to compete with the Peggy Lee version musically (Majestic 1048). Jerry Gray musical backing on her You So It's You excellent... Joe Turner's I Got Love For Sale (National 4002) in the blue-shouting clambake section... Very intelligent phrasing on Teddy Walter's Laughin' On The Outside (ARA 135).

Couple of spots of go tenor sax on Kay Thomas' Love Poisoned (Black & White 783)... Ted Martin's Stardust would have sounded better if he had relaxed a bit more (DeLuxe 1014)... Tricky modulation in the middle of the King Sisters Isle Of Capri (Victor 20-1903)...

Mary In Stable

New York—The Mary Osborne trio, featuring Mary on guitar and Sanford Gold on piano, has replaced the Stuff Smith trio at Kelly's Stable. Red Allen has been held over.

Mussilli With Stan

Hollywood—Boots Mussilli, lead altoist with Stan Kenton, has not left that band, as was previously reported in Down Beat.

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ALPHA PHOTO SERVICE advertisement for 'MUSIC KINGS and GLAMOUR QUEENS of SWING'. Features a photo of Thelma Carpenter and offers '12 FASCINATING \$1 FOTOS' for FREE!

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A
Allen, Red (Kelly's Stables) NYC, ac
Anthony, Ray (Roseland) NYC, b
Armstrong, Louis (Band Box) Chicago, Clang., 8/15, ac
Arnau, Desi (Coca-Cola) NYC, ac
Auld, George (El Grotto) Chicago, Clang., 8/1

B
Bardo, Bill (Casino) Quincy, Ill., Clang. 8/2, ac; (Seaside Park) Virginia Beach, Va., Opn. 8/3, b
Barnet, Charlie (Oranelli's) Somers Pt., N. J., Clang. 8/3, ac; (Convention Hall) Asbury Park, N. J., 8/4-10, b
Barron, Blue (Edison) NYC, h
Basile, Count (Aquarium) New York, ac
Beneke, Tex (Eastwood Gardens) Detroit, Mich., Clang. 8/1, b; (Oriental) Chicago, Opn. 8/8, t
Benson, Ray (Arrowhead Inn) Saratoga Springs, New York, ac
Binbow, Billy (Melody Mill) Elverside, Ill., ac
Bothwell, Johnny (Pier) Old Orchard Beach, Maine, Clang. 8/1, ac; (Hunt's) Wildwood, N. J., Opn. 8/9, b
Bradshaw, Tiny (Regal) Chicago, Clang. 8/1, t
Brandwagne, Nat (Biltmore) NYC, h
Brewer, Teddy (Antlers) Colorado Springs, Colo., h
Brooks, Randy (Seagrass Inn) Seagrass, N. J., 8/2-15, ac
Brown, Les (Palladium) Hollywood, Cal., ac
Buesse, Henry (Rainbow Bandevu) Salt Lake City, Utah, 7/29-8/4, b
Byrne, Bobby (New Casino) Ft. Worth, Texas, Clang., 8/7, b

C
Careros, Emilio (Club Cabana) San Antonio, ac
Calloway, Cab (Zanzibar) NYC, ac
Carter, Benny (Howard) Washington, D. C., Clang., 8/1, t
Chester, Bob (Sea Girt Inn) Sea Girt, N. J., Clang., 8/1, ac
Clairidge, Gay (Cheer Parade) Chicago, ac
Coleman, Emil (Cabana) Santa Monica, Cal., ac
Cool, Harry (Glen Island Casino) New Rochelle, N. Y., ac
Crosa, Chris (Loe Cabin) Armonk, N. Y., ac
Courtney, Dal (Blackhawk) Chicago, ac

D
Davidson, Cee (Rio Cabana) Chicago, ac
Davis, Johnny "Scat" (Plantation) Houston, Texas, ac
Donabus, Sam (Centennial Terrace) Sylvan, Ohio, Opn. 8/9, ac
Dowell, Sazie (Hunt's Pier) Wildwood, N. J., Clang., 8/1, b
Dunham, Sonny (On Tour) GAC

E
Eckstein, Billy (Swing) Oakland, Cal., Opn. 7/31, ac
Eigart, Les (On Tour) GAC
Elington, Duke (Golden Gate) San Francisco, 7/31-8/5, t; (Meadowbrook) Culver City, Cal., 8/8-11, ac

