

Wax Prices Up, Indies Go Under

DOWNBEAT

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Deny Rumors of Frederick Bros. Dropping Bands

New York—"We did drop the George Paxton band, one man and leave the local office and we don't have George Auld, but current rumors hinting of sterilizing in Frederick Brothers' eastern department are like Charles Charles' case against Terry without foundation," Milo Stelt, FB vice prexy, told *Down Beat* in answer to reports that the agency was folding its New York office. "If anything," Stelt said, "we're preparing to become more active with bands at this end."

Stelt said Frederick Brothers had a good job with Paxton but after three years of pushing nothing happened so we split with Paxton for the benefit of the parties." During the three years, FB booked Paxton into some of the key spots of the country—twice at the Pennsylvania hotel, Roseland ballroom and Capitol theater here and once at Chicago's Sherman with the RKO circuit spin tossed in on a transcription and recording date. "Yet," said Stelt, "the band ended up owing us commissions in five figures and we felt it was neither to Paxton's advantage nor ours to continue under such conditions. The Auld story I guess everyone knows," he added.

Only One Man Leaves

The only man to leave the FB local plant was Irv Brabec, who, Stelt claimed, left without reproach to open an eastern office for the Central Booking agency of Chicago.

"Our band departments in Chicago, Hollywood and New York are as strong as they've ever been—stronger. We have six people in the New York office not counting the secretarial help. Beside myself," Stelt said, "there is Bill Frederick, secretary and manager; Frances Foster, one-nighters and locations, and Walter Bloom, Bill Foster and Henry Lazar, cocktails. In addition, Joe Marsolais, who has entered the personal management field and who mentors Adrian Rollini and Art Tatum, will be associated with the band office here."

Altogether, FB has approximately 35 persons in its band department in the three large cities.

No Salary Slashes

Concerning the month's forced vacation followed by 25 per cent cuts for the NYC staff, Stelt said nobody "received a reduction in salary. In fact, we've raised salaries since Sept. 1. In face of the fact that we intend to groom some new properties here as well as bring east some of our mid-western names, such curtailment would be impossible and unprofitable."

At the present time, FB has

Too Hot Here

New York—Louis Jordan's *That Chick's Too Young to Fry* couldn't have been on the juke list at the Broadway Inn here recently or she'd have been toasted.

A hook and ladder, one engine company, a battalion chief and several police radio cars answered a call to the inn when a fire broke out in the juke box.

Back On Air



(Staff Photo by Got)

New York—Sy Oliver has returned to the airwaves over the Mutual network on Friday nights (8:30 to 9 EDT), conducting the *Endorsed By Dorsey* show, which features Herman Chittison, the Clarke Sisters and others.

only the Sully Mason band in the east (since Sept. 6 at Billy Green's in Pittsburgh) but soon expects to add Ray Pearl and Jimmy James. Stelt says the agency is eyeing three or four big bands here and at press time a couple of them were just around the management corner.

Key bands currently in the FB stable include (in addition to Mason, Pearl and James—Jimmy, that is) Fletcher Henderson, Don Reid, George Winslow, Al Jahns, Billy Bishop, Wilson Humber and Wally Anderson in the mid-west and south; and Anson Weeks, Ada Leonard, Red Nichols and Jack Wendover in the west. FB has some 15 lesser territorial units of 10 or more men working out of the Chicago and Hollywood offices.

Ventura and Krupa Part

New York—Charlie Ventura, ex-Krupa sideman who went out on his own under his erstwhile boss's sponsorship, has left the Krupa (Johnny Gluskin) office to continue on his own. Krupa began to tighten the purse strings and, in addition, was devoting more and more time to such other enterprises as the new Krupa-Gluskin Herald Pictures company. Charlie has since tied up with Don Palmer, former "boy manager" with Bunny Berigan. Bookings are being handled by the Harry Moss agency.

Ventura, who recently cut his first sides for National records, denies all rumors that his band is breaking up. He's currently shaping up his band at the Moose ballroom in Trenton and will soon hit New York.

Neal Hefti, who has done so many "modern" scores for Woody and others, is arranging for Charlie and playing trumpet. Other personnel at press time: trumpets: Al Stearns, Stan Fishelson, Jack Palmer, Hefti; trombones: Leo Cecchi, Saul Kaye, Bob Ascher; saxes: Murray Williams, Danny Cappi, Tony Scott, Nick Jerret, Tony Ferina; rhythm: Tony Aless, Clyde Lombardi, Ellis Tollin.

Remotes Switched During 802 Strike

New York—In the lull before the union-hotel and nightclub storm, national radio listeners have found their dance remotes waiting in from the hinterlands.

All danceband remotes from the prominent New York City and nearby New Jersey hostilities have been blacked out by the strike. Add to this all of the major hotel affiliates in other key cities and you get the picture.

WOR-Mutual has been hardest hit with key cancellations in the Taft, Lexington, Dixie and Biltmore hotels in New York. Situation here lops off more than one third of Mutual's 22-band remotes weekly.

CBS and ABC have been hit less since more of their remotes originate outside of the New York area. Hinterland pickups are being used by all webs to fill the blank spaces.

Strayhorn Working On 'Beggars Opera'

New York—Billy Strayhorn, in town from the west coast, is working on the score of a modern version of the English classic, *The Beggar's Opera*, for the Dale Wasserman and Perry Watkins' production.

Billy is collaborating in the scoring with Duke Ellington who with John Latouche penned the jazz version of the classic.

Max Meth has been signed as musical director.

Casa Loma Opens

Newark—New Terrace ballroom opened Sept. 17 in the Mosque theater building, former home of Frank Dailey's Terrace room. Spot will accommodate 3,000 persons, will have continuous dancing nightly, except Mondays. Casa Loma band set to open.

Buddy the Rich Shakes Up Band



New York—Buddy Rich, who just finished up at the State theater, Hartford, has made a few shifts to smooth out his band's performance. Aaron Sachs, crack clarinetist originally with Rich, rejoined on lead alto. Several other switches in the brass and reeds are due also, with arranger Eddie Finckel working over-time to smooth out intonation and phrasing problems.

Recording Biz Boils as Retail Prices On Rise

New York—The record business pot is boiling with more heat than ever. Bubbles that burst on the surface these past two weeks include major retail price rises, an increased number of tent-foldings, and general unrest.

RCA Victor announced it had boosted its black label prices from 50c to 60c. Capitol announced it would fall in line with Victor on the 10c jump, effective Sept. 16. Higher production and material costs were given as explanation for the jumps. Many smaller companies are expected to follow suit.

Columbia reversed the field with a statement that it would not raise prices. The Bridgeport firm wrote its competitors that the surest road to prosperity is not higher prices but "larger volume through low prices." Decca, whose production, in large part, was long ago shifted to its 75c label, is also standing pat.

On the heels of its price rise declaration, Victor employees, under the United Electrical, Radio and Machine Workers banner, authorized their leaders to declare a strike against the Camden giant.

ARA on Rocks

Though precise statistics are unavailable, the current entertainment business recession, coupled with increased production by the biggies, is supposed to have knocked out large numbers of independents. One of the largest of the independents, ARA, is rumored to be in financial difficulty, with an impending threat of receivership. It's No. 1 attraction, Hoagy Carmichael, has already parted with Decca.

Labor difficulties and the truck strike combined to force Cosmo to close its pressing factory temporarily.

Decca is reliably reported to have been offered the factories of three independents, who are presumably throwing in the sponge.

Majors in Rosy Spot

That the major manufacturers are in a rosy position, despite their having to raise prices, is evidenced by Decca's recent quarterly dividend of 60c per share, exactly twice the customary return. Decca's net profits for the first half of 1946 nearly hit \$1,000,000, also double past figures.

Other top record news: Columbia Records has inaugurated a weekly release schedule, compared to its previous policy of monthly releases.

John Hammond has finally settled on Majestic as his new business address.

MGM Under Way

MGM's record division has finally picked up steam, with Rudy Vallee and Johnnie Johnson added to the roster that previously included Kate Smith, Ziggy Elman and Slim Gaillard. Slim has been widely reported as signed with Victor, but will definitely make with the vout for MGM.

Despite the threatened strike, Victor feels that record production is moving along smoothly enough to assure distributors four million Perry Como records to help celebrate Perry Como week!

With Slack Ork



Chicago—Dottie Ann Dare is the gal who is pulling all the Randolph street wolves into the Band Box, where she sings with boss Freddie Slack's new band. Dottie, who was an artist's model before she began to sing professionally, came out of the west coast with the band.

Talent Changes On Swing Lane

New York—Switches along 52nd street at press time were many.

At Kelly's Stable Red Saunders came in Sept. 13 to replace the Red Allen unit. Savannah Churchill slated to come in on the 20th and possibly Dotty Reid, from the Buddy Rich band, if deal was set. Charlie Ventura band okayed for a future date.

Roy Eldridge band and Coleman Hawkins combo at Spotlite until Oct. 6. Roy is expected to be held over for an additional eight weeks and Hawk, who begins a concert tour, may be replaced by a Ben Webster unit.

The Pickadilly Pipers will replace the Slam Stewart combo Oct. 15 at the Three Deuces when Slam takes off on a theater tour.

Georg Brunis is still at Jimmy Ryan's.

Chubby Jackson brought his unit into the Downbeat a few days early to replace Billie Holiday. Chubby has Lenny Tristano, piano; Billy Bauer, guitar, and Stan Levey, drums. Tiny Grimes held over.

McCall Back With Woody

Hollywood—Mary Ann McCall, who was vocalist with the Woody Herman Herd and Charlie Barnet several years ago, has rejoined the Herd. She replaces Betty Perry, who remained only a short time, in the vocal spot vacated by Lynne Stevens recently.

Mary Ann, who has been with Allan Kessel's band in San Diego for the last year and a half, opens with the Herd at the Avodon October 1.

Betty George On the Cover

Second girl vocalist ever to sing with Glen Gray and the Casa Loma band is Betty George, our decorative cover subject this issue. Betty is 19 years old and was born in Manchester, New Hampshire. She completed her education in Boston, was selected by Glen Gray to succeed Eugenie Baird after an audition at the Paramount theater in New York. Eugenie left the band to join the Bing Crosby radio show in Hollywood.

802 Strike At Impasse; Fight On Split Shifts

New York—The strike of Local 802, American Federation of Musicians, was in the doldrums at press time with the truckers' strike, the seamen's strike, the plunging stock market and a world that was generally on a sad kick crowding the musician's venture not only off the front page but, in most instances, clear out of the entire paper.

Picket lines were not to be seen, except by special appointments. Hotel owners, with plenty of war-time fat on their bones, were generally apathetic about the whole business, though they knew that in the long run, the strike would hit them hard.

The Union, figuring it had enough bad publicity in the past, decided not to call fellow hotel employees (waiters, elevator operators, etc.) out on strike, thus avoiding the screams of hotel residents who would have been unable to find any other place to live in this desperately house-short city.

Newspapers Quiet

The newspapers were presumably very unhappy that circumstances, including a shortage of newsprint caused by the trucking strike, made it impossible for them to stick bars of misquotations into their favorite target, James C. Petrillo, and all remotely connected to him.

The Union, reversing the close-mouthed policy made fashionable by Petrillo, hired press agent Ted Zittel especially for the strike (though they will probably keep him on after settlement). Zittel did a great deal to cut down on the customary newspaper distortions; but there was little he could do to create an outright favorable press. A carefully engineered photogenic "picket" line at the Astor, consisting of Bob Crosby, Buddy Rich and John Kirby, some of whom got out of bed by 3 p.m., especially for that 15 minute stint, failed to crack any daily except liberal PM. Even this nearly turned out a fiasco when, about five minutes after the stars began to hike, a garbage truck caught fire two blocks up the street off Times Square and all the bobby soxers, as well as the photogs, took off and left the "big names" high and dry.

Though the hotel owners have refused, to date, a full fledged meeting with the union, the

night club owners, under the leadership of Billy Rose and attorney Arthur Garfield Hayes have, according to union officials, proved anxious to cooperate in arriving at a solution. On Sept. 11, the third meeting with the club operators was scheduled under the sponsorship of the State Mediation Board.

Because the night club group agreed to make any settlement retroactive to the time of the Union's initial claim, the clubs were not struck but were given a two week grace period. The hotels, refusing the "retroactivity" provision, were promptly attacked by the union, though a handful of lesser houses that agreed to retroactivity had their pickets officially withdrawn.

Though there was no consistent policy, Petrillo ordered strikes at certain affiliates of hotel chains with New York branches. Three Chicago hotels were affected, and bands later were called out in a down other cities.

Muzak, which had an agreement with the Union not to feed spots that did not have amicable relations with 802, withdrew its feeders from hotels within two days after the strike was declared.

Sloppy News Reporting

The usual sloppy columnists, quoting the usual uninformed sources, wrote about a 15 per cent wage settlement in the offing. But Union officials were said to feel that nothing under 20 per cent could possibly be considered. The Union demands average about 24 per cent with an additional 25 per cent for a few major night clubs using large productions.

Though the newspaper articles, thus far, emphasize the wage aspects of the fight, informed circles say it's the "split shift" factor that's uppermost. At spots like the New Yorker, bands work from twelve to two, come back from six to eight and finish up from ten to two-thirty. The musicians get paid for the time they work. But what about the in-between period? They're too chopped up to be of much use to the men, who feel that these extra hours are almost as burdensome as if they were used for playing. Union demands call for no more than an hour interval in any day. Thus, a seven hour job would have to be worked within eight hours, a six hour job within seven hours, and so forth.

That this item is the stumbling block is corroborated by a Union official who pointed out that the Hotel Pierre could meet the straight wage demands of the Union with an additional weekly expenditure of only \$21. But the no-split-shift proviso would be another matter and the Pierre is, consequently, so opposed to the strike that the highly fashionable spot threatens to install a juke-box in its plush Cotillion Room.

—got



Although bands pulled out of three Chicago hotels don't seem to be collecting, Nita Henderson, secretary to Jimmy Petrillo, and Sam Suber, business agent of Local 802 in New York, state that the AFM is paying half-scale benefits to all traveling bands which quit jobs on account of the musicians' strike. . . . Dottie Reid left the Buddy Rich ork several days ago and probably will open at Kelly's Stables again.

After 11 years in the GAC fold, MCA finally romanced Cork O'Keefe and Glen Gray into turning Casa Loma over to them. The band was the mainstay of the old Rockwell-O'Keefe office in the days before the Dorsey Brothers band, Glenn Miller, et al. . . . Casa Loma will be first

guest ork on the new Johnny Desmond radio show on Saturday noons over Mutual, starting October 12, with Les Brown to follow.

Key Allen, singer who got her start with Red Norvo's 1941 band, is engaged to radio vocalist Dick Merrick. . . . Red Saunders, who took his combo from Randolph street to Kelly's Stables on Swing Lane recently, has a batch of fan photos which must be trimmed before he can use 'em. They were supposed to be imprinted with the line "Red Saunders and His Sextet," but in some peculiar fashion the last three letters were dropped out.

Bud Freeman has the inside track on the new radio show, *Swinging at the Sugar Bowl*, which is being readied by Carl Ed, creator of the comic strip Harold Teen. . . . Dottie Dotson cutting out from Del Courtney to do a single, set for at least one week on the *Breakfast Club* at ABC. Del replaced drummer Tony Laranjo with Red Clark.

Red Rodney switches from Gene Krupa to Buddy Rich on October 1. . . . Paramount Pictures, inspired by MGM record progress, has been flirting with Cosmo. . . . Sam Donahue justified recent defense by the *Beat* by doubling his previous draw at Pleasant Beach ballroom in Bridgeport, 1,623 customers. . . . Capitol will boost its platters to 60 cents and indies probably will follow suit.

