

# Good Music Secondary In Radio

## Hooper Happy Nets All Neglect Music, Though Good Stuff Still on Dial

By DON C. HAYNES

Chicago—After a summer season spiced with several excellent network music shows, radio is again slipping into its well-defined pattern, with bands and singers the most apparent victims of super-Hoopers.

With the listener trend toward relaxed listening, away from the yackety-clack of whodunits and madhouse quiz give-aways, network bigwigs appear to have again failed in their opportunity to improve upon the plight of popular music in radio. And, many believe, upon the plight of the average listener.

But key summer replacement figures such as Benny Goodman, Vaughn Monroe, King Cole, Tommy Dorsey remain secure in featured spots on the dial. Others—Dinah Shore, Frank Sinatra, Kay Kyser, Ginny Simms, Dick Haymes and Helen Forrest—are back in familiar routines. Newcomers are almost scarce enough to be non-existent.

Totaled up, there is an abundance of music on the new season's agenda, more than in previous winter seasons, in fact. Considering the musical talent not to be heard on the airways, however, it is far from sufficient.

### Few Daily Music Shots

Too few programs are devoted to music alone, without interruptions from guest stars who don't belong, or tired comedians with last year's jokes. There is but a mere handful of daily (Modulate to Page 12)

## First L. A. Bash Of Season Too Heavy on Talent

By Charles Emge

Los Angeles—Norman Granz tossed his first "Jazz at the Philharmonic" concert here at the Shrine Auditorium on Oct. 7, drawing a crowd that filled approximately half of the Shrine's 6700 seats.

Granz had his usual array of outstanding talent. The regular touring unit, which made its first appearance the previous night in San Francisco, now consists of Helen Humes, Roy Eldridge, Buck Clayton, Coleman Hawkins, Illinois Jacquet, Trummie Young, Ken Kersey, Charlie Drayton. Added for the Los Angeles concert were Billie Holiday, Erroll Garner, Barney Kessel, Jackie Mills, Willie Smith, Howard McGhee, Flip Phillips, Sonny Berman.

### Too Much Talent

As usual there was too much talent, more performers than Granz could squeeze into a compact presentation. In general, the sets, and the program itself, were over-long, but there was evidence of more organization than in previous concerts presented here by Granz whose experience with last year's touring unit evidently enabled him to inject a little more cohesion into the affair. But it was still mainly a series of extemporaneous jam sessions, with the exception of a prepared routine featured by Eldridge and Hawkins; but this little flash was enough to prove that there is a place, if not a decided necessity, in this type of music for some structure and form.

### Stacking It Up

Here are a few comments on the affair. Soloists, working right into the mike, drowned out the rhythm section as far as the audience was concerned, which may or may not account for the feeling that the rhythm section was not always in perfect accord.

Guitarist Barney Kessel couldn't play anything but wonderful music, even if he tried.

Trummie Young can be the best and worst trombone player in the world at the same time.

Coleman Hawkins in person simply can't compete with Coleman Hawkins on wax.

Errol Garner should never play anything except *Laura*.

To have Billie Holiday and Helen Humes on the same program is not fair to either of them.

Four trumpet men like Young, Eldridge, McGhee and Berman means too much trumpet music for anyone to absorb properly in one evening.

Perfect program balancing was the presence of Hawkins, Jacquet and Phillips on tenor.

### Pops To Announce

New York—Starting tonight (Oct. 21) the music of the Joe Mooney quartet will be broadcast each Monday over ABC network from 10:15 to 10:30 p.m. (EST) from Dixon's on 52nd street. Paul Whiteman will drive in from his estate in New Jersey each Monday to announce the program.

# DOWN BEAT

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## Beneke Denies Story He Wants To Leave Band

Hollywood—"There's not a word of truth in it. It's a frame-up," was Tex Beneke's stormy denial to reports that he was due to split with Don W. Haynes, manager and co-owner with Glenn Miller's widow of the Tex Beneke-Glenn Miller band.

The story was widely circulated that Tex had threatened to pull out of the band because he was dissatisfied with his share in the profits. Tex draws a straight salary of \$400 weekly as front man, although he will also share in a bonus end of the year that is payable to run into five figures.

### Drop Miller Tag?

Tex also denied that he was negotiating for the elimination of the Glenn Miller name from the band so that he would get the full benefit of the heavy publicity generated by the band's phenomenal success. Previously Haynes himself had stated that the Miller tag would be slowly dropped, and billing has changed from the Glenn Miller orchestra with Tex Beneke to the current "Tex Beneke and the Glenn Miller orchestra."

"It's not crazy enough to think I would have done alone what we have done under the name of Miller," Beneke was quoted as saying.

## King Cole Has Own Air Show

New York—The sizzling-hot King Cole trio was scheduled to begin its own commercial for Wildroot Oct. 19. Program will run each Saturday, 5:45 EST, on WABC. Program is the first sponsored shot in many years to star Negro talent. Wildroot previously featured the Woody Herman band.

Cole, currently at the Paramount with Stan Kenton, will be featured on the Kraft Music Hall show.

## Eve Distributes Carfare



Hollywood—Since these four BG sidemen were robbed of all their dough, Eve Young, vocalist with the band, doesn't think they can be trusted with their salaries, here distributes carfare to the boys for the trip east which the Goodman band will make after its broadcast tonight (Oct. 21). Left to right: Nate Kazchier, Johnny White, Tom De Carlo and Joe Bushkin.

## Welcome Musso Back To Fold



New York—Vido Musso, star tenor man who cut out from Stan Kenton to build his own band, gave up his plans and returned to the fold. Here leader Stan welcomes back the sax player, who is featured with the oek at the Paramount theater here.

## West Coast for Basie Crew Until Early '47

Los Angeles—Count Basie, currently on the boards of the Lincoln theater here, is on the first leg of his annual California tour that will keep him on the coast until early 1947. Band's next stop is the Golden Gate theater in San Francisco, opening Oct. 23 for a week.

Despite other reports, there has been only one change in the Basie personnel. That was tenor saxist Paul Gonsolves, a Providence, R.I. boy, into Illinois Jacquet's chair, the latter going on tour with the Norman Granz concert unit. Gonsolves will share hot tenor spots with Buddy Tate.

The Basie band personnel is as follows:

Emmett Berry, Harry Edison, Ed Lewis and Snookie Young, trumpets; Ted Dannelly, Bill Johnson, George Matthews and Eli Robinson, trombones; Preston Love,

Buddy Rutherford, Jack Washington, Buddy Tate and Paul Gonsolves, saxes; Jo Jones, drums; Walter Page, bass; Freddie Green, guitar and Basie, piano. Ann Moore, Bob Bailey and Jimmy Rushing are featured vocalists.

## Bauduc Walks Out on TD

Hollywood—Ray Bauduc quit the Tommy Dorsey band after sitting in a couple of nights at the Casino Gardens and playing one radio show.

Neither Ray nor Tommy had much to say about sudden ending of the much publicized association. Tommy's comment: "It just didn't work out as expected. No hard feelings."

Bauduc was a little more explicit. "We just neglected to settle a lot of details until after I had joined the band. When we finally got together we discovered that we weren't in agreement on a lot of matters. So we just called off the whole deal."

Alvin Stoller, whose place Bauduc was to fill, agreed to go with Tommy on his concert tour. Dorsey will take a lay-off following the tour and prior to his opening at New York's Capitol theater the week before Christmas.

## Tricked!

New York—Harry James made a quick switch in his programming on the *Spotlight Bands* show after the Brooklyn Dodgers dropped their final playoff game for the National league flag to the Cards.

Harry was set to salute Lippy Leo Durocher's boys by playing *Dodgers' Fan Dances* but the Bums lost and James had to sub with a medley of *Stone Cold Dead in the Market* and *St. Louis Blues*.

## Spike's Musical Circus Hits Road

Hollywood—Spike Jones breaks out this month with a rhythm rodeo which he has tagged "Spike Jones Musical Circus". The outfit is comprised of some 14 acts of vaudeville, a full size oek of conventional type and, within the latter, the familiar "City Slickers" comedy unit.

Troupe was slated for debut at Long Beach municipal auditorium Oct. 24 in a two-and-a-half hour presentation (no dancing). Between that date and his second show stand (Pasadena, Oct. 29), Spike will play a three-night dance date at the Aragon ballroom. Moving eastward, he plays the Chicago Civic Opera House Nov. 24.

## Barnet Weds Film Actress

Hollywood—Charlie Barnet, now working in the film *The Fabulous Dorseys*, eloped to Tia Juana October 5, marrying Rita Merritt, actress. Miss Merritt was formerly under contract to RKO Radio Studios.

## Pops, Jimmy On the Cover

Paul Whiteman and Jimmy Dorsey gag it up for the cover of this issue by the simple expedient of draping JD in Pops' oversize jacket, giving him that sooty effect. The shot was made in the west coast studio where *The Fabulous Dorseys* was being filmed. Whiteman plays himself in the picture, since has returned to New York, where he is conducting his Sunday night *Swingway to the Stars* radio show on the ABC network. Jimmy takes his band into the Chase hotel in St. Louis on October 25.

# Claude Thornhill Band Of Year? Musically Loaded, Claude Only Needs Keener Handling

Reviewed at the Hotel Pennsylvania, New York City

Trumpets: Louis Mecci, Rusty Dedrick, Jake Kovin, Clarence Willard  
Trombones: Jerry Ross, Iles Jenky, Tak Takvorian  
Reeds: Jack Ferrer and Ted Goddard—altos; Bob Walters, Jack DeLong, and Joe Aglora—tenors; Chet Pardee—baritone  
Rhythm: Irv Cottler—drums; Barry Gallbraith—guitar; Iggy Shevack—bass  
Vocals: Betty Hughes and Jeanne Shirley  
Arrangers: Gil Evans and Bill Borden  
Piano and arranger: Claude Thornhill

This is not a review so much as it is a memo to the William Morris Agency: Tensely, get on the ball and do something about the Thornhill band. It is understood that Nat Kalcheim, band department head, sent out a memo instructing everyone

capable and deserves every bit of initiative there is in the Morris office. Thornhill himself has improved enormously as a showman, working the crowd, making cracks at the mike, and in general being much less retiring than he was four years ago. His piano tone is just as round and lyric, and perhaps more continuous passages of it would do more to sell him.

### Talent In Reeds

The reed section is stuffed with talent. Ted Goddard, a Red Norvo refugee, is playing more Benny Carter alto than ever, including a little riff tune he wrote which the band delights in playing very, very softly for fifteen minutes at a stretch. The Bob Walters clarinet, and the tenors of DuLong and Aglora are all not only excellent, but in complete keeping with everything that the band plays.

Brass section sports the same high degree of talent. Rusty Dedrick, by Red out of Norvo, is playing the cleanest, most inspired trumpet of his career. Here is truly quiet jazz horn in the great tradition. No less plaudits for Jake Kovin's muted work at the mike. Trombone section with Jerry (ex-Miller) Rosa and Tak (ex-Donahue) Takvorian (just in) needs a bit of settling.

### Gallbraith Tremendous

Rhythm section has a tremendous guitarist, Barry Gallbraith, and an excellent bassist, Iggy Shevack. Latter has one fault, playing a little too much for himself and not staying enough with the band's basic beat. Drummer, Irv Cottler, plays well, but needs a little more force on up tempos. My only kick is with the

### Wrong Lines



Chicago—Here's a switch on the "pick somebody your own size" line, being as it's James Putman, lead altoist in Frankie Masters' band, and a mere 285 pounds, on the complaining end. Morty Nathan, Frankie's drummer, all of 90-odd pounds, really doesn't mean that pugacious look.

arrangements. From the standpoint of a whole evening's listening, there are too many full-toned arrangements, deeply pitched, with French horns baying softly in the air-conditioned breezes. Claude admits that the book needs more punch, but says it is simply a question of time. Over-sonorousness is certainly an unusual fault!

### Arrangers Here

One thing is certain: with arrangers Gil Evans and Bill Borden (who is going to leave his new estate to arrange, after all), Claude is sitting pretty. Also, that various reviewers who panned the Thornhill arrangement of *South America Take It Away*, calling it raucous, completely overlooked what is a hilarious satire on the way most bands play the tune.

There has been considerable controversy about singers Buddy Hughes and Jeanne Shirley. Hughes rates after three evenings as the freshest, best voice to be heard with a band. His intonation, while still a little nasal, is light, unaffected, and completely original. He sounds like nobody but himself. It needs no critical ear to decide that with some more work on palatalizing, Hughes will be a much sought-after young man.

Miss Shirley, while nice looking, impressed one less. She was hard to hear and understand, and seemed to lack vocal appeal.

### DOWN BEAT'S DECISION:

Assuming the Morris Agency gets up steam, and Columbia helps with some more record releases, this is unquestionably the band of the year.—mis

### Claude Thornhill Replies

I've never had any direct personal difficulties with Len Vannerson. He simply had a prior commitment with Carlos Castel on the coast that made it necessary for him to leave.

On the nights that you heard the band, the drummer was sitting in a dead spot, making his beat sound lousy. Since then, we've put him on a platform with much better acoustic results.

As for the arrangements, part of the gripe is probably true—but you heard two dinner sessions. Maybe the food rested heavily too.

### White on Tour

New York—Josh White, folk song artist and ballad chanter, opened a cross-country tour in Toronto, Canada, Oct. 17, after a concert at the West Point military academy.

## Dinah's 'Violets' Starts Off A Mad Campaign

New York—You'd better like your old lady in that fine wine violet, because you're going to get it crammed down your throat and ears anyway. It all started because some jaded lily decided violet was to be the fall color, McCann-

### Chubby Joins Granz Jazz Unit

Hollywood—Chubby Jackson, who has hit too much resistance in efforts to put over his own small combo in New York, joined Norman Granz jazz concert unit. He will appear with the group at Chicago's Civic Opera House Oct. 24.

Jackson, who has grown a new beard, has turned over his combo to Lennie Tristano, whom Chub calls the "greatest pianist I've ever heard." Unit is jobbing around New York City, might go into the Onyx club when it reopens.

Lester Young was also due to join Granz for the Chicago date. Tour will end in NYC around Nov. 23.

### Eckstine Gets String Fever

Los Angeles—Billy Eckstine has caught string fever. For four sides cut for National label here, the Eckstine ork was boosted by addition of 12-piece gut section recruited largely from CBStaff. Unit contained eight fiddles, two cellos (or celli, if you prefer) and a brace of viola players.

Eckstine was scheduled for a location stand at the Club Alabama here starting Oct. 15. Band is shaping up as solid outfit, with outstanding men in Gene Ammons, tenor; Miles Davis, trumpet; Jerry Valentine, trombone and arranger; Art Blakeley, drums. Also arranger is Linton Garner, brother of Erroll.

Erickson, ad agency for Columbia Records and Revlon, the mail beautifier supreme, came up with a wonderful promotion campaign. Dinah Shore to record *Who'll Buy My Violets* with a country-wide campaign to back it up.

Given such fearful food for thoughtlessness, the gentile of this little TVA (Through Violet, Admiration) came up with a hat designed for Dinah, by Sally Victor, famed milliner, artificial *Ultra Violets* by Dulken & Derrick, who should certainly be ashamed of themselves, violet bags by Josef (which we would like to see), sparkling gems in *Ultra Violet* by Coro, and the entire Revlon nail line, simply shimmering in iridescent, alluring, nauseatic violet.

The only thing out of line in this simply, simply devastating campaign is that as usual, Dinah sings well, proving the girl has no imagination and just doesn't understand the tremendous and murky (violet) intricacies that make the wheels go around.

The word around the sporting circles is now "Gimme a sharp violet" instead of the long green.

### Coast Guion Band Splits With Angel

Hollywood—King Guion, whose "double rhythm" band (two drummers, two basses, two guitars) has attracted a lot of ball here, has split with backer, Stillman Pond, business man who has been bank-rolling the venture. Pond said he will drop all dance band interests except connection with Boyd Raeburn.

