

Big Payrolls, Loud Brass Must Go

DOWN BEAT

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Barnet Busts Band —Predicts Bad Biz

By BILL GOTTLIEB

New York—Using himself as a perfect illustration of what's wrong with the band business, Charlie Barnet announced the forthcoming breakup of his orchestra and predicted that in a few short months "bands with big payrolls and those fea-

turing loud brass and race horse tempos will be flying around for locations but won't be able to find a place to light."

"I'm breaking up my present organization," the Mad Mab told the *Beat* in a calculating voice; "because I don't want to get caught in the middle when dance-hall operators, theaters and clubs holler 'Uncle!' Operators can no longer stay in business for having to shell out the huge guarantees orchestras require to cover their monstrous payrolls."

"Business In Slump"

Charlie revealed that, before dissolving, he would fulfill immediate commitments, including Jersey shore one-nighters and the Hollywood film, *The Fabulous Dorseys*. Then he'll knock off for a four-week vacation. "Those men in the band who want to wait around and come back with lower salaries are welcome to do so."

"I wish I could keep up the present payrolls, but it just won't work. The band business is in a slump and getting worse. Take Pennsylvania. The other day I spoke to an executive of a big booking office. He told how the last six Pennsylvania tours by a half dozen of the really top bands left the promoters in such a flattened state that they're going back to booking only small, territory combos."

"Maybe things will be better tonight," he told me. "We got Benny Goodman's band playing. Then he went to the phone and called Penny. 'Hell,' he said when he came back to my table, 'a twenty-five hundred dollar guarantee; and the guy pulls only 750 customers. Murder!'"

Charlie Overboard, Too

Barnet continued: "Sure, things will get better as soon as economic conditions get more stable. But they'll never get back (Modulate to Page 12)"

From Chez To Columbia



Chicago—Last time we printed a picture of this curvaceous canary, Vivian Martin, she was featured at the Chez Parca. Now she's on the staff at WBBM-CBS, doing five local shots a week, and two network shows on Saturdays with Caesar Petrillo and his orchestra.

tained at Julliard by Duke Ellington may join him for his Carnegie Hall concert... Harriet Parsons, the coast columnist, says the Freddy Martins are going to try it again... Gerry Larson, ex-Lopez canary, is talking to Harry Moss about bookings... Tony Pastor is going to Slough City to look for Sue... Musso's two youngest children, Romano and Anna Maria, have opened a cafe in a reconditioned fisherman's hut in Italy. One plays accordion, the other is hostess.

Krupa Ork Hit Hard-By Love!

New York—Daniel Cupid tore into the Gene Krupa band while the drummer's crew was vacationing late last month and emerged with four dove-eyed victims—Carolyn Grey, Red Rodney, Harry Terrill and Joe Dale.

Twenty-three year old Carolyn Grey, vocalist with the band, and Joe Dale, Krupa's road manager, tied the knot July 28 in the boss' Yonkers, N. Y., estate.

Red Rodney, Gene's trumpeter, beat Carolyn and Joe to the punch by skipping off to Philadelphia to wed his childhood sweetheart, Norma Noble, July 23.

Meanwhile, saxist Harry Terrill planned to North Carolina to wed a young southern belle whose name reportedly is still a dark secret.

To add final touch to the vacation, vocalist Buddy Stewart and wife announced July 22 the birth of a seven-pound, five-ounce boy.

Tubman Found Dead

New York—In what was listed by the police as "apparently suicide," Leon Kaufman, 48, drummer, 802 member, with a shot through the right temple, was found dead on the floor of his West 57th street apartment late last month, local police reported.

Arranger Gets 40% Billing!

New York—For the first time in band history, an arranger will get featured billing with a band. The orchestra is Ray McKinley's, the arranger Eddie Sauter.

Ray has provided that the words "playing arrangements by Eddie Sauter" should be run 40% as large as his own in all future promotion pieces.

Sauter first grabbed big raves for the melodic, yet beautiful work he did for Benny Goodman before the war. He was a Mildred Bailey fave, too. It's said, however, that his advanced scoring never reached its full potential until he moved his pen over to the McKinley organization.

Recent efforts of arranger George Handy to get similar public recognition from his boss Boyd Raeburn ended in a brawl between Raeburn and Jerry Brettman, Handy's p.m. (*Down Beat*, July 29).

Coppers Pinch Gal Musicians

New York—Three New York gal musicians were picked up by the cops when they raided the Club Car, a swank after-hours bottle club on upper Fifth Avenue. Cops claimed the spot, operating without a cabaret permit, was making too much noise and put the arm on Evelyn Bellen (violinist), Dorothy Kovler (bass), and Thelma Pierce (accordionist). They were charged with making "loud, disturbing, unnecessary, and unreasonable" noises, and released for later hearing in mid-Manhattan Court.

What will the policemen say when we open our private carpet spot with Charlie Barnet's Sunrise Serenaders if they lay all this on a gal string trio?

James Cuts

New York—In keeping with Charlie Barnet's suggestions (see adjoining column) is Harry James recent decision to cut his \$4,000 guarantee on one nighters to \$2,000. Sad his on many of the spots covered by his recent eastern swing prompted the decision. Harry retains the 60% privilege.

Pics, Concerts, Dough, Rolling In for Woody

New York—Coming month finds the Herman Herd twirling like a top to fulfill all its deals. The band has just been set for Republic's *Hit Parade of 1947*, with shooting starting Sept. 3.

In addition, Woody has an independent deal coming up to produce a full length musical-features as well as, in conjunction with George Pal of Paramount, a nine-minute Puppatoon on jazz, with a score by Ralph Burns and music by the Herd. It will be a serious study of jazz, say his handlers, with the dough unimportant.

Tentative on the bill are a Hollywood Bowl concert for Norman Granz, with Igor Stravinsky conducting the *Ebony Concerto*; also a full-dress symphonic concert involving the Bowl Symphony under Leopold Stokowski and Woody's band playing a jazz symphony by Arnold Greenberg.

Following two weeks at the L.A. Avodan, starting Oct. 1, the band jumps to Texas for a month and then starts its concert tour in Topeka, Kansas, in November. They land at the Paramount theater here around February.

Band has been hitting very well on the coast, with percentages on most of their dates.

Louis Jordan Loses Voice

New York—A severe case of laryngitis, brought on by general fatigue, sent Louis Jordan flying back to his Chicago doc after two opening-day performances at the Apollo theater. He returned for the final two days of his week but shortly ran into more grief when undertaking some one nighters. As soon as possible, says Louis' office, Jordan will have to take a vacation or else. He is scheduled to open the 400 Restaurant on Sept. 4.

Wetling Breaks Arm

New York—George Wetling, drummer and sometime *Beat* columnist, won't be indulging either pastime till after Labor Day. The Wet basted an arm in a fall while chasing a street-car. He's home now and mending nicely, thank you.

New York—New Orleans, the film written to showcase Louis Armstrong and his band, is before the cameras.

Vido Musso to Have Own Band

Hollywood—Vido Musso has left the Stan Kenton band and is lining up men for a new band he plans to launch here within a few weeks. He will be replaced by Red Dorris, old-time Kenton star who left the band two years ago for the service.

Musso, who is backrolling the band himself, will be personally managed by Edna Scofield, with Neal Reid, ex-Herman trombonist, as road manager. This is Musso's second attempt at band fronting; he left Benny Goodman a few years ago for an unsuccessful try.

Dorris will join the Kenton band at Salt Lake City August 13, and will be with the band when they open at Detroit's Eastwood Gardens.

Charlie, Re-Bop On the Cover

Charlie Barnet's pet monkey, Re-Bop, pretends that he doesn't find much harmony in the sax wailings of his maestro on the cover of this issue. But it's all in fun, and the grimaces of the monkey are not the reason that Charlie is breaking up his dance band early this month. He's going out to California to rest for the remainder of the summer, probably will re-organize on the west coast this fall.

THE SQUARE

Lucyann Polk, who replaced Georgia Carroll on the Kay Kyser show, has announced her secret marriage to Dick Noel, who plays trombone with Harry James... Pat Dane, TD's wife, underwent a major operation on the most... Orchestra leaders are huddling with NAACP officials over the plan of inserting non-segregation clauses in all contracts with theaters, ballrooms, concert halls and other places of amusement.

The Terrace Room in Newark, operated originally by Frank Dailey while the Meadowbrook was shuttered, has changed hands again and will become a regular public ballroom instead of a dine and dance spot...



Charles DeLunay, head of the Hot Club of France, and author of *Hot Discography* spending a month in this country, guest of Fred Miller at New Rochelle... John Hammond definitely will not join Keynote as recording exec, but has another deal cooking... Charlie Barnet bounced his last vocalist because she shifted the lyrics on *I Got It Bad* to make the middle words read blue. She took him to AGVA to collect two weeks pay, but hasn't got it so far.

Billy Butterfield, in action only two months, is only \$200 in the red at this writing and his Avodan stay on the coast has been extended to October 1... Cosmo's purchase of National is the only one of all those discussed mergers that has jelled... Lee Castle is playing dates with a bandaged left hand, burned by touching off a whole book of matches... Jack Pleis, BG arranger, is talking with Sonny Kane about writing the songs for a Copacabana show.

Willard Alexander says Vaughn Monroe will go into the Hotel Commodore on October 4 as scheduled, not into the 400 Restaurant as rumored... Dick Stabile is being mentioned as the next of Mary Kirk Brown, NYC beauty-on-the-town... Doris Day should have her signature by now on that Columbia Record contract as a single... Woody Herman said to have purchased Humphrey Bogart's house for \$65,000... Miff Mole is in the hospital with a badly cut forearm.

The three students being main-

Beat Takes Air

Chicago—In keeping with its policy to bring a better paper and better service to its readers, the copies of *Down Beat* intended for sale in the New York metropolitan area are being flown by airplane direct from the printing plant in Milwaukee, instead of being shipped by express as formerly. This special service, handled by Slick Airways, was inaugurated with the July 29 issue of the *Beat*, and will continue indefinitely.

Jazz And The Village Loses A Colorful Figure

by MICHAEL LEVIN

New York—Nick is dead. The colorful 48-year-old night club proprietor and pianist died here July 25th in St. Vincent's hospital of a liver affliction. His passing marks the end of a career that started in small prohibition saloons in the early 20's and ended with the jazz tavern on 7th Avenue that was a steak and jam haven for musicians and college kids alike.

All over town the myriad musicians whom Nick had given a place to work before 52nd Street was anything but shabby brownstones were recalling anecdotes about Nick's aggressiveness and ability to fight for jazz at the same time he fought with the bandmen in his spot.

Guitarist Eddie Condon pointed out that his very successful Club Condon would never have started if it hadn't been for the no dancing, no prancing, no nothing which Nick made popular at his place, and added that Nick gave him work in 1936 when he was beat down to and eating his socks.

Condon said that Nick's education at Georgetown, Fordham Law, and Long Island university medical school helped him handle the angles in the nightclub business. "Instead of passing a bar, he bought one. He was a lot smarter than all the big operators coming in and out of his club. Why, four years ago when nobody else thought of it, he had \$150,000 of liquor stored away back of the Village Corners which used to be the old Nick's."

In His Sincere

Nick started out in 1921 with Joe Brown, who is now Condon's bartender, with a spot at 15 Christopher st., which then moved to 21 Cornelia st. Then he opened one at 45 Grove st. with Meyer Horowitz who now runs the Village Barn, finally operating The Village Rest in 1922 at 4th st. and 6th Avenue with Johnny Boggiano, who now owns the swank Versailles and Julius.

A year later, Nick opened his own place at what is now the Village Corners at 140 7th Avenue. The band included George Zack, Sidney Arodin, Felix Jobbe and a guitar man. This was the start of a long parade of names to include most of the musicians associated with so-called Dixieland or Chicago jazz who found their way to New York City.

Pianists Charlie Bourne and Bob Laine had jobs there in the early 30's, while Sharkey Bonanos had a band there in 1934, including Georg Brunis and Dave Bowman, with the Martinez cornet and George Auld's tenor sax to come in later on.

McKenzie Had Band

When in 1936 Nick moved his tavern to its present location at 10th st. and 7th Avenue, Red McKenzie formed the band for him, including Bobby Hackett, Pee Wee Russell, Georg Brunis, Dave Bowman, Johnny Blowers, Eddie Con-



Nick Rongetti

don and Clyde Newcomb. This was the famous band with a new leader every week: to split the extra leader dough, they simply took turns at fronting.

Jack and Babe Russin's sister Sonny was playing piano, another of the long string of pianists that Nick always had in his spot. He was piano-crazy. To this day his spot has three uprights in it, and a grand on the stand. He used to sit in with the band occasionally, having an 802 card, and the musicians say that for an owner, he didn't play badly.

Long String Of Names

After the Hackett band moved out, a long string of names squatted on the bandstand, including Joe Marsala, Bud Freeman's Summa Cum Laude outfit, Brad Gowans, Sid Bechet, Muggsy Spanier, Zutty Singleton's Trio, Ernie Caceres, his brother and his cousin, and in 1938 a brief big band period with Ray Conniff, Jack Teagarden, and Les Brown. Dinah Shore worked there, as did the Spirits of Rhythm, James P. Johnson, Willie The Lion Smith, Miff Mole, Joe Sullivan and Peter Dean.

What will happen to the famed tavern, which though quiet was still open the night of Nick's death, is uncertain. It seems probable it will continue to be run for the present by manager Jack Russell for Grace Rongetti, Nick's wife, and her two children, Jay and Judy.

However stormy were some of Nick's personal relationships with musicians, they all told the Beat they wanted him remembered as a man who fought for jazz when nobody else in NYC would touch it—that but for him, a lot of them would have drifted out of the music business before its current prosperity caught up to them.

Ironical touch is that Nick's only

Fly With Guy

New York—The Long Island airline, presided by Guy Lombardo, "musician," is now running daily plane service between Manhattan and three towns on Long Island. Tab is \$9.50 one way, more than the airtrip to Boston.

really hit the financial velvet in the past few years, when he was a sick man, in and out of the hospital constantly. Told by his doctors to rest and relax, Nick would still be on the phone to his beloved club every ten minutes if he couldn't be there in person.

His chunky ambling stride on a nitery floor will be missed in this town by musikers and band buffs alike.

Ventura Still Plays Despite Fold Rumors

New York—In the face of persistent rumors circulating the many rehearsal halls along Broadway that the Charlie Ventura band is marked for an el foldo, handlers of the former Krupa saxist say "nuts!"

Following Ventura's break-in date at Joe Waller's Post Lodge, Larchmont, N. Y., he was nodded for a six-week date at the Roseland on Broadway. Also mentioned in early reports from the



Charlie Ventura

Larchmont location were indications that Ventura would be offered an additional two weeks at the Roseland as a result of his effort and popularity at the upper New York spot.

Changes In Band

Yet, before Ventura closed at the Lodge, his six-week date at the Roseland was whittled down to seven days. Roseland ops say that there is no particular reason Ventura was given only one week. "That's all the time we had open," they said.