Mickey Goldsen of Capitol Music acquired world publishing rights on the next edition of Charles Delaunay's *Hot Discography*, which will have annual supplements. . . . Harry Fox of MPPA, in behalf of several music publishers and copyright owners, filed suit against Key-note for royalties alleged due. . . . Leonard Vannerson will partner with Carlos Castel, but each will retain his own properties.

Joe Glaser bought back the 50 percent of his ABC booking setup from Jules Stein of MCA. . . . Anita O'Day signed with William Morris Agency and is hoping for a recording deal. . . . Bill Shaw of the Gale office will wrap up Ella Fitzgerald and Dizzy Gillespie for a November road package. . . . Wild Bill Davison lived up to his name and tore down his billing in front of the keyboard on 52nd Street, when he found it still displayed after a month out of town.

Chubby Jackson is broadcasting over WNEW from the Downbeat club, Thursdays at 11 p.m., Fridays and Saturdays at 10:45 p.m. (all EDT). . . . Lou Brecker,

Alec Wilder Blows Top Over Joe Mooney

By ALEC WILDER

(Ed Note: Alec Wilder, noted for his song-writing and act, recorded four or five years back, also has a suite coming out next month for Columbia, and is considered one of the most sensitive contemporary musicians.)

I have waited 20 years to hear something as good as the Joe Mooney Quartet. I think for delightful, humorous, yet sternly schooled musicianship there is nothing in the country to touch it. Mooney's ability to take the superb musicianship of that group and weave it into compositions that are absolutely spell-binding in their intricacy and yet seemingly of childlike simplicity is something I find absolutely breathtaking.

Mooney has the first unit I

Roseland op, says the age of swing is over, but Ray Anthony is breaking it up nightly at that ballroom with a real 1939 Miller flag waver, *Tiger Rag!* Oh, well. . . . Milton Berle, discussing a band with which he worked at a recent huge ball, said: "He doesn't play too slow, nor too fast—guess he just plays half-fast!"

Trummie Cuts With Lunceford

New York—James (Trummie) Young sat in with the Jimmie Lunceford band here recently when the band cut four sides for Majestic.

Trombonist Young, an outstanding member of the original Lunceford crew, handled vocals on *Margie* as he did on the first cutting of the tune by Lunceford for Decca. Other sides were *Four Or Five Times*, *Him Who Gets*, and *Shut-Out*. Tenorist Joe Thomas sings *Times and Gets* and takes the lead solo on *Shut-Out*.



Jimmie

Lunceford's recutting of *Margie* and *Times for Majestic* is an effort to repopularize the numbers which helped to push the band into the top brackets. Move is okay as long as five years have elapsed since the original scores were cut under a former contract, according to a recent AFM ruling.

The band is on a southern one-nighter tour of 25 dates.

have heard for which I feel I could write a skeleton of an arrangement and know that what would come out in additional improvisation would be better than anything I could have written. In this respect, he's superior even to Norvo.

Here is technique restrained, color used, dynamics a fine art, shading exquisite, each man playing for the group-effect rather than himself, music so good that it affects musician and plumber alike.

Every measure has the impact of good jazz, the lift of rhythm properly applied, with the restraint of Mozart, and the exuberance of the thorough artist. Mooney doesn't play pop tunes, he makes each one a composition. No matter how banal the lyrics, his voice gives them quality and meaning, while his accordion helps the other three mount 32-piece orchestras to shame for contrapuntal effects and variety and richness of background.

I'm sorry to sound a little like a toothpaste testimonial, but this group satisfies me completely, musically, commercially, and otherwise. I really want. This really lies what I'm looking for.

Ed. Note: Joining the Beat's Miles Levin and Wilder on the Mooney band are:

Bob (NY Daily News) Sylvester. The best new musical outfit since any kind since the 1936 version of Benny Goodman. . . . All things individually superb and all working with him in the tightest, most intricate arrangements since Dr. Ellington first appeared on the scene.

Joe (Billboard) Colida: Calling this Mooney foursome a cocktail combo would be most similar to calling J. P. Morgan a guy with a couple of bucks. The gap between the sound emanating from even the best combos around and Mooney's music is just about the same as that between the couple of bucks and Morgan's total loot. . . . Even a fraction of a note is part of a fascinating, rainbow-hued, emotion-stirring, melodious pattern. . . . One of the hottest attractions in the music business.

Cover Girl Lands Song Job



Hollywood—Photo on a recent *Beat* cover of Vivien Garry and her trio (July 1) attracted the attention of Buddy Baker, musical director for Exclusive Records. He looked up Vivien, liked her voice and signed her for two sides with his band as vocalist. The shapely Garry gal continues work with her trio at Billy Berg's nightly, where Frankie Laine is featured.

Milwaukee Girl Joins Les



Hollywood—Pat Flaherty, 18-year-old Milwaukee girl, won the coveted spot with the Les Brown band recently vacated by Doris Day. Pat was graduated only last June from Shorewood High school, had no professional experience other than some appearances on radio station WTMJ, was selected by Les through the medium of demo test recordings.

Posin'

by Bill Gottlieb
THE POSER

Why Don't Young Musicians Today Play Dixieland Music?

THE POSERS

Musicians in Greenwich Village

Rode horse that clopped on 2nd and 4th steps to two beat-land (The Village) to learn why young musicians avoid Dixieland in drovelike fashion. Dismounted at bar Eddie Condon's bistro and threw question at Dave Tough who threw so much back, it made separate article (see page 4).

Left dictaphone with Tough and hastened to Nick's where Muggsy Spanier hedged coyly: "Dixieland? Never know there was such a style. But if you mean New Orleans music, I'd say that what the kids never heard they can't play. There's no Joe Oliver band around to inspire them. Nor no New Orleans Rhythm Kings. Not even the little N. O. band I once had."

Moved over three chairs for explanation from bassist Frank Palmer. "It's not true. Plenty of young musicians play Dixieland. Ted Don Ewell, who worked with Bank. Or Charlie Quackenbush, our own piano man. Naturally most young musicians are attracted to the sensationalism of other jazz styles instead of the "beat" music we play."

Collapsed back to Condon's to pick up dictaphone rolls and interrogate Max Kaminsky, whose horn led Condon Club revolution away from Dixieland. "You want to know why young musicians don't play Dixieland? To tell you the truth, I haven't any idea whether they do or don't. Put down anything you want."

Tete-a-tete At The Wrigley



Chicago—In casual conversation here (who said it was casual?) are Jack Kirby, new singing star at CBS-WBBM station, and lovely Rita Henningan. The spot is the Wrigley restaurant, the daily rendezvous of radio stars and musicians, advertising agency execs, and trade paper editors.

only don't have me calling anyone a bum... especially if he's out of work."



Fixed eye on Jack Lesberg, bull fiddler at Condon's since joint opened.



Jack should they go out of their way to look for trouble?"

Joe Mooney Quartet At 'Town & Country'

New York—The Joe Mooney Quartet, which has had record execs, newsmen, and musicians flocking to New Jersey, opens tonight at the Town and Country Club, Caldwell, New Jersey. Mooney will push his accordion there for two weeks and then move on into New York City. Outfit is slated for a guest spot on CBS's Matinee at Meadowbrook, September 28, 5-6 P.M. (EST).

Fran At Cosmo

New York — Fran Warren, former Charlie Barnet chirper, is currently on the Take It Easy Monday through Saturday stint on WNEW. She records for Cosmo.

Adds French Horns

New York—Roger Ellick and Tommy Allison are now playing French horns in the Alvino Rey band since Rey decided to discard two of his six trumpets to make way for the additions.

Imogene Lynn Joins The Merry Macs Vocal Group



Hollywood—Above is a shot of the Merry Macs with their new girl vocalist, Imogene Lynn, who recently replaced Virginia Rees in the charm section of the quartet. Left to right: Ted McMichael, Juidd McMichael, Imogene and Lynn Allen. At the left is a single pose of Imogene, who sang with the original Ray McKinley band, later with Artie Shaw.



Oh, No, This Ain't One!

New York—Down Beat bumped into Buddy Morrow's manager, Al Herman, who said he had a story that positively wasn't a "manager's story", whereupon he spun out the ultimate in that classification.

It seems the Morrow was playing Coshocton, Ohio, and the small town's auditorium was jammed to its 900 capacity. All was well. The mayor was there, the police chief, the head of the school board, and so on.

The only sour note came at 10:30 when a waiter came over to Herman. "Hey, can't you get Morrow to play some good jump music?"

"Maybe later," answered Herman. "Our orchestra is primarily interested in dance music."

A second waiter approached. Later a third. "How about some hot jazz?"

Finally the complaint came from the promoter. "And would you believe it." Herman explained, "he told me that he and the waiters wanted the hot music because the people were so busy and happy dancing. Instead of sitting out jump tunes that the guy with the beer concession wasn't selling his usual quota!"

Cootie Finds Self On Strike

New York—Cootie Williams was ordered by the union to walk off his ship—the Seafarers International union, that is.

Cootie, who is currently at the Public Auditorium, Cleveland, was surprised to find in his mail a strike call ordering him to "walk off his ship."

The growl trumpeter had been a member of the merchant marine as an able seaman for two years before entering the music biz and, although he hasn't so much as touched water for more than ten years, has maintained his good standing in the marine union.

So, Cootie walked off his ship.

Singer Frankie Laine Hits A Jackpot At Last

Hollywood—Chalk this one up for Frankie Laine, the wonderful singer of blues and standards now featured here among the wealth of jazz talent at Billy Berg's. Laine, who has been around a long time and never had a look-see on the inside, has hit the jackpot at last.

For the record, the Laine chap, who can stay at Berg's as long as he wants, has just nabbed a fat contract with Mercury Records, has some new tunes coming up including one with Hoagy Carmichael, and, topper of them all, a three-year paper with General Artists Corp. under the benevolent eye of GAC exec Milt Krasny. All this has broken within the last month—and turned the luck of a guy who thought he was the original hard-luck boy himself.

Mercury recording exec Berle Adams signed the singer to a three-year contract that guarantees at least ten sides annually and the right to pick most of the tunes. Success of Frankie's recent *I May Be Wrong*, which has started a revival of that fine oldie, was the direct reason. On his first waxing date Aug. 27 four tunes were cut. *By The River St. Marie*, *September In The Rain*, *That's My Desire* and *Ain't That Just Like A Woman*.

A chance meeting at Berg's one night has resulted in his collaboration with Hoagy Carmichael on a new tune, *Put Yourself In My Place, Baby*. Hoagy has a habit of having hit tunes. One of Laine's previous

efforts almost made it, a tune that the big bands—Kenton, Herman, Brown plugged heavily—*We'll Be Together Again*, written with Carl Fischer. He's also written a couple with Mel Torme as well as several promising ones on his own hook. And Nat Cole is having him write some original stuff for the trio's projected concert tour this winter.

The GAC deal, helped along by all the others, might be the push needed in making Frankie Laine a name. At Milt Krasny's insistence, he has signed for three years, and says that the GAC coast head is working on a fall radio program and possibly theater dates.

Laine started singing around Chicago in his teens when such musicians as Dave Rose and Jess Stacy, Muggsy Spanier, Gene Krupa and Frank Teschemacher let him sit in with their jobbing bands. He tried marathon dancing, New York Radio where three sustaining programs weekly netted a fast five dollar bill—and Cleveland, all of which, he figured, added up to nowhere. He turned to the steady routine of defense work then, and soon afterwards wound up in California. And now—well, you just read it.

This Laine boy has really got something—not only does he sing 'em, but he writes 'em. Chalk him up for the double-play hit of the year!



Frankie Adams signed the singer to a three-year contract that guarantees at least ten sides annually and the right to pick most of the tunes.

Dixieland Nowhere Says Dave Tough

By BILL GOTTLIEB

New York—"Dixieland jazz," Dave Tough told the *Beat*, "was once revolutionary stuff. But now it's just a Straight-Republican-Ticket kind of music. It's stuffy, musically limited and requested only by snobs who affect a 'pose'."

That was the beginning of a long string of invectives aimed at the variously titled Dixieland-New Orleans-Chicago-Nicksieland-"Americondon" style of music that was the subject of the current *Posin'* column. So sharp and lengthy was Tough's answer, so authoritative the speaker and so pertinent the story, in light of the recent move at Condon's toward "modern" swing, that the *Beat* decided to turn Tough's answer into a separate article. (This does not mean that the *Beat* shares Tough's views. Next issue,

we hope to hear from Condon.) In direct answer to the *Posin'* question, "Why don't young musicians today play Dixieland music?" little David, who looks like John Carradine after a 50-day fast, answered: "None of the kids take it up because the kids play what they first hear. New styles fortunately can easily be heard. Old styles fortunately can not easily be heard. Those playing the old style are going up a blind alley. They're completely



(Staff Photo by Got)

Dave Tough

limiting their music. It's silly. Like still saying 'twenty-three Skidoo!'"

Through With Condon's Music Tough, the man who's currently playing both Condon's and radio studios, the drummer who has played with Benny Goodman, Tommy Dorsey, Artie Shaw, Woody Herman, in fact the musician who has probably played with a greater number and greater variety of important bands than anyone else, says that he and the boys in the band

think Condon is a great guy, but they're through with the music with which he's most generally associated.

At the time of the interview, Condon had been away a couple of weeks and the music was sounding less and less "Americondon." But Dave insisted it wasn't just a matter of when the cat's away the mice will play.

"We've been getting away from the old music all along. When Max Kaminsky joined us, that finished the transition. The dyed-in-the-wool old-time jazz men were all out of the band.

Ignores the Change

"Condon probably doesn't like the change," Tough continued, "but he doesn't say anything. Maybe he just doesn't notice what we're doing most the time. He's not always on the stand. He's too busy with business. He comes up for a set and requests some Dixie tunes. We play 'em, but more in our style than the traditional way. Then the set's over and Condon goes with his friends or back to his office and gets lost."

With the sound of the band's *C-Jam Blues*, *Whispering*, *How High the Moon* and other Ellington and Gillespie specialties still in the air, Dave continued: "We're not exactly playing re-bop music; but we're playing plenty of re-bop tunes in our own way . . . just not as frantically as they do on the Street. When we play oldies like *Riverboat Shuffle*, a few old Dixieland fans hardly recognize it. But the majority of listeners don't know the difference. They tell us that

the old jazz is the only jazz. And when we play Dizzy's *Whispering*, they clap like mad.

Fitzgerald Characters

"Those Dixieland characters come here to live their youth over again. They like to think it's still prohibition and they're wild young cats up from Princeton for a hot time. All they need is a volume of F. Scott Fitzgerald sticking out of their pockets."

Then Dave Tough wound the thing up.

"This old music that you used to hear down here. . . . All it is is a bad copy of the music that white Chicago musicians played, who were in turn doing bad imitations of the music that they heard from the musicians who came from New Orleans. The end product was a music that was harmonically infantile, devoid of embellishments and interesting connecting chords and, all in all, scaled to the level of musicians with meager technique."

Philly Local Asks 25% Scale Raise

Philadelphia—Although their contracts expired Labor Day and negotiations are still under way for the 25 per cent wage hike for toolies at the local hotels and niteries, Local 77 agreed to keep the boys on the music stand until an agreement is reached. Instead of the earlier "no contract, no work" order, AFM local agreed to let the boys play on with the wage increases to be made retroactive to Labor Day. Some 50 unaffiliated spots signed new contracts before the Labor Day deadline, but hotel and members of the Cafe Owners Guild are still negotiating.

Most hotel and niterie owners are agreed to give the toolies the 25 per cent hike, but are balky at the request for paid rehearsals. At present, musicians rehearse for varying periods without pay. Union agreed to reduce rehearsal fee from \$5 to \$4 per man by cutting rehearsal time from an hour and a half to one hour; also that they would consider appeals from owners who wish lower classifications, thus reducing their wage scales.