## Dinah And Cugat Collaborate



Hollywood—Taking time out from her own violet calling campaign, Dinah Shore joined Xavier Cugat in waxing a platter for Columbia. Here's Cugat with beret, and Dinah looking flash than any one with a midriff.

## Wimbishes Visit Old Mexico



Miami Beach—Paul Wimbish, former manager for Jack Torgersen and other bands, has abandoned the music biz to become a license real estate broker here. The above photo was made during a recent month's tour of Mexico which he made with Mrs. Wimbish. They are posed with a tree trunk mask that Paul picked up in Tanco. He writes that they visited one ballroom about the size of the Arcadia in New York, in which four bands were playing simultaneously in as many parts of the room, each with a different style and tune.

# Posin'

by Bill Gottlieb

## THE POSER

Can swing band musicians lead normal family lives?

## THE POSERS

Musicians and singers in New York.

Hied self to Hied-E-Ho man, Cab Calloway, busy making with a gal named Nettle at Apollo theater.



Cab Calloway, this life is IT.

Metered to Signature studios where waxed Johnny Bothwell and singer-wife Claire Hogan.



Mr. and Mrs. Hogan, this life is IT.

## Coast Ballroom Ops Organize

Los Angeles—Newly formed Western Association of Ballroom Operators, modeled after similar group of mid-west ops, held first meeting here recently, elected temporary officers and went on record as wanting "bands that play dance music instead of swing bands."

ing the band leader and my own boss helps, too."

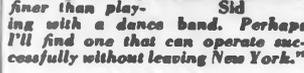
Trled query on un-married individual, Jo Stafford.



"I've seen enough of life with a swing band to know that you can fall in love on a Greyhound Bus, but you can't live there. It's especially tough on girl singers, what with the woggles at every whistle stop. Many band singers are married; but their married life is far from normal. I'll want children and a house in the country. I feel I've laid the groundwork for a normal family life by getting out of the band business."

Interrogated Sid Weiss, ex-Shaw, TD, BG bassist now free lancing in N. Y.

"If only dance bands didn't travel! A husband and wife must be together to solve collectively the many problems that keep coming up. It can't do done 'on the road.' Musically, there's nothing finer than playing with a dance band. Perhaps I'll find one that can operate successfully without leaving New York."



Sid Weiss, this life is IT.

Finished off with Perry Como who revealed:

"I can speak from experience. Traveling with a name band and leading a normal married life doesn't jell. My wife, Rosalie, traveled with me in the Ted Weems days, but that was too hectic. Heating the baby's bottle on a bus radiator is not my idea of normal married life. I was on the verge of becoming a barber, again, when I was lucky enough to land work that makes it possible for me to be a stay-at-home."



Perry Como, this life is IT.

## Sonny Dunham And Band Wax For Vogue



Detroit—Taking a chorus with his band (above) during a recent recording session for the Vogue label here is Sonny Dunham, trumpet-tram playing leader. Three of Sonny's vocal group, the Sannyaiders (right), Lynn McClain, Elsie Mae Cooper and June Hiett, congratulate him at the close of the session.

## New Musical Bar In Philly, Click, Is One

Philadelphia—Only after-dark spot bringing in the big names is the new Click, giant musical bar operated by Frank Palumbo, who also has a string of cabaret and cocktail rooms. Teeling off with Louis Prima, and holding the bands for week stands and less, Click has been clicking with such names as Vaughn Monroe, Gene Krupa and Glen Gray. Monroe grabbed off top dough, drawing down \$7,500 for a three-

## Art Lund Tries To Leave B G

Los Angeles—Art Lund, tempted by radio and screen offers, will remain here when Benny Goodman returns to New York for his Nov. 1 opening at the 400 Club—providing something can be done about his contract with Goodman.

Interesting angle is that Art is under a separate, personal management contract to Benny's brother, Freddy. Said Freddy: "I'm sure Benny won't stand in Art's way when he has such wonderful opportunities here." Said Benny flatly: "Art is not leaving."

There has been less turn-over than usual in the Goodman lineup during his current sojourn in Hollywood. Guitarist Mike Bryan pulled out; no permanent replacement at writing, Dale Pearce replaced Tommy DeCarlo, trumpet; Harry Babson replaced Barney Spieler, bass; Jack Sims, one of coast's outstanding tenor men, expected to join band soon.

## Handy Tosses Bird To Critics

Los Angeles—George Handy, one of contributors to an album of "serious jazz" music now in preparation here by Norman Granz, has included an effect which is expected to arouse a storm of controversy. It's a new "note" in music, if not in the ball park, a vulgar noise performed on a certain type of whistle.

When queried on "meaning," if any, of strange solo, Handy merely stroked his beard and said: "It is really a profound expression of feeling." Reporter's guess is that it's George's advance salute to the critics.

night pitch at the Click.

## Hotel Gets Two Bands

Much activity among the hometown tootlers. Willie Smith, the pianist-composer-arranger, is rehearsing a new band. Ben Franklin Hotel wound up with two bands for the new season. Due to a booking mix-up, hotel now has continuous music for the first time with bands of Earl Denny and Bob Simone on tap. Unable to decide which band it had ordered after both wad wavers deposited contracts, local union ruled that the hotel had to hire both.

Roger Kortland, former maestro back from the wars, turned percenter in taking over the management of Howard Lanin's booking office here. Socialite Thomas McKean Allen, Jr., was brought into the Lanin office to handle the tilted-pinky bookings. Lon Chassy, who had the band at the Warwick Hotel last season, left these parts for the Arlington Hotel at Hot Springs, Ark. For this season, Warwick brought in Bob Grant's gang from Gotham. Eddie DeLuca, for

many seasons at the Hotel Walton Roof, gets the call for the new Macomba cabaret which is skedded to light up Oct. 29.

## Flacco Changes Name

Jule Flacco, almost a fixture at Weber's Hof Brau, changed his moniker to Jon Lake in becoming leader man at the Carman theater. Billy Douglas, last with Earl Hines, brings his trumpeting and arranging to Jimmy Tisdale's crew here.

Frank Sinatra, the Philadelphia Orchestra symphony drummer and not the swoon kid, took his skins to the National Symphony in Washington, D. C. The Four Klais Brothers—Billy, Harry, Bob and Eddie—back from the wars, have formed their own unit, bow at Lou's Germantown Bar. Freres are the offspring of local maestro William Klais. Charlie Gaines, Jr., has left these parts, going to the Log Cabin in Albany, N. Y.

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

## Minneapolis Canary Clicks



Milwaukee—After several years' experience with small combos in St. Paul and in her home town of Minneapolis, blonde, blue-eyed Kay Hughes is clicking as a single. Kay plays her own piano accompaniment as she sings at the Showboat club here, where she has been held over indefinitely.

## Through The Looking Glass



Chicago—This particular mirror shot was not reflected by staffman got, but it is none the less attractive. The charming subject is Judy Lynn, vocalist with the Loah Prima band, which opens a stage engagement Thursday (Oct. 24) at the RKO Palace theater here.

# Fouls on Every Line In Collier's Article On Slim Gaillard

By BILL GOTTLIEB

New York—In the most slovenly piece of "factual" reporting ever done on the much maligned music business, writer Ted Shane added insult to injury in the Oct. 5 issue of *Colliers* by making these worst-than-Uncle-Tom references to Slim

Gaillard: "(His work is like) the cry of the educated baboon." "This balmy blackbird" (is understood) "possibly by the inmates of an African booby-hatch."

Shane, admitting that Slim is a talented musician and college graduate, gets very "big" when he decides that "Mr. G. is no unstoried ape." (1)

In addition to its cruel slurs and facetious compliments, the article, titled *Song Of The Cuckoo*, contains a record breaking number of erroneous statements of fact in a story that purports to tell in "humorous" fashion all about our silly songs.

This reportorial abortion would ordinarily have caused us merely to drag ourselves to the nearest gutter, up-chuck lightly and continue our interrupted business. But the racial insults, added to the unbelievably sloppy treatment of facts, is the ton of

coal that breaks our camel's back.

### Fall of Misstatements

We don't feel it necessary to elaborate on Shane's bandana words about a Negro performer. We won't discuss his literary style or the corniness of his much overworked theme. We will, however, point out the out-and-out errors he persists in writing.

Near the end of the article, Shane states that "It remained for a courageous bandleader named Hal McIntyre to record *Chiquita Banana*." Well, a flock of bands have recorded *Chiquita Banana*, with the notable exception of . . . you guessed it . . . Hal McIntyre. (The closest he came was *Banana Boat*, Cosmo 502.)

On page 94, Shane states that Harry (The Hipster) Gibson's Musicraft version of *Who Put*

*The Benzdrine In Mrs. Murphy's Ovaltine* sold "a million or so records." We're glad he added the cautious "or so" because the correct figures are, by the estimation of several key retailers, closer to 20,000—off about 900,000 records . . . or so. We don't mind a little overenthusiasm, hyperbole; but when we ask the sales manager of Musiccraft about the million figure, he says that while he could release such data "not even a publicity man would dare build bubbles like that."

### Louise Timmie's Song

Over at the bottom of the next column, Shane gets very witty and says that "A Mr. Timmie Rogers, self-dubbed The Hot Sophisticate, has concocted a disturbance called *Fla-ti-ga-pa*, which is best rendered on a bit of false teeth and wits."

Shane better put his teeth and wits back in his head and get the facts from us. (He could also visit Cafe Society Downtown, not too far from Collier's, and get the facts straight from Rogers.) First, the song is spelled *Fla-ga-la-pa*. (And, for that matter, Timmy's name is spelled Timmie.) This word is not sheer nonsense. Its very logic is the crux of the humor of this brilliant musical novelty. It's a story of a guy who met a gal in Florida (abbreviation Fla), kissed her in Georgia (abbreviation Ga) and so on through Louisiana (La) and Pennsylvania (Pa). Hence, he calls her Fla-ga-la-pa. See how important the spelling is on this tune, Mr. Shane. And how unnecessary any special manipulations of false teeth.

While on this matter of spelling song titles, might we point out that in place of *Be Top She Ban Kluegel Mop* (page 94), the composers would prefer *Oop Bop Sh' Bam*. And the rival of *Her Ba Ba Re Bop* is not *O Bob O Lee Bob* (same page) but *Be-Baba-Leba*. After all, for a thousand bucks an article, or whatever price near that which Collier's paid Shane, he ought at least to have checked the publishers. Oh, yes! Vaughn Monroe likes to see it spelled *Vaughn*. He doesn't care that time Shane slipped near the end of the last page. But the time Vaughn was used bold face on the picture caption . . . Horrors!

### Re-Bop Gets It, Too

Shane traces the origins of re-bop music to Dizzy Gillespie's "humming" re-bop a re-bop" (Page 94). We thought all writers about popular music would know about the characteristic of that is this music's trade mark. Not Shane. He adds a 5th beat (re-bop a re-bop). If Dizzy ever sneaked in that "a", the rhythmic chaos that would ensue would have 52nd street musicians plunging from the 20th floor of the RKO building. Incidentally, Dizzy doesn't say "re-bop" in the first place. He says "be-bop." This is not bop-splitting. It's a piece of intelligence as well known by writers in the field and by fans as is the pronunciation of Spokane as Spoh-ann by those who live in Washington state.

Shane, the music critic, who also happens to edit a joke book, finds four categories of nonsense songs in his research. First is "The Orooney, or Re Bop Song" (page 21). By Orooney, he means what every one else immediately identifies as a Skat song—that is, a vocal number utilizing nonsense syllables. Only Mr. Shane knows how this can be interchanged with Re Bop music. Orooney—granting him the title of the word—refers to the treatment of lyrics while Re Bop refers to the treatment of notes. Two different things.

As category 2, Shane has "The Socially Significant Song." This phrase happens to have a very definite meaning in popular music circles. It refers to the ballads of Billie Holiday or the racial themes of Josh White, or even to such big-band jazz tunes as one once made by Count Basie called *It's The Same Old South* which told how "the blood hounds that once chased Negroes now chase CIO organizers . . . the same old south."

Mr. Shane doesn't care for the meanings that semanticists assign (Modulate to Page 5)

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THE SQUARE

Music publishers have rejected all proposals of the Songwriters Protective Association for a new contract, but further meetings are scheduled . . .

Saunders King, west coast band leader, had his appendix clipped by a bullet during an argument with his landlord . . . Ted Shapira's new song, *Far Away Island*, turned over by Jack Robbins to Leeds for publication, already is a hit.

Bess Myerson, who was Miss America of 1945, started rehearsing an 18 piece all-girl band at the Nola studios on October 18,

### Gaillard Story All Fouled Up

(Jumped From Page 4)

years of usage have given the words "Socially Significant Songs." To him, it means songs that "contain more than one syllable," and he cites *Who Put The Squeeze In Mrs. Murphy's Oatmeal*, a number that has obviously fascinated Mr. Shane.

And More Errors

More corrections: *Stone Cold Dead In The Market* is not a nonsense song but a brutally realistic one about the murder of a worthless mate, told in Calypso idiom. And Phil Moore didn't get the idea for *Shoo-Shoo, Baby (Don't You Cry)* when Lena Horne broke out in tears during a rehearsal because she "couldn't

with three violins, viola, cello, three reeds, five brass, four rhythm and a vocalist . . . Following his southwest tour Tommy Dorsey probably will disband because of his dispute with MCA, devoting his time to movies and the operation of his Casino Gardens ballroom until his contract expires a year hence.

Willard Alexander blames John Hammond, his longtime informal associate in the building of the Goodman and Basie bands, for the switch of Count Basie from his stable back to the William Morris Agency . . . Linda Keene, now black tressed, planned to replace her wardrobe, bought for blonde hair, before she opened at the Club Charles in Baltimore on October 15 . . . Cork O'Keefe may start a publishing firm.

Joe Newman, former Basie trumpeter, replaced George Treadwell with J. C. Heard at *Cafe Society Downtown* . . . Charlie Spivak, after a long run at the NYC Paramount, goes into the Hotel Pennsylvania for four weeks on October 28 . . . Musicians in New York theaters get a 20 percent raise, retroactive to Labor Day . . . Roberta Lee, former Les Brown chirp, has her own radio show daily at noon from station WNEW in Manhattan.

Eddie South succeeds the Ed Hall band tonight (Oct. 21) at

get things right" (page 96). Phil told the *Beat* he got the riff from Paul Barron when that band was playing the Savoy Plaza.

This could go on; but let's end with one more item fouled up by Shane, who is a consistent *Collier's* contributor. He opens his masterpiece with remarks that Slim Gaillard's "687 flying hours in the Pacific" stifled the artist in him. Gaillard couldn't be reached for corroboration; but a check of associations and air corps officials revealed that no one knew of a Negro flying unit located any place but in the Mediterranean theater. And as far back during the war as any could remember—certainly for nearly two years—Slim's flying was done in Billy Berg's in Hollywood. It would take a lot of military service to log 687 flying hours.

Cafe Society Uptown . . . The Metropolitan Opera settled some labor difficulties and will open an 18 week season on November 11 . . . Paul Whiteman—Junior, that is—is thumping the tubs in Pop's band. He is 21, has been studying drums since he was 13.

Les Brown, with his new vocalist, Pat Flaherty, opened October 17 at the Capitol theater in NYC . . . Jack Philbin, manager of the Les Elgart band, may spot his wife, Marion Hutton, in the ork's vocal slot . . . Ray McKinley and Miguelito Valdes open at the Strand on Broadway on November 1 . . . Claude Thornhill, now at the Penn, goes into Frank Dailey's Meadowbrook from October 20 until November 17.

Dick Kennedy, bartender at

### Detroit Bashes Are Plentiful

Detroit—Following up last fall's successful jazz concerts, the Masonic Temple opens this year's series with the Eddie Condon crowd Oct. 18. Bill will include Lee Wiley and her husband Jess Stacy, Bud Freeman, Ernie Ca-

Jimmy Ryan's, expects an early release from the hospital, where he has been confined for six weeks with a stomach ailment. . . Don't say we didn't tell you, but Duke Ellington will cop the gold award this year in the *Esquire* critics' poll and Boyd Raeburn will be tabbed as the new band!

ceres (a native Motor City musician), Bobby Hackett, Wild Bill Davidson and Cliff Jackson.