Replacements as the band came into the Roseland put Lynn Warren in the vocal slot formerly held by singer and vibist Marjorie Hyams and a Ventura discovery, Mickey Allen, into Ed Fischer's singing shoes. Other switch was Ellis Tollison for Eddie Dell on drums.

Anthony Gets Seven

Tomorrow night (Aug. 13) Ray Anthony comes back into the Roseland for seven weeks after his week layout for the Ventura date.

Personnel going into the Roseland with Ventura:

Trumpets—Stan Fishelson, Neal Hefti (arranger), Jack Palmer (vocals), Squaky Stearns; trombones—Leo Cecchi, Bob Asher, Sam Kay; sax—Ed Sczid, Dan Cappi, Barney Marino, Tony Ferrina, Tony Scott; rhythm—Tony Aless, piano; Clyde Lombardi, bass; Ellis Tollison, drums; Lynn Warren and Mickey Allen, vocals.

Doris Day To Leave The Les Brown Band

Hollywood—Doris Day leaves Les Brown band at end of Palladium engagement (Sept. 1). Singer, who is now featured on Jack Kirkwood airshow, will confine herself to radio and picture work here, and has had several offers from movie men.

Union Called About Stink in Night Club

New York—"How the devil could they tell the difference?" shouted Ray Dillman, manager of the El Morocco here, when Down Beat queried him about the complaint the musicians in his plush spot registered about the stink of the garbage

cans in their dressing rooms. "It's their own stink," he added, "let them sit in it."

Dillman explained that the musicians used to buy beer and sandwiches and stuff to eat in the dressing room and would toss the wrappers and empty bottles about the room. He said he told them to try to keep the place cleaner and so they requested some cans in which to discard their refuse. He supplied the cans. Adding summer heat to a good deal of use, the garbage cans, as is their wont, began dispersing their characteristic odor. This drew additional squawks from the boys which led Local 802 authorities in for an investigation.

"The union gave me until Aug. 19 to get the boys into better quarters," Dillman said, "and I promised I'd clean out a surplus liquor room which had showers and a john, but that I wouldn't be able to do it until about Labor Day."

"They held to the mid-August date and I think some union official looking for re-election is just trying to make an issue out of it."

"I've got a room of my own where I work and rest and these characters have enough nerve to ask me to give up my place so that they could use it for a place to play gin," he added. "Imagine that!"

Bands playing at the Morocco are Chauncey Gray and Machito.

Peggy Mann Back on Air

New York—Peggy Mann resumes radio activity Aug. 15 when she appears as guest with Mark Warnow on CBS' Sound Off program.



Peggy Mann

In the following week, Aug. 24, Peggy steps into the line-up of the Hit Parade Saturday night stanza. Long the vocal stand-in for Joan Edwards on that program, Peggy takes over active singing chores for eight weeks while Joan goes Hollywood for picture work.

Porky 'Just Don't Know No Better'

New York—Porky Freeman's ARA waxing of Tiger Rag, which has been credited by reviewers as "nothing like it since Peabody" and has guys wondering whether he's playing an electric banjo or a sawed-off harp, finally has been explained.

Instrument is a regular six-string Spanish guitar, electrified, and "practically ripped to shreds by this Freeman character, who plays like he had eight fingers on each hand."

Porky's trouble is that he's never had a music lesson and no one has ever taught him the limitations of the guitar. Consequently, it is explained, he does things with it that any sane musician knows are impossible.

Maria Kramer Fights Over Will

New York—Attorneys for Maria Kramer, well-known hotel operatrix, are fighting the \$10,000,000 will of her recently deceased husband, Max, builder of the Edison, Lincoln and other Kramer operated hotels, in Surrogate Court here.

They are claiming that the document under probate is not the last will and that she deserves more than one-third the dough, since for years she has assumed all operating duties of the hotel chain.

Is You Is, Barney, Or Is You Ain't?

New York—Either Barney Josephson belatedly discovered a few extra bucks caught in the back of the till, or David Brooks and Patricia Bright began to click with the customers. At any rate, after issuing a letter that Cafe Society Uptown was closing for the month of August, Josephson's publicity office followed several days later with a quick re-take. Summer slump notwithstanding, the place will remain open continuously.

Modernaires Sing With McKinley

New York—It'll be old times for some Glenn Miller alumni when the Modernaires join Ray McKinley's orchestra for a couple of theater dates at Indianapolis (Aug. 15-21, Circle theater) and Akron (Aug. 22-25, Palace theater).

Comes fall and the Modernaires will link with either Johnny Bothwell or Al Donahue, probably the former, for an extended series of one nighters.

Love This Carryings On!



New York—One of these characters IS a trombone player! That's he on the right, Billy Rauch of Russ Cases' band, showcased with Eddy Duchin, the King Cole Trio and others on the Kraft Music Hall show over NBC. The other joe is Edward Everett Horton, of course. As Jimmy Durante would say: "Love this kind of carryings on!"

Launching Benny Goodman Day



New York—Above is the opening scene of "Benny Goodman Day" over station WNEW on July 24. The radio station devoted a full 24 hours to a salute to the maestro, who popped in on various programs as guest, appeared with his sextet on others. Left to right: Mrs. Alice Hammond Goodman, Cab Calloway, Manie Sacks, BG himself, Elliot Lawrence, John Hammond and Art Ford, who launched Goodman Day on his Milkman's Matinee show.

Posin'

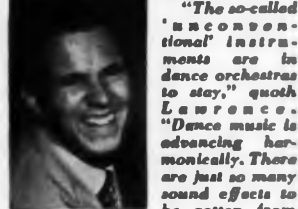
by Bill Gottlieb
THE POSER

What's with unconventional instruments in dance bands?

THE POSERS

Users of unconventional instruments.

Piled way to Pennsylvania Hotel for Elliot Lawrence's Philadelphia story.



Elliot Lawrence. "The so-called 'unconventional' instruments are in dance orchestras to stay," quoth Lawrence. "Dance music is advancing harmonically. There are just so many sound effects to be gotten from 'conventional' instruments. You've got to add new instruments to achieve fresh color. That's why we use an oboe, French horn, bassoon and English horn."

Hopped fire engine to Strand & Spike Jones.

"I can take most unconventional instruments or leave them alone. But I believe that no well-regulated band should be without a Poon-Tangophone. It's a little affair that comes in two trunks, has its own sound effects records and thunder sheets and it can imitate any radio sound from Mr. & Mrs. North to John's Other Wife. We use a super-deluxe model. This one comes complete with 802 card."



Spike Jones. With small calliopes playing in head, phoned Dean Hudson at Virginia Beach.



Dean Hudson. "I'm not so sure," said Dean. "We used a bassoon. But the heat and dampness of the south split it. We had to transpose our parts to other instruments and are now looking for another bassoon. Only trouble is that we fired the bassoon player."

Crossed to other side of tracks to interview exponent of Dixieland.

Chanced upon Wild Bill Davidson, who was cutting a couple of pneumatic drill operators in a session in front of The Keyboard.



Wild Bill Davidson. "What do I think of unconventional instruments?" said Wild Bill, repeating the question. "Well, I don't think saxophones are here to stay."

Had Wild Bill blow me around corner to RKO Building where, in basement, knocked thrice at small door and was admitted to lair of Benjamin B. Bontydrine.



Benjamin B. Bontydrine. "What's with unconventional instruments, Three-Bea?" I asked. "The only one of importance," he answered, "is a job I just developed. I call it the Reynolds trumpet. You play it under water."

Down Beat covers the music news from coast to coast.

Leo Robin Eyes Stage, Feels Show Coming On

By EDDIE RONAN

New York—Leo Robin is in town looking for a story to which he can lend his lyric writing talents. The prolific lyricist, co-writer of such hits as *Thanks for the Memories*, *June in January*, *Please* and *Love in Bloom*, in the east on a vacation.

"It's not for the money," said Robin, who has spent most of the last 17 years in Hollywood collaborating on tunes that unworldly from film sound tracks to become the hit tunes of the nation. "If I wanted to write just for the money, I'd stay in Hollywood. Film tunes pay off. But, right now I'm in the mood to write some show material."

Show Tunes Permanent
"You see," he said, "show tunes are written with more of an eye for permanency than are film numbers. The best show tunes are simple and singable. That's why they last—become standards."

The man who helped contribute such lasting numbers as *My Ideal*, *Prisoner of Love* and *One Hour with You* explained that he has always regarded simplicity and singability as the keystone to the popularity of a song. "I've always kept these two thoughts in mind while writing," he added, "and they've been a great aid. Of course, in the past few years another factor has become important. That is, to write the number so that it is arrangeable. With the growth of dance bands, songs stand a better chance for popularity if they are as equally arrangeable as they are singable. Years ago it didn't make so much difference, but today it does. Other than that there is little difference in writing songs today than there was 10 or 20 years ago."

Little Change in Writing
Robin just the other day was sitting in Toots Shor's restaurant talking with fellow tradesmen on songwriting today as compared to yesterday. One diner observed that many of the numbers today were pretty trite and that in spite of their triteness they became hits. His example was *Hey-ba-da-re-bop*.

Robin tapped ashes from his pipe. "I don't agree with you," he said. "*Hey-ba-da-re-bop* is no more trite than was *Jada* or *Tara-ra-boom-de-ay* and they were very big hits. Songwriting has changed very little. If a song is good musically, it will last. Only the tunes that were topical at the time they were written seem old fashioned today."

Musicians Good Test
Robin explained the last statement by recalling how some years ago he used a line referring to "something in the cellar" and that today it meant nothing. Reason being that the tune was written during the prohibition era and that at that time "something in the cellar" carried plenty of meaning. That dated the number, he said, and it would be as foolish today to write with references to the OPA or GI brides.

Robin concluded, "If musicians like a number, it stands a good chance to become a standard. Because if it sounds good to a musician today, it will sound good to a musician tomorrow."
In Love in Vain is among Robin's most recent hits.

Muzak Will Stick
New York—Contrary to other trade reports, Muzak representatives deny that the transcription and canned music company is interested at the present time in entering the popular record field.

Switches to Keynote
New York—Irv Townsend, formerly with the publicity department at Columbia records, recently switched to promotion and publicity at Keynote.

Sweet Stuff

New York—Ah, the music business! Dean Hudson, in keeping with the times, has decided for a sweeter band. He's switched his trumpet-brass relationship from 4-3 to 3-4. He's put added emphasis on the reeds. Then, to top it off, he has hired a new lead alto man to spearhead the sweet strains: Johnny White. White was recently featured by Dixie Gillespie.

New Club Mixes Band By Formula

New York—A new Broadway night spot, The Ole South, is scheduled to open August 22 at the present site of Topsy's Chicken Shack, across from the Strand theater. Art Hodes is slated to break the first bottle of notes with a mixed six-piece band that will include Cecil Scott, clarinet and tenor; Pops Foster, bass; Henry Goodwin, trumpet; George Lugg, trombone and an unnamed drummer. Kaiser Marshall was originally sketched for the skin spot, but the owners felt that while they'd be willing to back a mixed band, a three-three division was the best they'd go!

Club holds 350 and will have dancing and continuous entertainment. Owners Rasicka and Whidney, prosperous florists sometimes referred to as The Rose Kings, decided on the plunge into the nite club biz when they heard a likely spot was for sale.

Wants All-Out Production For One Good Attraction

New York—In a bona fide move to latch on to a rising or risen band or singing unit that it can push to the limit, Continental records called the Beat for advice. . . . And the Beat is passing the problem on to any of you who may have a solution.

Continental would like one—just one—attraction that it could go all-out on to the extent of up to 700 thousand discs a month. It doesn't want to divide its interest on its big push (it already has several moderate sized "names" on its exclusive lists) but wants to put all its publicity and production eggs in one basket.

Continental, while not a major platter producer, is no newcomer. For about a decade it has been operating profitably, originally concentrating on "foreign language" music aimed at Americans of European extraction and at foreign markets. Recently it took on popular dance bands, like those of Enoch Light, Fletcher Henderson and Sassy Lewis. It also has an extensive jazz library featuring Sarah Vaughan, Slam Stewart, Red Norvo and others.

Continental, which has been pressing records for other labels as well as its own, feels that its one-star show would be sure fire . . . if it could find the one star. The plan would not in any way affect commitments already made with its present list of artists.

For Royal Ears



New York—Princess Elizabeth of the British royal family became a Johnny Desmond fan when she heard him sing in uniform with the Clean Miller AAF band. She requested these recordings, so with the help of Johnny Rosenthal, the Philip Morris call boy, Desmond turns them over to hostess Alice Carlson to be flown to London.

Jack Rosenberg 802 Head, Dies

New York—Jacob Jack Rosenberg, 51, president of New York local 802 for the past ten years, died July 31 from a heart attack at Polyclinic hospital, where he had been under an oxygen tent for the last week. Richard McCann, vice-president, assumes the presidency.

Rosenberg was with the NBC Symphony for 20 years as tympanist and drummer, was secretary of 802 for two years before becoming its head. He instigated the six-day law for seven-day pay, as well as vacations with pay for yearly contractors and had fought the kickback policy during his presidency. A wife, Lillian, and two sons survive. His burial was at Hebron Cemetery in Flushing.

Scotts, Powells Make Headlines

New York—The Scotts and the Powells made the news this issue.

Hollywood actress Martha Scott was wed to pianist Mel Powell and Hazel Scott and hubby, Adam Clayton Powell, U. S. representative from New York, announced the birth of a son. Announcement of the latter came in a page 1 headline of the *People's Voice*, New York Negro tabloid, which heralded "Scott-Powell Baby Is Due, See Page 3."

Shorty Walks

New York—After many assertions and denials, it now appears definite that General Artists Corporation and Shorty Sherock have parted. Sherock could not be reached for an announcement of future plans.

Busse With 4-Star

Los Angeles—Henry Busse has signed exclusive platter pact with 4 Star record company here, cutting first four sides July 22.

That One's a Brunette

New York—Dorothy Brown, the 8-1 shot who upset the favorite (1-4), Hypnotic, in the Monmouth Oaks event at Oceanport, N. J., July 17, is not the same Dorothy Brown from the Beat's N. Y. staff. Nor is there any connection. So don't go plunging on the 3-year-old filly just because you may have a sentimental attachment for the Beat.

Betty Brewer Wins Contest

New York—Betty Brewer, former Tommy Dorsey vocalist, was chosen winner in a contest to "pick a dame" to fill in the quartet of Hi, Lo, Jack and the Dame. Contest was carried by station WHN here. Listeners' votes elected Betty.



Betty Brewer. Quartet, which broke up when Bob Evans, Dave McCleod entered the service, and the dame retired to become a wife, has reorganized and played the Steel Pier in Atlantic City before coming into New York for a big-town debut. Hi, Lo and the D are best remembered for their time with the Kate Smith show and two years on Stage Door Canteen.