Old scale provided minimums from \$37 to \$72 weekly, depending on classification. New rates bring up pay checks from \$46 to \$90, and for those signing a 40-week contract, getting the usual rebate that brings it down to \$42 to \$83.

Lilyann A Single, But Married

New York—Lilyann Carol, former Louis Prima chirper now working single, announced early this month that she had been secretly married for three weeks to Morti Kaufman of Newark, N. J., a non-professional.

The knot-tying took place Aug. 5 in Baltimore, where Lilyann was playing the Hippodrome Theater.

Lilyann is currently at the D'Jals, Secaucus, N. J., and just cut two sides with National Records, on a co-billing basis with Charlie Ventura and his orchestra. Jerry Rosen, her p.m. handling bookings.

Newcomer Joins As Thornhill Vocalist

New York—Red-headed Glenn Sterling has joined the Glenn Thornhill band as male vocalist.

Sterling, a newcomer to the band vocalist field, knifed his way into the biz by appearing opposite Sinatra on a recent Cleveland date and drawing a fine hand in spite of the competition. Later, he was brought to New York by George Evans, schooled, then sent on to Thornhill.

Oh, Brother!

New York—A drawing in Ripley's *Believe It Or Not* column Sept. 9 pictured Tex Beneke juggling a bunch of records, had a caption which read: "Tex Beneke, leader of the Glenn (Glenn was misspelled with one 'n') Miller band, dropped a package of 12 records—and every platter broke except one—which was titled *The Broken Record*."

Bandleader Tommy Tucker reportedly is penning a book on jazz with his press agent, Max Rogel, the flack says.

Sam Donahue Sets First With Cap Songs

New York—Sam Donahue's *Scuffin'* will be the first tune penned by the leader to be published by Capitol Songs since

Ted Husing A Disc Spinner

New York—When local disc-jockey fans dial in WHN Oct. 28 to hear the usual humming and pencil tapping with their platter program, they may be surprised to be tipped off on the latest sports dope, for on that date Ted Husing, the veteran sportscaster, will start spinning a twice-daily three-hour Monday-through-Saturday platter stint from 10 a.m. to noon and from 5 to 6 p.m.

Working only as a disc-jockey, Husing will draw a minimum of \$100,000 a year and may eventually double that. Terms call for no canned or singing commercials.

Sam signed an exclusive writer's pact with Capitol, Mickey Golden told *Down Beat*. Tune set for October release.

His scribbling pact with Capitol runs for a two-year period.

Full Time Vocalist Now



New York—Gloria Muddell started her career with the Fred Waring troupe by subbing for absentees in Waring's chorus. Now she's a full fledged vocalist and one of the features on the Waring show, aired weekday mornings.

IN STRINGS AS IN INSTRUMENTS

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NOTES between NOTES

By Michael Levin

Since writing the Mooney review, the NY Beat office has been getting letters from all over, raving about bands in some of the smaller towns.

One letter in particular accused me of being interested in writing only about Goodman, Ellington and Herman. That is obviously not so, and keep writing me about combos in your town that you think are next-world material.

Kick up enough fuss and sooner or later someone of us will have to come around to see what all the clamor is about. Believe me, if there weren't so much work to do in all three offices, we'd be around oftener.

I certainly under-reviewed Les Brown's *Lover's Leap* and *High On A Windy Trumpet* in *Digging The Discs*. Given three notes, it rates as an impressive disc for the way a good jamme band should sound: clean, round-toned and well-rehearsed. Re-spin especially the first riff on *Leap* and note the top-notch execution.

Had a long confab with Eli Oberstein, Victor recording director, and artist and repertoire man the other day in which some of the current allegations floating around about him were repeated.

Told that he reportedly had accepted \$1000 to have Perry Como do a certain tune. Oberstein hit the ceiling, and pointed out that at no time has Como recorded a side that both he and Como have not agreed on in advance, and that Como has not been able to do anything but tunes of top hit and plug caliber because of the comparative dearth of sides he has released.

Oberstein added that probably more tales were told about him than other recording executives because he believed in being tough, calling spades that, and not yessing people.

He added that he certainly could make himself a mint if he wanted to by scheduling a plethora of Como sides, and putting some of his own tunes on the B face. This, Oberstein stated, was not done because it would harm Victor, Como and, in the long run, himself.

I have always felt that Oberstein



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Bob Clifton

was a slick operator, a smart one, and a man who knows as much about the record business as anyone in it. While it's true that he has "made" no one big since his return to the company, it is also true that Victor's sales sheets look a lot better.

We parted with the observation that it was a nice day, and that both he and *Down Beat* were still listening to those rumors—for different reasons.

Coming back to Joe Mooney for a minute, he was due to get off the stand at 1:30 a.m. the other morning, when two waiters from Childs Restaurant in NYC came in. They'd started out at 9 p.m., taken the wrong bus and were just getting in then. Mooney played an extra set until 2:15 for them and the rest of the crowd Great guy as well as a great musician.

What is Harry James doing with all the talent in his band? Arranger Johnny Thompson, pianist Arnold Ross, bass Ed

Mihelich, saxist Willie Smith, trombone Juan Tizol, plus himself are only a few of James' fine musicians. If he doesn't want to play great music with his big band, why can't he form a small group and occasionally make some records or play part of a broadcast? It would make the constant run of dreary ballads a little easier to take.

From Ed Sullivan's *On Broadway* column in the *New York Daily News*: "Best records I've heard in recent auto trips: Willie Jones' sensational vocalizing of *Who's Sorry Now* with a Harry James background."

New York—Carolyn Sherwood, sister of Bobby Sherwood and wife of Bob Crosby's Danny Pell, has replaced Lucyanne Polk in the Town Criers vocal group.

King Cole Trio Smash Hit In Milwaukee

Milwaukee — The King Cole trio has set the pace for a new deal at cocktail lounges here. Several days before their opening at the Circle Lounge in the LaSalle hotel on Sept. 20 every chair in the place was reserved for each of three nightly shows for the entire six day stand. Success of the booking has management and other local operators scurrying for name attractions. At the Circle Lounge deals were pending for the Three Sons, the Modernaires and the Milt Herth trio.

Sherock Signs

New York—Shorty Sherock has signed with the Harry Moss agency. Al Dellay and Elaine Trent are in the vocal slots.

Four Lovelies Leave GAC

New York—Four lovely dolls have either left or will walk out of the GAC offices here—and none for salty reasons.

Receptionist Lillian Raye, after five years with the office, packed her bags last week for a trip to Texas Creek, Colo., to wed Bill Hoffman, a rancher.

Switchboard op Kay Gudell, after a 10-year stay with the office, cuts out late in October to marry Jack Abbott, manager of the Boasert hotel in Brooklyn.

After six years with GAC, Peggy Daley of the contract department left with her husband for Denver where he'll enter real estate biz.

And, Shirley Brown, theater department, five years, out to have a baby.

Down Beat covers the music news from coast to coast.



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Ray Bauduc To Join T. Dorsey

Hollywood—Ray Bauduc disbands the small combo he has headed for the past year at the close of current date at Club Brazil, Catalina Island, to join Tommy Dorsey.

The drummer, along with his trumpet find, Joe Graves, will join TD at Casino Gardens around first of month. Ziggy Elman will stay with Tommy until around Jan. 1.

Sherry Sherwood, winner in Dorsey's recent nationwide search for vocalist, made her first appearance with the band at the Casino Gardens opening Sept. 13. Tommy was holding stand with brother Jimmy's band, both doubling from their pic chores in *The Fabulous Dorseys*.

Victor Cuts Jazz On Coast

Hollywood—Victor recording sessions here within the last month found Louis Armstrong turning out four new sides with a small combo. A specially organized Vivien Garry Quintet, all-girl group, cut a series of discs, and Andre Previn, youthful pianist who is getting a buildup here, turned out eight masters, including two originals, to be released in a RCA Victor album.

In the Armstrong combo were Barney Bigard, Vic Dickenson, Charlie Beal, Allan Reuss, Zutty Singleton and Red Callender.

Beneke Palladium Date Draws Big

Hollywood—The Tex Beneke-Glenn Miller band, making its first west coast appearance, drew an opening night turn-out at the Palladium of around 6500. Though not a record, it was considered an excellent showing, the figure having been topped only by Harry James, Tommy and Jimmy Dorsey on openings and those on special holiday affairs.

At \$7500 the Beneke-Miller band is getting biggest sum ever put out by the Palladium.

Proposed movie in which band was slated to appear, a biographical based on career of Glenn Miller, has been called off. The Glenn Miller picture was to have been an independent production piloted by GAC's Harry Romm.

Following Palladium engagement handlers of band will gradually diminish use of the Glenn Miller name and shift emphasis to Beneke. They figure Beneke name will be strong enough by end of this year to drop Miller tag entirely.

First Liting Langford Sides



Hollywood—Frances Langford's first sides for Mercury records were cut here with the vocal support of the Starlighters, a new singing group. Frances made *That Wonderful Worrysome Feeling* and *Love Me Or Leave Me* for release September 1.

Avodon Gets Colored Orks

Los Angeles—The Avodon booked its first colored band with the signing of Count Basie for a date set tentatively for Dec. 10.

At writing, Barney McDevitt, Avodon's manager, was in confabs with Joe Glaser on the possibility of signing Lionel Hampton to follow Woody Herman (Oct.

1-15). It is understood if deal is set Hampton will insist spot, which has discouraged Negro patronage, be opened to Negroes.

Despite the Avodon has been doing very little business except week-ends, owners are evidently still willing to gamble heavy dough on names. Stan Kenton has been set for a Feb. 4 opening at \$7,000, just \$500 off Palladium's figure to Tex Beneke.

If unsuccessful in securing Hampton for date originally held by Bob Crosby, who is moved back to Nov. 12, Les Brown may get the Oct. 15-Nov. 12 period.

LOS ANGELES BAND BRIEFS

Palladium tops figure the Tex Beneke-Glenn Miller band will build up enough momentum at the box office to carry through Jerry Wald Oct. 8 and Tommy Tucker Nov. 13. Charlie Spivak will report on New Year's Eve.

King Guion and his "Double Rhythm" band slipped into town for an unheralded fill-in date at the Meadowbrook sandwiched between Duke Ellington and Benny Goodman. . . . Eddy Howard and his new band set to succeed Jimmy Dorsey at the Casino Gardens Oct. 4. . . . Russ Morgan securely ensconced in Blitmore Bowl for balance of the year. The old "Morgan Manner" is still good supper room fare for the hotel trade.

Jive Jottings

New operators of Vine street's Morocco have re-installed Red Nichols, who did a long and successful stand there last year. With Red are Al Pellegrini, tenor; Roland Culvert, drums; Thurman Teague, bass; Pete De Santis, piano; Joe Huffman, clarinet and Dottie O'Brien, vocals. . . . Errol Garner is back in town and has joined the line-up at Billy Berg's hottery, sharing the stand with Eddie Heywood, Mr. Gaillard's

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Bing to Wax First Of New Radio Series

Hollywood—Bing Crosby is planning to wax his first transcribed airshows, which will be released over ABC net starting Oct. 16, last of this month.

Shows will be staged and recorded at NBC Hollywood studios audiences. Crosby figured on doing no more than three shows until reaction to new plan had been given its baptism on the network.

Musical format will be essentially same as that of last season with ork under John Scott Trotter, and the Charloters vocal group. In place of Eddy Duchin as featured piano soloist will be Skitch Henderson.

Pied Piper Suit Settlement Due

Los Angeles—Possibility of early settlement of suit filed against Pied Pipers by ex-Piper Johnny Huddleston, who left group for army service and has been demanding re-instatement, loomed as it was learned attorneys for opposing factions had gotten within \$2500 of an agreement.

Although his court action, filed when Pipers declined to re-instate him in group on grounds it would destroy their musical effectiveness, asked \$150,000 Huddleston indicated he would settle for \$10,000. Pipers countered with offer of \$6500 (year's salary) but have boosted original offer to \$7500.

Vouville Boys, and Frankie Laine, Zutty Singleton, after another day handling his own trio, is back with Mr. Gaillard. (What's become of that fine new pianist, Knocky Pater, who appeared here briefly with Zutty?)

Howard McGhee and his new combo drew the Suzzle-Q assignment, Ray Bauduc having vacated the Hollywood Blvd. spot after a long run to join Tommy Dorsey. . . . Wingy Manone, currently at the Club Algiers, a bright eastside drinkery, says he is being paged by George Abbott for role in New York stage show.

Notings

Bill Anson, KPWB platter checker, blossoms as vocalist (and no bad, either) on recently released *Masterpiece* waxing of You're Cuddling Me by Anson and the late Nelson Shawn (All rights, Jarvis, go ready to make with the tonette!).

Our report in a recent column that Lawrence Welk was "blown off the stand" at the Aragon by Woody Herman (then at the nearby Casino Gardens) was, we learned on more careful investigation, an exaggeration. During his closing weeks at the Aragon the "Champagne Music" man continued to do very good business despite the terrific competition. But this isn't an apology. We mentioned in our item on Welk at that time that he had "been doing the most consistent business of town for months." What do you want, Welk, a medal? . . .

Behind the Bandstand

Watch for plenty of repercussions on printed remarks of scribbler for a new Coast music magazine, under guise of musical criticism, made nasty statements about the personal appearance of one of the top girl band singers. To scribbler: Throwing acid with your adjectives isn't musical criticism, son.

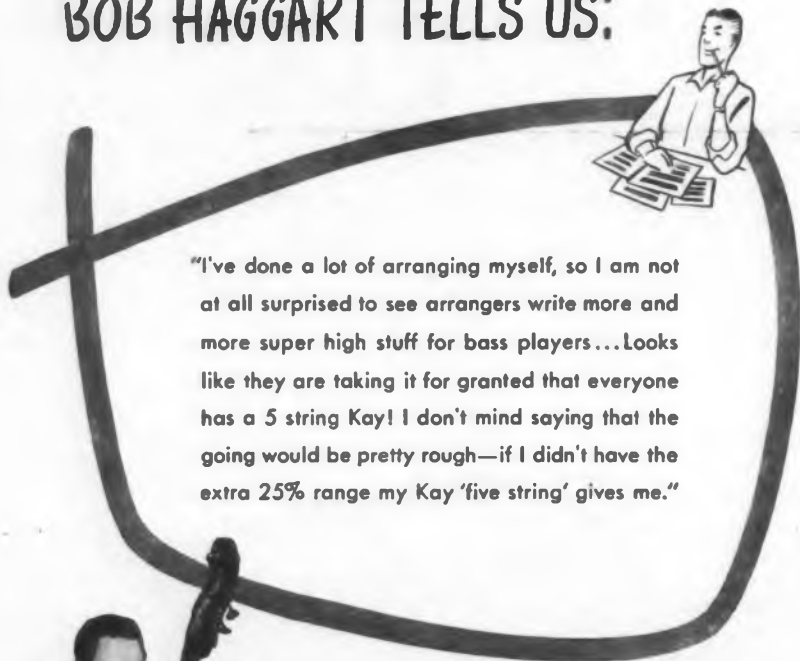
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By Charles Emge

For musical of the month, I give you, even though it does not entertain me greatly, Joe Pasternak's *Holiday in Mexico*. After all, it would be foolish to deride a movie that so obviously supplies what most people find very satisfying recreation. This has Jane Powell, who has just about outgrown those juvenile roles, (though her voice, especially on high notes, hasn't lost its adolescent quality), aided by Walter Pidgeon, Xavier Cugat, Ilona Massey, Jose Iturbi, gobs of technicolor, and Roddy McDowall.