Hot jazz air shot by Bill Randle (WJLB) now heard from 3:00 to 3:30 pm Monday through Friday. . . . Woody Herman scheduled into the Music Hall for Dec. 9 concert. . . . Pianists Bobbie Stevenson and Willie Anderson will give double recital Oct. 31 at Lecture Hall of the Art Institute.

Sunday afternoon record sessions, featuring half hour sequences of a band or artist, drawing capacity crowds to Civic Center. Several score disappointed citizens turned away from last session as SRO signs were hung out.

—Lou Cramton

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# Indie Movie Men Agree To Hire Staff Orks

Hollywood—The AFM's campaign to force independent picture producers to support permanent staff orchestras in manner of major lots has achieved marked success.

Independent producers (Selznick, Goldwyn, etc.) have agreed to pool resources to engage a 40-piece ork on a permanent basis. Sid Lippman is manager.

The Eagle-Lion combine signed up for a 20-piece staff ork on a permanent basis under management of Sid Brokaw.

Monogram, one of the smallest but busiest of the independent producers, also agreed to maintain a staff ork of 20 members. Mischa Terr is in charge.

Although the deal was not completed until latter part of September, the individual contracts with musicians now being engaged for the units will be dated as of Sept. 1. Individual contracts are exactly the same

# New Policy at TD's Casino

Los Angeles—Kermit Bierkamp, manager of Casino Gardens, is introducing new policy at beach dancery which will keep spot open seven nights a week.

Feature band will be on the stand Monday nights, when most establishments here are either dark or subbing a local band.

Name attraction (currently Eddie Howard) will be off on Thursday nights and Frank Woolley, who has been heading Intermission combo, will play that session with an augmented ork.

# Gabbe Now Wald Mgr.

Hollywood—Dick Gabbe, former manager of Casino Gardens and previously personal aide to Jimmy Dorsey, has taken over managerial spot for Jerry Wald with latter's opening at Palladium here.

as those held by musicians under pact to major studios. They call for regular weekly payment, play or pay, and guarantee in the neighborhood of \$7,000 per year.

# LOS ANGELES BAND BRIEFS

Here's a tip for future reference. This scribbler has just heard a voice, which, if the owner gets the breaks, can be the "voice of the future." The owner is a young fellow named Nick Cea, whom you should be hearing of one of these days as Nick Delano. Nick has it—a pleasing, musical quality plus something that gives the little girls (and the big girls) the right feeling in the right place. Nick, just out of service, is working in a local record plant while looking for a job as a singer. He'll find it soon.

**Casting the Key Spots**  
Pee Wee Hunt's combo, the best alternate band the Palladium has ever had, drew another hold-over ticket; stays through Jerry Wald and possibly longer. . . . Harry James, at the Meadowbrook, should be the town's big box-office attraction against such competition as Jerry Wald at the Palladium, Jan Garber (assisted week-ends by added names) at the Aragon, Eddy Howard at the Casino Gardens and Jimmy James at the Trianon.

We failed to mention in our last column that Eddie Oliver ork is co-featured with Chuy Reyes at the Mocambo. And by

# To Wax 5-Guitar Opus

Hollywood—Earle Spencer, who heads a promising new band in this territory, is preparing to wax *Five Guitars in Flight*, an original by Arv Garrison, for Black & White label. Garrison and four other top guitar men will make up plucking quintet called for by score.

the way, that's Eddie's sister, pianist and vocal coach Sandy Oliver, who shares that Georgie Jessel transcribed radio series with Eddie. . . . Hal McIntyre's deal with Casino Gardens (he was due to open Nov. 1) in a hassle at this typing. . . . Billy Eckstine doing a location stand at the Club Alabam.

**Jive Jottings**  
*Neal Reid, one of the original Hardmen, slipped back into the Herman slip horn section while your reporter was looking the other way. . . . Violin Garry Trio adding seat to musical menu at Slappy Mastie's. . . . Genevieve Smith was announced for Cricket club starting Oct. 16. That's one to catch. . . . Page Cavanaugh Trio tagged for Billingsley's new Sunset Blvd. spot. . . . We can't overlook the "Down Beaters," new unit sharing stand at the Morocco with Red Nichols. Contains Jimmy Nolan (the songwriter), piano; Johnny Caleffo, guitar; Eddie Bee, bass and Mizko Triola, vocals. They tell us Mizko is the sister of Ann Triola, whoever she is.*

Bobby True Trio, fresh from the Tally Ho at Catalina Island, succeeds the Slim Gaillard Philharmaniacs at Billy Berg's, sharing bill with Edgar Hayes-Teddy Bunn unit, Martha Davis and the Tremier Twins, the latter a couple of truly extraordinary entertainers (*Down Beat's* Emgo was unimpressed by the Tremiers. By the time he gets to Berg's, always his last stop, everything looks double to him and he thought the act was single.)

Vic Berton, of original "Five Pennies" fame, teaching tympani at L.A. Conservatory of Music. . . . Dave Hyltone, formerly of Harry James managerial staff, managing record department at Radio Specialists in Westwood. . . . A fanfare to Exclusive's Buddy Baker, whose orchestral accompaniments on soon-to-be-released Herb Jeffries album, hit a new high in that field.

# Herman Pulls Barney Out Of Avodon Red

Los Angeles—Despite a "fair" opening and almost empty dance floor next two nights (Wednesday and Thursday) Barney McDevitt expressed himself as "very happy" over outcome of his two-weeks' gamble on Woody Herman at the ailing Avodon.

The Herman opening drew 200 paid admissions. Payees on some night numbered only around 200 and were little better the next Friday night they jumped to 1,200 and on Saturday the turnout spun to the happy tune of 3,000. Closing night of the first week was chalked up at around 1,500.

McDevitt said the Avodon broke even on Herman during first week and expected to show a profit on his second week (he was in from Oct. 1-15), the first profit since first week of operation last spring.

McDevitt planned to use a local band or Al Donahue's band from Herman's closing to Bob Crosby debut Nov. 12. Count Basie follows Dec. 10.

# Aj Kilian Heads Own Unit In Hollywood

Hollywood—Aj Kilian, trumpeter formerly with Charlie Barnet, is heading his own combo here, a seven-piece unit with Birdie Harris on vocals. He's breaking in on one-niters and was slated for location stand at the Down Beat club. Unit wears this month for Black & White label.

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# On The Set In Hollywood During Filming Of Jazz Picture, 'New Orleans'



Hollywood—With a cast studded with jazz stars, characters and bands, the production of Jules Levey's *New Orleans* is proceeding at the Hal Roach studio here. At the left above are Louis Armstrong, Billie Holiday and Barney Bigard (note that the calendar reads June, 1917). The band for the early scenes is shown in the center; Zutty Singleton, drums; Red Callender, base; Charlie Beal, piano; Louis

Armstrong, trumpet; Bud Scott, guitar; Kid Ory, trombone, and Barney Bigard, clarinet. At the right, in an informal pose are Louis Armstrong, with prop cornet; Arthur Lubin, director; Charlie Emge, *Beat* coast representative, and Kid Ory. For full details on the picture, see Emge's *On The Beat* column on this page.



By Charles Emge

If I kept a note book, which I don't on the theory that anything I can't remember isn't worth reporting, it would be filled with jottings on the picture, *New Orleans*, which I have written about from time in its preliminary stages. The picture is now well in production and it seems like a good idea to fill out the somewhat sketchy descriptions given previously.

The story: A young singer (Dorothy Patrick) is launched on her musical career by a wealthy mother (Irene Rich) in New Orleans in 1917. Somehow the girl breaks away from her society-concert background and meets Nick Duquesne (Arturo de Cordova), operator of honkey-tonks ("gambling" it says in the script) in Storyville and an appreciative admirer of a group of musicians he has assembled for one of his establishments (Louis Armstrong, Kid Ory, Zutty Singleton, Barney Bigard, Bud Scott, Red Callender, Charlie Beal).

The young concert singer, Miralee by name, learns through Nick to like jazz as well as "classical" music, a process in which she is assisted by hearing songs sung by her maid (Billie Holiday).

### Moves To Chicago

When Storyville is shuttered by military order Nick moves to Chicago and takes the band. There two musicians are added (Papa Mutt Carey and Lucky Thompson!!!). Soon Nick is operating a big band agency and Miralee is touring Europe with her mother, who had scuttled her romance with Nick by framing him with a "bad" woman.

In Europe Miralee meets Armstrong, who is also touring. "Satchmo" tells her the real story of Nick's departure and all ends happily in a concert in Carnegie Hall in which Miralee and Nick are reunited and jazz comes into its own assisted by Woody Herman and his band, Armstrong and his band and a symphony orchestra. So watch for this one, kids. One way or another, it will be something!

### Sound Stage Siftings

Excuse it please. Recently I credited Martha Mears with the vocal tracks attached to Rita Hayworth in *Gilda*. The voice is that of Anita Ellis, who is also ghosting vocally for Rita in her forthcoming opus, a musical fantasy entitled *Down to Earth*. . . . MGM purchased the Dave Rose composition *Holiday for Strings* and engaged David Lichine to stage a ballet to it for Cyd Charisse in *The Unfinished Dance*.

Pearl Bailey, the St. Louis Woman gal, reports to Paramount soon for a role in *Variety Girl*. . . . Ann Dorfan, concert pianist, has been signed to record passages which Barbara Stanwyck will appear to play in the Enterprise production *The Other Love*.

# CHICAGO BAND BRIEFS

Two big jazz concerts set for successive nights this month—Norman Granz Oct. 24 and Eddie Condon Oct. 25. With Paul Eduard Miller's bash Oct. 13 (too late for deadline) it is a full month. And don't forget the Duke Ellington concert at the Civic Opera House Nov. 10.

The Jimmy Dorsey and Ray McKinley dates at the Hotel Sherman next month have been cancelled, and Ray Anthony moves up four weeks into the Nov. 8 spot. Anthony, who has been on one-nighters since leaving the Roseland ballroom in NYC, stays for a four-week period.

Recording activity is on the upswing in town. Jack Green's new outfit, Green Records, is busy recording Paul Jordan and Max Miller on some excellent jazz sides. Green backed the Paul Miller concert, and intends to record several of the stars on the bill.

Harry Lim recorded ABC's

George Barnes, the guitar flash, on eight sides late last month. He used Frank Rullo, vibes; Mike Rubin, bass; Earl Backus, rhythm guitar, and Dick Balridge on drums.

**Waxes Jordan & Miller**  
The Green units waxed to date were with the Paul Jordan Octet (Barnes, guitar; Boyd Rolando, tenor; Bill Dohler, alto; Bob Durfee, clarinet; George Allen, guitar; Mike Rubin, bass; Frank Rullo, drums, and Jordan's piano on three Jordan originals, backed by Max Miller (Andy Nelson, guitar; Buddy Nichols, bass, and Max's piano) on Miller originals. Later Max cut sides with celeste.

**Other Jordan sidemen used on other dates included Charlie Spero, clarinet, Leon Ruby and Jack Cascan, trumpets. One number, Lament For A Water Buffalo, is an amazing original by Jordan for two string basses, Rubin and Abe Luboff. Jordan also cut four sides with tenor saxist Bud Freeman.**

Johnny Scat Davis moves into the Band Box Nov. 8, following Ina Ray Hutton, and there is the possibility that Benny Carter will follow. Lionel Hampton will definitely return, according to manager Art Belasco. Ronnie Stevens set for off-night stint (now changed to Tuesdays) Oct. 29.

Joe Burton was rehearsing a new

## Chi Air Starlet



Chicago—The name's Louise King, and she sings on Columbia's local outlet, WBBM, on several local music programs. One of the girls we will see as well as hear when television comes around, no doubt.

quartet at press time, meanwhile continuing at the 5100 Club. Newcomers in the group are guitarist Ronnie Singer, bassist Warren Pasek, drummer George Rott (who sings fine jazz). . . . And June

Davis leaves Burton, for a month anyway, to take a new trio into the Tailspin. Benny Weeks, guitar, and Bill Holyoke, bass, ex-Burton sidemen, are with June, along with pianist Norm Pockrandt. . . . Jack Fonda has ex-Wiggins boys Frank Cassi and Gene Russell in his new trio, now at the Vanity Show Lounge. Pam DuPray sings with the group.

The Dom Peters band has been rehearsing here for several weeks, as this went to press auditions for various agencies were under way. Dom has some fine local men in the band, also several from his outstanding Pacific theater service outfit.

Jimmy McPartland takes a quartet into the Rose Bowl, way out Michigan blvd. at 115th st. He's blowing beautiful stuff. . . . Rudy Kerpays, tasty pianist, working solo at the Hollywood on Randolph st. . . . Jesse Miller intermission outfit practically cutting Lester Young's at the Hurricane. . . . Session record shop, local landmark for cats, has had their lease taken from under them, will soon close.

Slam Stewart goes into the Regal theater week of November first. . . . Lester Young, who has been working at the Hurricane with his own unit, was set to join the Norman Granz jazz unit here on the 24th. . . . Paul Eduard

Miller cancelled his Oct. 26 date at Kimball hall, will definitely have his next bash there Dec. 1. . . . Drummer Mickey Scrima, former James mainstay, is taking out his Chicago local card. . . . Yolando Lewis' 10-piece all girl ork is currently at the Rag Doll. . . . The Rhythm Chicks, five gals, are at the Zebra Lounge.

Chat Robb's trio now at the Delta, new southwest side spot. . . . Laura Rucker moved into the new Tin Pan Alley on Oak street. . . . Ida James sparking a fine show at the El Grotto, with Johnny Orlin's band held over. . . . Sandy Williams, a fine entertaining pianist, continues on and on at Gibby's. . . . Bernie Cummins' 15-piece ork at the new Martinique lounge bar, south side way.

Jay Burkhardt's new band, which has been jobbing around town for several months, continues week-ends at the Riptide, and has snared the El Grotto off-nights. Some excellent local men (Ed Badgley, O'Neill and Lew Dell Guidice, Lou Levy and Kenny Mann included) are in the band. Bob Dunne handles the vocals, and there has been considerable comment around town about the lad. —don

## Dale Band Chi Jump Fave

Chicago—Jimmy Dale, who leads a band for kicks and sells drapes to musicians for a living under his real name of Hal Fox, seems likely to establish himself as a south side favorite this fall. Dale, or Fox, has signed his mixed jump crew for a series of south side dances, in which his band will be co-featured with such outstanding septa names as Dizzy Gillespie, Slam Stewart and Slim Gaillard. First of the bashes, promoted by Delmore and Eugene Adams, drew 4,000 to hear the Three Blazers and Dale crew, with a near riot the result of the over-crowded Pershing ballroom.

Dale, who has seen his band become something of an institution for young musicians, will again have an excellent lineup of youthful sidemen, though many of the boys with his crew last year have landed elsewhere by now. List of Dale alumni is impressive, considering the fact the band is mainly a jobbing outfit. Johnny Griffin, Hampton's tenor sax star; Leon "Skylark" Ketchum, Lucky Millinder vocalist, and June Davis, who debuted her own quartet here this month, are just a few—others have been Eddie Badgley, town's best lead trumpet man; Count Levy, pianist forming his own crew; Lee Konitz, fine jazz altoist; Dick Fern, now first trumpet with Joe Saunders, and Jack Severance, Saunders' lead sax.

Personnel of Dale's present crew line up as follows: Joe Day, Gail Brockman, Joe Skarda, Murray Watson and Jimmy Boyd, trumpets; Avant, Ralph Meltzer and Smith, trombones; Cal Schneider, Bob Lyons, Everett Sands, Frank Robinson, Pat Bewley and Ernie McDonald, saxes; Ralph Bergin, piano; Wesley Lander, drums. Garry Miller, bass and Jimmy Raney, guitar. Vocals handled by Alice Roberts, ex-Gillespie chick, and Jimmy Boyd and Baby Sands. —don

PAT. PENO.