Getz Quintet Joins Larger Harper Band

Milwaukee—The Eddie Getz quintet, which was reviewed in the April 8 Beat, is now at Lakota's restaurant here, featured as part of the Nic Harper ork. The Getz unit is also given featured spots of their own.

Roy Lockie Succumbs

Los Angeles—Roy T. Lockie, founder of the Lockie Music Exchange, one of the city's biggest musical instrument houses, died here in late June. His business, consisting of a LA and a Hollywood store, will pass into the hands of his partners, Howard Lockie, his son, and H. J. Snyder.

Just Doin' What Comes, etc.



New York—With the assistance of Joe Reichman, the m-o-o-d Pagliacci of the piano, vocalist Tootie Arden is just doin' what comes naturally at the Hotel Roosevelt, where she and the Reichman band are featured.

Georgie Auld Is Ready This Time!

Has Crack Crew, Top Booker, Needs Break

By DON C. HAYNES

Reviewed at the El Grotto, Chicago

Trumpets: Al Porcino, Buddy Colaneri, Dick Smith, Sonny Rich
Trombones: Mike Dais, Jack Carmen, Russ Sonjon
Reeds: Gene Zanoni, Sammy Zisman, alto; Al Cohn, Irv Roth, tenors; Walter Bettman, baritone
Rhythm: Ray Kral, piano; Joe Pellicano, bass; Art Mardigan, drums
Arrangers: Al Cohn, Ray Kral, Budd Johnson, Neal Hefti
Tenor, alto, soprano, vocals and leader: Georgie Auld

"What's in a name?" Shakespeare once wrote. It's doubtful if he ever heard of the band business. Take Georgie Auld, for example. He's a musician's musician, has an outfit as smooth and musical as any other—but out where the cash customers put down checks at the box office, the name Auld doesn't pull like the magic in a Dorsey, Goodman or James. Musically there's very little lack-

there's little reason why this band can't hit.

Auld's in an unusual spot, much of it quite favorable. There's no money in the band, Georgie and his brother-manager, Ben, are operating on a shoestring. But it isn't bad—the budget is amazingly low, particularly when there is no sacrificing of talent. There isn't a weak man in the present band—and the guys, having nothing to lose and plenty to gain if the band hits (as well as the privilege of playing one of the most exciting all-around books), are anxious to stick it out.

Most of Georgie's money has been spent getting out of an unfortunate Frederick Bros. contract. That now accomplished, the band is lining up with Joe Glaser's Associated Booking Corp. And Joe seems to be just the guy for the band—he's not worried about past reputations, he knows they will deliver and he believes he can build them into

his number one 'fay band.

Georgie Main Appeal

There's no doubt that the main appeal of the band is the leader. Georgie's tenor sax still has few equals, his work on standards sets a warm mood few other musicians can equal. His good looks, unassuming vocal style, all help add up to a personality-leader. The tenor is still his horn, but he plays a lot of alto and soprano, often using the latter instrument as a lead voicing over the reed section on both ballads and jump.

The band, at the El Grotto, was working under the handicap of no gal vocalist, thereby unable to play many of the beautifully scored Al Cohn ballads. A good vocalist is needed. If Lynne Stevens, now with Woody Herman, returns as expected, it will be all the band needs in that department.

Jump, Ballad Books Great

The jump stuff is of the modern school, but tempered with few brass screamers and plenty of catchy riff figures. It's the beginning of a good style, though Auld should be more careful in selecting numbers that dancers will dig, than too many jumpers that knock out just the band and the cats. The book is exceptional, one of the finest, and the band is thoroughly capable of cutting it.

Al Cohn's ballad scoring is something that can't be overlooked—or underrated. There's taste and beauty there, and he is consistently writing some of the freshest scores I've heard in a long while.

There's no corn here, though there are plenty of the current tunes, even medleys. Georgie is playing requests and not fluffing customers, as he once did. He's out to make the band a commercial as well as musical success, and everything he and the band does point that out.

Zanoni, Saxos Outstanding

Outstanding section in the band is the saxes, with Gene Zanoni's lead anchoring the section, leading it with a wonderful relaxed sound. He's a superb musician and the perfect man for that chair. Auld says Zanoni was on his first band rehearsal years ago and with him ever since.

The trumpets, four in number, are almost as good. Their attention to shading and such subtleties is unusual and refreshing in this day of overblowing. Buddy Colaneri takes the lead ballad book with a particularly gorgeous, round tone and delicate phrasing. Al Porcino handles most of the jump lead as well as the more forceful jazz and what high note work there is to play. Sonny Rich is a relaxed, ideal soloist. Main fault here is trying too hard. It gives the section an unsteady, forced sound that clashes with the saxes.

Rhythm Section Adequate

Rhythm could stand a guitarist, but is adequate if not outstanding as it is. Opening night found drummer Mardigan rushing tempos, another night found him steady, playing unspectacularly but solidly for the band. Pianist Kral, whose first original shows a definite arranging talent, not unlike Ralph Burns, who recommended him, is a wonderful soloist, extremely tasty, with

CHICAGO BAND BRIEFS

Business, very slow all over town, has picked up at the Hotel Sherman Panther Room, where Charlie Spivak closes a four-week date Thursday night. The Spivak band is a smooth, musical outfit, just about twice as good as the unfortunate unit he had here last year. Business in the Claude Thornhill room, just so for too long a time, got a good boost from Tex Beneke, and Charlie has kept it right up there.

Friday's opening (16th) at the Sherman will find Claude Thornhill's new band on the stand. This should be a particularly interesting treat, certainly no letdown from Spivak. Louis Prima then follows Thornhill.

The Joe Burton trio, until recently at the Tallspin on the north side, opened in Atlantic City July 28 with the Jane Russell review. Trio's duties were to accompany the screen star's vocal efforts through an extended stage tour. Guitarist Benny Weeks recently became a papa and prefers to stick in Chicago, may leave the trio. . . . Rozelle Gayle, one of this column's favorite entertainers and musicians, is back from his California vacation and in his old Tallspin spot. . . . The Lloyd Lighton quartet had their option picked up on their first weekend at the club—all of which takes care of the Tallspin.

Lennie Tristano has left for New York, where Chubby Jackson will take him under his wing, as reported here last issue, on a jazz concert tour. Several young musicians here are bemoaning the loss of a fine teacher.

Tay Voge is working the 11-11 Club with his trio. . . . Max Miller has left Elmer's and is still undecided what path to take—single, trio or combo. He will record three sides here for a new record company. His sides will be backed by three by arranger-pianist Paul Jordan's sextet, and it will all come out as an album.

Andy Kirk has definitely got the next Band Box date, opening Friday (16th) for four weeks. . . . Tex Beneke returned to town, opening last Thursday for two weeks at the Oriental theater. . . . Laura Rucker is still at the Tin Pan Alley.

A Wilson-like tone. His full chordings provide a solid melodic foundation for the whole band. The band is still a little unsteady, but the inspiration of playing better jobs will help tremendously. It can blow most bands off the stands right now—and that includes every new outfit that has blossomed out in the last year.

Everything's here now, even the booker. It should develop into one (Modulate to Page 5)

Don

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NOTES between NOTES

By Michael Levin

Ernesto Lecuona, the Cuban songwriter, came out recently with an interview in the N.Y. *Mirror* in which he says the son (rhymes with groan) is what we call the rumba, while the rumba, forbidden by law in Cuba, is something like an Irish jig with bumps. "A couple holding and facing each other," said Lecuona, "could no more rumba than tap dance. They would knock each other to pieces"



Mike Ernesto Lecuona

Now if we are to understand Mr. Lecuona correctly he means that Cuba is having trouble with salacious dancing. Now this is very unfortunate; we thought that the U.S. jitterbug had a world monopoly on being sexily degenerate.

There is of course this small point: how does one manage to be sexy while striving desperately to keep both feet on the floor at the racket tempo most dance bands play?

Guy Lombardo's defenders are always pointing out that people propose to the Royal Canadians music, but that no swing band ever inspired romance.

Right as rain, fellas, right as rain. But did the purple thought ever occur to you that maybe the



Ernesto Lecuona

same music which inspires proposals also allows for some real romantic clutching?

In other words, the guardians of our public morality ought to stop snooping around Benny Goodman's bandstand, and start keeping an eye on that fellow Lombardo. Goodman's music offers you good, clean, healthy exercise—puts you back in the fine state of good condition. Lombardo comes along with murky mouthings about romance, proposals, and propositions.

Seems to me that Mr. Lecuona had better stop worrying about that rumba-son distinction and help us straighten out what is getting to be a perilous situation

Business Spotty Along Swing Lane

New York—Despite current pains felt throughout the nightery biz, Kelly's Stable here on 52nd street claims to be doing better than average commerce, according to cash register reports by Ralph Watkins, Stable mentor.

"I don't know whether or not

Cozy Cole Builds Show Package

New York—Ace drummerman Cozy Cole, under the personal management of Howard Mack, has organized a jungle drum, interpretive dance and vocals package aimed at club and theater outlets. Unit consists of Cozy on drums, Buell Thomas handling the vocals and a dance group of three boys and two girls taking the terp turns.

Effort marks Cozy's first stab as a single, having always worked in a big band. Cole was best known for his stint in the Cab Calloway crew and in the play *Carmen Jones*.

for our youth: the insidious attraction, and the opportunity offered for—ah—improper dancing by such lush champions of libidinousness as Lombardo.

Interesting to note that with only a note from the Petrillo-AFM office that there will be price discussions in October, the record companies are starting to get so jittery they can hardly hold needles steady to cut all available bands and tunes now, while the scales are low.

In other words, the gravy has been real good, and they want that nobody should get none of it. This is one time when every musician in the business will be squarely behind Petrillo with no bats. The manufacture and sale of discs in this country has become a multi-million dollar enterprise with the chief elements, the musicians, getting slightly more than bows for their pains.

Everyone says, "Why \$35 is a lot for three hours work; I can't make that in an office". But it doesn't take MGM three hours to make a print of a film, and you sure can't rent them for \$35!

Final use rather than apparent labor should determine cost—at least according to our conservative economic theory. Funny—the people who argue that musicians should be paid only a small amount, since they only do three hours work at a session are the same people who would squawk bitterly at any change in the theory of bond interest, stock dividends, or rigid licensing of patents.

Whose foot is your shoe on?



"The hinterlands have poured on 'jump' music and do everything but blow bands that play it." (From *The Voice of Broadway* by Dorothy Kilgallen in the N. Y. *Journal-American*)

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I can explain it," said Watkins, "but I think our talent policy is responsible. We've got Red Allen, Mary Osborne trio and Pete Brown. And that's a pretty well-rounded bill."

Other spot on the stem that seems to be holding its own, the downward trend notwithstanding, is Jimmy Ryan's, where Georg Brunis leads his dixieland crew.

Among harder hit spots is the Keyboard which recently booked Wild Bill Davison and his jazz crew but was forced to release the dixie trumpeter when the cash register refused to jump in rhythm with the band. Spot now has the Red Camp trio and a string of reasonably-priced chanters.

Auld Is Ready This Time!

(Jumped from Page 4)

of the best all-around bands, full of kicks musically and commercially saleable. A good break in bookings will give Georgie Auld the recognition he at last fully deserves.

Georgie Auld Replies

I feel our commercial and ballad music is on a par with our jump, but hasn't been able to show to advantage because of the shuffling

of vocalists since Lynne Sosona left. The brass section, at the time of Don's review, were "forcing"—that was because of a bad mirrored stand that made them sound dead to themselves. Don't overlook Richard Smith, he's potentially a great trumpeter. The bonus lack their true punch without a fourth. That, along with a guitar, will be added when finances allow. I'm fully satisfied with the records, Zaroni takes care of that perfectly—and as for the rhythm, Kral is a find and will help a lot. It must have been opening night jitter for Maraligan, for he's a steady guy on drums. I know this is easily the finest band I've had. As you suggest, proper booking will do it.

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LOS ANGELES BAND BRIEFS

If Billy Butterfield, making his first appearance here with his new band at the Avodon, does any business at all at the downtown spot, Billy will have something to brag about. Stacked up against him are Duke Ellington at the Meadowbrook; Les Brown at the Palladium, with Tex Beneke due Sept. 3; Woody Herman at the Casino Gardens, with Jimmy Dorsey due Aug. 20; Lionel Hampton at the Trianon starting Sept. 3. That's all, brother Butterfield!

Jive Jottings

The spotlighted center of the Hollywood swing circuit for the moment is the modest little Rounders' club (formerly the Tom Tom) with the Les Paul Trio. . . . The Red Callender Trio moved out to Riverside, Calif., for a stand at the Somerset Home. Skippy Anderson will unveil a new small combo soon featuring Louise Tobin on vocals. . . . Nap-

py Lamare took over the Monday night intermission stint at the Palladium, sharing stand with Olie Cates' big band.

Notings Today

New and capable pianist accompanying Larry Adler at Ciro's is George Greeley, a Juilliard graduate. Calvin Jackson, who backed Adler on his last appearance at Ciro's, couldn't break away from his MCMusic commitments. . . . Slim Gaillard has opened a disc dispensary on Jefferson Blvd. near the Spikes Brothers Music Town under the name of "Youtville".

Ace Hudkins will be in charge of "Musicians' Night", Monday sessions at the new nitery planned for site of former Hollywood Canteen. Idea will be to establish an after-hours eating spot for the profession, with an admission charge at the door to keep out the tourist trade. Impromptu musical entertainment will go on all night.

Band-Diggings

A fanfare to the Les Brown reed section, which has plenty of tone color, thanks to the way the boys switch from horn to horn. Ted Nash solos on both tenor and alto and versatile Eddie Scherr plays tenor, baritone, bass clarinet and soprano sax.

Band to watch: the new Claude

Big As Life—Twice As Happy



Hollywood—Talk of most everyone taking over Al Jarvis' work seems a bit amiss, what with Al merely changing stations and doing as great as ever here. And Al doesn't seem the least bit unhappy with life, or the stream of successors from the east, as he's caught in a little gabfest with Hoagy Carmichael (center) and Freddy Martin (right), both coast characters—not to mention Jarvis!

Lakey-Ray Toland combo, Avodon intermission unit, which is something different. Note the instrumentation: three trumpets (Steady

Nelson, Jimmy Troutman, Bill Schnate), trombone (Ray Heath), piano, drums and bass; with Lakey, the only reed man (alto and clarinet) also playing trumpet. Most of them are ex-James boys, including manager Dave Hyltone.

Behind-the-Bandstand: No blows were struck when the fighting Tommies, Dorsey and Rockwell, had it out at the Casino the other night.

Kay Kyser Under Knife

Hollywood—Kay Kyser was rushed to hospital here for an emergency operation for hernia immediately following broadcast of July 24. He left the show with that program and will return on Sept. 18.