Pasternak likes to feel that he is soft-soaping his audiences into a knowledge and appreciation of "good music." He gives them homeopathic doses of accepted classics, interspersed with good clean musical fun for the kiddies, and it generally works out very well at the box-office.

Samples from *Holiday in Mexico*: Jane Powell in the coloratura's dally work-out, *Maids of Cadiz*; Ilona Massey in a Hungarian Gypsy stand-by; Iturbi in a slice of Rachmaninoff's Second Piano Concerto and Jane Powell in its popular outgrowth via Tin Pan Alley; the Chopin *Polonaise*, and a hybrid treatment of *Three Blind Mice*, arranged for Iturbi by Andre Previn. MGM's 17-year-old pianist-arranger. And that's Rafael Mendez himself who is seen in the sequence featuring his brilliant trumpet passages.

Sound Stage Siftings

Woody Herman recorded *Northwest Passage* and *Fan It for Republic's* forthcoming *Hit Parade* opus in which *Herman Herd* will be seen in a radio station sequence. Joan Edwards set for leading role to same picture. . . . Jack Leonard, sometime Tommy Dorsey songster, has been signed to an acting contract at Columbia. Studio is putting him through a course in *historicals*.

Astounded studio official, who had called Red Nichols for *New Orleans*, thinking he was a Negro, nearly collapsed when he discovered Red was an *osfy*. . . . That's Joan Barton's voice coming from the lovely lips of Nancy Guild in *Somewhere in the Night*. . . . Darius

Dance Spot For LA Afternoons

Hollywood—The first afternoon dance spot here is the new Copabana, nitery occupying site of old Hollywood Canteen, opening of which will be around Oct. 1.

Afternoon assignment is expected to go to Joe Norman, newcomer from Chicago who shares Aragon bandstand with Jan Garber. Norman figures to double up on the two jobs. Evening deal, which will feature Latin-American atmosphere, will go to Tony Martinez.

Also planned, tentatively, is a special Monday night session for musicians, with Ace Hudkins engaging jazz stars as guest artists.

New Raeburn Pianist

New York — Pianist Hal Schaefer has replaced Dodo Marinaro in the Boyd Raeburn band. Singer Dave Allyn has left the band.

Not Too Many

Los Angeles—Ira Cook, platter chatterer on a popular nightly record show, doesn't take much stock in proverbs, judging by this announcement sent out by his office.

Ira Cook will supervise recordings to be made by singer Jimmy Cook and guitarist Frank Cook for *Modern Music*.

Milhaud, contemporary French composer teaching at Mills College, has been signed by Al Lewin, independent producer, to do the score for *Bel Ami*. It will be Milhaud's first movie chore.

Looks like the next composer to get a going-over via the Hollywood method will be Robert Schumann, whose "life story" is to be the basis for *Song of Love* (tentative title), now in planning stage at MGM. Katie Hep-

Gillette Still AFM Pic Rep

Hollywood—J. W. Gillette, the AFM's studio representative, is still sitting solidly in his seat despite concerted drive during recent months of group of studio musicians to oust him from his job.

Gillette, who functioned for years with only one assistant, has been given three new aides, who will act chiefly as "outsider" men policing studios.

The newly created jobs went to K. P. ("Fergie") Ferguson, Joe Heindel and Henry Alberti. Salaries were not revealed.

burn is to do role of Clara Schumann. . . . Dorothy Eustis, young pianist who appeared recently as soloist at Hollywood Bowl, has been signed to record incidental piano music for Seymour Nebenzal production, *The Chase*. She will not be seen in the picture.

Count Basie Working Way To West Coast

New York—The Count Basie band, currently at the Orpheum theater in Minneapolis, is headed for a three-month twister in the west. Following the Minneapolis date, the band moves into Orpheum in Omaha for a week. Other dates en route to the coast are a one-nighter at the Roller-drome in Denver, Oct. 4, and the week of Oct. 7 at the Rainbow Rendezvous in Salt Lake City.

Basie is set for a feature musical and a couple short items at Universal and Columbia.

Joins Eckstine

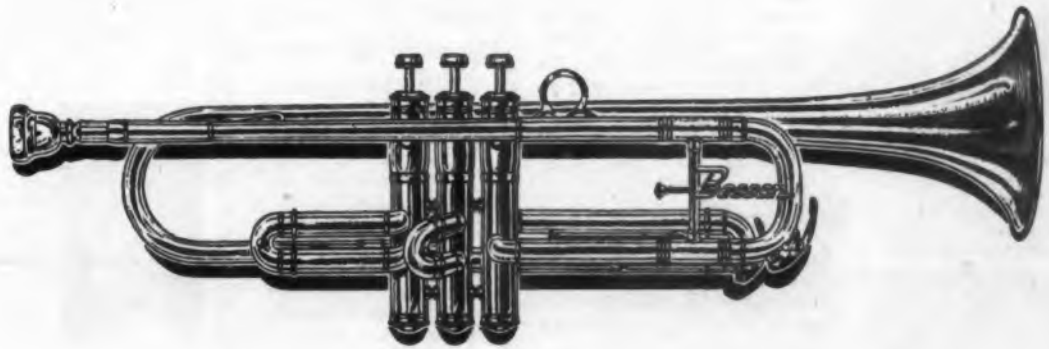
New York—Pittsburgh's Linton Garner has headed coastward to join the Billy Eckstine band. Linton is a pianist and brother of Errol Garner.

Use Movie Trick To Save Session

Hollywood — Recording technique common in motion picture work but never before used in commercial platter waxing was utilized by Musicraft on an Artie Shaw session here recently.

With a recording date set up, Shaw found himself unable to play because of a dental operation. To escape loss of several thousands of dollars for musicians and studio costs the session was run without Shaw's solos. Later the clarinet parts were dubbed into the two sides previously cut, Shaw listening to playbacks through earphones.

Musicraft said results were better than an ordinary session. Movie sound men have often used a similar system from choice.



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Concert Jazz Lined Up For Big Chicago Season

Chicago—A banner season for concert presentation of jazz is seen here this winter. Definite are six concerts, with the probability of several more falling in. Latest set is the Woody Herman Herd, for a concert sponsored by this newspaper

at the Civic Opera House Dec. 15. The concert season—and it can be called that in truth for the first time—opened with Bank Johnson's New Orleans group at Orchestra Hall Sept. 6.

Opera House Series
Series at the Opera House, containing an auspicious list of varied attractions, has at least three others of interest to hot music followers. Norman Granz Jazz at the Philharmonic unit takes a third bow on Oct. 24, with Tommy Dorsey on Nov. 3 and Duke Ellington's return for a

third Down Beat concert on Nov. 10.

Paul Eduard Miller is currently tying the strings to a series of bashes he intends sponsoring at Kimball Hall. If he can get the names, he will hold one at the highly dignified Orchestra Hall, where he sponsored Max Miller last year. First Kimball date is Sept. 29, with local men featured. Josh White, with an indefinite date, is also listed for Orch Hall.

B.G. Tatum Likely
One Benny Goodman date has fallen through, but it is probable

another date may be set for a B.G. concert. And Art Tatum, who packed them in last year, is certain to return to scoop off more of the lucrative concert receipts. Not to be forgotten by jazzophiles who like their music undiluted, the Hot Club of Chicago will continue to present regular monthly sessions at the north side Moose Hall.

Downbeat Room Closes In Chi

Chicago—Joe Sherman's well-known Downbeat Room and Garrick Bar closed this last weekend, when the lease on the colorful jazz spot expired.

Sherman tried unsuccessfully to renew the lease under a different agreement. His plans, at this time, were indefinite, though it was likely the Randolph street figure, despite bad health, would not stay out of the night club business for too long.

Red Saunders band, which had been at the Downbeat Room for over a year, moved into Kelly's Stables. Three other outfits were thrown out of work with the closing.

Helen Ward To WHN

New York—Helen Ward, formerly famed vocalist with Benny Goodman and more recently associated with Hal McIntyre, is now with station WHN in the program department.

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Bands At 3 Chi Hotels Pulled In Support Of 802

Chicago—Bands at three local hostilities were pulled out in a sympathy action when the New York hotel strike went into effect Sept. 2. Affected were Clyde McCoy, at the Stevens, Ted Straeter, at the Palmer House and Mel Cooper, at the Blackstone. Also out were their relief bands.

Musicians pulled received no strike fund benefits, despite the huge Local 10 treasury. The boys were left to shift as best they could without pay checks, although at least one band—McCoy's—received some compensation through the leader.

While the other two spots were forced to close their rooms, the Palmer House Empire Room continued with an early evening show without music, using a vocal quartet supplying music and rhythm for the show. Dunninger, the mind reader, was brought in to replace Evelyn Knight for one week.

At major niteries, the Chez Paree, which has a lucrative income besides the dine and wine business, was the only club to keep a rumba band. Others dropped the relief units.

Col. Hudson, Suh, To Visit North!

New York—Dean Hudson, who's the big fish in southern waters, is taking another plunge into cold streams when he hits the Roseland on October 28. Dean, who has two complete sets of books—one for the sweet crowds, another for the swing—will get a taste of cold air when he opens the newly remodeled Roosevelt hotel in New Orleans with an ice show. Installation of the ice set-up kept the hotel's ballroom closed and knocked about two weeks from Hudson's appearance.

When in New York, Hudson will wax several sides for Musical.



Dean



Current name band attractions on Randolph street find Louie Prima at the Hotel Sherman and Freddie Slack holding forth at the Band Box. Both continue until October 11.

The recent Louis Jordan show with Nat Towles band broke the Regal theater mark, held last by Sugar Child Robinson. Future dates for the south side theater include Earl Hines, Sept. 27; Erskine Hawkins, Oct. 18; Lucky Millinder and Slam Stewart Trio, Nov. 1; Jimmie Lunceford and the Phil Moore Four, Nov. 23; and Duke Ellington for Christmas week.

Paul Eduard Miller, the jazz writer, has set Sept. 29 for his first date in a projected concert series. Session will feature some excellent Chicago jazzmen. The group will be tagged Ford Canfield's Hot Seven, for the WBBM-CBS trombonist and leader. Porky Panico, trumpet; Dean Schaeffer, tenor; Joe Runners, guitar; Max Miller, piano; Ken Smith, drums, and a bass man, along with soloist Mel Henke, will be the musical menu. Miller's worthy idea is to feature the best local musicians along with those from out-of-town who might be available.

Tut Soper, one of the best Chicago pianists, is working with Charlie Rich, tenor, and Lou Finnelly, drums and vibes, at the Elbow Room, at Grace and Broadway. . . . Stuff Smith has taken that hot violin of his to the Sky Club, where Jimmy Nuszoz's quartet and Glenn Gurr's band are also featured. . . . Max Miller turned up quietly for awhile at the Cowboy Lounge and has probably just as quietly slipped away. . . . Dave Kapp of Decca in town to supervise an Ink Spots session. . . . Good late evening listening, with Eddie Hubbard's ABC Club on WIND at ten nightly, and Dave Garaway's knocked-out 1260 Club on WMAQ midnights. . . . Lloyd Litton working at the Brass Rail.

Bands following Freddie Slack into the Band Box will be Ina Ray Hutton, Johnny "Scat" Davis and George Paxton, in that order. Andy Kirk did a bang-up job there. . . . Also deserving of a low bow for the four best weeks the Panther Room has had in a long while is Claude Thornhill.

New unit making its debut at the Wagon Wheel, on south Cottage Grove ave., is John "Streamline" Ewing's sextet, with the leader's trombone, Nick Cooper's trumpet, Clarence "Hog" Mason's bass, Buddy Smith's drums, Buddy Roger's piano and Chauncey Jarrett's alto sax. . . . Count Levy, brilliant young pianist who has played locally with Jimmy Dale and Tay Vove, is another who is forming his own unit. Band is supposedly set with local jobs, and will have Juns Davis as vocalist. Count is one 88er to watch, it says here.

Louis Prima follows his Sherman date with one at the Palace theater here Oct. 24, opening that RKO theater to vaudeville. Whether it'll be a definite policy is uncertain. . . . Bob Crum, who came into town for a recording session, was robbed and beat's up late one night and needed hospital repairs. . . . Clyde McCoy pulled \$50 out of his pocket for each of his musicians during each week his band was out of the Stevens hotel during the strike. . . . Local bands cashed in on plenty of air time during said strike—Thornhill, David LeWinter and Glenn Garr, among others, nabbing extra remotes.

Wayne Cuts Six

New York — Frances Wayne vocalizing on *The Man I Love* and *Something I Dreamed Last Night* for Musicraft will be released in November. Fran cut six sides for the company, the first of which was released last month. Numbers were *All By Myself* and *If You Were There*.

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Bunk's Concert a Miserable Mess

His Ork Hall Bash A Complete Snafu

By DON C. HAYNES

Chicago—A review of Bunk Johnson's Orchestra Hall concert Sept. 6 turns out, tragically, an almost impossible task. Bunk was a good two and a half hours late for his own concert, and once he did appear on stage his lip was in such bad condition that he could not play coherently. In the meantime, four pianists, four vocalists (including a drunk in the boxes who gave out loudly through two numbers), a half dozen musicians under the leadership of Darnell Howard (who saved what was left of the concert from complete ignominy) and a hushful master of ceremonies wound up a completely disarrayed bill of fare.

Bunk, who started from his New Iberia farm in Louisiana in a slow coach two days after he was first to have been in Chicago, arrived in town after ten o'clock on the night of his concert. When he finally walked on stage—barely in time to save the box office from a run of customers demanding refunds—his lip was in such weak condition that what he managed to play on the final couple of numbers was still wholly inadequate.

As the *Daily News* said of the concert: "Why no master of ceremonies threw the towel into the ring nobody could figure. . . . It was an exhibition of exceeding gallantry on Bunk's part and of loyal sympathy on the part of the audience to a grand old die-hard."

Howard's Group Excellent

What was salvaged of the affair was due to clarinetist Darnell Howard and the New Orleans group he assembled, supposedly to accompany Bunk's trumpet. The group was composed of New Orleans men, with the exception of Howard himself (Chicago) and Don Ewell (Baltimore), Bunk's 'fay pianist in his Stuyvesant Casino band. They played everything from *Body and Soul* to *Ja Da* in excellent fashion, with John Lindsay's solid bass leading a steady rhythm section. Preston Jackson's big-toned, gutty trombone was probably the most consistently exciting of the soloists. For a New Orleans group, though, there was too much emphasis on solo and not enough on ensemble work. Howard's steady leadership carried the band's portion of the concert through smoothly, only faltered when Bunk joined the group and failed to suggest or even agree on anything to play. Lee Collins, trumpet, and Snaga Jones, drums, were also in the group, and this brief mention of their contribution is not intended as a fluff-off.

Also appearing were Jimmy and Mama Yancey, Baby Dodds and several others thrown into the breach when Bunk failed to appear: Albert Ammons, Tampa Red, the Gospel Singer and our friend from the boxes.

As first in a number of jazz concerts scheduled for this fall, and first opportunity for many Chicagoans to hear Bunk in person, the concert was an unfortunate event. Bill Page and John

it was this ignorance that left them unable to salvage anything of the concert once Bunk appeared was that Bunk had not played trumpet, by his own admission, since his band broke up in New York last spring, and for a 66-year old musician the lay-off was an insurmountable obstacle to playing.

In the few brief moments, all too fleeting, that Bunk played coherently, he showed a beautiful tone and a suggestion of the phrasing that makes New Orleans trumpets great. But it wasn't enough for those who stayed through the first part of the evening just to hear him.

The picture of the old trumpet player sitting in the little group of musicians on the huge Orchestra Hall stage, bewildered and confused, shakingly mopping his sweating face and blowing desperately through his mouthpiece in an attempt to work his lip into condition, while Lee Collins took his solos for him, was a pitiful and tragic one.

For those who were there and could see and hear, the name Bunk Johnson lost its magic and its meaning.