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# Ford Canfield Hot Seven Bash Best Starved Chi Has Had in Long While

Chicago—The Paul Eduard Miller concert at Kimball Hall Sunday Sept. 29, featured Ford Canfield's Hot Seven and pianist Mel Henke, was a complete, unqualified musical success.

(Down Beat, forced to print far too many words on poorly managed, poorly played and poorly received jazz concerts in recent weeks, is extremely happy to be able to print the above statement.)

The only thing unhappy about the bash was the attendance. The 500-seat hall was far from filled, and, according to Miller, money was lost on the affair. Perhaps Mr. Miller's future concerts will fare better. By then he should have the reputation he deserves as presenting the best possible in this sort of thing.

Then, perhaps, the memory of the Bunk Johnson fiasco, the Norman Granz mistakes and the mislead Chicago Hot Club bashes might have faded sufficiently into the past for the average fan to hope for as good jazz with a \$3.00 ticket as with a 50 cent beer.

That the Canfield group failed to rise to inspired heights was only because of a single factor. Some of the men, excluding the rhythm section, have not been too active in jazz. They have worked mainly in radio studios, and the disassociation with hot music left them winded and occasionally at a loss for the right ideas.

### Several Studio Men

The group, led by trombonist Canfield, who is director of the CBS-WBBM studio band, was composed of Porky Panico, trumpet, and Joe Rumero, guitar, of the studio group, and Dean Schaeffer, tenor saxist, a former staff member. Max Miller was on piano, Buddy Nichols and Ken Smith, both associated with Max's groups, on bass and drums. Mel Henke was featured on eight numbers to exceptional response in the middle set of the afternoon.

Porky Panico, nephew of Louis Panico and a member of Boyd Raeburn's old Band Box band, played some very tasteful trumpet. He played most of his stuff in the middle register, with a beautiful tone, and didn't play a bad note all during the session. Porky is easily one of the most underrated hornmen in the country and would be sensational

Joe Graves to JD

Hollywood—Joe Graves, last with Ray Bauduc at the Susie-Q, has joined Jimmy Dorsey. Originally slated for Tommy Dorsey, Graves switched when Ziggy Elman decided to postpone plans for launching his own band.

Rumero, Nichols and Smith—was no less than amazing. Pianist Max is a tremendous rhythmic stimulant in this kind of a group, he is always goosing the soloists on, yet never letting the group run away with itself. Rumero's guitar was surprising, much better than remembered with the Eddie Wiggins unit a year ago. Both his rhythmic and solo work were exciting.

All in all, there was a refreshing minimum of needless riffing. The group worked together as if there had been several rehearsals, actually there had been none. The entire session was carried through in excellent taste, no striving for the impossible at any time.

### Henke Plays A Lot

Henke played everything from his own originals to De Falla's *Fire Dance* (which did not quite come off), most of the time with a complete mastery of the com-

plex ideas used and a full, round tone and delightful sense of dynamics. Not a jazzist in the full sense, some of his stuff has more meaning than Tatum, and much of it is played with no less an understanding of chords or his piano. Habit of involved endings and sometimes too dramatic ideas detracted more than added to what he was doing.

The concert was aided considerably by some active production, good lighting and a minimum of interference. Not only that, but the program was adhered to with only two or three exceptions, and each case an announcement set things straight.



Mel

# ARA Takes Count, Creditors Move in

Los Angeles—First of new platters born of war-boom days in record business to give up the ghost is ARA, formed here by Boris Morros and recently taken over by Mark Leff.

Although company seemed to be moving a lot of records during past few months, it was known that financial set-up was getting shaky from failure to pay off promptly on several small accounts.

Creditors moved in during last weeks of September and forced firm into receivership.

Bad pressings (ARA owned its own plant) was one reason for firm's failure. 100,000 albums containing incidental music from picture *Spellbound* were sold but half were dumped back because of poor quality.

Sheldon (Shelly) Manne ...

## STAN KENTON'S Popular Drummer!

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## The Mightiest Mark, The Poor Arranger

The word *mark* is often used by uneducated gentry to indicate a meaningless alteration, a target, or a symbol.

The more scholarly folk who inhabit Chicago's Croydon bar or 52 street's White Rose Tavern could give you a far more accurate definition being all the way back to the Chaucer: a fellow who can be easily had; succinctly, a sucker.

Music's mightiest marks are the arrangers, for verily they are look-alikes for the well-walked-on sap in full bloom.

Leaders, soloists, vocalists all get their billing, particularly on phonograph records, but how often does the general public know the name of the hollow-cheeked apple who locks himself in several days a week to add three scores to the band's library?

Bandleaders will protest that this isn't true, that they pay \$50 and up for each score, and that in the long run, their scribbles are the highest paid men in the band.

Umm—leave us look at this with our cold, clammy gaze.

Arrangers very seldom get billing. Only a few Tommy Dorsey's will build a *Sy Oliver*, or record companies list their works on the label. Too often if

**OUR UNSUNG GENIUS**  
—JOE ARRANGER  
the leader will take credit for the tune on the air and wax, tossing the writer an extra \$50 for the release.

Any honest music publisher will admit to you that it is the arranger in large part who determines whether the band's record of his tune will go over, rather than the intrinsic quality of the tune itself.

The all-important question of a band's style rests on the arranger more than on any other single factor.

Yet with all these responsibilities piled on their shoulders, arrangers as a group get less publicity than some of the trade's more highly qualified hand valets.

True, often they drag down good prices for their scores—after years of drudgery. BUT, if your name isn't built at the same time, how much increase in work can you expect to yourself and the band for which you work?

The Glenn Miller, Woody Herman, and Jimmie Lunceford bands were built in large part upon the efforts of arrangers. Fan club members can tell you every musician and vocalist ever with all three bands. Probably not 10% of them know the names of the scorers basically responsible for the big dough made by the leaders.

Actors will stalk out of the theater if they think their billing is insufficient; plenty of musicians have quit bands because they think they weren't receiving enough notice for their efforts, feeling they need the acclaim not only for monetary but artistic reasons. However arrangers are expected to write themselves dry for comparatively modest money and no billing.

**TOO LITTLE ARTISTIC TEMPERAMENT HERE!**

Granted that a good arranger may make \$100 a score—but not only does it take him several days to do it, but it takes a lot more effort and esthetic achievement for him to turn out that score than it does for some guy playing third horn in a trumpet section to draw down the same dough.

Everybody in this slightly wacky world seems to be yipping To Each His Own. It would seem time that the arrangers haul themselves out of their fog and start howling for attention.

If record companies can list authors, leaders, vocalists, and soloists, then they can list an equally important writer. If radio programs can credit everybody from the sponsor's wife through the announcer, then the arranger can rate some mention too. Same goes for billboards and general publicity.

Of course, these changes would also leave the public wondering just what some of these stick-waving, non-playing leaders on radio and records do to justify their livelihoods.

Or is that bad?

## CHORDS AND DISCORDS

### Theory that Is Fact

Toronto, Ontario

To the Editors:  
Of course, after reading Dave Tough's authoritative article on dixieland jazz I destroyed all my Commodore and Spanier recordings.

Isn't it just possible that Dizzy's music and Condon's music could both be good, and the preference for one style or the other just a matter of personal taste? Edward W. Green

It isn't only possible—it's an obvious and complete truth. Or—so thinks Down Beat.

### Solution for V-Discs

P. M., % N.Y.C.

To the Editors:  
Congratulations to George Hoefler and his splendid column in the July 29 issue. I am still overseas and know what those records mean. Some of the V-discs mentioned I would give my right arm for. I only wish I could help you find a solution.

Pfc. David Barlin  
With the army's practice of destroying all masters, it doesn't seem likely a solution will be found. It's actually criminal, though, to destroy some of the greatest jazz ever put on wax.

### Humes Comes Up

Camp Campbell, Ky.

To the Editors:  
How about Helen Humes? Six months ago she was known, but relatively unpopular. From a recent transcribed *Jubilee Show*, I don't know when I've heard a gal sing like that before.

After *Ee - Ba - Ba - Lee - Ba* I thought that here was another misguided wench. How wrong I was!

Pvt. Ted Kremsky

### 'Jitterbug' Expose

Chicago, Ill.

To the Editors:  
Got a big kick out of the "Carnation Kid's" piece about the Jitterbug. I've been wondering for a long time when some one was going to bring out the real birth of the "bug".

It surely brought back memories. Many's the night I stayed up after all the parent's were in bed to listen to Cab from the Cotton club.

Remember the song—  
If you want to be a jitterbug,  
First thing you do is get a jug,  
Put whiskey, wine and gin within,  
Shake it all up and then begin.  
Grab a cup and start to toss,  
You are drinkin' jitter sauce.  
Don't you worry, you just mug,  
You'll always be a jitter bug.

Surely enjoyed reading it, as I do all your columns.

Dick "Two Ton" Baker

### Not as Bad as That

Chicago, Ill.

To the Editors:  
Gripes are loud and long these days about the lack of good jazz on tap around town, plus the fact that radio seems to be fading rapidly out of the Windy City.

We hear that the Mouse has taken over and the Cats are deserting the ship. All this is quite true. The point is that it really isn't as bad as all that. For one, the schedule of jazz concerts lined up for the fall would be a good thing in any town. And, for another, there are still some mediocre to fine record shows on the air.

Jack "Al" Cooper is on every afternoon on a little station. Eddie Hubbard is beginning to catch on, and his feature of reviewing new records is stimulating and helpful. And I must put in a good, fat plug for Garroway, that virtuoso of the sophisticated ad-lib, who not only plays the greatest variety of stuff, 95% of it significant, but also manages to be pertinent, funny, and musically honest at the same time. Pam Held

## Jammin' In The Gay 90's



New York—This ancient picture of three gone characters of the gone gay '90's is one that Stuff Smith, a gone guy himself, has been carrying around for many years. The chap on the left, with the flute, is C. T. Smith, whom Stuff calls Pappy. Bob Foster, with derby and mandolin, and Bob Matthews and guitar seem all set for a day in the park. All three, Stuff tells us, were barbers, who doubled in music on the side. Location was Charlotte, N. C.

### Pic of a Closed Mind

Chevy Chase, Md.

To the Editors:

This letter is going to be partly praise, but mostly criticism. The praise is for the general policy of good news reporting that you follow.

More and more in recent issues your different writers have been turning towards a viewpoint of jazz that I find not quite acceptable. With the exception of George Hoefler, the idea seems to be among your writers that the so-called dixieland, or Chicago or New Orleans style of playing jazz is definitely out.

The review of Kid Ory's latest releases by "Mix", and his remarks concerning people who look only in back of themselves. I have two replies to that statement. The first is that sometimes people who look in back of themselves are likely to be surprised to find the wealth of good they have overlooked in their headlong rush to climb aboard the bandwagon. I believe that is a fact no one, not even Mix, can deny.

The past has produced many things that were good at the time, and will remain good as long as there are intelligent people in the world.

My point number two is this: as long as there are people who appreciate New Orleans, and I think it the best, they and the music they love must be considered as an important factor in the music world. I would not trade one note by George Mitchell for every screech Dizzy Gillespie ever blows.

I am not alone in my beliefs, either. There are thousands just like myself who know that after Woody Herman has been forgotten for years, that people will still be listening to and enjoying the music of Johnny Dodds.

Thomas J. O'Donnell

Mr. O'Donnell should read the first chord, by Edward W. Green. His second paragraph is a pretty solid stand, and makes more sense to us than the inconsistent reasoning of Mr. O'Donnell.

First of all, Mix or no other Down Beat writer has ever rushed aboard any bandwagon. And by Mr. O'Donnell's own reasoning, it can't be denied the "wealth of good" ahead as well as behind. We've looked both ways, liked not all but a lot of what we've found at each end.

Certainly in all Dixie Gillespie's blowing, he's blown one note better than George Mitchell. The law of averages would account for that, outside of the fact that both are good musicians. Such unmusicianly reasoning completely disqualifies Mr. O'Donnell and both classes of extremists in thought.

We won't be foolish enough to try to predict the future—yet it seems altogether likely that both Herman and Dodds records will still be played a few years hence. And music will be the better for both.

### Likes Our Betty

Houston, Texas

To the Editors:

Watch out now! That cover (Sept. 23, '46) of Betty George was *it!* Why ain't that gal doin'

## RAGTIME MARCHES ON

### TIED NOTES

SHAFFER-KEMPE—Lloyd Shaffer, NBC Supper Club musical director, to Dorothy Kempe, NBC program director. Sent. 18 in New York.

QUICK-KNIGHT—Charles Lee Quick, non-pro, to Paula Knight, Chicago opera vocalist. Sent. 23 in Chicago.

NESTICO-DOUTHITT—Sammy Nestico, member of Joey Sims band, to Douthitt, non-pro, Sept. 11, in Pittsburgh.

BUBS-HAMMOND—Lloyd Bubs to Hammond, accordionist, recently, in Detroit.

SCHFEFL-FITZGERALD—George Schfeffel, New York publisher, to Gerald Fitzgerald, non-pro, Sept. 14, in Chicago.

FARKAS-BELL—Norman Farkas, violinist with Tex Benke band, to Belle Bell, Sept. 24, in Hollywood.

FLEMING-HENDERSON—Wilbert Fleming, with "Hal Otis" trio, to Bert Henderson, in Waukegan, Ill., August 8.

BARNETT-MERRITT—Charlie Barnett, headliner, to Rita Merritt, actress. Oct. 6 in Tia Juana.

### NEW NUMBERS

PASCUZZI—A son to Mr. and Mrs. Wayne Pascuzzi, Sept. 7, in Pittsburgh. Dad is Pitt symph drummer.

SHOB—A daughter to Mr. and Mrs. Tois Shob, Sept. 25, in New York. Dad is known restaurateur.

LITMAN—A son to Mr. and Mrs. Ivy Litman, Sept. 16, in Pittsburgh. Dad manages Mercury Music bar.

PEYTON—A daughter to Mr. and Mrs. Eddie Peyton, Sept. 9, in Pittsburgh. Father is Pittsburgh nightery operator.

McCORMACK—A son, John Weber, to Mr. and Mrs. John McCormack, Sept. 11, in Camden, N. J. Dad is Hof Brau nightery op.

WESTON—A son, Howard Leland, to Mr. and Mrs. Don Weston, Sept. 11, in Hollywood. Dad is singer.

CHIDA—A son, Joseph Jr., to Mr. and Mrs. Joe Chida, Sept. 28, in New York. Dad is SHUBboard vice-presy.

ANSON—A daughter to Mr. and Mrs. Bill Anson, in Hollywood last month. Father is Hollywood dice jockey.

### FINAL BAR

WOLFE—LeRoy Wolfe, 55, Philadelphia Engineer music critic. Sent. 14, in Philadelphia.

THOMAS—Dack Thomas, 29, songwriter. Sent. 16, in New York.

SPENCER—Robert E. Spencer, 44, west coast composer. Sent. 14, in San Francisco.

RICHTER—Mrs. Anna Richter, mother of songwriter Dr. William B. Richter, Sept. 12, in Philadelphia.

OTTOLINI—Mrs. Elza A. Ottolini, member of Philadelphia opera company. Sent. 16, in Philadelphia.

DROUIN—Alphons E. Drouin, 57, former Boston Paramount theater organist. Sent. 18, in St. Johnsbury, Vt.

CHISHOLM—Zoe Chisholm, harp teacher. Sent. 14, in New York.

FECHIN—Ernest Fechin, 54, ex-FBI Spolain and WGN first cornetist, recently, in Orlando, Fla.

CLARKE—Martin J. Clarke, 55, owner of Monroe, Mich., Rustic Lodge nightclub. Sent. 18, in Toledo.

DALMAN—Fred Dalman, 48, musician with Springfield (Mass.) symph ork. Sent. 24, in Springfield.

CLARKE—Martin J. Clarke, 55, ex-Rustic Lodge Inn nightclub op in Toledo. Sent. 18, in Toledo.

BAIKIE—Mrs. Rebecca Baikie, 54, ex-soloist. Sent. 19, in Detroit.