TAMER ASWAD

This is the true name of this popular male singer and Down Beat poll winner, who first won public acclaim in a dance band conducted by a charming girl leader. One of the biggest name leaders in the country tried to "steal" him, finally succeeded when the girl broke up her original combo to take a rest. In addition to his singing ability, this young chap is developing into a first rate comedian, too, on a radio program sponsored by the band leader with whom he is now identified. You know this vocalist as:



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Bowl Bash A Hit With Name Bands

Hollywood—An estimated 18,000 people flocked to Hollywood Bowl July 22 for nearest thing to a jazz concert so far presented at the famed sympho spot. Occasion, a benefit for an interracial hospital to be erected here, was a "live" production of the Al Jarvis Make Believe Ballroom airshow, sponsored by the Daily News and Station KLAC.

Unofficial estimates of gross ran around \$20,000, enough to leave a sizable net for the hospital fund.

Heaviest outlay was for musicians, this net said to have run over \$4,000 with all players receiving regular union scale for three-hour concert (though some worked only a few minutes) of \$20. All top names on program donated their services, it was said.

Featured were bands of Stan Kenton, Tommy Dorsey, Boyd Raeburn, Lecuona Boys, Eddy Heywood, Al Sack (specially organized group); soloists Larry Adler, Art Tatum and the Slim Gaillard Trio. Bop Hope supplied comedy factor. Sponsors plan to make affair an annual event.

Pianist Debuts Band In Fall

Los Angeles—Skitch Henderson, pianist-arranger who launched his new work via Capitol records and transcriptions, will take a band on the road this fall, breaking in on the coast and ending with location stint at a New York hotel. Deal has been set by MCA.

Unusual feature of new band will be a section of five French horns, plus regular sections of five reeds, six brass and four rhythm. Henderson has been using three and four horns on his platter dates.

Henderson will replace Eddy Duchin as solo pianist on the new Bing Crosby show, now being lined up to debut under a new sponsor around Oct. 1. Understood arrangements have been made to tie Henderson's band work in with air show by shifting of show to New York about the time he opens his hotel stand.

Jo Stafford Takes Over Her Program

New York—Jo Stafford returns to the Chesterfield Supper Club tomorrow night (Aug. 13) over NBC. Her Tuesday and Thursday night slots have been filled during her summer absence by such gal vocalists as Martha Tilton, Connie Boswell, Rise Stevens and "some girl named Peggy Lee," as NBC's press department told Down Beat.

Supper Club Monday, Wednesday and Friday stanzas will continue under Perry Como, who will air from the coast for a few more weeks before coming east.

Sympho Wage Hike

Los Angeles—Local 47 heads have set a new deal with the So. Calif. Symphony Assn., sponsoring body for L.A. Philharmonic ork, which calls for boost in musicians salaries from \$70 to \$85 per week for 1946-47 season.



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By Charles Emge

First day's shooting on the Dorsey brothers' picture, which is still under that uncomfortable title, The Fabulous Dorseys, found the two youngsters who enact the roles of Tommy and Jimmy doing scenes in a replica of the Dorsey home town in Pennsylvania.

Both of the youngsters, Bobby Ward (TD) and Bus Backley (JD) actually can play trombone and sax. Bobby is a discovery of brother Jimmy, who has used him as a specialty performer with his band in camp shows.

The story, as it stands (they are still working on the script) will be about as close to an authentic account of the Dorsey brothers' adventures in the music business as any biographical. Janet Blair, latest addition to the cast, has the role of a girl singer, a role with which she should have no difficulty as she broke into the movies as singer with the old Hal Kemp band.

Fairly fictional will be that part of the story dealing with the girl singer and her romance with one of the musicians in the band, a pianist (enacted by Bill Lundigan, the only non-musician, as we get it, who will appear as a bandman).

The legendary scrapping of the brothers, including the incident in which Tommy left the original Dorsey Brothers ork at the Glen Island Casino after a bandstand battle, figures strongly in the story.

Bandleaders who had been signed at writing to appear as themselves in the picture included Paul Whiteman, Charlie Barnet, Woody Herman, and Henry Busse. There will probably be others.

Lou Forbes, who has been tagged as over-all musical director on the picture, says it's impossible to tell just what the score will finally be by the time it is completed. It will naturally be dotted with the hit songs identified with Dorseys and the other bandsmen who figure in the picture. Leo Shuken has written something in the nature of a "double concerto" for trombone and sax which will enable Tommy and Jimmy to display their talents.

Constantly on the set as an interested on-looker is Mother Dorsey, a kindly, alert little lady who will not be seen in the picture, but who is there, the studio boys say, to give "helpful advice". And our guess is that they want her there to keep her boys apart when they have that inevitable row.

Buy's Air To Plug Own Records

Hollywood—Move long anticipated by record and radio moguls was launched here recently when Aladdin Records began to buy direct radio time for promotion of its own records on the Al Jarvis-KLAC show.

They have purchased a 15-minute spot on the three-hour three days a week show. Other firms are eyeing deal with interest, and now that Aladdin has broken the ice several other firms will probably follow.

A Single Again



Hollywood — This is Jean Louise, singer and pianist who is attracting attention here with her fine work. She's doing a single currently and just signed with Atlas records for a series of sides. She replaced Ginnie Powell with the Boyd Raeburn band, and would probably still be with Boyd if Ginnie hadn't left the Harry James crew to return.

Raeburn Slated For East Coast

New York—The Boyd Raeburn band, a fury in musical circles but a sleeper at the box office, is finally getting the nod from the paying public. The band's showing at the Morocco in Hollywood has proved so successful that the General Artists Corp., successors to the William Morris office, have arranged to bring the band East. Probable opener will be at the Aquarium. No dates are set.

Benny Booked Back Into Meadowbrook

Hollywood—Benny Goodman, who turned in sensational box-office marks during his stand at Culver City's Meadowbrook last January, has been signed for a return date following Duke Ellington, who opened Aug. 8 on a four-week ticket.

Handy's Own Firm

George Handy and his p.m. Jerry Breitman have formed the Floranne Music Co. Outside note men will contribute compositions but most the stuff will be Handy originals.

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Lou Mindling Takes Brooks

New York—Following his recent split with managers Eddie Perri and Mike Nidorf, Randy Brooks has taken his handling business to Lou Mindling, who also mentors Buddy Rich, Martha Tilton, Buddy Clark and Dorothy Shea.

Under the Mindling banner, Randy will do a chain of one-nighters before the band comes in to open the 400 club Sept. 8. Band is currently at Seagirt, N. J.

Kenton To Guest

New York—Stan Kenton is earmarked to guest Thursday, Aug. 15, on the Vaughn Monroe Camel show. Kenton will chat as well as showcase his piano stylings on the program.

Three Arrangers In Huddle



Hollywood—What do arrangers talk about when they get together? Arrangements, natch! Here are George Handy, Stan Kenton and Pete Rugolo in that order. Of course, Kenton leads a band, too. After a gander at Handy's beard, we begin to understand what Raeburn was fussing about. Rugolo has been knocking out some fine paper for Stan.—Charlie Mihn Photo

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- (a)—Eb Alto (b)—Bb Tenor
- 18—EEL, THE.....
- (a)—Eb Alto (b)—Bb Tenor
- 19—OCTOPUS, THE.....
- (a)—Eb Alto (b)—Bb Tenor
- 20—SAILFISH, THE.....
- (a)—Eb Alto (b)—Bb Tenor

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McIntyre Music A Mellow Sello

But Too Buck Conscious, Says Mix, Who Suggests Some Old Tonal Coloring

by MICHAEL LEVIN

Reviewed at the Meadowbrook, Cedar Grove, New Jersey

Trumpets: Bob Funk, Florio Scafe, Tom Patton, Bobby Guyer
Trombones: Jim Emert, Gene Bird, Fardie Von Vernon
Reeds: Willie Baker, John Pope—saxons; Fran Rifuglati—alto; Johnny Turnbull—baritone
Rhythm: Ken Harty—piano; Ralph Tilken—drums; Jack Brumke—bass; Walt Ullner—guitar
Vocalists: Nancy Reed, Frankie Lester, Johnny Turnbull
Leader, alto, and clarinet: Hal McIntyre

This is not the Hal McIntyre of *Friday Afternoon, South Bayou Shuffle*, and *Commando Serenade*. McIntyre during the last three years has edged away from the complex bassing, jug-toned reeds, and cello-mellowed trombones that made his Victorecordings trade-topical and now hews to a line of simpler, more commercial dance music with emphasis on vocal ballads.

Previously an intense, serious young man on a stand, interested only in whether his reeds were fol-

lowing him properly or precise brass intonation, Mac is now much more at ease, ready to give and take with the customers, and even provides occasional rumbas with a tenor-band inflection.

The Cromwell, Conn., altman



Hal McIntyre

will never have a society band—he's too consummate a musician for that. But now that he has learned the hard lesson of commercial success: to balance the brass with the sound of silver clinking at the gate, it would seem a shame to completely divorce his band from a really distinctive musical style.

Got Burned Once

Mac got burned five years ago with a band that was above the public's head. He has now assessed the trend as being away from frantic foolery towards slow ballads. No question as to his dollars-standpoint rightness; only question now is whether he hasn't rendered his band's style a shade too non-distinctive in an effort to avoid earlier errors.

Arranger Sid Schwartz's material is workmanlike paper. Many of the things I heard seemed, however, to lack that extra color which will make John Q. Public latch his ear thataway next time. *30 Miles Per Hour*, a new McIntyre discing, is a sample of an easy-going riffer style playable by many bands without the McIntyre musical mastery.

Guyer Is Wonderful

Brass section on review night was suffering from lead chair lip troubles. But trumpets did seem trying too hard to hit 'em on the head, lacking that easy lay-back attack which makes for good phrasing. Tone was thin on higher register, and shading was

badly neglected on some tunes, triple fifths being walloped out without transition.

Second chairer Bobby Guyer, formerly known for his excellent lead-work, is a wonderful surprise. A big Beriganesque tone, wealth of ideas, and a refusal to get stiff even on flag-wavers make him not only the band's sparkplug, but a vacation for these brass-battered ears.

Reeds play real pretty. McIntyre is tops at lead, and the brilliance here shows his influence. Arranging for the unit has a lot of clary over four saxes much like Duke's *My Greatest Mistake* disc: open voicing with melody voiced as 11th and the clary a third above. More freely moving voices plus guttier use of baritone's resonance would fill things out.

Drummer Sounds Good

Drummer Ralph Tilken shows up better than when last heard—sounds as though he is more relaxed at up tempos. Bassman Jack Brumke, a long gangly drink of water, likes to bow solos like Slam. Only trouble is that he sings behind his ideas instead of ahead, and occasionally sings things he isn't playing at all. Some of the boys laughed at this the other night, whereupon he turned and said, "I realize my voice isn't the greatest", which broke up the rest of the band.

Singers were heard at a disadvantage. Frankie Lester was in the midst of a scuffle with Rudy the bartender, so during all his choruses, Rudy came up with the barking dog and similar distractions. Through the din, I gathered he sang well, but occasionally tightened up enough to prevent surety and to put his phrasing off balance. Nancy Reed, a cute 18 year oldster, is competent but simply needs a large voice—what's there doesn't ring enough for ballad selling.

If Hal wants to be really commercial, he could afford to use some routines between Lester and Miss Reed, as well as working Johnny Turnbull in. It would make for a little more display showmanship.

DOWN BEAT'S DECISION:

A clean musicianly outfit which plays a good dance for anyone. With a wee bit of what he left behind: a distinctive musical styling, McIntyre will be a better unit for booker, dancer and listener alike. His newly-gained commercial ken with his unquestionable musical ability could make McIntyre the money music of now or later.

Hal McIntyre Replies

When our band started in '42, we hoped to be different in sound, phrasing and using our brass in a little different manner such as using mutes (Harmon) to such an extent that most bands in the country have started using them similarly, thanks to arrangers Dan Mathews, Howard Gibeling, Danny Hurd and Sid Schwartz.

Even though we don't use the knocked-out things such as *Commando Serenade*, *South Bayou Shuffle*, *Play 49*, now, if you listen closely you will find the same effects now: doubletime sax backgrounds, muted brass (trumpets with Harmon, trombones with gold cups) cup and plunger, bass and piano with counter melodies etc.

Learning what the customers expect from a new band is a real problem when you've left a band with a library of 800 numbers (Glenn Miller) and you find yourself in Glen Island Casino with 58 tunes in your book.

Today our library carries anything. We draw the line at tangos and sambas because we don't do a good job on them and after studying the people who request them, I think they need Arthur Murray for another semester.

I agree we have to play slow music—the public now wants to relax and to talk to their partner rather than be gassed by volume and screaming high G's.

Sid Schwartz, who used to play piano for us, is one of the most talented and colorful arrangers in the country. I think you're dead wrong about him.

Next time listen more to tenor man Willie Baker—he's that good, and I can't say enough about Guyer and Ralph Tilken, a drummer who thinks of the band and not trumpet riffs. He keeps time, a real novelty today.

I still think we have the same sound we had in '42, and we play pretty for the customers too. I showed the review to the boys, and here's what they said:

Johnny Turnbull: It's true we've gone commercial—the public's taste in bands has changed—and we're trying to suit them. We've had much better bands in the four years I've been with the band and nothing happened—maybe this band will really hit.

Fran Rifuglati: Review's probably true—but there are lots of good musical points not mentioned.

Walt Ullner: Review's okay but I think that eventually Hal will get back to his original style.

Nancy Reed: I agree the band is commercial but the arrangements do contain some good musical ideas. We still play some of the old ones during an evening—and after all you can't arrive at an accurate opinion in one night of listening.

Ed. note: The public forms its opinion in one night—and the BEAT'S MIX spent five nights, not one, before writing the review!

Scarlet And Amber (out October 4) and *The Count Meats The Duke* (out September 3) both Cosmos, are our recorded answer to Mix's feeling that we don't have a distinctive enough band sound. —Hal McIntyre

New York—When the Onyx club on 52nd street reopens Sept. 5, Maxine Sullivan, the gal who helped build the club to fame, will be headlined, according to plans at press time.

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Tricky Sam Nanton, 42 Dies On Tour With Duke

New York—Old Gabe reluctantly opened The Gates for one of his chosen people when, at 5:30, July 21, Joseph "Tricky Sam" Nanton, aged 42, was discovered dead in bed at the Scaggs hotel in San Francisco. He was found by fellow musician

of the Duke Ellington orchestra after he failed to show up at a bus that was to take the band to its next engagement.

The fatal hemorrhage, which apparently came while Tricky Sam slept, ended the suffering that for long, frequent intervals during the past year had kept the great trombonist from his chair. Wilbur De Paris, hired some time ago to fill in for Tricky, will permanently replace the genius whose jungle horn was so integrally associated with the unique music of the band.

Nanton, born in New York City Feb. 1, 1904, joined Ellington in 1926, scarcely a year after his band, then known as the Washingtonians, had arrived in New York from the Capital city with a nucleus that included Sonny Greer, Otto Hardwick, Freddy Guy and Bubber Milley.