The 45 minutes Bunk was on stage was something his blindest worshippers could not ignore—that here was an old man, tired and lost, completely incapable of playing as he once could, who was even falling to capture a fragment of his past glory.

Bad Production Throughout

Adding to the general confusion was some very inadequate production and the annoying

Approach Scott For 'Lute Song' Score

San Francisco — Raymond Scott, at the Palace hotel here with his band, has been approached by Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony, on Scott arranging his *Lute Song* score for symphony performance.

practice of most of the performers to disregard what had been announced for them to perform. When Tampa Red, set for four tunes, failed to coax the audience for enough applause after his second, he was left stranded off stage. The rest of them made up the program as they went along. The band's selections were nowhere close to the elaborately printed program.

Lonnie Johnson, guitarist and blues singer, failed to put in a scheduled appearance and no apology or explanation was offered. Also not made clear was the snafu of Bunk arriving late. Considering the pretentiousness of the affair, it was inexcusable. And it's probable that the Orchestra Hall directors will think at least twice before booking another jazz concert in their hallowed hall.

Advertising to the effect that the concert would be "a lot of Bunk" proved a little more to the point than was comfortable to all concerned.

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No Slip of the Lip Will Make You Hip

New York—Walter Gross, Musicraft music director, joined the cavalcade of tradesters going out to Caldwell, New Jersey's *Town and Country Club* to hear the Joe Mooney Quartet. After pounding callouses on his mitts applauding, Gross, crack pianist and arranger, said to *Beat* staffers:

"You know what makes this band truly different and really marvelous? It's not only possessed of enormous jazz inspiration and lovely melodic ideas, but every man in the unit can play anything required on his horn. How old-fashioned and how wonderful!"

Mooney's outfit certainly is different when you listen to the parade of young musicians playing today. Everyone sweats and strains to play the latest hip ideas; that they come out strained and distorted, with sloppy attacks and bad intonation, is viewed as unimportant.

The *Beat* hears all styles with equal pleasure. In our second decade of intensive listening to American popular music, we know that there is good music in every group, fad, and style. But we also know that unless those styles are played well, any intrinsic value they may have will be lost in the shuffle of bad notes, screechy tones, and inept phrasing.

There is no musician in this business today who doesn't want to be successful, respected in the trade, and make himself a stack of hay. However there seems to be a rampant belief that you do this only by musical eccentricity—that he who blows loudest and longest will make the most bucks.

This is the veriest, the thickest, and the purest baloney. There are lots of three day wonders who have their day of glory and end up in third-rate hotels or as somebody else's sidemen, simply because they didn't have a broad enough command of their instrument to make a lasting impression.

Laugh at a Lombardo if you wish. But for all his bad music, he substitutes a willingness to work and an awareness of the business side of the field that most musicians could certainly use.

On the other hand, the *Beat* knows of a hornman, considered by many as the current ravation, so inconsistent that at several of his recent recording sessions, he has tried to give all his solos away to sidemen, until the company pointed out that it was selling him, not four other Moe-guys.

Every leader will tell you stories of young musickers auditioning who have a Hawkins tone, a Gillespie phrase, or a Tatum run copied to the nth degree—but when it comes to embarrassing details like playing in tune, reading, or phrasing with a section, just can't make it.

Nobody in this business is legitimately concerned with what style you play, just so long as you play it well—and to play anything well, the primary prerequisite is complete technical command of your instrument. After that comes the individual polishing and integration which makes you a soloist and a jazz individualist.

No sensible businessman starts out for himself until he has learned the field under someone else. But too many musicians think they can begin with nothing more than a fanatic belief in Dulancey Morph's trombone playing and earn a living thereby.

"Whatta ya building, bud—houses?" is the standard crack to young musickers who over-play. But in addition to the necessary firm foundation, they should remember, slips of the lip don't mean you're hip—they just mean that musically you haven't reached 21.

Durgom Buys Encore

Hollywood—Bullets Durgom, talent agent, has purchased the label and masters of the Encore

plattery and has turned the company over to his brother Nick. Firm has waxed Page Cavanaugh Trio, units under Ray Linn and an album of songs by Jack Walsh.



Montreal—Digging the *Beat* aboard the S.S. Richelieu, which plies up and down the St. Lawrence river, are three members of the nine-piece Leon Kufman dance band which plays on the boat. Left to right: Nat Raider, trumpet; Tommy Sullivan, drums, and Roland Desjardins, alto.



Quality Will Out

To the Editors:
I just read in your *Down Beat* for 22 of April, '46, a letter of lasting significance in the "Chords" column, under title "Objective Criticism." I wish I had the full address of the author, Ted Chandler, to congratulate him personally, for the guy has been telling what I was, for months, thinking to write you about. He gripes the present deplorable position of the real jazz lovers in all its respects.

Down Beat is also known as the musicians' paper, so why don't you give an equal chance to all sorts of musicians?
Vahak T. Tahmazian

Square Kaycee

To the Editors:
Before coming to Kansas City I heard about all the fine bands that have played here. In traveling here from Chicago, I expected to find a reasonably "hip" atmosphere.

Well, I was wrong. If anyone thinks Chicago is a haven for the tired business man, and his shuffle to tenor bands, they should fall into this square town. All I've heard or seen advertised are micky-tenor bands and Hammond organists.

Dominant Arpeggios

To the Editors:
Now, Mike Levin is my favorite writer; I think he has some superb ideas, and that his record reviews are well done. But, they can be overdone! I'm not a very bright kid, and I'm still wondering what "while Harris quarter times it down the dominant arpeggio" means in describing Herman's *Fan It*. But maybe I don't have to. I've heard *Fan It*, and who cares what it means, so long as Bill is in there quarter timing it down the good old dominant arpeggio.

Only Propaganda

To the Editors:
An article was brought to my attention tonight which rather provoked me. It was in your June 17 issue, "Best Jobbing Is Found With Army Now." In the article much stress was placed upon the fact that the army

needs musicians badly. I came into the army in March and was immediately classified as a Bandsman. Ever since that time I have done nothing but waste time taking useless training and waiting around for shipments that were classified as critical. There are even now six hundred men in training at Camp Lee, waiting to be shipped as bandsmen.

Why, I would like to know, if we are kept waiting around like this could they actually need Bandsmen very badly? Also, what do they plan to do with all these prospective musicians that they are crying for when they can't do a decent and efficient job of handling and placing the men they already have on hand.

I can only hope that none of my fellow musicians are taken in by such enlistment propaganda.
W. R. M.

Decca Practice

To the Editors:
I thought that Decca only used the personality records when there were two distinct personalities on the record.

This was not the case when they issued Lionel Hampton's *Flying Home and Punch and Judy*.

What is Decca trying to do—put one over on the public?
Howard Sandoval

Lawrence, This Time

To the Editors:
I work in a record shop and I would like to ask if the manufacturers of these small record labels can't do something about their record material? My customers simply refuse to buy these though their artists are good.

Bows For Brown

To the Editors:
For a long time you've been griping about the under-rated Les Brown crew, and rightly so. How can the commercial-crazy public fail to recognize that this band is the greatest thing since Glenn Miller proved that commercialism can also be music? And Columbia should re-issue

Here's The Madison Squares

New York—Lloyd Marx, musical director for the late Major Bows for nine years, has his own small combo now and has been playing at the Iceland restaurant for four months here. Left to right: Lou Menchel, drums and corymba; Tony La Mar, trumpet; Shorty Sheridan, reeds; Lloyd Marx, leader and trumpet; Al Greiner, piano, and Rusty Gates, bass and flugel horn. They call themselves the *Madison Squares*.



TIED NOTES

KALCHEIM-RADUS—Rita Kalcheim, daughter of Nat Kalcheim, WM's band booking department head, to Irwin Radus, Sept. 1, in New York.
CARLSEN-COURTENAY—Ann Carlson to Dirk Courtenay, Chicago press agent, Aug. 16, in Chicago.
LEE-FRIEDMAN—Cheryl Lee, WWSW chanter, to Irving Friedman, Sept. 1, in Pittsburgh.
CAROL-KAUFMAN—Lilyann Carol, singer, to Mord Kaufman, Aug. 6, in Baltimore.
SPENCE-LEVIN—Wilma Spence, soprano and municipal opera star, to William Levin, manufacturer, Sept. 3, in St. Louis.
BRADSHAW-SIMON—Tiny Bradshaw, bandleader, to Blanche Simon, beautician, Aug. 24, in Elton, Md.
LEVINE-SOLOMON—Solomon Levine, son of Matty Levine, known as Tin Pan Alley, to Joan Solomon, recently, in New York. Joan is the daughter of Ashley music's Maurice Solomon.

NEW NUMBERS

HOWARD—A son, Jeffrey Alan, to Mr. and Mrs. Milton Howard in Detroit, recently. Mom is former vocalist, Jane Fulton, on WWJ.
GOMEZ—A daughter to Mr. and Mrs. A. Gomez, Aug. 4, in Philadelphia. Dad is Embassy club oik basist.
MORRIS—A son to Mr. and Mrs. Edwin H. (Buddy) Morris, Aug. 21, in Hollywood. Pop is music pub.
BROWN—A son to Mr. and Mrs. Dick Brown, Aug. 24, in New York. Pop is radio singer; mother, onetime Sammy Kaye vocalist, Nancy Norman.
ROGERS—A son to Mr. and Mrs. Clyde Rogers, Sept. 2, in Hollywood. Dad is with Freddie Martin oik.
FRITTS—A daughter, Nancy Grace, born to Mr. and Mrs. Stan Fritts, recently, in Elizabeth, N. J. Dad is trombonist-leader of the Kern Kobblers.
MCINTYRE—A daughter, Patricia Ann, born to Mr. and Mrs. Hal McIntyre, Sept. 3, in Hartford, Conn. Dad is bandleader; girl in their second child.

FINAL BARS

SACHS—Harry Sachs, 75, father of Mabelle Sachs, Columbia disc exec, Sept. 3, in Philadelphia.
GREEN—Louis Green, 57, clarinetist with the NBC symphony, Aug. 27, in New York.
ROSE—Alfred Joseph Rose, 83, violinist and conductor of the Vienna philharmonic orchestra until the Hitler mob moved in, recently, in London.
KNOWLES—Edward, 86, nightery dog known as Ed Hockney, Aug. 17, in Philadelphia.
BATEMAN—Edgar Bateman, 86, soap-writer, Aug. 20, in London.
LINDEN—Harry J. Linden, 49, pianist in Chi clubs, Aug. 18, in Chicago.
ROSENTHAL—Morris Rosenthal, 82, known pianist and last of the famous Franz List pupils, Sept. 1, in New York.
KALTENBORN—Franz Kaltenborn, 81, retired violinist, conductor of concerts at Central Park Mall for 20 years, recently, in New York.

LOST HARMONY

COURTNEY—Florence Courtney, concert trombonist, from John Courtney, Aug. 14, in Chicago.
Bizet Has His Day and Mexican Hat Dance.
It's a shame that men like Ted Nash, Jimmy Zito, Jeff Clarkson and the Brown arrangers have to bow to Mickey Madmen. Yours for a more extensive Les Brown publicity campaign.
Charles Moran

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

The Hot Box first appeared in the October 1, 1939, *Down Beat* at the time the *Musician's Bible* changed from a monthly policy to a twice monthly routine. Therefore, we are celebrating our seventh anniversary with this issue. There is only one regular feature that is older than the Box and that is Sharon Pease's fine piano article.

Quite a retinue of editors and assistant editors have seen that the Box assumed its usual position in the magazine every two weeks. Of course the fact that most of the former editors spent their premarital days in the dungeon of Banks Castle listening to rare records has helped us to meet deadlines.

There was Ted Toll, who ran a picture of the Lombardo brothers in their teens with one of the most newsworthy columns on Teach and Muggsy. Eddie (Beaumont) Ronan, now of the New York office, used to watch the Box in preparation with amazement. Bob Locke mulled over the idea of writing a novel based on East Banks and the strange goings-on in the dungeon. Don Haynes ventured into the room next door for a couple of weeks. How many of you readers remember Whitney D. D. Becker? All of the above married and moved away. Finally after seven years the Boxer gets married and the column makes *Newsweek* when the wife takes over for one column.

The main purpose of this particular column is to express my appreciation of the fine mail reaction the Hot Box has had during the past years. There has been far more mail than I have been able to answer and I would like to take this opportunity to apologize to those whose letters have been unanswered.

MISCELLANY: Hal Rehner of Fort Wayne, Ind. brought back from Europe a fine Coleman Hawkins item on His Master's Voice HE 2163. The Hawk recorded with Jack Hylton and His Orchestra *Darktown Strutters Ball* (OEA 7953) and *My Melancholy Baby* (OEA 7954). Will Roy Hearne has published

Gets Hotel Spot, But Minus Crew

Cleveland—Jimmy Foster, who was four years on the Chin's restaurant job, and had a smooth dance outfit going (*Down Beat*, May 20), is working as solo pianist at the Fenway Hall hotel. Efforts of booking agents, including MCA, failed to land Foster's smooth tenor-band a desired hotel spot—so the pianist got himself one, alone.

Gene Rodgers, sepiant pianist and entertainer from Hollywood, is now at Lindsay's Sky Bar. . . . Hotel spots are held currently by Sammy Watkins, at the Hollenden (for years now); George Sterney, at the Cleveland; Eric Correa, at the Statler; Joe Baldi, at the Carter.

Top local pianists Lanny Scott and Billy Dinasko working solo. Lanny at the Carnegie hotel, Billy at Hatton's Grille. . . . Vince Pattie, who had a great young jump band pre-war with guys like Ray Anthony, Dickie Mains, Dick Farrell in it, working at Hatton's with a quartet.

—Art Cutlip

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Value Catalog Number Two, better known as the Hollywood Premium Record Guide. The deal has been thoroughly revised and now lists 10,000 items alphabetically and numerically classified. Collectors can obtain copies by writing Post Office Box 2829 Hollywood, 28, Calif.

La Watters and His Yerba Buena Jazz Band are now broadcasting every Tuesday, Wednesday and Thursday night over KGO San Francisco and the ABC network at 11:45 P.M. to midnight coast time. The band continues a sensation at the Dawn Club in Frisco. Collector Cy Shain is doing publicity and visited New York and Chicago plugging the band.

John G. Heinz of Syracuse, N. Y. has located a Fletcher Henderson item with Louis. The disc is under the title of Sam Hill and His Orchestra. The tune is *Why Couldn't It Be Poor Little Me* on Oriole 348 master 5811-82. This is a fourth master. Previous masters found were 5811-24,-5.

Don Redman On Denmark Tour

New York—One of the first bands to take advantage of the European clamor for Yankee jazz music making, the Don Redman band has flown to Denmark where it will begin a series of cross-pond appearances.

Under sponsorship of Timmie Rosenkrantz, the Redman ork will debut Sept. 15 at the KB hall in Copenhagen.

Personnel with Redman on the trip:

Peanuts Holland, Bob Williams, Allen Jeffries, trumpets; Tyree Glenn, Quenton Jackson, Jack Carman, trombones; Don Byas, Ray Abramson, Pete Clark, Chauncey Haughton, saxes; Billy Taylor, piano; Ted Sturgis, bass, and Buford Oliver, drums.

Down Beat covers the music news from coast to coast.

Lena Horne In NYC, But Not For 'Masses'

New York—After announcing that Lena Horne would appear in a stage production of *The Great Conspiracy Against Russia*, the *New Masses*, Communist Party voice, dropped all mention of the singer about a month before the Carnegie Hall showing, September 22.

The *Masses*, sponsors of the show, said that Miss Horne would be unable to get here from Hollywood in time for the presentation. However, La Horne was seen at local night-spots a week before the date.