F
Ferruson, Danny (Rendezvous) Lake Charles, La., ac
Fields, Herbie (Rustic Cabin) Englewood, N. J., ac
Flishto, Ted (Schroeder) Milwaukee, Wis., Opn. 8/6, h
Flisher, Budd (Trancon) Philadelphia, b
Foster, Chuck (New Yorker) NYC, h

G
Garber, Jan (Bill Green's Casino) Pittsburgh, Pa., Clang. 8/8, ac
Gillespie, Dixie (On Tour) MG
Glenn, Henry (Rainbow Bandevu) Salt Lake City, b
Goodman, Benny (Soony Show) NBC
Gray, Glen (Meadowbrook) Cedar Grove, N. J., Clang. 8/10, ac; (Convention Hall) Asbury Park, N. J., Opn. 8/11, b
Groat, Bob (Douglas Lake Hotel) Pellston, Mich., h

H
Hampton, Leonel (On Tour) JG
Harris, Ken (Ansel) Atlanta, Ga., h
Hawkins, Ernie (Elviers) St. Louis, Mo., Clang. 8/8, ac
Hayes, Sherman (Bismark) Chicago, b
Henderson, Fletcher (DeLisa) Chicago, ac
Herman, Woody (Casino Gardens) Santa Monica, Cal., ac
Hines, Earl (Howard) Washington, D. C., Opn. 8/9, t
Howard, Eddy (Cedar Pt.) Cedar Pt., Ohio, 8/2-8, b
Hudson, Dean (On Tour) GAC
Hummel, Bill (Jackson Casino) Ocean City, Md., b
Hutton, Ina Ray (Plantation) Dallas, Texas, Opn., 7/31, ac

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

J
Johnson, Buddy (On Tour) MG
Jones, Don (Washington Inn) Mamaroneck, N. Y., ac
Jordan, Louis (RKO) Boston, 8/1-7, t; (Barie) Philadelphia, Opn., 8/9, t

K
Krupa, Gene (RKO) Boston, Mass., 8/8-14, t

L
LaSalle, Dick (Beverly Club) New Orleans, ac
Lawrence, Elliot (Pennsylvania) h
Leonard, Ada (Sberman's Cafe) San Diego, Cal., ac
Lewis, Ted (Latin Quarter) NYC, ac
Lombardo, Guy (Waldorf) NYC, Clang., 8/7, b
Lombardo, Victor (Ross Fenton Farms) Asbury Park, N. J., ac
Long, Johnny (Centennial Terrace) Sylvan, Ohio, Clang., 8/1, ac; (Steel Pier) Atlantic City, N. J., 8/4-10, b
Lopez, Vincent (Taft) NYC, b
Luneford, Jimmie (On Tour) WM

M
Martin, Freddy (Ambassador) Los Angeles, Cal., h
Mason, Sully (Dutch Mill) Delaware, Wis., Clang., 8/4, ac
Masters, Frankie (Penny Park) Omaha, Neb., 7/30-8/4, b; (Club Iroquois) Louisville, Ky., 8/7-13, ac
McCooy, Clyde (Walled Lake) Mich., 7/12-8/7, b
McIntyre, Hal (Convention Hall) Asbury Park, N. J., Clang., 8/3, b
McKinley, Ray (Lakeside Park) Denver, Colo., Clang., 8/8, b
Millinder, Lucky (On Tour) MG
Morgan, Russ (Biltmore) Los Angeles, Cal., h
Morrow, Buddy (Ocean) Virginia Beach, Va., Clang., 8/2, ac

N
Nixon, Nix (Waldameer) Erie, Pa., b

O
Oliver, Eddie (Mark Hopkins) San Francisco, Cal., Opn., 7/30, b
Olson, George (Trinacra) Chicago, b

P
Palmer, Jimmy (On Tour) WM
Pastor, Tony (Oriental) Chicago, Ill., Clang., 8/7, t
Paxton, George (Capitol) NYC
Pearl, Ray (On Tour) FB
Pudney, Ted (Summer Gardens) Port Dover, Ont., b

R
Reichman, Joe (Roosevelt) NYC, h
Reid, Don (On Tour) FB
Reisman, Leo (Statler) Boston, h
Rich, Buddy (Strand) NYC, t
Robbins, Ray (Penobscot) Manchester, Ind., Clang., 8/4, h
Rounds, Huck (Angelesey) Minneapolis, ac
Ruhl, Barney (Brosny Point Lodge) Po-quon Lakes, Minn., h
Russell, Luis (On Tour) MG