Sat Out First Night
The meeting of Ellington and Nanton took place at the Kentucky club, a flossy night spot of the period. The story goes that the first night Tricky came to play, he arrived with hats, plungers, horns and buckets, sat down and waited for Duke to tell him to take a chorus. Duke didn't realize that Nanton couldn't read and paid no attention to him. So Tricky didn't play one note the entire evening. (Rex Stewart, an Ellington alumnus, told the *Beat* that Tricky could read but that he was waiting for a signal from Ellington and actually didn't play that first night.)

Tricky's nasty, growling trombone was one of Duke's trademarks, especially in the band's first decade. Nanton was taught the style, which Duke fancied for its "jungle" effects, by trumpeter Bubber Milley, the original growl horn man. When Bubber quit the Duke (just a few months before Bubber's death) it was Tricky who taught Bubber's replacement, Cootie Williams, how to growl with a trumpet. Since Cootie left the Duke a half dozen years ago, Tricky's passing leaves the Ellington orchestra without any of his three most colorfully named, colorfully voiced stars: Bubber, Cootie and Tricky Sam.

Previous Jobs
Prior to joining Ellington, Tricky had played with Frazier's Harmony Five (1923-24) and with Elmer Snowden's and Cliff Jackson's orchestras (1925). The Duke's lead alto man, Otto Hardwick (currently on one of his "disappearance" periods from the Duke) gave Joseph Nanton the nickname "Tricky Sam" in tribute to his musical ingenuity.

Tricky, a stocky, heavy faced individual, was famed for his solo work and for his membership in what was probably the greatest trombone team in music history: the combination of Lawrence Brown, Juan Tizol and Tricky. Of the three, only Brown remains with Ellington; and he, of late, has been vacillating in and out of the organization. Tizol is now firmly entrenched with the Har-

ry James orchestra.

Nanton's Recordings
There are many records featuring the Nanton trombone. *Saddest Tale*, Tricky's only composition, was cut in 1935 on Brunswick 7310. Other outstanding Nanton sides, all under Ellington's name, are: *Black And Tan Fantasy*, 1927, Vocalion 15556 and Brunswick 3526; *Echoes of the Jungle*, 1931, Victor 22743; *Hyde Park*, recorded in England in 1933 but issued here in 1935, Decca 323; *Flaming Sword*, 1940, Victor 26797; and, most recently, the First (Black) Movement of the Victor album of *Black, Brown and Beige*. For an example of Tricky's less famous open horn, there's *Rockin' In Rhythm*.

For those collectors who can dig way back, there are several sides of importance by the Wash-



This is an early and very characteristic shot of Tricky Sam, taken when Barney Bigard, shown with his famous clarinet, still was with Ellington. Sonny Greer, of course, at the tubs in the background.

ingtonians: *Bugle Call Rag*, *East St. Louis Toodle-oo*, and *Take It Easy*.

Tricky Sam was buried July 27 in Chicago. Services were held at Jackson's Funeral Parlor. His wife, Marion, lives at 6246 South Parkway, Chicago.

Plan To Put Gennett Jazz On Market Again

Los Angeles—Several of the most sought after old jazz sides may be put back on the market, from the original masters, if plans of the grandson of the founder of the Gennett record company are realized.

Henry Martin, operator of a radio and record shop here, whose granddad started the Gennett label, one of the most famous of all labels identified with recorded jazz, plans to form a company here to revive the famous old label.

Delving through old masters in Richmond, Indiana, the firm's old home, Martin has found several items previously overlooked and never re-issued. He says he has or can secure pressing rights to all Gennett masters, as all reissues were leased and not sold outright to other companies.

Bix Beiderbecke and many other jazz greats made their wax debuts for the old Gennett company, a subsidiary of the Starr Piano company. Contrary to general belief, Gennett has not gone out of business, but has been active in sound-effect work.

Bob Astor Picks Up Baton Again

New York—After a tough health siege in the army, long, lean Bob Astor of *Big Fat Butterfly* fame, is back on the band routes with a 12 piece, including four trumpets, five reeds, and three rhythm plus gal singer. Astor's band, managed pre-war by MCA, is now working New England for Boston's Ford Agency.

Astor himself doesn't do any playing on the stand, but is one of the most colorful front men the east has ever seen, his vocabulary of jiveisms acquired during a disc-jockey stint on the west coast conspiring to totally melo-rooney his audiences.

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DOWN BEAT

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MEMO

From: New York Staff
To: Managing Editor—Chicago

File this as a query on the music business and extent of its linkage with narcotics. The situation is serious. At least ten well-known men have been hauled before courts recently on the west coast and been given terms or suspended sentences.

This would be bad enough if it were only a question of marijuana. But information available here shows that during the war years there has been a tremendous increase in the use of heroin by needle, and that various people in the music business have availed themselves of the opportunity to try a new kick.

Marijuana is bad enough, but there is no questioning the fact that heroin medically has far severer after-effects. Question of musicianship seems to be an unimportant factor. Ace soloists playing on the Street here told us that in their opinion, guys who light up or used the needle generally played no better than when not high.

Situation is made more critical by the knowledge here that the Narcotics squad of the N.Y. police department, plus federal agents are readying themselves a drive to smack what is admittedly a non-hushed selling proposition.

Salient points seem to be: musicians generally resent any drive against use of narcotics by hornmen, feeling that every man's poison is his own business, and that a certain amount of artistic license is involved.

There is also the problem of the police. From the experiences we have had with the local law enforcement agencies, we are not convinced that they are the most efficient nor the fairest operating units in the land. Also we feel that it behooves the music business to wash its own dirty linen in private without hollering "copper". Regardless of what information we have, there is an understandable aversion here to "singing" in that particular key.

Contrariwise, bigtime musicians here are the idols, not only of younger sidemen but of lots of kid music-fans who are getting the idea that to be good, you must be frantic—and that being frantic now involves putting a needle in somewhere other than a record player.

It was a bad deal before the war—but it is much worse now, and unless the business takes some action of its own accord shortly, law enforcement agencies including federal agents are going to be able to move in to make some sensational arrests.

Complicating factor is that to our knowledge several sidemen here are mixed up with something more than just using narcotics—they seem to know a lot about its merchandising and procurement.

The music business has taken a lot of unfavorable daily press mention in the last few years, starting with Petrillo and running through all sorts of unfair sensationalism such as the Walter Benson rape case, kicked out of court, with almost no press mention, after the original lurid headlines.

If this deal ever really busts, it will give the business a wallop from which it will have a tough time recovering. We grant that musicians are artists and therefore generate for their own society a type of living different than that of fishermen, bankers, or club women.

However it seems to us this leeway doesn't include needled dope. The long-run effects, physically, morally, and socially are too potent.

The union has ducked the issue for years. Effort after effort has been made to get legislation passed forcing expulsion for proven Narcotic Nicks—with no results.

Which leaves us with a lovely bag: print some of the facts, hurting individual musicians; go after the men running the racket, who have nothing to do with music and therefore use it; skip it completely, and wait for the feds and the local cops to close in; or try to figure some way to get the business as a whole to handle the situation.

We favor the last. What we want to know from you is how!



Can Do!
New York—Johnny Bothwell is one lucky leader who has no marital complications in kissing his vocalist. For the attractive young lass in the Bothwell bearing is not only vocalist Claire Hogan, but also Mrs. H.



Del & Dottie
Chicago — Del Courtney and his vivacious vocalist, Dottie Dotson, take time off from their appearances at the Blackhawk restaurant to pose in the Moon Rocket at Riverview Park.



Singing Bride
Chicago—Helen Woods, singer on the American Broadcasting network, became the bride of Steve Steck here on July 8. Her new husband sings, too, but mainly plays trumpet with the Tex Beneke band.

CHORDS AND DISCORDS

Smacks Critics

Cleveland, Ohio
To the Editors:
Far too many collectors are expressing opinions in writing about jazz, whereas they ought to confine their activities to checking master numbers and gathering data for discographies. This misguided criticism has flourished for some ten years. Around 1935 Charles E. Smith and Marshall Stearns wrote some pieces that were not too bad, but



"Saxie's studying still life now—but all he paints are oranges!"

then some of their ideas were borrowed and distorted by George Beall, Bill Coverdale, Steve Smith in New York, George Avakian, Campbell Holmes in Los Angeles, Jack Armitage in London, Bill Russell and a host of others. And several years ago Paul E. Miller declared to me (without smiling) that Jelly-Roll Morton was the greatest single influence in jazz music. Jelly-Roll and his ragtime piano never was an important jazz factor, and neither were his records.

The one man in this country (or world for that matter) who knows the most about hot jazz and records is Bill Rosenberg. Unfortunately he could never express his opinions in writing. He has been collecting and listening to jazz for 20 years, and 17 years ago taught me whatever I know about it. In addition, and this is very important, he found time to develop himself into an expert journeyman in the craft—not the best hot cornet player in the country, certainly; but very, very good.

Bill taught me years ago that all jazz stems from about six artists. Louis, of course, above all. Jack Teagarden, Benny Goodman, Coleman Hawkins, Earl Hines and Bessie Smith. These are the best, always were and probably always will be.

This declaration isn't new or original. The importance lies in emphasis. Most collectors and "jazz critics" recognize the artists, but they fail to appreciate completely just how great they are—then emphasize the talents of some inferior musician and claim he is the best.

These collectors and "critics" fail to appreciate greatness or even genius. They hear but they do not listen. In fact I'll even go so far as to state that if those collectors and writers do not recognize the superiority of Tea and Benny and Earl, and continue to rave about other, newer musicians, they miss hot jazz completely and ought to collect stamps. But here is the real danger—never should they be allowed to write about jazz.

Your Mix and Don are Clevelanders—if either of them return here, why not interview Bill Rosenberg and publish a piece on his sane criticism—it might be bombshell, and help to deflate the egos of those absurd "critics."

Art Cutlip.
Down Beat will agree with Cleveland pianist Art Cutlip that Bill Rosenberg is one of the country's finest jazz cornetists. Not only is his opinion due Bill's ideas, but also his horn.

Lauds Editorial

Hollywood, Cal.
To the Editors:
The guy who wrote the editorial in July 15 issue (*Beat's 12 Years*) is on the greatest kick yet. Any cat who went through the war and thereby had his eyes opened to a few of the larger facts of life will dig that spiel about political and social horizons. The guys who condemn the *Beat's* "non-musical" stand will be the reactionaries who are too tired to want to move ahead or those who have a stake in the status quo. Keep punching, old man, it's righteous!
That editorial is posted prominently in my store for all to read:

RAGTIME MARCHES ON

- NEW NUMBERS**
- CANNIZZO**—A daughter to Mr. and Mrs. Philip Cannizzo, July 18. Mother is Celeste Lloyd, singing pianist.
 - MARSHBURN**—A daughter, Sar Beth, to Mr. and Mrs. Faust T. Marshburn. Father operates C & W Booking Agency in Wilmington, N. C.
 - STEWART**—A son, Sean, to Mr. and Mrs. Buddy Stewart, July 22, in New York. Father is Gene Krupa vocalist.
 - DEHN**—A son, David Martin, to Mr. and Mrs. Hyatt Dehn, July 24, in Hollywood. Mother is singer Ginny Simms.
 - WATKINS**—A daughter to Mr. and Mrs. Ralph Watkins, July 21, in New York. Father is Kelly's Stables op.
 - DAVIS**—A son to Mr. and Mrs. John Davis, July 18, in Philadelphia. Father is op of Philly Trianon ballroom.
 - ETTS**—A son to Mr. and Mrs. Leon Etts, July 8, in Philly. Father is ruitarist-singer with Don Crist trio.
 - POWELL**—A son, Adam Clayton III, to Mr. and Mrs. Adam Clayton Powell, July 24, in New York. Mother is pianist Easi Scott.
 - SEXTON**—A son, James Ernest, to Mr. and Mrs. James Sexton. Father is bassist and trombonist formerly with Ted Fio Rino and Freddie Nagel.

- TIED NOTES**
- COOK-REYNOLDS**—Howard Cook, bass man with Joey Kearns WCAU staff ork to Jane L. Reynolds, non-pro, in Camden, N. J.
 - POWELL-SCOTT**—Mel Powell, pianist, formerly with Benny Goodman and the Glenn Miller AAF band, to Martha Scott, Hollywood actress, July 24.
 - DALE-GREY**—Joe Dale, road manager for the Gene Krupa band to Carolyn Grey Krupa vocalist, July 26, at Krupa's estate in Yonkers, N.Y.
 - RODNEY-NOBLE**—Red Rodney, Krupa trumpeter, to Norma Noble, non-pro child-brood sweetheart, July 23, in Philadelphia.
 - CAPPI-PALTINIERI**—Danny Cappi, saxist with Charlie Ventura ork, to Jean Paltinieri, July 23, in Brooklyn.
 - KEENAN-SERAFIN**—Bobby Keenan, drummer, to Frances Serafin, July 6, in Bridgeport, Conn.
 - MOFFETT-SULLIVAN**—Tommy Moffett, disc jockey on WHAT, Philly, to Alice Sullivan, non-pro, July 7, in that city.

- FINAL BAR**
- SEPTON**—Harry Septon, 48, manager of the Orpheum theater in Wichita, Kasam, June 1, in that city.
 - FOSTER**—George Foster, 82, theatrical agent who gave Harry Lauder his start and first, brought American jazz band, a Paul Whiteman unit, to England, July 26, in London.
 - NANTON**—Joseph (Tricky Sam) Nanton, 42, trombonist with Duke Ellington band, July 21, in San Francisco.
 - DE LORENZO**—Rocco Lewis De Lorenzo, 99, ex-shipboat musician and oldest member of Milwaukee association of musicians, July 11, in Milwaukee.
 - PUCKETT**—George R. Puckett, hillbilly singer, guitarist and pianist, last with the Stone Mountain Boys, July 19, in Atlanta.
 - RONGETTI**—Nick Rongetti, 48, July 25th, in NYC. Proprietor of "Nick's" night club in the Village, well-known to all jazz musicians.
 - MOELLER**—Henry Moeller, 52, the "Herr Louie" of Chicago's Old Heidelberg restaurant "Hungry Five", July 27, in Chicago.

figs, hepsters, card holders and cats.
Ross Russell.
Mike Levin authored that editorial, and he, as all Down Beat staffers, keep their eyes open to all that concerns the working musician.

Stork Stills Songs

New York—The Dinning Sisters vocal trio will be inoperative until Sept. 15 because of the stork. Ginger, who in private life is Mrs. Harry Lutke, is expecting between now and mid-September.