New Sinatra Singer

Hollywood—New singer with the Frank Sinatra show is Judy Stevens. She has been with Anson Weeks and has done USO work.

Musicraft Distribbs Internationally

New York—Following the trend for postwar expansion in the international field, Musicraft records has arranged for the pressing and distribution of its recordings in 38 foreign countries. World-wide distribution, according to Peter Hilton, Musicraft prexy, has been effected through agreement concluded with EMI (Electrical Musical Industries) studios of England.

Musicraft entire catalog will be made available in England, Europe, South America and Australia and throughout the world as a result of the arrangement, which followed months of negotiations between Musicraft and Walter R. Moody of EMI.

Sides will be released under following labels presently used by EMI—Parlophone, His Master's Voice, Columbia (British).



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(BUILT BY SELMER ACCORDION DIVISION, LONG ISLAND CITY, N. Y.)

Illustrating Just What Chicago Style Means



New York—This shot of Eddie Condon and his crew on the stand at his club in the Village proves just what is meant by Chicago style. Left to right: Eddie Condon of Goodland, Indiana; Gene Schroeder of Milwaukee; Joe Dixon of Lynn, Mass.; Bill Dav-

son of Defiance, Ohio; George Wettling (sibbling for Dave Tough) of Wichita, Kas.; Freddie Ohms of Freeport, L. I.; and Jack Leoberg of Dorchester, Mass. See what we mean?

Takes Over Girl Band

Southern Pines, N. C.—Bobbie Todd, attractive blonde lovely

discovered by Louis Prima in the early '40's, has taken over the fronting and vocal chores of the all-girl ork under the direction

of Louise Sheldon. Bobbie comes out of a brief retirement during which she played housewife to tenorman Bill Whyman of the Jerry Wald and Henry Busse bands.

The Sheldon band, currently on tour of the southeast, is an eleven girl organization.

Names Set For New Pic Firm

New York—A new film firm, Herald Pictures Inc., working and distributing through 20th Century-Fox studios, is preparing 12 features to be funneled to the masses through 600 Negro theaters and 2,300 white flickeries. Latter outlets are marked for midnight showings.

Billy Shaw, agent for the new firm, told *Down Beat* the company's first effort would be *Boy, What a Gal* starring Slam Stewart, Willie Bryant, Marva Louis and Sid Catlett. Artie Leonard is producing.

Drummer Gene Krupa, who has a piece of HP, is figured to have a walk-on part (not unlike the stunt Der Bingle has pulled in Bob Hope flickers) in the first film.

A Record Collection On Dozen Spools Of Tape!

New York—Prospect of long-envisioned changes in the record business cropped up for the winter season with the announcement in Chicago that radio buyers will shortly be able to get a set with automatic record changer, FM and AM radio, and a separate tape-recording hookup that will take radio programs, records, and micro-phonated data and transcribe them onto a roll of tape no bigger than your pocket.

Titled *The Masterpiece*, the outfit is produced by the same concern which made portable wire recorders with such great success for the army and will sell in the \$1500 price range. A separate recorder outfit goes for \$450.

Special gimmick, of course, is the tape recorder, built into the radio itself. Discussion has been raging for years as to the final effects of tape versus shellac when the former patents were released commercially. This particular set can take 40 Count Basie sides or several Beethoven symphonies and take them directly off the phonograph onto the tape, which can then be stored or used immediately.

Take Special Stuff Off Air

There is also a clock arrangement built in which will turn the radio on for a particular program, record it on tape, and then shut the set off.

Thus record collectors can transcribe their entire collections, take off radio shows, add their own commentaries, and store all of it in a cigar box behind their wives' knitting.

Previous disadvantage to tape recording and reproducing was that you were forced to play the entire spool, individual recordings being impossible to select. This present set has 60 two-minute channels which are electronically selected by a thumb flick. If a recording runs over two minutes, its exact location is noted on a log sheet furnished with each tape, thus making it possible to use the recording for either program or single recording.

Play Back Into Thousands

Unlike the wire recorders used by the army, the tape recording process used is permanent and can be played back thousands of times without any loss in quality. Only hitch preventing tape recording from giving the shellac

boys a large headache in the next year is that no feasible means of large scale production of tape such as the master-stamper method used in current record production has been found. However with the air-check and dubbing features of the outfit, it would seem that factory production might not be as important a factor.

FM More Important

It is obvious that general availability of sets such as this one will make FM radio with its perfectly transmitted music programs even more important. Mass production of the tape might be circumvented by selling master tapes in stores and allowing them to reproduce for customers as orders came in.

In any event, ten years from now, shellac collections will probably be on the shelf with those postage stamps; they'll look pretty and that's all.

Victor Hikes Price, Faces Labor Trouble

Camden, N. J.—RCA-Victor here, hiking price of black and pop platters from 50 to 60 kopps on claim that labor costs have increased 50 percent since 1941, now faces more increased labor costs or else. The or else means that the 5,000 waxery employees lined up with the United Electrical, Radio and Machine Workers, CIO, have authorized their union leaders to take a strike vote calling for a work stoppage October 6 if the radio and record firm does not agree to pay any wage increase retroactive to October 7, on which date the current contract expires.

Negotiations for a new contract are now in progress and strike threat was pulled when company officials took position that it will not pay retroactive wages if negotiations are continued beyond the October 7 deadline.

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New Bands Start in Philly

Philadelphia—With the music scale for the one-night gigs hitting a new high and dates plentiful, those who would wave a wand are once again stirring out of their lethargy and organizing bands of their own. Not counting Jan Savitt and Elliot Lawrence, who schooled as radio studio bands, it's been decades and decades ago since this Quaker City created a band with any real name potential.

Most of them GI's, Jimmy Marquis, music officer for the Eighth Army in the Pacific, is back in town organizing a new band, as is trumpeter Tommy Varrone, who saw two years of service with the naval dance band. Varrone, grabbing off gig stands at the Serenader's Blue Room and at St. Mary's, is man-

aged by Tony Normand. Varrone line-up includes Joe Varrone, Roy Finley and Bob Taylor in the sax section. Brasses take in Frank Tambourri, Joe Day and Tillie Tambourri, with rhythm kicked up by Anthony Parrillo and Harry Varrone. Dick Day for the dittying.

On the Harlem front, Jimmy Gorham, aliphorn slider, has rounded up his old band again. Disbanding when most of the men went off to the wars, Gorham occupied himself as a dance promoter and nitery manager. Warming up at Reese DuPree's Strand ballroom, Gorham will hit the road below the Mason-Dixon under the DuPree promotional banner. Before the shooting started, Gorham just about got started in debuting his band at the Golden Gate ballroom in New York. Sammy Price, Decca piano squatter, is also headquartering here with an eye on building a 17-piece band.

With the opening of Frank

Charlie Parker Shows Recovery

Los Angeles—Charlie Parker is making good progress toward recovery, according to authorities at the Camarillo State Hospital, where the saxist has been since his mental collapse six weeks ago. Visitors have been admitted to see Parker, and they say he shows every evidence of returning to normal health.

Palumbo's Click, giant musical bar, on Labor Day, the old home-stand sets up a parking place for the big bands. Instead of the small units, Palumbo, who operates a string of niteries and cocktaileries, decided on name band operations for the big room. Kicked off with Louis Prima and for the remainder of the month has Vaughn Monroe, Alex Bartha and on the 26th, Jimmy Dorsey.

Coronet Cafe, which switched mid-summer to a sepiu policy with Negro stage and band names, failed to stir up any interest at the box-office. And following the current stand of Jimmy Lunceford, will junk the policy mid-September. Room reopened with Cootie Williams and

Jurgens Plays Ball Again



Chicago—After three years in the marines, Dick Jurgens has reorganized his band, and like most dance bands these days they play baseball between sessions. Front row: Glenn Lingberg, Bob Campbell, Don Kuchler, Dick Jurgens, Jake (wine steward from the hotel), Will Jurgens, Jack Nelson; back row: Jim Castle, Ed Kuchler, Al Galante, Stu Welch, John Soderblom, Bud Riffe. The Jurgens band opened at the Aragon ballroom in Chicago on September 17.

Thelma Carpenter, following sharing the spotlight with Tiny Bradshaw and Ella Fitzgerald, with Ada Brown remained empty.

Outside Sidemen



For dance band announcers, one of the musicians' favorites is Peter Lucas, of Chicago's WBBM-CBS, caught here announcing a Louis Armstrong coast-to-coaster from the Band Box. Peter, who is 25, has been an announcer for eight years; has handled so many band sizers that he long ago lost count. He's worked broadcasts from the Panther Room, the Stevens hotel, the Rainbo ballroom and the Band Box in Chicago; the Statler in Detroit and several odd spots in between. He has announced most of the top bands, though he still has to connect with his favorite—Benny Goodman. Frankie Masters provided him the most kicks in working with. Peter, who came from England in 1935 and hasn't completely lost his accent, didn't inherit his musical tastes from his father, who is a John Sebastian Bach recitalist—he has some 2000 jazz and pop records.

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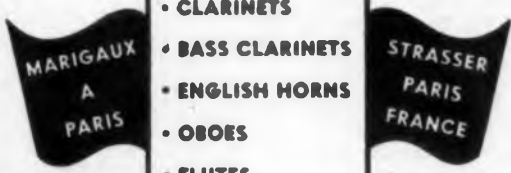
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Reds Disagree On Own Jazz

New York—Associated Press, reporting from Moscow, declared Eddie Rozner, one of the most popular and hottest jazz band leaders in the Soviet Union, was taken sharply to task by the government newspaper *Izvestia*, which declared that his programs were trivial and had "nothing in common" with what Soviet audiences love.

Rozner, AP continued, directs the White Russian state jazz band, and tickets always are sold out for his shows. He says he

picked up his technique and "jazz sense" in New York.

The wire service added that an *Izvestia* commentator, E. Groshyov, conceded that Rozner opened one of his programs with a well liked Russian melody but said its strains soon were "drowned in a sea of rampant trifles set to jazz."

"Triviality and banality cannot be tolerated in Soviet vaudeville," the commentator declared, AP reported.

What AP didn't reveal, *Down Beat* discovered, was that the following day Radio Moscow cancelled a half hour news cast to feature Rozner and his jazz.

How Long Blues

New York—Former handleader and arranger Vic Hunter janked the biz awhile back to open a tailor shop in Brooklyn. The shop is still open and doing well, we've been told, but the old urge is creeping up on Hunter.

Looks now like he soon will turn the tailoring back to the tailors and take his trumpet in hand. Said Hunter:

"How long can a guy stay out of the music biz?"

British Disc Biz a Sad Story With Happy Finis

The entire British recording situation revolves around the factor of production. All told, there are but two pressing plants in the United Kingdom, British Decca and EMI. Decca turns out their own label, plus the British Brunswick and Regal

like an excellent recorded history of American jazz.

Decca Uses Jazz

Most progressive is the British Decca label. Decca does more recording and less importing of masters than any of the other outfits of importance in England. Among the top artists who record for Decca are Ted Heath and Carl Barriteau, which have promised to give British big band jazz the transfusion it so badly needs. This firm also waxes the efforts of England's top female chit, Anne Shelton, who is backed on most of her dates by the once-great Ambrose and his orchestra. Decca also waxed the work of the war-born Squadronaires, a fine service dance band, which spotlighted the splendid trombone of George Chisholm, who recorded with Hawkins on some of his British dates.

Though the picture ain't rosy, there might be a happy ending to this story. The peak in the British recording industry is yet to be reached. The cheap electric-driven home phonograph has yet to be introduced to the British. When it arrives, this item will naturally tend to stir up a greater public interest in records. In addition, the British government recently cut the tax on discs by 66%, consequently cutting the price of records over the counter by 25%. The combination of a cheap home machine, and the cut in price could treble the demand for platters in England. With the supply of materials for production slowly but surely increasing, the entire outlook for the British record industry becomes indeed bright.

—Hal Webman

No New Talent Breaks

Much like the BBC predicament, there is very little room allowed for new talent to get a break. The fact that BBC wraps new talent and ideas in a shroud certainly doesn't help these newcomers when they audition for a recording contract.

Adapting the old British conception of tradition to its choice of recording artists, the diskeries have been instrumental in delaying the progress that British pop music has been denied for almost a decade.

Victor Tops Market

Amongst the British labels, HMV (His Master's Voice) stands out as the leading importer of American masters, and also boasts the most complete classical catalog. This outfit is the English representative of RCA and its catalog is made up of the American Victor and Bluebird listings practically in toto. Just as in the United States, this is the original and best-known label on the market.

Most ambitious of the British labels in the jazz field is the Parlophone product. Parlophone records the top selling English dance orchestra, Gerald's Glenn Miller styled band. Until the arrival of Ted Heath orchestra a year or so ago, Gerald was considered the patron saint of progress in the British pop field. In the hot jazz field, the diskery turns out copies from American masters made by the American Columbia, Okeh, the old Brunswick, and a few from the old Decca catalog. The Parlophone catalog reads

Delaunay Cuts Several Sides

New York—Charles Delaunay, who came here to prepare the fifth edition of his *Hot Discography*, made a series of masters, cut by Victor, to be released in France under Delaunay's own Swing label.

First of the series, waxed on the coast features Duke Ellington and Louis Armstrong, Buck Clayton, Ben Webster, Barney Bigard, Sonny White, Sid Catlett and an unnamed trombonist and trumpet completed an east coast session shortly afterwards.

Bigard, a great French favorite, will also play a "guest" shot with the Duke on the Ellington sides, while Zutty sits in with Armstrong.

Victor has made no plans to issue the sides on its own label.

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This Guy Manne Must Be Solid, Egan Finds

By JACK EGAN

Hollywood—There he sat, twisting long strands of spaghetti around his little finger and pushing it down his throat, the most talked about person in the music business.

I arose from my chopsticks at Hollywood's Naples Eat-

Til-You-Bust restaurant and approached the lad. Three left books to the jaw and I had his attention.

"Well," I said, pushing his wife to the floor so I could sit on the bench alongside him. "How does it feel to be the most talked about person in the music world?"

"Why don't you find the guy and ask him?" he countered.

"But I have found him," I countered. (We might as well have been sitting at the counter.) "You are Shelley Manne, virtuoso of the skins, exponent of the Kenton beat, no?"

"I'm Shelley Manne, okay," leered the lanky ex-coast guards-

man. "I don't know anything about those other cracks, though, and nobody's talking about me."

Discussion Everywhere

There I begged to differ, pointing out that I'd just concluded a six thousand mile trek of band engagements and he was the constant topic of discussion among musicians everywhere.

I traced back his story. It was January and I was in California when I first noticed the widespread attention Shelley was causing. Every time I met a musician he'd start raving—yes, raving is the word—about this guy Manne. At the time, I didn't dig it, but then it continued all up through the northwest and then into the hamlets and egg-lets through Colorado, Wyoming, Missouri (a amazing how we skipped Kansas), Illinois, Indiana, Ohio, Pennsylvania, New Jersey and New York.

My subject began getting interested and leaned forward into his bowl of spaghetti.

It was a pal of mine who first brought to light this great drummer, for it was he who first advised me, "Now dig this Manne!"

Several others approached me, not once but eighty times, all in the course of four months. "Get this Manne" or "Get a load of this Manne" or endorse him with a simple, subtle, "Solid Manne!"

Tavern (Chatter Around Charlie's Tavern I

Condon Front Is a Busy, Busy One

New York—Communiques from the Condon Front report old bow-ties back from a Wisconsin vacation that included a side-trip to Hollywood where Eddie huddled with writer Laurence (What Price Glory) Stallings about a forthcoming musical movie on jazz and jazz men. Stallings, off on a "light" kick for the first time in his heavy, heavy life, consulted Condon about some of the inside habits of that strange species, musician homo.