S
Sandifer, Sandy (Cricket Club) Los Angeles, ac
Saunders, Red (Garrick) Chicago, ac
Scott, Raymond (Steel Pier) Atlantic City, N. J., Clang., 8/3, b
Smith, Stuff (Kelly's Stables) NYC, ac
Snyder, Bill (Bellerville) Kansas City, Mo., ac
Sprack, Charlie (Sherman) Chicago, Ill., h
Stank, Ted (Palace) San Francisco, Cal., h
Stewart, Eddie (Aquarium) NYC, r
Stone, Bob (Belmont Plaza) NYC, h
Stuart, Nick (Palmer House) Chicago, h
Stuart, Nick (Last Frontier) Las Vegas, Nev., h
Suzes, Leonard (Oro's) Hollywood, ac
Sykes, Curt (Trinacra) Seattle, Wash., b

T
Teagarden, Jack (Surf Club) Virginia Beach, Va., 8/1-10, ac
Thornhill, Claude (On Tour) WM
Tucker, Tommy (Astor) NYC, h

V
Vaughn, Buddy (Elverside Club) Casper, Wyo., ac
Vincent, Lee (American Legion) Glen Lyon, Penn., b

W
Wald, Jerry (Eastwood Gardens) Detroit, Mich., 8/2-8, ac
Waples, Bud (Hillcrest Beach Club) Virginia Beach, Va., ac
Waters, Lu (Dawa Club) San Francisco, Cal., ac
Weeks, Anson (Sky Club) Chicago, Clang., 7/7, ac
Wecms, Ted (Trocadere) Evansville, Ind., 8/2-15, ac
Welch, Bernie (Eagle's Club) Lima, O., Clang., 8/10, ac
Well, Lawrence (Aragon) Ocean Park, Cal., b
Whiteman, Paul—ABC—Philco Hall of Fame
Widner, Bus (Club Zam Zam) Norfolk, Va., b
Wiggins, Eddie (Aquarium) New York, ac
Williams, Cootie (On Tour) MG
Williams, Grif (Waldorf Astoria) NYC, Opn., 8/8, h
Wilson, Gerald (On Tour) FB
Wilson, Vinnie (Crystal) Buckeye Lake, Ohio, b
Winslow, George (O. Henry) Willow Springs, Ill., b

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HELP WANTED

SUBSCRIPTION SALESMAN for Down Beat and other magazines. Good commissions. Write Circulation Manager, Down Beat, 203 N. Wabash, Chicago, 1.

GEL MUSICIANS WANTED—ALL INSTRUMENTS! Steady work, pay for rehearsal. Chance to travel with Marching Swing Band. Must be young and between five feet two and five feet six inches tall. Write or call George "Red" Bird, Cleveland Browns Football, 445 Leard Building, Cleveland, Ohio.

MEM INTERESTED in joining Mid-West Dance Band reorganizing Sept. 1st. Top salaries. Steady employment. Write: Jack Cole, 547 Fourth Street, Saranac, Ill.

WHERE IS?

WALTER BROWN, vocalist, formerly with Jay McBean; CARROLL DICKERSON, band leader; LYN LUCAS, band leader; CARLTON HAYES, band leader; BLUE PLAMES, vocal group, formerly with Wiscoy Harmon; GARY STEVENS, vocalist, formerly with Charlie Spivak; JAMES BRATE, trumpeter, formerly with Barney Rapp; BOB FERGUSON, pianist, formerly with Reggie Child; COUNT HASTINGS, tenor sax man, formerly with Tiny Bradshaw and Coote Williams; DONALD T. SCOTT, drummer, formerly with Tommy Reynolds; RUSS TAYLOR, drummer.

WE FOUND

JERRY COOPER, singer, at the Clover Club in Miami, next slated for Atlantic City's Bath & Turf Club; TOMMY HARPE, band boy, formerly with Buddy Rich, now at 235 Galanti St., Staten Island; HAL WALLIS, ex-band leader, study-ment optician at Northern Illinois College of Optometry; SKIP NELSON, vocalist, doing a single at the Trocadero in Hollywood.