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

I MARRIED A RECORD COLLECTOR by Mrs. George Hoefer

I'm pretty new at this business of being a record collector's wife. But that doesn't mean I haven't had an adequate taste of the horrors that lie ahead. Oh, don't shrug your shoulders and tell me you are married to a guy who collects cobras or baby black widow spiders. This is much worse. When I first met George Hoefer about a year ago he seemed like a nice brown-eyed character with a great capacity for enjoying himself. Little did I know that he was a Doctor Franken-

stein who had created a monster of unheard of proportions. My first date with him was something like the bat-rat scene in Lost Weekend. From 10 p.m. until a chilly sun arose over the Tribune Tower, I listened to what sounded like an endless cacophony of sound trying to be music. Later I learned that it was 'jazz' or 'le jazz hot' if you want to be intellectual about it. The session was in a dilapidated building on a dilapidated Chicago side street. When a trumpet wasn't making an effort to burst my ear-drums, some weird looking gnome was whispering—"George, have you heard the cornet solo on Splogm? Sounds just like Bix." Or, with great excitement, "George, Alfie has found a copy of Speak Now or Hereafter Hold Your Peace on Vocalion." I was scared into fits at the antics of a woman I later learned was a moldy fig. After that night I was in a steady whirl learning about my beloved's idea of fun. I found I could learn the facts of life if I made a casual perusal of the titles of some of the early jazz

masterpieces. Remind me to put them out of the reach of the children come 1956. I learned that Wash Day and No Soap and Think You Need a Shot are the names of tunes. I stopped grinning horribly when I heard such titles as Terrible Operation Blues, Pattenin' Frogs for Snakes Blues and Mean Old Bed Bug Blues. I learned that the Ipana Troubadour was a jazz artiste and not a toothpaste salesman. During this period of education I often caught George looking at me thoughtfully as if he wondered whether my lack of appreciation didn't put me out of the running for his hand. But I finally hooked him one night last spring when Jack Teagarden was playing in the Hotel Sherman Panther Room. After the job, Big T, his wife, George and myself made the rounds of the bistros, finally ending up in George's apartment at 9 a.m. It had been a long night, and soon Mrs. T. and George were fast asleep in chairs. George awoke an hour or so later to find me sitting on the floor listening enraptured to the blue notes

Peanuts Holland Builds 7-Piecer

New York—Trumpeter Peanuts Holland is pulling together a seven-piece combo with MCA booking. Combo at press time: Porter Gilbert, alto; Dentz Thornton, piano; Roy Mays, drums; Charles Greenlee, trombone; Curly Roberts, bass; Don Stovall, sax, and Peanuts on trumpet. Group has been auditioning for various name spots around town.

issuing from Teagarden's trombone which had been greased with my best hand-cream—I was in. So, I married him. After the wedding he tried to carry me over the threshold according to the time-honored custom. But he dropped me flat when he tripped over a case of records. Once ensconced in my new abode I found there was no room for my clothes or books—thousands of records occupied

every available space. You couldn't get through the hallway. It's his storeroom for beat-up record cartons which he says he may need some day. I began having nightmares wherein giant records with arms and legs chased me over a field of broken beer bottles. After the honeymoon he retreated behind his typewriter and started cataloguing. He hasn't spoken three words to me since. I'm getting a little more used to it now, though—even if the apartment is a mecca for record collectors from all over the world. Don't get me wrong, I'm still not knocking myself out to such tunes as the Penicillin Boogie or The Independent Voters of Illinois Stomp, but I am to the point where I can smile fondly upon George as I would upon a little boy with an erector set. And he's promised me that I can name our first son Mark instead of Lead-belly. After that—well, don't you think Woody is a cute name for a boy?

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Barnet Busts Band —Predicts Bad Biz

(Jumped from Page One)

to where they've been the last few years. Bands can't keep asking such big prices that promoters on one-nighters have to charge dancers \$2.50 instead of \$1.10 in the hopes of making a profit. The orchestra leaders, in turn, will have to cut expenses to be able to accept smaller guarantees. That means either smaller bands or smaller salaries or both.

"I'm one of the worst offenders. I have six trumpet men, alone. Imagine that! And I have side men making \$300 a week, some even \$350. It's nuts! I'm going to cut down on personnel and get lesser known men who play just as well as the 'names' but don't want all that gold. Someone like Sam Nestico, for example."

Cherokee Charlie then went on to show how, in the good old days, it cost a bandleader only two or three hundred a week to play a "prestige" job at a big, highly-aided hotel. Now it costs \$1,400, said Charlie, citing one specific instance. Charlie also stated that he netted only \$500 out of a \$5,500 take from the Aquarium. "And that's a choice spot. At a \$5,000 location, I just break even."

Citing the old Red Norvo orchestra as a clue to the hip yet

"gentle" kind of music he now wants for himself, Charlie pointed out that even lower prices wouldn't bring in customers to a musical orchestra. "We must play tamer music, too."

"I realize I'm one of the worst offenders on this score, too. But I now know we must forget about the few screaming fans who line up against the bandstand and applaud flag-wavers. We'll have to look over their heads and watch the bulk of the audience to see whether or not they're walking back to their chairs in disgust because they can't dance to the music."

There were other Barnet statements in this vein:

"Arrangers will have to be restrained. They must not continuously write over the dancer's head."

"Red Norvo's music, with its beat and musicianship combined with easy tempos and pretty melodies, was ahead of its time. That time is now here."

"Tension' music was O.K. during the war. Now we're done with it."

"Every promoter has pleaded with my office: 'Please ask Charlie to play some slow numbers.'"

"Sammy Kaye hasn't been

Big Noise

Cincinnati — Count Basie opened at Castle Farm near here recently with a good house and a visit from the sheriff. The "house" came to dig the Basie band, but the sheriff came out to the club on a complaint from a nearby resident that the band was too loud. The manager agreed with the constabulary and promised to tone down the band. Basie was in Castle Farm for a week and is currently at the Aquarium in New York City.

laving any eggs."

"I don't mean that I'm going mickey-mouse. We'll keep the Duke stuff, of course. And if something exceptional comes along, we'll play that too, regardless of tempo or volume. My band will always experiment."

Charlie warned that bands had better wake up and figure out a solution. It would be nice, he thought, if all band leaders and promoters could get together and, collectively, work out a plan for smaller admissions and smaller salaries. But since this was unlikely, each orchestra leader would have to figure out his own salvation. Charlie's solution happens to be, primarily, a smaller brass section, for the purpose of lowering costs and volume. He also mentioned a recent Hal McIntyre contract in which all promoters agree not to charge dancers more than \$1.10 on McIntyre dates.

Theaters Slipping Also

Charlie also felt that bandleaders should join with theater managers in arresting the rapid decline of theaters carrying name bands. "We orchestra leaders, on our part, should play more appetizing music. The managers, on their part, should stop insisting that bands perform according to the same hackneyed format every time: fast opener, pop, girl singer, tap dancers, ballad, jugglers, boy singer and so on." "As far as the band business is concerned," Charlie summarized, "the party is over."

Gets Gal On Bass

New York—Beryl Booker, gal bass player who also doubles on vibes and piano, replaced bassman Billy Taylor in the Slam Stewart combo at the Three Deuces here. Taylor is forming trio of his own with John Collins and John Levy.

Back To The Gravel Pit, Gertie!



Chicago—Having presented Gravel Gertie, the Dick Tracy comic strip character, with the title "Miss Cement Mixer of 1946", Alvin Karpis is rewarded with a guitar solo by Gertie herself. Alvin, who plays some guitar himself, ain't too happy!

Mel Powell And Actress Wed

Los Angeles—Mel Powell was married to stage and screen actress Martha Scott in Las Vegas, July 22, just 15 minutes after the actress was granted a divorce from her former husband.

Powell had been in Hollywood for several weeks on leave of absence from the Benny Goodman band. The couple flew to New York after the wedding.

The actress, recently starred in the stage play, *Voice of the Turtle*, goes to London after a short honeymoon. The pianist will remain in New York. His place in the Goodman band has been filled by Joe Bushkin.

Kin of Labor Exec Nixed In Petrillo Trial

New York—Attorney General Tom Clark has substituted Robert Pratt, trial specialist in the criminal division of the department of justice, for J. Matthew Woll, Clark's assistant, as prosecutor in the James C. Petrillo test trial.

Reason being that Woll is the son of the vice prexy of the American Federation of Labor, with which the AFM is affiliated. Switch was requested by Rep. Clarence Pratt, author of the anti-Petrillo bill.

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RECORDS

Herb Abramson, former recording director for National Records and the man responsible for getting the needle to Sioux City Sue, Atomic Boogie and the revivals of Prisoner of Love and You Call It Madness, is back with the indie after a five month leave of absence.

Victor is agog over *Pee Wee The Piccolo*, a follow up by writer George Kleininger of his kiddie album *Tubby the Tuba*. *Tubby* was a Cosmo product. *Pee Wee*, an item that should give the friends of clarinetist Pee Wee Russell a few days worth of gags, will be out in early fall. The Camden diskery has also announced the pairing of Etta Jones, former Onyx Club blues singer. She's cut a date with J. C. Heard and will split her platters so as to have a race number on one side, a pop tune on the flipover. Decca is jumping Louis Jordan from its 50c to its 75c label. . . . Henry Busse is now with 4 Star Records.

Eric Bernay, president of Key-note, is in Hollywood establishing offices and factories for his diskery. Included in the coast set-up is a mixing and milling plant. Bernay hopes to be able to click off 200,000 platters a month at his western facilities.

LOCATIONS

Bobby Byrne, Dean Hudson, Johnny Bothwell, Buddy Morrow and Ray Anthony are set to follow Charlie Ventura at the Rose-land in New York. . . . Guitarist Bill D'Arango has joined the Teddy Wilson band on the CBS *Night Life* show. . . . Curtis Bleener, back from service overseas, has been writing the music and conducting *American Portrait* (CBS, Saturdays 6:15-6:45 EDT). He also did the Columbia Workshop show on July 28. *Penny Piper* is blossoming out

as radio chirp on KECA, Hollywood, with the Helene Curtis show, Music By Adlum (Monday nights) . . . Evelyn Knight has left the Versailles (NYC) for a vacation, with Carl Rosasa's orchestra taking over. . . . The Catskill's Borcht Belt has taken to *Balletiere*, with Josh White and Peter Seeger among those playing the resort spots. In this same territory, Earl Warren, refugee from 52nd St., opened Aug. 3, at Grossingers for two weeks, with option till Sept. 7.

PUBLISHING, ETC.

Ex-GI Larry Coleman has joined Paul Secon, former Billboard writer, in organizing Imperial Music. Murray Sporn, onetime contact man with Leo Feist and Jewel Music, is the third partner of the firm, whose No. 1 plug will be *The AM-PM Song*. Following Louis Jordan's lead, Billy Eckstine and Lucky Millinder are to make movie shorts that will be tied in with personal appearances. . . . The William C. Powell agency, Indianapolis, is handling the Jimmie Lofton band. Lofton is the former pianist-arranger with Fletcher Henderson and Billy Eckstine. Lofton has switched to tenor sax.

New York—Jack Archer, ex-Woody Herman road manager and one-night departmenter in the William Morris agency, is expected to head westward to work out of the Hollywood office of WMA. Phil Brown of the Don Haynes office is figured to replace Archer here. Archer's wife, trumpeter Billie Rogers, accompanies him west.

Leads Band



Chicago—Mary Hartline, 18, an eye-ful, handles the baton for the band on the Junior Junction radio show on Saturdays over station WCFL. It's a teen age show, by and for teen agers.

Ray Goldie On Air

Amarillo, Texas—Ray Goldie, whose 9-piecer has been featured at the Herring hotel here for three months and is being held over indefinitely, now has three broadcasts weekly from the spot.

New York—Ben Ribble, maestro at Donohue's in New Jersey, gets a national network wire for airings from the spot. Ben, former vocalist with Joe Reichman and Frankie Masters, recently was discharged from the service.

Crosby Going, Going— & For Only Ten Grand!

New York—If you collect Crosby records . . . or wish you had . . . here's a chance to pick up a little collection that won't cost you more than the price of an eight room house; \$10,000 plus. Better buy the house, too, to go with the records.

The collection currently belongs to Bob Wild, New York ad exec, who figures now's the time to sell and who is auctioning off his 3,500 pieces of Crosbiana, with minimum bids of \$10,000 invited. One such minimum bid has already been received; but he's holding out for something around \$18,000, Wild claims (not "wild claims").

The fabulous collection includes every commercial record, foreign and domestic, cut by Der Bingle plus radio broadcasts, government discs, movie sound tracks (on records) and many personal transcriptions. The set-up includes card-indexes, statistical records, special cabinets, instant selection features and one small, collapsible boy who care-

fully wipes each record before use.

Wild used to live in Hollywood where he occasionally met Crosby and got bitten with the obsession of collecting all frozen samples of the Groaner's groans.

The collector denied he was ultimately aiming for a bid from Crosby, who lost his personal collection some years ago when his house burned down. Wild did say he got an inquiry from Decca that might have originated with Bing. But, he pointed out, after the Great Fire, Decca made special prints of Crosby records from every master on the shelves; and Commodore supplied another 150 items. Plenty, of course, have not been replaced.

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Rob Roberta

New York—While sipping a few in the Copacabana with her husband, chanter Roberta Hollywood, former wife of Danny Hollywood, GAC radio department, and onetime known as Betty Engels, vocalist with MacFarland Twins orchestra, lost some of her clothes.

A couple looters sifted through the car belonging to the couple after breaking a window and gathered up some \$500 worth of Roberta's clothes and a portfolio belonging to her husband, John J. Quinlan, an exec with an aircraft company. Roberta is currently at the Hotel Dixie's Plantation room.



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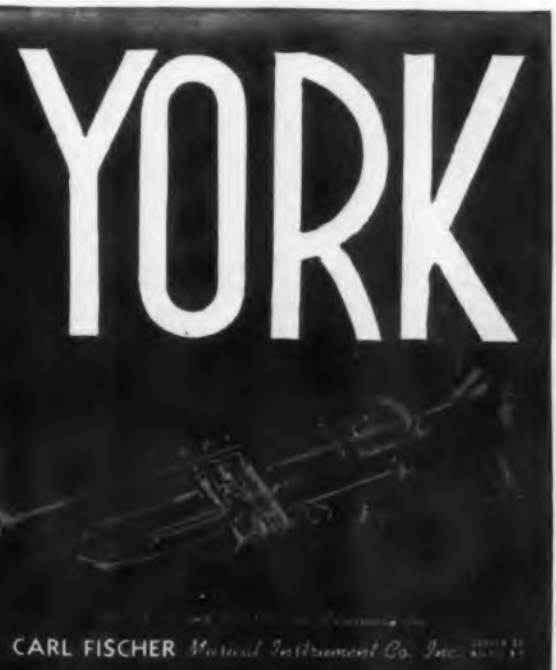
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The ballad, *You Keep Coming Back Like a Song*, from Paramount's *Blue Skies* is the new plug on Irving Berlin's books. Picture is due for release sometime in September.

Melody Lane is pushing *Two Silhouettes*, composed by Charles Wolcott and Ray Gilbert.

Southern music is currently working on *Without You* (Tres Palabras). Tune is from the Walt Disney production *Make Mine Music* and has been recorded by Randy Brooks, Frankie Carle, and Desi Arnaz. Osvaldo Farres wrote the music and Spanish lyrics while Ray Gilbert penned the English lyrics.