### LOST HARMONY

MIQUELLE—Elean Elisabeth Miquelle, radio actress, from Georges Miquelle, Detroit symph cellist, recently, in Detroit.

something? She can sing, but can't she? Joe Wisniewski

# TEX BENEKE AND THE



TEX BENEKE  
(center, with Leblanc bass clarinet) and the famous Glenn Miller woodwind section. Left to right: Sol Libero, Freddie Guerin, Tex Beneke, Stanley Aronson, Monte Thaler, Vincent Carbone.

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### Spivak's Wardrobe Extensive



New York—Hearing a rumor that Charlie Spivak has more suits than Ellington, staff lensman Bill Gottlieb hustled over to the sweetest trumpeter's dressing room and made this shot of Charlie and his 28 suits to prove it. But, like everyone else, he can only wear one at a time.

### GAC Pacts Mooney

New York—Bandleader Art Mooney early this month was

pacted to a seven-year binder with GAC, according to a deal engineered by the agency's Bill Feinberg. Art records for Vogue.

## Radio Neglects Music Good Programs Listed

(Jumped From Page One) music airers that reach coast-to-coast—the Chesterfield Supper Club, Fred Waring's half hour, Jack Smith and Kenny Baker's Glamour Manor among them.

The Supper Club (NBC, 10pm) (all times given unless expressly stated otherwise are Central Standard Time) with Lloyd Shaffer's band, has Perry Como and Jo Stafford on alternate evenings. Helen Carroll and the Satisfiers vocal group assist, with guest stars used. Fred Waring's show (NBC, 10am) rely heavily on vocal routines, but manage to be pleasingly done despite terrific pressure of daily shows coupled with a cross-country concert tour. Joe Sotja, electric guitarist, is featured instrumentalist. Jack Smith (CBS, 10:15pm) also uses guests, often hip, while the west coast's Glamour Manor (ABC) has Harry Lubin's ork assisting Kenny Baker.

Other headliners, taken from Sunday through the week, with music the main course, are: Paul Whiteman's hour shot

Stairway to the Stars on ABC (7pm) spots Eugenie Baird and Johnny Thompson, vocalists, Al



Lucy Ann Goodman, and the resulting dialogue would have done justice to Crosby and Hope. A band leader's ability to talk a good script seems to do as much for his band as the music, it would seem. TD's band is more inclined to pull out old Dorsey faves than new stuff, but as such it's good listening. His other show, Endorsed By Dorsey (Friday, MBS, 8pm) is rather a weird routine in that Tommy is seldom around. Sy Oliver conducts and the parade of music names is continuous. Sammy Kaye's Serenade (ABC, 3pm) features the band and singers. Carmen Cavallaro is heard on the Shaefer Pen World Parade (NBC, 2pm).

Benny Goodman (Monday, NBC, 8:30pm) keeps his summer replacement spot, though the new format includes Victor Borge as well as Benny. The band and sextet, along with Art Lund, are prominent. There's even a string section thrown in, and occasionally Benny's

clarinet is featured with the combined orchestras.

Spotlight Bands is in doubt about keeping its three nights weekly spot, may soon drop Cugat and James for Guy Lombardo alone. Seems like a Coke boss prefers Lombardo—so radio listeners may soon get Lombardo. Currently it's a Mon-Wed-Fri (MBS, 8:30pm) deal. Singer Buddy Clark (Contented Hour) follows Goodman on NBC, with Percy Faith's music and a particularly excellent selection of music guest names, Peggy Mann, Duke Ellington, etc. The Delta Rhythm Boys are heard on the Joan Davis show (CBS, 7:30pm) and follow on Tuesday on the Amos & Andy show with Lad Gluskin.

There's little doing musically on Tuesday, though Deal Arnan enlivens the Bob Hope show, and David Forester's ork and singer Anita Ellis (who is currently Rita Hayworth's movie singing voice) dittos for Red Skelton. Appearances are but brief, however.

Things pick up considerably Wednesday, what with Dinah Shore, Sinatra, Kay Kyser, Dinah



is usually featured on several songs with Robert Emmett Dolan's ork (CBS, 9:30pm). Sinatra (CBS, 8pm) still has the Pied Pipers and Axel Seordhal doing his arranging and directing, one of the smoother jobs on radio. Axel Freddy Martin is on the Jack Carson show (CBS, 7pm) and there's Cugat (Spotlight Bands). Frank Parker (NBC, 10:30pm) comes on Mon-Wed-Fri. And Bing Crosby's new transcribed show will occupy the 9pm slot on

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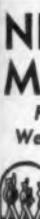
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### Kid Sign

Holly... teen-ag... page bo... signed... ters wil... Blues... Blues... panies.



14... Tel... Post

ABC. He'll once again have John Scott Trotter as musical head. Kysor, back after a summer rest, has Michael Douglas, the Campus Kids and Lucy Ann Polk, now on a half-hour. Carl Hoff directs the Kysor orchestra.

**New Crosby Show**

Interesting sidelight of the Crosby transcribed series, and his manner of recording several in succession whenever he feels like it, is the headache concerning musicians. Established systems under which radio musicians line up three or four shows each week, all which will dovetail into a schedule, doesn't work out when Bing starts running off several shows at once. Several old Crosby musicians, on the show for years, have had to drop the show, in order to make their other commitments.

Thursday is a top dialing night for good music. The Kraft Music Hall (NBC, 8pm) continues as musically interesting as when Crosby was in charge. Now the King Cole Trio, Eddy Duchin, songstress Milena Miller and Russ Case's excellent studio band make up the menu. Competition is strong at that time, however, from the Dick Haymes-Helen Forrest show, a move-over from Saturday, with Gordon Jenkins as conductor and stooge. A poll should be taken some time to determine the number of intelligent band leaders written into radio scripts

**Kid Blues Singer Signed by Exclusive**

Hollywood—Ricky Jordan, teen-age blues singer and former page boy at CBS studios, has been signed by Exclusive. First platters will be his own compositions, *Blues in the Storm* and *ABC Blues*. Buddy Baker orchestra accompanies.

as stooges. Another smooth half-hour of music is the *By Popular Demand* show (MBS, 8:30pm), with Harry Babbitt and Mary Small and with Ray Bloch's orchestra. Babbitt, the ex-Kysor lad, is one of the most underrated male vocalists on radio. He has everything that the guys who are supposed to have haven't. Band leaders still request numbers heard on the show.

Friday comes up with the Giny Simms show (CBS, 7:30pm), with Frank De Vol's musical direction, the *Endorsed By Dorsey* show, and Harry James *Spotlight* shot. Premieres last Friday (Oct. 18) found Burl Ives bringing his folk songs to Mutual (7pm) on a transcribed package from Hollywood, followed by *Monica's Music Box*, with busy Ray Bloch and Monica Lewis (MBS, 7:15pm). The Durante-Moore show, with Roy Bargy again directing, spots one of the better newcomers to network radio.



Harry

Babbitt, the ex-Kysor lad, is one of the most underrated male vocalists on radio. He has everything that the guys who are supposed to have haven't. Band leaders still request numbers heard on the show.

vocalist Suzanne Ellers. Meridith Willson has his own program, from Hollywood, with vocalist Ben Gage and featuring talented newcomers (CBS, 6:30pm and 10:30pm).

Saturday afternoon listening is shot to the devil with football in full blast. *Matinee at Meadowbrook*, Duke's *Treasury Bandstand* and several good dance remotes have succumbed to the season. The evening finds Andy Russell ruling over *The Hit Parade*, with Mark Warnow and Peggy Mann and Joan Edwards sharing fem honors (CBS, 8pm). Vaughn Monroe has a new fall show (CBS, 6:30pm) on the strength of his popularity as a summer replacement. Doris Day is on a new program from the coast, with Lud Gluskin's orchestra half hour earlier over the same net. Occasionally the *Columbia Workshop* airs interesting music, has featured Woody Herman and Stravinsky and Artie Shaw. A new morning show, using a college background, features Johnny Desmond (MBS, 11am) and various name bands (Glen Gray, Les Brown).

Serious music, always in demand, has good representation this season. The *New York Philharmonic*, Artur Rodzinski, conductor, NBC Symphony and several excellent

classical-pops programs fill the Sunday bill, particularly for afternoon listening. Both the *Chicago Philharmonic* and *Chicago Symphony*, *Debra Dufosse*, conductor, broadcast (Tuesdays and Wednesdays) and the *Cleveland Symphony* orchestra, George Sell, conductor, is heard over Mutual 5pm Saturdays. The *Boston Symphony*, *Serge Koussevitzky*, started a new series Oct. 8 (ABC, 8:30pm). *Howard Barlow* conducts the *James Melton* show (NBC, 1:30pm) Sunday with a 60-piece orchestra and the *Firestone program Monday* (NBC, 7:30pm) for Irish tenor Christopher Lynd.

Listing of more music names—singers and conductors—and the network programs they are associated with follows:

- Sunday:**  
 Frank Black orchestra, Bob Merrill, baritone, on RCA Victor's *Music America Loves Best* (NBC, 1pm)  
 Phil Spitalny all-girl orchestra, (CBS, 3:30pm)  
 Stradivari orchestra, Alfredo Antonini, conductor (CBS, 1:30pm)  
 Pat Munsel, Jack Smith, Al Goodman orchestra, on *The Family Hour* (CBS, 4pm)  
 Kate Smith show, Jack Miller orchestra (replacing Jack Kirkwood Show with Doris Day), (CBS, 5:30pm)  
 Shirley Ross, singer; Ray Sinatra orchestra on Bob Burns show (NBC, 5:30pm)  
 Dennis Day, Phil Harris, Mahlon Merrick conducting orchestra on Jack Benny show (NBC, 6pm)  
 Joacell James, Carmen Dragon orchestra on

Don Ameche show (NBC, 9pm)  
 Patty Bolton, singer, and Opa Casper orchestra on *Perkykarkus* show (NBC, 9:30)  
 Wayne King show (MBS, 9:30pm)

**Monday:**  
 Donald Voorhees, conducting, guests on *The Telephone Hour* (NBC, 9pm)  
 Breakfast Club (daily—ABC, 8am)  
 Janette Davis, the Jubalaires, Hank Stryker's orchestra on the *Arthur Godfrey* show (daily from NYC—CBS, 11am)

**Tuesday:**  
 Benny Krueger orchestra on the *Rudy Vallee* show (NBC, 7pm)  
 King's Men and Billy Mills orchestra on the *Pibber McGee and Molly* show (NBC, 8:30pm)

**Wednesday:**  
 Vocalist Mary Mead and Matty Malneck on *Duffy's Tavern* (NBC, 8pm)

**Thursday:**  
 Meridith Willson orchestra on *Burns and Allen* show (NBC, 7:30pm)  
 Skinny Ennis orchestra, vocalist Marjorie Marouff on *Abbott and Costello* show (NBC, 9pm)  
 Sammy Kaye's *Lead A Band* (ABC, 9pm)  
 Margaret Whiting and Cookie Fairchild on the *Eddie Cantor* show (NBC, 9:30pm)

**Friday:**  
 George Wyle orchestra, *Smart Set* vocal group (Patricia and Mike Corrigan, Gerry Saltsiel, Gloria Wood, Leo Dukeshorn) on the *Alan Young* show (NBC, 7:30pm)

**Saturday:**  
 Teen Timers show, with weekly guest bands (NBC, 10am)  
 Bud Dant orchestra on the *Judy Canova* show (NBC, 9pm)  
 Gus Arnheim orchestra, with Wallace Shaw and Bill Perry, featured singers, on the *Saturday Night Serenade* (CBS, 8:45pm)

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The music world has conferred many titles on Gene Krupa—"The Kid With the Heat-Beat," "The World's Greatest Drummer," "King of Cymbals," "Doctor of Tympani," "That Ace Drummer Man" and many others. But the one he likes best is the one the drummers call him, "Just a Regular Guy." There is nothing "upstage" about Gene. He was born in Chicago in 1909, graduated from St. Joseph College, Renaissance, Ind. Formed his own band, later joined Jay Kayser. Then with Red Nichols, Irving Aaronson, Mel Hollet and Benny Goodman. Formed the Krupa Band in 1940, which is now one of the country's finest. Gene's hobbies are stamp collecting, golf, swimming, tennis, football and basketball. He is 5'8" tall, weighs 145 pounds, has brown eyes and black hair. Never chews gum except when playing.

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A COLUMN FOR RECORD COLLECTORS.....

# THE HOT BOX

By GEORGE HOEFER, Jr.

Harry Johnson, a trumpet player, died on Labor Day, 1943, in an automobile accident outside San Francisco. He was a member of the Air Forces at the time, but will be remembered for his Bixian trumpet playing while with the orchestras of Ozzie Nelson and Ray Noble. Now that he is gone collectors are seeking his records as they did those of Tesch and Bix.

In 1934, Ozzie Nelson discovered Johnson playing in a radio studio band down in Atlanta, Georgia, where Harry was born. The Nelson band also included Abe Lincoln, Bo Ashford and Sid Brokaw, a group that stayed together until 1939. Johnson's work can be heard on

Ozzie Nelson's Victor recording of *I'll Never Say Never Again*.

As a young musician, Johnson was of a serious nature and developed a fine technique along with a very pleasing tone. He was a personal friend of Vincent Bach's and played a Bach trumpet with a legitimate cup. In addition he studied with the horn manufacturer and after leaving Nelson for the west coast radio studios he became a "in-demand" trumpeter. He spent several years free-lancing on the coast with Mannie Klein.

Around 1941 Chicago collectors began to ask each other who was playing the hot horn with the Ray Noble band at the Palmer House. It turned out that Harry Johnson was playing both lead and hot horn on the radio broadcasts from the Empire Room. In fact Johnson was trying to quit the band due to the unusual pressure on his lip but Noble raised the "loot" fifty extra per week and Harry stayed.

Solo work by Johnson can be heard on the following Ray Noble

## Collectors Meet In Geneva



Geneva, Switzerland—In this group of international platter collectors are, left to right: Peter Tanner, Kurt Mohr, Armand Borel and Ernest Zwonicek. George Hoefler discusses them in his adjoining Hot Box column.

recordings on the Columbia label. Number 35311 *Irish Eyes*, 35336 *Moon Over Madison Square*, 35708 *From Oakland to Burbank* and *Harlem Nocturne*, 35765 *Handful of Stars*, 35850 *Sioux Sue*. There were also some radio transcriptions made by the Noble band featuring Johnson's trumpet such as *Wilshire Wobble* and *Dinner Music Suite*, both included in the Harry Johnson collection of Dr. Jack Owen in Milwaukee. Probably his most sought after disc is the Noble waxing of *Handful of Stars*.

**Jazz In Switzerland**  
Peter Tanner, the English critic, writes that jazz activity around the Swiss Alps is picking up. The best band in the environs is the Original Teddies at the Corso Cabaret. Eddie Brunner, tenor and clarinet, leads the band and the star soloist is Belgian trumpeter Philippe Brun. Brunner is known for his recordings on the French Swing label.

Swiss record collectors offer immediate hospitality to GI's on leave from Germany. Jonny Simmen is the leading authority on jazz and possesses over two thousand American and British jazz records. He is responsible for the re-issuing of many Morton, Dodds, Armstrong, and Beale Smith jazz classics on Swiss labels. In Geneva, Ernest Zwonicek is the leading light and has set up an organization for importing American discs and literature. The Swiss jazz publication is *Hot Revue* and is published in Lausanne featuring articles by Panosie, Kurt Mohr, A. Gurovitch and Albert McCarthy, the English jazz writer and authority.

**Jazz in Highland Park, Illinois**  
Pete Stern, Bill Stein and the Dean of Highland Park High presented a Bud Freeman jazz concert on October 11 in the school auditorium. With Bud were Bill Dohler (alto), Jim Lannigan (bass), Jack Cavan (trumpet), Jack Green (trombone), Jim Barnes (drums), Charlie Spiro (clarinet), Paul Jordan and Don Davis (piano).



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Ben Pollack brought a great band to the Park Central hotel in New York in 1928. In it were such men as Gil Rodin, sax, and Ray Bauduc, drums, both later stars of the celebrated Bob Crosby Dixieland outfit; Jimmy McPartland, trumpet, and a clarinet player named Benny Goodman.