Eddie may take his Barefoot Boys with Cheeks of Sallow to the west coast for a concert tour. If so, he'll continue confabs with Stallings and, perhaps, appear in the film personally.

Meanwhile, a new edition of the Eddie Condon Blotter, downtown version of Etude, was scattered about the Condon Club tables. The sheet, whose editorial policy is "Scotch And Soda At All Times," featured the life and hard times of Max Kaminsky, who was out of work so often that "food became a novelty . . . and Maxie had to return home and have a half sole put on his stomach which had become atrophied from lack of use."

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He Looks Happy—But



New York—So you have problems? Well, just be happy you're not in Don Brown's shoes! Brown, Tommy Tucker's vocalist, latched onto a '46 car—which ain't bad. But before he knew what happened, Don found his precious new baggy in four accidents—and none of them his fault. Both car, now repaired, and Brown, shown above in one of his happier moods, are doing well.

Tommy Tucker Teaches Jazz

New York—Tommy Tucker, the bandleader who majored in economics at the University of North Dakota, is teaching a course in harmony and counterpoint at Bergen college, Teaneck, N. J., according to a press release.

Tucker's course is not carried on the college curriculum, it was discovered, but is a special course—not given degree credit. A bandleading course costs \$250, and at present has 37 students enrolled. A course in counterpoint and harmony, at the same price, has 29 students.

While the leader is on the road with his band, his press agent explained, he will send records back to the school to be used for classroom. Questions and answers will be taken care of in this manner.

"There is a resurgence of interest in the jazz form very evident now in all musical circles. Beginners in the musical field need to understand Goodman as well as Beethoven if they are to understand the mood of their own musical generation," Tucker is reported having said.

found him the topic of conversation even more so. Overhearing spasmodic blurbs of musicians' comments to each other, I'd inevitably pick up the always present reference to "Manne".

First I thought this "Manne" a sort of mythical character, possibly a Greek god. At our interview I learned he is not a Greek, much less a god! No, this Manne they're all

talking about is a real, genuine musician, playing drums, at interview time, with the orchestra of Stanley Kenton. According to Stanley, and I quote, "Manne—he's solid!"

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He Writes, He Acts, He Sings, He Governs

New York—Jimmie Davis, the Louisiana Governor who also happens to be the composer of *You Are My Sunshine*, *Sweethearts Or Strangers* and other hillbilly classics, is skedded to star in a Monogram film appropriately titled *Louisiana* and, just as appropriately, based on the life of Jimmie Davis.

Versatile Davis, who also includes in his background a stretch as teacher of psychology at a girls' school, will help write the film as well as act, sing and play the guitar. To accomplish all this, he'll take a two week vacation from his job as governor. Davis was recently accused of bending to the will of James C. Petrillo and vetoing a closed shop

bill (*Down Beat*, July 29). However, the accusations were never substantiated. Politicos credit Davis with performing a good, progressive job. He was swept to his present position by reform elements that had turned out the Huey Long mob.

Louis Armstrong, incidentally, is scheduled to record jazz versions of the governor's many hits.

—got

Through The Looking Glass

(as reflected by got)



Fifth in the series of staff lensman Bill Gottlieb's intimate dressing room shots of musical celebrities is Duke Ellington, with the mirror reflecting his always present piano, his conservative ties, his 20 suits, his 15 shirts, his suede shoes and his smiling self.

Allan Courtney To KYMR in Denver

New York—Allan Courtney, who built WOV's *1280 Club* into one of the country's biggest wax shows, starts Sept. 15 on Denver, Colorado's KYMR with a 5:15 PM (MST) slot entitled *Courtney's Campus Club*.

Courtney is the second big record spinner to move west. Martin Block having previously announced that he will move operations to his San Fernando Valley ranch in December and transcribe shows there for NYC's WNEW and live broadcasts for KFWB.

who, dat

FLORENCE McGRORY

This thrush has sung with a lot of bands in the last seven or eight years, including those of Jack Teagarden, Lennie Hayton, Tony Pastor, Red Nichols, Muggsy Spanier and two or three separate associations with Red Norvo in spots ranging from the Sherman in Chicago to the Famous Door in New York. She married another



singer, Spurgeon Suttle, in Hattiesburg, Miss., in 1932, and divorced him in Chicago in 1941. She has recorded for Victor and other labels, was featured on the *Lower Basin Street* on the Blue Network, more recently has appeared as a single in 52nd Street and Greenwich Village clubs in New York. You know her as:

Linda Keene

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ABOUT EGERS

by SHARON A. PEASE

Frankie "Sugar Child" Robinson, sensational seven-year old boogie pianist, is under the legal guardianship of the probate court of Wayne county, Michigan. That court approves all his contracts and makes certain his education is kept up. For this purpose a tutor, who has three degrees, travels with him. Frankie, now doing west coast theaters, will begin a concert tour in Dallas, Oct. 4.

A bright future seems assured for Martha Davis, unique song stylist and clever keyboard artist, who got her start in Chicago then moved to the west coast. She is currently stopping shows at Larry Potter's Supper Club, swank North Hollywood eatery, but moves



Martha Davis this week (25) to Billy Berg's popular Vine street nery. She recently cut four sides for Urban Records. . . . Eddie Heywood, midway through an eight-week engagement at Berg's, cut four sides with the Andrews Sisters on Decca. . . . Hal Schaefer playing fine piano with Boyd Raeburn's band. . . . Dodo Marmarosa, now with Lucky Thompson, may organize a small combo.

Marvin Ash, solid barrelhouse pianist, drawing his share of listeners at the Hangover. . . . Don Ewall is another fine old barrelhouse exponent. He worked with Bunk Johnson during his last New York engagement and traveled to Chicago to take part in Bunk's Orchestra Hall concert early this month. Ewall (pronounced you'll) has made eight sides for Crescent which are scheduled for early release. Titles include *Wild Man Blues*, *Muskrat Ramble*, *Tom Cat Blues* and *Rumpus Rag*. . . . Julia Lee has returned to Milton's in Kansas City after a quick trip to Hollywood where she cut twelve sides for Capitol.

Step Wharton working the big shift at the Normandy on Chicago's north side—starts at midnight. . . . Rozelle Gayle, currently at the Tapsin, has been doing some transcriptions for World. . . . Jimmy Sykes is the piano single at the New Horizon Room, Hotel Continental. . . . Joe Vera, who has the band at the same room has signed for the remainder of the year.

A new Tin Pan Alley is scheduled to open soon on the east north side and will probably spotlight Jack Gardner's piano. . . . Gladys Palmer has returned to the Windy City after four years on the west coast. . . . Bi a girl for the Two-Ton Bakem. Two-Ton recently completed two children's albums for Mercury.

Claude Thornhill, currently at the Pennsylvania Hotel, New York, has signed an exclusive writer's contract with Burke-Van Housen and turned in an untitled instrumental. . . . John Young back with Andy Kirk after a year in the navy. . . . Bernie Leighton recently recorded an album of piano solos for Harry Lim of Keynote. . . . Dorothy Donegan will do a concert at the Academy of Music in Philadelphia on Oct. 4.

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

Monroe, Long Signed

New York — Inaugurating a year-around policy for the Century room, Commodore hotel here revealed signing of Vaughn Monroe followed by Johnny Long for the first two stanzas this fall. Monroe comes in October with Long entering Nov. Previously, the room opened only during winter months.

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THE CARNATION KID

In my piece last issue about the four Hutton girls, I mentioned the fact that Betty Hutton's press agent called her the "No. 1 Jitterbug." This reminded me that Betty came along much too late to be anything other than a reasonable facsimile of an original jitterbug.

There have been so many stories about the origin of the term jitterbug, none of them based on fact, that I believe it is just about time to set down the actual history for the record and for the benefit of future writers.

Back in 1932, six years before Vincent Lopez discovered Betty Hutton in Detroit and at least two years before Benny Good-

man clicked, Cab Calloway was playing an engagement at the old Cotton Club in Harlem.

In the brass section was a trombone player named Harry White, more familiarly known to his intimates as "Father". He was a good hornman, but such a convivial soul that he couldn't stay out of the all night ginmills



Cab



when the job was over.

Brought His Sauce

Invariably, Father White would show up at the club each evening with an advanced case of the shakes or jitters, and just as invariably he would be packing a jug, crock or bottle of his favorite poison. He denied that this was for his pleasure on the stand, said that it was his medicine or "jitter sauce", and that he wouldn't be able to play his slyphorn without it.

Father's sauce, in addition to calming his jitters, would give him that healthy feeling and he would wind up back in the ginmills, thus completing a vicious circle. Calloway liked Father's musicianship, so he was tolerant. The nightly cry of the boys in the band, "Here comes Father with his jitter sauce", eventually was shortened to "Here comes the jitterbug".

Students Have Idea

Cab and the band were on the air almost nightly for local

broadcasts over smaller radio stations in those days, in addition to the network spots. These were informal airings, and references to jitterbug Father White, and his jitter sauce were made frequently.



Father

It was a bunch of Yale students in nearby Connecticut, tuning in regularly, who first suggested a jitterbug society. They even coined a password, "palsaddictinsoinnidipomanac," with the idea that anyone who could even pronounce it, let alone spell it, should be eligible.

So I had membership cards printed, a replica of which may be seen in the adjoining column, and Cab filled out the first one for me. Thus I am officially the "No. 1 Jitterbug", although Father White deserves the distinction of being the original one. And my ex-boss, Calloway, addresses me as "Bug" to this day.

Hundreds of radio listeners joined the society, most of them because they received Cab's

(Modulate to Page 18)

Meyerson To MGM

New York—Harry Meyerson, Decca contact man, was snatched by MGM's record subsidiary as its head of artists and repertoire.

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Dorsey Family In Switch



Hollywood—When the mother of Tommy and Jimmy visited the set of *The Fabulous Dorseys*, they pulled a switch for the camera, with Mrs. Dorsey handling Jimmy's sax, JD blowing Tommy's trom and TD just mugging lightly.

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RECORDS

Capitol Records has purchased a building in Anderson, Indiana, that will be equipped as the firm's mid-western pressing plant. Al Green denied rumors of National being on the block. Its relationship with Cosmo has merely been a swapping of facilities, with National helping Cosmo on pressing and Cosmo helping National on distribution. National has, as a matter of fact, been picking up momentum. Recording director Herb Abramson recently tied up Charlie Ventura and Lilyann Carol.

Fran Warren, former Barnet emcee, will make her first Cosmo sides this month: *For Sentimental Reasons* and *Them Who Has-Gets*. . . . Cosmo is working out a special distribution deal for record jocks and is designing new name cards for juke boxes. . . . Cosmo's Larry Clinton is using up to 48 men in cutting a pop version of the *Peer Gynt Suite*. Clinton is also slated to issue a "double feature" album; that is, a package that will feature tunes from two movies: *Blue Skies* and *Night & Day*.

Sears Roebuck will follow Kresge and other department stores in handling Mercury records. . . . Signature is now distributed by 110 General Electric outlets and 12 independents. . . . Gene Williams, who recently left Decca is reported coastward for some deals involving Bunk Johnson and Kid Ory.

O.P.A. has permitted a 3 per cent rise on phonographs. . . . Victor and

CARNATION KID

(Jumped from Page 17) autograph on their membership cards. So the term itself became more applicable to hot music fans and to dance devotees than to lovers of the little brown juke which was its original connotation.

And it is easy to understand why, a couple of years later, it was used to denote the swing-crazy youngsters who pranced in the aisles of the Paramount theater in New York to the rhythms of Benny Goodman, and eventually was used, too, as a name for the type of dancing they preferred, which originated in Harlem also.

Capitol have raised prices from 50c to 60c (see news story) . . . "R-Ten Philly is the newest entry in the record label derby. . . . Victor records have signed the *Arista-Columbia*. First pressings will be Boogie in C and Watch Yourself, Baby. The unit is currently working the Chicago area. . . . The *Staycoast* Center, where Bunk Johnson recently made his triumphal return, has been turned back to where it started—a bar-mitsvah hall.

RCA Victor is abandoning its catalogue categories "Old Familiar Tunes" and "Race" in favor of breakdowns into "Country Music," "Western Music," "Rhythm," "Blues" and "Spirituals." . . . Black & White have signed Phil Moore and singer T-Bone Walker.

PUBLISHING

New Leeds tune, *It's A Pity To Say Good Night*, written by Billie The Gypsy Reed, is getting the full treatment. It's been cut, in date, by Stan Kenton, Claude Thornhill, Ella Fitzgerald and the Brown Dots.

Irving Berlin has filed a damage suit against Eleanor Fink, charging that her organization, Universal Writers of America, had been using the Berlin name illegally to defraud writers.

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DIGGIN' the DISCS WITH MIX

Got a letter last week from Dick Brosnahan of Emlenton, Pa., expressing amazement that King Cole's album had been reviewed under *Hot Jazz* rather than *Swing* or better yet, *Vocal*. Staffer Bill Gottlieb in NYC says some of his friends

have also been zipping that New Orleans jazz, though properly classified under *Hot Jazz*, hasn't been getting its proper break, that it deserves special attention since it is historically the real jazz.

Both these kicks are in a sense legitimate. The Cole album probably should have been under *Vocal*; it was classified under *Jazz* more by reputation than what was actually in it: good, commercial vocal sides. You were warned however when this system first started that there would be occasional misclassifications and dubious distinctions. Musicians making music very properly can't be expected to sit down before-hand and figure out, "Jack, am I in the proper category this fine afternoon?"

As for New Orleans jazz, *Got points out that records by Kid Ory and other Creascent City greats cannot fairly be judged by the same standards with which you criticize a Bill Harris group. That the Orymen, for all their technical lack, still have a spirit and feeling not to be found with the latter-day ones.*

What Got really implies is needed, is a separate category in *Hot Jazz* where you judge some of the older jazz styles primarily on their emotional appeal, and leave technical distinctions to be enforced with reference to younger musicians.

I can see the argument, and admit its partial validity. But this also could result in a different category for each record! Then too, I belong to that small and stupid group which bullheadedly insists that a musician must have complete command of his instrument before he starts worrying about his emotional appeal. A tongue-tied lecturer may have great ideas, but he'll be no spell-binder.