Sid Temper and Roy Brodsky combined talents to write *Bagel and Lox* and *Eighty-Six*. Eddie (Rochester) Anderson has recorded both numbers for Apollo and the Charloters cut *Bagel and Lox* for Columbia. American Academy is publishing them.

Starlight music is plugging *Adventure* and *Connecticut* penned by Abner Silver and Nick and Charles Kennv. Waxings on

Babbitt Gets Share of Gravy

New York—Harry Babbitt, former Kay Kayser vocalist recently discharged from the service, has sliced a fair-sized cut out of the male vocalist solo pie since his return to civvies.

Babbitt has some 15 weeks to go on his Thursday night *By Popular Demand* show over Mutual and currently is being measured to finish out the summer run of the Philip Morris NBC stint with Margaret Whiting. In addition, he has three sides, *Sunny Weather*, *Derry Dum* and *Who Do You Love I Hope*, recorded for Mercury and set for release at press time.

Adventure are: Ted Walters on Musicraft, Bobby Doyle and Ray Bloch on Signature, Bill McCune on Stork and Jimmy Nola on Continental.

Miller's plugs include: *Iowa* by Meredith Wilson and Stone Cold Dead in the Market by Wilmoth Houdini. Bing Crosby has recorded *Iowa* for Decca and Ella Fitzgerald and Louis Jordan waxed the latter for the same firm.

Wonderful Worrisome Feeling is currently receiving attention at Warwick Music. Writers Al Hoffman, Allan Roberts and Jerry

On New Summer Music Show



New York—Stars of the new *By Popular Demand*, new musical variety series with Ray Bloch and his orchestra, are vocalists Mary Small and Harry Babbitt. Harry is the former Kay Kyser swooner now on his own. Show is the summer replacement for the *Treasure Hour of Song*, and another illustration of the trend of the networks to work in light-budgeted music shows for the hot months.

Livingston composed it. Waxings are: Erskine Hawkins, Jimmy Dorsey, and the DeMarcos Sisters. Mayfair is publishing *Don't Treat Me Like That*, written by Connie Haines.

The House of Blue Lights is one of the new plugs on Robbins' list. Don Raye and Freddy Slack has recorded it for Capitol, ditto Hal McIntyre on Cosmo and the Andrews Sisters on Decca.

Mills Music has purchased the Nicomede Music company's catalog. Included in the roster are such composers as Arcari, Deiro,

Galla-Rini, Santucci, Charles Magnante, Joe Biviano, William Morris, Billy Murray and Nick Lucas. Violet Nicomede has joined the Mills music firm to handle the copyrights from her late father's catalogue.

From MGM's *Faithful in My Fashion* comes the tune, *I Don't Know Why* by writers Fred E. Ahlert and Roy Turk. Tune is being plugged by Feist and has been recorded by The Andrews Sisters, King Cole, and Frank Sinatra.

Twenty-Five Words or Less by Don Reid is also being published by Feist.

All That Glitters Is Not Gold has been waxed by Dinah Shore for Columbia. Jimmy Dorsey for Decca, Mildred Bailey for Majestic, and Tony Pastor on Cosmo. Tune is a Robbins plug and was written by Lee Kuhn, Alice Cornett and Eddie Asherman.

Leeds music is prepping *It's a Pity to Say Goodnight*, penned by Don Reid, *Gypsy* author, for the day when the current fave begins to fade. Other tune marked for a Leeds build-up is *That's My Home*.



Jimmy Crawford into the Harry James ork from Edmund Hall's Cafe Society combo.

Charlie Barnet band disbanding to reorganize, possibly with smaller group, this fall.

Bob Strong has replaced Bill Johnson and Bob Le Calre on trombones with Bob Otto and Jack Rains.

Harry Forbes, with Kenton before, has rejoined the Stan Kenton trombones, with Milton Kabak, 3rd chair man, leaving to put in for his Local 47 card.

Eddie Burt, trombonist, replaced Tak Takvorian with Sam Donahue. Tak moved into the Claude Thornhill band in Fred Schmidt's spot.

Connie Gale is new vocalist with Saxie Dowell ork.

Harold Snyder filling in for J. C. Higginbotham in the Red Allen band at Kelly's. Higgy is out temporarily with an ill stomach.

Freddie Radcliff new drummer for Earl Warren crew.

In the Charlie Ventura band Lynn Warren takes over vocal slot held by Marjorie Hycal, male vocalist Micky Allen in for Ed Fischer, Ellis Tolison for Eddie Dell on drums.

Joe Medlin new male vocalist with Milt Larkin crew from the Buddy Johnson band.

Leonard Tanner, Marvin Lowe, Howard Grossman, Norm Weinberg and Alfred Weisman new saxmen with Raymond Scott.

Kay Allen added as girl vocalist with Randy Brooks.

Madeline Russell replaces Bonnie Lawton, nee Judy Lynn, on vocals in the Buddy Morrow band.

Two coast clarinetists, Abe Most and Irv Greenwald, have joined bands; Most replacing Buddy DeFranco with Tommy Dorsey, Greenwald joining Jan Garber.

Roy Kral replaced Harvie Leonard on piano with George Auld. Vocalist June Davis out of the band with no definite replacement.

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One date had to be thrown out when the singer had a bad cold. Since then Thornhill has been out of town...

thing in the album is the Cole vo-calling, especially on the two Loves. (Capitol BD 29).

- Andre Previn Trio
A Train
I Got It Bad
Main Stem
Something To Loo For
Warm Valley
Subtle Slough

Album notes say that "none of... the performances can be re-garded... simply as the product of an unusually talented young-ster..."

- Teddy Wilson
Check To Check
You're My Favorite Memory
Why Shouldn't I
Sunny Morning
All Of Me
Long Ago And Far Away

Not only did this album arrive cracked but minus the second record. The present six sides are not the best Teddy has done...

Symbol Key

- Topps
Tasty
Pleasing
Boring

Eddie Condon
She's Fanny That Way
Improvisation For The March Of Time

All the Condon candy-kids on this one, with Way split between Joe Bushkin's piano and Billy Butterfield's trumpet...

BEST BETS

- Hot Jazz
She's Fanny That Way by Eddie Condon (Decca)
Swing
Artistry In Boogie by Stan Kenton (Capitol)
Vocal
Blue Skies by Marie Bryant (Keynote)
Dance
Night And Day by Claude Thornhill (Columbia)
Novelty
Music Of Jerome Kern by Andre Kostelanets (Columbia)

clary, trumpet, tram and walk-out. Condon has waxed better than this, though the high-grade sand on the disc doesn't help. (Decca 23600).

Jimmy Jones' Big Eight
Departure From Dixie
A Woman's Got A Right To Change Her Mind

Another of the part Ellington-J. C. Heard combos for HRS, these sides lack the subtlety that classy-ized previous issues...

Swing

- Horace Henderson
Make Love To Me
Bunch Of Rhythm
Smack's Blues
Dead I Do

Me is strictly for the Buck Clayton trumpet, Horace's piano, and Aaron Sachs on clarinet...

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Boogie Woogie at the Civic Opera
2-19 Blues
Down in New York
Skyliner
Night in Tunisia
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Hot Jazz

King Cole Trio

- What Can I Say
This Way Out
I Know That You Know
I Don't Know Why
To A Wild Rose
I'm In The Mood For Love
I'm Thru With Love
Look What You've Done To Me

First of three piano albums received this time, all delightfully cracked in shipping, this is a far more commercial deal than King's first group of waxings...

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Diggin' the Discs—Mix

(Jumped from Page 15)

ure you've heard before, while Specs Powell, Billy Taylor, Hy White, and Henderson should add up to more rhythmically. Uneven balance probably a factor there. (*Jamboree 908-9*).

Lionel Hampton

- ||| *The Lamplighter*
- ||| *Tempo's Boogie*

Dedicated to a couple of west coast music figures, these should have come off better. *Lighter* includes a couple of ideas first heard in the old Henderson *Rug*

Cutters Swing, while *Boogie* at a better tempo (sic) builds to a climax, noisy as it is. (*Decca 18910*).

Artie Shaw

- ||| *The Gilder*
- ||| *Loss Of My Life*

Despite some speeding at the opening, this has more ideas, better beat, and fresher clarinet than the Shaw has shown lately. *Life* floats along with the melodic lead clarinet at which Shaw is so hard to cut. (*Musicraft 378*).

Stan Kenton

- ||| *Ariety In Boogie*
- ||| *Riko-Jiko-Jack*

This starts as a boogie blues at piano, then moves into brass figures. Vido Musso has a blowing contest with the brass, and wins hands down for volume and ideas. Next the Chico Alvarez

trumpet, surprisingly relaxed, into an ensemble chorus which suffers from very bad balance, something unusual with those west coast Capitol records. Record closes with Kal Winding's tram chasing the trumpets, thru all of which Eddie Saffranski manages to hold the boogie beat on bass. *Jack* is like the *That's What You Think O'Day* did with the Krupa, this time with June Christy scatting. (*Capitol 273*).

Harry James

- ||| *Easy*
- ||| *Frier's Rock*

Tch-tch. Ray Coniff and Harry James collecting author royalties when all the time I thought Fats Waller had written *Honey-suckle Rose*. Basic opening is better done by Count's rhythm section, while the rest of *Easy* points up only one thing: there are lots of wonderful musicians in the James band. Why in heaven's name doesn't anything happen to show them up on wax or air? (*Columbia 36996*).

Eddie Heywood

- ||| *Loch Lomond*
- ||| *I Don't Know Why*

Real frantic tempo this one, filled with lots of Tatumesque ideas. Quarter-timed second chorus is much pleasanter. *Why* is better piano and better swing. (*Decca 23590*).

Dance

Claude Thornhill

- ||| *Night And Day*
- ||| *Smiles*

1942 vintage but it still dances fine. Here is the shaded Thorn-

BBB a Writer?

New York—Search for Benjamin B. Bensusan, in an effort to trace the authorship of a new tune by Wingy Manone on 4 Star Records, bearing "Manone-BBB" on the label as composers, failed to locate the character in the sub-basement catacombs of Radio City. Bennie, who is known to the *Beat* staff as Three Bee, was rumored to have had a hand in writing the tune, *What Good Is You*, with Wingy. The trumpeter was said to have entitled the number for his collaborator.

hill piano with the delightfully voiced brass and reeds, never minus a beat. Dancers will wait for discs of his new band with bated and baited breath. (*Columbia 37055*).

Gene Krupa

- ||| *You May Not Love Me*
- ||| *Chiquita Banana*

Snatches of Charlie Ventura tenor fore and aft a Buddy Stewart vocal. Guy sings competently as always. As for *Chiquita*, it's listed as a rumba, but with the exception of a short 16 bars behind Caroline Grey's vocal it's all straight 4/4. (*Columbia 37049*).

Harry James

- ||| *I've Never Forgotten*
- ||| *This Is Always*

One passage of Armstrong-like trumpet believe it or not, on this one! Tempo here strikes me as being hard for dancing, and *Forgotten* is no tune to make a singer like Ginnie Powell gleeful at having it assigned. *Always* better as to beat and a Buddy Stewart vocal. (*Columbia 37052*).

Harry Horlick

- ||| *Russian Hit Parade*

You still expect to hear the old A&P Gypsy theme song any minute. This album is a fine idea—to show us that Russians have pop tunes too. What contact I had with the Russian Army showed they played a lot of American jazz over the air, and tunes such as these six sides; but Horlick and singer Bob Hannon just don't sound like the Russian bands I heard—the same corny enthusiasm is lacking. However the sides will give you an idea of the relative types of music. (*Crown Album 5*)

Ralph Page's New England Orchestra

- ||| *Square Dances*

Here are the New England variety, with Page given a huge buildup in the album booklet as being a champ caller. Whatever his rep, these records probably are the easiest for a tyro group to try for dancing since his calling is easy, unhurried, and descriptive. Music backing sounds a little lacking in the sawing enthusiasm you usually associate with square dancing. (*Keynote Album 630*)

Decca Gets New VP's Gene Williams Leaves

New York—Decca announced the election of Milton R. Rackmil, former vice president and treasurer, to the post of executive vice president. Other changes included the election of Harry Kruse and Leonard Schneider as vice presidents, Samuel Yamin as secretary, Louis Buchner as treasurer, Isabelle Marks as assistant secretary and Irving Wiener as assistant treasurer.

Gene Williams, who handled Brunswick reissues and wrote most of the jazz booklets for Decca and Brunswick, has left Decca now that his program is completed. Milt Gabler, recording director, says he will not be replaced.

Howard LeRoy

- ||| *Let's Make Believe We're Sweethearts*
- ||| *My Gal From Houston*

Tenor band, strings, and celeste: from Texas! Lead trumpet man has good tone, otherwise most tenor outfits are playing better than this. And what's a San Antonio recording outfit doing recording Houston tunes? (*Starr 210*)

Cuban Orchestra

- ||| *Blas Rumba*
- ||| *Chiquita Banana*

A Continental house band playing an adaptation of Dvorak's *Slavonic Dance*, done by Sy Levitch of NBC First Piano Quartet fame, who should do better. Second side sung by Pat Garrett, veteran Fred Waringite. Nobody sounds very enthusiastic. Recording is way off center. (*Continental 11-82*)

Vocal

Marie Bryant

- ||| *Blue Skies*
- ||| *Ice Cream Brick*

What makes this one is the fine backing by a vocal group listed as the Mid-Towners which I suspect is led by Davie Lambert, Bernie Leighton's piano and Peanuts hucking his clarinet aid also. Every band with a vocal group should sound as well. Miss Bryant herself is no slouch of course. (*Keynote 632*).



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Sarah Vaughan

- || You're Not The Kind
- || If You Could See Me Now

Strings with Tad Dameron directing plus a Dizzish trumpet probably by George Treadwell help make this a good vocal but don't present either the startling clarity nor the ease of the usual Vaughan vocalization. (Muscraft 380).

Frank Sinatra

- || One Love
- || Somewhere In The Night

Love sounds pitched a trifle low for Sinatra, but *Night* has some pretty French horn backing. Like Sinatra, like these. Very little left for writer to say. (Columbia 37054).

The Modernaires With Paula Kelly

- || Holiday For Strings
- || To Each His Own

Strings still phrases better for them than voices, also there are a few spots where the diction seems a touch muddy. *Own* much more relaxed and better blended. (Columbia 37063).

Martha Tilton

- || You Make Me Feel So Young
- || Somewhere In The Night

Young isn't the greatest tune Tilton ever had a chance to wax, but she gets a bit nasal on it. *Night* is much better, though the tones are still thin. (Capitol 272).

Novelty

Andre Kostelanetz

- || Music Of Jerome Kern

Here is much less of the saccharine than usual and more straightforward playing of 20 of Kern's best tunes, building to a careful climax with three from *Showboat*. There are some lovely spots here especially on *All The Things You Are* and *Why Was I Born*. (Columbia MM 622).