The band had a different sound than anything that had been heard around Manhattan. Despite the two fiddles and the cello in the line-up it swung. Music publishers and other musicians were nuts about it. Name bands at the time were Ben Bernie and Vincent Lopez, with "jazz" represented by Paul Whiteman and Ted Lewis.

This really was different, and with the talk going around through the trade about the new outfit (it had only appeared at a hotel on Chicago's south side, and at a ball-room in Venice, California) it was a kick to take over the publicity for the band. The only tough angle was educating writers to spell it Pollack instead of "Pollock."

Cradled in Fur Ben was a Chicago boy, the son of a furrier, and he used to like to tell the story that his mother fashioned a cradle for him from genuine seal skin, because family finances were low when he was born and they couldn't afford to buy a real one. He had played drums with the New Orleans Rhythm Kings before starting his own band, continued to beat the tubs until his New York premiere, when his manager convinced him that he

should stand in front, like other leaders.

Always sensitive about his height, Pollack was wearing elevator shoes long before Adler became a standing gag among comedians. He constantly smoked big, black cigars for the same reason, it made him feel more mature and definitely masculine.

Developed Many Men

As a discoverer and developer of individual musicians, Ben Pollack doesn't even have to take a back seat to the immortal Pops, Paul Whiteman. Many of the men who rose to fame with Pops, like Jack Teagarden, had played previously with Pollack.

Jack didn't join the band until after the Park Central opening. He had brought his tram up from Texas and was having a ball, jamming all night in the Harlem joints. Ben found him in a cheap hotel room one morning, wrestling with a reasonable facsimile of a hangover.

Big Gate Indifferent

Big Gate didn't even open his eyes as he told Pollack he didn't believe he wanted a steady job. He didn't even ask Ben what band he was talking about. As the latter turned to leave the room, he remarked casually, "Get in touch with me at the Park Central if you change your mind. The name is Pollack."

"Not Ben Pollack?" shouted Teagarden, as he hit the floor standing up. "Why didn't you say so, man, I'll get dressed and

go with you now!" Jack fitted the band like a glove. But he couldn't make those rehearsal times, a matter about which Pollack always was strict.

"Why can't you make the time like the rest of the fellows, Jack?" Ben asked him.

"Man, I'm from Texas," was Big Gate's reply. "We don't sleep as fast down there as you people do up north, so it takes me longer!"

The band was a hit at the Park Central, played more than a year to bigger crowds than the hotel had seen before—or since. A Victor recording contract materialized, and eventually a spot in a Broadway musical show. Pollack prospered. He acquired a car and a chauffeur.

Tried To Trick Boys

Afraid that his men, many of whom had learned to spell "panic" in their letters home for dough, would think that he was becoming hinky, Ben had the chauffeur drop him a block from the theater each night, and pick him up in the same spot.

It didn't take the boys long to dig him, however, and he walked into a reception in the pit one night he will never forget. He fired the chauffeur.

Pollack had a personal manager named Bernie Foyer. Like the leader, he was Napoleonic-sized and smoked big cigars, but no elevator shoes. The following anecdote is not meant to be a reflection on Bernie's managerial ability, since he pulled the band out of many a tight spot. But it is so typically band business that it belongs here for its humor.

Manager Goes To Bat

Ben was known and liked by the "boys" who operated the Silver Slipper supper club, one of the brighter Gotham spots in prohibition days. After the musical show closed, they worked out a favorable deal for him and his band in the club. He set all the details with them personally, then called his manager.

"All you have to do is to drop around and pick up the contract, Bernie," he told him. "I've arranged the entire deal."

So Foyer dropped in on the club operators, had a little discussion with them, and took the contract to Pollack. It called for one hour more per night, and \$50 less per week!

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

Lawrence Band On 13 State Binge

New York—Getting its first taste of the road, the highly-touted Elliot Lawrence mob has swung through five states since it closed Frank Dalley's Meadowbrook, Oct. 6, and has eight more states across the country to stagger through before the band comes back into New York for a February opening.

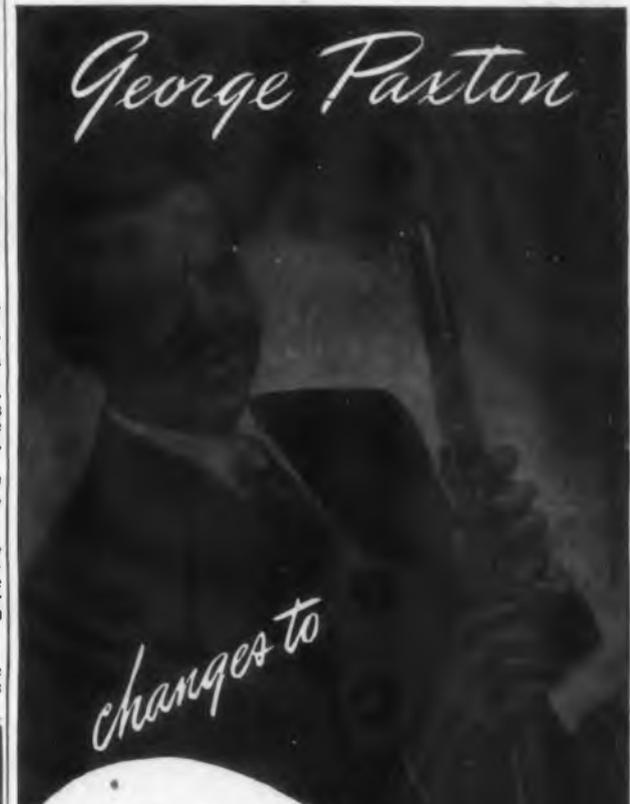
Fresh from the Meadowbrook run, Lawrence hit one-nighters and theaters in Massachusetts, New Hampshire, Pennsylvania, Maryland and Virginia before touching Morgantown, W. Va., where the band plays tonight (Oct. 21). And, following the Morgantown date, Elliot will herd his crew through Ohio, Michigan, Wisconsin, Minnesota, Iowa, Nebraska and South Dakota before doubling back toward the

Zu-Bop Now?

Philadelphia—Peanuts Baker, who is trying to make the jay-bugs "Rang Dang Doo" conscious in teaching one and all the new dance step of his own design at the drop of a bass beat, is staging "Rang Dang Doo" sessions at Elate ballroom here. Dance step stems from an original ditty, The Rang Dang Doo and the Whole Thing Too. The music, according to Peanuts, is to be played in "Zu-Bop" style, which others prefer to call Be-Bop, Re-Bop or Ski-Bop music.

east coast for his final stop, Hartford, Conn.

Trek marks Lawrence's first tour and band observers feel the jaunt will bring the band back beat to the interwovens but musically more sound or completely cracked in the back of its sacroiliac.



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# Ray Anthony Ork Needs Only Mellowness To Make It Topnotch Bet

Reviewed at the Roseland Ballroom, New York City

Trumpets: John Jelinek (\*), Clyde Hare, Jim Schean, and Marty White  
Trombones: Tom Oblak (\*), Ray Paulson (\*), Paul Seiden, and Bill Lang  
Reeds: Rock Evans (\*), alto and flute; Eric Christiansen (\*), tenor and bass clarinet; Leo Anthony (\*), alto; Lou Sadar, tenor and flute; Eddie Slezka (\*), baritone and English horn  
French Horn: John Connovino (\*)  
Rhythm: Dick Farrell (\*), drums; Stan Slezka (\*), bass; Ed Ryan (\*), piano; John Stebal, guitar  
Vocals: Dee Keating and Billy Johnson  
Arrangers: Jack Rosenberger, Bill Bailey (\*), Norm Beatty, and Ray Paulson (\*)  
Leader, trumpet, and arranger: Ray Anthony  
(\* Played with Anthony before service  
(-) Played with Anthony's Navy band

Here is a good band, with fine commercial possibilities, tripping over its own eagerness to make good.

Ray Anthony, trumpet-playing front man for the group, was as well-known in the trade before the war as a sideman for the Jimmy Dorsey and Glenn Miller bands, as for his resemblance to Cary Grant.

Then a rather brash young man who amused his cohorts by his cockiness, Anthony has quieted down to become an excellent showman in front of a band. He works every second he is on the stand, playing solos, sectionwork, cheering the band on, or leading it in attention-getting arm swoops.

The very intensity of his effort is perhaps the main thing wrong with this band. The sections play very cleanly and in tune; but even the most casual listener is aware of an uncomfortable feeling of tension throughout the band that prevents it not only

from really swinging, but interferes with that too seldom-heard two-beat dance rhythm.

It's an unusual criticism, but this band reads too well. It concentrates so hard on playing cleanly that there is too little energy left for warmth, color, and that so-necessary mellow relaxation.

### Musically Impeccable Crew

Most of this can be traced to Ray's determination to have a musically impeccable band. In the four times the band was heard, not one simple, relaxed figure arrangement to loosen up the various sections was heard. Result of the tension is that no

beat comes from the sections, forcing featured drummer Dick Farrell to push constantly, with what starts out as an unassuming, danceable two-beat rock often ending up too forced and strained.

The very fact of the band's two-beat rhythm, its attention to waltz and rhumba arrangements, has made it a favorite with dancers at this ballroom, and should certainly make it a money-maker where ever it goes. If Anthony will only lay back a little, his band has every chance to become a topnotch commercial dance band.

Trumpets specialize in tight, portato phrasings in mutes. Only fault is a slightly noticeable difference in vibratos. Anthony often steps back to play lead with the section.

### Trombones Best

Trombones have excellent blend and the warmest intonation in the band. French hornist Connovino who just joined the band, shows as good a grasp of the tonal blend so necessary to section work yet heard on the instrument.

Reeds at present concentrate on the clarinet-lead Miller reed voicing. However the entire arranging staff is working on a new setup using two flutes and clarinets with a counter-moving French horn.

In addition to the band's major difficulty of tension, there is some tendency in the book's older arrangements to using alternate sections one after another rather than treating the band as one unit at all times.

Vocals by Dee Keating, who has had plenty of experience with top bands, and Bill Johnson, help. Both look well on the stand.

### Ray Tries Too Hard

Anthony himself in his anxiety to please the crowd (which he

does), and to make sure that the band is not hitting on all clinkers, has neglected his own trumpet playing. He has always been an excellent technician, and lately has been looking for a lead style "unlike James and Spivak" as he puts it.

However, shifting mouthpieces, trying to play lead with the trumpet section, jazz solos, high-reaching showcase passages, and low register melodic solos has simply left him with a style so confused that it doesn't register A-1 in any category.

This writer suggests that he try sticking constantly to a low register hot melodic style of the sort Berigan made both famous and commercial. No name band leader is doing it now, and we are all due for a change from the way James too often weeps his solos. This plus some clever *soff* writing from his arrangers against lead work played by other instruments could give Anthony the style niche he is seeking.

The band has recorded for Sonora Records, just finished a Columbia short, and will open November 8 at the Hotel Sherman in Chicago for four weeks. Of course, if MCA had done what it should, they would have had a record contract and better build-up dates long ago. Anthony is lucky to have one of the hardest working personal managers I have ever met: smart, personable Fred Benson. If Ray will only concentrate a little more on making his playing and his band a little easier on the draw, he should have no more career worries.

### DOWN BEAT'S DECISION:

A good, soft danceable band with showmanship to spare needing only more mellowness to make it a topnotch commercial bet.—mix (\*)

### Ray Anthony Replies

Neither I nor the band are tense. What Mike thinks sounds like tenseness is merely the fact that the band executes well—and it's been a long, long while since bands bothered about that sort of thing. Perhaps he as well as the public are a little unused to it.

The arrangements are very often written with section to follow section, for the reason that I think the public doesn't understand solos, and constant use of complete ensemble is extremely boring. So we replace solos with section work. I'm way ahead of you on that

# Kenton-Cole Show in NYC

New York—The Stan Kenton-King Cole trio Paramount theater opening, originally marked for Oct. 23 at press time was jockeyed up a week to Oct. 16. Kenton and Cole replaced the Charlie Spivak crew and Peggy Lee.

Spivak hits the one-nighter trail (Hartford, Conn., Oct. 18, 19 and 20) before coming into the Pennsylvania hotel, Oct. 28.

Kenton reportedly cancelled out a week of one-nighters for the moved-up opening.

New face in the Kenton team section when the band comes into the Para will be Chicago's Milt Burnhart, who replaces Miff Sines. Sines had been with the band since Kenton left the east last February. Tram section now reads: Burnhart, Kal Winding, Harry Forbes and Bart Varsalona.

# TD Adds Fem String Section

Hollywood—Tommy Dorsey left here on his concert tour of southern and mid-west cities with his organization boosted by the addition of a 20-piece all-gal string section and a harp.

The concert tour opened Oct. 4 in Dallas. TD will take a lay-off of more than a month prior to his Xmas week opening at the Capitol in New York. Reported that he is thinking of disbanding present unit and playing theater date with men recruited from local 802.

# New Men With TD

Hollywood—Personnel switches in Tommy Dorsey crew prior to leaving here on tour included Lou Prisky (alto) for Sid Cooper, Red Benson (Trombone) for Tex Satterwhite, Marty Berman (baritone) for Bob Dawes.

trumpet routine. For the past two weeks, the arrangers have been writing everything so that I can play low register, melodic horn. It may not be any Berigan, but I'm sure going to try. I had to neglect my horn work while I was in the navy and rehearsing this band, and with a deeper mouthpiece, I'm going to try to remedy it.

I used to want to be a real big kid. Now I'm interested in having a fine band, but also making a living. The jingle of the nickel can sometimes ring as sweet as the tinkle of the trumpet.

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# NOTES between NOTES

By Michael Levin

For pure sentimentality, there's been nothing like the Ellington opening at NYC's Aquarium restaurant for years. Everybody in the music business was present, and the comment "Just like those wonderful old Cotton club days" was a well-worn cliché by evening's end.

On display were the amazing personality of Edward Kennedy, and the band's astonishing swing, more like the Kansas City bands of yore, than the sophisticated slick stuff of recent Ellingtonia.

Whether he's being suave in front of a mike, or weaving in rhythm on a piano bench, Duke is showman to the core, a tremendous salesman, and something truly impressive to watch. He completely dominates the scene without any conscious effort to do so.

The band played like teen-agers. It's been years since I've heard so much power, enthusiasm, and smashing drive come from the Ellington band. The super-slippery Hodges' alto, the six frenetic trumpets, and the always-inspired Carney baritone and Brown trom took second seat to the whole outfit's savage assault on anything it played.

Brother, the Jungle Band was really back in town that night!

There have been quite a few letters to both the Chicago and N.Y. offices of the Beat, wanting to know why we don't review more bands in theaters.

Answer is simple: Down Beat reviews are intended to be complete and helpful to the orchestra as well

as informative to readers.

Bands playing in theaters too often are merely accompanying other acts, and when they play solo spots, must humor the whims of the theater's production chief.

Classic example of this was the CasaLoma stint at the Paramount theater when the band played two solo numbers, didn't get a chance to use its girl vocalist, and ace instrumentalist Bobby Hackett played to nothing but his dressing room mirror.

A review of the Gray group would have had to say: "A boring, insipid band, with no repertoire, and a complete dearth of jazz ability." Whatever the Casa Loma faults, this would have obviously been a tremendously unfair review.

Add the acoustic problems in almost every theater, and trick seating which makes it hard for the band to balance its playing or have any cohesion, and you will see why, even in rare instances, we think theater reviews are a great waste of time for all concerned.

Rhythm Records, a coast firm which previously has turned out waxings by rhythm sections for tyro instrumentalists, now has 'em for shower Sinatras. These are with full orchestra, a four bar intro, plus key and range marked on the label.

Next step obviously is to make records designed to accompany bands either too small or too bad to please the clientele.

Moot point for the AFM to decide will be: Are such records competition (therefore to be restricted) or merely extra sidemen (necessitating extra money for added scale)?