Send Birthday Greetings to:

- Aug. 1—Larry Stewart
Aug. 2—Andy Secret, Charlie Shavers
Aug. 3—Lawrence Brown
Aug. 4—Bill Coleman, Joe Gomez, Jess Stacy, Dick Todd
Aug. 6—Val Dickerson, Billy Rowland, Luis Russell, Tony Parmiti
Aug. 7—Hal Derwin
Aug. 8—Benny Carter, June Howard, Lucky Millinder, Axel Stordahl
Aug. 9—Lyman Gaudes, Skip Nelson
Aug. 10—Johnny Clark, J. C. Heard, Al Morgan, Herb Randle, Claude Thornhill
Aug. 11—June Hutton, Russell Procope, Bill Sharrett
Aug. 12—Ruth Lowe
Aug. 13—Skinny Ennis, Nate Kasabier, Buddy Rogers
Aug. 14—Billy Kyle, Staff Smith
Aug. 15—Pee Wee Erwin, Joe Garland, George Hoefler, Tommy Pedersen, Monk Hazel

Stafford Lullabies

New York—Jo Stafford, currently on the coast, is posted to cut an album of six lullabies for Capitol representing the lullabies of various countries. Brahms and Russian Lullaby are figured to be among the sides.

RECORDS—Late, off coin phonographs—one side absolutely new. You specify type—popular, hill-billy or race—\$1.95 doz. Shipped anywhere United States—OCKER MUSIC SHOP, 6254 Natural Bridge St. Lolla, Mo.

OAKLAND, CALIFORNIA—Jazz records and collector's items. THE JAZZ Record Lounge, 2361 Grand Ave.

USED RECORDS—EXCELLENT CONDITION—\$1.95 dozen, P.O.E. Cleveland. Late records—Popular, Polka, Hill-billy, Race. Specify type. No duplicate—our selection. Minimum order one dozen. THE RECORD RACK, Room 223, 1611 Euclid Ave., Cleveland 3, Ohio.

USED RECORDS—12 for \$1.95. All late records, no duplicate—our selection. Specify popular—hill-billy, race. Included with above order FREE list of new records. DON'T SEND MONEY—shipments collect by Express. Silver's Record Shop, 1302 Western Ave., South Bend, Indiana.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

"27 VOYKINGS AND COLORS"—for Dance Arranging—\$1.00. Arrangements made to order—76¢ per instrument. 300 Original Hot Licks—\$1.00. Modern Hot Chor's made to order—50¢ each. LEE HUDSON, Box 255, Van Nuys, Calif.

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YOUR SONG RECORDED—ten-inch record—\$10.00. Full piano score—\$10.00. Orchestrations on order. Write for details. MUSIC CENTER, 1807 El Prado, Torrance, Calif.

COMPLETE PROFESSIONAL piano arrangement of your song (with chord symbols) \$3.00. ARNOLD ARRANGING SERVICE, Box 194, Beach Bay Annex, Boston 17, Mass.

SPECIAL ARRANGEMENTS—Latest popular tunes. New record arrangements, new standards. Write for latest lists. G. Price, Box 1284, Danville, Va.

Rex Stewart In Stew With Promising Crew

Reviewed at Aquarium, New York City

Leader, cornet; Rex Stewart; tenor sax; George Kelly; alto sax; George Johnson; trombone; Henry Wells; piano; Rufus Webster; drums; Ray Perry; bass; Chocolate Williams.

New York—Rex Stewart leads the makings of a high-riding swing combo; but, to date, the great horn man and Ellington grad has been unable to get his septet hitting on all seven cylinders.

Instead of trying to show off his likeable personality and prodigious musicianship, he's content to literally turn his back on the audience and take his choruses without fanfare. Nor does he sufficiently showcase the highly saleable products of his side men.

DOWN BEAT'S DECISION:

Here's an above-average jazz group that's a potentially great combination. There's need for more enthusiasm and hubba-hubba among the men and for more production in displaying their individual and collective talents.—get

Rex Stewart's Reply

Thanks for the kind words. I agree with most of the opinion. I also feel this is an above average group; and though it may seem to lack a little enthusiasm, remember we work a heck of a lot of hours (5:30-3) and are certainly influenced by those hours.

I take issue with Bill's statement that there is need for more production in displaying the fellows because every one already has special material. To sum it all up, I think this is a good though sometimes harsh, criticism, and I only hope the name is spelled REX STEWART.

Watch for that one record that will get Stewart out of the stew! Adios, amigos.

Record Bounces

New York—Stone Cold Dead in the Market recorded for Decca by Louis Jordan and Ella Fitzgerald has sold 250,000 copies. There's an advanced order for another 250,000 with enough left over for a third pressing of nearly a quarter of a million, operators say.

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