By the Cast

- || Call Me Mister

Another of the Decca recordings of a Broadway show, this one doesn't click simply because the Harold Rome musical score isn't good enough to carry it on wax, and the clever showmanship of the production needs television to register. Best sides are Betty Garrett's hilarious rumba moaning on *South America*, *Take It Away*, and her waitress' lament

in *Little Surplus Me* (Decca Album 466).

Sir Lancelot and the Caribbean Serenaders

- || Calypso

You either like the tongue-in-cheek lyricism of the calypsolists or you don't, along with the nervous half-rumba beats that goes with the music. Mr. Lancelot Pinard here discusses *Scandal In the Family*, *Young Girls Today*, *Century Of The Common Man*, and other meaty topical subjects. Backing is by Gerald Wilson's band. (Keynote Album 126)

Ted Straeter

- || Penthouse Serenade

Nothing wrong with these records, save that the balance of the piano could have been better. However it's hard to find much out of the ordinary about the ideas or playing. (Crown Album 6)

Hazel Scott

- || Valse In C Sharp Minor
- || I Guess I'll Have To Change My Plans
- || Fantasia Impromptu
- || Nocturne In B Flat Minor
- || How High The Moon
- || A Rainy Night In G
- || Idyll
- || Sonata In C Minor

This album was put here instead of under SWING deliberately to try to keep from roasting Miss Scott. But there is no way to get around it. She has a miserable left hand, no sense of rhythm, wobbles even with a bass and drummer supporting her, makes constant mistakes in both hands, and commits faux-pas in harmonic progressions constantly. I know of no big-time girl pianist today who gets by on as little talent as Miss Scott.

It's hard to even find much novelty value on these sides, let alone pure musical development. The *Nocturne*, played reasonably straight, has at least some of what Chopin put in it: *Moon* must compare to Chittison, and it's a different league. Scarlotli's *Sonata* has none of the jewel-like quality which has made that composer a favorite of good pianists. Hazel made far better records when she first recorded 8 years ago with Pete Brown. (Signature Album S-1)

Whitford Program

Erie, Pa.—Robert Whitford, staff pianist on WERC, has a new program featuring jazz improvisations, *Impressions In Ivory*.

Roxy Loves Basie, And Vice Versa

New York—Despite fact that the Roxy theater here discontinued its name band policy two years ago, it announced recently that it had picked up Count Basie's option for an engagement early in 1947.

The Roxy held an option on Basie's services for bookings in 1945, '46 and '47 and the Count's has been the only name band to play the house in that time.

The announcement upset talk that Basie would switch to either the Strand, Paramount or Capitol for local stage showings. Milt Ebbins, Basie's personal manager, closed the deal which will bring the band back to the Roxy again next year for the fourth consecutive season.

Basie is currently at the Aquarium here with 15 network shows weekly.

Pat Spiess Greets Butterfield



New Orleans—The charming executive secretary of the National Jazz Foundation, Pat Spiess, was on hand to greet Billy Butterfield after his broadcast from station WDSU with the Jerry Colonna show.

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A
Allen, Red (Kelly's Stables) NYC, no
Anthony, Ray (Roseland) NYC, b
Armstrong, Louis (Band Box) Chicago,
Clang, 8/14, ac
Armas, Deal (Cocacabana) NYC Clang,
8/14, ac; (Chicago) Chicago, Omg.
8/18, t

B
Bardo, Bill (Seaside Park) Virginia Beach,
Va., Clang, 8/16, h
Barron, Blue (Edison) NYC, b
Bass, Count (Aquarium) NYC, Omg.
8/21, ac
Beneke, Max (Oriental) Chicago, Clang,
8/21, t
Blahop, Billy (Melody Mill) Riverdale, Ill.,
ac
Bohwell, Johnny (Hunt's) Wildwood, N. J.,
Clang, 8/16, b
Bradshaw, Tiny (Crescent) Philadelphia,
Pa., Omg, 8/16, ac
Brandywine, Nat (Biltmore) NYC, b
Brooks, Randy (Sea Inn) Seagirt, N. J.,
Clang, 8/15, ac; (Million Dollar Pier)
Atlantic City, N. J., 8/18-24, b
Brown, Les (Felladium) Hollywood, Cal.,
no
Bums, Harry (Orpheum) Omaha, Clang,
8/15, t; (Eastwood Park) Detroit, Omg,
8/23, b
Byrne, Bobby (Pleasure Pier) Port Arthur,
Tex., Clang, 8/21, b

C
Calloway, Cab (Zanzibar) NYC, no
Carter, Benny (On Tour) JG
Chester, Bob (Surf Beach Club) Virginia
Beach, Va., Omg, 8/16, ac
Claridge, Gay (Chest Parke) Chicago, ac
Coleman, Emal (Cabaña) Santa Monica,
Cal., ac
Cool, Harry (Glen Island Casino) New
Rochelle, N. Y., ac
Crooby, Bob (Down Town) Detroit, 8/15-
21, t; (Strand) NYC, Omg, 8/22, t
Cross, Chris (Log Cabin) Armonk, N. Y.,
ac
Courtney, Del (Blackhawk) Chicago, no

D
Davidson, Gene (Rio Cabana) Chicago, no
Davis, Coby "Beat" (Kensler) Louisiana,
Omg, 8/15, ac
Donahue, Sam (Centennial Terrace) Sylva-
nia, Ohio, ac
Dunham, Sonny (Cedar Point) Sandusky,
Ohio, 8/16-22, b; (Centennial Terrace)
Sylvania, Ohio, 8/23-29, ac

E
Eckstine, Billy (Swing) Oakland, Cal., no
Eigart, Les (Hunt's) Wildwood, N. J.,
Omg, 8/22, ac
Ellington, Duke (Meadowbrook) Oahu
City, Cal., Clang, 8/25, ac

F
Fields, Herbie (Bottle Cabin), Englewood,
N. J., ac
Fiorito, Ted (Schroeder) Milwaukee, Wis.,
Clang, 8/19, h
Fisher, Buddy (Tranion) Philadelphia, b
Foster, Chuck (New Yorker) NYC, h
Fodor Jerry (Crescent) Put-in-Bay, Ohio, b

G
Garber, Jan (Walled Lake Casino) Walled
Lake, Mich., Clang, 8/22, ac
Gillespie, Dixie (Riviera) St. Louis, Clang,
8/29, ac
Goodman, Benny (Soney Show) NBC
Goidle, Ray (Herring) Amarillo, Texas, h
Gray, Glen (Convention Hall) Asbury Park,
N. J., Clang, 8/17, b; (Oratt's Casino)
Somers Point, N. J., 8/18-24, ac
Green, Bob (Douglas Lake Hotel) Pellston,
Mich., h

H
Hampton, Lionel (On Tour) JG
Harris, Ken (Analey) Atlanta, Ga., h
Harper, Nick (Lakotas) Milwaukee, r
Hawkins, Erskine (On Tour) MG
Hayes, Sherman (Bismarck) Chicago, b
Henderson, Fletcher (Delia's) Chicago, no
Herbert, Ted (Champion Beach Casino) N. H.,
no
Herman, Woody (Casino Gardens) Santa
Monica, Cal., Clang, 8/19, ac
Hines, Earl (Royal) Baltimore, Md., 8/16-
22, t
Howard, Eddy (Castle Park) Ciam, Ohio,
Clang, 8/16, ac; (Walled Lake Casino)
Walled Lake, Mich., Omg, 8/23, ac
Hudson, Dean (Steel Pier) Atlantic City,
N. J., Clang, 8/15, b; (Hunt's) Wild-
wood, N. J., 8/16-22, b
Hutton, Ina Ray (Plantation) Dallas,
Texas, ac

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

J
James, Johnny (On Tour) FB
Johnson, Buddy (On Tour) MG
Jones, Don (Washington Inn) Mammoth,
N. Y., ac
Jordan, Louis (Earle) Philadelphia, Pa.,
Clang, 8/16, t; (Plantation) St. Louis,
Mo., Omg, 8/16, ac
Jry, Jimmy (Mushiech) Kansas Ctr.,
Mo., Omg, 8/21, h

K
Kessel, Art (Alpine) (McKeesport, Pa.,
Clang, 8/22, h
Kaye, Sammy (Astor) NYC, ac
Keston, Stan (Eastwood Gardens) Detroit,
Mich., 8/16-22, b; (Cedar Point) Sandusky,
Ohio, Omg, 8/23, b
King, Henry (Aragon) Chicago, Clang,
8/24, b
Kirk, Andy (Band Box) Chicago, Ill.,
Omg, 8/16, ac
Kisley, Stephen (Carlton) Washington, D. C., h

M
Martin, Freddy (Ambassador) Los Angeles,
Cal., h
Mason, Sully (Claridge) Memphis, Tenn.,
Omg, 8/16, h
Masters, Frankie (On Tour) MCA
McCoy, Clyde (Stevens) Chicago, h
McIntyre, Hal (Eastwood Park) Detroit,
Clang, 8/15, b; (Capitol) Madison, Wis.,
Omg, 8/19, t
McKinley, Ray (Circle) Indianapolis, Ind.,
8/16-21, t; (Palace) Akron, Ohio, 8/22-
25, t
Moina, Carlos (Music Box) San Francisco,
Cal., Omg, 8/20, ac
Morgan, Russ (Biltmore) Los Angeles,
Cal., Omg, 8/20, ac
Morrow, Buddy (Down Town) Detroit,
Clang, 8/14, t; (Bill Green's Casino)
Pittsburgh, Pa., Omg, 8/23, ac

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

O
Oliver, Eddie (Mark Hopkins) San Fran-
cisco, Cal., Clang, 8/26, h
Olson, George (Tranion) Chicago, b
Otin, Johnny (El Grotto) Chicago, Ill., no

P
Palmer, Jimmy (Post Lodge) Larchmont,
N. Y., ac
Pastor, Tony (Coney Island) Cincinnati,
Ohio, 8/16-22, ac
Paxton, George (Capitol) Clang, 8/22, NYC
Pearl, Ray (Casino) Quincy, Ill., Omg,
8/20, ac
Prima, Louis (Meadowbrook) Cedar Grove,
N. J., Omg, 8/18, ac
Pruder, Ed (Hotel Rio del Mar) Montevue,
Cal., b

R
Reichman, Joe (Roosevelt) NYC, h
Reid, Don (Peabody) Memphis, Tenn.,
Omg, 8/28, h
Reisman, Leo (Statler) Boston, h
Rich, Buddy (Strand) NYC, Clang, 8/21, t;
(Aquarium) NYC, Omg, 8/22, ac
Robbins, Ray (Pebody) Memphis, h
Rounds, Huck (Angeles) Minneapolis, ac
Ruhl, Wayne (Breese Point Lodge) Po-
quos Lakes, Minn., b
Ruscoe, Tomner (Lower) St. Paul, Minn., h
Russell, Luis (On Tour) MG

S
Saunders, Red (Garrick) Chicago, ac
Schorell, Joseph (The Lodge) Haverstraw,
N. Y., t
Scott, Raymond (Lakeside Park) Denver,
Colo., Clang, 8/25, b
Snyder, Bill (Bellevue) Kansas City, Mo.,
h
Sprak, Charlie (Sherman) Chicago, Clang,
8/16, h; (Convention Hall) Asbury Park,
N. J., 8/18-24, b
Steele, Ted (Palace) San Francisco, Cal., h
Stone, Eddie (Belmont Plaza) NYC, h
Straeter, Ted (Palmer House) Chicago, b
Stuart, Nick (Last Frontier) Las Vegas,
Nev., h
Suss, Leonard (Ciro's) Hollywood, ac

T
Thornhill, Claude (Sherman) Chicago, Ill.,
Omg, 8/16, h
Tucker, Orrin (Stevens) Chicago, Clang,
8/25, h
Tucker, Tommy (Astor) NYC, Clang, 8/17,
h; (Ohio State Fair) Ohio, Omg, 8/26, b

V
Van, Garwood (Arrowhead Springs) Ar-
rowhead Springs, Calif., h
Vaughn, Buddy (Riverside Club) Casper,
Wyo., ac
Vera, Joe (Continental) Chicago, h

W
Wald, Jerry (Palace) Akron, Ohio, 8/15-
18, t; (Palace) Youngstown, Ohio,
Omg, 8/24, t
Waples, Bud (Dasher-Wallick) Columbus,
Ohio, Clang, 8/25, h
Waters, Lu (Dawn Club) San Francisco,
Cal., ac
Weeks, Anson (Sky Club) Chicago, ac
Wezema, Ted (Iroquois Gardens) Louisville,
Ky., 8/16-22, ac
Wells, Lawrence (Aragon) Ocean Park,
Cal., ac
Whitman, Paul—ABC—Philo Hall of

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Kirk, Omg, 8/16
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Jimmy Dorsey, Omg, 8/20
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N. J.—Louis Prima, Omg,
8/13
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hill, Omg, 8/16
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loway

F
Fagan
Wiggins, Eddie (Aquarium) New York, ac
Wilke, Ken (Cal-Neva Lodge) Crystal Bay,
Nev., Clang, 9/3, h
Williams, Griff (Waldorf Astoria) NYC, b
Willoughby, Ralph (Club Chalfor) Meridi-
an, Miss.
Wilson, Gerald (On Tour) FB
Wilson, Vinnie (Crystal) Buckeye Lake,
Ohio, b
Winslow, George (O. Henry) Willow
Springs, Ill., b

Singles

Anderson, Ivis (Streets of Paris), Holly-
wood, ac
Bailey, Pearl (Zanzibar) NYC, ac
Churchill, Savannah, (Elks Bandstand)
NYC, ac
Coco, Imogene (Palmer House) Chicago, h
Como, Perry (Chesterfield Supper Club)
NBC
Fitzgerald, Ella (Coronet Club) Phila., ac
Gayle, Rozelle (Tailspin) Chicago, ac
Gibbe, Georgia (Tony Martin Show) CBS
Kallen, Kitty (Ford Show) NBC
Laine, Frankie (Billy Berg's) Hollywood, ac
Stafford, Jo (Chesterfield Supper Club),
NBC
Vaughan, Sarah (Cafe Society Downtown),
NYC, no

Combos

Bauduc, Ray (Susie-Q) Hollywood, ac
Chittison, Herman (Lanny Ross Show),
ABC, ac
Cole, King (Kraft Music Hall), NBC
Condon, Eddie (Club Condon's) NYC, ac
Grimes, Tiny (Down Beat Club) NYC, ac
Beywood, Eddie (Billy Berg's) Hollywood,
ac
Modernaires (Circle) Indianapolis, 8/18-21,
t
Moore, Paul (Ove Lounge) Philadelphia,
ac
Osborne, Mary (Kelly Stables) NYC, ac
Otin, Hal (Gourmet) Racine, Wis., ac
Sedric, Gene (The Place) NYC, ac
Webster, Ben (RKO) Boston, Omg, 8/22, t

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