## Art Hodes Band At 'Ole South'



New York—Art Hodes new band at the "Ole South" lines up with (left to right) George Lagg on trombone, Pops Foster on bass, Henry Goodwin on trumpet, Hodes on piano and Cecil Scott on clarinet. Drummer, currently Baby Dodds, is hidden behind the tram man.

## Anita O'Day To Cut For Hamp

Los Angeles—A deal all but signed as this was written will bring Anita O'Day out of retirement to cut two sides for Decca with Lionel Hampton's ork and two sides for Hamptone, Hampton's own plattery, with a band recruited from the parent crew. Carl Hoff, Anita's husband, who manages her business affairs, said "all but minor details" had been settled with Hampton. Anita will not make any personal

appearances with Hampton. The singer, winner of the Down Beat vocal award for 1945, says she expects to go out as a single in late fall.

## Cugats Arrange Alimony Payoff

Los Angeles—That two can live cheaper than one, especially if one is a bandleader in the top-earning bracket, was proven again as Mrs. Carmen Castillo Cugat was awarded a divorce and a promise in writing that she is to receive 17½ per cent of the Rhumba King's net earnings. It was stipulated that weekly take for the ex-Mrs. Cugat is not to be less than \$250 per week. They were married in 1929.

## Vout Man Gaillard On Eastern Tour

Hollywood—Slim Gaillard closed his long stand at Billy Berg's Oct. 15 to head east on a personal appearance tour. Tiny Brown, Slim's regular partner from "Slim & Bam" days, will accompany him but Zutty Singleton elected to remain in sunny California. Probable that Sherman Carruthers would take Zutty's place.

Trio will play first New York date at Apollo week of Nov. 1.



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# Her Nibs, Miss Georgia Gibbs, Makes Records And Plans Theater Tour



Hollywood—At the left above, Tony Martin, Mercury disc star, crowns Georgia Gibbs as "Her Nibs", a title bestowed during her engagement on the Durante-Moore radio show, and gives her a kiss on the cheek to seal the ceremony.

Georgia, who was the original *Shoo Shoo Baby* gal, next is seen rehearsing at the Majestic disc studios, a cup of some refreshment, probably coffee, in her hand. During the playback, Her Nibs concentrates atop a stool, while the

band relaxes. In the final photo, Georgia and Danny Kaye discuss their current theater tour, which opened on October 18 at the Chicago theater.

## Lloyd Shaffer Pirates Name Band Sidemen

By EDDIE RONAN

New York—Urbane, fair-haired Lloyd Shaffer, musical director of the NBC *Supper Club*, is a ruthless pirate. Although he spares the cutlasses and eye-patch trappings, nevertheless he preys on the unwary, often returning to his plushy lair with coveted booty.

### Joins Spike Jones

Los Angeles—Jack Egan, who has been press-agenting for Tommy Dorsey and his Casino Gardens here, has severed that affiliation to handle Spike Jones's publicity. Casino and Dorsey press work was taken over by Jean Sutherland, who has been associated with Embassy music company.

Switch to buccaneer Shaffer loots name bands.

On a recent soiree, the musical marauder slashed his way into the Benny Goodman bailiwick and escaped with a precious piece of booty—trumpeter Bernie Privin.

The rustling of Privin is not Shaffer's first forage into name-band waters. He has lured tootlers from Shaw, Sherman, both Dorseys and rhythm men from Thornhill, Brown and Savitt, to mention a few. But the shanghaiing of Privin wasn't as difficult as some.

In June, one of Shaffer's trumpeters left the

NBC band to enter business for himself, leaving a gap to be filled. Shaffer, who wouldn't be satisfied with an average tootler, began scanning the name-band horizon. Operatives had told him that Bernie Privin of the BG crew had been eyeing a tethered New York chair from which he wouldn't have to stray. Shaffer whispered into Privin's ear and the trumpeter gave notice to Goodman, who, although plenty pliqued, walked Shaffer's plank.

### Has Plenty To Offer

Church choir-trained Shaffer has no qualms about stealing from name bands. He feels he can offer more to a musician than can the Shaws, Goodmans and Hermans. A studio job has stability and security. Shaffer's *Supper Club* band works two and a half hours a day, 15 hours a week, including rehearsals. And the band never goes on the road. This is something no name band can offer, he explains.

Privin justified his switch saying he had "about all I can stand of one-nighters. I also was with Benny before I went into service, a total of a year and a half. Before that, I was with Shaw for two years. I think it is about time I settled down."

More Security, Less Kicks  
Saxist Artie Baker, who also had been with Shaw for a year, Raymond Scott for two years and

Charlie Spivak for eight months, said he had enjoyed his stints with the name leaders but preferred along with the security "the accuracy and precision of radio. Radio demands top performance and I like that pressure."

"Sometimes it's not as much kicks playing with a studio band," pianist Billy Rowland added, "but we get to play a wider variety of material which requires more study. And that's a challenge." Rowland had been

in the original Les Brown band and had spent four and a half years with Les before skipping to Raymond Scott for more than a year. "One of the things I appreciate most in a studio job," he said, "is the good piano. No more of those beat-up boxes that are scattered throughout 90 per cent of the ballrooms and theaters across the country."

Trombonist George Arus, who spent three years each with Shaw and Tommy Dorsey, prefers radio, adds that "sections are better organized in studio bands. And I don't miss the name-band guys so much for every so often it's like old home week here. We've had both Tommy and Sinatra as guests and we get our kicks talking over old times."

The *Supper Club's* two vocalists, Perry Como and Jo Stafford, give the boys in the band an outlet for variety in playing. Como, they explain, likes his backgrounds light and smooth, while Jo prefers the band to jump like mad behind her vocals.

Name Experience Needed  
The boys in the band, after a short time in radio, look upon their name-band days as sophomore training for their graduation to radio. Yet, they never underestimate the importance of this prep training. Few, they say, get into radio without serving time in one or more name combos.

With Artie Baker in the sax section are Artie Owen, who prepped for radio with Raymond Scott; Al Klink, with Tommy Dorsey; Nick Calzaia, Goodman and Ed Hellman, Hal Kemp, Trumpetmen and the band. (Modulate to Page 19)



### MARCELLA TROSKY

This little Chicago vocalist attended Marshall High school, and was a dancer before she started singing with the

Carlos Molina band. She was using the name of Terry Tracy when she joined George Olsen, and he gave her the cognomen which she has used ever since. She chirped with the bands of Henry King, Hal Grayson, Little

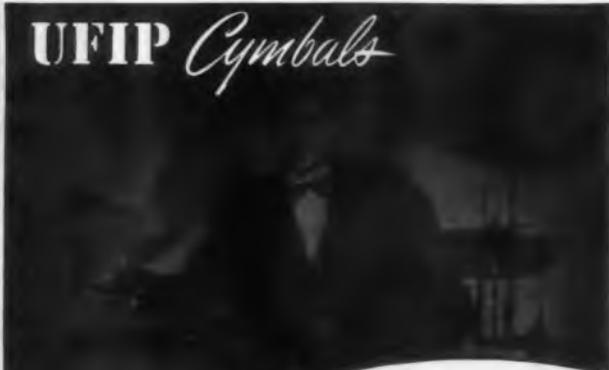
Joe Hart, Skeeter Palmer, Raymond Scott and Phil Levant before taking the spot which she has held for five years in her present band. You know her as:

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of Shaffer's trumpeters left the



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# Philly Ignores Big Deals, Patronizes Jam Bashes

Philadelphia—Save for the mini concerts yept jazz being staged by the Jazz Festival Society on Sunday afternoons in the foyer of the Academy of Music, little enthusiasm is being shown here for the jazz greats coming to town for concerts or dance. Season kicked off with the King Cole Trio coming in for a Saturday nite prom at Town Hall with Carlyle Corbin's Dukes ork, best combo, providing the dance made. Could be the fact that the threesome had just completed a local musical bar stand or the fact that the box-office was sealed at around \$1.75. But in any event,

# Lloyd Shaffer Pirates Name Band Sidemen

(Jumped From Page 18)

they had been with before joining Shaffer: Jim Maxwell, Goodman and Jimmy Dorsey; Johnny Owens, Herman, Casa Loma and Charlie Barnet, and Privin, Goodman and Shaw.

Trombones: John D'Agostino, Raymond Scott; Frank Saracco, Paul Whitman, and Arus, Shaw and Tommy Dorsey.

Rhythm: Drummer Terry Snyder, Jan Savitt; bassist Frank Carroll, Les Brown; guitarist Allen Hanlon, Claude Thornhill; Rowland, Brown and Scott.

### Shaffer Background

Shaffer, himself, has had his test with the bands, worked his way through Allegheny college by leading his own band, de-toured education for a vaudeville sax chair in the Keystone Sere-naders, joined the Henry Thies ork in Cincinnati, doubled at Cin-cinnati university, where he re-ceived a degree in music.

Later, joined Cincy's WLW and rose to top musical director, came to New York to join Casa Loma as arranger, left to score for Connee Boswell.

During the war, he was musical director of OWI's overseas broad-casting division and since has been conductor of the Supper Club.

Shaffer recently married Dorothy Kempe, an NBC program di-rector, hand has settled down some. Yet, everytime a name band comes into sight, the eyes of the old pirate begin to sparkle.

draw was way below expectations. And for the first prom of the new season, did not augur well.

Less than a week hence, on October 4, Dorothy Donegan made her concert debut at the Academy of Music under aus-pices of the Junior Service League. But the gal was in tears after her first number on seeing a sea of empty pews. The same nite, Reese DuPree brought in Andy Kirk with the Jubileers singers to bolster the draw at Elate Ballroom. But only about 1,000 turned out and the evening was hardly a smash success. Du-Free, dean of the race promoters, has Duke Ellington coming up on November 29 for a jazz concert at the Academy. On two earlier dates, Duke jammed the concert hall for DuPree, and if he doesn't do it again, all the town's pro-motors can just about close up their shops.

Al Cooper, remembered for his Savoy Sultans before turning dance promoter, is invading the

# Local 67 Has A 25% Boost

Davenport, Iowa—Despite a 25% raise in local 67's dance scale the music business is boom-ing here. In some cases smaller bands are being hired but all local musicians are working.

Wibbey Fisher and his fine band have passed the six months' mark at the Plantation club in Moline. . . . Ray Winegar is re-vamping his ork and changing from a jive style to a three tenor-five brass-three rhythm hotel style combo. . . . Jack Manthey is still booking his sextet from the Moline City hospital. Jack is staging an uphill fight against polio, hopes to be back on his feet by the first of the year. . . . Wayne Rohlf Foursome is dou-bling between Club Mogan and the K.C. club.

Duke Ellington recently scored a terrific hit at Starlite ballroom. . . . Danceland ballroom reopened with Lawrence Welk Oct. 19. . . . Ray McKinley did fine at the Coliseum, as did Frankie Carle Oct. 3.

—Joe Pitt

local territory this month at the Elate with a combination of Luis Russell and Johnny Moore's Three Blazers. However, enthu-siasm for the date hasn't been manifest as yet. Also coming up, with much apprehension, is a concert by Cafe Society's Josh White at the Academy.

Only real enthusiasm is being shown for the Jazz Festival Soci-ety's jam sessions at the Academy foyer being staged by boogie pianist Sammy Price. A full house greeted the opening session Sept. 15 when Price presented a real all-star line-up with soprano saxist Sidney Bechet; Jack But-ler, trumpet ace of the old Hot Club of France; clarinetist Mezz Mezzrow; Baby Dodds sitting in on the skins; old Pop Foster on trumpet and George Brunis on trombone. And again on October 6, the small foyer was jammed to hear trumpeter Billy Coleman, guitar man Tiny Grimes, Scoville Brown on clary, bassist Al Hall with local drummer boy Harry Marsh, Jr.

# Teen-Age Band Into Army As A Unit

Los Angeles—A band of teen-age musicians from El Cajon, Calif., headed by Dick Harvey, was inducted as a unit here into military training by special order of recruiting authorities.

According to Capt. Bishop Kil-gore, recruiting officer, band will be held intact during the young-sters' entire military training period.

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"I think your honesty and frankness are great, and, as you know, I'm with you all the way on social and political issues, but I do believe there's a danger you are not moving with the young generation of working musicians who think Parker and Diz are as important as the same working musicians thought Armstrong was important in the Twenties. I don't share the fanaticism of this group, but they're liable to be half right and the reason I recorded Diz and Bird was not that they were my

boys or fell into my lap but that I decided 90 per cent of the hip musicians who buy records at Tempo can't be that wrong and went out and contracted for the music. I'm quite sure new ideas are being released in jazz now and that Diz and especially Parker are releasing a big share of them. And I suspect beats that made history like Basie and Hamp, Lunceford, Benny, Ken- ton, and even Duke have said most of what they have to say. Talk to a hundred serious young sidemen and see how many agree."

Two issues ago, they tell me I don't understand New Orleans. Three issues ago somebody walks on me for not getting with



Los Angeles—Serious moments as Lionel Hampton and Johnny Griffin and Curley Hamner of the Hampton crew catch a play- back of their newest record. Johnny, with the dark glasses, is the teen-age Chicago tenor sax star, and Curley is Hamp's drummer. Hamp recorded several sides for Decca while on the coast.

Hampton, and now I am anti-repob. This is not amoozing, not to speak of being confuzzing.

Once and for all, let's get this straight. This column calls music, any music, as it sounds, rather than by what school it may profess to be. Four note ratings have been handed re-boppers, New Orleansites, two, three, and five beatsters. Handed out not because of any personal predilection, but because as music they rate it.

This column, as must all critical columns, operates on a series of musical axioms. These are:

1. With rare exceptions, there is never any justification for sheer noise in music.
2. Music, like any other activity of man, usually fares better when pursued in a relaxed manner.
3. As with other arts, over a period of some thousand years, most criticism seems to prefer as a standard the music that gives the maximum of satisfaction with a minimum of effort. In other words, if you get the same esthetic kick from Carter and Parker, and Carter does it with less notes, he wins the golden apple.

This column is silly enough to

believe that there are such things as scientific criteria for music; that playing in tune isn't just a matter of belief, that it is something that can be checked by an oscillograph pattern. Attack and blend can all be standardized in the same fashion.

Granted that there are sections of music which will always be subject to final judgment of individual taste—but at least in these choices you can be consistent and try to show some empirical reasons.

### Rhythmic Pattern Chippy

Thus, Goodman's *Life Goes to a Party* can be thrown out on the same basis as is some reboop: the rhythmic pattern is so chippy, so metronomic; as to completely cut up all quality of phrasing and continuity of idea.

To get back to Dizzy and

Parker, they are both extraordinary musicians—no question of it. They both can be very, very inconsistent, though. I have heard Diz play things at a Town Hall date below high school standard and I also heard him play solo against his big band at the Spotlite club (NYC) which were breathtakingly inventive.

Take Ross' own records: *Dynamo A and B*, same tune cut at two different times, sails along with Lucky Thompson on tenor. *Ray Brown's sibs solo highlights* are kick with Dissy followers; he has excellent ideas, but very bad tone, due to his wrist attack. *The GK leaps solo itself on A is excellent*, no question of it. Same for B.

On *Night in Tunisia*, Parker plays some of the tight, snapping ideas for which he has deservedly won fame, while *reverse Ornithology*, is a Bird-like How High The Moon. Round About Midnight is the same tune which Cootie Williams has played, and shows one department in which Dissy could improve: his tone at times ain't fu enough for what he wants to do with it. *Yard-bird Suite* is a medium tempo riff tune, while *When I Grow Too Old To Mooooe* The Mooch were reviewed several times ago.

*Trumpet at Tempo* is a trip back to the home in Indiana, ticket punching by trumpeter Howard McGhee, whose style is a very interesting cross of Dissy, Roy, and a few others. Typical frantic tempo for this group.

### Too Much Union Riffs

*Diggin' for Diz* showcases another light beef of mine: the too-constant use of union playing in riffs. This whole style of the reboop musicians is a reaction to the over-heavy, turgid harmonies used in too many dance bands. But there is, or should be, moderation in everything.