That record of Choo Choo Ch'Boogie by Louis Jordan which Decca recording exec Milt Gabler helped revise is selling up a breeze, much to Gabler's embarrassment. Publisher put his name on it, and now Milt has to go through the whole story to each of his friends. . . . Frank Sinatra very quietly spent a weekend in NYC at the Delmonico hotel instead of the Waldorf-Astoria—wouldn't cross the 802 picket line.

ing things about this album. Records are badly off center giving a bad tone-wobble, and the surfaces are very scratchy. The balance on the two sided *Stompin' at The Savoy* and *Man I Love*, program performances, is very muddy. Labels on *Savoy* and *Love* are scratched, and audience applause gets out of hand now and then. *I Don't Know Why* and *Charlie Boy*, studio recordings, fare better because of better production. The program recording idea is a good one—but why not also go to the bother of setting up proper balance—the men would relax as much as desirable after a couple of tunes, with resulting music much better waxed. Best jazz is by altoist Ray De Geer, who plays Barnett's solos when the latter is off the stand. Drumming on all four of the jam sides I suspect is by Gene Krupa, though unbilled. At any rate, it's shallow, lack-lustre stuff, especially when he lets the whole section run away with him on *Savoy*. Krupa is a great showman, but I still think his band drumming lacks depth and solidity. (*Lamplighter 1*)

Clyde Hurley

- Out of Nowhere
- On the Trail

Nowhere has pretty lead work by Hurley's trumpet, much on the order of the late Harry Johnson's solo for Ray Noble's *Handful Of Stars* (Columbia). Murray MacEachern (alto) and Tommy Todd (piano) have short spots. *Trail* is taken up with that fingers-all-wrong-lips-incorrect-but-does-it-come-right MacEachern also again. (*Keynote 633*)

Juan Tizol

- Zanzibar
- You Can't Have Your Cake and Eat It

This is a James band session with Irving Ashby (guitar), Nick Fatool (drums), and Babe Russin (tenor sax) filling in. Writing is credited to Johnny Thompson, a fave of mine. He certainly couldn't have had too much time to do these scores for there isn't much in them. Opening with Tizol's valve horn ala small Ellington combo, with Russin's tenor and Arnold Ross piano following. Latter has good ideas but should get better right hand tone—they ring hard occasionally. *Cake* spots a Willie Smith vocal with Dixieland background ala old

Hot Jazz

Charlie Ventura

Jazz Gems, Vol. 1

There are a number of confus-

Woody Herman Woodchoppers. (Keynote)

Bechet-Nicholas Hot Five

- Quincy Street Sloop
- Wearry Way Blues

Balance is hollow here, plus bad surfaces don't help you hear what the Bechet soprano sax and the Nicholas clarinet are trying to do. Bassman Pops Foster and drummer Danny Alvin are supposed to be old-time, but they keep better time than lots of the real hip people recording right now. (*Blue Note 517*)

John Hardee

- Idaho
- Hardee's Parton
- What Is This Thing Called Love
- Nervous From the Service
- River Edge Rock
- Sweet and Lovely

This is the self-confessed disciple of Chu Berry, the always-ill-maculate tenor soloist, who died much too soon. His playing, while excellent, doesn't have the easy flow and liquidity of ideas that still today make Berry's records tops in the goosypipe department. He replaces the ease with more bite and rhythmic attack, noticeable on the last part of *Idaho*. Several sides have Bill Elvins' vibes on them, first reported in the *Beat* over four years ago. Hardee's playing is by far the most interesting of the

Symbol Key

- ★★★★ Tops
- ★★★ Tasty
- ★★ Pleasing
- ★ Boring

young tenor men. Compare him on *Lovely* to Joe Flip (*Signature*), though, and you'll see he needs some more connective ideas and a little maturing. (*Blue Note A-101*)

Earl Bostic

- Man I Love
- Hurricane Blues

Two sides by the ex-Hampton alto star now leading his own little band in NYC. In *Love Bostic* repeats the sax forensics he tossed off at a Town Hall concert earlier this year. Bad balance beclouds the outcome of the contest. Bostic sings the blues on the reverse. (*Majestic 1055*)

Lamplighter All-Stars

- My Melancholy Baby
- Sweet Georgia Brown

This coast five point aggregation includes the Bigard clarinet and Vic Dickenson's trombone and Red Callender bass. Ray Linn trumpet and Calvin Jackson piano on *Brown*, with Willie Smith alto and Zutty Singleton

drums squeezed into spare corners. Stuff swings, and Dickenson and Linn play real well. (*Lamp-lighter 104*)

Kid Ory's Creole Jazz Band

- Do What Ory Say
- Careless Love
- Ory's Creole Trombone
- Original Dixieland One-Step

Say has the following disadvantages: much wax wasted on a chase vocal and unsteady rhythm in several sections. Ory's trombone on *Love*, as is Mutt Carey's trumpet, interesting as a style used in the Crescent City decades ago. *Trombone* is the link between the original parade-style tram and what later became the tall-gate trombone style of some of Chicago's hornsters. *One-Step* is the most unified of the sides and sports the best trumpet. No doubting the lack of (*Modulate to Page 20*)

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PERMO, INC. Chicago 36

diggin' the discs with MIX

(Jumped from Page 19)

inhibition and enthusiasm on these sides, but they still stack up to me as being of only historical interest. Anybody who looks

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only in back of him is sure to get his esthetic toes mashed sooner or later. Compared with other records in a similar groove by the New Orleans Feet Warmers, the old Bob Crosby band, and even the 1938 Muggsy Spanier sides, these discs just don't stack up. (Crescent 5-6)

Swing

Ray McKinley

§§ Hangover Square
 §§ That Little Dream Got Nowhere

Square is a Sauter score, executed here a shade too stiffly and with dynamics too little under control. Contains Eddie's favorite use of an almost trio-ish reed passage in the middle. Brass passages are too over-blown for my taste, and balance of rhythm section leaves tonal quality minus. This band and its arranger deserve better recording, a little more looseness. *Nowhere* is sung by Teddy Norman. (Majestic 7201)

Russ Case

§§ Begin the Beguine
 §§ Night and Day

Beguine has a beginning "farmer in the dell" riff in clarinets with the following trombone section against them Jack Satterfield, Bill Rank, Vernon Brown, George Arus, and Lou McGarity—oh that fine radio network dough! Paul Ricci plays the hot alto. Hymie Schertzee clarinet, while Yank Lausen kicks off the trumpet bits and lead man Jimmy Maxwell plays them an octave up. With so many fine musicians in a band something more than just studio music should come out. Granted Case doesn't get lush and lost as do so many big band conductors, he still ought to come out with more than here. (Victor 20-1940)

McKinley, Sauter Scan Score



New York—During a Majestic recording session, the lensman caught leader-drummer Ray McKinley (right) going over the score of Hangover Square with his arranger, Eddie Sauter.

Lionel Hampton

§§ Flyin' Home #2
 §§ Punch and Judy

Flyin' starts with the familiar riff into a Cobb tenor sax chorus with all the expected guttiness. A chorus of brass figures into unison figures show off the Lionel-train at its punchiest. Either the rhythm lacks resonance or its smack wasn't given proper mike spacing on this side. *Judy* is more high-screaming brass phrases. No contrast to set them off makes three minutes a little

weariness. (Decca 23639)

George Auld

§§ Mo-Mo
 §§ You're Blass

Mo-Mo is much the same wide-swinging, kicking big-band work that Hampton tries in *Home*, with Neil Hefli-scored unison trumpet figures all over. Loud and frantic as it is, it has much more musical effectiveness than the Hampton. Piano solo in *Home* as a whole is blotchy. You'll get a big laugh out of the Buxte-

houde plagal-cadence ending. *Blass* is a Sarah Vaughan showcase, but it doesn't register with the same delicacy most of her things do. Vocal sounds keyed too low, and her phrasing against the rocking baritone sax background a little heavy. Auld leads the reeds with soprano sax, but even so their intonation sounds a little rough in spots. (Musicraft 394)

Bill Harris

§§ Everything Happens to Me
 §§ Frustration

This is Keynote's trombone month, first Tizol and now Harris. *Me* starts off with a flute-clary-bass-clary-guitar passage as part of the Hefli score. Session done in Chicago used George Barnes' guitar, and Barrett Deems on drums. Bad surfaces make it hard to tell exactly what is happening, except that on *Frustration* you get a beguine start which doubles up for one short spell to a frantic Barnes guitar passage. With better pressing, *Frustration* would probably be a Hefli jump towards musical delicacy. (Keynote 634)

Bobby Sherwood

§§ Sherwood's Forest
 §§ Least That's My Opinion

Forest is the thing that started out as *Duel in The Sun*. There are some very excellent ideas in it—good time use of brass—trumpet trombones scored against intermittent trumpets. Sherwood however is needful of the music discipline as George Handy, more effort towards single compositions rather than a series of ideas. However the Raeburn band certainly would profit from the fine recording given Sherwood here. One thing is sure: right or wrong, jazz has decided to immerse itself in the harmonic and rhythmic complexities of modern music. Whether it should or not is a pointless debate—what remains to be done now is to see that in so doing, out comes the best possible music. *Opinion* is one of the minor tunes from Capitol bossman Johnny Mercer's *St. Louis Woman* seen Sherwood's vocal is a little nasal (Capitol 286)

Dance

Gene Krupa

§§ That's My Home
 §§ It's Just a Matter of Opinion
 §§ Just the Other Day
 §§ Everybody Loves My Baby
 §§ My Baby

Tasty use of skat by Buddy Stewart opens *Home*, while *Opinion* is worked on by both Stewart (slow) and Caroline Grey (up-tempo) plus band versions of rumba and waltz. Mias Grey announces that "waltzes another me—I'm on a Dizzy kick"—so Bud Rodney plays a chorus to a band run-down. Confessing to the dancers but a doosin' for the juke-boxes *Dart sports* more Red-ney, while *Baby* uses more of the solfeggio which opened *Home*. Funny thing—Krupa's dance sides are in most respects better musically than his more prominent efforts. (Columbia 37013-37078)

Benny Goodman

§§ Love Doesn't Grow on Trees
 §§ Fly the Poor Lobster

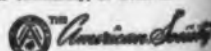
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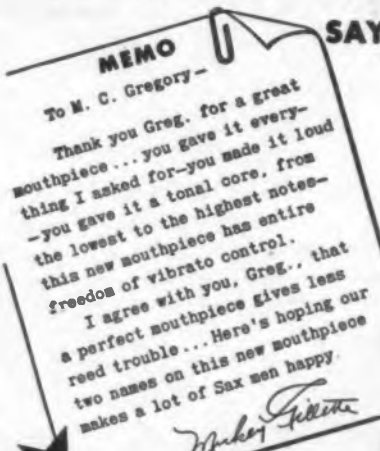


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much alike—when is he going to give his arrangers some latitude in their writing? Also why should the beat sag so badly after the gram-reef bit during the Art Land vocal of Trees? Same for the trams playing passing tones while trumpets carry lead on Lobster. Benny is one of the greatest musicians this country ever produced—why doesn't he make the men and the music around him sound like it? (Columbia 37077)

Hal McIntyre

- Planes and Say It Isn't So
Thirty Miles An Hour
Among My Souvenirs
It's a Lie
The Old Lamplighter
Banana Boat

First side, a medley, is a demonstration of why Glenn Miller picked Mac to play lead alto—his that good. So has especially pretty sax back of muted brass. This is commercial music, played well. Hour, scored by Howie Gibeling, who did some of the originals that made the band well-known back in 1941, suffers from a tubby balance that blimps out the rhythm sound. Souvenirs again is pretty dance music, though it could use a shade more original coloring for my dough. Has the best Frankie Lester vocal yet out. Lamplighter is pleasant ballading, but for the life of me I can't understand the tremendous fuss Cosmo has made about it—it's a novelty tune, and the gimmick of it escapes me. (Cosmo 499, 555, 502)

Vocal

Marie Greene

- Beauitiched
I Got Lost in His Arms
Come Rain or Come Shine
Do Do Do
To Each His Own
Doin' What Comes Naturally

Marie Greene is so good she has the publicity director of a rival company running around doing promotion for her. These are not up to her usual standard. First chorus of Beauitiched is over-phrased, and tempo drags a little. Arms emphasizes her biggest fault: she won't stand away from a mike and sing out. 95 per cent of singers today don't have her vocal equipment, and won't use it. Miss Greene needs a recording director like Morty Palta who would ride herd on her constantly. She practically cuddles the mike on Do a la Bonnie Baker, a bad copy of the Howard best-seller. On Own, you have to fight your way through Ray Bloch's vocal group to hear her—whose record is it, anyway? From the gal who made September Song a lyric side, these are bad records. (Signature 15030, 15041, 15053)

Teddy Walters

- You Call It Madness
This Is the Night
What Is There to Say
My Heart Stood Still

Four good sides because the tunes haven't been recorded to death, the backgrounds are pleasant but simple, and Walters keeps a good beat. Don't quite see his guitar playing: tone could be better, but the vocaling makes up for it. (Musicraft 15077, 15085)

Dardanella

After You Get What You Want
You Don't Want It
Boogie in Boo
You can see what Bill Gottlieb meant in his review when he said that Dardanella had heard of

King Cole. Her singing here as well as her piano are very much in the Nation mode. Both are very acceptable, but probably would improve with less patterning. (Victor 20-1959)

Eddy Howard

- To Each His Own
Careless

This is a re-issue of the record that is busting the mid-west wide open. Flipover is Howard's theme. Note that his voice is almost tenor quality as opposed to the prevailing baritone. Careless is strictly tenor band style. (Majestic 1070)

Frank Sinatra

- The Things We Did Last Summer
The Coffee Song
You Keep Coming Back Like a Song

Typical Sinatra with the ever-dependable Stordahl in back. Band leaps on Coffee. (Columbia 37089)

Dinah Shore

- The Way That the Wind Blows
You Keep Coming Back Like a Song

Wind is the tune Jimmy Dorsey did some years ago and which Decca revived some months ago. Miss Shore's delivery is still unaffected, with a good warm quality. Song is from the Irving Berlin Blue Skies pic. (Columbia 37072)

Louis Prima

- I Can't Give You Anything But Love
You Call It Madness

Remember when Prima used to do this in the old Onyx Club in NYC and you'd swear it was Louis Armstrong? Well, there are a few tinges left, but he certainly isn't doing as well, either singing or on horn as he did then. Seems kind of silly—if he is going to do something as uncommercial as a sentimental revival of a great Armstrong interpretation, why not do it all the way? The last

chorus hangs on the old Goona Goo riff. Madness strangely enough more closely approximates the old Prima horn style. (Majestic 7200)

Louis Prima

- The Coffee Song
What's You Goona Do

Song is about all the Java there is in Brazil—so the arrangement has Brazil running all through it—which is what the French call real subtle. Prima's band on its recent records seems to have lost both the life and the sense of comedy that made it a hit originally. Do is a very tasty dance version with a touch of lacy tenor on the first chorus. (Majestic 7191)

Rise Stevens

- Cole Porter Songs

Another of the young divas who found there was moo in that mob music. Interesting thing to this album is that the orchestra is conducted by Sylvan Shulman with arrangements by brother Alan, the violist who did those fine scores for the New Friends Of Rhythm. Miss Stevens sings with broadly exaggerated phrasing and in Night And Day with the widest A's and O's you ever heard. It's a great shame when the Metropolitan people condescend to make money, they don't learn how too. (Columbia M-630)

Novelty

Edie and Rack

- Slaughter on Tenth Avenue
Begin the Beguine

Slaughter, the too-long neglected ballet from On Your Toes which Ray Bolger did so marvelously ten years ago, is revived here but with uncertain recording, and equally uncertain technique. The tempo shifts, and the "blues" passages, corny as they

were and are, had a gulleful meaning which is missed here. Too much two finger at the opening of Beguine beclouds what was a good intro idea. Staccato treatment of the melody after that doesn't help. There is yet to be a really top-notch double piano team playing jazz. (Encore 104)

Whittemore and Lowe

- Concerto Themes from Rachmaninoff's Second Concerto

Everybody has been full-mooning and empty-arming the Concerto so Buck and Jack decided to finish it up with an extraction of the principle themes. Despite over-pedaling and slightly grandiloquent crescendos, this is probably the most commercial thing they have done to date for Victor. Vultures to the Victor engineers for the tinny trebles, on the second side. (Victor 28-049)

Robert Shafer

- Song of Norway

This seems to be concerto season—this time the material comes from Grieg's Concerto in

A Minor for the Broadway musical Song of Norway. Shafer sings well, and the lyrics are fitted not too clumsily. Nothing against this, but I like the concerto without lyrics, merely proving how old fashioned most critics are. (Decca 29162)

Henri Rene

- Waltz Theme From Blithe Spirit
Lydia

More screen score extractions. The Spirit Waltz is by Dick Addinsell, the composer of Warsaw Concerto, another very successful screen work. Both sides suffer slightly from pompousness—it's no snap to make a big band play waltzes and still play tightly. (Victor 46-0003)

Gaylord Carter

- All the Things You Are
Tico Tico

This Hammondist plays it faster than Miss Ethel Smith, but not with the same amount of rhythmic clarity—though frankly I can't figure the Hammond organ as a virtuoso instrument any way you look at it. (Black and White 3001)

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