Dizzy's solo is fine—uses many less of the cliches and trite figures into which he sometimes falls.

*Be-Bop*, done with McGhee and Parker, shows some sloppy execution on the union passages, and a later McGhee chorus which scales some startling technical

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  - J.D. Boogie Woogie; Lover—Jimmy Dorsey—53c
  - Mey Be Be Bo; Slide, Hamp, Slide—Lionel Hampton—53c
  - Chopin's Polonaise; Enlure—Carmen Cavallera—53c
  - 627 Stomp; Pissy Brown Blues—Pete Johnson—53c
  - Monroquise; Long Ago—Guy Lombardo—53c
  - Drifting Along; Prove It by the Things You Do—Eddie Hawkins—53c
  - That's It; Nevada—Tommy Dorsey—53c
  - Kissing Bug; Mood to Be Waxed—Duke Ellington—53c
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  - The Coffee Song; Whatta You Gonna Do—St. Louis Prima—53c
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  - I Got Rhythm; Where Have You Been—Bud Freeman—79c
  - Catootie Monkey Tunk Boogie; Bach Prelude and Fugue—Pat Flowers—79c
  - Eight Miles High; Blue Danube—Pat Flowers—79c
  - Bumble Boogie; Jack Pine (Freddy Martin, Pianist)—79c
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  - Hadda Brodie Single Album—Juke Box Boogie; Sunset Limited; Boogie at the Bandbox; Bluff; Mrs. Dora Good Boogie; Betty Welly Boots. Complete—\$3.94
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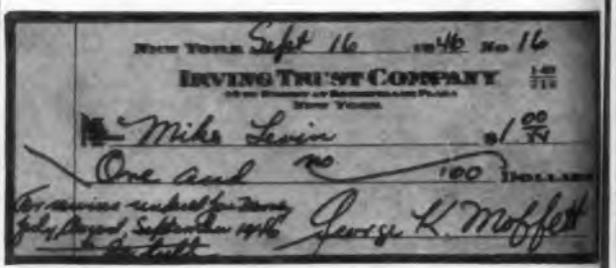
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## For Services Rendered



New York—George Moffett, manager of the Joe Mooney combo, wrote the above check to staffman Mike Levin in full payment for the latter's services in discovering the sensational new group and helping to steer it into a profitable engagement at Dixon's club and a 13 weeks sustainer on the ABC network. *Mix* has been screaming so loudly about the quartet that some persons thought he was on the payroll.



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messages. *Lover Man*, lovely Ram Ramirez tune, has a ragged opening...

Listen to all six of these records and you will notice several major tendencies:

- (1) A constant search for harmonic variation which with these men results in startling ideas, but too often with their imitators, in horrific flops. (2) Constant, nerve-chiseling tension. Very seldom, even on these sides, do you hear or feel any sense of relaxed music.

In other words, I agree with Ross Russell that Dizzy and Parker, plus many of their adherents, are great musicians, who have already contributed a great deal to jazz and will much more.

Needs More Staff

As for my personal preference, I would like to hear everything that Dizzy and Bird do, done with a little more variety in tone and tempo, a little less rigid feeling in phrasing, and a little more constraint in number of notes played.

There can be no questioning the influence this group of young musicians has already had on every observant person in the field. But the final result will be a utilization of everything these men have learned, tacked onto the main-stream of jazz development rather than a sharp and abrupt break which will permit you to say: traditional jazz snapped here, and be-popplism took over permanently.

Even an Ellington, tremendous as his influence was, merely molded the course of other musicians and orchestras, rather than forcing all of them to follow like penitents in his own tracks.

ABOUT BOOGIES

Buddy Cole has completed the installation of a pipe organ in the music room of his North Hollywood home. Cole, who in addition to being a talented musician is also a clever mechanical engineer, supervised the installation and did much of the work himself...

Ten-year-old pianist D'Vaughn Pershing, who has been attending school in Denver, has returned to Hollywood for appearance on the Jack Haley Show...

Robert Crum, currently at Forest Park Hotel, St. Louis, is garnering a lot of space in the local press. The album of six solo sides

which he made for Gold Seal is scheduled for release this week.

Lionel Prouting, formerly with Red Norvo, Bob Chester, Charlie Spivak, etc., is working out his card in Chicago.

Pat Flowers, protégé of the late Fats Waller, recently opened a nine-week engagement at Eddie Condon's in Greenwich Village.

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

Jenkins Divorce

Los Angeles—Gordon Jenkins, radio music director and composer (Benny Goodman's signature, *Goodbye*), was divorced by wife, Nancy, here recently.

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## Combos

Allan, Red (Kelly's Stables) NYC, nc  
 Anderson, Skippy (Melodee Club) Los Angeles, nc  
 Barnes, George, ABC Chicago  
 Beal, Eddie (Streets of Paris) Hollywood, nc  
 Beck, Chester (Brass Rail) Chicago, nc  
 Bostie, Earl (Murray's) NYC, nc  
 Brown, Pete (Three Deuces) Mon-Tues; (Kelly's Stables) Wed-Thurs, NYC, nc  
 Brunla, George (Jimmy Ryan's) NYC, nc  
 Burton, Joe (5100 Club) Chicago, nc  
 Bushell, Garvin (Tony Pastor's) NYC, nc  
 Callender, Red (Somerset House) Riverside, Cal., nc  
 Camp, Red Quartet (Keyboard) NPYC, nc  
 Cavanaugh, Page (Billingsley) Hollywood, nc  
 Chilton, Herman Trio (Village Vanguard) NYC, nc; Endorsed by Dorsey program (Fri. MBS)  
 Cole, King (Paramount) NYC, t  
 Columbia, Chris (Small's Paradise) NYC, nc  
 Davis, Harvey (Cinderella) NYC, nc  
 Davis, June Quartet (Tallspin) Chicago, nc  
 Dining Sisters (WGN) Chicago  
 Floyd, Chick (Town House) Long Beach, Cal.  
 Fonda, Jack (Vanity) Chicago, nc  
 Froeba, Frank (Cafe Lounge) NYC, nc  
 Gaillard, Slim (Apollo) NYC, 11/1-7, t  
 Gardner, Poison (Sue-Q) Hollywood, nc  
 Gordon, Dexter (Sue-Q) Hollywood, nc  
 Grimes, Tiny (Downtown) NYC, nc  
 Hayes, Edgar (Billy Berg's) Hollywood, nc  
 Heard, J. C. (Cafe Society Downtown) NYC, nc  
 Hunt, Pee Wee (Palladium) Hollywood, nc  
 Ink Spots (Zanzibar) NYC, Clang. 10/20, t  
 Johnson, Gus Pee (Club Alabama) Hollywood, nc  
 Kane, Dick (High Seas) Hermosa Beach, Cal., nc  
 Kilian, Al (Downtown Club) Hollywood, nc  
 Kora, Kobbler's (Boyer's Corners) NYC, nc  
 Malneck, Matty (Slaysie Maxie's) Hollywood, nc  
 McParland, Jimmy (Rose Bowl) Chicago, nc  
 Miller, Max (Club Congo) Chicago, nc  
 Miller, Jesse (Hurricane) Chicago, nc  
 Modernaires (Statler) Cleveland, 10/21-11/3, h  
 Mole, Mig (Nick's) NYC, nc  
 Mooney, Joe (Dixie) NYC, nc  
 Morgan, Lou Mel Trio (Downtown) NYC, nc  
 Nichols, Red (Morocco) Hollywood, nc  
 O'Brien, Hack (Casino Gardens) Santa Monica, Cal., nc  
 Oliver, Andy (E's Place) NYC, nc  
 Orlan, Hal (Gourmet) Racine, Wis., Clang. 11/4, nc  
 Paul, Les (The Recorders) Hollywood, nc  
 Price, Jesse (Bowers Club) Long Beach, Cal., nc  
 Riley, Mike (Spring Club) Hollywood, nc  
 Roble, Ches (Delta) Chicago, nc  
 Samuels, Billy (On Tour) Mutual Enter. Agency  
 Saunders, Red (Kelly's Stables) Clang. 10/24, NYC, nc  
 Smith, Geachie (Cricket Club) Hollywood, nc  
 South, Eddie (Cafe Society Uptown) NYC, nc  
 Stewart, Slam (National) Louisville, Ky., Opng. 10/17, t  
 Three Blazers (Apollo) NYC, Clang. 10/21, t  
 Vaughn, Buddy (Chickasaw) Columbia, Ga., nc  
 Ware, Leonard (Club Baron) NYC, nc  
 Watson, Leo (Sue-Q) Hollywood, nc  
 Wayne, Phil (Spartan-Balvaders) Baltimore, Md.  
 Young, Lester (Hurricane) Chicago, nc

## Singles

Anderson, Ivo (Streets of Paris) Hollywood, nc  
 Babbitt, Harry (Capitol) Washington, D. C., Opng. 11/7, t  
 Bailey, Pearl (Earle) Phila., 10/25-31, t  
 Bailey, Mildred (Tie Toc) Milwaukee, Opng. 10/21, nc  
 Carol, Lily Ann (State) NYC, Opng. 10/21, t  
 Carpenter, Thelma (Zanzibar) NYC, nc  
 Casey, Al (Three Deuces) NYC, nc  
 Clark, Buddy (Contented Hour) NBC  
 Como, Perry (Supper Club) NBC  
 Davis, Martha (Billy Berg's) Hollywood, nc  
 Day, Doris (Sweeney and March Show) CBS, Hollywood  
 Duchin, Eddy (Kraft Music Hall) NBC, Hollywood  
 Fitzgerald, Ella (Howard) Washington, Clang. 10/24, t; (Royal) Balt., 10/25-31, t  
 Flowers, Pat (Club Congo) NYC, nc  
 Gayle, Roselle (Tailspin) Chicago, nc  
 Garner, Errol (Billy Berg's) Hollywood, nc  
 Henke, Mel (Tailspin) Chicago, nc  
 Houston, Bob (Station WBN) NYC  
 Ink Spots (Zanzibar) NYC, nc  
 James, Ida (El Grotto) Chicago, nc  
 James, Jonell (Don Ameche Show) NBC  
 Laine, Frankie (Billy Berg's) Hollywood, nc  
 Mills, Sinclair (Argyle) Chicago, nc  
 Morgan, Lou Mel (Downtown) NYC, nc  
 Reid, Dotie (Kelly's Stables) NYC, nc  
 Rucker, Laura (Tin Pan Alley) Chicago, nc  
 Simms, Ginny, CBS Hollywood  
 Simpkins, Arthur Leo (Latin Quarter) Chicago, nc  
 Sinatra, Frank CBS Hollywood  
 Stafford, Jo (Supper Club) NBC  
 Stewart, Slam (Paradise) Detroit, 10/25-31, t; (Regal) Chicago, 11/1-7, t  
 Sullivan, Maxine (Three Deuces) NYC, nc  
 Valdes, Miquelito (Strand) NYC, Opng. 11/1, t  
 Vaughn, Sarah (Downtown) NYC, nc  
 Williams, Mary Lou (Mercury Music Bar) Pittsburgh, Clang. 10/22, nc  
 Williams, Sandy (Gibby's) Chicago, r

# Key Spot Bands

**AQUARIUM, New York—Duke Ellington**  
**AVODON, Los Angeles—Al Donahue**  
**BAND BOX, Chicago—Ina Ray Hutton; Opng. 11/8, Benny Carter**  
**CASINO GARDENS, Santa Monica, Cal.—Eddy Howard**  
**COMMODORE HOTEL, New York—Vaughn Monroe**  
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**MEADOWBROOK, Cedar Grove—Sammy Kaye; Opng. 10/29, Claude Thornhill**  
**MEADOWBROOK, Culver City, Cal.—Harry James**  
**NEW YORKER HOTEL, New York—Les Elgart**  
**PALLADIUM, Hollywood—Jerry Wald**  
**PENNSYLVANIA HOTEL, New York—Claude Thornhill; Opng. 10/28, Charlie Spivak**  
**ROSELAND BALLROOM, New York—Bobby Byrne; Opng. 10/28, Dean Hudson**  
**SHERMAN HOTEL, Chicago—Gene Krupa; Opng. 11/8, Ray Anthony**  
**STEVENS HOTEL, Chicago—Clyde McCoy**  
**TERRACE ROOM, Newark, N. J.—Sam Donahue**  
**TRIANON, Southgate, Cal.—Jimmy James**

Lowis, Ted (Latin Quarter) NYC, nc  
 Light, Enoch (Taft) NYC, h  
 Lombardo, Guy (Roosevelt) NYC, Opng. 10/28, h  
 Lombardo, Victor (Blue Moon) Wichita, Kan., Opng. 10/22, nc  
 Long, Johnny (Vogue Terrace) McKeesport, Pa., Opng. 11/1, nc

Martin, Freddy (Ambassador) Los Angeles  
 Mason, Sully (On Tour) FB  
 McCoy, Clyde (Stevens) Chicago, h  
 McIntyre, Hal (Palace) Youngstown, 10/21-23, t; (Circle) Indianapolis, 10/24-30, t  
 McKinley, Ray (State) Hartford, 11/1-3, t  
 Millinder, Lucky (Paradise) Detroit, 10/25-31, t; (Regal) Chicago, 11/1-7, t  
 Mooney, Art (Commodore) NYC  
 Morgan, Russ (Biltmore) Los Angeles, h  
 Morrow, Buddy (Post Lodge) Larchmont, New York, Clang. 10/28, nc  
 Mooney, Art (On Tour) GAC

N  
 Nagel, Freddy (Palmer House) Chicago, nc

O  
 Oliver, Eddie (Morambo) Los Angeles, nc  
 Olsen, George (Chase) St. Louis, Clang. 10/24, h

P  
 Pablo, Don (Palm Beach) Detroit, nc  
 Pastor, Tony (Walnut Grove) Baltimore, Opng. 10/24, nc  
 Parton, George (On Tour) JG  
 Pearl, Ray (On Tour) FB  
 Pettit, Emile (Versaille) NYC, nc  
 Prima, Louis (Palace) Chicago, 10/24-30, t; (REO) Cincinnati, Opng. 10/31, t

R  
 Reid, Don (Muehlebach) Kansas City, h  
 Reisman, Leo (Beverly Hills Country Club) New Orleans, Opng. 10/28, nc  
 Rich, Buddy (Cluck) Phila., 10/21-26, nc

S  
 Scott, Raymond (Palace) San Francisco, Clang. 10/27, h  
 Snyder, Bill (Radisson) Minneapolis, Opng. 10/25, h  
 Spivak, Charlie (Pennsylvania) New York City, Opng. 10/28, h

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 Stuart, Nick (New Casino) Ft. Worth, Opng. 11/1, nc  
 Sykes, Curt (Trianon) Seattle, Wash., h

T  
 Teagarden, Jack (On Tour) MCA  
 Thornhill, Claude (Pennsylvania) NYC, Clang. 10/27, h; (Meadowbrook) Cedar Grove, N. J., Opng. 10/29, nc  
 Tomlin, Pinky (On Tour) FB  
 Towne, George (Pelham Heath Inn) Bronx, N. Y., nc  
 Tucker, Orrin (Orpheum) Minneapolis, 10/24-30, t; (Orpheum) Omaha, Opng. 11/1, t

V  
 Ventura, Charlie (Spotlite) NYC, nc  
 Vera, Joe (Continental) Chicago, h  
 Vincent, Les (American Legion) Glen Lyon, Pa., h

W  
 Wald, Jerry (Palladium) Hollywood, h  
 Waples, Bud (Peacock) Jacksonville, Opng. Waters, Lu (Dawn Club) San Francisco, nc  
 10/29, nc  
 Weeks, Anson (Music Box) San Francisco, Opng. 10/22, nc  
 Welch, Bernie (Eagles Club) Lima, Ohio, nc  
 Welch, Lawrence (On Tour) MCA  
 Wendover, Jack (Utah) Salt Lake City, Utah, h  
 Whitman, Paul (ABC) NYC  
 Williams, Cootie (Rivera) St. Louis, Clang. 10/31, nc  
 Wilson, Gerald (On Tour) FB

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